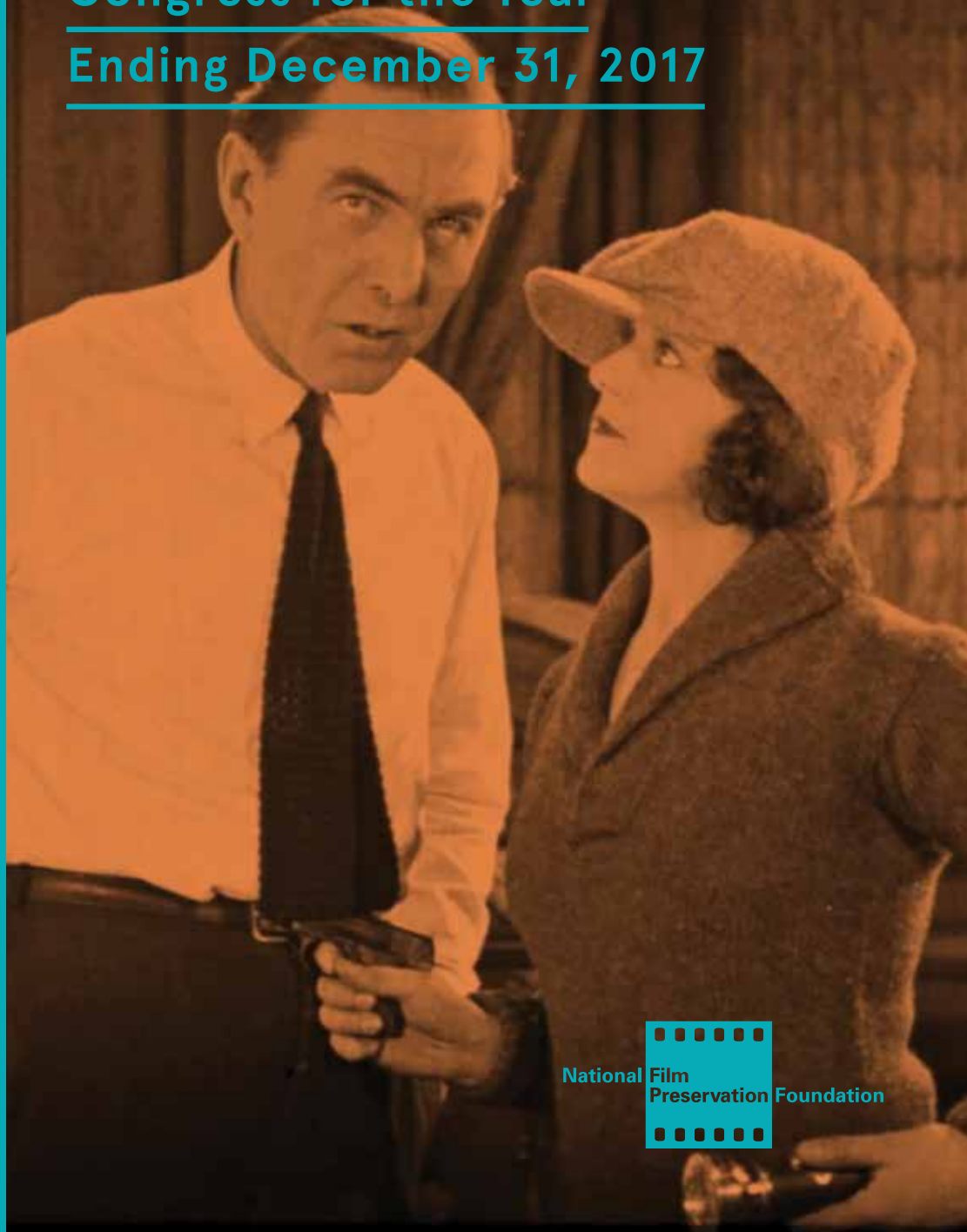


Report to the U.S.
Congress for the Year
Ending December 31, 2017



National Film
Preservation Foundation



September 3, 2018

Dr. Carla Hayden
Librarian of Congress
Washington, D.C. 20540-1000

Dear Dr. Hayden:

In accordance with *The Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2016* (P.L. 114-217), I submit to the U.S. Congress the 2017 Report of the National Film Preservation Foundation.

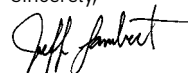
Americans have been making films for more than 120 years, but it is only in the last 30 that we have rallied to save those images. In 1996, Congress created the NFPF to help archives, libraries, and museums to rescue this history and share it with the public. Thanks to federal funding secured through the Library of Congress, entertainment industry and foundation support, and the unwavering dedication of preservationists, there is much good news to report.

As of 2017, the NFPF programs have preserved more than 2,350 motion pictures—newsreels, actualities, cartoons, silent-era productions, avant-garde films, home movies, and other independent works that might otherwise have faded from public memory. Tremendous credit is due to the 300 public institutions that have taken part in our programs to save culturally significant motion pictures. Once copied to film stock and safely archived, the works begin a new life through teaching, exhibition, broadcast, DVD, and most especially these days, the Internet.

In 2017 we also launched an ambitious digital access project: an online screening room that highlights select titles from *The Field Guide to Sponsored Films*. Written by Rick Prelinger and published by the NFPF in 2006 through the generous support of the Andrew W. Mellon Foundation, the *Field Guide* was the first overview of the motion pictures commissioned during the past century by American businesses, charities, advocacy groups, and state and local government organizations. Now viewers can watch 135 of the 452 films singled out in this annotated filmography. Almost all are in HD and available for free download, thanks to our partners at the Internet Archive.

All this has become possible thanks to the unflagging commitment of our major supporters: the Academy of Motion Picture Arts and Sciences, the Cecil B. De Mille Foundation, The Film Foundation, and the National Endowment for the Humanities. I cannot close without thanking you and your marvelous staff at the Library of Congress for assisting us with our work and making it possible for the NFPF to provide crucial support to film archives throughout the nation.

Sincerely,



Jeff Lambert
Executive Director
National Film Preservation Foundation

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Who We Are

The National Film Preservation Foundation 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.

Twenty Years of Grant Giving

The U.S. Congress made film preservation a priority when it created the National Film Preservation Foundation in 1996. The legislation allowed cultural institutions of all sizes to take an active role in rescuing films important to our history with funding from the NFPF. The year 2017 marked 20 years since the foundation opened its doors. More than 2,350 films have been saved and made available by 300 American organizations with assistance from the NFPF. The NFPF has supported film preservation projects in all 50 states, D.C., and Puerto Rico since awarding its first grants in 1998. Audiences can access many of the preserved movies online, while films are also used in the classroom, exhibited in cinematheques and museums, and made available to home viewers via DVD.

In 2017, 57 films were selected for preservation through NFPF grants. The titles being saved present a broad view of American life, many times captured by the citizens from the communities they depict. A diverse array of organizations is able to do this work thanks to the congressional decision to expand the scope of organizations preserving film. Among the films slated for preservation are *Code Blue* (1972), a recruitment film aimed at bringing minorities into the medical field made by Henry Hampton, the Emmy-winning producer of *Eyes on the Prize*; *Broken Barriers* (1919), the first motion-picture adaptation of the Sholem Aleichem story that

inspired *Fiddler on the Roof*; Ed Pincus's *Diaries* (1971-76) and Jim McBride's *My Girlfriend's Wedding* (1969); *The Flashettes* (1977), Bonnie Friedman's empowering documentary about an African American female track team from Brooklyn; *The Inner World of Aphasia* (1968), an innovative medical training film that was named to the National Film Registry; *Solo Olos* (1978), a newly discovered performance by the late Trisha Brown; dance analysis films using a method developed by Alan Lomax; medical films on the topic of degenerative heart disease from Johns Hopkins University; a sponsored film promoting tourism in Adirondack Park; and home movies of the sculptor Cornelia Chapin and the champion racehorse Man O' War.

This year 36 organizations received federal money to allow them to preserve and make available treasures from their vaults. When projects are completed, institutions store the new preservation masters under cool-and-dry archival conditions and provide viewing copies for study and exhibition. Online presentation is highly encouraged and hundreds of films preserved through the program have made their way online thanks to public service minded organizations. More than 200 links to these films can be found on the NFPF website, with many available for streaming in HD via the NFPF's online screening room.



Code Blue (1972), recruitment film aimed at bringing minorities into the medical field, preserved by Washington University in St. Louis in 2017.

2017 Grant Recipients

Adirondack Council
Alaska Moving Image Preservation Association
American Jewish Joint Distribution
Committee
American Museum of Natural History
Anthology Film Archives
Archives of American Art,
Smithsonian Institution
Association for Cultural Equity
Bard College
Bowdoin College
Chicago Film Archives
Chicago Film Society
Congregation of Sisters of St. Agnes
Documentary Educational Resources
The Flaherty
George Eastman Museum
Harvard Film Archive
Historical Society of Harford County

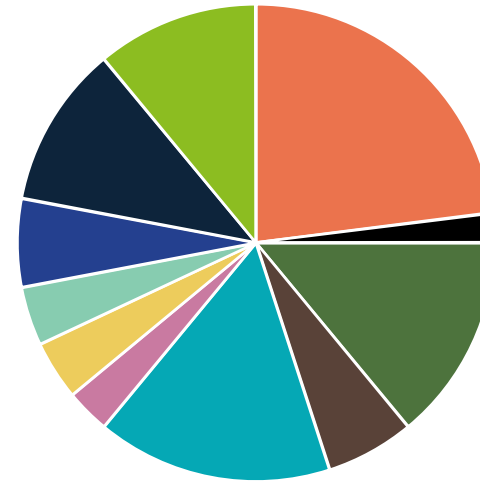
Hoover Institution, Stanford University
Indiana University
Johns Hopkins University
Louisiana State Museum
Montana Historical Society
Museum of Texas Tech University
Nashville Public Library
National Center for Jewish Film
National Geographic Society
New York Public Library
New York University
Pacific Film Archive
Silver Bow Art
Texas Archive of the Moving Image
Trisha Brown Dance Company
UCLA Film & Television Archive
Visual Studies Workshop
Washington University in St. Louis
Yale Film Study Center

Why Preserve Film?



Unfortunately, movies are not made to last. Created on perishable plastic, film decays within years if not properly stored. Already the losses are high. The Library of Congress has documented that only 20% of U.S. feature films from the 1910s and 20s survive in complete form in American archives; of the American features produced before 1950, about half still exist. For shorts, documentaries, and independently produced works, we have no way of knowing how much has been lost. Thankfully, archives around the world have been working to reverse this trend. It is the NFPF's role to help them with this challenge.

Orphan Films & Why We Save Them



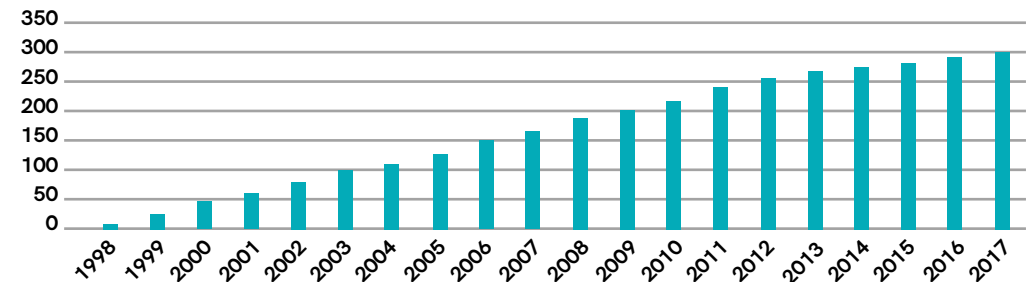
In 1993, the Librarian of Congress alerted Congress that motion pictures were disintegrating faster than archives could save them. The works most at risk were not well-known entertainments or commercial blockbusters but culturally significant documentaries, silent-era works, home movies, artist's films, newsreels, industrials, and independent productions that were stored but inaccessible in nonprofit and public organizations across the country. These films showed an America in motion and full of promise, a land of regional cultures and shared experiences that exemplified the democratic project. While overlooked, these movies have been collectively labeled as "Orphan Films." Safeguarded by cultural institutions throughout the nation, their preservation is the heart and soul of NFPF programs.

Amateur Film and Home Movies.....	23%	Independent Narrative Film.....	4%
Animation.....	2%	Newsreels.....	4%
Avant-Garde.....	14%	Research Footage.....	6%
Dance and Performance.....	6%	Silent Era Narrative Film.....	11%
Documentary.....	16%	Sponsored Films.....	11%
Expeditions and Travelogues.....	3%		

Continued Growth

In 1998, the NFPF awarded grants to a dozen organizations with assistance from American film laboratories and postproduction facilities. Since then, 300 organizations have received preservation help through NFPF programs. New applicants come forward seeking help to save the gems in their collection every year.

This chart demonstrates the rate at which new organizations have committed themselves to the cause of preservation with help from the NFPF. Preservation projects in all 50 states, Puerto Rico, and the District of Columbia, have guaranteed safety for nearly 2,360 films.



Expanding Access

Preservation is not complete until films can be seen. The NFPF grants require public access. In addition to theatrical screenings and onsite access, 34 archives or private collectors have granted the NFPF permission to stream 264 works via its online screening room. This work is made possible thanks to a grant from the National Endowment for the Humanities that improved the site's user interface and made it easier to post films and contextual information.

Online Sponsored Film Guide

The NFPF created an online component to *The Field Guide to Sponsored Films* (2006), featuring 135 films from 12 organizations available in HD thanks to a partnership with the Internet Archive. Written by Rick Prelinger and funded by the Mellon Foundation, the printed guide calls attention to 452 exemplars of the genre. The NFPF is thrilled to be making these important works available in the highest quality versions free of charge.



To the Fair! (1964), Technicolor promotional film for the 1964–65 New York's World Fair, preserved by the New York Public Library in 2007.

International Partnerships

Only about 20% of the movies produced during the first four decades of American motion pictures survive today in the United States, and it has long been assumed that the other 80%, lost through decay and neglect, would never be seen again. Now thanks to the forward-thinking stewardship of the international archive community, we have a second chance to save some of America's lost cultural heritage.

Thanks to the popularity of American films abroad, many survive overseas. The NFPF has been able to collaborate with international archives to bring films thought to be lost back to American shores. The NFPF has worked with the National Film and Sound Archive of Australia, the New Zealand Film Archive, La Cineteca del Friuli, the EYE Filmmuseum in the Netherlands, and the Czech National Film Archive to save 241 films. Works from filmmakers such as John Ford, Alfred Hitchcock, Mabel Normand, and Orson Welles have been resurrected through these efforts.

Soft Shoes

Thanks to NFPF support the San Francisco Silent Film Festival was able to partner with the Czech National Film Archive to preserve the 1925 Harry Carey vehicle *Soft Shoes*. Set in San Francisco, this jaunty western/ganster picture re-premiered in early 2018 and will be made available in HD on the NFPF website, accompanied by a new score and program notes.



Soft Shoes (1925), a comedic western starring Harry Carey, preserved by the San Francisco Silent Film Festival in 2017.

Community of Support

Although federal dollars fuel the NFPF grants, we sustain operations through other sources. Dedicated contributors—the Cecil B. De Mille Foundation, the Marjor Foundation, the James and Theodore Pedar Family Foundation, The Rehme Family Foundation Trust, Combined Federal Campaign donors, the George Lucas Family Foundation and many more—fund our daily work. A special note of gratitude goes to The Film Foundation, which has supported us since the very beginning. The Academy of Motion Picture Arts and Sciences has also been a stalwart supporter. Pictured here is the NFPF's late Board Chair Roger Mayer accepting the Academy's founding donation from Robert Rehme in 1997.

