

Report to the U.S. Congress
for the Year Ending
December 31, 2003



National **Film**
Preservation Foundation

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

April 30, 2004

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

Dear Dr. Billington:

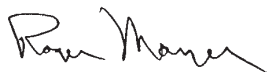
In accordance with Public Law 104-285 (Title II), *The National Film Preservation Foundation Act of 1996*, I submit to the U.S. Congress the 2003 *Report* of the National Film Preservation Foundation. It gives me great pleasure to review our accomplishments in carrying out this Congressional mandate.

Since commencing service to the archival community in 1997, we have helped save 630 historically and culturally significant films from 98 institutions across 34 states and the District of Columbia. We have produced *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*, the first such publication designed specifically for regional preservationists, and have pioneered in presenting archival films on widely distributed DVDs and on American television. Unseen for decades, motion pictures preserved through our programs are now extensively used in study and exhibition.

There is still much to do. This year Congress will consider the reauthorization of our federal grant programs. Increased funding will enable us to expand service to the nation's archives, libraries, and museums and do more toward saving America's film heritage for future generations. The film preservation community appreciates your efforts to make the case for increased federal investment. We are deeply grateful for your leadership.

Space does not permit my acknowledging all those supporting our efforts in 2003, but I would like to single out several organizations that have played an especially significant role: 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, the Creative Artists Agency, MGM, and the Hollywood talent guilds. This report shows what can be accomplished when the film industry, foundations, committed citizens, 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:
Francis Ford in Thomas Ince's
Western *The Invaders* (1912).
This early feature, preserved by
the Library of Congress, is among
the 50 films presented in the
NFPF's forthcoming DVD set,
*More Treasures from American
Film Archives, 1894–1931*.

Who We Are

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

Film Preservation: The Federal Role



Camp Wohelo (1919), a promotional film for the pioneering girls' camp, was preserved by Northeast Historic Film.

What Are "Preserved Films"?

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

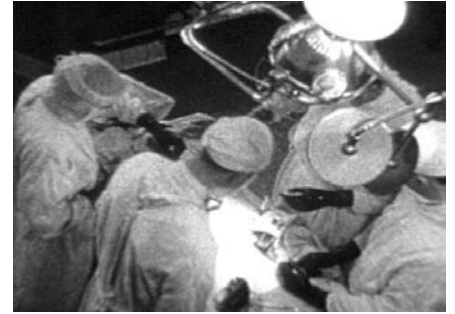
When the U.S. Congress created the National Film Preservation Foundation in 1996, it made a historic commitment to preserving America's film heritage. Seven years later, it is worth considering the reasons for the founding legislation and the difference it has made.

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 institutions lacking the resources to preserve them. 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 a national film preservation plan and the blueprint for a new service organization for American archives, libraries, and museums.

Congress established the National Film Preservation Foundation "to promote and



A Wonderful Construction (1973), a documentary on the World Trade Center, was preserved by the Donnell Media Center of the New York Public Library.



The Johns Hopkins Hospital (1932), thought to be one of the earliest documentaries on an American hospital, was preserved by the university with an NFPF grant.

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

The preservation community has rallied with us to carry out this national mission. At the close of 2003, the NFPF has advanced film preservation in 34 states and the District of Columbia. In addition, we have given publications produced through our programs to libraries in every state and brought films saved by American archives to television and home video audiences across the country.

That we have accomplished so much in six short years testifies to the strength of the preservation partnership forged between the entertainment industry, foundations, private citizens, and the federal government through our founding legislation. This report highlights the grants and special projects made possible in 2003 through this network of support.

Preservation Grants

For more than one hundred years Americans with movie cameras, professional and amateur alike, have documented our country—filming traditions, creating narratives, and recording the events of the day. They filmed peoples and places missed by the mainstream media and in doing so captured the very rhythms and textures of the world around them. How can we protect these films so that future generations can experience the ways America lived, worked, and dreamed during the past century?

Thanks to the preservation work made possible through our programs, archives, libraries, and museums are taking important steps to save this heritage. Since opening our doors in 1997, the National Film Preservation Foundation has helped preserve and make available more than 630 films and footage collections in American institutions. Every year we assist more organizations and add to the range of subjects and regions represented. Silent-era melodramas, pioneering scientific expeditions to Nepal and the Congo, open-

ing day performances at the New Orleans Jazz Museum, the art of shipbuilding, Norman Bel Geddes' documentary of his landmark production of *Hamlet*, color footage of 1920s Sante Fe, and avant-garde works by Nathaniel Dorsky, Jules Engel, Willard Mass, and Allen Ross—these are but a sampling of the films preserved this year. The full list is included in appendix 1.

At the center of our programs are the grants funded through *The National Film Preservation Foundation Act of 1996*. The NFPF grants enable institutions to make preservation masters and access copies of culturally and historically significant films that would be unlikely to survive without public support.

Announced through the Internet and professional newsletters, the NFPF grants are available several times each year. Applicants submit a brief proposal with two written cost estimates. An expert panel drawn from the film community reviews the applications and makes the awards.¹ Grant winners pledge to share copies with the public and store the



Some of the films preserved through NFPF grants (from top): Crossing the Missouri, Avery Collection (ca. 1929, Nebraska State Historical Society), Excavations at Chaco Canyon, New Mexico (1932, Explorers Club), *Ethnic Communities in Detroit* (1952, Wayne State University).



