April 9, 2008

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

Dear Dr. Billington:


Our first decade of grant making has brought a new era in the preservation and appreciation of American film. Since 1998, the inaugural year of our Partnership grants, we have enabled 167 archives, libraries, and museums across 44 states to move forward in saving historically significant films. The collaborations have rescued 1,270 irreplaceable works that might otherwise have been lost to the public. In many cases institutions initiated their first film preservation project through our support. Unseen for decades, films saved through our programs are now available to scholars and are reaching audiences everywhere through exhibition, television broadcasts, video, and the Internet.

The past year also marked the release of *Treasures III: Social Issues in American Film, 1900-1934*, the third set in our award-winning DVD series. These archival DVDs bring together the contributions of scores of archivists, scholars, and technical experts and make it possible to share with the public the results of decades of preservation work.

Much is still to be done. In the coming months, Congress will consider the reauthorization of our federal grant program. Once again, we look to you to make the case for renewing this national commitment. We and all those who appreciate American film salute your leadership.

Space does not permit singling out the many who advanced our efforts in 2007, but I would like to acknowledge those contributors who had an especially prominent role: the Academy of Motion Picture Arts and Sciences, the Andy Warhol Foundation for the Visual Arts, the Cecil B. De Mille Foundation, Creative Artists Agency, The Film Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, and the Screen Actors Guild Foundation. These and scores of other supporters have joined forces with us to save America’s film heritage. I look forward to our continued work together.

Sincerely,

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

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

Motion pictures have chronicled our country for more than a century. From Alaska to Puerto Rico, movies have profiled communities, documented research, told stories, illustrated travels, promoted business, and recorded the events of the day. America’s motion pictures capture, with the immediacy unique to film, our lives, communities, and dreams. By saving these films, we save a living piece of the national memory.

The National Film Preservation Foundation was created by Congress in 1996 “to promote and ensure the preservation and public accessibility of the nation’s film heritage held at the Library of Congress and other public and nonprofit archives throughout the United States.” Congress set aside federal matching funds to advance nationwide preservation efforts and serve as an incentive for donors. In founding the NFPF, Congress forged a more inclusive approach to saving America’s moving-image history. It is worth recalling the reasons for this legislation and the changes it has brought.

In 1992, the Librarian of Congress alerted Congress that motion pictures were disintegrating faster than archives could save them. The films most at risk were documentaries, silent-era films, newsreels, culturally significant home movies, avant-garde works, industrials, and independent films—not the Hollywood sound features that had become synonymous with American film. This “other” motion picture heritage was scattered in archives, libraries, and museums across the country and was largely unknown. Furthermore, so few institutions had the resources and know-how to care for these one-of-a-kind films that we stood to lose whole pages from our history. At the request of Congress, the Librarian explored with the National Film Preservation Board ways to attack the problem, holding public hearings and reviewing comment. From this process grew a new public-private collaboration, the National Film Preservation Foundation.

Thanks to the farsighted 1996 legislation, film preservation has spread from coast to coast. Some 167 institutions in 44 states, the District of Columbia, and Puerto Rico have stepped forward to preserve their films through programs developed with federal support. Archives once considered too small to tackle a preservation project are now saving irreplaceable films and making them available through screenings, exhibits, DVDs, television broadcasts, and the Internet. This report highlights our national outreach in 2007 and illustrates what can be accomplished by working together.
Grants

The motion pictures saved through the NFPF’s 2007 grants represent a breathtaking cross section of America’s film heritage: *When Lincoln Paid* (1913), a “lost” Francis Ford film found in a barn; *That Man of Mine* (1947), with Ruby Dee and the International Sweethearts of Rhythm; the Yiddish-language musical *Der Purimspiler* (1937); Lois Weber’s social issue drama *Shoes* (1916); *Let There Be Light* (1946), John Huston’s documentary chronicling the psychiatric treatment of combat veterans; performances by the Alvin Ailey American Dance Theater; *Old Faithful Speaks* (ca. 1934); *To the Fair!* (1964), Francis Thompson and Alexander Hammid’s celebration of the New York World’s Fair; a portrait of Japanese American poet Lawson Inada; Depression-era footage of Appalachia’s Pine Mountain Settlement School; 1940s in-theater ads salvaged by a Tennessee projectionist; and home movies of Elvis Presley’s band on tour, mining in Idaho, military hospitals in the Philippines, logging in Montana, and other subjects generally not recorded by the mainstream media.

Grants went to institutions of all sizes and experience levels, from national leaders to first-time preservationists. This past year we welcomed 17 archives to our programs, including the first grant recipients from Idaho, Kansas, Montana, New Hampshire, Vermont, and Wyoming. Since our initial grants in 1998, participation has grown fourteen-fold.

While the program participation has expanded, applicant paperwork has not. Applications require only a short letter accompanied by laboratory cost estimates. An expert panel reviews the proposals and makes the selection.* Awards are modest—the average is $7,600—and matched by the recipient in staff time and other internal costs. In receiving support, institutions agree to share viewing copies with the public and store the new masters under conditions that will protect them for decades to come.

* The NFPF thanks the experts who served in 2007: Margaret Bodde (The Film Foundation), Margaret Finnegan (California State University, Los Angeles), Josef Lindner (Academy of Motion Picture Arts and Sciences), Russ Lipman (UCLA Film & Television Archive), Cristine Paschild (Japanese American National Museum), John Polito (Audio Mechanics), Del Reisman (National Film Preservation Board), Alan Stark (Film Technology Company, Inc.), and Rob Stone (UCLA Film & Television Archive). The Academy of Motion Picture Arts and Sciences, the Directors Guild of America, and the UCLA Film & Television Archive graciously hosted the panels.
It is important to note that the NFPF raises every penny of operational costs from outside sources, in addition to cash and services that supplement our federal allocation. We rely on the generous support of continuing donors, such as the Academy of Motion Picture Arts and Sciences, the Hollywood guilds, Creative Artists Agency, the Marmor Foundation, and Combined Federal Campaign contributors. Deserving special mention is The Film Foundation. It not only helps underwrite our programs but also funds the Avant-Garde Masters grants, which target the preservation of works significant in the development of experimental film in America. In 2007, this effort helped save Ernie Gehr’s Side/Walk/Shuttle (1991); an experimental documentary by pop artist Larry Rivers, and four “camp” narratives made by George Kuchar with students at the San Francisco Art Institute.

Public-spirited laboratories and post-production houses lend a helping hand by contributing services. These gifts enable the archival community to preserve films at some of the entertainment industry’s best technical facilities. Donating services this past year were Audio Mechanics, BluWave Audio, Chace Audio, CinemaLab, Cineric Inc., Cinetech, Colorlab Film Laboratory and Telecine Services, DJ Audio, Film Technology Company Inc., Monaco Digital Film Labs, and Triage Motion Picture Services. All are continuing supporters.

