April 14, 2011

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 2010 Report of the National Film Preservation Foundation.

Twelve years have passed since the NFPF gave its first film preservation grant, and it is tremendously heartening to see how far we have come. At that time, only the largest institutions had the money and know-how to preserve their film collections. Now, thanks to the federal funding secured by the Library of Congress and resources contributed by the entertainment industry, we have broadened the playing field and enabled 217 archives, libraries, and museums across 48 states to step up to the plate. These efforts have rescued 1,706 films that might otherwise have been lost—newsreels, documentaries, silent-era features, avant-garde films, home movies, industrials, and independent productions that record our history and culture. Films preserved through the NFPF programs are used widely in education and reach audiences everywhere through exhibition, television, video, and the Internet.

Repatriation is the newest film preservation frontier. In 2009, I reported the beginnings of a groundbreaking collaboration to preserve and make available American silent-era films discovered at the New Zealand Film Archive. The project has reclaimed remarkable treasures long thought lost. Of the 75 films returned to America this past year, 90 percent survive nowhere else. As these rarities are saved and shared with the public, they become a tangible reminder that archives abroad are a vital link in preserving America’s past.

It takes many supporters to grow national programs, and I’d like to single out several who played a decisive role in 2010: the Academy of Motion Picture Arts and Sciences, The Andrew W. Mellon Foundation, the Cecil B. De Mille Foundation, The Film Foundation, the Lloyd E. Rigler–Lawrence E. Deutsch Foundation, the National Endowment for the Arts, and the National Endowment for the Humanities. A special thanks goes to Annette Melville and the NFPF staff, who continue to deliver cost-effective programs with remarkable creativity and diplomacy. Together we build on the solid framework created by the Library of Congress. We thank you for your leadership and look forward to our continued work together.

Sincerely,

Roger L. Mayer
Chair, 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.
The motion pictures saved through the NFPF’s 2010 grants are as diverse as America itself. *Money at Work* (1933), commissioned to bolster faith in banks during the Depression; the Appalachia newssheet *In the Moonshine Country* (1918); *Our Union* (1947); *Growing Baby Beef in Montana* (1933–34); *Bless Their Little Hearts* (1984), Billy Woodberry’s portrait of a struggling African American father; *The Hudson Shad* (1973), narrated by Pete Seeger; *Land of the Zuni* (1923); *Bristol, Tennessee, Newsboy Soapbox Derby* (ca. 1955); *Peanut Picking, Ichauway Plantation* (1942), and *Blackie the Wonder Horse Swims the Golden Gate* (1938)—all slated for preservation this past year—celebrate subjects, viewpoints, and ways of life in every corner of our country.

Over the past 12 years, 1,706 such historically and culturally important works have been rescued through NFPF programs. It is worth recounting how this came to pass.

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 works, socially significant home movies, avant-garde films, newsreels, industrials, and independent productions—not the Hollywood sound features that had become identified with American movies. Scattered in cultural institutions from coast to coast, these long-unseen works profiled communities, recorded research, told stories, illustrated travels, argued social causes, promoted products, and captured everyday life. Together, they paint a portrait of America, with an immediacy unique to film.

The problem was that few organizations had the capacity to care for motion pictures. The works most at risk were documentaries, silent-era works, socially significant home movies, avant-garde films, newsreels, industrials, and independent productions—not the Hollywood sound features that had become identified with American movies. Scattered in cultural institutions from coast to coast, these long-unseen works profiled communities, recorded research, told stories, illustrated travels, argued social causes, promoted products, and captured everyday life. Together, they paint a portrait of America, with an immediacy unique to film.

The 134 works preserved through this year’s grants testify to the value of opening film preservation to organizations big and small. Grants went to 48 public and nonprofit institutions of varying sizes and specializations.* The awards were modest—the median was $6,970—and matched by the recipients in staff time and other costs. In receiving support, organizations agree to make viewing copies available to the public and to store
the new film masters under conditions that will protect them for generations to come.

Small awards can make a big difference. In 2009, the American Baptist Historical Society received a $3,760 grant to preserve *Good News* (1949–55). This fictionalized portrait of student Willie Mae Jackson was inspired by the histories of freedwomen whose training at the Mather School in Beauford, South Carolina, equipped them to leave the cotton fields and secure a better life. Premiering this past year in Atlanta, the preserved film was praised by alumnae and scholars as illuminating a little-known chapter in southern history. The society was able to save and share this important document only through an NFPF grant. Scores of grant recipients tell similar stories.

It is critical to mention that the NFPF raises every penny of operational costs from outside sources. We rely on continuing supporters, such as the Academy of Motion Picture Arts and Sciences, the Cecil B. De Mille Foundation, the Marmor Foundation, the James and Theodore Pedas Family Foundation, and Combined Federal Campaign contributors, as well as the laboratories and postproduction houses that donate services for grants.** Meriting special mention is The Film Foundation. It not only helps sustain our programs but also funds the Avant-Garde Masters grants, which target the preservation of American experimental film.

Since the NFPF’s first grant awards in 1998, participation has grown eighteenfold. The 1,706 films saved through these efforts would have been unlikely to survive without public support. Today they stand as a national resource and a reminder that history grows from the grass roots up.

