Report to the U.S. Congress
for the Year Ending
December 31, 2009

Created by the U.S. Congress to
Preserve America’s Film Heritage
April 12, 2010

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

Dear Dr. Billington:

In accordance with the Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2008 (Public Law 110-336), I submit to the U.S. Congress the 2009 Report of the National Film Preservation Foundation.

The NFPF presents this Report proud of deeds accomplished but humbled by the work still left to do. When the foundation started its grant program in 1998, only a handful of institutions had the resources to preserve historically significant American films in their collections. Now, thanks to federal funding secured through the Library of Congress as well as the support of the entertainment industry, 202 archives, libraries, and museums from coast to coast are saving American films and sharing them with the public. These efforts have rescued 1,562 works that might otherwise have been lost—newsreels, documentaries, silent-era features, avant-garde films, home movies, industrials, and independent productions. Films preserved through the NFPF are now used widely in education and reach audiences everywhere through theatrical exhibition, television, video, and the Internet.

More culturally significant American films are being rediscovered every day—both here and abroad. Increasingly preservationists are finding that archives in other countries hold a key to unlocking America’s “lost” silent film heritage. Last year I reported about an exciting project involving the return from Australia of copies of eight short films that no longer survived in the United States. These shorts are now in U.S. archives and viewable worldwide via the NFPF Web site. In 2009, we began a larger collaboration to bring back scores of long-unavailable American silent films from the New Zealand Film Archive. These repatriation efforts are costly but vital if we are to reassemble America’s dispersed cultural legacy. We appreciate your indefatigable support of these initiatives.

The NFPF’s national programs are built on the shoulders of dedicated supporters. I close this letter by singling out several who made a special difference this past year: the Academy of Motion Picture Arts and Sciences, the Andy Warhol Foundation for the Visual Arts, the Cecil B. De Mille Foundation, The Film Foundation, and the National Endowment for the Arts. All this work is made possible by the Library of Congress. We thank you for your leadership and look forward to our continued efforts 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.
In creating the National Film Preservation Foundation in 1996, the U.S. Congress took a far-reaching step to save our nation’s film heritage. The act made it possible for archives, libraries, and museums—large and small—to preserve historically important motion pictures and to share them with the public. It is worth remembering the reasons for this groundbreaking legislation and the difference that federal leadership has made.

In 1993, the Librarian of Congress alerted Congress that motion pictures were disintegrating faster than archives could save them. The works most at risk were documentaries, silent-era films, socially significant home movies, avant-garde works, newsreels, industrial films, and independent works—more so than the Hollywood sound features that had become identified with American movies. Scattered in cultural institutions in every state, these lesser-known films profiled communities, recorded research, told stories, illustrated travels, argued social causes, promoted products, and captured everyday life across the country. Taken together, they illuminated the American experience as it was actually lived and dreamed.

The problem was that few organizations had the support and know-how to care for film. At the request of Congress, the Librarian called on the National Film Preservation Board to explore ways to save these fragile resources. From hearings and public comments grew a new public-private collaboration, the National Film Preservation Foundation. Charged by Congress “to promote and ensure the preservation and public accessibility of the nation’s film heritage,” the NFPF was entrusted with federal matching funds that would seed nationwide preservation efforts and serve as an incentive for donors. Federal monies were made available through the Library of Congress to save films unlikely to survive without public support. Congress has since increased the NFPF’s authorization twice, in 2005 and 2008.

Encouraged by this historic legislation, film preservation has spread across 48 states, the District of Columbia, and Puerto Rico. More than 200 public and nonprofit institutions have preserved films through programs developed by the NFPF with federal funds. Organizations once considered too small to tackle preservation projects are saving irreplaceable films and making them available through screenings, exhibits, DVDs, broadcasts, and the Internet. Now, in a generous demonstration of support from abroad, archives in other countries are stepping forward to share long-unseen American films from their vaults. This report summarizes the preservation highlights of 2009 and illustrates what can be accomplished by working together.
The films preserved through our 2009 grants document America from coast to coast. Among the highlights are Carib Gold (1956), a crime adventure set among African American shrimpers in south Florida; a 1930s portrait of Manhattan’s last matzo factory; Navajo Rug Weaving (1938); footage of the spectacular 1940 collapse of the Tacoma Narrows Bridge; the New England whaling yarn Down to the Sea in Ships (1922); Luther Metke at 94, a profile of a master log cabin builder; Art Discovers America, with footage of celebrated painters of the 1940s; Diamonds (1915), from a Rhode Island film company; Prairie Fire (1977), about the Dakota farm revolt of the 1910s; D.W. Griffith’s Over Silent Paths: A Story of the American Desert (1910); The Magic Key (1950), on the value of advertising; avant-garde works by Ericka Beckman, Marjorie Keller, and Andy Warhol; and home movies recording small towns in Maine, the operations of a Carolina tobacco plantation, the relocation of dust bowl farmers to Alaska, the offstage life of country and western stars, mountaineering in the Rockies, and other subjects not generally documented by the mainstream media.

The 133 works preserved in 2009 also include movies that brought the world to home audiences. Among films shot by Americans abroad are Japan First (1945), a wartime chronicle shot by the commander of a military hospital in the Philippines; Carnival in Trinidad (1953), by fashion photographer Fritz Henle; The Seventh Archbold Expedition to New Guinea (1960), which foregrounds New Guineans on the collecting team; and travel diaries shot in Thailand, Algeria, and the Amazon basin.
Grants went to 45 public and nonprofit institutions of all sizes and experience levels. One-third were new to film preservation.

Applying for a grant is a simple process, requiring only a letter and a laboratory estimate. An expert panel reviews the proposals and selects the winning projects.* The awards are modest—the median cash award is $7,600—and matched by the archives in staff time and other in-house costs. In receiving support, recipients agree to store the new masters under conditions that will protect them for decades to come.

Preservation not only saves the film for the future but makes it possible to share copies now without damaging the fragile original. All grant winners make their films available for research. Most also exhibit them in their own theater and museum installations, through loans and commercial bookings, and via Web sites, television broadcast, and DVD. The possibilities range from Marist College’s use of freshly preserved Lowell Thomas travel footage in history classes to the University of Texas at Austin’s premiere of the new print of Norman Mailer’s first film at the New York Film Festival. Some NFPF-funded restorations bring critical attention to works that had been unseen for decades. *The Exiles* (1961), Kent Mackenzie’s gritty portrayal of Native Americans in Los Angeles, was preserved in 2006 by the UCLA Film & Television Archive with an NFPF grant. The film has since been added to the National Film Registry, released on DVD, and honored with an award from the National Society of Film Critics.

It is important to mention that the NFPF raises every penny of operational costs from outside sources. We rely on public-spirited supporters, such as the Academy of Motion Picture Arts and Sciences, the Cecil B. De Mille Foundation, Creative Artists Agency, the Marmor Foundation, and Combined Federal Campaign contributors, as well as the laboratories and postproduction houses that donate preservation services.** Deserving special thanks is The Film Foundation. In addition to helping to underwrite grant programs, it also funds the Avant-Garde Masters grants, which target the preservation of works by major American experimental filmmakers. In 2009, these grants saved films by James Broughton, Oskar Fischinger, Norman Mailer, Sidney Peterson, and Mark Rappaport.

