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

Dear Dr. Billington:

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

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

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

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

Sincerely,

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

The National Film Preservation Foundation (NFPF) is the independent, nonprofit organization created by the U.S. Congress to save America’s film heritage. Working with archives and others who appreciate film, the NFPF supports activities that save films for future generations, improve film access for education and exhibition, and increase public commitment to preserving film as a cultural resource, art form, and historical record. Established in 1996, the NFPF is the charitable affiliate of the Library of Congress’s National Film Preservation Board.
The twentieth century created a new medium—the motion picture—particularly suited to capturing the tempo and texture of modern life. Soon after Thomas Edison introduced the kinetoscope in 1893, American filmmakers were traveling the globe, using film to tell stories and record events. Documentaries, newsreels, avant-garde and independent works, home movies, industrials, anthropological records, travelogues, and fictional narratives are the legacy of the first century witnessed on film.

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

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

Documenting a Century

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

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

The NFPF grants target silent-era titles, avant-garde works, amateur films, newsreels, and independent productions that have been “orphaned” by the marketplace and are not likely to survive without public support. From Yiddish-language music shorts to abstract animation, the grant-winning projects for 2001 are preserving views of America not found in mainstream commercial productions. A full list of titles is included in Appendix Two. We salute the Library of Congress for its leadership in securing the funding authorized by our founding legislation and building a preservation safety net for irreplaceable films of historical and cultural significance.

In 2001 the NFPF awarded preservation grants to 37 nonprofit and public organizations. For more than half of the recipients, the NFPF support made possible the archive’s first film preservation project. Orphan films, unlike contemporary features, often survive as one-of-a-kind copies. Thus, given the fragility of film, there is a special urgency to save films that might otherwise be overlooked within larger library or museum collections.

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

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

What Are “Preserved Films”?

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

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

\[\text{1}^{1}\] The NFPF thanks those serving in 2001: Margaret Bodde (The Film Foundation), Fran Bowen (Trackwise), Bob Freemon (Cineric, Inc.), Steven Higgins (The Museum of Modern Art), Dave Kehr (National Society of Film Critics), Tony Munroe (Triage Motion Picture Services), Michael Pogorzelski (Academy Film Archive), Robert Primes (American Society of Cinematographers), and Janice Simpson (Association of Moving ImageArchivists). Special thanks to The Museum of Modern Art and Turner Entertainment Company for hosting the grant panel meetings.
Museums and historical societies incorporate films into exhibitions or lectures. Some, such as the Nebraska State Historical Society, are starting to put films on the Internet, and still others, such as Northeast Historic Film in Maine, loan videotape copies to schools and remote users.

A few words must be said about the vital role of commercial laboratories in our grant efforts. Before federal funding became available, the NFPF distributed grants in the form of preservation services donated by public-spirited laboratories and postproduction houses. These grants “partnered” archives with laboratories able to provide the services needed for specific projects. Our Partnership Program doubled in size during its first two years of operation. Since the advent of federal support, laboratories have continued to donate their expertise. These ongoing gifts expand the resources available to the field and enable laboratories to support film preservation by doing what they do best.

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

2 Other commercial facilities contribute cash toward program management. For a full list of laboratory supporters, see Appendix Three.
Fighting Blood (1911), directed for the Biograph Company by D.W. Griffith. This action-packed one-reeler about a besieged frontier family rescued by the U.S. Cavalry was promoted in advertisements as “instilling the value of patriotism.” The George Eastman House restored the Western through a 2001 NPF grant and premiered the new print at the 20th Pordenone Silent Film Festival.