A community of archivists, scholars, technical experts, and small donors have stepped up to assist the NFPF accomplish the work that Congress laid out in the legislative framework. Without their volunteer efforts and enthusiasm, the NFPF would not survive.

The Film Foundation & Avant-Garde Masters

In 2003 The Film Foundation joined forces with the National Film Preservation Foundation to create the Avant-Garde Masters Grants, the first grant program targeting the preservation of masterworks of American experimental cinema. The awards have made it possible for filmmakers to partner with archives to preserve their works as they were intended to be seen. Each grant not only protects the film with a new preservation master but also provides for new copies for study and exhibition.

In fifteen years of grantmaking, the Avant-Garde Masters Grants have saved 157 films by 63 filmmakers. Twenty-nine organizations have participated, making the newly preserved prints available for study and sharing them

with hundreds of exhibition venues. "There's no other program of its kind," writes Martin Scorsese, who began the initiative through seed money from The Film Foundation. "The work of such artists as George Kuchar, Shirley Clark, and Kenneth Anger has been preserved and—equally important—made available so audiences can actually see these extraordinary films."

Ten films by Barbara Hammer were selected for preservation in 2017. They have already premiered at the New York Film Festival and are now touring the globe. Also preserved were films by David Brooks and Fred Camper. Funding is provided by the George Lucas Family Foundation.



Jane Brakhage (1974), documentary portrait by Barbara Hammer, preserved by Electronic Arts Intermix in 2017.

Films Preserved through The NFPF

- **Avant-Garde Masters Grant**
- **EYE Project**
- **Federal Grant**
- **Film Connection-Australia**
- **New Zealand Project**
- **Partnership Grant**
- **Save America's Treasures**
- **Treasures of American Film Archives funding**

Abraham Lincoln Presidential Library (IL)

Illinois Day (1933), World's Fair celebration. •

Illinois: The Humane Warder (early 1930s), examination of Illinois prison reforms. •

Academy of Motion Picture Arts and Sciences (CA)

The Active Life of Dolly of the Dailies: Episode 5, "The Chinese Fan" (1914). •

The Big Show (1926), fiction film made by the Miller Brothers' Wild West Show. • •

The Darling of the C.S.A. (1912), tale of a daring crossdressing Confederate spy. •

Dodge Motor Cars (ca. 1917). • •

Fifty Million Years Ago (1925), the theory of evolution told through animation. •

Flaming Canyons (1929), stencil-colored travelogue. •

Fordson Tractors (1918), promotional film. • • •

Her First Kiss (1919), comedy with wild stunts. • • •

Hold 'Em Yale (1928), college romance. • • •

Hollywood Snapshots (1922), tour of filmdom. • • •

Hunting Wild Geese for Market (ca. 1915), plea for tougher hunting regulation. • •

A Husband in Haste (1921), farce. •

Kick Me Again (1925), starring Charles Puffy. • • •

The Last Word in Chickens (1924), overview of egg production and poultry raising. •

Latest Dance Creation Is "Sugar Foot Strut" (ca. 1928). •

Long Pants trailer (1926), fragment. •

A Modern Cinderella (1910). • • •

Mules and Gob Talk (1920), travelogue. •

Red Saunders' Sacrifice (1912), Western. •

The Sergeant (1910), short narrative filmed in Yosemite Valley. •

The Sin Woman trailer (1922?), Australian preview for a lost American film from 1917. •

A Smash-Up in China (1919), a Happy Hooligan cartoon by Gregory La Cava. •

Strong Boy trailer (1929). •

The Tares of the Wheat (1912), melodrama. • • •

A Trip through Lassen Volcanic National Park (1918?), tour of California's active volcano. •

Uncommon Clay (1925), survey of America's art-pottery heritage. •

Upstream (1927), by John Ford. •

The White Shadow (1924), by Alfred Hitchcock. •

Women's Swimming Race at Pickfair (ca. 1927). •

Academy of Natural Sciences (PA)

Exploring the Top of the World (1934-36), footage of Brooke Dolan's expedition to the Himalayas. •

Undersea Gardens (1938), pioneering underwater footage by E.R. Fenimore Johnson. •

Adirondack Council (NY)

Adirondack Holiday (1960), sponsored film from the Essex County Chamber of Commerce to promote tourism in Adirondack Park. •

Adirondack Forty-Sixers (NY)

Adirondack (1950), early Ansco color footage. •

African American Museum, Oakland Public Library (CA)

Ernest Beane Collection (1935-46), home movies shot by a Pullman porter. •

Agua Caliente Cultural Museum (CA)

Indian Family of the Desert (1964), educational film depicting the traditions of the Cahuilla. •

Alabama Department of Archives and History (AL)

George Wallace Campaign Films (1958-67). •

Alaska Moving Image Preservation Association (AK)

A. Kenneth Jones Collection (1964), *Alaska Earthquake* (1964), and *Dick Condit Collection* (1964), amateur footage showing the impact of the 1964 Alaskan earthquake. •

Alaskan Constitutional Convention (1955-56). •

Clarence Erwin Rusch Collection (1934-42), home movies of a Bureau of Indian Affairs teacher among the Koyukon people of rural Alaska. •

East of Siberia (late 1940s), documentary about the Yup'ik of Saint Lawrence Island. •

Edna and Howard Cameron Collection (ca. 1938-59), amateur footage by teachers in remote areas of Alaska. •

Frank I. Reed Collection (1928), home movies of the construction of the Eklutna Power Plant. •

Gill Collection (1930s), home movies showing the relocation of dust bowl farmers to Alaska. •

Lester O. Gore Collection (1933-34), home movies showing travels throughout Alaska. •

Punahou School Trip to Alaska (1933). •

Rusch Collection (1937-39) and *Dunham Collection* (1955-61), home movies by Bureau of Indian Affairs teachers in rural Alaska. •

Allied Productions (NY)

Corrective Measures: Politically Speaking (1986), protest film by Peter Cramer. •

The Lost 40 Days (1986), by Carl George. •

American Alpine Club (CO)

Thorington Mountaineering Films (1926-33). •

American Baptist Historical Society (GA)

Crow Indians on the Jesus Trail (ca. 1942-43) and *Lodge Grass Mission* (ca. 1949), profiles of the Crow Indian Mission in Lodge Grass, Montana. •

Good News (1949-55), fundraising film. •

American Dance Festival (NC)

American Dance Festival (1959), works by choreographer Helen Tamiris. •

American Historical Society of Germans from Russia (NE)

Norka (1927), film clandestinely shot by an American in Soviet Russia. •

Wiesenseite of the Volga Region (1930), profile of ethnic Germans later displaced by the Soviets. •

American Jewish Historical Society (NY)

Field Collection (1946-53), home movies of the postwar Catskill resort scene. •

American Jewish Joint Distribution Committee (NY)

Poland Postwar 1949 (1949), documentation of

the Jewish Distribution Committee's humanitarian activities before it was forced out by the postwar communist government. •

Rothschild Hospital, Vienna (ca. 1945-48), footage of a refuge center for Polish and Romanian Jews displaced by postwar anti-Semitism. •

South American Children's Colony (1944), footage of a Buenos Aires children's home for German-speaking Jewish refugees. •

American Museum of Natural History (NY)

Carl and Mary in Africa (1926), documentation of taxidermist Carl Ethan Akeley and his wife Mary Jobe participating in the Eastman-Pomeroy-Akeley expedition. •

Children of Africa (1937), *Children of Asia* (1937), *Delta of the Nile* (1927), and *The School Service of the American Museum of Natural History* (1927), educational films created by the museum. •

Congo Peacock Expedition (1937), *The Seventh Archbold Expedition to New Guinea* (1964), and *To Lhasa and Shigatse* (1935), films from expeditions led by the museum. • •

Ducks (early 1960s), *Great Gull Island* (1949), and *Tern Watch* (early 1980s), studies by ornithologist Helen Hays. •

Meshie: Child of a Chimpanzee (1930-34), home movies of a chimpanzee raised among humans. •

Modern Taxidermy: Mounting an Indian Elephant (1926-27), footage of taxidermist Louis Jonas at work in the Museum studio. •

Nyimsao & Kheseto: A Tale of the Naga Hills (1930), ethnographic narrative. •

Preparing a Museum Group (1950), step-by-step documentation of a diorama being assembled for the Hall of North American Mammals. •

The Shalako Ceremony at Zuni, New Mexico (1925). •

The Vernay Deer Group (1923-27), documentation of taxidermy techniques and specimen collecting during an expedition in India. •

Amistad Research Center (LA)

Ruby Bridges at School (ca. 1961), teacher's footage of the girl who singlehandedly integrated a New Orleans elementary school. •

Anacostia Community Museum (DC)

Climbing Jacob's Ladder (1987), documentary about African American church museums. •

Andy Warhol Museum (PA)

Face (1965), *Six Short Films* (1963), *Tiger Morse* (1966), *The Velvet Underground in Boston* (1967), and *The Velvet Underground Tarot Cards* (1966), by Andy Warhol. • •

The Animation Show of Shows (CA)

Hangman (1964), animated adaptation of Maurice Ogden's poem about a town that allows its citizens to be executed one by one. •

Anthology Film Archives (NY)

A la Mode (1958), by Stan VanDerBeek. •

The Act of Seeing with One's Own Eyes (1971), *Deus Ex* (1971), *Eyes* (1971), and *Memories* (1959-98), by Stan Brakhage. •

Adventures of the Exquisite Corpse (1968), by Andrew Noren. •

America Is Waiting (1981), *Cosmic Ray* (1961), *Mea Culpa* (1981), *Report* (1963-67), and *Ten Second Film* (1965), by Bruce Conner. •

Analytical Studies III: Color Frame Passages (1973-74), *Analytical Studies IV: Blank Color Frames* (1975-76), *N:O:T:H:I:N:G* (1968), and *Tails* (1976), by Paul Sharits. • • •

Ancestors (1978), *Once Upon a Time* (1974), *The Soccer Game* (1959), *Undertow* (1954-56), and *Waterlight* (1957), by Lawrence Jordan. •

Baby Doll (1982), by Tessa Hughes-Freeland. •

Becky's Eye (1977), *Ghost Town* (1975), *In Progress* (1985), *March* (1979), and *Recuerdos de Flores Muertas* (1982), by Willie Varela. •

Bedtime Story (1981), by Esther Shatavsky. •

The Big Stick/An Old Reel (1967-73), *New Left Note* (1962-82), *Note to Colleen* (1974), and *Note to Pati* (1969), by Saul Levine. •

Braindead (1987) and *Der Elvis* (1987), by Jon Moritsugu. •

The Broken Rule (1979) and *Out of Hand* (1981), by Ericka Beckman. •

The Cage (1948), *The Lead Shoes* (1949), *Mr. Frenhoffer and the Minotaur* (1949), and *The Petrified Dog* (1948), by Sidney Peterson. • •

Carriage Trade (1972), by Warren Sonbert. •

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

The Climate of New York (1948) and *One Flight Up* (1969), by Rudy Burckhardt. •

Cry Dr. Chicago (1970) and *Dr. Chicago* (1970), by George Manupelli. • •

Cup/Saucer/Two Dancers/Radio (1965-83), *Erick Hawkins* (1967-83), *Film Magazine of the Arts* (1963), *Lost Lost Lost* (1976), *Notes on the Circus* (1966), *Report from Millbrook* (1965-66), *Time & Fortune Vietnam Newsreel* (1968), and *Travel Songs* (1967-81), by Jonas Mekas. • •

Death and Transfiguration (1961), *Fantastic Dances* (1971), *Fathomless* (1964), *Light Reflections* (1948-52), *Pennsylvania/Chicago/Illinois* (1957-59), and *Sea Rhythms* (1971), by Jim Davis. •

Early Abstractions (1946-57) and *Heaven and Earth Magic* (1957-62), by Harry Smith. • •

Fifteen Films by Jud Yalkut (1966-73). •

Film Feedback (1972), *The Flicker* (1966), and *Straight and Narrow* (1970), by Tony Conrad. •

Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc. (1966), *A Film of Their 1973 Spring Tour Commissioned by Christian World Liberation Front of Berkeley, CA* (1974), and *Institutional Quality* (1969), by Owen Land. •

The Flower Thief (1960), by Ron Rice. •

Geography of the Body (1943) and *Image in the Snow* (1950), by Willard Maas and Marie Menken. •

George Dumpson's Place (1964) and *Relativity* (1966), by Ed Emshwiller. • •

Globe (1971), by Ken Jacobs. •

Green Desire (1965), by Mike Kuchar. •

Highway (1958) and *Longhorns* (1951), by Hilary Harris. •

Hurrah for Light (1972) and *Look Park* (1973-74), by Ralph Steiner. •

In the Bag (1981), by Amy Taubin. •

Incontinence: A Diarrhetic Flow of Mismatches (1978), *Ismism* (1979), *The Itch Scratch Itch Cycle* (1977), *Judgement Day* (1983), and *Raw Nerves: A Lacanian Thriller* (1980), by Manuel DeLanda. •

Kidnapped (1978), by Eric Mitchell. •

Kuchar Brothers' 8mm Shorts (1957-64). • •

Mission to Mongo (1973), by J. Hoberman. •

Mutable Fire! (1984) and *Pyrotechnics* (1985), by Bradley Eros. •

My Girlfriend's Wedding (1969), Jim McBride's experimental and autobiographical documentary. •

Nightspring Daystar (1964), lyrical film by David Brooks, founding executive director of the Film-Maker's Cooperative. •

Outer Circle (1975) and *Six Windows* (1979), by Marjorie Keller. •

The Pittsburgh Trilogy (1983), by Peggy Ahwesh. •

The Potted Psalm (1946), by James Broughton and Sidney Peterson. •

Presences (1974-89) and *Weltschmerz* (1979), by Joe Gibbons. •

Radio Adios (1982), by Henry Hills. •

Seventeen Films by Dean Snider (1979-84). •

Silkscreens (1978), by Katy Martin. •

Songdelay (1973) and *Wind* (1968), by Joan Jonas. •

Taylor Mead Home Movies (1964-68). •

Twenty-Seven Films by Vito Acconci (1970-75). •

Twenty-Three Films by Stuart Sherman (1977-93). •

The United States of America (1975), by James Benning and Bette Gordon. •

The Whirled (1956-63), by Ken Jacobs and Jack Smith. •

The Wind Is Driving Him toward the Open Sea (1968), by David Brooks. •

Winter '64-'66 (1966), experimental diary film by David Brooks. •

Appalachian Mountain Club (MA)

August Camp Collection (1950-53). •

Mountain Holiday (1959), hiking safety film. •

Appalshop (KY)

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

Buffalo Creek Revisited (1984), *In the Good Old Fashioned Way* (1973), *Kingdom Come School* (1973), *Millstone Sewing Center* (1972), *Music Fair* (1972), *Ramsey Trade Fair* (1973), *The Struggle of Coon Branch Mountain* (1972), *Tomorrow's People* (1973), and *Whitesburg Epic* (1971), community portraits. ••

Catfish: Man of the Woods (1974), *Coal Miner: Frank Jackson* (1971), *Feathered Warrior* (1973), *Fixin' to Tell about Jack* (1975), *John Jacob Niles*