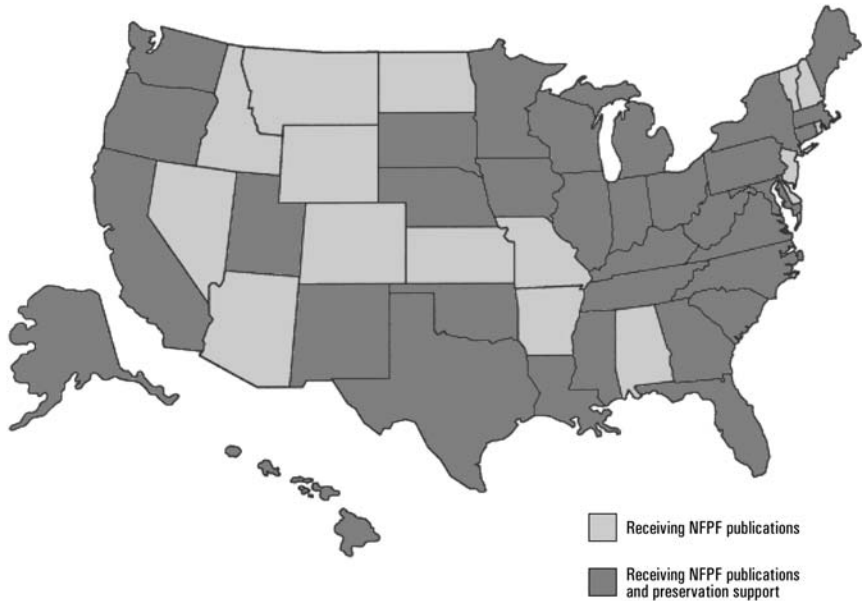
Theos Bernard (left) in Tibet (1937). Bernard was initiated as a lama and witnessed rituals that had been seen by few Westerners. With an NFPF grant, the Pacific Film Archive preserved the footage of his travels.

1. The NFPF thanks those who served in 2003: Margaret Bodde (The Film Foundation), John Carlson (Monaco Film Labs), Jay Carr (National Film Preservation Board), David Francis, Dave Kehr (National Film Preservation Board), Mona Nagai (University of California, Berkeley), Michael Pogorzelski (Academy of Motion Picture Arts and Sciences), Rick Prelinger (National Film Preservation Board), Wendy Shay (National Museum of American History), David Sterritt (Columbia University), and Ken Weissman (Library of Congress). A special thanks to the Library of Congress and the Directors Guild of America for hosting grant panel meetings.

Organizations Receiving Preservation Grants in 2003

- American Museum of Natural History
- Anthology Film Archives
- Appalshop
- Chicago Filmmakers
- Chicago Province Archives, Society of the Divine Word
- Coe College
- Duke University
- Emory University
- Explorers Club
- Field Museum
- Florida Moving Image Archive
- George Eastman House
- Historic New Orleans Collection
- Honeywell Foundation
- Hunter College, City University of New York
- The IotaCenter
- Japanese American National Museum
- Johns Hopkins University
- Library of Congress
- Louisiana State Museum
- Mariners' Museum
- Maryland Historical Society
- Minnesota Historical Society
- MIT Museum
- National Center for Jewish Film
- National Museum of American History, Smithsonian Institution
- New Mexico State Records Center and Archives
- New York Public Library
- Northeast Historic Film
- Ohio State University
- Oklahoma Historical Society
- Pacific Film Archive, University of California, Berkeley
- Roger Tory Peterson Institute of Natural History
- San Francisco Media Archive
- St. Vincent Medical Center
- UCLA Film and Television Archive
- University of Alaska Fairbanks
- University of Iowa
- University of South Carolina
- University of Southern California
- University of Texas at Austin
- Wayne State University
- Yale University

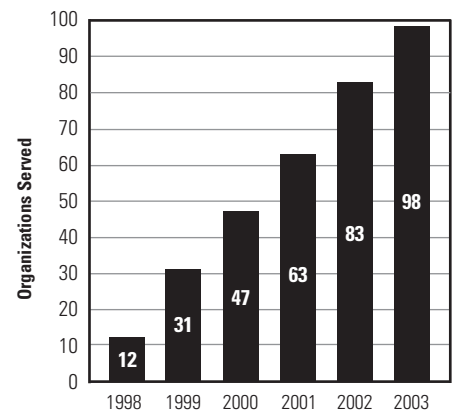
National Impact of NFPF Programs



new masters under conditions that will safeguard them for decades to come. All told, the NFPF awarded \$397,000 in cash and laboratory services grants in 2003.

Public access completes the preservation process. After duplicating the source material on modern film stock, all grant winners make video or film copies available in their research facilities and serve wider communities through educational programs. The largest archives, such as George Eastman House and the UCLA Film and Television Archive, host regular preservation screenings and loan films for exhibition around the world. Historical societies and museums, such as the Utah State Historical Society and the South Dakota Art Museum, incorporate films into exhibits and lectures. Many, such as the University of South Carolina Newsfilm Library, encourage filmmakers to use their historical footage in new documentaries and television programs. Others, such as Northeast Historic Film and the National Center for Jewish Film, loan or sell copies at home and abroad.