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

Organizations Receiving Preservation Grants in 2001

- Anthology Film Archives
- Documentary Educational Resources
- George Eastman House
- Harry Smith Archives
- iotaCenter
- Iowa State University
- LeTourneau University
- Library of Congress
- Louis Wolfson II Media History Center
- Minnesota Historical Society
- Museum of Fine Arts, Houston
- National Baseball Hall of Fame
- National Center for Jewish Film
- National Museum of American History, Smithsonian Institution
- National Museum of Natural History, Smithsonian Institution
- Nebraska State Historical Society
- North Carolina State Archives
- Northeast Historic Film
- Oklahoma Historical Society
- Pacific Film Archive
- Paso Robles Pioneer Museum
- Peabody Essex Museum
- Pennsylvania State Archives
- San Diego Historical Society
- State Agricultural Heritage Museum, South Dakota State University
- Swarthmore College
- UCLA Film and Television Archive
- University of Alaska Fairbanks
- University of Minnesota
- University of Nebraska—Lincoln
- University of South Carolina
- University of Southern California
- University of Texas at Austin
- University of Texas at San Antonio
- USS Constitution Museum
- Wayne State University
- Whitney Museum of American Art
This past year marked the successful conclusion of the National Film Preservation Foundation’s first collaborative project celebrating America’s diverse film heritage. Treasures of American Film Archives enabled 18 organizations from Alaska to West Virginia to work together to preserve and bring to the public rare films from their collections. The three-year, $1.5 million project was funded by the National Endowment for the Arts and The Pew Charitable Trusts, with matching support from the NFPF, The Film Foundation, Sony Pictures Entertainment, Chace Productions, and the participating federal, state, and nonprofit institutions.

Along with supporting local preservation work, the project made it possible for film archives to join forces to present the results on DVD. Treasures from American Film Archives: 50 Preserved Films, the four-DVD anthology and catalog produced by the NFPF, received stellar critical notices and awards from the National Association of Film Critics and the Video Software Dealers Association. Sixteen months after release, Treasures is enjoying ongoing sales. The NFPF has been able to distribute net proceeds to participants to support further film preservation work.

Thanks to Turner Classic Movies, Treasures reached an even larger audience in November. Over four successive Sunday evenings TCM broadcast 47 films from the 11-hour Treasures compilation. Archival preservation work is hardly standard television fare, even for fans of classic Hollywood. TCM rose to the challenge of presenting the eclectic anthology, enlisting host Robert Osborne and an NFPF representative to introduce each selection, designing new preservation credits, and posting program notes on its Web site.

Before this series, few but the largest archives had screened preservation work on national television. The Treasures festival gave television viewers the unprecedented opportunity to sample the full array of films made by Americans over the past century and the contributions of archives—large and small—that have saved them.

In November Turner Classic Movies broadcast 47 films from the Treasures DVD anthology over four successive prime-time Sundays. Wrote Boston Globe reviewer Jay Carr, “By the time the series ends, viewers will have seen such rarities as the so-called ‘Voodoo’ Macbeth Orson Welles staged in Harlem, Groucho Marx’s home movies, scenes of rural life in Maine between the wars, a blacksmith at work in a pioneering Edison film, the ill-fated Hindenburg zeppelin, and even political ads... All are vibrant still.”
Fewer than 20 percent of American films produced during the first four decades of the motion picture survive today in U.S. archives. Of these survivors, many exist in pieces, lack English-language titles, or are simply too fragile to be exhibited.

This is the context for the second major collaboration organized by the National Film Preservation Foundation: Saving the Silents. Through a $1 million Save America’s Treasures grant, the NFPF, the George Eastman House, The Museum of Modern Art, and the UCLA Film and Television Archive are rescuing 67 shorts, serials, and features made in America before the ascendancy of the talkie in 1929. These pioneering silent-era films include long-unseen works from Thomas Edison, D.W. Griffith, Cecil B. De Mille, Clara Bow, John Barrymore, Raoul Walsh, Theda Bara, and many others, whose films will become better known as new 35mm prints created through the project are returned to the big screen.

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

Pearl White in Plunder (1922–23), one of four rare serials preserved by the UCLA Film and Television Archive through Saving the Silents.
FIAF’s *International FilmArchive* CD-ROM. The NFPF gave copies of the database publication to all 50 state libraries to encourage silent film studies across the country.

