

Report to the U.S. Congress  
for the Year Ending  
December 31, 2002



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

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

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Preservation Foundation

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April 14, 2003

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

Dear Dr. Billington:

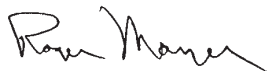
In accordance with Public Law 104-285 (Title II), *The National Film Preservation Foundation Act of 1996*, I submit for Congressional review the 2002 *Report* of the National Film Preservation Foundation. It gives me great pleasure to report what we have accomplished since this groundbreaking legislation was signed into law.

In five years of grantmaking, we have helped save more than 525 historically and culturally significant films from institutions across 30 states and the District of Columbia. Unseen for decades, these films are now available for study and exhibition. We have given DVDs and CD-ROM publications produced through our programs to libraries in every state. In addition, we have organized exhibitions of preserved films for television and film festivals and are developing guides to introduce film preservation to new practitioners.

There is still much to do. In 2003, Congress will consider reauthorization of the federal matching funds for our preservation programs. Increased support will enable us to expand service to the nation's libraries, archives, and museums. The film preservation community thanks you for making the case for federal investment and is deeply grateful for your leadership.







Space does not permit my listing the many organizations that supported our efforts in 2002, but I would like to single out several that played an especially significant role: the National Endowment for the Arts, the National Endowment for the Humanities, The Andrew W. Mellon Foundation, the Academy of Motion Picture Arts and Sciences, The Film Foundation, Twentieth Century Fox, Technicolor Worldwide Film Group, the Creative Artists Agency, MGM, and the Hollywood talent guilds representing directors, writers, and actors. This report shows what can be accomplished when the industry, foundations, and the federal government work together.

Sincerely,



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

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Cover image:  
*The Struggle* (1913), produced  
by Thomas Ince. With NFPF  
support, the George Eastman  
House preserved this early  
Western as part of the  
Saving the Silents project.

## Who We Are

The National Film Preservation Foundation (NFPF) is the independent, nonprofit organization created by the U.S. Congress to help save America's film heritage. Working with archives and others who appreciate film, the NFPF supports activities that save films for future generations, improve film access for education and exhibition, and increase public commitment to preserving film as a cultural resource, art form, and historical record. Established in 1996, the NFPF is the charitable affiliate of the National Film Preservation Board of the Library of Congress.

## Five Years, 525 Films

When the U.S. Congress created the National Film Preservation Foundation in 1996, it made a historic commitment to the preservation of America's film heritage. It is worth considering the reasons for this founding legislation and the difference it has made.

In 1992, Congress asked the Librarian of Congress and the National Film Preservation Board to assess the state of American film preservation. The resulting study, presented to Congress the following year, found that films were disintegrating faster than archives could save them. The motion pictures most at risk were not Hollywood sound features, which had become valuable assets for rights holders, but documentaries, silent-era films, socially significant home movies, avant-garde films, newsreels, and independent works. Often these "orphan films" survived as one-of-a-kind copies in public and nonprofit institutions lacking the resources to provide for their long-term preservation. Seeking a solution, the Librarian of Congress and the National Film Preservation Board held hearings and evaluated comments from more than 150 respondents. From this public process grew the national film preservation plan and the blueprint for a new service organization for American film archives.



*Alaska 49th State* (1959), by Fred and Sara Machetanz and preserved by the University of Alaska Fairbanks.



*Kannapolis* (1930s), a town portrait produced by H. Lee Waters and preserved by the North Carolina State Archives through an NFPF grant.

Congress established the National Film Preservation Foundation "to promote and ensure the preservation and public accessibility of the nation's film heritage held at the Library of Congress and other public and nonprofit archives throughout the United States." The legislation set aside federal matching funds to carry out this public responsibility and to serve as an incentive for private donors. The charitable affiliate of the National Film Preservation Board, the NFPF began operations in 1997 as a federally chartered nonprofit corporation.

To embark upon our mission, we joined forces with the film preservation community. Now, after five years, the NFPF has advanced film preservation in 83 organizations across 30 states and the District of Columbia. We have helped preserve and make publicly available more than 525 films and footage collections. In addition, we have shared our publications with libraries in every state and brought films saved by American archives to national television and home video audiences.

That we have come so far since 1992 is due to the shared commitment of the entertainment industry, foundations, and the federal government to saving our film heritage. This report summarizes what has been accomplished thanks to this growing network of support.



*Scratchpad* (1960), by Hy Hirsh and preserved by The IotaCenter.



*Goodall Summertime: The Story of Warm Weather Profits* (1932). Northeast Historic Film preserved this and other films made by Goodall Mills to promote its textile products.

# Film Preservation: The Federal Role

America's film heritage is as diverse as America itself. For more than a century Americans with movie cameras—professional and amateur alike—have traveled the country, documenting traditions, telling stories, and recording the events of the day. They have captured peoples and places not filmed by the mainstream media.

For many years the value of these films was not widely recognized. We associated filmmaking with Hollywood sound features and knew little about the film treasures held by museums, libraries, and archives. Their one-of-a-kind films were, in many cases, too fragile to be shown to the public. Now, thanks to the preservation work made possible by our programs, these once-forgotten works are beginning to be seen. A different,

more inclusive picture of American filmmaking is emerging and bringing about a reexamination of our cultural history.