At the close of 2007, the NFPF has helped save 1,270 historically and culturally significant films from every corner of the country. These motion pictures were largely forgotten just a decade ago and would have been unlikely to survive without public support. Today, they are preserved and present vibrant affirmation that America’s film heritage is as diverse as America itself.

Introduced in 2007 were grants to advance film preservation education. The three major moving-image graduate programs received support to build hands-on preservation experience into the training of archival professionals. Students at the L. Jeffrey Selznick School of Film Preservation at George Eastman House, New York University (above), and UCLA will work with experts to preserve a total of 15 films, ranging from the silent feature The End of the Road (1919) to Remote Control (1972), by Hollis Frampton.

Allen Ginsberg (1960s?) from a home movie shot by Bobbie Louise Hawkins, the second wife of poet Robert Creeley. The Hawkins Collection was preserved by Naropa University through an NFPF grant.
New Treasures DVDs

The NFPF’s Treasures from American Film Archives DVD series continued to break ground this past year with the release of Treasures III: Social Issues in American Film, 1900-1934. Treasures III, the first DVD anthology to bring together “message movies” from the early decades of the motion picture, explores how film shaped the public perception of social problems before the emergence of radio, television, and the Internet. During this formative period, movies embraced controversy and brought a surprising range of viewpoints to the big screen. Forward-thinking businesses, unions, charities, religious organizations, and government agencies also turned to film to explain their work and rally support. It is hard to believe today, when motion pictures are often dismissed as escapist entertainment, that in 1916 one of America’s top-grossing features was the anti-abortion, pro–birth control melodrama, Where Are My Children?, now revived in Treasures III.

The four-disc, 12-hour anthology surveys these turbulent years through motion pictures preserved by the nation’s foremost early-film archives—George Eastman House, the Library of Congress, the Museum of Modern Art, the National Archives, and the UCLA Film & Television Archive. Showcased are four features and 44 shorter comedies, serial episodes, cartoons, newssreel stories, melodramas, documentaries, and advocacy films dealing with such issues as anarchism, unionization, the vote for women, child labor, tuberculosis, loan sharking, juvenile justice, homelessness, organized crime, workplace discrimination, and immigration. None of the films has been available before on quality video.

The anthology has received extraordinary press from National Public Radio’s Morning Edition to Film Comment and Cahiers du cinéma. The New York Times, the New Yorker, and Time named the set among the 10 best of 2007. The project was funded by generous grants from the National Endowment for the Humanities and the National Film Preservation Board and involved the collaboration of scores of scholars, archivists, musicians, and technical experts. We thank all who contributed.

Relatively recent films also require preservation, a lesson driven home by Treasures IV: American Avant-Garde Film, 1947-1986, the two-DVD set slated for release in March 2009. For many decades the national preservation agenda centered on nitrate film, the highly flammable theatrical film stock in wide use before 1950. Over the last 15 years, however, preservationists have discovered that its nonflammable substitute, acetate safety film, has its own serious deterioration problems—shrinkage, sound track deterioration, color fading, and vinegar syndrome.

The preservation of avant-garde film is bedeviled not only by physical decay issues but also by the lack of public interest in this form of film. A Call for Help from Sing Sing! (preserved by the UCLA Film & Television Archive), one of the newsreels presented in Treasures III, is a case in point. The film, released in 1932, documents the construction of Sing Sing Prison in New York State. A Call for Help from Sing Sing! was listed among the top 10 DVD sets of 2007 by the New York Times, the New Yorker, and Time. As with all NFPF publications, complimentary copies were given to all state libraries.

“A giant step in the true movie-pilgrim’s progress.”

Paul Arthur
Film Comment
but the special nature of its production and distribution. Avant-garde works are created by artists seeking individual expression through the medium of film. Produced on a shoestring, these personal projects are rarely safeguarded by the creation of preservation masters. Sometimes only a single screening print is made. Few filmmakers have access to environmentally controlled vaults for the safe storage of unique production materials. Thus within a few short years of their premiere, significant films drop from public viewing. Stories abound about works lost through lab closures or storage in wet basements.

Five American film archives have made it their mission to save avant-garde works before it is too late: the Academy of Motion Picture Arts and Sciences, Anthology Film Archives, the Museum of Modern Art, the New York Public Library’s Donnell Media Center, and the Pacific Film Archive. Forging close relationships with artists and their heirs, these institutions have secured the best source materials, made preservation masters, and stored the materials under archival conditions.

Treasures IV celebrates four decades of pioneering preservation work by these institutions. The box set showcases works by 26 filmmakers who charted the direction of the avant-garde after World War II. Presenting classics and rediscoveries, the multi-artist anthology will be the first broad retrospective of these years on DVD. The project was made possible by grants from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts and the contributions of dozens of preservationists, film artists, and rights holders.

The Treasures anthologies have set the standard for the presentation of archival preservation work on DVD. They introduce works never before available on quality video through discs featuring easy-to-use navigation, new musical accompaniments, onscreen program notes, and a printed catalog. The award-winning series has redefined film history and become a basic access tool in universities and libraries around the world. We close 2007 with a salute to the Cecil B. De Mille Foundation for a forward-thinking grant that will enable us to keep our first Treasures set in print for film enthusiasts everywhere.
Appendix One:
Films Preserved Through the NPF

Abraham Lincoln Presidential Library and Museum (Illinois)

Illinois Day (1933), short documenting Illinois Day at the 1933 Chicago World's Fair.*
Illinois: The Humane Worker (early 1930s), examination of Illinois' prison reforms.*

Alaska Moving Image Preservation Association (Alaska)

Alaskan Constitutional Convention (1955–56), footage by delegate Steven McCutcheon.
Native Alaskan Life (1955–61), footage by a Bureau of Indian Affairs teacher.*
Punahou School Trip to Alaska (1933), film of a Yukon expedition by Hawaiian schoolboys.*

American Historical Society of Germans from Russia (Nebraska)

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

American Jewish Historical Society (New York)

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

American Museum of Natural History (New York)

Congo Peacock Expedition (1937), footage of James Paul Chapin's ornithological expedition.
To Lhasa and Shigatse (1935), footage of the Vernay-Cutting expedition to Tibet.*

Anthology Film Archives (New York)