In October Le Giornate del Cinema Muto, the celebrated international silent film festival held annually in Pordenone and Sacile, Italy, hosted three screenings premiering new preservation work funded through the project. The opening program received a standing ovation. The enthusiastic reception is a reminder that America’s silent film heritage belongs not only to our country but to film audiences everywhere.

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

Kevin Starr
State Librarian of California

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

---

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

**Film Title:** FOOL THERE WAS, A

**Film Country:** US

**Film Director:** Powell, Frank

**Film Year:** 1915

**Production Company:** William Fox Vaudeville Co.

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

**Writer:** McCardell, Roy L.; Powell, Frank

**Photography:** Schneiderman, George

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

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

**Non-access Holdings:** 35 mm nitrate: ITN

**Note:** Inclusion of a title in this database does not guarantee its availability or completeness. Users should contact individual archives for more information.

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

**Accession Number:** 3633
The NFPF depends entirely on private contributions to sustain operations. We salute the growing community that makes our film preservation work possible.

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

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

A national study recently released by the Council on Library and Information Resources singles out the success of film preservation over the past decade as an example of what can be accomplished through public-private cooperation. In creating the National Film Preservation Foundation in 1996, the U.S. Congress designed a framework for collaboration. The generous contributions of supporters from the entertainment industry, foundations, archives, and the government are building the growing film preservation community.

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

Melissa Gilbert, President
Screen Actors Guild
The following tables, extracted from the audited financial statements prepared by Hood & Strong LLP, show the financial position of the NFPF as of December 31, 2001. Thanks to the generous support of contributors, the NFPF closed the year in a strong financial position.

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

Appendix One: 
Financial Statements

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

Statement of Financial Position

Year Ending December 31, 2001

<table>
<thead>
<tr>
<th>Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 1,264,089</td>
</tr>
<tr>
<td>Pledges receivable–current portion</td>
<td>241,703</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>57,712</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>4,415</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td><strong>1,567,919</strong></td>
</tr>
<tr>
<td>Pledges receivable–long-term portion</td>
<td>236,562</td>
</tr>
<tr>
<td>Office equipment</td>
<td>5,033</td>
</tr>
<tr>
<td>Other assets</td>
<td>65,340</td>
</tr>
<tr>
<td>Deposits</td>
<td>3,071</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$ 1,877,925</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$ 14,942</td>
</tr>
<tr>
<td>Grants payable</td>
<td>171,935</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td><strong>186,877</strong></td>
</tr>
<tr>
<td>Net Assets:</td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>1,212,782</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>478,266</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>1,691,048</strong></td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$ 1,877,925</strong></td>
</tr>
</tbody>
</table>
Movies broadcasts were similarly shared. Lastly, through Saving the Silents, the collaboration made possible by a $1 million Save America’s Treasures grant, administered by the National Endowment for the Arts, the NFPF gave out more than $540,000 to support the preservation of silent-era films. All told in 2001, the NFPF made available nearly $1 million to advance film preservation at American archives.

At its founding meeting the NFPF Board recommended that the NFPF strive to accumulate a cash balance by the end of each year sufficient to support planned programs and operations for the following year. We are pleased to report continued adherence to this policy. Following standard accounting practices, a discount formula has been applied to all current and long-term pledges. This past year, 92% of NFPF expenses were program-related; development activities and administrative costs represented a modest 8% of total expenses. As of December 31, 2001, the NFPF has advanced film preservation projects in 63 nonprofit and public organizations across 27 states and the District of Columbia.

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

### Statement of Activities

**Year Ending December 31, 2001**

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

A copy of the complete audited financial statements is available from the NFPF.
Appendix Two: Films Preserved Through the NFPF

**Alaska Moving Image Preservation Association (Alaska)**
- Alaska Statehood Convention (1955–56), glimpse behind the scenes by delegate Steven McCutcheon.
- Panahoon School Trip to Alaska (1933), Yukon expedition by Hawaiian schoolboys.