Since starting our programs in 1998, the NFPF has helped preserve 1,562 culturally significant films from across the country. These motion pictures have been given a second life through the public-private collaboration inspired by the NFPF’s founding legislation. Today the films stand as a national resource and a tribute to more than 100 years of American filmmaking, here and abroad.

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* The NFPF thanks the experts who served in 2009: Margaret Bodde (Film Foundation), Bill Brand (BB Optics), Ed Carter (Academy of Motion Picture Arts and Sciences), Caleb Deschanel (National Film Preservation Board), Jennifer Horne (National Film Preservation Board), David James (University of Southern California), Dave Kehr (National Film Preservation Board), Brian Meacham (Academy of Motion Picture Arts and Sciences), Tom Regal (BluWave Audio), and Ralph Sargent (Film Technology Company Inc).

** Donating services in 2009 were Audio Mechanics, BluWave Audio, Chace Audio by Deluxe, Colorlab, DJ Audio, and Film Technology Inc.
Redefining Film Repatriation

“Film repatriation,” the return of moving images to their country of origin, has come to mean the transfer of films from one archive to another—but can it be something more? In 2007, the National Film and Sound Archive of Australia and the NFPF decided to rethink the process by putting public access front and center.

Working with American scholars and archives, the NFPF selected eight American silent shorts from the inventory of our partner. None of the films was known to survive in the United States. The nitrate originals were shipped for preservation to Hagahefilm Conservation B.V. in the Netherlands. As part of the review process, digital approval copies were uploaded to a file server and made available to the preservation team, as well as to film graduate students at the University of Michigan, who researched the shorts as a class project. At the completion of laboratory work, the new preservation masters and prints were divided among participating American archives—the Academy of Motion Picture Arts and Sciences, George Eastman House, the Library of Congress, the Museum of Modern Art, and the UCLA Film & Television Archive. The source materials, together with a second copy of the new prints, were returned to Australia, and video copies of the preserved films, along with student essays, were posted on the NFPF Web site. Thus films that had been unseen for decades are now available around the globe. Dubbed the Film Connection, the project was, as NFSA senior curator Meg Labrum put it, a “win-win for everyone.”

Only about 20 percent of the films produced during the first four decades of the American movie industry survive today in the United States. The rest have been lost through decay and neglect, and it was long assumed they would never be viewed again. But projects such as the Australian-American partnership give cause for hope. Hundreds of Hollywood distribution prints from the 1910s and 1920s survive in archives abroad. Through international partnerships, Americans have a second chance to save our lost heritage.

In 2009, the New Zealand Film Archive invited the NFPF to build on the Australian experiment and repatriate American silent films in its collections. The archive holds original prints of dozens of newsreels, serials, features, and shorts that no longer survive in the United States. Works date from as early as 1898.

“We are in the first stages of this exciting project. With the generous support of The Andrew W. Mellon Foundation, the NFPF is sending two experts to inspect the nitrate prints. Using their written condition reports as a guide, the NFPF will coordinate the repatriation and preservation of titles chosen by a team of archivists and scholars and make copies available on the Internet. Check the NFPF Web site this summer for the latest news!”

Repatriating “Lost” Films: A Fresh Approach

- American films that no longer survive in the United States are saved through international collaboration
- Scholars assist in film selection and research
- Titles are preserved through film-to-film duplication
- American and international partners receive new film copies for study and exhibition
- Preserved films are made available to the public via the Internet

NFPF consultant Leslie Lewis (left) with Kurt Otzen and Louise McConie of the New Zealand Film Archive. Brian Meacham (Academy of Motion Picture Arts and Sciences) and Lewis are working with the NZFA to prepare the American nitrate film for preservation.
The past year marked the release of another Treasures DVD set and the beginning of two more. A departure from our silent-era anthologies, Treasures IV: American Avant-Garde Film, 1947-1986 presents 26 works by filmmakers who redefined cinema as an art form during the decades following World War II. It is the first avant-garde anthology of the period available on DVD.

Treasures IV draws attention to a new frontier in film preservation. For decades preservationists focused almost exclusively on nitrate film, the highly flammable film stock common before 1950. However, with the passing decades the newer nonflammable acetate safety film, the film stock used by the postwar avant-garde, has developed its own deterioration problems. The two-disc anthology celebrates the achievement of institutions that have specialized in saving fragile avant-garde films: the Academy of Motion Picture Arts and Sciences, Anthology Film Archives, the Museum of Modern Art, the New York Public Library, and the Pacific Film Archive. The collaboration was made possible by grants from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

Over the years, the Treasures series has set the standard for the video presentation of archival films. Presenting the superb preservation work of many institutions, the anthologies introduce little-known orphan films on DVD, accompanied by new music, onscreen program notes, and a printed catalog of essays discussing the films’ significance. The award-winning series has become a teaching tool in universities and libraries around the world. We salute the funders who will enable the preservation community to continue the series.

Thanks to a grant from the National Endowment for the Arts, the NFPF has begun work on Treasures 5: The West. The three-disc anthology will explore how movies recorded and imagined the West from 1897 to 1938, years during which films popularized a vision of the American frontier around the world.

Moving beyond familiar stereotypes, the set will illustrate how film kept up with the times by weaving contemporary threads into traditional stories and promoting the region in travelogues and newsreels. The set is slated for release in late 2011.


Ammunition Smuggling on the Mexican Border (1914), a docudrama about Mexican revolutionists and a kidnapped Texas sheriff who escaped to tell his story. Preserved by the Library of Congress, this regional production will be among the films featured in Treasures 5.
Appendix One:
Films Preserved through the NFPF

Abraham Lincoln Presidential Library (IL)
- Illinois Day (1938), World’s Fair celebration.
- Lincoln: The Human Wander (early 1930s), examination of Illinois’ prison reforms.

Academy of Motion Picture Arts and Sciences (CA)
- Long Pants trailer (1926), fragment.
- The Sin Woman trailer (1922), Australian preview for a lost American film from 1917.

Academy of Natural Sciences (PA)
- Undersea Gardens (1938), pioneering underwater footage by E.R. Fenimore Johnson.

American Baptist Historical Society (GA)
- Moses and the Child (1922), historical drama.

American Jewish Historical Society (NY)
- The Haywood Harp (1946), social documentary.
- Children of Asia (1937), Children of Asia (1937), Delta of the Nile (1927), and The School Service of the American Museum of Natural History (1927), educational films.
- Congo Peacock Expedition (1937), footage of James Paul Chapin’s ornithological expedition.
- The Seventh Archbold Expedition to New Guinea (1964), documentary foregrounding the role of natives on the collecting team.
- To Lhasa and Shigatse (1935), footage of the Vernay-Cutting expedition to Tibet.

Andy Warhol Museum (PA)
- Face (1965), The Velvet Underground in Boston (1967), and The Velvet Underground Tarot Cards (1966), by Andy Warhol.

Anthology Film Archives (NY)
- A la Mode (1958), by Stan Vanderbeek.
- Adventures of the Exquisite Corpse (1968), experimental work by Andrew Noren.
- The Big Stick/An Old Reel (1967–74), New Left Note (1962–82), Note to Colleen (1974), and Note to Pati (1969), by Saul Levine.
- The Broken Rule (1979) and Out of Hand (1981), from Ericka Beckman’s avant-garde trilogy.
- The Cage (1948), surrealist tale by Sidney Peterson and his students.