William S. Hart's first Western feature, social dramas from Thomas Edison's studio, the earliest "talkie" of an American president, home movies clandestinely shot by Japanese Americans in World War II detention camps, avant-garde animation, ethnographic studies of the Ojibwe, newsreel outtakes of early women aviators, footage of postwar Detroit ethnic communities, sound films of Confederate veterans, a documentary on the construction of the World Trade Center, and explorations of the Utah canyon lands now covered by Lake Powell—these are just a sampling of the more than 525 films saved through the NFPF programs.



*The Blot* (1921), directed by Lois Weber. The Library of Congress received an NFPF grant of digital services to complete the restoration of this social-problem film dramatizing the plight of underpaid teachers.



Sidney Laverents performing "Nola" in *Multiple Sidosis* (1970), preserved by the UCLA Film and Television Archive with an NFPF grant. In this trick film Laverents multiplies himself into a chorus and an orchestra entirely through special effects done within the camera. The filmmaker, now in his nineties, introduced the new print at the 2002 Festival of Preservation at UCLA.

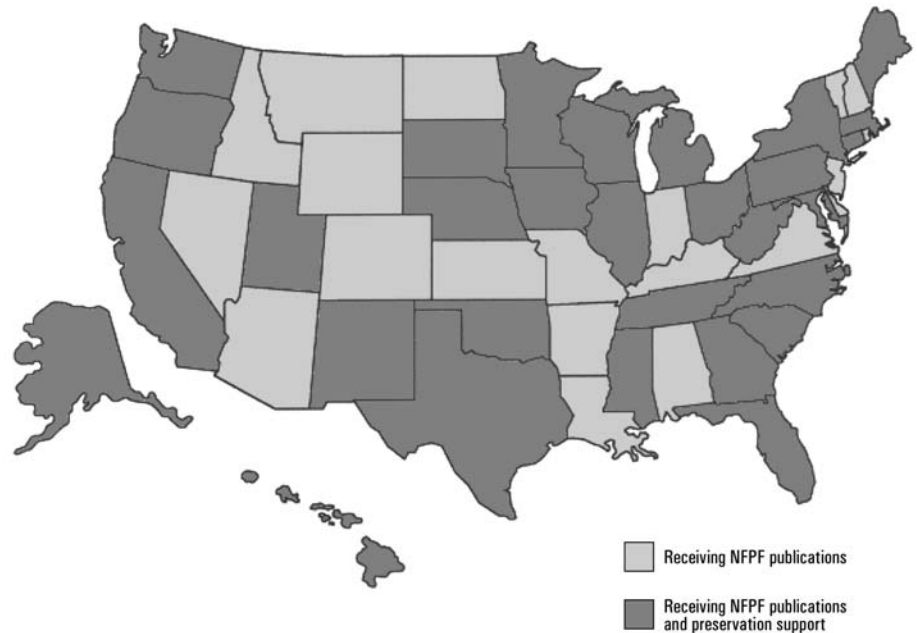
## What Are "Preserved Films"?

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.



*The Keystone "Patrician" (1928), preserved by the National Air and Space Museum with NFPF support.*

## National Impact of NFPF Programs



The full list of preserved titles is included in Appendix Two.

We have helped preserve films collected by university libraries, state archives, historical societies, folklore repositories, medical research centers, and museums of art, baseball, history, aviation, ecology, technology, seafaring, and agriculture. All told, the NFPF has provided preservation support to 83 institutions, from the Motorcycle Hall of Fame Museum to the University of Texas at Austin.

At the core of our programs are the grants made possible through *The National Film Preservation Foundation Act of 1996*. These federal grants enable organizations to make preservation masters and public service copies of culturally and historically significant films in their collections. The grants, announced through the newsletters and online postings of professional organizations, are offered several times each year.

Applying for a grant is a simple process. Applicants submit a brief project proposal with cost estimates. A panel of experts drawn from the film community reviews the applications and makes the awards.<sup>1</sup> Grant winners pledge to store the resulting film materials under archivally acceptable conditions so that the new preservation masters will last for years to come.

Public access completes the preservation cycle. All grant winners share copies of the preserved films through on-site research facilities, and many also serve wider communities through outreach programs. The largest archives host regular preservation screenings and loan films for exhibition around the world. Some, such as The iotaCenter, mount traveling shows of recent preservation work. Museums and historical societies incorporate films into exhibits and lectures. A few, like the Japanese American National Museum,

1. The NFPF thanks those who served in 2002: Schawn Belston (Twentieth Century Fox), David Francis, Ed Guerrero (Society of Cinema Studies), Steven Higgins (Museum of Modern Art), Anne Morra (Museum of Modern Art), Eddie Richmond (UCLA Film and Television Archive), Janice Simpson (Association of Moving Image Archivists), Marvin Soloway (DuArt Film and Video), Russ Suniewick (Colorlab Corporation), Rick Utley (Cinesite), Ken Weissman (Library of Congress), Richard Wesley (Writers Guild of America, East), and Pam Wintle (Association of Moving Image Archivists). Special thanks to the Library of Congress, the Museum of Modern Art, and Turner Entertainment Company for hosting the grant panel meetings.

use preserved footage in new documentaries. Others, like the Florida Moving Image Archive, integrate films in history and architecture tours. Still others, such as Northeast Historic Film, loan videotape copies to schools or sell copies at home and abroad.