**Anthology Film Archives (New York)**
- A la Mode (1958), surreal animation by Stan Vanderbeek.
- Adventures of the Exquisite Corpse (1968), experimental work by Andrew Noren.
- Carriage Trade (1972), Warren Sonbert's avant-garde diary.
- Early Abstractions (1946–57), groundbreaking animation series by Harry Smith.
- George Dunning's Place (1964), Ed Emshwiller's portrait of artist George Dunning.
- Highway (1958), Hilary Harris's celebration of the open road.
- Hurrals for Light (1972) and Look Park (1973–74), abstract meditations by Ralph Steiner.
- The Wind Is Driving Him Toward the Open Sea (1968), David Brooks's film "diary."

**Bishop Museum Archives (Hawaii)**
- Howland Island (1937) and Panahoon School, Wåtikí (late 1920s), early amateur films.
- Nene at Cloudbank Farm (ca. 1955), footage of the captive breeding program that helped save Hawaii's state bird from extinction.

**Brandeis University (Massachusetts)**
- Golda Meir at Brandeis (1973), speech celebrating the 25th anniversaries of both Brandeis and Israel.

**Columbia University Teachers College (New York)**
- Hotspur Mann Collection (1936–39), footage of the influential “progressive” elementary school.

**Documentary Educational Resources (Massachusetts)**
- The As Figh (1971), controversial documentary about the Yanomamo people.
- The Hunters (1957), John Marshall's cinéma vérité documentary about a giraffe hunt.

**East Tennessee State University (Tennessee)**
- Appalachian Folk Life (1973–74), four films documenting traditional tools and music.

**Emory University (Georgia)**
- Housing in Britain (1942) and Prelude to Peace (1943), film “memos” to President Roosevelt on housing in wartime Britain.
- World War Against Slaves (1943–46), footage by public housing crusader Charles Forest Palmer.
- Yerkes Primate Research Collection (1930s), early scientific footage of chimpanzees.

**Film/Video Arts (New York)**
- The Ace of Hearts (1921), Lon Chaney drama about conspirators in an assassination plot.
- Alba Novella e Ralph Pedi cantando il canzoni il gondolere ed il tango della gelosa (1935), Italian-language music short by the New Jersey–based Rome Film Corporation.
- American Aristocracy (1916), Anita Loos's adventure comedy, in which Douglas Fairbanks is pitted against an international arms smuggler.
- The Battle of the Sexes (1928), D.W. Griffith's drama about a gold digger and a married man.
- The Blue Bird (1918), atmospheric Christmas fantasy by Maurice Tourneur.
- The Colleen Bawn (1911), surviving fragment of Sidney Olcott's three-reeler, shot in Ireland.
- Eugene O'Neill and John Held in Bermuda (ca. 1925), fashion photographer Nickolas Muray's home movie of the playwright and the cartoonist.
- Fighting Blood (1911), D.W. Griffith's one-reeler about an old soldier who runs his household like a military outpost.
- The Golden Chance (1916), Cecil B. DeMille's drama about an alcoholic who plots blackmail when his wife unwittingly attracts a millionaire.
- Humdrum Brown (1918), surviving reels of Rex Ingram's story of a man who breaks free from his “humdrum” life.
- Kabalo and Riveras (ca. 1935), the artists at home in Mexico, as glimpsed by Nickolas Muray.
- Kindred of the Dust (1922), Raoul Walsh melodrama starring Miriam Cooper as a downtrodden mother returning to a logging town.
- The Light in the Dark (1922), Hope Hampton production in which Lon Chaney steals the Holy Grail to help an accident victim.
- The Man in the Moonlight (1919), Royal Mounted Police drama.

**George Eastman House (New York)**
- The Hunters (1957), John Marshall's documentary about the Lower East Side organization that brought filmmaking to Latino youths.