Carriage Trade (1972), Warren Sonbert’s avant-garde diary.

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

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


Cry Dr. Chicago (1970) and Dr. Chicago (1970), from George Manuelpill’s comic trilogy.


American Museum of Natural History (NY)
- Children of Asia (1937), Children of Asia (1937), Delta of the Nile (1927), and The School Service of the American Museum of Natural History (1927), educational films.
- Congo Peacock Expedition (1937), footage of James Paul Chapin’s ornithological expedition.
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Cry Dr. Chicago (1970) and Dr. Chicago (1970), from George Manuelpill’s comic trilogy.


Fortune Vietnam Newrrol (1968), and Travel Songs (1967–81), by Jonas Mekas.
- Early Abstractions (1946–57) and Heaven and Earth Magic (1957–62), 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 Duplantis’ Piece (1964) and Relativity (1966), by Ed Emshwiller.
- Highway (1958) and Longhorns (1951), by Hilary Harris.
- Harrah for Light (1972) and Look Park (1973–74), abstract meditations by Ralph Steiner.
- I'm I'm (1979), silent film documenting Manuel Delanda's graffiti art.
- Kuchar Brothers’ 8mm Shorts (1957–64), 17 films that play with Hollywood conventions.
- The Lead Shoes (1949) and Mr. Frenhoffer and the Minotauros (1949), by Sidney Peterson.
- Outer Circle (1975) and Six Windows (1979), by Marjorie Keller.
- The Petrified Dog (1948), Sidney Peterson’s film inspired by Alice in Wonderland.
- The Potted Psalm (1946), societal study by James Broughton and Sidney Peterson.
- Seventeen Films by Dean Snider (1979–84), shorts by the Bay Area avant-garde provocateur.
- Taylor Mead Home Movie (1964–68), three film diaries by the underground movie superstar.
- The United States of America (1975), road movie by James Benning and Bette Gordon.
- The Wind Is Driving Him toward the Open Sea (1968), David Brooks’s film diary.

Appalachy (KY)
- Appalachian Generii (1972), a documentary exploring youth issues.
- Buffalo Creek Revisited (1984), Mimi Pickering’s return to a community flooded in 1972.
Coal Miner: Frank Jackson (1971), worker’s memories of his union and his years underground.

Geronimo: The Legend of a Warrior (1973), documentary about the illegal sport of cockfighting.

Fixin’ to Tell about Jack (1975), profile of storyteller Ray Hicks.

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

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

Judge Wooten and Coon-on-a-Log (1971), portrait of a country judge.

Line Fork Falls and Caves (1971), documentary journey into the mines of eastern Kentucky.

Mountain Farmer (1973), portrait of 82-year-old subsistence farmer Lee Banks.

Strip Mining in Appalachia (1973), portrait of a moonshiner.


Woodrow Cornett: Letcher County Butcher (1971).

Archives of American Art (DC)
Art Discovers America (1944), documentary featuring artists at work in their studios.

Archivo General de Puerto Rico (PR)
Jesús T. Piñero (1947), portrait of Puerto Rico’s first native-born governor.

Artist Tribe Foundation (CA)
That Man of Mine (1947), featuring Ruby Dee and the International Sweethearts of Rhythm.

Atlanta History Center (GA)
Bill Horn's Marietta Highway Film (1937), Gone with the Wind Premiere (1939), and Orly Field, Paris (1962), home movies.

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

Austin History Center (TX)
Austin: The Friendly City—A Tour of Austin (1943), wartime promotional film.

When Granddaddy Fought the Indians (1934–35), survey of points of interest in central Texas.

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

Bard College (NY)
Confidential Pe 2 (1980), Joe Gibbons’s confessional self-portrait.


Barrington Area Historical Society (IL)
Robert Work Collection (1928–30), home movies by the Chicago architect.

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

Bishop Museum (HI)
Alaka R and R (ca. 1966), short about vacationing Vietnam servicemen.

Houston 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 (MA)
Golds Mir at Brandeis (1973), speech celebrating the 25th anniversaries of Israel and Brandeis.

Bridgeport Public Library (CT)
Ice Cutting (1930s), film showing ice harvesting by the Southern New England Ice Company.

Memorial Day Parade (late 1920s), parade footage of downtown Bridgeport.

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

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

Buffalo Bill Historical Center (WY)
Harriman Collection (1933–56), home movies shot in Wyoming.

California Pacific Medical Center (CA)
White Water and Black Magic (1938–39), Richard Gill’s film about his expedition to the Amazon to learn the secrets of curare.

Center for Home Movies (CA)
Wallace Kelly Collection (1930–39), amateur films.

Center for Visual Music (CA)

Chakra (1969), Meditation (1971), and Music of the Spheres (1977), films by Jordan Belson.

Dockum Color Organ Films (1965–70), five films demonstrating the Mobilcolor organ.

Fischinger Home Movies (1920s–30s, 1959–64), and Raumlichtkunst (1926–29), creations by Oskar Fischinger for multimedia performances.


Turn, Turn, Turn (1965–66), collaboration of Judd Yalkut and Nam June Paik.

Cherry Foundation (NC)
Whelpley Collection (1941), footage of the North Carolina Asym for the Colored Insane.

Chicago Film Archives (IL)
Black Moderates and Black Militants (1969), filmed discussion regarding social change.

Cicero March (1956), documentation of an African American protest.

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

I’ve Got This Problem (1966), Nighting (1964), and You’re Putting Me On (1969), by Don B. Klugman.

Mi Raza: A Portrait of a Family (1973), cinema verité study of immigrants.

The People’s Right to Know: Police versus Reporters (1968–69) and The Urban Crisis and the New Militants (1969), films exploring the 1968 Democratic National Convention.

Chicago Filmmakers (IL)
Americana in Rural Trouble (1967), At Maxwell Street (1984), Bride Stripped Bare (1967), He (1967), Jerry’s (1976), Leave It/Leave It (1972–73), O (1967), and Tattooed Lady (1968–69), by Tom Palazolo.

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

Children’s Hospital Boston (MA)
The Children’s Hospital (ca. 1945), The Children’s Hospital of Boston (ca. 1950), Children’s Hospital Follies (1930s), Dinner Honoring Dr. Robert Gross (1957), and The Story of Children’s Hospital Medical Center (1966), films showing operations at the pediatric teaching hospital.

Circus World Museum (WI)
Al G. Barnes Circus (1931) and Paul Van Cool Circus (1928–39), footage of troupes on tour.

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

Community Development at Bethel (1960), film about the impact of a college extension program.

Peaches—Fresh for You (1973), documentary following peaches from orchard to market.

Cleveland Museum of Art (OH)
Lights Out, Locked Up (1972), The Must Unforgettable Tiger We’ve Known (1965), and Motion and the Image (1962), animation created by teens in the museum’s education programs.

Coe College (IA)
Coe College (ca. 1940) and Coe College—1965 (1965), promotional films.
Columbia University Teachers College (NY)

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

Country Music Hall of Fame and Museum (TN)

Bankhouse Jamboree (late 1940s), Country Band at the Aero Corporation (early 1930s), and Theater Trailers of Country Music Stars (ca. 1938–47), promotional music shorts.