A few words must be said about the important contribution of commercial laboratories. 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 services needed for specific projects. Our Partnership Grants doubled in number during the program’s first two years. Since the advent of federal support, laboratories have continued to do their part. Their ongoing gifts expand the resources available to the field and enable them to support film preservation by doing what they do best. In 2002, laboratories donated more than



*Several Friends* (1969), a portrait of South Central Los Angeles made by Charles Burnett. The UCLA Film and Television Archive worked with the filmmaker to preserve this work.

\$126,000 in services to the NFPF for distribution as grants. The NFPF pays all costs of managing and publicizing the grant programs from nonfederal sources.

The difference made by the NFPF programs is documented in our user survey (93 percent response rate), which was conducted



Jazz-fusion band Hiroshima in *Cruisin' J-Town* (1976), Duane Kubo's study of Los Angeles's Little Tokyo district. Visual Communications preserved this film through an NFPF grant.

## Organizations Receiving Preservation Grants in 2002

Alaska Moving Image Preservation Association  
 American Historical Society of Germans from Russia  
 Anthology Film Archives  
 California Pacific Medical Center  
 Chicago Province Archives, Society of the Divine Word  
 Cleveland Museum of Art  
 Coe College  
 Duke University  
 East Tennessee State University  
 Florida Moving Image Archive  
 Framingham State College  
 George Eastman House  
 GLBT Historical Society of Northern California  
 The iotaCenter  
 Japanese American National Museum  
 Library of Congress  
 Maine Historical Society  
 Maryland Historical Society  
 Menil Collection  
 Minnesota Historical Society  
 Mississippi Department of Archives and History  
 Motorcycle Hall of Fame Museum  
 Museum of Modern Art  
 National Center for Jewish Film  
 National Museum of Natural History, Smithsonian Institution  
 Nebraska State Historical Society  
 New Mexico State Records Center and Archives  
 New York Public Library  
 Northeast Historic Film  
 Pacific Film Archive, University of California at Berkeley  
 San Diego Historical Society  
 San Francisco Media Archive  
 San Francisco Performing Arts Library and Museum  
 Southern Illinois University  
 St. Vincent Medical Center  
 Stanford University  
 Tudor Place  
 University of Alaska Fairbanks  
 University of Iowa  
 University of Minnesota  
 Utah State Historical Society  
 Visual Communications  
 Wayne State University  
 Whitney Museum of American Art

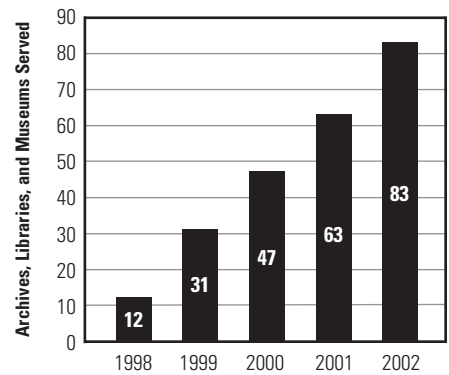


Crew member Bill Bernstein as seen in his home movie of the *Exodus* voyage to Palestine (1947), preserved by the National Center for Jewish Film with an NFPF grant.

this spring and analyzed by a University of California researcher. More than half of our program participants initiated their first film preservation project with our help. Three-quarters singled out the improvements to public service made possible by opening new materials for study and exhibition. The majority indicated that the grants raised the profile of the film collections and attracted additional resources to their institutions. Most telling, 89 percent plan to undertake more film preservation projects over the next two years, and 87 percent expressed willingness to help others start their own programs. Every organization indicated that the value of our support was greater than the resources received.

Our programs welcome on average 16 new libraries, museums, and archives to the film preservation community each year. Through

the efforts described on the following pages more organizations are sure to begin projects in the months ahead.



The NFPF has supported film preservation in 83 organizations in 30 states and the District of Columbia.



*White Water and Black Magic* (1938–39), made by Richard Gill on his expedition to the Amazon. The film was preserved by the California Pacific Medical Center, which houses the expedition's field records.



# Saving the Silents: Preservation Through Collaboration

Fewer than 20 percent of American films produced during the first 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 Saving the Silents, the collaboration<sup>2</sup> organized by the National Film Preservation Foundation in 1999 and completed in 2002. Through a \$1-million Save America's Treasures grant,<sup>3</sup> the George Eastman House, the Museum of Modern Art, and the UCLA Film and Television Archive rescued 94 shorts, serials, and features made in America before 1929. These pioneering silent-era films include long-unseen works by Thomas Edison, D.W. Griffith, Cecil B. De Mille, Raoul Walsh, Thomas Ince, Maurice Tourneur, and many

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

American silent films 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 unique source materials is the database of the International Federation of Film Archives (FIAP). 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 FIAP catalog, revising existing records and adding entries for 14,822 previously unrecorded fiction and nonfiction films. Ninety-two archives from 49 countries contributed data. The database now documents source materials



Mabel Normand, Charlie Chaplin, and Marie Dressler in *Tillie's Punctured Romance* (1914), considered by many to be America's first feature-length comedy. The UCLA Film and Television Archive worked with the Library of Congress, the British Film Institute, and others to preserve this Mack Sennett film.