As scholars increasingly use film in their research, more and more archives, libraries, and museums are turning to the NFPF for preservation support. Interest grows with every year. Since our initial grants in 1998, program participation has increased eight-fold. Now, at the close of 2003, the NFPF has assisted institutions across 34 states and the District of Columbia.



The NFPF has provided preservation support to 98 nonprofit and public organizations. On average, 16 new participants join our programs yearly.

Avant-Garde Masters

This year marked the inauguration of the Avant-Garde Masters Grants, the first national program specifically aimed at preserving influential experimental films. Funded by The Film Foundation in collaboration with the National Film Preservation Foundation, these grants enable archives to save works by artists important to the development of American avant-garde film.

The avant-garde film is among the motion picture types most at risk. Created outside of mainstream production channels, avant-garde titles often drop from distribution after their initial screenings in galleries, museums, or underground cinemas. Years later, culturally significant works may exist only as unique prints or production materials.

The 2003 awards single out works by George and Mike Kuchar and Kenneth Anger through grants to Anthology Film Archives and the UCLA Film and Television Archive.

Anthology Film Archives is preserving nine 8mm melodramas by the Kuchar brothers that push and parody the conventions of Hollywood. Created four decades ago, these films have long been too fragile for public exhibition. The grant will enable Anthology to create new 16mm prints and preserve the original audiotape sound tracks. The UCLA Film and Television Archive's project involves *Rabbit's Moon*, Kenneth Anger's poetic fable told through pantomime by Harlequin and Pierrot. Though shot on 35mm, *Rabbit's Moon* was released only in 16mm reduction copies. UCLA will restore the film in its original 35mm format. Both archives are collaborating with the filmmakers on their projects.

The Film Foundation sees the program as an important way of recognizing the contribution of American avant-garde filmmakers and will sponsor the grants again in 2004.

“We hope that as news of these new grants spreads, more filmmakers will step forward to collaborate with archives to save their work.”

Margaret Bodde
Executive Director
The Film Foundation



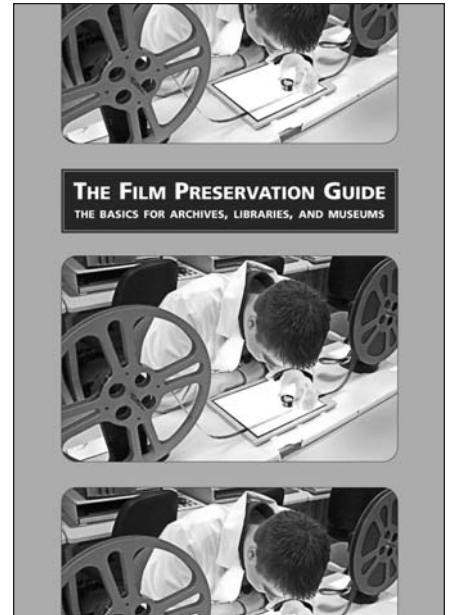
Rabbit's Moon (1950), Kenneth Anger's only film shot in 35mm. This and nine 8mm melodramas by George and Mike Kuchar were selected for preservation through the first Avant-Garde Masters Grants.

New Preservation Guides

Composite prints, A and B rolls, edge codes, balance stripes—even experienced preservationists can lose their way in the language and processes of film preservation. Now, thanks to a grant from The Andrew W. Mellon Foundation, the National Film Preservation Foundation has published a new reference tool to help archives, libraries, and museums navigate these technical waters.

The Film Preservation Guide: The Basics for Archives, Libraries, and Museums traces the path of film through the preservation process, from acquisition to exhibition. Illustrated with photographs prepared by George Eastman House, the 138-page publication describes methods for handling, duplicating, making available, and storing film that are practical for professionals without prior film preservation training.

The publication is the result of a collaboration that brought together technical experts and collection professionals from across the country. In 2002, the NFPF began working with the L. Jeffrey Selznick School of Film Preservation at George Eastman House and the Image Permanence Institute at the Rochester Institute of Technology to create reference tools specifically for organizations



The Film Preservation Guide can be downloaded free from the NFPF Web site or requested by mail.

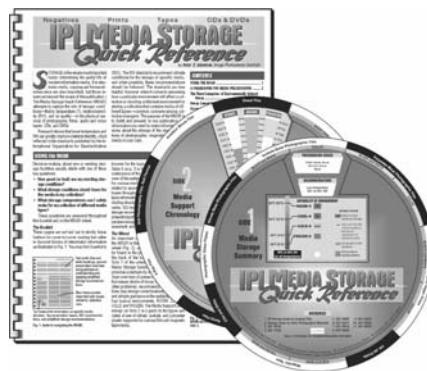
starting film preservation programs. Discussions expanded to include regional archivists and a representative from the Council on Library and Information Resources.