(1978), *Judge Wooten and Coon-on-a-Log* (1971), *Mountain Farmer* (1973), *Nature's Way* (1973), *Tradition* (1973), and *Woodrow Cornett: Letcher County Butcher* (1971), folklife profiles. ••

Civilian Conservation Corps in Pine Mountain State Park (1938). •

Coal Camp: Life below the Tipple (1972), *Dr. John Parrott Home Movies* (1944-50s), *Line Fork Falls and Caves* (1971), *Strip Mining in Appalachia* (1973), and *UMWA 1970: A House Divided* (1971), mining films. •

Father Richard J. Reimondo Collection (1951-54), amateur footage shot by a Catholic priest documenting church communities in Kentucky. •

In Ya Blood (1971), coming-of-age drama. •

Archives of American Art (DC)

Art Discovers America (1944), documentary. •

Cornelia Chapin Collection (1932-39), home movies by the artist known for her direct-carved animal sculptures. •

Elsa Rogo in Mexico (1930s), footage taken by the American painter near Taxco. •

Archivo General de Puerto Rico (PR)

Jesús T. Piñero (1947), portrait of Puerto Rico's first native-born governor. •

Arizona Historical Society (AZ)

Cowgirls Shopping (ca. 1940), promotional film. •

Artist Tribe Foundation (CA)

That Man of Mine (1947), featuring Ruby Dee and the International Sweethearts of Rhythm. •

Association for Cultural Equity (NY)

Alan Lomax Choreometrics Films (late 1960s), seven training films for a dance analysis method developed by Alan Lomax. •

Atlanta History Center (GA)

Bill Horne's Marietta Highway Film (1937), "Gone with the Wind" *Premiere* (1939), *Orly Field, Paris* (1962), and *Troy Youmans Collection* (1940s-50s), home movies. •

Goodlett Collection (ca. 1936), footage commissioned by the Atlanta Negro Chamber of Commerce founder. •

Auburn Cord Duesenberg Automobile Museum (IN)

Auburn Automobile Company Picnic (1920s). •

Austin History Center (TX)

Austin: The Friendly City—A Tour of Austin (1943), wartime booster film for tourists. •

When Granddad Fought the Indians (1934-35), survey of points of interest in central Texas. •

Backstreet Cultural Museum (LA)

Jazz Funerals (1980-88). •

Bard College (NY)

Confidential Pt 2 (1980) and *Spying* (1978), by Joe Gibbons. •

Conscious (1993), *FF* (1986), *A Legend of Parts* (1988), and *Tr'cheot'my P'sy* (1988), collage films by Julie Murray. •

Current Autobiography According to Bargain Basement Sinatra (1979), by Nataalka Voslakov. •

Earthly Possessions (1992), experimental gothic tale by Pelle Lowe. •

From Romance to Ritual (1985) and *Martina's Playhouse* (1989), by Peggy Ahwesh. •

Green (1988) and *Warm Broth* (1988), by Luther Price. ••

Smoke (1995), abstract exploration of individuality by Pelle Lowe. •

Bellarmine University (KY)

Monastery of Gethsemani (1936-37), amateur footage of the Trappist monk community. •

Bessemer Historical Society (CO)

The Colorado Fuel and Iron Company (1920s). •

Biodiversity Research Institute (NY)

Kip Taylor Loon Collection (1970s-80s), footage of loons in New York's Adirondack Park. •

Bishop Museum (HI)

Aloha R and R (ca. 1966). •

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

Nene at Cloudbank Farm (ca. 1955), footage of the captive breeding program. •

Bowdoin College (ME)

The Birds of Grenfelland (ca.1931), documentation of ornithologist Alfred Otto Gross's research in Newfoundland and Labrador, featuring medical missionary Sir Wilfred Grenfell. •

The Heath Hen (ca.1932), rare footage of the last surviving Heath Hen, nicknamed Booming Ben. •

Visiting with the Eskimos of Smith Sound (1930). •



The Heath Hen (ca.1932), rare footage of the last surviving heath hen, preserved by Bowdoin College in 2017.

Brandeis University (MA)

Golda Meir at Brandeis (1973). •

Bridgeport Public Library (CT)

Ice Cutting (1930s), film showing ice harvesting. •

Memorial Day Parade (late 1920s). •

Some of Our Bravest and Finest (1912), actuality footage of a local firefighters parade. •

Brooklyn Historical Society (NY)

Heel and Toe Artists Hoof It to Coney Island (ca. 1930), story of a New York foot race. •

Buffalo Bill Center of the West (WY)

Alaska Bush (1920s), footage of an Arctic hunt. •

Buffalo Bill at the Irma and the Oilfield (1914). •

Harrison Collection (1933-56), home movies. •

Max Wilde Hunting Films (1940s-50s). •

California Pacific Medical Center (CA)

White Water and Black Magic (1938-39), Richard Gill's film about his expedition to the Amazon. •

California State Archives (CA)

Punish or Train (1937), institutional profile by the Whittier State School for Boys. •

Carnegie Hall Archives (NY)

Ralph Kirkpatrick (1953), performance by the influential harpsichordist. •

Carnegie Museum of Art (PA)

Charles "Teenie" Harris Collection (1935-55), home movies of Pittsburgh's African American community taken by a newspaper photographer. •

Center for Home Movies (CA)

The Last Reel (1986), *Memories on Film* (1979), and *The Mirror* (1950), by Arthur H. Smith. •

1944 Republican National Convention (1944), color footage shot by an amateur filmmaker. •

Wallace Kelly Collection (1930-39), amateur films. •

Center for Visual Music (CA)

Accident (1973), *Landscape* (1971), *Mobiles* (1978), and *Times Square* (1988), by Jules Engel. •

Chakra (1969), *LSD* (ca. 1962), *Mandala* (1953), *Meditation* (1971), *Music of the Spheres* (1977), *Phenomena* (1965), *Re-entry* (1964), and *Vortex Presentation Reels* (1957-59), by Jordan Belson. ••

Dockum Color Organ Films (1965-70). •

Oskar Fischinger Collection (1920s-60s). ••

Tanka: An Animated Version of the Tibetan Book of the Dead (1976), by David Lebrun. •

Turn, Turn, Turn (1965-66), by Judd Yalkut and Nam June Paik. •

Cherry Foundation (NC)

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

Chicago Film Archives (IL)

Adam's Film (1963), *Disintegration Line #1* (1960), and *Disintegration Line #2* (1970), by Lawrence Janiak. •

American Revolution II (1969), Film Group documentary on the alliance between the Black Panthers and Chicagoans from a white working class neighborhood. •

Black Moderates and Black Militants (1969). •

Cicero March (1966). •

The Corner (1963) and *Lord Thing* (1969), films about Chicago street gang the Vice Lords. •

8 Flags for 99 Cents (1970) and *A Matter of Opportunity* (1968), by Chuck Olin. •

Faces and Fortunes (1960), sponsored film about corporate branding. •

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

From A to Z: The Story of Special Summer Schools (1964) and *A Soil for Growth: A Story of the Gifted Child Program* (ca. 1966), sponsored films made by Goldsholl Design Associates for the Chicago Board of Education. •

I've Got This Problem (1966), *Nightsong* (1964), and *You're Putting Me On* (1969), by Don B. Klugman. •

Metro!!! A School Without Walls (1970), profile of an experimental high school in Chicago. •

Mi Raza: A Portrait of a Family (1973). •

The People's Right to Know: Police versus Reporters (1968-69) and *The Urban Crisis and the New Militants* (1969). ••

Chicago Film Society (IL)

Corn's-A-Poppin' (1955), independent feature cowritten by Robert Altman. •

Dan Potter (1969) and *Welcome to Come* (1968), experimental films by critic Fred Camper. ••

The Editor's Notebook (1950), promotional film about the *Chicago Daily News* in its Pulitzer Prize-winning heyday. •

A Sense of the Past (1967), abstract homage to Stan Brakhage by Fred Camper. •

Chicago Filmmakers (IL)

America's in Real Trouble (1967), *At Maxwell Street* (1984), *Bride Stripped Bare* (1967), *He* (1967), *Jerry's* (1976), *Love It/Leave It* (1972-73), *O* (1967), and *Tattooed Lady* (1968-69), by Tom Palazzolo. ••

Papa (1979), *Thanksgiving Day* (1979), and *Burials* (1981), trilogy by Allen Ross. •

Children's Hospital Boston (MA)

Children's Hospital Collection (1930s-66). •

Circus World Museum (WI)

Al G. Barnes Circus (1931) and *Paul Van Pool Circus* (1928-39), footage of troupes on tour. •

Sparks and Christy Bros. Circus Films (ca. 1927-28), footage of independent circus troupes. •

Clemson University (SC)

A Challenge Met, A Story in Preventive Medicine at

Clemson College (1963). •

Community Development at Bethel (1960). •

Peaches—Fresh for You (1973), documentary. •

Cleveland Museum of Art (OH)

Lights Out, Locked Up (1972), *The Most Unforgettable Tiger We've Known* (1965), and *Motion and the Image* (1962), animation created by teens. •

Clyfford Still Museum (CO)

Still in Motion (1970), home movies showing abstract expressionist Clyfford Still at work. •

Coe College (IA)

Coe College (ca. 1940) and *Coe College—1965* (1965), promotional films. •

Colorado Ski & Snowboard Museum (CO)

Steamboat Winter Carnival (1948), home movie. •

Colorado State University—Pueblo (CO)

Penitentes (ca. 1978), amateur film documenting the secret Catholic society of flagellants. •

Columbia University Teachers College (NY)

Horace Mann Collection (1936-39), footage of the influential progressive elementary school. •

Congregation of Sisters of St. Agnes (WI)

Decision for Happiness (1958), sponsored film about a young woman's decision to join the Sisters of St. Agnes convent in Fond du Lac, Wisconsin. •

Council Bluffs Public Library (IA)

Man Power (1930), town booster film. •

Country Music Hall of Fame and Museum (TN)

Bob Wills and His Texas Playboys in Enid, Oklahoma (1942), *Bunkhouse Jamboree* (late 1940s), *Country Band at the Aero Corporation* (early 1930s), and *Theater Trailers of Country Music Stars* (ca. 1938-47), promotional music shorts. ••

Country Music Home Movies (1942-73), home movies of the Everly Brothers, Hank Williams Jr., Dolly Parton, Roy Acuff, and other stars. ••

Country Music U.S.A. (ca. 1972), film that greeted visitors to the Country Music Hall of Fame. •

Hank Williams on the Louisiana Hayride (1951-52), radio performance footage. •

Montana Slim Performance (1970), festival footage. •

Thomas Hart Benton's "The Sources of Country Music" (1973-75), documentary about the creation of the painter's final work. •

WLAC Radio Staff in Studio (1949). •

WLS Farm Progress Show (1953-55). •

Dartmouth College (NH)

Quetzalcoatl (1961), documentary about the fresco created by José Clemente Orozco. •

Davenport Public Library (IA)

Agriculture in Iowa and *4-H Activities at the Mississippi Valley Fair* (ca. 1940). •

State of Scott (1946-48), celebration of Davenport's ingenious circumvention of temperance laws. •

Victor Animatograph (ca. 1940), promotional film. •

Documentary Educational Resources (MA)

Arrow Game (1974), documentation of Yanomamo children's games by filmmaker Timothy Asch and anthropologist Napoleon Chagnon. •

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

Children's Magical Death (1974), footage of Yanomamo children imitating their shaman fathers by filmmaker Timothy Asch and anthropologist Napoleon Chagnon. •

Climbing the Peach Palm (1974), filmmaker Timothy Asch and anthropologist Napoleon Chagnon's observational study of Yanomamo tool use. •

A Father Washes His Children (1974), observational study of a Yanomamo headman by filmmaker Timothy Asch and anthropologist Napoleon Chagnon. •

The Hunters (1957), by John Marshall. •

Magical Death (1973), documentation of Yanomamo shamanism by anthropologist Napoleon Chagnon and filmmaker Timothy Asch. •

A Man and His Wife Weave a Hammock (1975), observational study of Yanomamo daily life and crafts by filmmaker Timothy Asch and anthropologist Napoleon Chagnon. •

A Man Called "Bee" (1974), Timothy Asch's documentation of Napoleon Chagnon's fieldwork among the Yanomamo. •

Moonblood: A Yanomamo Creation Myth (1976), exploration of Yanomamo mythology by anthropologist Napoleon Chagnon and filmmaker Timothy Asch. •

Weeding the Garden (1974), documentation of everyday Yanomamo life by filmmaker Timothy Asch and anthropologist Napoleon Chagnon. •

Dover Free Public Library (NJ)

Dover's Fourth Annual Baby Parade (1926). •

Duke University (NC)

H. Lee Waters Collection (1930–50), 42 town portraits by filmmaker H. Lee Waters. • •

East Carolina University (NC)

Campus Films (1951–70s). •

East Tennessee State University (TN)

Alex Stewart: Cooper (1973), *Buckwheat* (1974), *Buna and Bertha* (1973), *Edd Presnell: Dulcimer Maker* (1973), and *Ott Blair: Sledmaker* (1973), folklife portraits. •

Chappell Dairy (1952). •

Gandy Dancers (1974), *Gandy Dancers Laying Railroad Tracks* (1940s), and *Travels with the Tennessee Tweetsie* (1940–51), railroad films. •

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

Kentucky Scenes (1950). •

Kidnapper's Foil (1948), narrative starring residents of Elizabethton, Tennessee. •

Pennington Gap, Virginia (1949–50). •

Serpent Handlers' Mountain Stream Baptism Ceremony (1943) and *They Shall Take Up Serpents* (1973), documentaries. •

Electronic Arts Intermix (NY)

Altered to Suit (1979), by Lawrence Weiner. •

Audience (1983), Barbara Hammer's study of reactions to her films among female viewers in four cities. •

Double Strength (1978), Barbara Hammer's depiction of the stages of the relationship between two female performance artists. •

Dream Age (1979), Barbara Hammer's tale of an elderly activist sending her younger self on a spiritual mission around San Francisco Bay. •

Five by Carolee Schneemann (1969). •

Jane Brakhage (1974), documentary portrait by Barbara Hammer. •

Menses (1974), outdoor celebration of female body cycles by Barbara Hammer. •

Multiple Orgasm (1977), experimental film by Barbara Hammer. •

Psychosynthesis (1975), autobiographical film by Barbara Hammer. •

Superdyke (1975), Barbara Hammer's feminist fantasy of Amazons taking over San Francisco. •

Truth is the Daughter of Time (1975), autumnal celebration of nature and women's rites by Barbara Hammer. •

Women I Love (1976), Barbara Hammer's film portraits of friends and lovers at work, play, and in nature. •



Troublemakers (1966), Norman Fruchter and Robert Machover's documentary about community organizing, preserved by The Flaherty in 2017.