*Skyscraper Symphony* (1929), by Robert Florey and preserved by the George Eastman House from materials generously made available by the Gosfilmofond Archive in Russia.



Richard Barthelmess in *Tol'able David* (1921), preserved by the Museum of Modern Art.

2. In 2001, the NFPF completed its first cooperative project, Treasures of American Film Archives, which was jointly funded by the National Endowment for the Arts and The Pew Charitable Trusts and resulted in the preservation of more than 100 films from 17 archives. Selections from the accompanying DVD anthology were broadcast on Turner Classic Movies in November 2001.

3. Administered by the National Endowment for the Arts in partnership with the National Park Service. The NFPF and the collaborating archives contributed \$1.2 million to the project.

for 36,731 films. The results were published on CD-ROM in 2001 and updated in 2002. The NFPF gave copies to all 50 state libraries.

In October 2001, Le Giornate del Cinema Muto, the international silent film festival held annually in Pordenone and Sacile, Italy, celebrated Saving the Silents by screening

some of the first exhibition prints created through the project. The audiences called out for more, and in 2002, we shared another series of programs. The enthusiastic reception is a reminder that America's silent film heritage belongs not only to our country but to filmgoers everywhere.



*Who Pays?* (1915), preserved by the UCLA Film and Television Archive. This series starring Ruth Roland has 12 self-contained chapters, each dramatizing a social problem and ending with the provocative question "Who pays?"

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

**Film Description:** WHO PAYS? EPISODE 12, TOIL AND TYRANNY (US, Harry Harvey, 1915)  
**Film Title:** WHO PAYS? EPISODE 12, TOIL AND TYRANNY; TOIL AND TYRANNY  
**Film Country:** US  
**Film Director:** Harvey, Harry  
**Film Year:** 1915  
**Production Company:** Balboa Amusement Co.; Pathé Exchange, Inc.  
**Cast:** Roland, Ruth  
**Writer:** Ritchey, Will M.; King, Henry  
**Archive:** UCLA Film and Television Archive (Los Angeles) [USL]  
**Non-access Holdings:** 35 mm acetate dupe negative: USL  
**Note:** Inclusion of a title in this database does not guarantee its availability nor completeness. Users should contact individual archives for more information.  
**NFPF:** A copy of this film was preserved by UCLA Film and Television Archive 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:** 35117



Norma Talmadge in *The Social Secretary* (1916). This comedy by the husband-and-wife team of director John Emerson and scenarist Anita Loos tells the story of a working girl (left) who disguises herself as a frump (right) to escape on-the-job harassment. The cast also includes Erich von Stroheim as the licentious "Buzzard." The George Eastman House worked from a 28mm copy to create a 35mm preservation master and exhibition print. Le Giornate del Cinema Muto screened the restoration in 2002.

## Looking Ahead: The Avant-Garde, DVDs, and Preservation Guides

At the beginning of our sixth year, the NFPF took stock and asked what new efforts were most immediately needed to preserve American films and present them to the public. The result: We launched three new initiatives.

The first program targets the avant-garde, one of the American film types most at risk. Because experimental works by film artists are created outside mainstream channels, few copies are made for exhibition. Years after their creation, significant films may survive only as unique prints or fragile production materials. Already the National Film Preservation Foundation has helped save more than 75 films of this type—from Harry Smith's *Early Abstractions* (1946–57) to Chick Strand's *Fake Fruit* (1986). To expand these efforts, The Film Foundation has established the Avant-Garde Masters Grants. The new program will award \$50,000 in grants in 2003 to protect and make available works by major American experimental filmmakers. We hope that the example set by these grants will encourage future generations of artists to partner with archives to preserve their works.

The second project will improve access to silent-era films preserved by the nation's pre-eminent nitrate archives. Imagine visiting a university library and finding only a few best-sellers representing American fiction written before 1929. An analogous situation faces researchers who want to see films from the first four decades of American cinema. With a \$200,000 grant from the National Endowment for the Humanities, the NFPF has begun production of a three-DVD anthology to make available to students and home audiences a wider selection of hard-to-see silent-era works. Serials, advertisements, newsreels, ethnological footage, trailers, avant-garde works, experimental sound shorts,

rare features—the goal is to showcase the panorama of American filmmaking before the widespread adoption of sound, and the role of archives in saving this heritage.

Collaborating with the NFPF are the Academy of Motion Picture Arts and Sciences, the George Eastman House, the Library of Congress, the Museum of Modern Art, and



Harry Smith (ca. 1960). Through NFPF support, Anthology Film Archives and the Harry Smith Archives have preserved seven films by the avant-garde filmmaker and folk music advocate.

the UCLA Film and Television Archive. Like the NFPF's award-winning DVD set *Treasures from American Film Archives*, the 2004 release will include new musical accompaniment and a printed catalog.

As scholars increasingly use film as primary research material, more libraries and museums are asking how to care for it. Our third new initiative is designed to help these preservationists. Thanks to a grant from

“These guides will help libraries and museums preserve their films and open up resources for scholars.”