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.


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

Davenport Public Library (IA)

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

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

Victor Animatograph (ca. 1940), promotional film for the Victor projector.

Documentary Educational Resources (MA)

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

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

Dover Free Public Library (NJ)

Dover's Fourth Annual Baby Parade (1926).

Duke University (NC)

H. Lee Waters Collection (1930–50), 42 town portraits from the series Movies of Local People by itinerant filmmaker H. Lee Waters.

East Carolina University (NC)

Campus Films (1951–1970s), seven films about the university and its community.

East Tennessee State University (TN)


Chappell Dairy (1952), ad showcasing the operations of a Harlan County dairy.

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

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

Kentucky Scenes (1950).

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

Pennington Gap, Virginia (1949–50), footage of the Tobacco Festival.

Serpent Handler's Mountain Stream Baptism Ceremony (1943) and They Shall Take Up Serpents (1973), documentaries.

Electronic Arts Intermix (NY)

Altered to Suit (1979), improvisatory vignette by Lawrence Weiner.

Five by Carollee Schneemann (1969), performance-based films by the pioneering feminist artist.

Emory University (GA)

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

Life at Emory (1932–33), recruiting film showing an undergraduate's first year at Emory.

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

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

Verdes Prime Research Collection (1930s).

Evangelical Lutheran Church in America (IL)

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

The Two Kingdoms (1950), refugee drama.

Explorers Club (NY)

Excavating Indian Pueblos at Chaco Canyon (1932), documentary about Edgar L. Hewett's archaeological work at the New Mexico site.

Field Museum (IL)

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

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

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

Vigil of the Mosana (1914), Edward S. Curtis's feature shot among the Kwakiutl.

Film-Makers' Cooperative (NY)

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

Tapply Toe (1968–70), Red Groom's underground parody of the backstage musical.

Film/Video Arts (NY)

Film Club (1970), Jaime Barrios's documentary about the Lower East Side organization.

FIron Historical Society (KY)

Hopkins Collection (1930s), home movies exploring sites linked to Kentucky history.

Florence Griswold Museum (CT)

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

Florida Moving Image Archive (FL)

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.

Miami Beach Is Calling You (1941), travelogue from the local 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.

South Florida Home Movies (1925–76), 32 amateur films.

Folkstreams (VA)

Adirondack Minstrel (1977), portrait of Lawrence Older, lumberjack and storyteller.

Framingham State College (MA)

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

George Eastman House (NY)

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

Alva Novella e Ralph Pezi cantando il canzonil il gondoleri ed il tango della gelosa (1935), short by the New Jersey–based Rome Film Corporation.

American Aristocracy (1916), Anita Loos's adventure comedy starring Douglas Fairbanks.

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

Beats of the Jungle (1913), jungle adventure by Alice Guy-Blache.

Black Oen (1924), fountain-of-youth melodrama starring Conrine Griffith.

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

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

The Camera Curr (1917), Keystone comedy.

Can You Beat It? (1919), comic short.

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

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

A Daughter of the Poor (1917), Anita Loos's comedy about a socialist turned capitalist.

Down to the Sea in Ships (1922), whaling yarn featuring an early performance by Clara Bow.

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 Murray.
Eye of Science (1930), James Sibley Watson Jr.’s industrial film for Bausch & Lomb.

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

Flowers for Rosie (1923), Fly Low Jack and the Game (1927), Out of the Fog (1922), Poverty to Riches (1922), and Tompkin’s Bay Car (1922), demonstration films produced to introduce 16mm filmmaking to the public.

The Girl Ranchers (1913), Western comedy.

The Golden Chance (1916), Cecil B. De Mille’s drama about an alcoholic who plots blackmail.

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).

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

Kindred of the Dust (1920), Lon Chaney feature.

Paris Green (1922), melodrama set in a convent girl who becomes a star.

The Professor’s Painless Cure (1925), silent horror story animated by Caroline Leaf.

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

Seizing the Wind (1920), John Stahl melodrama about a convent girl who becomes a star.

Stronger Than Death (1920), melodrama set in India starring Nazimova.

The Struggle (1913), Western by Thomas Ince.

The Tip (1918), short starring Harold Lloyd.


Treat ‘Em Rough (1919), Tom Mix Western.

A Trip through Japan with the YWCA (1919), travelogue by Benjamin Brodsky.

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.

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 Mélès in the United States.

The Willow Tree (1922), melodrama.

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

Georgia Archives (GA)

Department of Mines, Mining, and Geology Collection (1939–42), four films showing mines and quarries in northern Georgia.

GLBT Historical Society of Northern California (CA)

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

Guggenheim Museum (NY)

Sixty Years of Living Architecture: The Work of Frank Lloyd Wright (1953), film of the retrospective that preceded the museum’s construction.

Haddassah Archives (NY)

Journey into the Centuries (1952), film about Haddassah’s outreach to Israeli immigrants.

Hagley Museum and Library (DE)

The Magic Key (1950), chamber of commerce short promoting advertising as a key to prosperity.

The Story of Creative Capital (1957), chamber of commerce film celebrating investors.

Harry Smith Archives (NY)

Autobiography (1950s), self-portrait by Jordan Belson with glimpses of San Francisco beats.


Harvard Film Archive (MA)


Send, or Peter and the Wolf (1968), children’s story animated by Caroline Leaf.

Hennessey 2010 Association (OK)

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

Hildene, the Lincoln Family Home (VT)

Hildene Collection (1927–40s), home movies by Robert Todd Lincoln’s descendants.

Hi rhorn Museum (DC)

The Hirshhorn’s Beginnings (1960–74), films of the groundbreaking and pre-opening tours.

Historic New Orleans Collection (LA)

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

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

Honeywell Foundation (IN)

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

Hoover Institution, Stanford University (CA)

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

House Foundation for the Arts (NY)

Elia 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 (NY)


Huntington Library (CA)

Dinner for Eight (1934), one of the first live-action shorts produced in three-strip Technicolor.

International Tennis Hall of Fame (RI)

Helm Will Moody Newsreels (1923–31), compilation of newsreel stories about the tennis star.