A la Mode (1958), surreal animation by Stan Vanderbeek.
The Act of Seeing with One’s Own Eyes (1971), John V. Foss's private diary.
Adventures of the Exquisite Corpse (1968), experimental work by Andrew Noren.*
Amazons (1978), The Soccer Game (1959), Undertow (1954–56), and Waterlight (1957), by Larry Jordan.*
The Big Stick/An Old Reel (1967–73), New Left Note (1962–82), Note to Colleen (1974), and Note to Past (1969), by Saul Levine.*
Carriage Trade (1972), Warren Sonbert's avant-garde diary.*
The Song of Italy (1967), The Song of Moscow (1970), and Time & Fortune Vietnam Newsreel (1968), by Jonas Mekas.*
Cayuga Run (1963), Guger's Landing (1971), Hudson River Diary at Gradliwe (ca. 1970), River Ghost (1973), and Wintergarden (1973), by Storm de Hirsch.*
Capri/Secaucus Two Dancers/Radio (1965/83), Jonas Mekas's dance documentation of Kenneth King and Phoebe Neville.*
Dr. Chicago (1970) and Guy Dr. Chicago (1970), the first and third films of George ManuPELLI's comic trilogy.*
Early Abstractions (1946–57), groundbreaking animation series by Harry Smith.*
Film Feedback (1972), The Flicker (1966), and Straight and Narrow (1970), by Tony Conrad.*
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 Dunmopp's Place (1964), Ed Emshwiller's portrait of artist George Dunmopp.*
Heaven and Earth Magic (1957–62), Harry Smith's avant-garde narrative.*
Highway (1958) and Longhorn (1951), by Hilary Harris.*
Huarhat for Light (1972) and Look Park (1973–74), abstract meditations by Ralph Steiner.*
The Kuchar Brothers' 8mm Shorts (1958–63), 10 films that play with Hollywood melodrama conventions.*
The Lead Shoes (1949), Sidney Peterson's landscape surrealist film.*
Lost Lost Lost (1976), diary film by Jonas Mekas.*
Mr. Frenchoffer and the Minotaur (1949), Sidney Peterson's stream-of-consciousness adaptation of Honoré de Balzac's Chef-d’œuvre inconnu.*
Once upon a Time (1974), Larry Jordan's avant-garde fairy tale.*
Relativity (1966), Ed Emshwiller's abstract exploration of the cosmos.*
Sunshine (1958) and Three Pickup Men for Herrick (1958), by Melvin Van Peebles.*
Tail (1976), film by Paul Sharits.*
Taylor Made Home Movies (1964–68), three film diaries by the underground film superstar.*
The Whirled (1956–63), sprawling underground film by Ken Jacobs and Jack Smith.*
The Wind Is Driving Him Toward the Open Sea (1968), David Brooks's film diary.*

Appalshop (Kentucky)

Appalachian Genesis (1971), documentary exploring youth issues.*
Buffalo Creek Revisited (1984), Mimi Pickering's reexamination of a community devastated by a 1972 flood.*
Coal Miner: Frank Jackson (1971), worker's memories of his union and his years underground.
Feathered Warrior (1973), documentary about the illegal sport of cockfighting.
In the Good Old Fashioned Way (1973), insider's view of services at the Old Regular Baptist Church.*
In Ya Blood (1971), drama about a young man who must decide whether to become a miner or look for work outside his community.*
Judge Woolen and Coon-ow-a-Log (1971), portrait of a country judge.*
Kingdom Come School (1973), documentary about the last one-room schoolhouse in Letcher County, Kentucky.*
Line Fork Falls and Caves (1971), documentary journey into the mines of eastern Kentucky.*
Mildotone Sewing Center (1972), portrait of a War on Poverty program.*
Mountain Farmer (1973), portrait of 82-year-old subsistence farmer Lee Banks.*
Music Fair (1972), profile of the first Appalachian Peoples Music Fair.*
Ramsey Trade Fair (1973), documentary about market day in a rural Virginia community.*
Tomorrow's People (1973), survey of mountain music and culture.*
Tradition (1973), portrait of a moonshiner.*
Whitesburg Epic (1971), town profile made by local high school students.*
Woodrow Cornett: Letcher County Butcher (1971), documentary portrait.*
Archivos General de Puerto Rico (Puerto Rico)

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

Artist Tribe Foundation (California)

That Man of Mine (1947), independent two-reeler featuring Ruby Dee and the International Sweethearts of Rhythm.

Atlanta History Center (Georgia)

Goodlet Collection (ca. 1936), African American community footage commissioned by the Atlanta Negro Chamber of Commerce founder.

Austin History Center (Texas)

Austin: The Friendly City—A Tour of Austin (1943), wartime promotional film produced by the Greater Austin Chamber of Commerce.

Backstreet Cultural Museum (Louisiana)

Jazz Funerals (1980–88), documentation of the funerals of three jazz greats.

Barrington Area Historical Society (Illinois)

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

Bessemer Historical Society (Colorado)

The Colorado Fuel and Iron Company (1920s), industrial film documenting one of the largest steelmaking plants west of the Mississippi.

Bishop Museum (Hawaii)

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

Burea Short About Vacationing Vietnam Servicemen.

Center for Visual Music (California)


Dockum Color Organ Films (1965–69), three films demonstrating the Mobilcolor organ.

Fischinger Home Movies (1959–64), candid footage of the artist at his Los Angeles home.


Tura, Tura, Tura (1965–66), collaboration between Judd Yalkut and Nam June Paik.

Cherry Foundation (North Carolina)

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

Chicago Film Archives (Illinois)

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

Cicero March (1966), documentation of an African American protest.

Fairy Princess (1956), stop-motion animation.

I’ve Got This Problem (1966) and You’re Putting Me On (1969), Don B. Klugman’s films tracing the relationship of a young Chicago couple.

Nightsong (1964), Don B. Klugman’s portrait of the Chicago Near North folk club and nightlife scene.

Papa (1979), Thanksgiving Day (1979), and Burials (1981), Allen Ross’s trilogy about his dying grandfather.

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


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

Children’s Hospital Boston (Massachusetts)

Children’s Hospital Follies (1930s), moving-image time capsule showing the operations of the venerable pediatric teaching hospital.

The Children’s Hospital (ca. 1945), portrait of the hospital at work.

The Children’s Hospital of Boston (ca. 1950), hospital fund-raising film.

Clemson University (South Carolina)

A Challenge Met, A Story in Preventive Medicine at Clemson College (1963), public health documentary promoting vaccination.

Community Development at Bethel (1960), case study showing the civic improvements stimulated by a college extension program.

Peaches—Fresh for You (1973), university-produced documentary that follows peach production from orchard to market.

Cleveland Museum of Art (Ohio)

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

Coe College (Iowa)

Coe College (ca. 1940) and Coe College—1965 (1965), promotional films for the Midwestern liberal arts college.

Columbia University Teachers College (New York)

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

Country Music Hall of Fame and Museum (Tennessee)

Bob Wills and His Texas Playboys (1942), roadside performance in Enid, Oklahoma.


Elvis Presley’s Band in Hawaii (1960), home movies shot by lead guitarist Hank Garland.

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

Parties at Roy Acuff’s House (1959), home movies shot on the country star’s estate.