Emerson College (MA)

Robbins Clinic (1955), *Strong Hand—Helping Hand* (1960), and *Thayer—Lindsley Nursery* (1966), profiles of a speech and hearing clinic. •

Emory University (GA)

Bernie Casey: Black Artist (1970), *The Black Artists* (1974), *John Outterbridge: Black Artist* (1970), and *The Work of Elizabeth Catlett* (1975), film portraits by Samella Lewis. •

Gillet Collection (1950s), three films documenting a missionary family in Mozambique. •

James Harvey Young World's Fair Films (1933–34). •

Life at Emory (1932–33). •

Palmer Collection (1934–46), six documentaries by housing advocate Charles Forrest Palmer. • •

Peanut Picking, Ichauway Plantation (1942), home movies of the Robert W. Woodruff estate. •

William Levi Dawson Collection (1952–71), films by the Tuskegee School of Music founder. •

Yerkes Primate Research Collection (1930s). •

Enoch Pratt Free Library (MD)

Market (1980), documentary about the popular Cross Street Market of South Baltimore. •

Stick Him (1978), profile of renowned boxing trainer Mack Lewis and his East Baltimore gym. •

Evangelical Lutheran Church in America (IL)

Christ above All (1949), film about an international Luther League youth conference. •

The Two Kingdoms (1950), refugee drama. •

Exploratorium (CA)

Exploratorium (1974), Academy Award-nominated short about the science museum. •

Explorers Club (NY)

Excavating Indian Pueblos at Chaco Canyon (1932). •

Field Museum (IL)

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

Around the World (1932), sculptural studies for Malvina Hoffman's *Races of Mankind*. •

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

Vigil of Motana (1914), by Edward S. Curtis. •

Film-Makers' Cooperative (NY)

Bogus Boxing Trash, Part One (1969), by Richard Meltzer. •

Dialogue with Ché (1968), by José Rodríguez Saltero. •

Little Red Riding Hood (1978) and *Tappy Toes* (1968–70), by Red Grooms. •

Poemfield No. 2, 3, and 7 (1967–71), by Ken Knowlton and Stan VanDerBeek. •

Shades and Drumbats (1964), by Andrew Meyer. •

Film/Video Arts (NY)

Film Club (1970), documentary by Jaime Barrios. •

Filson Historical Society (KY)

Judge Arthur E. Hopkins Collection (1930s), home movies. •

The Flaherty (NY)

Troublemakers (1966), Norman Fruchter and Robert Machover's documentary about community organizing in the Central Ward neighborhood of Newark, New Jersey. •

Florence Griswold Museum (CT)

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

Florida Moving Image Archives (FL)

Florida Home Movies (1925–76), 37 films. • •

Miami Beach Is Calling You (1941), travelogue. •

Folkstreams (VA)

Adirondack Minstrel (1977), folklife profile. •

The Cradle Is Rocking (1967), jazz documentary. •

Watermen (1968), Romas Slezas and Holly Fisher's documentary portrait of the last operating fleet of sailing workboats in the U.S. •

Welcome to Spivey's Corner (1978), documentary about the "National Hollerin' Contest." •

Framingham State College (MA)

Kingman Collection (1934–42), footage of women's activities at the teachers college. •

Frelinghuysen Morris House & Studio (MA)

George L.K. Harris Travel Films (ca. 1934), home movies shot by the abstract painter. •

George Eastman Museum (NY)

The Ace of Hearts (1921), starring Lon Chaney. •

Alba Novella e Ralph Pedito cantando il canzoni il gondoliere ed il tango della gelosia (1935). •

American Aristocracy (1916) and *Manhattan Madness* (1916), starring Douglas Fairbanks. •

American Co-Op Weekly (ca. 1918), newsreel. • •

Atwater Kent Radio Plant (1928), news story. •

The Battle of the Sexes (1928), by D.W. Griffith. •

Beasts of the Jungle (1913), by Alice Guy-Blaché. •

The Better Man (1912), Western. •

Black Oxen (1924), starring Corinne Griffith. •

The Blue Bird (1918), by Maurice Tourneur. •

By Right of His Might (1915), comedy. •

The Call of Her People (1917). •

The Camera Cure (1917), *Can You Beat It?* (1919), *The Chalk Line* (1916), and *The Nervous Wreck* (1926), comedies. • •

Charles Wesley Lee Collection (1955–60), footage of the civil rights protests near Buffalo, New York. •

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

A Connecticut Skunk Farm (1914), *Harvesting War Timber* (1917), *Historic New York Landmarks of American History* (1913), *Horse Training by Experts* (1918), *The Latest Kinks in Canning* (ca. 1917), *Making Cut Glass* (1914), *Manufacture of Paper* (1918), *The Peaceful Dove in War* (ca. 1917), and *Training Man Hunters* (1917), educational and industrial films. •

A Daughter of the Poor (1917), social drama. •

Defying Destiny (1923), melodrama. •

Down to the Sea in Ships (1922), with Clara Bow. •

Drifting (1923), Tod Browning's underworld melodrama starring Anna May Wong. •

The End of the Road (1919), one of the first anti-VD films produced for American women. •

Eugene O'Neill and John Held in Bermuda (ca. 1925), home movie by Nickolas Muray. •

Eyes of Science (1930), James Sibley Watson Jr.'s industrial film for Bausch & Lomb. •

Fighting Blood (1911), by D.W. Griffith. •

Flowers for Rosie (1923), *Fly Low Jack and the Game* (1927), *Out of the Fog* (1922), *Poverty to Riches* (1922), and *Tompkin's Boy Car* (1922), demonstration films for 16mm filmmaking. • •

The Girl Ranchers (1913), Western comedy. •

The Golden Chance (1916), by Cecil B. De Mille •

Happy-Go-Luckies (1923), cartoon. • •

His Neglected Wife (ca. 1919), comedy. • •

Hollywouldn't (1925), film industry satire. •

Huckleberry Finn (1920). •

Humdrum Brown (1918), surviving reels. •

I'll Say He Forgot (1920), by Malcolm St. Clair. •

Joan Crawford Home Movies (1940–41 and 1950s). •

Kahlo and Rivera (ca. 1935), by Nickolas Muray. •

Kindred of the Dust (1922), by Raoul Walsh. • •

The Light in the Dark (1922), *The Penalty* (1920), and *Phantom of the Opera* (1925), Lon Chaney features. • • •

Llanito (1971) and *Soc. Sci. 127* (1969), documentaries by Danny Lyon. •

Local Color (1977) and *Mozart in Love* (1975), by Mark Rappaport. •

The Love Charm (1928), two-color Technicolor romance filmed by Ray Rennahan. •

Love or Justice (1917), silent melodrama produced by Thomas Ince, involving a drug-addicted lawyer's redemption by a woman from the underworld. •

The Man in the Moonlight (1919), drama. •

Montage I: Paint and Painter (ca. 1959), *Montage II: Ephemeral Blue* (ca. 1960), *Montage IV: The Garden of Eden* (1962), and *Montage V: How to Play Pinball* (1963), by Montage Productions. •

Oh Boy! (1927), comedy. •

Oh! What a Day! (1923), Andy Gump comedy. •

Operation Breadbasket (1969), documentary about the SCLC's job program in Chicago. •

Opportunity (1918), cross-dressing comedy. •

Paris Green (1920), romantic melodrama. •

Pathé News, No. 91, Pancho Villa (1920). •

The Professor's Painless Cure (1915), comedy. •

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

Reckless Youth (1922), social drama. •

Red Eagle's Love Affair (1910). •

Roaring Rails (1924), starring Harry Carey. •

The Robson Trail (ca. 1922), travelogue. •

Salmon Fishery in Alaska (ca. 1922). •

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

Screen Letter Box No. 5, No. 6, and No. 7 (1919). •

Screen Snapshots (1925), fragment. •

Sherlock Holmes (1922), starring John Barrymore. •

Skyscraper Symphony (1929), by Robert Florey. •

The Social Secretary (1916), comedy. •

Sowing the Wind (1920), John Stahl melodrama. •

Stronger Than Death (1920), starring Nazimova. •

The Struggle (1913), Western by Thomas Ince •

Thirty Years of Motion Pictures (1927). •

The Tip (1918), short starring Harold Lloyd. •

Tomato's Another Day/It Never Happened (1930), first sound film by James Sibley Watson Jr. •

Too Much Johnson (1938), recently discovered Mercury Theatre film directed by Orson Welles. •

Torture de Luxe (ca. 1926), newsreel story showing how Broadway beauties stay in shape. •

Treat 'Em Rough (1919), Tom Mix Western. •

A Trip through Japan with the YWCA (ca. 1919). •

Tropical Nights (1920), tinted travelogue. •

Turn to the Right (1922), Rex Ingram's masterpiece. •

The Upheaval (1916), starring Lionel Barrymore. •

Upstage trailer (1926). •

Verde Canyon and the Cliff Dwellings of Arizona (ca. 1918), Essanay travelogue. •

Virginian Types (ca. 1926), newsreel scenic. •

A Virgin's Sacrifice (1922), melodrama. •

The Virtuous Model (1919), by Albert Capellani. •

The Voice of the Violin (1909), by D.W. Griffith. •

A Western Girl (1911), by Gaston Mèliès. •

The Woman Hater (1910), with Pearl White. • •

Why Husbands Flirt (1918), wry marital comedy. • •

The Willow Tree (1920), romantic drama. •

Yanvallou: Dance of the Snake God Dambala (1953), film by Fritz Henle. •



Muncie vs. Milan Championship Game (1954), footage of the basketball championship victory that inspired the film *Hoosiers*, preserved by the Milan '54 Hoosiers Museum in 2016.

Georgia Archives (GA)

Department of Mines, Mining, and Geology Collection (1939–42). •

GLBT Historical Society of Northern California (CA)

O'Neal Collection (1938–81), home movies. •

Guggenheim Museum (NY)

Drive In: Second Feature (1982), film loop from Roger Welch's sculptural installation. •

Sixty Years of Living Architecture: The Work of Frank Lloyd Wright (1953). •

Hadassah Archives (NY)

Journey into the Centuries (1952), film about Hadassah's outreach to Israeli immigrants. •

Hagley Museum and Library (DE)

The Magic Key (1950) and *The Story of Creative Capital* (1957), chamber of commerce films. •

Harry Smith Archives (NY)

Autobiography (1950s), by Jordan Belson. •

Mahagonny (1970–80), by Harry Smith. •

Harvard Film Archive (MA)

Asphalt Ribbon (1977), *Motel Capri* (1986), *One Night a Week* (1978), and *Power of the Press* (1977), by George Kuchar and his students. •

Birth of a Painting: Kurt Seligmann (1950) and *Fernand Léger in America: His New Realism* (1945), by Thomas Bouchard. •

Diaries (1971–76), Ed Pincus's self-reflexive portrait of five years of marriage and family life. •

Mutiny (1981–83), *Pacific Far East Line* (1979), *Peripeteia I and II* (1977–78), and *Prefaces* (1981), by Abigail Child. •

Quarry (1970), by Richard P. Rogers. •

Sand, or Peter and the Wolf (1968), by Caroline Leaf. •

10 Films (1965–69), by Aldo Tambellini. •

33 Yo-Yo Tricks (1976), by P. White. •

Hennessey 2010 Association (OK)

Pat Hennessey Massacre Pageant (1939). •

Herbert Hoover Presidential Library and Museum (IA)

Hoover Kodacolor Home Movies (1928–30), films taken by Herbert Hoover's family. •

Hildene, the Lincoln Family Home (VT)

Hildene Collection (1927–40s), home movies. •

Hirshhorn Museum (DC)

The Hirshhorn's Beginnings (1969–74). •

Historic New Orleans Collection (LA)

Indian Association of New Orleans Parade (1970) and *Zulu Social Aid and Pleasure Club Festivities* (1962–80), Mardi Gras footage. ••

Jazz Funeral (1963). •

Historical Society of Harford County (MD)

Robert and Anne Heighe Collection (late 1920s), home movies from a Maryland Thoroughbred farm depicting champion racehorses Man O' War and Durbar II. •

History Center of Traverse City (MI)

We're in the Movies (1940), town portrait. •

History Museum, Cascade County Historical Society (MT)

Anaconda Copper Mining Company Films (1926). •

Honeywell Foundation (IN)

Honeywell Collection (1930s–40s), four films by industrialist Mark Honeywell. •

Hoover Institution, Stanford University (CA)

ALSOS Mission Films (1943–45), footage documenting the secret task force that investigated Nazi Germany's atomic bomb program. •

Francis Bishop Film (1930), rare moving images of Soviet Russia. •

Frederick L. Anderson Amateur Movies (1942–45), footage shot by a U.S. Air Force major general. •

John Kenneth Caldwell Collection (1930s), home movies by an American diplomat in Asia. •

Lieutenant Colonel William P. Miller Collection (1943–45), color footage shot during WWII. •

Soviet Russia through the Eyes of an American (1935), sound travelogue by a mining engineer. •

House Foundation for the Arts (NY)

Ellis Island (1979), by Meredith Monk. •

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

Hunt Institute for Botanical Documentation, Carnegie Mellon University (PA)

Cinchona Mission in Lima, Peru (1943–45). •

Hunter College, City University of New York (NY)

Puerto Rico Migration Division Films (1952–70). •

Hunterdon County Historical Society (NJ)

Money at Work (1933), sponsored film. •

Huntington Library (CA)

Mrs. Mortimer Jones Prepares "Dinner for Eight" (1934), early live-action sound short produced in three-strip Technicolor. •

21st Biennial Convention of the Chinese American Citizens Alliance (1951). •

Illinois State University (IL)

The Art of the Trapeze (ca. 1944–50), amateur footage of aerialists. •

Concello Troupe Film (1937), trapeze footage. •

Indiana State Archives (IN)

Work Projects and Camp Life of the Civilian Conservation Corps (ca. 1934). •

Indiana University (IN)

Hoagy Carmichael Collection (1937–38), home movies of the composer's first years in Hollywood. •

The Inner World of Aphasia (1968), innovative medical training film on patients unable to communicate verbally that was named to the National Film Registry. •

John Ford Home Movies (1941–48). •

The Masters of Disaster (1985), documentary about an inner-city Indianapolis chess club. •

Rainbow Black: Poet Sarah W. Fabio (1976). •

Twice as Nice (1989), feature film by Jessie Maple about twin-sister basketball stars. •

Intermedia Foundation (NY)

Ghost Rev (1963), by Judd Yalkut. •

Y (1963), by the art collective USCO. •

International Tennis Hall of Fame (RI)

Helen Wills Moody Newsreels (1923–31). •

iotaCenter (CA)

Adam Beckett Collection (1968–75), seven animated films. ••

Allures (1961), *Light* (1973), *Momentum* (1968), and *World* (1970), by Jordan Belson. •

Catalog (ca. 1965) and *Permutations* (1968), by John Whitney. •

Cibernetik 5.3 (1960–65), by John Stehura. •

High Voltage (1957), *Lapis* (1966), and *Yantra* (1950–57), by James Whitney. •

Hy Hirsh Collection (1951–61), nine films. •

Interior (1987), *Play-Pen* (1986), *Rumble* (1975), *Silence* (1968), *Train Landscape* (1974), and *Wet Paint* (1977), animation by Jules Engel. ••

7362 (1965–67), by Pat O'Neill. •

Iowa State University (IA)

Rath Packing Company Collection (ca. 1933). •

James Blue Alliance (OR)

The Olive Trees of Justice (1962), documentarian James Blue's dramatic feature. •

Japanese American National Museum (CA)

Akiyama Collection (ca. 1935), *Aratani Collection* (1926–40), *Fukuzaki Collection* (ca. 1942), *Kiyama Collection* (ca. 1935), *Miyatake Collection* (1934–58), *Sasaki Collection* (1927–69), and *Yamada Collection* (1930s–50s), home movies. ••

Evans Collection (1943), *Hashizume Collection* (1945), *Palmerlee Collection* (1942–45), and *Tatsuno Collection* (1938–60), amateur footage showing life in World War II detention camps. ••

Jewish Educational Media (NY)