Iota Center (CA)

Allies (1961), Light (1973), Momentum (1968), and World (1970), by Jordan Belson.
Kartemquin Films (IL)
Home for Life (1966), cinema verité documentary about arrivals at a home for the aged.*

Keeone State College (NH)
When Lincoln Paid (1913), Civil War drama directed by Francis Ford.★

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

Lees McRae College (NC)
In the Mountains Is a Place Called Home (1959), campus-made promotional film.✪

LeTourneau University (TX)
LeTourneau Machinery (1940s–50s), films about the inventions of R.G. LeTourneau.*

Library of Congress (DC)
The Bargain (1914), William S. Hart’s first Western feature, filmed in Arizona.✪

The Emperors Jones (1933), adaptation of Eugene O’Neill’s play starring Paul Robeson.✪

Felling the Big Trees in California (1923), Burton Holmes travel film.✪


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

Boat 42 Oakland Newark (1921), film about a plan to build a bridge across San Francisco Bay.✪

Bos of the Kitty Mine (1912), Essanay Western directed by “Broncho Billy” Anderson.✪

California’s Asparagus Industry (1909).✪

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.★

The Emperor Jones (1933), commentaries on Eugen O’Neill’s play starring Paul Robeson.★

Foreman of the Big Trees in California (1923), Burton Holmes travel film.✪


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

Hemingway’s Home Movies (ca. 1955), footage of the author by A.E. Hotchner.✪

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

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

Oakland Neutrals (1919).✪

The Pitch of Chance (1915), two-reel Western directed by and starring Frank Borzage.✪

The Prospector (1912), one-reel Essanay Western.✪

Ranger of the Big Pines trailer (1925), preview for a lost Western by William Van Dyke.✪

Two Men of the Desert (1913), recently discovered D.W. Griffith Western.✪

U.S. Navy Documentary (1915?), fragment.✪

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

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

Lincoln City Libraries (NE)
Point Reyes Project (1950s), meditative studies by poet Weldon Kees.✪

Los Angeles County Museum of Art (CA)
Early Years at LACMA (1962–74).*

Louisiana State Museum (LA)
Burgundy Street Blues (1960s), scenes of the French Quarter.✪

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

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


Sooner Quinn (1932), only known sound footage of the legendary jazz guitarist.✪

Lower East Side Tenement Museum (NY)
Around New York (1949), documentary by Photo League member Edward Schwartz.✪

Maine Historical Society (ME)
Historic Portland, Maine (1940s), footage showcasing the city’s attractions.✪

Mariners’ Museum (VA)
Art of Shipbuilding (1930s), instructional series for shipyard workers.✪

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

Marist College (NY)
Lowell Thomas Collection (1949), footage shot in Tibet by the celebrated broadcaster.✪

Maryland Historical Society (MD)
Baltimore: City of Charm and Tradition (1939), promotional travelogue.✪

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

Behind the Scenes at Hazel’s (1938), celebration of the Baltimore retailer’s 50th anniversary✪

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

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

Play Ball with the Orioles (1957), baseball film promoting a Baltimore brewery.✪
Montana Historical Society (MT)  
Films of the Montana Clinic (1926–45), documentaries of departments at the renowned clinic.

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

Mennonite Church USA (KS)  
The Call of the Quenelle (1953–55), story of missionary work among Native Americans.

Mills College (CA)  
Dance Films (1920s–43).

Minnesota Historical Society (MN)  
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).  
Ojibwe Work (1935–47), five films by amateur ethnologist Monroe Killy.  
Three Minnesota Writers (1958), interviews.

Mississippi Department of Archives and History (MS)  
Japan First (1945) and Mindanao Toayay (1945), by a hospital commander in the Philippines.  
McClellon Collection (1944–47), four films of Lula, Mississippi, by a Delta farmer.

Missouri Historical Society (MO)  
Kay Lennon Collection (1931–35), six reels documenting St. Louis infrastructure improvements.

MIT Museum (MA)  
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.

Montana Historical Society (MT)  
Construction of the Fort Peck Dam (1939–50), civil engineer’s home movies.

Motorcycle Hall of Fame Museum (OH)  
Beverly Hills Board Track Racing (1921), promotional film for Indian motorcycles.

Museum of Fine Arts, Houston (TX)  

Museum of Modern Art (NY)  
Biograph Studio Collection (1905–14), 27 films by the pioneering film company.  
Blond Husbands (1919), Erich von Stroheim’s directorial debut.  
Blond Wives (1920), lesson on the perils of consumerism directed by Charles Brabin.  
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), Civil War study of a father who takes 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.  
Last of the Line (1914), Western starring William Eglishirt and Sessue Hayakawa.  
The Life of Moses (1909), Vitagraph series later shown in a single screening.  
The Marriage Circle (1924), Ernst Lubitsch’s comic study of dissatisfied partners.  
Moana (1926), documentarian Robert Flaherty’s legendary portrait of Samoan life.  
The Mollycoddle (1920), adventure starring Douglas Fairbanks.  
Mutt and Jeff: On Strike (1920), cartoon with shots of Bud Fisher, creator of the original comic strip.  
(nostalgia) (1971), Hollis Frampton’s exploration of photography and memory.  
Over Silent Paths: A Story of the American Desert (1910), D.W. Griffith Western about a woman who brings her father’s murderer to justice.  
Private Life of a Cat (1947), Alexander Hammid’s poetic documentary.  
The Salvation Hunters (1925), feature debut of Josef von Sternberg.  
Springtime for Henry (1934), romantic comedy about a rich playboy who tries to reform.

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 homestead’s struggles.  
Ten by Stuart Sherman (1978–88), avant-garde shorts by the performance artist.

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

National Archives (DC)  
Films from the Call of the Canyon (1923), footage on opening festivities of the Baseball Hall of Fame.  
Cooperstown, 1939

National Air and Space Museum (DC)  
Keystone Aircraft Corporation Collection (1920s–34), home movies and corporate films.  
Lewis E. Reiner 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 (DC)  
Let There Be Light (1946), John Huston’s controversial Signal Corps documentary exploring the psychiatric treatment of combat veterans.  
Why We Fight (1942–45), seven films explaining the war effort to Americans in uniform.

National Baseball Hall of Fame (NY)  
Cooperstown, 1939

National Center for Jewish Film (MA)  
Bernstein Home Movies (1947), footage on board the Exodus shot by a crew member.  
Blau Home Movies (ca. 1930), footage taken by a Jewish family before fleeing to America.
Cantor on Trial (1931), Yiddish-language music short with Leibele Waldman.

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

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

Hungary (1939–40), scenes of a Zionist summer camp.

Iran (1950–51), fund-raiser showing relief work among 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.

Last Night We Attacked (1947), documentary promoting the creation of a Jewish homeland.

Lehman Weiser Home Movies (1949), scenes filmed in the newly established state of Israel.

Libe un Laydnshaft (1953), Yiddish-language melodrama about a woman who shoots her suitor.

Mantischevitz Collection (1924–57), home movies of the family whose name is synonymous with kosher products in America.

Morgenthau Trip to Israel (1951).

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

Oshannu Mikol Om (1930s), filmed performance of cantor David Roitman.

The Story of Matzo, Parts 1 and 2 (1930s), profile of Streit's Matzo Factory in Manhattan.

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.

United May Day Parade (1950), New York 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.

National Museum of American History (DC)


Crystals for the Critical (1951), industrial film about oscillators used in military aircraft radios.

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

Grecuo Marx’s Home Movies (1929–34).

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

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

Shoes on the Move (1962), promotional film for the United Shoe Machinery Corporation.

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

National Museum of Natural History (DC)

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

Herero of Nyamuland (1953), Gordon Gibson's ethnographic study.

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

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

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 (DC)


Scenes at the National Press Club (1950s), promotional film.

Nebraska State Historical Society (NE)

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

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

Kellot 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 and Lieutenant Levi Robinson.

Lions International Convention (1924).

Meni Gymnasio (1945–48), early training films by a University of Nebraska coach.

Nebraska Home Movies (1923–34).

Nevada State Museum (NV)

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

New Mexico State Records Center and Archives (NM)

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' school.

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 rescue of the original Smokey the Bear.