WLAC Radio Staff in Studio (1949), behind-the-scenes footage of the Nashville radio station.
Documentary Educational Resources (Massachusetts)

*The As Fright (1971), controversial documentary about the Yanomamo people.*

*The Hunters (1957), John Marshall's cinema verité documentary about a giraffe hunt.*

Duke University (North Carolina)

*H. Lee Waters Collection (1930–50), 39 North town portraits from the series *Movies of Local People* by itinerant filmmaker H. Lee Waters.*

East Tennessee State University (Tennessee)

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

*Backbeat (1974), backbeat harvesting and storytelling by Ray Hicks.*

Evangelical Lutheran Church in America (Illinois)

*Christ above All (1949), film about the international Luther League youth conference.*

Explorers Club (New York)

*Excavating Indian Pueblo at Chaco Canyon (1932), documentary about Edgar L. Hewett's excavations in New Mexico.*

Field Museum (Illinois)

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

*Around the World (1932), studies made in preparation for sculptor Malvina Hoffman's series *The Races of Mankind.*

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

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

Film Makers' Cooperative (New York)

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

*Toppy Toes (1968–70), Red Grooms's under-ground parody of the backstage musical.*

Film/Video Arts (New York)

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

Folkstreams (Virginia)

*Adirondack Minstrel (1977), film portrait of Lawrence Oldier, lumberjack and storyteller.*

Framingham State College (Massachusetts)

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

George Eastman House (New York)

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

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

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

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

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

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

*Can You Beat It? (1919), comic short directed by Marcel Perez.*

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

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

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

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

*Eugene O'Neill and John Held in Bermuda (ca. 1925), home movie by fashion photographer Nicholas Muray.*

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


South Florida Home Movies (1925–63), 19 amateur films.

Florida Moving Image Archive (Florida)

★Can You Beat It? (1919), comic short directed by Marcel Perez.*

★Eugene O'Neill and John Held in Bermuda (ca. 1925), home movie by fashion photographer Nicholas Muray.*

$The International Sweethearts of Rhythm in That Man of Mine (1947), preserved by the Artist Tribe Foundation.*
Eye of Science (1930), industrial film by avant-garde pioneer James Sibley Watson Jr., sponsored by the Bausch & Lomb Optical Company.

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

Flowers for Rosie (1923), amateur film that premiered at the press conference announcing Kodak's introduction of 16mm film.

Fly Low Jack and the Game (1927), Poverty to Riches (1922), and Tompkins' Boy Car (1922), films made for Kodak by Rochester homemaker Marion Gleason to introduce 16mm amateur moviemaking to the public.

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

Huckleberry Finn (1920), William Desmond Taylor's adaptation of Mark Twain's classic.

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

Joan Crawford Home Movies (1940–41 and 1950s), footage showing the Hollywood star and her children.

Kablo 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.

Llanito (1922), Hope Hampton production in which 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 “unaided” New Yorkers how things are done West.

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

Out of the Fog (1922), Kodak film made to demonstrate to George Eastman that the 16mm film format was ready for commercial demonstration.

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

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

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

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

The Ranger's Bride (1910), Western starring “Broncho Billy” Anderson.

The Scarlet Letter (1913), fragment of a rare feature film directed by Charles Ogle.

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

Sky scraper Symphony (1929), avant-garde celebration of Manhattan by Robert Flotz.


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

Sewing 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), short starring Harold Lloyd.


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

The Upheaval (1916), feature starring Lionel Barrymore as a big city boss battling for reform.

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

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

The Voice of the Violin (1909), early D.W. Griffith one-reeler with surviving 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.

Yanvallou: Dance of the Snake God Dambala (1953), film of a West Indies ritual dance by pictorial photographer Fritz Henle.

Georgia Archives (Georgia)

Department of Mines, Mining, and Geology

Guggenheim Museum (New York)

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

Harry Smith Archives (New York)

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


Harvard Film Archive (Massachusetts)

Asphalt Ribbon (1977), Moted Capri (1986), One Night a Week (1978), and Power of the Press (1977), films made by George Kuchar and his students at the San Francisco Art Institute.

Sand, or Peter and the Wolf (1968), animated retelling of “Peter and the Wolf” created by Caroline Leaf by “painting” with sand on a light box.

Hennessey 2010 Association (Oklahoma)

Pat Hennessey Massacre Pageant (1939), Wild West history celebration.

Historic New Orleans Collection (Louisiana)

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

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, and social concerns.

Hoover Institution, Stanford University (California)

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

House Foundation for the Arts (New York)

Ello Island (1979), Meredith Monk's meditation on the immigrant experience.

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

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


International Tennis Hall of Fame (Rhode Island)

Helen Wills Moody Newsreels (1923–31), compilation of Fox newsreel stories about the tennis star.

Iota Center (California)


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

Catalog (ca. 1965) and Permutations (1968), by John Whitney.
Cibernetik 5.3 (1960–65), film by John Schara using computer-generated imagery.


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

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


Iowa State University (Iowa)

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

Japanese American National Museum (California)

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

Aratani Collection (1926–40), home movies by produce company founder Setsuo Aratani.

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

Fukuzaki Family Collection (ca. 1942), home movies of Los Angeles’s Terminal Island.

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

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

Miyatake Collection (ca. 1930), home movies of Japanese American communities.

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


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

Yamada Collection (1930s and 1950s), home movies of a couple’s wedding and silver anniversary party.

Jewish Educational Media (New York)

Citizenship Proceedings of Joseph Isaac Schneersohn (1949), documentation of the rabbi’s naturalization ceremony.

Lag B’omer Parade (1957), film of the Lag B’omer children’s parade.

Rabbi Schneersohn’s Visit to New York (1929), actuality footage.

Johns Hopkins University (Maryland)

The Johns Hopkins Hospital (1932), documentary on the workings of an American hospital.

Johns Hopkins Medical Units: WWII (1942–46), footage of civilian medical units in the Pacific.

VT Radio Proximity Fuze (1945), public information film.

Josef and Anni Albers Foundation (Connecticut)

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

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

Kartemquin Films (Illinois)

Home for Life (1966), cinema verité documentary about arrivals at a home for the aged.

Keene State College (New Hampshire)

When Lincoln Paid (1913), recently discovered Civil War drama directed by Francis Ford.

Larry Rivers Foundation (New York)

Tits (1969), Larry Rivers’ experimental documentary, including a discussion with Andy Warhol about his near-fatal bullet wound.

LeTourneau University (Texas)

LeTourneau Machinery (1940–50s), 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 in Arizona.

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

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

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

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

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

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

Shoes (1916), reconstruction of Lois Weber’s social issue film dramatizing the temptations faced by underpaid shop girls.

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.