Successful guides zero in on what their readers need to know. Putting the intended audience front and center, the group began by hosting workshops at Duke University and the Minnesota Historical Society's History Center at which potential users talked with technical experts about the types of information that would equip them to improve the film care at their institutions. Participants asked for tools to inform decision making, for troubleshooting advice as well as step-by-step explications, and for case studies and "real-world" examples. "Keep it simple!" was the message of these discussions.

Over the summer and fall the guide went through many revisions, incorporating the comments of Selznick School students, outside reviewers, and the workshop attendees themselves. It is no exaggeration to say that



Warpage (top) and nitrate deterioration are among common types of film damage and decay discussed in *The Film Preservation Guide*.



The *IPI Media Storage Quick Reference* uses charts and illustrations to distill technical data relating to the preservation of motion pictures, still photographs, audiotape, videotape, CDs, and DVDs.

The Film Preservation Guide represents the contribution of scores of people and organizations.

Improving storage is the single most important step that institutions can take to protect their film collections. Most archives, libraries, and museums house films as part of mixed media collections and need to develop storage plans that take into account the differing requirements of motion picture film, glass plate photographic negatives, audiotape, videotape, paper, CDs, and DVDs. For these repositories, a second reference tool was prepared by the Image Permanence Institute. The *IPI Media Storage Quick Reference* distills the key preservation issues for each type of material and provides charts that enable users to evaluate how temperature affects their collections.

In spring 2004 the NFPF will ship free copies of both publications to all state libraries, state archives, and state historical



Florida Moving Image Archive's illustrated history bus tour is among the public film programs highlighted in *The Film Preservation Guide*.

societies. In addition CLIR will send complimentary copies to 180 universities and research libraries. The *IPI Media Storage Quick Reference* is available from the Image Permanence Institute. *The Film Preservation Guide* can be downloaded from the NFPF Web site (www.filmpreservation.org) or requested by mail.

“These guides will empower new film preservation specialists and break down technical barriers for research organizations across the country.”

Connie Brooks
Head, Preservation Department
Stanford University Libraries

Understanding Film and How It Decays

TABLE 3. FILM DAMAGE AND DECAY: SUMMARY

Problem	Detection Method	Symptoms	Remedy
Mechanical damage (All film gauges)	Visual inspection	• Tears • Tears or broken perforations • Frayed surfaces	Physical repair
Careless handling (All film gauges)	Visual inspection	• Dirt • Scratches and abrasions on the film surface	• Cleaning • Scratches can be minimized during preservation copying
Mold, mildew, and fungus (All film gauges)	Visual inspection	• Matte white spots on exterior of film roll • Growth into lag, white web	• Cleaning • Improved storage
Acetate decay (All acetate base film)	• A-D Strips • Small • Shrinkage • Visual inspection	• Vinegar odor • Shrinkage • Loss of flexibility; curling • Cracked emulsion • White powder on edge • A-D Strip level greater than 0	• Slow by improving storage • Isolate infected film • Copy contact before decay is too advanced
Color fading	Visual inspection	• Shifts in color • Loss of contrast and color balance • Film appears washed out	• Slow by improving storage • Copy contact before decay is too advanced
Nitrate decay (Not relevant to acetate or polyester film)	• Visual inspection • Small • Rusty metal cans	1. Image fading, brownish discoloration of emulsion. 2. Sticky emulsion. 3. Emulsion softens and slides with gas bubbles. Stronger odor. 4. Film congeals in solid mass. Strong acetone odor. 5. Film disintegrates into brownish powder.	• Slow by improving storage • Copy contact before decay is too advanced • Dispose films in advanced decay as hazardous waste
Decay of magnetic sound track on acetate film	• A-D Strips • Small • Shrinkage • Visual inspection	• Film base loses flexibility • Mag track sheds, click, and separates • Vinegar odor • A-D Strip level greater than 0	• Slow by improving storage • Copy sound as soon as possible

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3. FILM HANDLING AND INSPECTION

Film is fragile and vulnerable to the many types of damage and decay described in chapter 2. However, with careful handling and a few pieces of specialized equipment, preservationists can look at film safely and determine what further actions are needed to protect the material. This chapter outlines the steps for handling film during viewing and inspection. It also describes procedures for making simple repairs and cleaning film.¹

3.1 BEFORE YOU START

Safe film handling requires specialized equipment and supplies. While several items are already part of the toolbox of library, archive, and museum professionals, others are specific to the motion picture. Film-handling equipment and supplies can be purchased from the vendors listed in appendix D. Institutions without these basics sometimes start by arranging to use equipment at a local film facility, perhaps a campus filmmaking department or a nearby film repository.

Manufacturers make film-handling equipment for every budget. Equipment can also be acquired secondhand. Many larger film and video supply houses offer refer-

Film measuring equipment (clockwise from left): 16mm film counter, 35mm footage counter, marking pen, shrinkage gauge, hooper, and film rollers.

¹ The primary published sources consulted for this chapter were Edward Brooks, Benjamin A. Lacroix, and Susan F. Myers, eds., *The Book of Film Care*, 2nd ed., Kodak Park, CT: Eastman-Kodak Company, 1992, and Joe Bower, *The Home Film Preservation Guide*, www.filmhome.org.

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The Film Preservation Guide is illustrated with photographs contributed by George Eastman House as well as numerous charts and diagrams.