New Mexico Department of Health Films (1935–37), five public health shorts made for rural audiences.

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

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

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

New York Public Library (NY)

About Sex (1972), landmark sex education film by Herman Engel.

The Answering Fireman (1985), Marjorie Keller's film linking gardening to Virgil.

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


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


Circuscope (1980), documentary animations by Franklin Badus and Richard Protovin.

Claw (1968), Manny Kirchheimer's documentary of a building's demolition.

Cruby Street (1975), Judy Saslow's portrait of a New York neighborhood in transition.

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

Don Quixote (1965), film of the debut of George Balanchine's Don Quixote, featuring the choreographer in the title role.

The Fable of He and She (1974), Eli Noyes Jr.'s clay-animation parable about gender stereotypes.

Fan Film (1980s), by Richard Protovin.

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 Arizona's Canyon de Chelly.


Isadora Duncan Technique and Choreography (1979), demonstrations.

Joyce at 44 (1973), documentary by Joyce Chopra and Claudia Weill about the challenges of balancing motherhood and career.

Lavriere Train (mid-1970s), short illustrating crosstown subway journey of a Harlem boy.
Malcolm X: Struggle for Freedom (1964), Lebert Bethune’s documentary.

Massine Collection (1936–38), three silent films 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.

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

Village Sunday (1960), portrait of Greenwich Village by Stewart Wilensky.


New York University (NY)

Another Pilgrim (1968), controversial profile of Greenwich Village pastor Rev. Al Carmines.

Ark of Destiny (1973), Ballad of a Thin Woman (1973), A Knife in the Rain (1973), and St. Mark’s Place Masacre (1973), shorts by Amos Poe.

Beeswax (1985), Frank Moore and Jim Sel’s experimental dance film.

11 thru 12 (1977), avant-garde meditation by Andrea Calland on the principles of the I Ching.

FluorescentAzalea (1976), Andrea Calland’s study of light and vegetation in lower Manhattan.

Hapax Legomena (1971–72), six films by Hollis Frampton’s series.

Meet Thersea Stern (1990), Richard Hall’s tale about a fictional poet.


We Initiate: We Break Up (1978), Ericka Beckman’s avant-garde musical.

Niles Essanay Silent Film Museum (CA)

Versus Sledge Hammer (1915), one-reel comedy from the Essanay studio.

North Carolina State Archives (NC)

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

North Carolina State University (NC)

Penn Family Home Movies (1926–41), footage of the Carolinas’ “tobacco royalty” on their plantation.

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

New Long Island Jewish Hospital (1952–53), construction documentary.

Northeast Historic Film (ME)

Adelaide Pearsons Collection (1931–40), travel footage of Thailand and Algeria.

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), In the Usual Way (1933), and It Was Just Like Christmas (1948), amateur narratives.

Benedit 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), 8mm 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 Profits (1932), promotional film explaining how to sell Palm Beach suits.

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

Historic Prescintown (1916), travelogue.

Jean Branch Collection (1928–36), life in China as filmed by an American banker in Shanghai.

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

Maine Marine Worm Industry (1942), by Ivan Flye, founder of a major fish-bait business.

Milton Dowe Home Movies (1937–54), local historian’s view of Palermo, Maine.


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

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

Trail to Better Dairying (1946), 4-H Club film about the Hancock County Dairy Club.

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

Wisholo Camp (1919–26), documentation of a pioneering girls’ camp.

Northern Arizona University (AZ)

Navajo Rug Weaving (1938–39), early documentary by photographer Tad Nichols.

Ohio State University (OH)

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

Oklahoma Historical Society (OK)

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

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

The Rite Theatre (1920s), film documenting the building of Tulsa’s silent movie palace.

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

Oregon Historical Society (OR)

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

Pacific Film Archive (CA)

Adynata (1983), Leslie Thornton film inspired by a photograph of a Chinese couple.

Alexander Black Collection (1923–46), six films by and about the “picture play” innovator.


The Devil’s Cleaveage (1973), “camp” feature made by George Kuchar and his students.

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

Dion 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.

Father’s Day (1974), James Broughton’s Father’s Day celebration as filmed by Lenny Lipton.

Hearts for Jerome (1982), Nathaniel Dorsky’s film inspired by the medieval Book of Hours.

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

Miss Jesus Fries on Grill (1972), Dorothy Wiley’s meditation on fate and human suffering.

North Beach (1958), Dion Vigne’s kinetic portrait of the San Francisco neighborhood.

Notes on the Port of St. Francis (1951), Frank Stauffacher’s portrait of San Francisco, with narration by Vincent Price.

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

Paper Collage (1955), animation by Dion Vigné.

Peggy and Fred in Hell: Prologue (1984), film in Leslie Thornton’s series about two children raised by television.
San Diego Historical Society (CA)
- "Pioneer Days" (1938–47), three nitrate films of Paso Robles’ Pioneer Day festivities.
- "Commercial Sailing in the '20s" (1924–26), footages of yachting in New England.
- "Recreational Sailing" (1921–35), four reels from sailing historian Giles Tod.

Paso Robles Pioneer Museum (CA)
- "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 Rosebud Reservation official.

San Diego Historical Society (CA)
- "Balboa Park After the Fire" (1925).
- "Melodrama from the Los Angeles Cinemas League" (1926–27), amateur theatrical.
- "Regus Collection" (1935–37), architect’s work for the California-Pacific Exposition.
- "San Diego Expositive Weekly News" (1916), newsreel of the Panama-California Exposition.
- "Spreckels Theater: Sound Premiere" (1931).

San Francisco Media Archive (CA)
- "Cresc/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 Chinese Communities" (1941), films of Chinese New Year festivities.

San Francisco Performing Arts Library (CA)
- "Anna Halprin Collection" (1955–73), six studies documenting the work of the dance innovator.

Science Museum of Minnesota (MN)
- "Smith Collection" (1953–62), documentation of the peoples of the Amazon basin and Peru.

Sherman Library & Gardens (CA)
- "Lamb Canoe Trips" (1930s), films shot during an epic voyage from California to Panama.

Smithsonian Institution Archives (DC)
- "Mann Expedition" (1939), footage of the Smithsonian Zoo’s expedition to Argentina and Brazil.
- "The Smithsonian-Firestone Expedition to Liberia" (1940), zoological expedition.

Society of the Divine Word (IL)
- "Thirty Year Man" (1956–57), film about Catholic missionary work in Papua New Guinea.

South Dakota State University (SD)
- "Dunn Collection" (late 1940s–54), two films about the prairie painter Harvey Dunn.
- "Johnson Family Farm" (1945–75), 8mm films 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 Rosebud Reservation official.

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

Texas Tech University (TX)
- "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 Rosebud Reservation official.