Lincoln City Libraries (Illinois)

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

Louisiana State Museum (Louisiana)

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

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

Joe Watkins Funeral (1969), footage of the popular drummer’s jazz funeral.

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

Lower East Side Tenement Museum (New York)

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

Maine Historical Society (Maine)

Historic Portland, Maine (1940s), footage showcasing the city’s attractions.

Mariners’ Museum (Virginia)

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

Arthur Piver Collection (1950s–65), footage of sailing vessels designed by the “Father of the Modern Multi-hull.”

Maryland Historical Society (Maryland)

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

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

Behind the Scenes at Hustler’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 Pictoresque Susquehanna (1928), documentary showing the river from the Safe Harbor Electrical Plant to Chesapeake Bay.

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

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

Mayo Clinic (Minnesota)

Films of the Mayo Clinic (1926–45), documentation of departments at the renowned clinic.

Menil Collection (Texas)


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 Runl.

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

Ojibwe Work (1935–47), five films by amateur ethnologist Monroe Killy.

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

Mississippi Department of Archives and History (Mississippi)

B.F. "Bem" Jackson Collection (1940–57), portraits of Cleveland, Indiana, and Ruleville made for screening in local theaters.

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

Mindanano Panay (1945), footage shot by a hospital commander stationed in the Philippines.

Missouri Historical Society (Missouri)

Kay Lennon Film Collection (1935–38), six reels documenting St. Louis infrastructure improvement made possible by a 1923 bond issue.

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)


Museum of Modern Art (New York)

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

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 for the National Child Labor Committee.

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

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

The Crime of Carelessness (1912), melodrama commissioned by the National Association of Manufacturers after the Triangle Factory Fire.

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

Edison Company Collection (1912–14), 20 films by the motion picture company.

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 story of the flirtatious orbit of dissatisfied partners.

Moauna (1926), documentarian Robert Flaherty’s legendary portrait of Samoan life.

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

(nostalgia) (1971), Hollis Frampton’s landmark film probing the relationship of photography and memory.

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

Serene Velocity (1970), by Ernie Gehr.

Side/Walk/Shuttle (1991), Ernie Gehr’s disorienting city portrait shot high above the streets of San Francisco.

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

The Suburbanite (1904), comedy about the trials of a New Yorker who moves to the suburbs.

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

Ten by Stuart Sherman (1978–88), avant-garde shorts by the performance artist and playwright.

Tel’able David (1921), starring Richard Barthelemy as the young David who overcomes his Goliath and deliver the mail.

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

Naropa University (Colorado)

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

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

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

Keystone Aircraft Home Movie Collection (1920s), home movies shot by company president Edgar N. Gott.

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

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

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

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

Let There Be Light (1946), John Huston’s controversial Signal Corps documentary exploring the psychiatric treatment of World War II combat veterans.

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.

Jackie Robinson Workout Footage (1945), profile of the baseball star shot prior to his signing by the Los Angeles Dodgers.

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 Leibele Waldman.

A Day on the Featherlance 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.

Hungary (1939–40), scenes of a Zionist summer camp shot by the American Jewish Joint Distribution Committee.

Iran (1950–51), fund-raiser showing the Jewish Joint Distribution Committee’s work assisting Iranian Jews.

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

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

Like un Laydshoib (1936), melodrama about a woman who shoots her seducer.
Manischewitz Collection (1924–57), home movies of the family whose name is synonymous with kosher products in America.  
Margenthaus Trip to Israel (1951), footage of the visit by the financial leader.  
Of These Our People (1946), Samuel Brody’s documentary about anti-Semitism in America.  
Oshannu Mikol Om (1930s), filmed performance of cantor David Roitman.  
Der Purimspiler (1937), a Yiddish-language musical comedy, directed by Joseph Green and Jan Nowina-Przybylski.  
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 in Israel.  
United May Day Parade (1950), footage of the New York City celebration, including shots of Paul Robeson.  
Warsaw (1933), footage of Warsaw’s Jewish community.  
Zegart Collection (1945–48), Arthur Zegart’s footage of the Ebensee concentration camp.  


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

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

Digging Up the Dead in Madagascar (1963), Sarajane Archdeacon’s documentary on an exhumation ceremony honoring ancestors.  
Herskovitz Collection (1930–34), footage taken in the Sea Islands, Haiti, and West Africa.  
Pahs and Papas (1921), travel short including early footage of the Maori.  
Philippines Footage (1930s), ethnographic films by American businessman Whipple S. Hall.  
Songs of the Southern States (ca. 1926), one-reeler depicting plantation life during the Civil War.  
Walter Link Collection (1928–34), footage of the Dutch East Indies taken by an oil geologist.  

National Press Club Archives (Washington, D.C.)

1954 Family Frolic (1954), scenes of first National Press Club family picnic for newsmakers and journalists.  
Scenes at the National Press Club (1950s), promotional film.  

Nebraska State Historical Society (Nebraska)

Increasing Farm Efficiency (1918), promotional film by the owner of a Delco battery franchise on the benefits of rural electrification.  
Kearney and Its People in Motion Pictures (1926), “film time capsule” of the Nebraska town.  
Kellett Farm Crops (1930s–40s), films tracking the life cycle of five crops.  
Last Great Gathering of the Sioux Nation (1934), dedication of twin monuments to Crazy Horse.  
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.  
Las Alamos Ranch School (1929–30), promotional film for the elite boys’ school that was closed to make way for the atomic research laboratory.  
Madrid Christmas Scene (1940), promotional film celebrating the town’s holiday light displays.  
New Mexico Department of Game and Fish Records (1930s–52), footage documenting the state’s wildlife management programs and the rescue of the original Smokey the Bear.  
New Mexico Department of Health Films (1935–37), five public health shorts made for screening in rural New Mexico.  
Saltie Wagner Collection (1928–50), home movies showing life on the Navajo Reservation.  
San Ildefonso—Buffalo and Cloud Dances (1929), ceremonial dance performances filmed by Ansel Adams’s wife, Virginia.  
White Collection (1926–33), Kodacolor footage of Santa Fe.  