Institutions unable to build special environmentally controlled vaults can adapt freezers and refrigerators for safe film storage.

More Treasures from American Film Archives

Students face huge obstacles in seeing films from the first four decades of American cinema, the period during which the United States became the leader in motion picture production. Fewer than 20 percent of our silent-era films are thought to survive, and only a small number have been reissued on commercial DVD or video. For some popular silent-era genres, such as serials, not a single example is currently available on good-quality video for classroom use.

The National Film Preservation Foundation's forthcoming DVD set, *More Treasures from American Film Archives: 50 Films, 1894–1931*, will help change this situation. The three-DVD box set with illustrated catalog highlights the astonishing diversity and creative energy of early motion pictures. Serials, advertisements, cartoons, newsreels, folklife footage, trailers, avant-garde works,



Mr. Edison at Work in His Chemical Laboratory (1897), a kinetoscope loop preserved by the Academy of Motion Picture Arts and Sciences.

experimental sound shorts, rare features—*More Treasures* illustrates the panorama of American filmmaking before 1932 through examples preserved by the nation's premier silent-film archives: the Academy of Motion Picture Arts and Sciences, George Eastman



Dave Fleischer's *Inklings #12* (1925), preserved by the Museum of Modern Art, is among the animated shorts in the NFPF's new three-DVD set.

“The aptly named *More Treasures* gives us a much wider range of works to use in the classroom and thus promises to revolutionize the teaching of silent-era film in American colleges.”

Linda Williams
Director, Film Studies
University of California, Berkeley



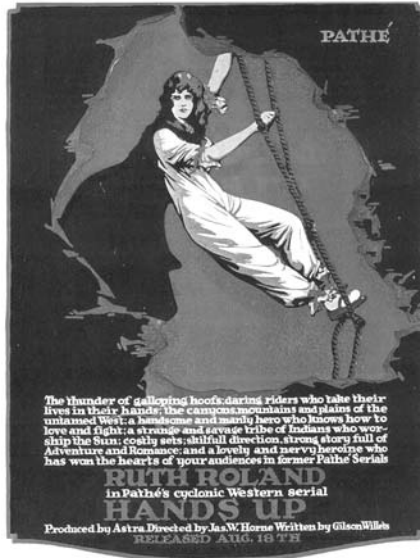
The Flute of Krishna (1926), an early Kodachrome experiment preserved by George Eastman House, captures the first performance on film of a Martha Graham dance.

House, the Library of Congress, the Museum of Modern Art, and the UCLA Film and Television Archive.

The nine-hour program spans four decades, from the earliest surviving sound film, produced in 1894 as a test for Thomas Edison's "kineto-phonograph," to *A Bronx Morning*, the dynamic urban montage created by Jay Leyda in 1931. Among the 50 works are kinetoscopes of "Buffalo Bill's Wild West" performers, the first surviving film version of *The Wonderful Wizard of Oz*, a cartoon satire on prohibition, the earliest surviving talkie of an American president, *Clash of the Wolves* starring the original Rin-Tin-Tin, Ernst Lubitsch's masterful adaptation of *Lady Windermere's Fan*, a drama staged by striking textile workers to raise relief funds, a follow-the-bouncing-ball sing-along with Ko-Ko the Clown, an educational film on electric lightbulbs, and footage of the rural South by novelist Zora Neale Hurston. *More Treasures* closes with previews for six lost features and serials. The set presents films that have not previously been available on video and stands as a reminder that America's archives hold many more treasures that require public support to survive.



Rin-Tin-Tin dons a disguise in *Clash of the Wolves* (1925), preserved by the Library of Congress, one of four rare features showcased in *More Treasures*.



More Treasures presents Hollywood promotional films preserved by the UCLA Film and Television Archive, including an action-packed reel used to convince exhibitors to book the now lost serial *Hands Up* (1918).

The project is made possible by a grant from the National Endowment for the Humanities. Many are collaborating with the NFPF on the production. At the Massachusetts Institute of Technology, 36 musicians and composers worked with music curator Martin Marks to create new music for the films without original sound tracks. Contributing commentary were 17 scholars and preservationists, ranging from Native American law expert Rennard Strickland on the early Western *The Invaders* to cinema historian Jennifer Bean on *The Hazards of Helen* and the action heroines of the silent serials. Film Technology Inc., Chace Productions, and Crest National donated technical services. *More Treasures*, with program notes by curator Scott Simmon and Martin Marks, will be available in September 2004 and distributed by Image Entertainment. As with the NFPF's other publications, complimentary copies of the set will be given to all state libraries.

Contributing Commentary to *More Treasures*

- Blaine M. Bartell
UCLA Film and Television Archive
- Jennifer M. Bean
University of Washington
- Samuel Brylawski
Library of Congress
- Jay Carr
National Film Preservation Board
- Paolo Cherchi Usai
George Eastman House
- Donald Crafton
University of Notre Dame
- Robert Gitt
UCLA Film and Television Archive
- Stephen Gong
University of California, Berkeley
- Tom Gunning
University of Chicago
- Randy Haberkamp
Academy of Motion Picture Arts and Sciences
- Steven Higgins
Museum of Modern Art
- Carla Kaplan
University of Southern California
- Patrick Loughney
Library of Congress
- Rick Prelinger
National Film Preservation Board
- Steven J. Ross
University of Southern California
- Elena Pinto Simon
Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
- Rennard Strickland
University of Oregon School of Law



Music curator Martin Marks and sound engineer Ken Lacouture in MIT's Killian Hall.