Abby Smith  
Director of Programs  
Council on Library and  
Information Resources

The Andrew W. Mellon Foundation, the NFPF is producing two guides outlining film preservation and storage techniques that are practical for regional collections. Writing the works are retired Library of Congress motion picture expert David Francis and scientists from the Rochester Institute of Technology’s Image Permanence Institute.

Too often technical publications lose sight of what their audiences need. With users in

mind, we are developing the guides through an interactive process that will involve practitioners at key points. The publications will be built from data gathered at planning workshops with potential users and then tested by preservationists at the L. Jeffrey Selznick School of Film Preservation at the George Eastman House. The guides are slated for publication in December 2003.

Preservationists at the L. Jeffrey Selznick School of Film Preservation at the George Eastman House will test and illustrate the NFPF’s forthcoming film preservation guides.



*Lady Windermere's Fan* (1926), directed by Ernst Lubitsch and preserved by the Museum of Modern Art, is among the 50 works to be included in the NFPF's forthcoming silent film DVD set.

## The Community of Support

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

At the heart are our founding contributors. The Academy of Motion Picture Arts and Sciences and The Film Foundation provided seed money to enable us to start operations and continue to help in more ways than can be counted.

Providing a solid anchor for our programs are the multiyear gifts from the Wasserman Foundation, the National Endowment for the Arts, Twentieth Century Fox, Technicolor Worldwide Film Group, the Creative Artists Agency, Metro-Goldwyn-Mayer, the Hollywood talent guilds, Fuji Photo Film, Consolidated Film Industries, The Fran & Ray Stark Foundation, John and Susan Ebey, Underground Vaults and Storage, the Buuck Family Foundation, and Bonded Services. More than 20 laboratories and postproduction houses contribute preservation services to grants and cooperative projects. Government employees lend a hand by donating through the payroll contribution program of the Combined Federal Campaign. We owe a special thanks to the Directors Guild of America, Ted and Lea Pedas, and the others who renewed their founding gifts in 2002 and pledged continued support.

This past year also brought grants for new initiatives. The Andrew W. Mellon Foundation made possible the film preservation guide project, the National Endowment for the Humanities provided production support for the silent-era DVD, The Film Foundation initiated the Avant-Garde Masters Grants, and the Entertainment Industry Foundation funded our program evaluation. Many others donated operational

support. See Appendix Three for the list of our donors.

*The National Film Preservation Foundation Act of 1996* created a collaborative framework for saving America's film heritage. The generous support of the entertainment industry, foundations, archives, and the government is making this blueprint a reality. The NFPF gratefully acknowledges all those who have helped since 1998 and are working to build the national film preservation community.



*This Is Our City* (1950), a political ad preserved by the Oklahoma Historical Society, was part of a successful campaign supporting Oklahoma City bond issues.

“The Directors Guild of America is proud to be a continuing supporter of the National Film Preservation Foundation.”

Martha Coolidge  
President  
Directors Guild of America

## Appendix One: Financial Statements



William S. Hart in *The Bargain* (1914). Thanks to NFPF support, the Library of Congress is rephotographing more than 70,000 still photographs, received as a copyright deposit nine decades ago, to create a new motion picture negative and 35mm print of the celebrated actor's first feature-length Western.

The following tables, extracted from the audited financial statements prepared by Blanding, Boyer, and Rockwell, LLP, show the financial position of the NFPF as of December 31, 2002. Thanks to the generous support of contributors, the NFPF closed the year with a strong financial base.

Several significant program milestones are reflected in these statements. Over the past year the NFPF received the third federal allocation authorized by *The National Film Preservation Foundation Act of 1996* and secured through the Library of Congress. The NFPF awarded this \$250,000 in federal funding as film preservation grants. In addition we gave out \$127,092 in preservation services donated by laboratories and postproduction houses. Also in 2002, the NFPF distributed the final \$367,165 from Saving the Silents, the five-archive collaboration made possible through a Save America's Treasures grant administered by the National Endowment for the Arts. We received

### Statement of Financial Position

*Year Ending December 31, 2002*

#### Assets

##### Current Assets:

Cash and cash equivalents	\$ 753,297
Investments	623,154
Pledges receivable—current portion	158,369
Accounts receivable	176,207
Prepaid expenses	6,494
Total current assets	1,717,521

Pledges receivable—long-term portion	183,705
Office equipment	4,715
Other assets	35,815
Deposits	1,982
Total assets	\$ 1,943,738

#### Liabilities and Net Assets

##### Current Liabilities:

Accounts payable and accrued expenses	\$ 31,164
Grants payable	175,742
Total current liabilities	206,906

##### Net Assets:

Unrestricted	1,212,897
Temporarily restricted	523,935
Total net assets	1,736,832
Total liabilities and net assets	\$ 1,943,738

foundation grants to launch two new efforts—the Avant-Garde Masters Grants and the Film Preservation Guides—and drew down \$27,591 from the new \$200,000 federal grant from the National Endowment for the Humanities for a silent-era DVD set.

Following standard accounting practices, a discount formula has been applied to all current and long-term pledges. Only those donated services related directly to program activities are reflected in the financial statements.

This past year, 90.1 percent of NFPP expenses were program related; administration and development accounted, respectively, for a modest 8.3 percent and 1.6 percent of total expenses. As of December 31, 2002, the NFPP has advanced film preservation projects in 83 nonprofit and public organizations across 30 states and the District of Columbia.