Rabbi Schneersohn Collection (1929–57), three films of the Chabad Lubavitch community. •

John Cage Trust (NY)

The Sun Project (1956), collaboration between sculptor Richard Lippold and John Cage. •

Johns Hopkins University (MD)

Cinemicrographic Films (1932–39). •

Closed Chest Defibrillation (1961), promotional film for the first external defibrillator designed and used at Johns Hopkins. •

Dance Films of Carol Lynn (1930s–62). •

The Johns Hopkins Hospital (1932), documentary. •

Johns Hopkins Medical Units: WWII (1942–46) and *VT Fuze Collection* (1940s). •

Life in Your Hands (1961), instructional film for training rescue teams in CPR. •

Miracle in a Month (1946), home movies showing a young boy before and after a "blue baby" operation to cure a heart defect. •

Pavlovian Research Films of W. Horsley Gantt (1937–65). •

Surgical Treatment of Coarctation of the Aorta (1947), earliest known footage of the procedure for correcting the congenital heart defect. •

Josef and Anni Albers Foundation (CT)

Josef Albers at Home (1968–69) and *Josef Albers at Yale* (1954), portraits of the artist. •

Kartemquin Films (IL)

The Chicago Maternity Center Story (1976). •

Home for Life (1966), cinéma vérité documentary about arrivals at a home for the aged. •

Now We Live on Clifton (1974), film made to help inner-city children deal with gentrification. •

Trick Bag (1974), short exploring personal experiences with racism. •

Viva la Causa (1974), reflection on Chicago's vibrant mural movement. •

Winnie Wright, Age 11 (1974), insiders' view of Chicago's Cage Park neighborhood. •

Keene State College (NH)

Louis de Rochemont Footage of Portsmouth, New Hampshire (1943). •

Parson Sue (1912), Solax Company comedy. •

When Lincoln Paid (1913), by Francis Ford. •

Knox County Public Library (TN)

In the Moonshine Country (1918) and *Our Southern Mountaineers* (ca. 1918), newsreel scenics. •

Knox County Schools (1957). •

Larry Rivers Foundation (NY)

Tits (1969), by Larry Rivers. •

Lees McRae College (NC)

In the Mountains Is a Place Called Home (1959), campus-made promotional film. •

LeTourneau University (TX)

LeTourneau Machinery (1940s–50s). •

Library of Congress (DC)

Ai-Ye (1950), *Bells of Atlantis* (1953), *Jazz of Lights* (1954), and *Melodic Inversion* (1958), by Ian Hugo. •

The Backyard (1920), featuring Oliver Hardy. •

The Bargain (1914), starring William S. Hart. •

Big Fella (1937), starring Paul Robeson. •

The Blot (1921), by Lois Weber. •

Boost Oakland Newsreel (1921), film about a plan to build a bridge across San Francisco Bay. •

Builders of Western Industry (1924), profile of Kimball Motor Corp. •

California's Asparagus Industry (1909). •

Captain Jinks, the Cobbler (1916), comedy. • •

Clarence Cheats at Croquet (1915), comedy. •

Coastal Wildlife (1925), educational film. •

Cowboy Jazz (1920), footage from Tex Austin's rodeo show. •

Day of the Dead (1957), award-winning documentary from the Eames Studio. •

De Forest Phonofilms (1920–25), six sound shorts. •

An Easter "Lily" (1914), an upstairs-downstairs drama involving interracial friendship. • •

The Edison Laboratory Collection (1900s–20s). •

The Emperor Jones (1933), starring Paul Robeson. •

Felling the Big Trees in California (1923). •

The Gilded Cage (1915), melodrama. •

The Girl from Frisco: Episode 11, "The Yellow Hand" (1916), from Kalem's adventure series. •

Hellbound Train (ca. 1930), temperance film for African Americans by James and Eloise Gist. •

Hemingway Home Movies (ca. 1955). •

Henry's Busted Romance (1922), cartoon. •

His Taking Ways (1926), slapstick comedy. •

Idle Wives (1916), first reel of a Lois Weber film. •

Jean the Match-Maker (1910), with Jean the Vitagraph Dog. •

Maytime (1923), feature starring Clara Bow. • •

Mead Collection (1936–39), footage shot in Bali by Margaret Mead and Gregory Bateson. •

Miss Fairweather Out West (1913) and *Way Out West* (1921), comedies. •

A Model Husband (1916), prohibitionist comedy. •

Moonlight Nights (1925), comedy. • •

A Mountain Ranch (1923?), scenic profile of a Colorado sheep ranch and its environs. •

Oakland Newsreels (1919). •

Patsy's Elopement (1915), ninth installment in the *Patsy Bolivar* series. •

Perfect Back Contest (1928), news story. •

The Pitch o' Chance (1915), two-reel Western directed by and starring Frank Borzage. •

The Prospector (1912), Essanay Western. •

Ranger of the Big Pines trailer (1925). •

Rips and Rushes (1917), comedy. • •

Run 'Em Ragged (1920), slapstick short. • •

Snooky's Twin Troubles (1921), comic short. •

Sunset Limited (1898), promotional film from Southern Pacific. •

Two Men of the Desert (1913), by D.W. Griffith. •

Unseen Forces (1920), by Sidney Franklin. • •

U.S. Navy of 1915 (1915), fragment. •

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. •

The Village Chestnut (1918), comedy starring Chester Conklin and Louise Fazenda. •

Walk—You Walk! (1912), comic short. •

When Ciderville Went Dry (1915), temperance spoof. •

Who's Who (1910), comedy of mistaken identity. •

Won in a Cupboard (1914), starring Mabel Normand. •

Lincoln City Libraries (NE)

Point Reyes Project (1950s), by poet Weldon Kees. •

Los Angeles County Museum of Art (CA)

Early Years at LACMA (1962–74). •

Los Angeles Filmforum (CA)

Passion in a Seaside Slum (1961), Robert Chatterton's romp in Venice, California. •

Louisiana State Museum (LA)

Burgundy Street Blues (1960s), scenes of the French Quarter. •

Dixieland Hall & Sweet Emma (1970s), performance by the Preservation Hall Jazz Band. •

Don Perry Collection (1968–69), nine films documenting the 1968 and 1969 New Orleans International Jazz Festivals. •

Inaugural New Orleans Jazz & Heritage Festival (1970), footage of performances. •

Joe Watkins Funeral (1969). •

The New Orleans Jazz Museum (1967) and *Harry Souchon Collection* (1970s), films from the New Orleans Jazz Club Collection. •

Snoozer Quinn (1932), only known sound footage of the legendary jazz guitarist. •

Lower East Side Tenement Museum (NY)

Around New York (1949), documentary by Photo League member Edward Schwartz. •

Maine Historical Society (ME)

Historic Portland, Maine (1940s). •

Mariners' Museum (VA)

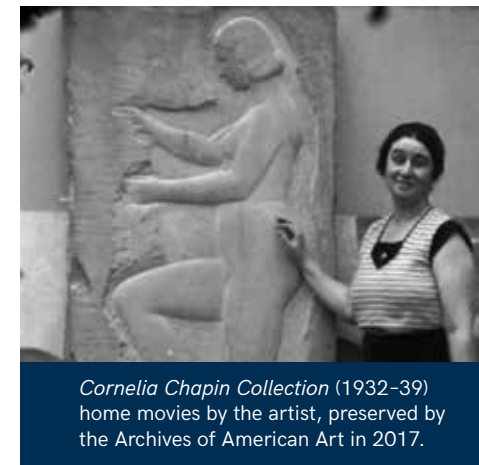
Art of Shipbuilding (1930), instructional series. •

Arthur Piver Collection (1950s–65), footage of multi-hull sailing vessels. • •

Marist College (NY)

Lowell Thomas Collection (1949), footage shot in Tibet by the celebrated broadcaster. •

With Allenby in Palestine and Lawrence in Arabia (1919), travelogues by Lowell Thomas. •



Cornelia Chapin Collection (1932–39) home movies by the artist, preserved by the Archives of American Art in 2017.

Maryland Historical Society (MD)

Baltimore: City of Charm and Tradition (1939). •

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

Behind the Scenes at Hutzler's (1938). •

Bermuda to Baltimore (1937), celebration of the inaugural flight of the *Bermuda Clipper*. •

Druid Hill Park Zoo (1927). •

Fair of the Iron Horse (1927), home movie of the Baltimore & Ohio Railroad's centenary exposition. •

Ocean City Hurricane (1933), home movies of the hurricane and its aftermath. •

The Picturesque Susquehanna (1928), documentary following the river to Chesapeake Bay. •

Play Ball with the Orioles (1957). •

Raising the Big Flag, VE Day (1945). •

Massachusetts Institute of Technology (MA)

The Airplane at Play (ca. 1930s), stunt film. •

Centerbeam (1977), art documentary. •

Radar Indicators (1944), WWII training film. •

Mayme A. Clayton Library & Museum (CA)

Marie Dickerson Coker Collection (1942–53), home movies by the African American jazz musician. •

Mayo Clinic (MN)

Films of the Mayo Clinic (1926–45). •

Medical University of South Carolina (SC)

Contractile Force (1948) and *Mechanical Measurements of the Heart in Situ* (ca. 1949), heart-experiment films. •

Robert Petrie Walton Research Films (1950s), cardiovascular experiments. •

Menil Collection (TX)

The Hon: A Cathedral (1966), story of the controversial sculpture. •

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

Mennonite Church USA (KS)

The Call of the Cheyenne (1953–55), story of missionary work among Native Americans. •

Metro Theatre Center Foundation (CA)

Augustus Sassa Collection (ca. 1959–68), campaign footage of John F. and Robert Kennedy. •

Midway Village Museum (IL)

J.L. Clark Ray-O-Vac (ca. 1951), home movie documenting the metal lithography factory. •

The Rockford Peaches (ca. 1943), home movie showcasing the celebrated female baseball team. •

Milan '54 Hoosiers Museum (IN)

Muncie vs. Milan Championship Game (1954), footage of Milan High School's basketball championship victory, which inspired the film *Hoosiers* (1986). •

Mills College (CA)

Dance Films (1920s-43).

Minnesota Historical Society (MN)

Cologne (1939), town portrait.

The Great Perham Jewel Robbery (ca. 1926).

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

Ice Harvesting on the St. Croix River (1953-54).

Little Journeys Through Interesting Plants and Processes, Gluek Brewing Company (1937).

Ojibwe Work (1935-47), ethnological films.

Three Minnesota Writers (1958), interviews.

Minnesota Military Museum (MN)

WPA Construction at Camp Ripley (ca. 1935).

Mississippi Department of Archives and History (MS)

B.F. "Bem" Jackson Collection (1948-57), town portraits made for local screening.

Japan First (1945) and *Mindanao Panay* (1945), footage shot by a hospital commander in the Philippines.

McClure Collection (1944-47), four films of Lula, Mississippi, by a Delta farmer.

Missouri Historical Society (MO)

Kay Lennon Collection (1931-35), documentation of St. Louis infrastructure improvements.

Mix NYC (NY)

Burma Road (1977) and *1970 Gay Pride Parade* (1991), by Marguerite Paris.

Montana Historical Society (MT)

Ceremonial Dances of the Pueblo Indians (1934), *Construction of the Fort Peck Dam* (1939-50), *Growing Baby Beef in Montana* (1933-34), and *Rosebud County Fair and Rodeo* (1926), home movies.

Escape to Montana's Glacier Park (ca. 1970), state-sponsored travelogue narrated by Chet Huntley.

Montana and Its Aircraft (1968) and *Montana and the Sky* (1952), sponsored films from the Montana Aeronautics Commission.

Montana...Land of the Big Sky (1973).

Montana's On the Go (1956), promotional film showing Governor J. Hugo Aronson on the

Montana campaign trail for reelection.

Senator Lee Metcalf Collection (1965-66), reports filmed by the senator to inform his Montana constituents of his positions on conservation issues and water management.

Wilson-Hibbs Oil Speech (1956), documentation of Governor J. Hugo Aronson's stance on oil and gas leasing in Montana.

Mooreville Public Library (NC)

My Home Town (1940s) and *Your Home Town* (1937), town portraits of Mooreville.

Morven Park (VA)

About Jumping (1969-70), training film produced for the International Equestrian Institute.

Mote Marine Laboratory & Aquarium (FL)

Dr. Eugenie Clark Laboratory Films (1946-65), footage taken by the noted marine scientist.

Motorcycle Hall of Fame Museum (OH)

Beverly Hills Board Track Racing (1921).

Museum of Fine Arts, Houston (TX)

Conversations in Vermont (1969), by Robert Frank.

Liferaft Earth (1969), documentary by Robert Frank and Danny Lyon.

Museum of Modern Art (NY)

An Animated Grouch Chaser (1915), cartoon.

A Bashful Bigamist (1921), comedy.

Billy and His Pal (1911), by Francis Ford.

Biograph Studio Collection (1905-14), 27 films.

Blind Husbands (1919), by Erich von Stroheim.

Blind Wives (1920), by Charles Brabin.

The Call of the Wild (1923).

Children Who Labor (1912).

China (ca. 1917), documentary footage.

Col. Heeza Liar's "Forbidden Fruit" (1923).

Collage Fragments (1940s?), by Joseph Cornell.

The Country Doctor (1909), by D.W. Griffith.

The Coward (1915), Civil War melodrama.

The Crime of Carelessness (1912), anti-labor melodrama.

The Devil's Wheel (1918), melodrama.

The Diver (1911), documentary.

Edison Company Collection (1912-14).

A Fool There Was (1915), starring Theda Bara.

The Girl Stage Driver (1914), Western.

The Gorilla Hunt (1926).

Greater New York (ca. 1921).

The Hidden Way (1926), drama.

His Mother's Thanksgiving (1910), melodrama.

Home and Dome (1965), by Stan VanDerBeek.

Hypnotic Nell (1912), starring Ruth Roland.

The Last Man on Earth (1924), fantasy.

Last of the Line (1914), Western with Joe Goodboy and Sessue Hayakawa.

The Life of Moses (1909), Vitagraph series.

The Marriage Circle (1924), by Ernst Lubitsch.

Mexican Filibusters (1911), Kalem adventure.

Moana (1926), by Robert Flaherty.

The Mollycoddle (1920) and *Wild and Woolly* (1917), starring Douglas Fairbanks.

Mutt and Jeff: On Strike (1920).

(nostalgia) (1971), by Hollis Frampton.

Oils Well! (1923), starring Monty Banks.

Over Silent Paths: A Story of the American Desert (1910), D.W. Griffith Western.

Private Life of a Cat (1947), Alexander Hammid's poetic documentary.

The Salvation Hunters (1925), feature debut of Josef von Sternberg.

A Scary Time (1960), by Shirley Clarke and Robert Hughes.

Serene Velocity (1970) and *Side/Walk/Shuttle* (1991), by Ernie Gehr.

Springtime for Henry (1934), romantic comedy.

The Suburbanite (1904), comedy.

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

Ten by Stuart Sherman (1978-88).

Tol'able David (1921), starring Richard Barthelmess.

The Tourists (1912), starring Mabel Normand.

Museum of Northern Arizona (AZ)

Cohonina Dig (1949).

Museum of Texas Tech University (TX)

Yaqui Fieldwork Collection (1938-55), earliest known footage of Yaqui life in Sonora, filmed during expeditions led by Museum director W. Curry Holden.

Naropa University (CO)

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

Nashville Public Library (TN)

31st Anniversary Party (1938), celebration of a Southeastern film exhibitor.