The Community of Support

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



Fisherman of Terminal Island (ca. 1942), documented in the Fukuzaki family home movies that were preserved by the Japanese American National Museum.

At the heart are our founding contributors. The Academy of Motion Picture Arts and Sciences and The Film Foundation provide steadfast support and assist year after year in more ways than can be counted. Founding NFPF Board member Celeste Bartos helped launch our programs through grants contributed by the Pinewood Foundation and continues her vital role through the Philanthropic Collaborative.

Many have made multiyear gifts that have created a solid base for our work. We single out the generous contributions of the Wasserman Foundation, Twentieth Century

Fox, Technicolor Worldwide Film Group, the Cecil B. De Mille Foundation, the Creative Artists Agency, Metro-Goldwyn-Mayer, the Directors Guild of America, the Fran & Ray Stark Foundation, Ted and Lea Pedas, the Buuck Family Foundation, the Wilding Family Foundation, Underground Vaults and Storage, and Bonded Services. Commercial laboratories play a special part. Before federal matching funding became available, the NFPF distributed grants in the form of preservation services donated by public-spirited laboratories and postproduction houses. Their ongoing gifts continue to expand the resources for the field and enable laboratories to support film preservation by doing what they do best. For a list of major supporters see appendix 3.

Government employees lend a hand by donating through the payroll contribution programs of the Combined Federal Campaign (CFC number 1169) and the California State Employees' Charitable Campaign. The gifts received through workplace giving increase every year.

Our cooperative projects are made possible through grants to the NFPF. We salute The Andrew W. Mellon Foundation for funding *The Film Preservation Guide*, the National Endowment for the Humanities for production support for the *More Treasures* silent-era DVD, and The Film Foundation for initiating the Avant-Garde Masters Grants.

We extend a special thank-you to our new 2003 donors—BluWave Audio, CinemaLab, Leonardo DiCaprio, the Marmor Foundation, the Woodward Family Foundation Endowment Fund of the Marin Community Foundation, Cruise-Wagner Productions, and Matthew and Natalie Bernstein—and all those who have contributed over the past year.

Appendix One: Films Preserved Through the NFPF

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

Alaska Moving Image Preservation Association (Alaska)

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

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

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

American Historical Society of Germans from Russia (Nebraska)

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

American Museum of Natural History (New York)

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

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 Taylor Mead. ★

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

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

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

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

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

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

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

Once upon a Time (1974), Larry Jordan's avant-garde fairy tale inspired by platinum prints of Fontainebleau. ☼

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

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

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

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

Appalshop (Kentucky)

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

Millstone Sewing Center (1972), portrait of a War on Poverty program through which elderly seamstresses transform hand-me-downs into children's clothing. ☼

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

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 Filmmakers (Illinois)

Papa (1979) and *Thanksgiving Day* (1979), first and second parts of Allen Ross's trilogy about his dying grandfather. ☼

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

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

Thirty Year Man (1956–57), film about 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. ☼

Coe College—1965 (1965), amateur documentary. ☼

Columbia University Teachers College (New York)

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

Documentary Educational Resources (Massachusetts)

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

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

Duke University (North Carolina)

H. Lee Waters Collection (1938–40), 10 North Carolina town portraits by itinerant filmmaker H. Lee Waters. ★

East Tennessee State University (Tennessee)

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

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

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

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

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

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

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

Emory University (Georgia)

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

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. ★

Explorers Club (New York)

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

Field Museum (Illinois)

Egypt: A Nile Trip on the Dababiyeh Bedouin (1923), educational travelogue. ♡

Film/Video Arts (New York)

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

Florida Moving Image Archive (Florida)

Arcadia, Florida (1926), town portrait. ♡

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

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

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

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

Le Shane Collection (1965–72), five amateur narratives. ♡

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

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

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

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

South Florida Home Movies (1925–47), 12 amateur films. ♡★

Framingham State College (Massachusetts)

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

George Eastman House (New York)

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

Alba Novella e Ralph 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. ♡

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

Eugene O’Neill and John Held in Bermuda (ca. 1925), fashion photographer Nickolas Muray’s home movie of the playwright and the cartoonist. ♡

Fighting Blood (1911), D.W. Griffith’s one-reeler about a military family besieged by Indians. ♡

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Social Secretary (1916), story of sexual

harassment and reformation by director John Emerson and scenarist Anita Loos. ♡

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

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

The Struggle (1913), Western by Thomas Ince. ♡

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

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

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

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

A Virgin’s Sacrifice (1922), melodrama starring Corinne Griffith. ♡

The Virtuous Model (1919), Albert Capellani’s drama about a sculptor and his model. ♡

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

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

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

GLBT Historical Society of Northern California (California)

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

Harry Smith Archives (New York)

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

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

Historic New Orleans Collection (Louisiana)

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

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

Honeywell Foundation (Indiana)

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

Hoover Institution, Stanford University (California)

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

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

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

The IotaCenter (California)

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

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

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

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

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

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

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

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 through computerized motion-control optical printing. ☺

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

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)

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

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

Hashizume Collection (1945), home movie showing life at the Heart Mountain detention camp. ☺

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

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

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

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

Johns Hopkins University (Maryland)

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

LeTourneau University (Texas)

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

Library of Congress (Washington, D.C.)