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

## Statement of Activities

*Year Ending December 31, 2002*

	Unrestricted	Temporarily Restricted	Total
<b>Support and Revenues:</b>			
Contributions	\$ 130,642	\$ 238,500	\$ 369,142
Government grants	644,756		644,756
Donated services	57,092	112,500	169,592
Program service fees	30,423		30,423
Investment income	24,644		24,644
Net assets released from restrictions	305,331	(305,331)	
<b>Total support and revenues</b>	<b>1,192,888</b>	<b>45,669</b>	<b>1,238,557</b>
<b>Expenses:</b>			
Programs	1,074,845		1,074,845
Development	18,999		18,999
General and administrative	98,929		98,929
<b>Total expenses</b>	<b>1,192,773</b>		<b>1,192,773</b>
<b>Changes in Net Assets</b>	<b>115</b>	<b>45,669</b>	<b>45,784</b>
<b>Net Assets—beginning of year</b>	<b>1,212,782</b>	<b>478,266</b>	<b>1,691,048</b>
<b>Net Assets—end of year</b>	<b>\$ 1,212,897</b>	<b>\$ 523,935</b>	<b>\$ 1,736,832</b>

# Appendix Two: Films Preserved Through the NFPF

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

## Alaska Moving Image Preservation Association (Alaska)

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

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

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

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

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

## Anthology Film Archives (New York)

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

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

*Adventures of the Exquisite Corpse* (1968), experimental work by Andrew Noren. ★

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

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

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

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

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

*The Flower Thief* (1960), Ron Rice's feature starring underground film star and poet Taylor Mead. ★

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

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

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

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

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

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

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

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

## Bishop Museum Archives (Hawaii)

*Aloha R and R* (ca. 1966), Hawaii Visitors Bureau short about vacationing Vietnam servicemen. ★

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

*Nene at Cloudbank Farm* (ca. 1955), footage of the captive breeding program that helped save Hawaii's state bird from extinction. ★

## Brandeis University (Massachusetts)

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

## California Pacific Medical Center (California)

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

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

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

## Cleveland Museum of Art (Ohio)

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

## Coe College (Iowa)

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

## Columbia University Teachers College (New York)

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

## Documentary Educational Resources (Massachusetts)

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

*The Hunters* (1957), John Marshall's cinéma vérité documentary about a giraffe hunt. ☼

## Duke University (North Carolina)

*H. Lee Waters Collection* (1938–40), six North Carolina town portraits by itinerant filmmaker H. Lee Waters. ★

## East Tennessee State University (Tennessee)

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

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

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

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

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

*Ort Blair: Sledmaker* (1973), demonstration of the craft of sled building. ☼

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

## Emory University (Georgia)

*Housing in Britain* (1942) and *Prelude to Peace* (1943), film "memos" to President Roosevelt on housing in wartime Britain. ★

*World War Against Slums* (1934–46), footage by public housing crusader Charles Forrest Palmer. ★

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

## Film/Video Arts (New York)

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

## Florida Moving Image Archive (Florida)

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

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

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

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

*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. ☼

*South Florida Home Movies* (1925–47), 12 home movies. ☼★

## Framingham State College (Massachusetts)

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



**George Eastman House (New York)**

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

*Alba Novella e Ralph Pedito cantando il canzoni il gondoliere ed il tango della gelosia* (1935), Italian-language music short by the New Jersey-based Rome Film Corporation.★

*American Aristocracy* (1916), Anita Loos's adventure comedy, in which Douglas Fairbanks is pitted against an international arms smuggler.❖

*The Battle of the Sexes* (1928), D.W. Griffith's tale about a gold digger and a married man.❖

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

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

*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 a military family besieged by Indians.❖

*The Golden Chance* (1916), Cecil B. De Mille's drama about an alcoholic who plots blackmail when his wife unwittingly attracts a millionaire.❖

*Humdrum Brown* (1918), surviving reels of Rex Ingram's story of a man who breaks free from his "humdrum" life.▲

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

*Kindred of the Dust* (1922), Raoul Walsh melodrama starring Miriam Cooper as an unwed mother returning to her hometown.❖

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

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

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

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

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

*The Penalty* (1920), starring Lon Chaney as an underworld mastermind seeking revenge on the man who amputated his legs.▲

*Phantom of the Opera* (1925), silent horror classic starring Lon Chaney.★

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

*Sherlock Holmes* (1922), starring John Barrymore as the famous sleuth.❖

*Skyscraper Symphony* (1929), avant-garde celebration of Manhattan by Robert Florey.❖

*The Social Secretary* (1916), story of sexual harassment and reformation by director John Emerson and scenarist Anita Loos.❖

*Sowing the Wind* (1920), melodrama directed by John Stahl about a convent girl who finds success on the stage.❖

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

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

*Tomato's Another Day/It Never Happened* (1930), first sound film by avant-garde pioneer James Sibley Watson Jr.★

*Turn to the Right* (1922), Rex Ingram's masterpiece about an unjust accusation that changes a Connecticut village.▲

*The Upheaval* (1916), feature starring Lionel Barrymore as an honest politician fighting political corruption.★

*A Virgin's Sacrifice* (1922), melodrama starring Corinne Griffith.❖

*The Virtuous Model* (1919), Albert Capellani's drama about a sculptor and his model.❖