New York Public Library (New York)

About Sex (1972), landmark sex education film by Herman Engel.  
The Answering Furrow (1985), Marjorie Keller’s film linking gardening to Virgil.  
Barn Rusha (1971), Larry Gotthime’s landscape study.  
Baymen—Our Waters Are Dying (1977), film by Anne Belle exploring the baymen of eastern Long Island.  
The Big Apple Story (1987), animator Steve Siegel’s look back at New York’s near-bankruptcy in the 1970s, told as an offbeat fable.  
Blues (1969), Larry Gotthime’s minimalist portrait of a bowl of blueberries.  
Blues Suite, Hermits Song, and Streams (1970), three performances by the Alvin Alley American Dance Theatre.  
Claws (1968), Manny Kirchheimer’s documentary of a building’s demolition.  
Crooby Street (1975), Jody Saslows portrait of a New York neighborhood in transition.  
Dance for Walt Whitman (1965), Negro Spirituals (1964), and Ritual and Dance (1965), films of student performances by Ben Vereen.  
Don Quixote (1965), film of the debut of George Balanchine’s Don Quixote, featuring the choreographer in the title role.  
Doorway (1970), film by Larry Gotthime.  
Fishing on the Niger (1967), Herding Cattle on the Niger (1967), Japan (1957), Magic Rites: Divination by Tracking Animals (1967), and Middle East (1958), documentaries by the International Film Foundation.  
Ghost Dance (1980), Holly Fisher’s study of Arizonás Canyon de Chelly.  
Horizon (1971–73), Larry Gotthime’s feature-length study of seasonal change.  
I Stand Here Ironing (1980), Midge Mackenzie’s film adaptation of Tillie Olsen’s short story, narrated by the author.  
Iudora Duncan Technique and Choreography (1979), demonstrations by dancers trained by Duncan’s students.  
Liberice Train (mid-1970s), short illustrating the subway journey of a Harlem boy through neighborhoods vastly different from his own.  

Der Purimspiler (1937), a Yiddish-language musical preserved by the National Center for Jewish Film.
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.
Misconception (1977), Marjorie Keller’s poetic documentation of the birth of her niece.
Night Journey (1973) and Primitive Mysteries (1964), films of two Martha Graham dances.
Picture in Your Mind (1948), Philip Stapp’s animated short promoting cultural understanding.
A Place in Time (1976), Charles Lane’s tale of a young black street artist.
Protopin Collection (1980s), Richard Protopin’s Fan Film and Cityscapes Trilogy, codirected by Franklin Backus.

To the Fair! (1964), promotional film for the New York World’s Fair, codirected by Francis Thompson and Alexander Hammid.

New York University (New York)
Bebhive (1985), Frank Moore and Jim Sel’s experimental dance film.
Hapax Legomena (1971–72), six films from Hollis Frampton’s series.
Meet Theresa Stern (1990), Richard Hett’s tale about a fictional poet.
Rhoda in Potatoland (Her Fall Starts) (1975), Kurt Winslow’s stop-action-animation condensation of Richard Foreman’s Obie-winning play.

Niles Essanay Silent Film Museum (California)
Venus Sledge Hammer (1915), one-reel comedy from the Essanay studio.

North Carolina State Archives (North Carolina)
North Carolina Town Films (1930s), four town portraits by H. Lee Waters.

North Shore–Long Island Jewish Health System Foundation (New York)
New Long Island Jewish Hospital (1952–53), construction documentary about the facility later named “Modern Hospital of the Year.”

Northeast Historic Film (Maine)
Amateur Exemplars (1920s–40s), home movies by the Meyer Davis family, Hiram Percy Maxim, Adelaide Pearson, Thomas Archibald Stewart, and Elizabeth Woodman Wright.
Aroostook County (1920), record of a rural agricultural fair.
The Awakening (1932), amateur narrative.

Benedict Collection (1920s), footage of Monhegan Island, Maine.
The Bill Wilson Story (1952), educational short by James Petrie on juvenile delinquency.
Cary Maple Sugar Company (1927), documentary on Vermont maple syrup products.
Forbes Collection (1915–28), 28mm home movies of the Maine coast.
Goodall Home Movies (1920s–30s), the Maine textile family at home and on company outings.
Goodall Summertime: The Story of Warm Weather Profit (1932), promotional film explaining how to sell Palm Beach suits.
Hackett Collection (1934), silent documentary about a Maine tuberculosis sanatorium.
Historic Provincetown (1916), travelogue.
In the Usual Way (1933), tale of summer love.
It Was Just Like Christmas (1948), amateur film about a five-year-old’s search for Santa.
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.
Swelter by the Dozen (ca. 1950), day among second graders at the Westlake School for Girls in Los Angeles.
Trail to Better Dairying (1946), 4-H Club film about the first year of the Hancock County Dairy Club.
A Vermont Romance (1916), social drama about a country girl forced to take work in a factory.
Woboco Camp (1919–26), documentation of a pioneering girls’ camp.

Ohio State University (Ohio)
Richardson Collection (1939–41), color footage of Admiral Byrd’s third Antarctica expedition.

Oklahoma Historical Society (Oklahoma)
The Daughter of Dawn (1920), recently discovered “lost” Western made in Oklahoma and featuring a Native American cast.
Farm in a Day (1948), documentary on the transformation of vacant land into a working farm.
Governor Marland Declares Martial Law (1936), film used in an Oklahoma political campaign.
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 (California)
Alexander Black Collection (1923–46), six films by and about the amateur magic lanternist and “picture play” innovator.
Anselmo and the Women (1986), Chick Strand’s study of human relationships.

The Devil’s Cleavage (1973), “camp” feature made by George Kuchar and his students.
Dion Vigne Collection (1957–64), footage of the Bay Area underground film scene.
E.S. Taylor Collection (1958–68), documentation of the North Beach beat scene.
Fake Fruit (1986), Chick Strand’s documentary about women factory workers.
Father’s Day (1974), Lenny Lipton’s sound short of James Broughton’s Father’s Day celebration.

Hours for Jerome (1982), Nathaniel Dorsky’s film inspired by the medieval Book of Hours.
San Diego Historical Society (California)
- Balboa Park after the Fire (1925).
- Melodramas from the La Jolla Cinema League (1926–27), amateur theatricals.
- Regus Collection (1935–37), Richard Regus record of his architectural work for the California-Pacific Exposition.
- San Diego Expository Weekly News (1916), newscast of the Panama-California Exposition.
- Sprechels Theater: Sound Premiere (1931), celebration of the San Diego movie palace's first sound screening.

San Francisco Media Archive (California)
- Cresci/Tarantino Collection (1958–63), home movies of celebrations in San Francisco's Italian American community.
- Frank Zach Collection (1958–60), three films by amateur filmmaker Frank Zach.
- San Francisco's Chinese Communities (1941), films of Chinese New Year festivities.
- San Francisco Performing Arts Library and Museum (California)
- Anna Halprin Collection (1955–73), six studies documenting the work of the dance innovator.
- Smithsonian Institution Archives (Washington, D.C.)
- Mann Expedition (1939), footage of the Smithsonian Zoo's expedition to Argentina and Brazil.
- The Smithsonian-Firestone Expedition to Liberia (1939), footage of the Smithsonian's expedition to Liberia.

San Francisco State University (California)
- 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.
- RDF '38 (1938), documentary about a South Dakota farm's recovery from drought.
- Wheat Breeding Methods of John Overby (1955), demonstration of techniques used to develop Marvel and Spinkota wheat.
- Whitlock Collection (1936–50), Lakota life as filmed by the superintendent of the Rosebud Reservation.