Wayne Mitsch Collection (1969-70) home movies of the 75th Infantry Airborne Ranger Reconnaissance Team in central Vietnam.

National Air and Space Museum (DC)

Keystone Aircraft Corporation Collection (1920s-34).

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

Seymour Collection (1926-34), aviation films.

World Trip Collection (1935-36), in-flight footage of the *Hindenburg* taken by vacationers.

National Archives and Records Administration (DC)

Let There Be Light (1946), by John Huston.

Why We Fight (1942-45), war information films.

The Yellowstone Kodacolor (ca. 1930-32), home movies of Yellowstone National Park.

National Baseball Hall of Fame (NY)

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

Jackie Robinson Workout Footage (1945).

National Center for Jewish Film (MA)

Bernstein Home Movies (1947), *Blau Collection* (ca. 1930), *Hungary* (1939-40), *Iran* (1950-51), *Lehrman Weiner Collection* (1949), *Manischewitz Collection* (1924-57), *Morgenthau Trip to Israel* (1951), *United May Day Parade* (1950), and *Warsaw* (1933), home movies.

Broken Barriers (1919), silent feature adaptation of the Sholem Aleichem story that became *Fiddler on the Roof*.

Cantor on Trial (1931), *Kol Nidre* (1939), and *Der Purimspiler* (1937), Yiddish musicals.

A Day on the Featherlane Farm (1948), portrait of Jewish chicken farmers in New Jersey. •

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

Jews in Poland (1956), Yiddish-language documentary about life under Communism. •

Kol Nidre (1930s) and *Oshamnu Mikol Om* (1930s), cantorial performances. •

Last Night We Attacked (1947), justification for the use of violence in the creation of Israel. •

Libe un Laydnshaft (1936), Yiddish melodrama. •

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

The Story of Matzo, Parts 1 and 2 (1930s). •

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

Tribute to Eddie Cantor (1957). •

Zegart Collection (1945–48), Arthur Zegart's footage of the Ebensee concentration camp. •

National Geographic Society (DC)

Pueblo Bonito (1922), footage of the New Mexico expedition led by archaeologist Neil Judd to explore the pre-Columbian great house. •

Canyon de Chelly (1924), filmed exploration of the National Monument's rock formations and Navajo culture by archaeologist Neil Judd. •

National Museum of African American History & Culture (DC)

The Guest (1977), short psychological thriller by film scholar Pearl Bowser. •

National Museum of American History (DC)

The American Bank Note Company (1915), tour of the facility that printed U.S. currency. •

Carney Collection (1938–41), behind-the-scenes look at the Duke Ellington Orchestra. •

Crystals for the Critical (1951), industrial film. •

The Dairy Industry and the Canning of Milk (1917), industrial film. •

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

From Ore to Finished Product, Reel 4 (1917?), tour of the community betterment projects of the National Tube Company. •

Groucho Marx's Home Movies (1929–34). •

Helen Hoch Collection (1959–62), home movies revealing Tupperware corporate culture. •

Kahn Family Films (1928–34), home movies of Manhattan building sites. •

Making High-Grade Paper (1914), industrial short from the Strathmore Paper Company. •

Shoes on the Move (1962), promotional film. •

Western Union Corporation Collection (1927–46), 11 training films. •

National Museum of the American Indian (DC)

Land of the Zuni and Community Work (1923). •

National Museum of Natural History (DC)

Claudia (1972–73), documentarian Jorge Prelorán's playful portrait of a five-year-old. •

Digging Up the Dead in Madagascar (1963), *Herero of Ngamiland* (1953), *Herskovits Collection* (1930–34), *Pahs and Papas* (1921), *Philippines Footage* (1930s), and *Walter Link Collection* (1928–34), ethnographic films. •••

Luther Metke at 94 (1980), profile of a master log-cabin builder in Oregon. •

Songs of the Southern States (ca. 1926), one-reeler depicting plantation life during the Civil War. •

A Weave of Time (1986), portrait of four generations of a Navajo family. •

National Press Club Archives (DC)

1954 Family Frolic (1954), scenes of the first National Press Club family picnic. •

Scenes at the National Press Club (1950s). •

National WWII Museum (LA)

A-1 Airborne Lifeboat (1944), test footage. •

Bonhiver Films (1939), home movies shot on the eve of WWII. •

Nebraska State Historical Society (NE)

Increasing Farm Efficiency (1918), promotional film by a Delco battery franchise owner. •

Kearney and Its People in Motion Pictures (1926). •

Kellett Farm Crops (1930s–40s), films tracking the life cycle of five crops. •

Last Great Gathering of the Sioux Nation (1934). •

Lions International Convention (1924). •

Men's Gymnastics (1935–48), early training films. •

Nebraska Home Movies (1923–34). •

St. Augustine Mission School Films (ca. 1936–39). •

Nevada State Museum (NV)

Witcher-Stevenson Collection (1933–45), home movies of Las Vegas's early years. •

New Mexico State Records Center and Archives (NM)

Adventures in Kit Carson Land (1917 and 1972), *Los Alamos Ranch School* (1929–30), and *Madrid Christmas Scene* (1940), promotional films. •

Dawson, N.M. (1917–38), footage of the company mining town. •

A Day in Santa Fe (1931), by Lynn Riggs. •

Last Run of the Chili Line (1941), documentation of the last trip of a narrow-gauge railroad. •

New Mexico Department of Game and Fish Records (1930s–52), footage documenting the life of the original Smokey the Bear. •

New Mexico Department of Health Films (1935–37), five public health shorts. •

Sallie Wagner Collection (1928–50), home movies showing life on a Navajo reservation. •

San Ildefonso—Buffalo and Cloud Dances (1929), films by Ansel Adams's wife, Virginia. •

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

W.W. Howells Home Movies (1929), footage of the Santa Fe Fiesta and ancient ruins in northern New Mexico. •

New York Public Library (NY)

About Sex (1972), landmark sex education film. •

And We Drink and Drown (ca. 1970), *Aspirations* (1971), *Batteries Not Included* (1971), *The Flop!* (ca. 1967), *Life in New York* (1969), and *Young Braves* (1968), works created through New York City's youth filmmaking workshops. •

The Answering Furrow (1985) and *Misconception* (1977), by Marjorie Keller. •

Around My Way (1962), tour of New York City through children's artwork. •

Bad Dog (1973) and *Roaches' Lullaby* (1973), by Eliot Noyes Jr. and Claudia Weill. •

Barn Rushes (1971), *Blues* (1969), *Doorway* (1970), and *Horizons* (1971–73), by Larry Gottheim. •

Baymen—Our Waters Are Dying (1977), documentary by Anne Belle. •

The Big Apple Story (1987), Steve Siegel's look at

New York's near bankruptcy in the 1970s. •

Blues Suite (1970), *Hermit Song* (1970), *Masekala Language* (1970), and *Streams* (1970), performances by the Alvin Ailey American Dance Theater. •

Bridge High (1970) and *Claw* (1968), by Manny Kirchheimer. •

Cityscapes Trilogy (1980), by Franklin Backus and Richard Protovin. •

Crosby Street (1975), by Jody Saslow. •

Dance for Walt Whitman (1965), *Negro Spirituals* (1964), and *Ritual and Dance* (1965), student performances by Ben Vereen. •

Don Quixote (1965), film of the debut of George Balanchine's *Don Quixote*. •

The Fable of He and She (1974), *Peanut Butter and Jelly* (1976), and *Sandman* (1973), by Eliot Noyes Jr. •

Fan Film (1980s), by Richard Protovin. •

Fishing on the Niger (1967), *Herding Cattle on the Niger* (1967), *Japan* (1957), *Magic Rites: Divination by Animal Tracks* (1967), and *Middle East* (1958), documentaries. ••

The Flashettes (1977), Bonnie Friedman's empowering documentary about a Brooklyn track team of underprivileged African American girls. •

Ghost Dance (1980), by Holly Fisher. •

The Goldberg Variations (1971), performance of Jerome Robbins's Bach-inspired ballet. •

I Stand Here Ironing (1980), Midge Mackenzie's film adaptation of Tillie Olsen's short story. •

Isadora Duncan Technique and Choreography (1979), demonstrations by students. •

Joyce at 34 (1973), documentary by Joyce Chopra and Claudia Weill. •

Licorice Train (mid-1970s), short illustrating crosstown subway journey of a Brooklyn boy. •

The Magic Beauty Kit (1973), documentary short exploring the politics of cosmetics. •

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

Massine Collection (1936–38), three silent films of the Ballet Russe de Monte Carlo. •

Mr. Story (1973), portrait of an 88-year-old by DeeDee Halleck and Anita Thacher. •

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

- Picture in Your Mind* (1948), by Philip Stapp. •
- A Place in Time* (1976), by Charles Lane. •
- To the Fair!* (1964), promotional film. •
- Village Sunday* (1960), by Stewart Wilensky. •
- A Wonderful Construction* (1973), Don Lenzer's documentary on the World Trade Center. •

New York University (NY)

- The Abbakadabba Coopno* (1941), amateur narrative shot at an interracial summer camp. •
- Another Pilgrim* (1968), controversial profile of Greenwich Village pastor Rev. Al Carmines. •
- Ark of Destiny* (1973), *Ballad of a Thin Woman* (1973), *A Knife in the Rain* (1973), *My, My Michaelangelo* (1974), and *St. Mark's Place Massacre* (1973), shorts by Amos Poe. •
- Beehive* (1985), by Frank Moore and Jim Self. •
- 11 thru 12* (1977) and *Fluorescent/Azalea* (1976), by Andrea Callard. •
- Falnes Home Movies* (1937-40s), travel films shot by an NYU history professor and Office of Strategic Services analyst. •
- Hapax Legomena* (1971-72), six films from Hollis Frampton's series. •
- In Artificial Light* (1983), by Curtis Royston. •
- Laserimage* (1971-72), Ivan Dryer's celluloid forerunner to the *Laserium* light show. •
- Meet Theresa Stern* (1990), by Richard Hell. •
- Radio Rick in Heaven, Radio Richard in Hell* (1987), by Richard Foreman. •
- Rat Trap* (1985), by Tommy Turner and Tessa Hughes-Freeland. •
- Rhoda in Potatoland (Her Fall Starts)* (1975), by Kirk Winslow. •
- Simonland* (1984), by Tommy Turner and Richard Kern. •
- We Imitate; We Break Up* (1978), Ericka Beckman's avant-garde musical. •

Newark Public Library (NJ)

- Essex Mountain Sanatorium Films* (ca. 1938). •

Niles Essanay Silent Film Museum (CA)

- Twin Peaks Tunnel* (1917). •
- Versus Sledge Hammer* (1915), Essanay comedy. •

NOAA National Severe Storms Laboratory (OK)

- Union City, Oklahoma, Tornado* (1973). •

North Carolina State Archives (NC)

- North Carolina State Fair* (ca. 1974), promotional film featuring an appearance by Bob Hope. •
- North Carolina Town Films* (1930s-40), six town portraits by H. Lee Waters. •

- Scott for Lieutenant Governor* (ca. 1964), campaign ad for Robert W. Scott. •

- South Pacific Air Force Films* (ca. 1942-44), amateur footage of daily life during WWII. •

North Carolina State University (NC)

- Penn Family Home Movies* (1926-41). •

North Scituate Public Library (RI)

- Lewis J. Boss Collection* (early 1930s), community portraits of North Scituate. •

North Shore-Long Island Jewish Health System Foundation (NY)

- New Long Island Jewish Hospital* (1952-53), construction documentary. •



Laserimage (1971-72), Ivan Dryer's celluloid forerunner to the *Laserium* light show, preserved by New York University in 2017.

Northeast Historic Film (ME)

- Amateur Exemplars* (1920s-40s), home movies by Raymond Cotton, Meyer Davis, Milton Dowe, Hiram Percy Maxim, Adelaide Pearson, Cyrus Pinkham, Thomas Archibald Stewart, Mahlon Walsh, and Elizabeth Woodman Wright. • •
- Aroostook County* (1920), record of a rural agricultural fair. •
- The Awakening* (1932), *In the Usual Way* (1933), and *It Was Just Like Christmas* (1948), amateur narratives. •

- Benedict Collection* (1920s), *Charles Norman Shay Collection* (1955-62), *Forbes Collection* (1915-28), *Goodall Collection* (1920s-30s), *Joan Branch Collection* (1928-36), *Leadbetter Collection* (1931), and *Norma Willard Collection* (1921), home movies. • •

- The Bill Wilson Story* (1952), educational short. •

- Cary Maple Sugar Company* (1927). •

- Construction of the Seaboard Paper Company Mill* (1930). •

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

- Hackett Collection* (1934), silent documentary about a Maine tuberculosis sanatorium. •

- Historic Provincetown* (1916), travelogue. •

- Maine Marine Worm Industry* (1942). •

- Rapid River Races* (1940), scenes from the first National White Water Championship. •

- The Story of Chase Velmo: The Perfect Mohair Velvet* (1926), industrial film. •

- Sweeter by the Dozen* (ca. 1950), day among second graders at the Westlake School for Girls. •

- Trail to Better Dairying* (1946), 4-H Club film. •

- A Vermont Romance* (1916), social drama. •

- Wohelo Camp* (1919-26), documentation of a pioneering girls' camp. •

Northern Arizona University (AZ)

- Apache Indian Camp Life among the White Mountain Apaches in Arizona* (1940), *Navajo Indian Life* (1939-40), *Navajo Rug Weaving* (1938-39), and *Yaqui Easter Celebration* (1941-42), documentaries by Southwest photographer Tad Nichols. •

Ohio State University (OH)

- Discovery* (1933-35) and *Richardson Collection* (1939-41), footage of Admiral Byrd's Antarctic expeditions. •

- Enigma* (1972), *Mutations* (1972), *Olympiad* (1971), *Papillons* (1976), and *Pixillation* (1970), by Lillian Schwartz. • •

Oklahoma Historical Society (OK)

- CCC Company 810 in Heavener* (1930s). •

- The Daughter of Dawn* (1920), Western made in Oklahoma with a Native American cast. •

- Farm in a Day* (1948), documentary. •

- Governor Marland Declares Martial Law* (1936). •

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

- The Ritz Theatre* (1920s), film documenting the building of Tulsa's silent movie palace. •

- This Is Our City* (1950), political ad. •

ONE National Gay & Lesbian Archives (CA)

- Beaux Arts Ball* (1973-75), *Mattachine Newsreels* (1973), and *Oedipus Grecian Games* (1976), amateur films. •

Oregon Historical Society (OR)

- Beach Hike* (1958), film about a hike made to protest a proposed highway along the Olympic Peninsula. •

- The Boy Mayor* (1914), Progressive-era short. •

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

- Four-Day Screen Test* (ca. 1926), scenes of local competition to win a trip to Hollywood. •

- Grunts and Groans* (1933), amateur film documenting the Portland Turnverein Gymnasium. •

- The Haunted Camera* (1938), supernatural thriller made by a teenage girl. •

- John Makes Whoopee* (1929), amateur film about a young farmer visiting Portland. •

- The Little Baker* (ca. 1925), clay animation by Oregon filmmaker Lewis Cook. •

- Little Diomedea* (1960), documentary about the Bering Strait Inupiat. •

- Raymond Rogers Home Movies* (1940s). •

- The Snows of Many Years* (1917), exploration of Mount Hood's Eliot Glacier. •

- Trapped* (ca. 1924), local production about bootleggers foiled by a canine hero. •