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

UCLA Film & Television Archive (CA)
The Adventures of Tarzan (1928), 15-episode serial featuring Elmo Lincoln in the title role.
Animated Short Subjects by Uli Ivoker (1930s), five cartoons from the pioneering animator.
The Automobile Thieves (1906), Vitagraph short.
Barriers of the Law (1925), tale of a law enforcement's dangerous romance with a bootlegger.
Bunny's Birthday Surprise (1913), comedy starring John Bunny and Flora Finch.
Capital Punishment (1914), early feature about a Southern aristocrat who struggles to keep his marriage to a Northerner.
Clara Bow as a rich girl gone bohemian.
Dawn to Dawn (1933), gritty farm drama by Russian American Josef Berne.
The Exiles (1961), Kent Mackenzie's feature following young Native Americans in Los Angeles.
The Fighting Blade (1923), swashbuckler starring Richard Barthelmess as a soldier of fortune.
Heart Metronome News Collection (1919–39).
The Horse (1973) and Several Friends (1969), shorts by 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 feature shot in British Columbia.
Intimate Interviews: Bela Lugosi at Home (1931), celebrity interview.
Labor's Reward (1925), fragment of an American Federation of Labor drama.
Laura 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 featuring Charles Laughton.
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.
My Lady of Wimpo (1925), melodrama starring Clara Bow as a rich girl gone bohemian.
My Lady's Lip (1925), newspaper melodrama in which an ace reporter goes underground to rescue his editor's daughter.
Pathe News, No. 157 (1922).
Peggy Leads the Way (1917), feature starring Mary Miles Minter as the plucky Peggy.
Poisoned Paradise (1924), high-stakes tale set in Monte Carlo starring Clara Bow.
Rabbi's Moon (1950), Kenneth Anger's fable of an attempted suicide.
Race Night Films (1933), slapstick shorts from a Depression-era prize-giveaway series.
The Roaring Road (1919), romance about a racer who beats the train to win his sweetheart.
Ruth of the Rockies (1920), two surviving chapters of the adventure serial starring Ruth Roland.
Samuel Beckett's FILM (1965), collaboration starring Buster Keaton.
Tillie's Pecktoral Romance (1914), Charlie Chaplin's first comedy feature.
Tom Chomont Collection (1967–71), nine films by the artist.
Vanity Fair (1932), independent feature starring Myrna Loy as a modern-day Becky Sharp.
Viagraph Short Films (1905–14), 13 one- and two-reelers from the pioneering movie company.
War on the Plains (1912), early Western made by Thomas Ince on the 101 Ranch.
Who Pays? (1915), surviving chapters of the Ruth Roland series that explored social issues.
United Daughters of the Confederacy (VA)
The Conquered Banner (1933), amateur production telling the story of the Confederate flag.
United Methodist Church, General Commission on Archives and History (NJ)
Far from Alone (1955), temperance narrative.
Worship: A Family's Heritage (1952), documentary portraying family churchgoing.
United States Holocaust Memorial Museum (DC)
Glick Collection (1939), footage of European Jewish immigrants in South America.
Siege (1940), Julien Bryan's short about the fall of Poland.
Universidad del Este (PR)
Jesús T. Piñera Collection (1940s), home movies by Puerto Rico's first native governor.
University of Alabama Fairbanks Collection (AK)
Alaska 49th State (1959), celebration of the new state by Fred and Sara Machetanz.
The Chechakos (1924), first feature shot entirely in Alaska.
Inuitats Dances (1950s), 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 (1941–59), Colonel "Muktuk" Marston's documentary about indigenous Alaskans' participation in World War II.
Seppala Collection (1926–46), home movies by the musher who inspired the Iditarod race.
Trip to Clery 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.
University of California, Berkeley (CA)
Strawberry Festival (1960), documentation of the Kashaya Pomo Strawberry Festival.
University of Georgia (GA)
Cordele, Georgia (1936), scenes filmed by H.C. Kunkleman for a town portrait.
Etridge Collection (1939–56), home movies taken on the Shields-Etridge Heritage Farm.
Fitzgerald, Georgia (1947), town portrait.
Kaliska-Greenblatt Collection (1920s–30s), home movies shot at Atlanta’s first Jewish country club.
Louis C. Harris Collection (1947–53), home movies of an atomic bomb test.
Making of ‘Americus’ Hero” (1928), home movie showing the shooting of a lost town portrait.
Moore Collection (1942–52), behind-the-scenes footage of the radio show King Biscuit Time.
University of Hawaii at Manoa (HI)
Spectrum (1965), student film set amid campus civil rights rallies and antiwar protests.
Vietnam, Vietnam (1962–68), autobiography about the filmmaker's evolution from service-man to protestor.
University of Idaho (ID)
Harry Webb Marsh Collection (1926–30 and 1940s–50s), films documenting Idaho mining.
University of Iowa (IA)
Iowa Test of Motor Fitness (1960), physical education film for schoolchildren.
Thesis Films (1939), dance shorts.
University of Kansas (KS)
Leo Baeruman (1969), Academy Award–nominated short profiling a disabled man.
To the Stars (1950), promotional film.
University of Maryland (MD)
Terrapins vs. Gamecocks (1948), college football.
University of Minnesota (MN)

Island Treasure (1957), Walter Breckenridge’s study of the natural history of Casey Island.✪

Migration Mysteries (1960s), documentary about animal migration across Minnesota.✪

People, Power, Change (1968), Luther Gerlach’s study of the black power and neo-Pentecostal movements.✪

Spring Comes to the Subarctic (1955), short about Canada’s Churchill Region.✪

Wood Duck Ways (1940s–60s), Walter Breckenridge’s study of the wood duck.✪

University of Mississippi (MS)

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

Thomas Collection (1950s), Waill, Mississippi, as seen by the owner of a gas station.✪

University of Missouri—Columbia (MO)

Williams Collection (1933–34), footage of the around-the-world trip of university president Walter Williams.✪

University of Montana (MT)

H.O. Bell Collection (late 1920s), footage of logging and a pack trip through western Montana.✪

Line Family Collection (1931–32), campus life as filmed by the dean of the business school.✪

McLeod Collection (1928–32), Montana scenes.✪

University of Nebraska—Lincoln (NE)

The Rainbow Veterans Return to Europe (1931), expedition up the Rhine River.✪

Harry Aleson’s Utah expeditions.✪

Bunker Hill 1956 (1956), documentary showing how urban renewal changed a neighborhood.✪

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


A Place in the Sun (1949), view of a jail program using farming as rehabilitation.✪

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

University of Texas at Austin (TX)

Carnival in Trinidad (1953), kaleidoscopic documentary by photographer Fritz Henle.✪

Fannie Hurst (ca. 1930), newsreel story.✪

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

Norman Mailer Film (1947), the first film by the celebrated writer.✪

University of Texas at San Antonio (TX)

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

University of Utah (UT)

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

University of Vermont (VT)

Agricultural Experiment Station Films (1940s), three hay-harvesting documentaries.✪

University of Washington (WA)

Abbe Kent and Its People (1923–24), community portrait made by a local studio.✪

Eskimos Dance (1971), eight traditional dances performed by King Island Inuit.✪

The Tacoma Narrows Bridge Faisure (ca. 1960), documentation of the 1940 collapse.✪

University of Wyoming (WY)

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

USS Constitution Museum (MA)

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

Utah State Historical Society (UT)

Canyon Surveys (1952–53) and Utah Canyon River Trips (1946–50), footage of river guide Harry Aleson’s Utah expeditions.✪

Frazier Collection (1938–55), footage of trips through Antarctica and Glen Canyon.✪

Visual Communications (CA)

City City (1974) and Cruisin’ J-Town (1976), Duane Kubo’s documentaries celebrating the diversity of Los Angeles.✪