Southern Illinois University (Illinois)
- Katherine Dunham Dance Research (1932–36), home movies made 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.

Texas Archive of the Moving Image (Texas)
- The Kidnapper's Foil (1930s and ca. 1940), two productions filmed in Childress, Texas, by itinerant filmmaker Melton Barke.
- Texas Tech University (Texas)
- Dong Tam Base Camp (1967), footage saved by army cameraman William Foulke.

Third World Newsreel (New York)

Town of Pelham (New York)
- Memorial Day Pelham NY (1929), holiday celebration in a New York City suburb.

Trinity College (Connecticut)

Tudor Place (Washington, D.C.)
- Tudor Place (1930s–40s), upstairs/downstairs look at life in a Georgetown mansion as captured in home movies.
The National Film Preservation Foundation

UCLA Film & 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.

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

Bunny’s Birthday Surprise (1913), comedy 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.


Early Sound Newsreels (1929–39), selections from the Hearst Metrotone News Collection.

The Exiles (1961), Kent Mackenzie’s independent feature following a night in the life of young Native Americans in downtown Los Angeles.

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

Hearst Metrotone News Collection (1920s–1930s), news stories.

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

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

In the Land of the Headhunters (1914), Edwin S. Curtis’s legendary film shot on location in British Columbia with a native cast.

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

It Suedes and Suedes (1962), Multiple Sclerosis (1970), One Man Band (1965–72), and Stop Clanning Around (ca. 1980), trick films by amateur filmmaker Sid Laventhe.

Labor’s Reward (1925), fragment of an American Federation of Labor drama.

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 adaptation of the novel.

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

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, told through pantomime by Harlequin and Pierrot.

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

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

Ruth of the Rockies (1928), 15-episode serial featuring Elmo Lincoln in the title role.

Samuel Beckett’s FILM (1965), collaboration between Samuel Beckett and Alan Schneider starring Buster Keaton.

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

Tillic’s Punished Romancer (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.

Who Pays? (1917), feature starring Peggy Leads the Way.

United Daughters of the Confederacy (Virginia)

The Conquered Banner (1933), amateur production telling the story of the Confederate flag.

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

Far from Alone (1955), temperance narrative in which an ace reporter goes underground to rescue his editor’s daughter.

Worship: A Family’s Heritage (1952), documentary promoting family churchgoing.

United States Holocaust Museum (Washington, D.C.)

Glick Collection (1939), footage of European Jewish immigrants in South America.

Universidad del Este (Puerto Rico)

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

University of Alaska Fairbanks (Alaska)

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

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

Innu-piat Dances (1950s), color films by Sammy Mogg, thought to be the first native Alaskan filmmaker.

Logan Collection (1939), footage of the motorcycle expedition that blazed the route used for the Alcan and Cassier Highways.

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

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

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

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

University of California, Berkeley (California)

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

University of Georgia (Georgia)

Erbybridge Collection (1939–56), home movies taken on the Shields-Erbybridge Heritage Farm.

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

Louis C. Harris Collection (1947–53), home movies of an atomic bomb test.

University of Hawaii at Manoa (Hawaii)

Spectrum (1965), student film set amid campus civil rights rallies and antiwar protests.

Vietnam, Vietnam (1962–68), autobiography following the filmmaker’s evolution from Vietnam serviceman to student protester.

University of Idaho (Idaho)

Harry Webb Marsh Collection (1926–30), three films documenting mining in northern Idaho.

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 United States.

University of Kansas (Kansas)


Leo Beerman (1969), Academy Award–nominated short profiling a disabled man.
University of Maryland (Maryland)
Terrapins vs. Gamecocks (1948), college football game.

University of Pennsylvania (Pennsylvania)
IODE Travelogue Collection (1949), footage of the return of 42nd Infantry veterans to World War I battle sites.

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

University of South Carolina (South Carolina)
Aerial Service (1926), newsreel outtake of Charles Lindbergh as a young mail pilot.

University of Washington (Washington)
Safety Is Our First Consideration (1941), two coal-mining films.

University of Wyoming (Wyoming)
Old Faithful Speaks (ca. 1934), film promoting tourism in Yellowstone National Park.

Utah State Historical Society (Utah)
A Canyon Voyage (1955), Charles Eggert’s documentary of the Green and Colorado River canyons before their flooding by dams.

Utah State University (Utah)
Three Films Documenting Hay-Harvesting Techniques (1940s), three films documenting hay-harvesting techniques.

Utah State University (Utah)
A Canyon Voyage (1955), Charles Eggert’s documentary of the Green and Colorado River canyons before their flooding by dams.

Virginia Polytechnic Institute and State University (Virginia)
The Rainbow Veteran Returns to Europe (1930), amateur film of the return of 42nd Infantry veterans to World War I battle sites.

Western Reserve Historical Society (Ohio)
Joseph F. Hicks Collection (1930s–40s), footage of Negro League games and African American events in Cleveland.

Whitney Museum of American Art (New York)
The Desert People (1974), confessional road movie by artist David Lamelas.

World Figure Skating Hall of Fame (Colorado)
1928 Olympics (1928), footage of figure skating events at the Saint Moritz Olympic Games.

Yale University (Connecticut)
Ripley Expedition to Nepal (1947–48), footage from the ornithological expedition led by S. Dillon Ripley.

Yale-China Collection (1928–47), life in China as filmed by teachers and medical personnel sent by the Yale-China Association.
The following tables, extracted from the audited financial statements audited by Carl Arntzen, CPA, show the financial position of the National Film Preservation Foundation as of December 31, 2007.

These statements report several program milestones. In 2007, the NFPF distributed $580,000 in cash and $65,000 in preservation services to advance film preservation efforts in American archives, libraries, and museums. The cash awards included $530,000 in federal funds secured through the Library of Congress and $50,000 contributed by The Film Foundation for Avant-Garde Masters grants. In addition, the NFPF received funds from the National Endowment for the Humanities to complete *Treasuries III: Social Issues in American Film, 1900-1934*, the four-DVD anthology released in October 2007. Production also moved ahead on *Treasuries IV*, thanks to support from the National Endowment for the Humanities.

### Statement of Financial Position

*Year Ending December 31, 2007*

<table>
<thead>
<tr>
<th>Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 571,440</td>
</tr>
<tr>
<td>Investments</td>
<td>1,245,471</td>
</tr>
<tr>
<td>Pledges receivable—current portion, net</td>
<td>225,986</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>106,417</td>
</tr>
<tr>
<td>Inventory</td>
<td>154,810</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>6,094</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>2,310,218</td>
</tr>
<tr>
<td>Pledges receivable—non-current, net</td>
<td>200,842</td>
</tr>
<tr>
<td>Equipment and furniture, net of accumulated depreciation</td>
<td>3,282</td>
</tr>
<tr>
<td>Deposits</td>
<td>1,912</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$ 2,516,254</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$ 22,388</td>
</tr>
<tr>
<td>Grants payable</td>
<td>708,849</td>
</tr>
<tr>
<td>Accrued compensation</td>
<td>11,614</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>742,851</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>1,222,630</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>550,773</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>1,773,403</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$ 2,516,254</td>
</tr>
</tbody>
</table>
Endowment for the Arts and a 2006 grant from the Andy Warhol Foundation for the Visual Arts.