**Hoover Institution, Stanford University (California)**
- Soviet Russia Through the Eyes of an American

**Manhattan Madman (1916), satire in which Douglas Fairbanks shows his “sissified” New York friends how things are done out West.
- Opportunity (1918), comedy about a young woman who disguises herself as a man.
- Paris Green (1920), love story about a GI whose friendship with a Parisian woman blossoms into romance in America.
- The Penalty (1920), starring Lon Chaney as an underworld mastermind seeking revenge on the man who amputated his leg.
- Phantom of the Opera (1925), silent horror classic starring Lon Chaney.
- The Scarlet Letter (1913), fragment of a rare feature filmed in Kinemacolor.
- Sherlock Holmes (1922), starring John Barrymore as the famous sleuth.
- Skyscraper Symphony (1929), avant-garde celebration of Manhattan by Robert Florey.
- The Social Secretary (1916), story of sexual harassment and reformation by director John Emerson and scenarist Anita Loos.
- Sowing the Wind (1920), melodrama directed by John Stahl about a convent girl who finds success on the stage.
- The Struggle (1913), Western by Thomas Ince.
- Turn to the Right (1922), Rex Ingram's masterpiece about an unjust accusation that changes a Connecticut village.
- A Virgin's Sacrifice (1922), melodrama starring Corinne Griffith.
- The Virtuoso Model (1919), Albert Capellani's drama about a sculptor and his model.
- The Voice of the Violin (1909), among the earliest D.W. Griffith one-reelers to survive with intertitles.
- A Western Girl (1911), Western directed by Gaston Millet in the United States.
- The Willow Tree (1920), adaptation of a Broadway play about an expatriate who falls in love with a magical Japanese statue.

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

**Hoover Institution, Stanford University (California)**
- Soviet Russia Through the Eyes of an American
Library of Congress (Washington, D.C.)

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

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

Hy Hibb Collection (1951–61), nine films by the abstract filmmakers.

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

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

Iowa State University (Iowa)

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

Japanese American National Museum (California)

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

Palmerlee Collection (1942–45), color films of the detention facility in Tule Lake, California.


Tateno Collection (1938–60), Dave Tateno’s celebrated home movie of the detention camp near Topaz, Utah, and other works.

LeTourneau University (Texas)

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

Library of Congress (Washington, D.C.)

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

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

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

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

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

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

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

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

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

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

Louis Wolfson II Media History Center (Florida)

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

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

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

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

Miami Home Movies (1925–47), 10 home movies.

Lower East Side Tenement Museum (New York)

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

Maryland Historical Society (Maryland)

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

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

Minnesota Historical Society (Minnesota)

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

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

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

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

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

Museum of Fine Arts, Houston (Texas)


Museum of Modern Art (New York)

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

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

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

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

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

Edison Company Collection (1912–14), 10 reelers found in Edison’s laboratory.

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

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

The Last Man on Earth (1924), fantasy in which the only man to survive the “masculitis” epidemic becomes the prize in a boxing match between two women senators.

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

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

Mounda (1926), documentarian Robert Flaherty’s legendary portrait of Samson life.

The Mollycoddle (1920), adventure in which diamond smugglers are bested by a bespectacled milkboy played by Douglas Fairbanks.

Private Life of a Cat (1947), Alexander Hammond’s poetic documentary on parenting.

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

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

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

Wild and Woolly (1917), satire scripted by Anita Loos in which an Easterner, played by Douglas Fairbanks, goes west.