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

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

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

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

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

Louisiana State Museum (Louisiana)

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

Lower East Side Tenement Museum (New York)

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

Maine Historical Society (Maine)

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

Mariners' Museum (Virginia)

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

Maryland Historical Society (Maryland)

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

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

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

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

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

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

Menil Collection (Texas)

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

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

Minnesota Historical Society (Minnesota)

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

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

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

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

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

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

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

Mississippi Department of Archives and History (Mississippi)

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

MIT Museum (Massachusetts)

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

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

Motorcycle Hall of Fame Museum (Ohio)

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

Museum of Fine Arts, Houston (Texas)

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

Museum of Modern Art (New York)

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

Almost a Wild Man (1913)
The Conscience of Hassan Bey (1913)
The Genius (1914)
The House of Discord (1913)
In Life's Cycle (1910)
The Left-Handed Man (1913)
A Limited Divorce (1912)
Man's Enemy (1914)
My Baby (1912)
"Ob, Uncle" (1909)
One Is Business; the Other Crime (1912)
One Night, and Then— (1910)
The Perfidy of Mary (1913)
The Redman's View (1909)
A Siren of Impulse (1912)
The Sorrowful Shore (1913)
The Squaw's Love (1911)
Strongheart (1914)
Sweet and Twenty (1909)
The Test (1909)
The Thief and the Girl (1911)
Those Little Flowers (1913)
To Save Her Soul (1909)
Tom, Tom, the Piper's Son (1905)
The Two Paths (1911)
Was He a Coward? (1911)
The Wife (1914)

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

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

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

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

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

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

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

Edison Company Collection (1912–14), 20 one-reelers by the early motion picture company:❖

The Ambassador's Daughter (1912)
At Bear Track Gulch (1913)
Bill's Sweetheart (1913)
Bread on the Waters (1913)
A Christmas Accident (1912)
How They Outwitted Father (1913)
In a Japanese Tea Garden (1913)
John Manly's Awakening (1913)
Lady Clare (1912)
The Man He Might Have Been (1913)
An Old Fashioned Elopement (1912)
One Touch of Nature (1914)

The Portrait (1913)
A Proposal under Difficulties (1912)
The Public and Private Care of Infants (1912)
A Serenade by Proxy (1913)
Thirty Days at Hard Labor (1912)
A Thrilling Rescue by Uncle Mun (1912)
Tim (1912)
The Unsullied Shield (1913)

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

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

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

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

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

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

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

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 commis-

sioned by the War Department to explain the war effort to Americans in uniform.▲

National Baseball Hall of Fame (New York)

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

National Center for Jewish Film (Massachusetts)

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

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

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

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

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

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

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

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.▲

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

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

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

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

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

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

Accuracy First (1929)
Facsimile (1946)
Gumming (1930)

Keyboard Errors (1929)
Mechanical Call Distribution System (1930)
Mechanized Telegraph (1940)
The 100 Wire Concentration Unit (1929)
Reperforator Switching (1943)
Speed Killers (1930)
Western Union Relays, Parts I and II (1931)
X Messages (1927)

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

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

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 showing barnstorming, auto touring, and college life. ♣

New Mexico State Records Center and Archives (New Mexico)

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

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

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

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

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

New York Public Library (New York)

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. ♣

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

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

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

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

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

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

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

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 (1920s–40s), home movies by the Meyer Davis family, Hiram Percy Maxim, Adelaide Pearson, Thomas Archibald Stewart, and Elizabeth Woodman Wright. ▲

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

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

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

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

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

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

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

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

Historic Provincetown (1916), travelogue. ▲

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

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

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

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

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

Ohio State University (Ohio)

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

Oklahoma Historical Society (Oklahoma)

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

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

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

Oregon Historical Society (Oregon)

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

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

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

Bleu 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. ♣

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

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

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

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

Paso Robles Pioneer Museum (California)

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

Peabody Essex Museum (Massachusetts)

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

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

Pennsylvania State Archives (Pennsylvania)

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

Roger Tory Peterson Institute of Natural History (New York)

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

San Diego Historical Society (California)

Balboa Park after the Fire (1925). ☼

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

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

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

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

San Francisco Media Archive (California)

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

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

San Francisco Performing Arts Library and Museum (California)

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

Smithsonian Institution Archives (Washington, D.C.)