Walker Art Center (MN)

Diamond Collection (1927–30), home movies of Minneapolis.✪

Wallowa County Museum (OR)

Buy at Home Campaign (1937), town profile urging residents to buy local.✪

Wayne State University (MI)

Ethnic Communities in Detroit (1952), films of Detroit’s neighborhoods before urban renewal.✪

WWJ Newsreel Collection (1920–32), 13 newsreels produced by Detroit’s first radio station.✪

West Virginia State Archives (WV)

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

Captain Hughes’ Trip to New Orleans (1936), footage shot by a veteran riverboat captain.✪

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

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

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

Western Reserve Historical Society (OH)

Joseph F. Hicks Collection (1930s–40s), footage of African American life in Cleveland.✪

Whitney Museum of American Art (NY)

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

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

Sotiris (1975), lyrical film by Robert Beavers.✪

Wisconsin Center for Film and Theater Research (WI)

Campus Smiles (1928), campus life at the University of Wisconsin—Madison.✪

World Figure Skating Hall of Fame (CO)

1928 Olympics (1928), footage of figure skating events at the Saint Moritz Olympic Games.✪

Yale University (CT)

The Boy Who Saw Through (1956), Mary Ellen Bute production directed by George Stoney.✪

Passages from Finnigans Wake (1965), adaptation by Ted Nemeth and Mary Ellen Bute.✪

Ripley Expedition to Nepal (1947–48), footage from an ornithological expedition.✪

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.✪
Appendix Two:
Financial Statements

The following tables, extracted from the financial statements audited by Carl Arntzen, CPA, show the financial position of the NFPF as of December 31, 2009.

These statements report several significant program developments. In 2009, the NFPF distributed $580,000 in cash and $45,000 in preservation services to advance film preservation efforts in American archives, libraries, and museums. The cash outlays 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 released *Treasures IV: American Avant-Garde Film, 1947-1986*, a two-DVD set made possible through grants from the National Endowment for the Arts and the Andy Warhol Foundation for the Visual Arts; the first revenues from the new release were booked in 2009. The statements also reflect a generous grant from the Andy Warhol Foundation for the Visual Arts to initiate work on *Treasures 6: Next Wave Avant-Garde, 1960-1988*, and

*Harrison Collection* (1933–56), home movies preserved by the Buffalo Bill Historical Center through an NFPF grant.

### Statement of Financial Position

*December 31, 2009*

<table>
<thead>
<tr>
<th>Assets</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
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<tr>
<td>Investments</td>
<td>199,590</td>
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<tr>
<td>Pledges receivable—current portion, net</td>
<td>225,000</td>
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<tr>
<td>Accounts receivable</td>
<td>29,961</td>
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<tr>
<td>Inventory</td>
<td>131,275</td>
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<tr>
<td>Prepaid expenses</td>
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<td><strong>Total current assets</strong></td>
<td>1,924,059</td>
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<td>Pledges receivable—non-current, net</td>
<td>29,850</td>
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<td>Equipment and furniture, net of accumulated depreciation</td>
<td>8,305</td>
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<tr>
<td>Deposits</td>
<td>1,713</td>
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<td><strong>Total Assets</strong></td>
<td>$1,963,927</td>
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<table>
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<tr>
<th>Liabilities</th>
<th>Amount</th>
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<td>Accounts payable</td>
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<tr>
<td>Grants payable</td>
<td>577,152</td>
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<td>Accrued compensation</td>
<td>9,989</td>
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<td>Funds held for others</td>
<td>61,535</td>
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<td><strong>Total Liabilities</strong></td>
<td>675,991</td>
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<th>Net Assets</th>
<th>Amount</th>
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<tr>
<td>Unrestricted</td>
<td>1,033,086</td>
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<tr>
<td>Temporarily restricted</td>
<td>254,850</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
<td>1,287,936</td>
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<tr>
<th>Total Liabilities and Net Assets</th>
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<tr>
<td></td>
<td>$1,963,927</td>
</tr>
</tbody>
</table>

*Harrison Collection* (1933–56), home movies preserved by the Buffalo Bill Historical Center through an NFPF grant.
salary support received through the National Endowment for the Arts as part of The American Recovery & Reinvestment Act. The NEA grant for Treasures 5: The West begins January 1, 2010, and thus no funds from that award are shown in these statements.

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 2009.

This past year, 91.7 percent of NFPF expenses were program related; administration and development accounted for 8.3 percent of the total expenses. As of December 31, 2009, the NFPF has advanced film preservation projects in 202 nonprofit and public organizations across 48 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

#### December 31, 2009

<table>
<thead>
<tr>
<th>Support and Revenue</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Total</th>
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<tr>
<td>Grants and contributions</td>
<td>$99,760</td>
<td>$726,295</td>
<td>$826,055</td>
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<tr>
<td>DVD sales</td>
<td>98,806</td>
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<td>98,806</td>
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<tr>
<td>Contract income</td>
<td>12,500</td>
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<td>12,500</td>
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<tr>
<td>Grant savings from underbudget projects</td>
<td>10,871</td>
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<td>10,871</td>
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<tr>
<td>Investment income</td>
<td>23,959</td>
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<td>23,959</td>
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<tr>
<td>Other income</td>
<td>3,616</td>
<td></td>
<td>3,616</td>
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<tr>
<td>Unrealized loss on investments</td>
<td>(554)</td>
<td>(554)</td>
<td></td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>765,000</td>
<td>(765,000)</td>
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<tr>
<td><strong>Total Support and Revenue</strong></td>
<td>1,013,958</td>
<td>(38,705)</td>
<td>975,253</td>
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<td>Programs</td>
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<td>1,056,049</td>
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<tr>
<td>Management and general</td>
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<td>90,860</td>
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<tr>
<td>Fund-raising</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td>1,151,020</td>
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<td>1,151,020</td>
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<tr>
<th>Changes in Net Assets</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(137,062)</td>
<td>(38,705)</td>
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<td>(175,767)</td>
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<tr>
<td><strong>Net Assets—Beginning</strong></td>
<td>1,170,148</td>
<td>293,555</td>
<td>1,463,703</td>
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<table>
<thead>
<tr>
<th>Net Assets—Ending</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Total</th>
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<tbody>
<tr>
<td>$1,033,086</td>
<td>$254,850</td>
<td></td>
<td>$1,287,936</td>
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</table>
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 by Deluxe
Cineric, Inc.
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Cinetech
Colorlalb
Combined Federal Campaign contributors
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Film Technology Company Inc.
Metro-Goldwyn-Mayer, Inc.
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National Endowment for the Humanities
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The Pew Charitable Trusts
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Triage Motion Picture Services
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DJ Audio
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FotoKem Film and Video
Four Media Company/Image Laboratory
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Haghefilm Conservation B.V.
Hershey Associates
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International Photographers Guild
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Marmor Foundation
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Jon Reeves
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Turner Classic Movies
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Vidfilm Services, Inc.
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Wilding Family Foundation
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WRS Motion Picture and Video Laboratory
YCM Laboratories

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Freedom Forum
Dennis T. DiCaprio
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Charles and Marjorie C. Benton
Matthew and Natalie Bernstein, in honor of Harold P. Bernstein

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