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

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

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

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

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

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

National Baseball Hall of Fame (New York)

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

National Center for Jewish Film (Massachusetts)

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

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

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

Jews in Poland (1956), Yiddish-language documentary about the brief renewal of Jewish life in Warsaw under Communism.
Like un Laydschaft (1936), Yiddish-language melodrama about a woman who shoots her suitor.▲

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

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

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


Carney Collection (1938–41), baritone saxophonist Harry Carney’s behind-the-scenes look at the Duke Ellington Orchestra.❖

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

Greco Marx’s Home Movies (1929–34)❖

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

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

Western Union Corporation Collection (1927–46), 10 shorts produced by the pioneering communications company.❖

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

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

Herskovits Collection (1930–34), footage taken by Melville J. Herskovits in the Sea Islands, Haiti, and West Africa.❖

Pals and Peps (1921), travel short including early footage of the Moari.❖

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

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

Nebraska State Historical Society (Nebraska)

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

Kearny and Its People in Motion Pictures (1926), “film time capsule” of the Nebraska town.❖

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

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

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

New York Public Library (New York)

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

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

Proctorville’s Fan Film and Cityscapes Trilogy, codirected by Franklin Backus.❖

North Carolina State Archives (North Carolina)

North Carolina Twn Film (1936b), portraits of Kannapolis and Concord/Mooresville.❖

Northeast Historic Film (Maine)

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

Aroostuck County (1920), record of a rural agricultural fair.❖

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

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

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

Hacket Collection (1934), silent documentary about a Maine tuberculosis sanatorium.❖

Historic Provincetown (1916), travelogue.❖

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

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

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

Oklahoma Historical Society (Oklahoma)

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

Oregon Historical Society (Oregon)

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

Pacific Film Archive (California)

Aneulino and the Women (1986), Chick Strand’s study of human relationships.❖


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

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

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

OffOn (1968), Scott Barlett’s seminal merging of film and video technologies.❖

Paso Robles Pioneer Museum (California)


Peabody Essex Museum (Massachusetts)

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

Recreational Sailing in the 20th (1924–26), footage of yachting in New England.❖

Pennsylvania State Archives (Pennsylvania)

The Inauguration of Governor Fisher (1927), newsreel from the Comerford Amusement Company.❖

San Diego Historical Society (California)

Balboa Park after the Fire (1925)❖

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

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

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

Smithsonian Institution Archives (Washington, D.C.)

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

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

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

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

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

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

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

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

State Historical Society of Wisconsin (Wisconsin)

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

Swarthmore College (Pennsylvania)

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

Third World Newsreel (New York)


UCLA Film and Television Archive (California)

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

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

Barriers of the Law (1925), tale of a law enforcer’s dangerous romance with a bootlegger.❖

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

Capital Punishment (1925), crime melodrama in which a social worker’s good intentions lead to murder.❖
Clara Bow as the housekeeper to an artist who is an amateur filmmaker Sidney Laverents.

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

The Fighting Blade (1923), swashbuckler starring Richard Barthelmess as a soldier of fortune.

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

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

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

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

Lorna Doone (1922), Maurice Tourneur’s romance about outlaws on the moors.

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

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

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

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

Multiple Sidesteps (1970), droll tick film by amateur filmmaker Sidney Laverents.

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

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

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

Pleasure (1922–23), complete Pearl White serial about a swindler seeking treasure hidden under a Wall Street skyscraper.

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

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

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

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

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

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

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

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

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

University of Alaska Fairbanks (Alaska)

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

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

People of the Tundra (ca. 1956), Col. “Muktuk” Marston’s documentary about indigenous Alaskans’ participation in World War II.

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

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

University of Minnesota (Minnesota)

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

University of Mississippi (Mississippi)

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

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

University of Nebraska—Lincoln (Nebraska)

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

University of South Carolina (South Carolina)

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

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

Native American Life (1929), newsreel outtakes.

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

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

University of Southern California (California)

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


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

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

University of Texas at Austin (Texas)

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

University of Texas at San Antonio (Texas)

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

University of Washington (Washington)

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

USS Constitution Museum (Massachusetts)

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

Utah State Historical Society (Utah)

Canyon Survey (1952–53), footage of river guide Harry Aleson and Batman illustrator Dick Sprang’s southeast Utah expeditions.