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

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

South Dakota State University (South Dakota)

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

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

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

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

Southern Illinois University (Illinois)

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

St. Vincent Medical Center (California)

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

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

Stanford University (California)

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

State Historical Society of Wisconsin (Wisconsin)

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

Swarthmore College (Pennsylvania)

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

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–40s), upstairs/downstairs look at life in a Georgetown mansion as captured in home movies. ☼

UCLA Film and Television Archive (California)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Multiple Sidosis (1970), *One Man Band* (1965–72), and *Stop Cloning Around* (ca. 1980), trick films by amateur filmmaker Sid Laverents. ☼★

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

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

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

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

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

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

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

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

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

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

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

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

The Ageless Sex (1914)
The Butler's Secret (1913)
Buttercups (1913)
The Greatest Thing in the World—Love (1912)
Hako's Sacrifice (1910)
License No. 13, or

The Hoodoo Automobile (1905)
Monsieur Beaucaire, The Adventures of a Gentleman of France (1905)

Noah's Ark (n.d.)
Old Glory (1910)
Private Bunny (1914)

The Servant Girl Problem (1905)
The Starving Artist, or Realism in Art (1907)
Two 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 Chechabcos (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.▲

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

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

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

University of Iowa (Iowa)

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

Thesis Films (1939), dance shorts reputed to be among the first films submitted as master's theses in the U.S.❖

University of Minnesota (Minnesota)

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

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

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

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

University of Mississippi (Mississippi)

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

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

University of Nebraska—Lincoln (Nebraska)

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

University of South Carolina (South Carolina)

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

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

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

University of Southern California (California)

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

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

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

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

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

University of Texas at Austin (Texas)

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

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

University of Texas at San Antonio (Texas)

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

University of Washington (Washington)

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' Little Tokyo.★

Wallowa County Museum (Oregon)

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

Wayne State University (Michigan)

Ethnic Communities in Detroit (1952), Detroit's Belgian, Canadian, Chinese, German, Italian, Mexican, Middle Eastern, Polish, and Ukrainian neighborhoods before urban renewal.❖★

West Virginia State Archives (West Virginia)

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

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

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

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

Whitney Museum of American Art (New York)

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

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

Sotiros (1975), lyrical film by Robert Beaver.❖

Yale University (Connecticut)

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

Yale Class Reunions (1920s–40s), some of the earliest Ivy League reunions on film.★

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

Appendix Two: Financial Statements



Beverly Hills Board Track Racing (1921), preserved by the Motorcycle Hall of Fame Museum.

The following tables, extracted from the audited financial statements prepared by Blanding, Boyer, and Rockwell, LLP, show the financial position of the National Film Preservation Foundation as of December 31, 2003.

Several significant program milestones are reflected in these statements. Over the past year the NFPF received \$500,000 in federal funding authorized by *The National Film Preservation Foundation Act of 1996* and secured through the Library of Congress. The NFPF awarded \$250,000 as preservation grants in 2003 and will distribute the remaining funds in 2004. In addition we gave out more than \$100,000 in preservation services donated by laboratories and postproduction houses and announced the first winners of the Avant-Garde Masters Grants, a new program made possible through the support of The Film Foundation. Also in 2003, the NFPF expended \$131,861 of a \$165,000 grant from The Andrew W. Mellon Foundation to develop *The Film*

Statement of Financial Position

Year Ending December 31, 2003

Assets

Current Assets:

Cash and cash equivalents	\$ 1,097,622
Investments	630,620
Pledges receivable—current portion	203,100
Accounts receivable	29,142
Prepaid expenses	7,652
Total current assets	1,968,136

Pledges receivable—long-term portion	97,000
Office equipment	3,665
Other assets	14,620
Deposits	1,633
Total assets	\$ 2,085,054

Liabilities and Net Assets

Current Liabilities:

Accounts payable and accrued expenses	\$ 37,166
Grants payable	237,858
Total current liabilities	275,024

Net Assets:

Unrestricted	1,210,877
Temporarily restricted	599,153
Total net assets	1,810,030
Total liabilities and net assets	\$ 2,085,054

Preservation Guide and the *IPI Media Storage Quick Reference* and received \$56,037 of a \$200,000 grant from the National Endowment for the Humanities to produce the *More Treasures from American Film Archives* 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, 89.5 percent of NFPPF expenses were program-related; administration and development accounted, respectively, for a modest 7.8 percent and 2.7 percent of the total expenses. As of December 31, 2003, the NFPPF has advanced film preservation projects in 98 nonprofit and public organizations across 34 states and the District of Columbia.

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

Statement of Activities

Year Ending December 31, 2003

	Unrestricted	Temporarily Restricted	Total
Support and Revenues:			
Contributions	\$ 256,648	\$ 54,197	\$ 310,845
Government grants	329,709	250,000	579,709
Donated services	86,214	28,614	114,828
Program service fees	18,720		18,720
Investment income	18,781		18,781
Miscellaneous income	243		243
Net assets released from restrictions	257,593	(257,593)	
Total support and revenues	967,908	75,218	1,043,126
Expenses:			
Programs	867,975		867,975
Development	26,673		26,673
General and administrative	75,280		75,280
Total expenses	969,928		969,928
Changes in Net Assets	(2,020)	75,218	73,198
Net Assets—beginning of year	1,212,897	523,935	1,736,832
Net Assets—end of year	\$ 1,210,877	\$ 599,153	\$ 1,810,030

Appendix Three: Contributors

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

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The New York Public Library Dance Collection preserved three films featuring early performances by Ben Vereen (center), then a high school student.

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