*The Voice of the Violin* (1909), among the earliest D.W. Griffith one-reelers to survive with intertitles.★

*A Western Girl* (1911), Western directed by Gaston Méliès in the United States.▲

*The Willow Tree* (1920), adaptation of a Broadway play about an expatriate who falls in love with a magical Japanese statue.❖

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

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

**Harry Smith Archives (New York)**

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

*Mahagonny* (1970–80), Harry Smith's kaleidoscopic four-screen avant-garde epic inspired by the Brecht-Weill opera.❖

**Hoover Institution, Stanford University (California)**

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

**The iotaCenter (California)**

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

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

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

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

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

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

*Kang Jing Xiang* (1982), meditation on "air" from James Whitney's four-part project exploring the four elements.❖

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

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

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

*7362* (1965–67), abstract film by sculptor Pat O'Neil.★

*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)**

*Fukuzaki Family Collection* (ca. 1942), home movies of Los Angeles's Terminal Island before its community was forced into detention camps.❖

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

*Palmerlee Collection* (1942–45), color films of the World War II detention facility in Tule Lake, California.▲

*Sasaki Collection* (1927–69), films of Japanese American communities in California and Washington made by a Buddhist minister.▲

*Tatsuno Collection* (1938–60), Dave Tatsuno's celebrated home movie of the detention camp near Topaz, Utah, and other works.▲

**LeTourneau University (Texas)**

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

**Library of Congress (Washington, D.C.)**

*The Bargain* (1914), William S. Hart's first Western feature, filmed on location near the Grand Canyon.❖

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

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

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

*The Edison Laboratory Collection* (1900s–1920s), footage of Edison's later years that was rescued from the inventor's laboratory.▲

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

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

*Hemingway Home Movies* (ca. 1955), home movies of Ernest Hemingway by A.E. Hotchner.❖

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

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

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

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

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

#### Maine Historical Society (Maine)

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

#### Maryland Historical Society (Maryland)

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

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

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

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

#### Menil Collection (Texas)

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

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

#### Minnesota Historical Society (Minnesota)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Almost a Wild Man* (1910)

*The Conscience of Hassan Bey* (1913)

*The Genius* (1914)

*The House of Discord* (1913)

*In Life's Cycle* (1910)

*The Left-Handed Man* (1913)

*A Limited Divorce* (1912)

*Man's Enemy* (1914)

*My Baby* (1912)

"Oh, Uncle" (1909)

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

*One Night, and Then—* (1910)

*The Perfidy of Mary* (1913)

*The Redman's View* (1909)

*A Siren of Impulse* (1912)

*The Sorrowful Shore* (1913)

*The Squaw's Love* (1911)

*Strongheart* (1914)

*Sweet and Twenty* (1909)

*The Test* (1909)

*The Thief and the Girl* (1911)

*Those Little Flowers* (1913)

*To Save Her Soul* (1909)

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

*The Two Paths* (1911)

*Was He a Coward?* (1911)

*The Wife* (1914)

*Blind Husbands* (1919), Erich von Stroheim's directorial debut.❖

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

*The Call of the Wild* (1923), adaptation of Jack London's classic.❖

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

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

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

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

*Edison Company Collection* (1912–14), 20 one-reelers preserved from the original nitrate negatives:❖

*The Ambassador's Daughter* (1912)

*At Bear Track Gulch* (1913)

*Bill's Sweetheart* (1913)

*Bread on the Waters* (1913)

*A Christmas Accident* (1912)

*How They Outwitted Father* (1913)

*In a Japanese Tea Garden* (1913)

*John Manly's Awakening* (1913)

*Lady Clare* (1912)

*The Man He Might Have Been* (1913)

*An Old Fashioned Elopement* (1912)

*One Touch of Nature* (1914)

*The Portrait* (1913)

*A Proposal under Difficulties* (1912)

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

*A Serenade by Proxy* (1913)

*Thirty Days at Hard Labor* (1912)

*A Thrilling Rescue by Uncle Mun* (1912)

*Tim* (1912)

*The Unswilled Shield* (1913)

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

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

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

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

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

*Moana* (1926), documentarian Robert Flaherty's legendary portrait of Samoan life.▲

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

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

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

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

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

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

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

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

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

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

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

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

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

### National Baseball Hall of Fame (New York)

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

### National Center for Jewish Film (Massachusetts)

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

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

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

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

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

*Libe un Laydnshaft* (1936), Yiddish-language melodrama about a woman who shoots her seducer.▲

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

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

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

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

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

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

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

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

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

*Shoes on the Move* (1962), promotional film about the modern factory techniques of the United Shoe Machinery Corporation.★

*Western Union Corporation Collection* (1927–46), 11 shorts produced by the pioneering communications company:▲

*Accuracy First* (1929)

*Facsimile* (1946)

*Gumming* (1930)

*Keyboard Errors* (1929)

*Mechanical Call Distribution System* (1930)

*Mechanized Telegraph* (1940)

*The 100 Wire Concentration Unit* (1929)

*Reperforator Switching* (1943)

*Speed Killers* (1930)

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

*X Messages* (1927)

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

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

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

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

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

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

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

### Nebraska State Historical Society (Nebraska)

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

*Kearney and Its People in Motion Pictures* (1926), "film time capsule" of the Nebraska town.★