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

Wallowa County Museum (Oregon)

Buy at Home Campaign (1937), local short urging citizens of Enterprise to “buy at home.”

Wayne State University (Michigan)

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

West Virginia State Archives (West Virginia)

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

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

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

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

Whitney Museum of American Art (New York)

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

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

Yale University (Connecticut)

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

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

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

Benefactors ($50,000 or more)
Academy Foundation
Cecil B. De Mille Foundation
Chace Productions, Inc.
Cinesite, A Kodak Company
Creative Artists Agency
Directors Guild of America, Inc.
The Film Foundation
Film Technology, Inc.
Iron Mountain
Metro-Goldwyn-Mayer, Inc.
National Endowment for the Arts
The Pew Charitable Trusts
Pinewood Foundation
Screen Actors Guild Foundation
Robert B. Sturm
Technicolor Worldwide Film Group
Twentieth Century Fox
Wasserman Foundation

Supporters ($5,000 to $49,999)
Buuck Family Foundation
Cineric, Inc.
Cinetech
Colorlab Corp.
Consolidated Film Industries
Crest National Digital Media Complex
Deluxe Laboratories
DuArt Film and Video
John and Susan Eเบย
EDS Digital Studios
Entertainment Industry Foundation
Erickson Archival Telecine
FotoKem Film and Video
Four Media Company/Image Laboratory
The Fran & Ray Stark Foundation
Fuji Photo Film Canada/Fuji Photo Film
USA, Inc.
Haghefilm Conservation
Hershey Associates
Interface Media Group
International Photographers Guild
Roger L. and Pauline Mayer
Monaco Film Labs
New Line Cinema
NT Audio Video Film Labs
Pacific Title/Mirage Studio
Ted and Lea Pedas
Pittard Sullivan
Jon Reeves
SF Interactive LLC
Sony Pictures Entertainment
Triage Motion Picture Services
Turner Classic Movies
Underground Vaults and Storage, Inc.
Vidfilm Services, Inc.
The Wallace Alexander Gerbode Foundation
Writers Guild of America, west, Inc.
WRS Motion Picture and Video Laboratory
YCM Laboratories

Friends ($450 to $4,999)
Adobe Systems Incorporated
Michael Backes
Bono Film and Video Services
Freedom Forum
Alexis Haเบken
John F. Hammond
I. Michael Heyman
Hollywood Classics
Hollywood Vaults
The Hon. Robert W. and Dorothy Kastenmeier
LOA Productions, Inc.
Ken and Marjorie Miyasako
Quark, Inc.
Quigley Publishing Company, Inc.
Budd and Mary Reesman
George and Gwendolyn Salner, in memory of Douglas W. Elliott
Edward and Rebecca Selover
Christien G. Tuttle

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

Chairman of the Board
Roger L. Mayer

Directors
John F. Cooke
Laurence Fishburne
I. Michael Heyman
The Hon. Robert W. Kastenmeier
Cecilia deMille Presley
John Ptak
Robert G. Rehme
Martin Scorsese
James H. Billington, The Librarian of Congress (ex officio)

Staff
Annette Melville, Director
Jeff Lambert, Senior Programs Manager
Rebecca Payne Collins, Office Manager
David Wells, Programs Manager

Government Affairs Liaison
Eric J. Schwartz

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

Cover: Courtesy of the Academy of Motion Picture Arts and Sciences
Page 6 (bottom): Courtesy of Turner Classic Movies
Page 7 (from top): Courtesy of George Eastman House Photography Collection; courtesy of the Academy of Motion Picture Arts and Sciences
Page 8: Photo by Paolo Jacob, courtesy of Le Giornate del Cinema Muto

Copyedited by Sylvia Tan
Printed in the USA by Great Impressions
National Film Preservation Foundation
870 Market Street, Suite 1113
San Francisco, CA 94102

T: 415.392.7291
F: 415.392.7293
www.filmpreservation.org