Pacific Film Archive (CA)

- Adynata* (1983) and *Peggy and Fred in Hell: Prologue* (1984), by Leslie Thornton. •

- Alexander Black Collection* (1923-46), six films by and about the "picture play" innovator. •

- Bleu Shut* (1970), short by Robert Nelson. •

- The Brink* (1960), lyrical love story by Beat poet ruth weiss. •

- The Devil's Cleavage* (1973), camp feature made by George Kuchar and his students. •

Dime Store (1949) and *Life and Death of a Sphere* (1948), by Dorsey Alexander. •

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

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

Father's Day (1974), by Lenny Lipton. •

Hours for Jerome (1982), by Nathaniel Dorsky. •

Light Years (1987), by Gunvor Nelson. •

Miss Jesus Fries on Grill (1972), by Dorothy Wiley. •

North Beach (1958) and *Paper Collage* (1955), by Dion Vigné. •

Notes on the Port of St. Francis (1951), by Frank Stauffacher. •

OffOn (1968), by Scott Bartlett. •

Scenes from the Tap City Circus (1960), mixed-media artist Paul Beattie's experimental portrait of assemblage-sculptor George Herms at work. •

Sparkles Tavern (1984), by Curt McDowell. •

Ten by Chick Strand (1966–86). • •

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

A Thimble of Goodbye (1960), Dadaist "film poem" by Paul Beattie. •

A Visit to Indiana (1970), by Curt McDowell. •

Paso Robles Pioneer Museum (CA)

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

Peabody Essex Museum (MA)

Commercial Sailing (1921–35). •

Recreational Sailing in the '20s (1924–26). •

Pennsylvania State Archives (PA)

The Inauguration of Governor Fisher (1927). •

Pennsylvania Department of Forests and Water Collection (1932–35), nine documentaries. •

Pima Air and Space Museum (AZ)

B-26 Torpedo Releases (1942), bombing footage. •

Pine Mountain Settlement School (KY)

Pine Mountain Settlement School Films (ca. 1935). •

Portland State University (OR)

Albina Mural Project (1977). •

The Seventh Day (1970), student documentary about the May 1970 strike at the university. •

Purdue University (IN)

Gilbreth Collection (1920s–61), research films. •

Rhode Island Historical Society (RI)

Brown University Graduation (1915). •

Calvary Baptist Church (1914), celebration filmed in Providence, Rhode Island. •

Diamonds (1915) and *Inspiration* (ca. 1916), crime dramas made in Rhode Island. •

Rochester School for the Deaf (NY)

Graduations and Other Events (1929–38). •

Roger Tory Peterson Institute of Natural History (NY)

Galapagos: Wild Eden (1964–66), *Wild Africa Today* (1970s), and *Wild America* (1953). • •

Roosevelt Warm Springs Institute for Rehabilitation (GA)

Georgia Warm Springs Collection (1930s), three films showing the polio treatment facility. •

Rutgers University (NJ)

Cyclopean Perception (1973), early computer-generated film by cognitive scientist Béla Julesz. •

San Diego History Center (CA)

Balboa Park after the Fire (1925). •

Candy Manufacturing in San Diego (1924). •

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

Requa Collection (1935–37), architect's work for the California-Pacific Exposition. •

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

Spreckels Theater: Sound Premiere (1931). •

San Francisco Media Archive (CA)

Blackie the Wonder Horse Swims the Golden Gate (1938), newsreel story. •

Cresci/Tarantino Collection (1958–63) and *San Francisco's Chinese Communities* (1941), home movies. •

Frank Zach Collection (1958–60), three films by amateur filmmaker Frank Zach. • •

San Francisco Performing Arts Library (CA)

Anna Halprin Collection (1955–73), six studies. •

San Francisco Silent Film Festival (CA)

Soft Shoes (1925), a comedic urban western starring Harry Carey as a small-town sheriff visiting San Francisco. •

Science Museum of Minnesota (MN)

Elmer Albinson Collection (1936), home movies of a mortician's honeymoon in Ecuador and Peru. •

Smith Collection (1953–62), documentation of the peoples of the Amazon basin and Peru. •

Senator John Heinz History Center (PA)

Joseph Pegnato Collection (ca. 1940s–50), home movies of big band, vaudeville, and circus performers. •

Sherman Library & Gardens (CA)

Lamb Canoe Trips (1930s), films shot during an epic voyage from California to Panama. •

Silent Cinema Presentations (NY)

The King of the Kongo: Episodes 6 and 10 (1929), chapters from an early sound serial featuring Boris Karloff. •

Silver Bow Art (MT)

Bathers (1960), *Drum City* (ca. 1980), *Gaudi* (1962), *Immigrant* (1960), *Les Girls* (ca. 1980), *Maze* (ca. 1980), *Mirror Eye* (1992), *P.A.* (1983), *Spain* (1962), and *Tomb* (1961), by Beryl Sokoloff. • •

Smithsonian Institution Archives (DC)

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

The Smithsonian-Firestone Expedition to Liberia (1940), zoological expedition. •

Society of the Divine Word (IL)

New Guinea Fun and *New Guinea Worships Its Dead* (1954–56), studies of the Banz people. •

Thirty Year Man (1956–57), film about Catholic missionary work in Papua New Guinea. •

South Dakota State Archives (SD)

Lawrence H. Cool Collection (1930s), home movies shot in Platte, South Dakota. •

South Dakota State University (SD)

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

Johnson Family Farm (1945–75), 8mm films. •

RFD '38 (1938), documentary about a South Dakota farm's recovery from drought. •

Wheat Breeding Methods of John Overby (1955). •

Whitlock Collection (1936–50), Lakota life as filmed by a Rosebud Reservation official. •

Southern Illinois University (IL)

Katherine Dunham Dance Research (1932–36), home movies made in Haiti. •

Southern Methodist University (TX)

The Blood of Jesus (1941), salvation drama. •

Carib Gold (1956), African American crime drama with Ethel Waters and Cicely Tyson. •

Catskill Honeymoon (1950), musical comedy with performances in Yiddish and English. •

St. Vincent Medical Center (CA)

Polito at St. Vincent's Hospital (mid-1930s). •

St. Vincent's Capping Ceremony (1947). •

Stanford University (CA)

Richard Bonelli at the San Francisco Opera (1930). •

State Historical Society of North Dakota (ND)

Prairie Fire (1977), documentary about the Nonpartisan League. •

State University of New York at Binghamton (NY)

The Doctor's Dream (1978), by Ken Jacobs. •



Tomb (1961), musical collage film by Beryl Sokoloff, preserved by Silver Bow Art.

Stickley Museum at Craftsman Farms (NJ)

Fanny Family Collection (1928–32), home movies. •

Studio7Arts (MA)

Marathon (1965), by Robert Gardner. •

Swarthmore College (PA)

Blessed Are the Peacemakers (ca. 1956), *Not by Might* (1950s), and *The Way of Non-Violence* (1950s), interviews with pacifist leaders. •

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

Temenos (NY)

Du sang, de la volupte, et la mort (1947–48), *Eniaios: Cycle V* (1948–90), *Eniaios: Cycle VII* (1948–90), and *Twice a Man* (1963), by Gregory Markopoulos. ••

Tennessee Archive of Moving Image and Sound (TN)

The Breeziest, Snappiest Hill-Billy Band on Stage and Radio (1948), promotional short. •

Bristol, Tennessee, Newsboy Soapbox Derby (ca. 1955). •

Chilhowee Park Opening Day (1948). •

Erwin, Tennessee (1940), town portrait. •

Kidnapper's Foil (1949), Melton Barker's portrait of Bristol, Tennessee, starring local children. •

The Knoxville Policeman's Hollywood Ball (1949). •

Tennessee Movie Ads and Trailers (1941–54). •

The Tennessee Review: Operation Textbook (1946), featurette by Sam Orleans. •

Texas Archive of the Moving Image (TX)

George Sealy, Jr. Collection (1931), Galveston civic leader's Kodachrome footage of the 1931 Pageant of Pulchritude, a Miss Universe precursor. •

The Kidnapper's Foil (1930s and ca. 1940), by itinerant filmmaker Melton Barker. •

Orris Brown Collection (1940s–50s), footage from Superior Film Studios, one of Houston's first independent feature film companies. •

Story Sloane Collection (1915–25), events filmed in and around Houston. •

Texas Tech University (TX)

Dong Tam Base Camp (1967), army footage. •

Third World Newsreel (NY)

America (1969), anti-Vietnam War film. •

Break and Enter (Rompiendo Puertas) (1970), documentary about an anti-gentrification protest. •

Columbia Revolt (1968). •

People's War (1969), by Robert Kramer. •

Yippie (1968). •

Town of Pelham (NY)

Memorial Day Pelham NY (1929). •

Trinity College (CT)

A Community Meets (1969), profile of a meeting organized by the Black Panther Party. •

Trinity University (TX)

Claude and ZerNona Black Collection (ca. 1955), home movie by civil rights activists. •

Trisha Brown Dance Company (NY)

Ballet (1968), *Homemade* (1966), *Man Walking down Side of Building* (1970), and *Walking on the Wall* (1971), experimental dance pieces. •

Planes (1968), film by Jud Yalkut. •

Roof Piece (1973), avant-garde dance performance filmed by Babette Mangolte. •

Solo Olos (1978), Trisha Brown's experimental solo dance, as filmed by Babette Mangolte. •

Tudor Place (DC)

Tudor Place (1930s–40s), upstairs/downstairs look at life in a Georgetown mansion. •

Tulane University, Amistad Research Center (LA)

African American Carnival Balls (1955–56) and *Bon Temps Carnival Balls* (1960–65). •

New Orleans Street Parade (1968). •

UCLA Film & Television Archive (CA)

The Adventures of Tarzan (1928), silent serial. •

Andy's Stump Speech (1924), comedy. ••

Animated Short Subjects by Ub Iwerks (1930s). •

Barriers of the Law (1925), crime drama. •

Behind Every Good Man (1966), pioneering portrait of gay life in Los Angeles. •

Birth of a Hat (1920?), industrial short. ••

Bless Their Little Hearts (1984), Billy Woodberry's study of a struggling African American father. •

The Books of Ed Ruscha (ca. 1969), tongue-in-cheek reading of the artist's books. •

Brillantino the Bullfighter (1922), comedy. ••

Bunny's Birthday Surprise (1913), comedy. •

Capital Punishment (1925), crime melodrama. •

Christopher Street Gay Liberation Day (1971). •

Crooked Alley (1923), revenge drama. •

Dawn to Dawn (1933), gritty farm drama. •

Diary of an African Nun (1977) and *Illusions* (1982), by Julie Dash. •

The Exiles (1961), by Kent Mackenzie. •

The Fighting Blade (1923), swashbuckler. •

FILM (1965), collaboration between Samuel Beckett, Buster Keaton and Alan Schneider. •

First Gay Pride Parade (1970). •

The Greater Call (1910), melodrama. ••

Harvey Milk Campaigning (1973). •

Hearst Metrotone News Collection (1919–39). •

The Horse (1973) and *Several Friends* (1969), shorts by Charles Burnett. ••

The Hushed Hour (1919), morality tale. •

I & I (1979), by Ben Caldwell. •

In the Land of the Headhunters (1914), Edwin S. Curtis's legendary feature. •

International Newsreel (ca. 1926). ••

Intimate Interviews: Bela Lugosi at Home (1931). •

It Sudses and Sudses (1962), *Multiple Sidosis* (1970), *One Man Band* (1965–72), *The Sid Saga* (1985–86), and *Stop Cloning Around* (ca. 1980), trick films by Sid Laverents. ••

The Jam Makers (1919?), cartoon. •

The Jungle (1967), vivid portrayal of Philadelphia street life made by gang members. •

Labor's Reward (1925). •

Lena Rivers (1914), early feature. •

Life on the Circle Ranch in California (1912). •

Lorna Doone (1922), by Maurice Tourneur. •

The Love Girl (1916), melodrama. •

The Man in the Eiffel Tower (1949), detective yarn featuring Charles Laughton. •

Marian Anderson's Lincoln Memorial Concert (1939), newsreel footage. •

Mary of the Movies (1923), comedy. ••

Midnight Madness (1928), starring Clive Brook. ••

Molly O' (1921), starring Mabel Normand. •

Moods of the Sea (1942), by Slavko Vorkapich and John Hoffman. •

The Murder of Fred Hampton (1971), Howard Alk and Mike Gray's documentary on the death of the Black Panther Party leader. •

My Lady of Whims (1925), *My Lady's Lips* (1925), and *Poisoned Paradise* (1924), starring Clara Bow. •

Pathé News, No. 15? (1922). •

Peggy Leads the Way (1917), feature starring Mary Miles Minter as the plucky Peggy. •

Portrait (1971), by Donna Deitch. •

Rabbit's Moon (1950), by Kenneth Anger. •

Race Night Films (1933), slapstick shorts from a Depression-era prize-giveaway series. •

The Roaring Road (1919), racing romance. •

Romance of Water (1931), sponsored film. •

Ruth of the Rockies (1920) and *Who Pays?* (1915), surviving serial chapters. •

The Savages (1967), ironically titled cinema verité documentary about the impoverished African American community of West Venice, California. •

Selznick News (1921?). ••

Stand and Deliver (1928), romantic adventure. ••

Tillie's Punctured Romance (1914), Charlie Chaplin's first comedy feature. •

Tom Chomont Collection (1967–84). •

A Trip through China (1917), fragment from Benjamin Brodsky's documentary. •

Vanity Fair (1932), starring Myrna Loy. •

Vitagraph Short Films (1905–14). ••

War on the Plains (1912), early Western. •

Water Ritual #1: An Urban Rite of Purification (1979), by Barbara McCullough. •

The Way of Peace (1947), animated plea for pacifism written and directed by Frank Tashlin for the American Lutheran Church. •

We Were There (1976), by Pat Rocco. •

A Window on Washington Park (1913). •

United Daughters of the Confederacy (VA)

The Conquered Banner (1933). •

United Methodist Church, General Commission on Archives and History (NJ)

Far from Alone (1955), temperance narrative. •

Worship: A Family's Heritage (1952), documentary. •

United States Holocaust Memorial Museum (DC)

American Jews Abroad (1932–39) and *Glick Collection* (1939), home movies. •

Siege (1940), Julien Bryan's short. •

Universidad del Este (PR)

Jesús T. Piñero Collection (1940s), home movies by Puerto Rico's first native governor. •

University of Akron (OH)

Goodyear Tire & Rubber Company Films (1931–33), documentation of the construction of the airship the *USS Akron*. •

University of Alaska Fairbanks (AK)

Alaska '35 (1935), footage by glaciologist William Osgood Field documenting fjord research and farmers in the Matanuska Valley. •

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

The Chechahcos (1924), feature shot in Alaska. •

Inupiat Dances (1950s). •

Logan Collection (1939), footage of the motorcycle expedition across Alaska. •

People of the Tundra (1941–59), documentary about indigenous Alaskans in World War II. •

Seppala Collection (1926–46), home movies by the musher who inspired the Iditarod race. •

Trip to Cleary Hills Mine (1935), film about the famous gold mine, produced for investors. •

Uksuum Cayuai: The Drums of Winter (1977–88), documentary about the Yup'ik of Emmonak. •

We Live in the Arctic (1947), lecture film by Bud and Constance Helmericks. •

Will Rogers and Wiley Post (1935), last known moving images of the humorist and the aviator. •