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

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

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

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

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

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

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

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

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

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

### New York Public Library (New York)

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

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

*A Place in Time* (1976), Charles Lane's tale of a young black street artist.▲

*Protovin Collection* (1980s), Richard Protovin's *Fan Film* and *Cityscapes Trilogy*, codirected by Franklin Backus.▲

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

### North Carolina State Archives (North Carolina)

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

### Northeast Historic Film (Maine)

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

*Aroostook County* (1920), record of a rural agricultural fair.▲

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

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

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

*Goodall Home Movies* (1920s–1930s), the Maine textile family at home and on outings with mill workers.☉

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

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

*Historic Provincetown* (1916), travelogue.▲

*Mablon Walsh Collection* (1930s), amateur film of Vreepport, Maine.☉

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

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

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

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

#### Oklahoma Historical Society (Oklahoma)

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

#### Oregon Historical Society (Oregon)

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

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

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

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

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

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

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

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

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

#### Paso Robles Pioneer Museum (California)

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

#### Peabody Essex Museum (Massachusetts)

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

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

#### Pennsylvania State Archives (Pennsylvania)

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

#### San Diego Historical Society (California)

*Balboa Park after the Fire* (1925). ♻️

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

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

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

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

#### San Francisco Media Archive (California)

*San Francisco in Cinemascope* (1958), 16mm color Cinemascope short by Frank Zach. ♻️

*Welcome San Francisco Moviemakers* (1960), orientation film for the San Francisco cine club. ★

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

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

#### Smithsonian Institution Archives (Washington, D.C.)

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

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

#### South Dakota State University (South Dakota)

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

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

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

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

#### Southern Illinois University (Illinois)

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

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

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

#### Stanford University (California)

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

#### State Historical Society of Wisconsin (Wisconsin)

*Bill's Bike* (1939), William Steuber's tale of a boy and his bike. ★

#### Swarthmore College (Pennsylvania)

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

#### Third World Newsreel (New York)

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

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

*Tudor Place* (1930s–1940s), upstairs/downstairs look at life in a Georgetown mansion as captured in home movies. ♻️

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

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

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

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

*Barriers of the Law* (1925), tale of a law enforcer's dangerous romance with a bootlegger. ♻️

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

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

*Capital Punishment* (1925), crime melodrama in which a social worker's good intentions lead to murder. ♻️

*Crooked Alley* (1923), revenge drama about an ex-con who vows to "get" the judge who refused to pardon a dying friend. ♻️

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

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

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

*Horse Shoes* (1927), farce starring Monty Banks as a rookie lawyer caught in a quagmire of double-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. ▲

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

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

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

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

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

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

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

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

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

*My Lady's Lips* (1925), newspaper melodrama in which an ace reporter goes underground to rescue his editor's daughter. ♻️

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

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

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

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

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

*Several Friends* (1969), Charles Burnett's portrait of a South Central Los Angeles family. ♠★

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

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

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

*The Ageless Sex* (1914)

*The Butler's Secret* (1913)

*Buttercups* (1913)

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

*Hako's Sacrifice* (1910)

*License No. 13, or*

*The Hoodoo Automobile* (1905)

*Monsieur Beaucaire, The Adventures*

*of a Gentleman of France* (1905)

*Noah's Ark* (date unknown)

*Old Glory* (1910)

*Private Bunny* (1914)

*The Servant Girl Problem* (1905)

*The Starving Artist, or Realism in Art* (1907)

*Two Christmases* (1909)

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

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

#### University of Alaska Fairbanks (Alaska)

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

*The Chechahcos* (1924), first feature shot entirely in Alaska. ▲

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

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

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

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

#### University of Iowa (Iowa)

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

#### University of Minnesota (Minnesota)

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

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

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

*Wood Duck Ways* (1940s–1960s), Walter Breckenridge's nature film on the behavior of the wood duck. ♠

#### University of Mississippi (Mississippi)

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

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

#### University of 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. ★

*Native American Life* (1929), newsreel outtakes. ♠

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

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

#### University of Southern California (California)

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

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

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

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

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

*Norman Bel Geddes Collection* (1920s–1930s), short films by the visionary designer. ♠

#### University of Texas at San Antonio (Texas)

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

#### University of Washington (Washington)

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

#### USS Constitution Museum (Massachusetts)

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

#### Utah State Historical Society (Utah)

*Canyon Surveys* (1952–53), footage of river guide Harry Aleson and *Batman* illustrator Dick Sprang's southeast Utah expeditions. ♠

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

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

#### Visual Communications (California)

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

#### 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 Belgian, German, Italian, Mexican, Middle Eastern, and Ukrainian neighborhoods before urban renewal. ♠★

#### West Virginia State Archives (West Virginia)

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

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

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

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

#### Whitney Museum of American Art (New York)

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

*Shutter Interface* (1975), Paul Sharits's double-screen abstract film. ♠

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

#### Yale University (Connecticut)

*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

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Ruth Renick and Douglas Fairbanks in *The Mollycoddle* (1920). The new 35mm print, made by the Museum of Modern Art from nitrate materials donated by Fairbanks, opened the Saving the Silents salute at the 21st Pordenone film festival.

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