Following standard accounting practices, a discount formula has been applied to long-term pledges. The inventory assessment estimates the value of assembled DVD sets available at the end of 2007.

This past year, more than 91 percent of NFPF expenses were program related; administration and development accounted for less than 9 percent of the total expenses. As of December 31, 2007, the NFPF has advanced film preservation projects in 167 nonprofit and public organizations across 44 states, the District of Columbia, and Puerto Rico.

A copy of the complete audited financial statements may be downloaded from the NFPF Web site, www.filmpreservation.org.

### Statement of Activities

*Year Ending December 31, 2007*

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Support and Revenue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>$ 47,125</td>
<td>$ 868,804</td>
<td>$ 915,929</td>
</tr>
<tr>
<td>DVD sales</td>
<td>182,236</td>
<td></td>
<td>182,236</td>
</tr>
<tr>
<td>Contract income</td>
<td>304,969</td>
<td></td>
<td>304,969</td>
</tr>
<tr>
<td>Investment income</td>
<td>80,459</td>
<td></td>
<td>80,459</td>
</tr>
<tr>
<td>Other income</td>
<td>8,769</td>
<td></td>
<td>8,769</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>813,540</td>
<td>(813,540)</td>
<td></td>
</tr>
<tr>
<td><strong>Total Support and Revenue</strong></td>
<td>1,437,098</td>
<td>55,264</td>
<td>1,492,362</td>
</tr>
</tbody>
</table>

|                      |              |                        |         |
| **Expenses**         |              |                        |         |
| Programs              | 1,176,836    |                        | 1,176,836 |
| Management and general | 104,012    |                        | 104,012 |
| Fund-raising          | 3,631        |                        | 3,631   |
| **Total Expenses**   | 1,284,479    |                        | 1,284,479 |

|                      |              |                        |         |
| **Changes in Net Assets** |          |                        |         |
| Net Assets—Beginning  | 1,070,011    | 495,509                | 1,565,520 |
| **Net Assets—Ending** | $ 1,222,630  | $ 550,773              | $ 1,773,403 |
Appendix Three: Contributors

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

Benefactors ($50,000 or more)
Academy Foundation
The Andrew W. Mellon Foundation
The Andy Warhol Foundation
for the Visual Arts
Celeste Bartos, through the Pinewood Fund
Cecil B. De Mille Foundation
Chace Audio
Cineric, Inc.
Cinesite, A Kodak Company
Colorlab
Combined Federal Campaign contributors
Creative Artists Agency
Directors Guild of America, Inc.
Entertainment Industry Foundation
The Film Foundation
Film Technology Company, Inc.
Metro-Goldwyn-Mayer, Inc.
National Endowment for the Arts
National Endowment for the Humanities
National Film Preservation Board of the Library of Congress
The Pew Charitable Trusts
Pinewood Foundation
Screen Actors Guild Foundation
Robert B. Sturm
Technicolor Worldwide Film Group
Twentieth Century Fox
Wasserman Foundation

Supporters ($5,000 to $49,999)
Anonymous, in memory of Carolyn Hauer
Audio Mechanics
BluWave Audio
Bonded Services
Buuck Family Foundation
CinemaLab
Cinetech
Consolidated Film Industries
Crest National Digital Media Complex
Deluxe Laboratories
DJ Audio
DuArt Film and Video
John and Susan Ebey
EDS Digital Studios
Erickson Archival Telecine
FotoKem Film and Video
Four Media Company/Image Laboratory
The Fran & Ray Stark Foundation
Fuji Photo Film Canada/Fuji Photo Film USA, Inc.
Haghefilm Conservation
Hershey Associates
Interface Media Group
International Photographers Guild
Iron Mountain
Marmor Foundation
Massachusetts Institute of Technology, through Martin Marks
Roger L. and Pauline Mayer
Monaco Digital Film Labs
New Line Cinema
NT Audio Video Film Labs
Pacific Title/Mirage Studio
Ted and Lea Pedas
Pittard Sullivan
Budd and Mary Reesman
Jon Reeves
SF Interactive, LLC
Sony Pictures Entertainment
Sterling Vineyards
Triage Motion Picture Services
Turner Classic Movies
Underground Vaults and Storage, Inc.
Vidfilm Services, Inc.
The Wallace Alexander Gerbode Foundation
Wilding Family Foundation
Writers Guild of America, west, Inc.
WRS Motion Picture and Video Laboratory
YCM Laboratories

Friends ($500 to $4,999)
Adobe Systems, Inc.
Michael Backes
Matthew and Natalie Bernstein, in honor of Harold P. Bernstein
Bono Film and Video Services
California State Employees Charitable Campaign contributors
Cruise-Wagner Productions
Leonardo DiCaprio
Freedom Forum
Dennis T. Gallagher
Alexis Hafken
John F. Hammond
I. Michael Heyman
Hollywood Classics
Hollywood Vaults
Jeanne Gerhardt Memorial
Jon Ealy Memorial
The Hon. Robert W. and Dorothy Kastenmeier
Wiley David Lewis and Stefanie Ray y Velarde
LOA Productions, Inc.
Jane Loughry
David and Helen Mayer, in memory of Jane Rothschild Mayer
Michael W. McMillan
Annette Melville and Scott Simmon
Microsoft Giving Campaign
Ken and Marjorie Miyasako
James Rolph Moore
Network for Good contributors
Rick Nicita and Paula Wagner
Charles Prince
John Ptak
Quark, Inc.
Quigley Publishing Company, Inc.
Rapp Beta Fund
George and Gwen Salner, in memory of Douglas W. Elliott
Eric J. Schwartz and Aimee Hill
Edward and Rebecca Selover
Seymour Zolotareff Memorial
Wendy Shay and David Wall
Christopher Slater
Christien G. Tuttle
Woodward Family Foundation
Endowment Fund of the Marin Community Foundation
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Eric J. Schwartz
Martin Scorsese
The Hon. Fred Thompson
Paula Wagner
Alfre Woodard
James H. Billington, The Librarian of Congress (ex officio)

Staff
Annette Melville, Director
Jeff Lambert, Assistant Director
David Wells, Programs Manager
Rebecca Payne Collins, Office Manager
Ihsan Amanatullah, Programs Assistant

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