University of Arizona (AZ)

Ambassadors in Levis: The Tucson Arizona Boys Chorus (ca. 1970). •

Coast Redwoods and *Schulman Coring on Mt. Lemmon* (1930s). •

Hank Rides Again (1963), tour of Arizona led by a Model T Ford. •

Mission San Xavier del Bac (1968), film about the church's Native American communicants. •

Yaqui De Grazia (1938–1940), documentary about the Yaqui Easter ceremony. •

University of Arkansas (AR)

Opportunity for Arkansas—the Buffalo National River (ca. 1964), conservation film. •

University of California, Berkeley (CA)

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

Verdena Parker Collection (ca. 1959–66), home movies showing life in and around the Hoopa Valley Indian Reservation in Humboldt County. •

University of California, Los Angeles (CA)

Golden State Mutual Life Insurance Company Collection (1948–58), corporate films about the largest African American insurance company in the West. •

Instant Guide to Synanon (1973). •

University of California, Riverside (CA)

Fidel! (1969), documentary by Saul Landau. •

University of Central Florida (FL)

Barron Richter Collection (1971–76), home movies shot at Walt Disney World. •

University of Cincinnati (OH)

Dr. Mont Rogers Reid Surgical Films (ca. 1935), footage of operations. •

University of Georgia (GA)

Abbot L. Pattison Collection (1953), footage of the sculptor. •

Cordele, Georgia (1936) and *Fitzgerald, Georgia* (1947), town portraits. •

Ethridge Collection (1939–56), *Kaliska-Greenblatt Collection* (1920s–30s), and *Louis C. Harris Collection* (1947–53), home movies. •

Making of "Americus' Hero" (1928). •

Moore Collection (1942–52), behind-the-scenes footage of the radio show *King Biscuit Time*. •

University of Hawaii at Manoa (HI)

Spectrum (1965), student film set amid campus civil rights rallies and antiwar protests. •

Vietnam, Vietnam (1962–68), filmmaker's evolution from serviceman to protester. •

University of Idaho (ID)

Harry Webb Marsh Collection (1926–30 and 1940s–50s), films documenting Idaho mining. ••

University of Illinois at Urbana-Champaign (IL)

Joseph T. Tykociner's Sound Experiments (1922), early sound-on-film demonstrations. •

University of Iowa (IA)

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

Iowa Test of Motor Fitness (1960), physical education film for use in schools. •

Thesis Films (1939), dance shorts. •

University of Kansas (KS)

Discussion Problems in Group Living: What about Prejudice? (1958). •

Leo Beuerman (1969), Academy Award-nominated short profiling a disabled man. •

To the Stars (1950), university promotional film. •

University of Maryland (MD)

Terrapins vs. Gamecocks (1948). •

University of Minnesota (MN)

Island Treasure (1957), *Migration Mysteries* (1960s), *Spring Comes to the Subarctic* (1955), and *Wood Duck Ways* (1940s–60s), nature studies by Walter Breckenridge. ••

People, Power, Change (1968), by Luther Gerlach. •

University of Mississippi (MS)

Lytle Collection (1938–41) and *Thomas Collection* (1950s), home movies. ••

Transplantation of Organs (1963). •

University of Missouri–Columbia (MO)

Williams Collection (1933–34), around-the-world footage by university president Walter Williams. ••

University of Montana (MT)

H.O. Bell Collection (late 1920s), *Line Family Collection* (1931–32), and *McLeod Collection* (1928–32), home movies. •

University of Nebraska–Lincoln (NE)

The Rainbow Veterans Return to Europe (1930). •

University of North Carolina at Chapel Hill (NC)

Allard K. Lowenstein Collection (1956–58), *Harllee/Quattlebaum Collection* (1920s–30s), and *Roger King Collection* (1941–42), home movies. •

The First 100 (1964), recruitment film made for the North Carolina Volunteers. •

The Hudson Shad (1973), by George Stoney. •

UNC vs. Duke Football Game (1948). •

University of North Carolina School of the Arts (NC)

The Golden Mirror (1968), film commemorating the 50th anniversary of the American Legion. •

University of Oregon (OR)

Adaptive Behavior of Golden-Mantled Ground Squirrels (1942), educational film. •

Luther Cressman Field Work Films (1938–54), documentation of the influential archaeologist's excavations in Oregon. •

University of Pennsylvania (PA)

The Eastern Cherokee (ca. 1930), *Glimpses of Life among the Catawba and Cherokee Indians of the Carolinas* (1927), *Hudson Bay* (1930), and *Native Life in the Philippines* (1913), ethnographic studies. •

Matto Grosso (1931), expedition film. •

Navajo Film Themselves: Behind the Scenes (1966), footage of a project to teach filmmaking to Navajo residents of Pine Springs, Arizona. •

Tode Travelogue Collection (1930). •

Warden Family Collection (1934–35), home movies of the first American excavation in Iran. •

University of South Carolina (SC)

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

The Augustas (ca. 1942), Scott Nixon's film about places sharing the name of his hometown. •

A Frontier Post (1925), newsreel of the Buffalo Soldier regiment at Fort Huachuca, Arizona. •

Kate Gleason Collection (1928–31), home movies from the pioneering engineer. •

Native American Life (1929), *Reunion of Confederate Veterans* (1930), and *Women Aviators of the Silent Era* (1920s), newsreel outtakes. ••

Robert M. Weir Collection (early 1930s–40s), color amateur films of family travels through pre-war Nazi Germany. •

Willie Lee Buffington Collection (1950s), home movies from the founder of Faith Cabin Libraries. •

University of Southern California (CA)

And Ten Thousand More (1949), *Bunker Hill 1956* (1956), *Chavez Ravine* (1957), *A Place in the Sun* (1949), and *Ride the Golden Ladder, Ride the Cyclone* (1955), student films. •

Captain Voyeur (1969), by John Carpenter. •

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

In the Red (ca. 1979), portrait of the late 1970s San Francisco punk scene. •

Pro Patria (1932), documentary by actor Guillermo Calles about his three-month road trip from Los Angeles to Mexico City. •

Schultz's Lottery Ticket (1913), comedy short. •

That Other Girl (1913), starring Pearl White. •

Vorkapich Home Movies (1940). •

University of Texas at Austin (TX)

Carnival in Trinidad (1953), by Fritz Henle. •

Fannie Hurst (ca. 1930), newsreel story. •

Norman Bel Geddes Collection (1920s–30s). •

Norman Mailer Film (1947), the first film by the celebrated writer. •

University of Texas at San Antonio (TX)

The World in Texas (1968), world's fair film. •

University of Utah (UT)

A Canyon Voyage (1955), portrait of the Green and Colorado rivers before flooding by dams. •

University of Vermont (VT)

Agricultural Experiment Station Films (1940s). •

University of Virginia (VA)

Charles Smith's Block Painting (1960). •

University of Washington (WA)

Eskimo Dances (1971). •

Grays Harbor County (ca. 1925–33). •

Joseph F. Rock Collection (1928–32), documentation of China's Nazi ethnic group. •

The Tacoma Narrows Bridge Failure (ca. 1960). •

University of Wyoming (WY)

Old Faithful Speaks (ca. 1934). •

USS Constitution Museum (MA)

USS Constitution at Sea (1931). •

Utah State Historical Society (UT)

Canyon Surveys (1952–53) and *Utah Canyon River Trips* (1946–50), expedition footage. •

Frazier Collection (1938–55), footage of trips through Antarctica and Glen Canyon. •

Verde Valley Archaeology Center (AZ)

Lost Ceremonies of the Hopi Cliff Dwellers (1958). •

Virginia Commonwealth University (VA)

Harris H. Stilson Collection (1929–31), home movies of Richmond and rural Virginia. •

Visual Communications (CA)

City City (1974) and *Cruisin' J-Town* (1976), documentaries by Duane Kubo. •

I Told You So (1974), by Alan Kondo. •

Visual Studies Workshop (NY)

About Us (1972), collaboratively-made anthology of self-portraits by Robert Frank and his students. •

Walker Art Center (MN)

Dimond Collection (1927–30), home movies. •

Wallowa County Museum (OR)

Buy at Home Campaign (1937), town profile. •

Washington University in St. Louis (MO)

Code Blue (1972), recruitment film to bring minorities into the medical profession by Blackside Inc., producer of *Eyes on the Prize*. •

George T. Keating Home Movies (ca. 1929), footage of novelist Ford Madox Ford. •

More Than One Thing (1969), profile of an African American teenager living in the Pruitt-Igoe housing complex in St. Louis. •

A Regular Bouquet: Mississippi Summer (1964), recruitment film for civil rights activists. •

The Streets of Greenwood (1963), documentary about African American voter registration. •

Wayne State University (MI)

Ethnic Communities in Detroit (1952). •

WSU Historic Films (ca. 1925–32), student activities and athletic events. •

WWJ Newsreel Collection (1920–32). •

Wende Museum (CA)

Czechoslovakia: Portrait of a Tragedy (1968), film made during the Prague Spring featuring interviews with future president Václav Havel. •

West Virginia State Archives (WV)

Barbour County (1935–44). •

Captain Hughes's Trip to New Orleans (1936). •

For Liberty and Union (1977), sponsored film about the creation of the state of West Virginia. •

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. •

Western Reserve Historical Society (OH)

Josephus F. Hicks Collection (1930s–40s), footage of African American life in Cleveland. •

Wethersfield Historical Society (CT)

Wethersfield's Tercentenary Parade (1934). •

Whitney Museum of American Art (NY)

The Desert People (1974), by David Lamelas. •

Shutter Interface (1975), by Paul Sharits. •

Sotiros (1975), by Robert Beavers. •

Wisconsin Center for Film and Theater Research (WI)

Butterfly (1967) and *24 Frames per Second* (1977), by Shirley Clarke. •

Campus Smiles (1920). •

The Lumberjack (1914), short featuring locals. •

The Inheritance (1964), film celebrating the 50th anniversary of the Amalgamated Clothing Workers of America union. •

Our Own Gang in the Chase (ca. 1933). •

Wisconsin Family Vacation (ca. 1937–43), home movies of the World's Fair. •

Wisconsin Historical Society (WI)

Bill's Bike (1939), by William Steuber. •

"*Fun for the Money*" *Home Movie* (1949), home movie of one of TV's earliest game shows. •

Lunt and Fontanne Collection (1928–39), home movies of the legendary theatrical couple. •

Wisconsin National Guard (ca. 1917), footage of the regiment preparing for WWI service. •

World Figure Skating Hall of Fame (CO)

1928 Olympics (1928), figure-skating footage. •

Yale Film Study Center (CT)

The Boy Who Saw Through (1956), Mary Ellen Bute production directed by George Stoney. •

Chemical Architecture (1968), *Quick Dream* (1967), and *You're Not Real Pretty but You're Mine* (1968), early films by Frank Mouris. •

Costumed Dancer (1969), *42nd St Movie* (1969), and *Plastic Saints* (1968), by Nicholas Doob. •

Kapauku (1950s), feature-length documentary about the Papuan tribe of West New Guinea. •

Our Union (1947), by Carl Marzani. •

Passages from Finnegans Wake (1965), adaptation by Ted Nemeth and Mary Ellen Bute. •

16 Millimeter Earrings (1979), filmed recreation of Meredith Monk's multimedia solo performance. •

Yale University Library (CT)

Ripley Expedition to Nepal (1947–48). •

Yale Class Reunions (1920s–40s). •

Yale-China Collection (1928–47), life in China. •

Yosemite National Park Archives (CA)

Rangers' Club (ca. 1920), footage of the dedication ceremony conducted by Stephen Mather. •



42nd St. Movie (1969), impressionist documentary of New York street life by Nicholas Doob, preserved by the Yale Film Study Center in 2016.

Financial Statements

The following tables, extracted from the financial statements audited by Allan Liu, CPA, show the financial position of the NFPF as of December 31, 2017.

These statements report several significant program developments. In 2017, the NFPF awarded \$560,749 in preservation grants to 37 institutions. This includes The Film Foundation's generous underwriting of the Avant-Garde Masters grants. The federal funds were authorized by *The Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2016* and appropriated through the Library of Congress. From the \$530,000 received from the Library for preservation activities, \$30,000 was temporarily restricted for the preservation of films repatriated from abroad.

In 2017, we expended \$107,666 on repatriation efforts including films repatriated from EYE Filmmuseum. Through generous support from the National Endowment for the Humanities, the

Statement of Financial Position

December 31, 2017

Asset	
Current Assets	
Cash and cash equivalents	\$ 971,649
Investments	374,589
Accounts receivable	204,677
Inventory	42,548
Prepaid expenses	7,588
Total Current Assets	1,601,050
Other Assets	
Equipment, furniture, and software, net of accumulated depreciation	—
Deposits	500
Total Other Assets	500
Total Assets	\$ 1,601,550
Liabilities and Net Assets	
Current Liabilities	
Accounts payable	\$ 10,557
Grants payable	494,822
Accrued compensation	6,656
Total Liabilities	512,035
Net Assets	
Without donor restrictions	335,570
With donor restrictions	753,945
Total Net Assets	1,089,515
Total liabilities and net assets	\$ 1,601,550

nonfiction films from EYE will be preserved and presented online with new music and scholarly notes; fiction films will be presented with new music thanks to a generous award from the NFPB and the Council on Library and Information Resources.

The inventory figure estimates the value of assembled DVD sets available at the end of 2017. In 2017, 92 percent of NFPF expenses were program related; administration and development accounted for 8 percent of the total expenses. As of December 31, 2017, the NFPF has advanced film preservation projects in 300 nonprofit and public organizations across all 50 states, the District of Columbia, and Puerto Rico and funded the preservation of 2,358 films.

A copy of the complete audited financial statements may be downloaded from the NFPF website, www.filmpreservation.org.

Statement of Activities

December 31, 2017

	Unrestricted	Temp. Restricted	Total
Support and Revenue			
Grants and Contributions	\$ 201,510	\$ 731,980	\$ 933,490
Federal Contract Income	21,197		21,197
Grant savings from under-budget projects	34,420		34,420
Investment income	12,407		12,407
Licensing and other fees	3,026		3,026
Unrealized gains (loss) on investments	14,823		14,823
Realized loss on investments	1,577		1,577
Net assets released from restriction	851,358	(851,358)	—
Total Support and Revenue	1,140,319	(119,378)	1,020,941
Expenses			
Programs	975,572		975,572
Management and general	69,961		69,961
Fundraising	5,095		5,095
Total Expenses	1,050,628		1,050,628
Change in Net Assets	89,691	(119,378)	(29,687)
Net Assets—Beginning	245,878	873,323	1,119,202
Net Assets—Ending	\$ 335,569	\$ 753,945	\$ 1,089,515

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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Front cover: *Soft Shoes* (1925), preserved by the San Francisco Silent Film Festival in 2017.

Page 4: Courtesy of the L. Jeffrey Selznick School of Film Preservation at the George Eastman Museum.

Page 6: *Birth of a Hat* (ca. 1920), preserved by UCLA Film & Television Archive in 2010.

Page 8: Photo of Roger Mayer and Robert Rehme, courtesy of the Academy of Motion Picture Arts and Sciences.

Page 10: *Drifting* (1923), preserved by the George Eastman Museum in 2015.

Inside back cover: *Once Upon a Honeymoon* (1956), courtesy of Prelinger Archives.

Back cover: *Soft Shoes* (1925), preserved by the San Francisco Silent Film Festival in 2017.

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