Claudia (1972–73), by Argentine American filmmaker Jorge Prelorán, was preserved by the Smithsonian’s National Museum of Natural History through an Avant-Garde Masters grant. Since its launch in 2003, The Film Foundation–funded program has saved films by such major artists as Kenneth Anger, Samuel Beckett, and Bruce Conner.

** Donating services in 2010 were Chace Audio by Deluxe and Colorlab.
The re-premiere in September 2010 of John Ford’s sparkling comedy *Upstream*, a feature long thought lost, marked the first fruits of the NFPF’s pioneering partnership with the New Zealand Film Archive to preserve and make available American silent films drawn from the NZFA’s vaults. One of the largest American film repatriation projects of the past two decades, the initiative has already returned to the United States 75 motion pictures produced between 1898 and 1928. Of these titles, some 90 percent are thought to exist nowhere else.

The groundbreaking international collaboration grew from modest beginnings. In 2009, the NFPF wrapped up a project with the National Film and Sound Archive of Australia to return copies of eight American silent shorts that were no longer available in the United States. Learning of the successful experiment, the New Zealand Film Archive invited us to partner in a similar effort. With support from The Andrew W. Mellon Foundation, the NFPF dispatched two experts to examine the archive’s nitrate prints.

The cache yielded astonishing treasures. Among the major discoveries were *Maytime* (1923), an early feature with Clara Bow; an episode of *The Active Life of Dolly of the Dailies* (1914), the popular serial starring Mary Fuller as an unstoppable reporter; the earliest surviving feature from Columbia Pictures; a circus yarn showcasing the Miller Brothers’s Oklahoma-based Wild West Show; industrial films about Stetson hats and Dodge automobiles; newsreels; documentaries about such diverse subjects as wildlife conservation and underwater explosives; and other culturally significant works showcasing women filmmakers, small production companies, and film types now poorly represented in American collections. Many prints were tinted and virtually complete.

How did these rare American films, most surviving as unique copies, come to be found in New Zealand? The answer speaks volumes about the popularity of American movies. By the late 1910s the United States had emerged as the world’s leading film-exporting nation and circulated new releases to theaters from Moscow to Johannesburg. Distributors expected that prints would be shipped back or destroyed at the end of their international runs. But many fell through the cracks and after decades made their way into archives. Today hundreds of American movies from the 1910s and 1920s that were not saved in the United States are found abroad.

The New Zealand Project is a massive, multi-year undertaking bringing together experts from around the world. The major American nitrate-film archives—the Academy of Motion Picture Arts and Sciences, George Eastman House, the Library of Congress, the Museum of Modern Art, and UCLA Film &
Television Archive—are supervising the preservation work and will care for the nitrate originals, as well as the new preservation masters and prints. Paramount, Sony, and Twentieth Century Fox are taking the lead in saving films important to their studio heritage. Preservation facilities here and in New Zealand are handling the delicate process of copying the works to new film stock and making digital copies for reference. Scholars and film enthusiasts are assisting with identification and research. Scores of donors, including bloggers participating through 2010’s “For the Love of Film” Blogathon, are pitching in with contributions. Turner Classic Movies has provided support for several comedies it plans to broadcast.

Over the years, film repatriation—the return of films to their country of origin—has come to mean the transfer of films from one archive to another, but we believe it can accomplish much more. With this collaboration, the NZFA and the NFPF are rethinking the process by putting public access front and center. During the next three years, the NFPF, which is managing the effort and securing funds for the preservation work, will post digital files of many preserved titles on our Web site. The American archives will make the new prints available for study and exhibition. The NZFA, whose good stewardship made the project possible, will also receive new copies. Thus the international collaboration will open up dozens of long-unseen works to scholars and film audiences everywhere. As the treasures are returned to the big screen and made available online, it is our deepest hope that the goodwill engendered by the collaboration will pave the way for other film repatriation efforts.

We are still in the early stages of this undertaking. More finds, uncovered during our second and final inspection trip, will be announced in 2011. Check the NFPF Web site and Facebook page for the latest news.
The NFPF’s award-winning Treasures from American Film Archives series has set the standard for the video presentation of archival films. Drawing from the finest preservation work of many institutions, the DVD sets reintroduce little-known American films with new features that put them into a broader historical context. The series has become a teaching tool in libraries and universities around the world and has given life to culturally significant films that, for one reason or another, have dropped from public memory.

Treasures 5, made possible with the generous support of the National Endowment for the Arts and the National Endowment for the Humanities, brings this approach to a region long celebrated in motion pictures—the American West. The forthcoming anthology explores how early movies recorded and imagined the West from 1898 to 1938. Presenting docudramas made by real-life outlaws and lawmen, industrial films about agriculture and water use, travelogues, comedies spoofing Western stereotypes, newreels about Native Americans, and early shorts with America’s first cowboy stars, the 40-film line-up portrays a West far different from that found in familiar shoot-em-ups. These varied films, while popularizing an image of the mythic frontier, also promoted the region for investment, tourism, and settlement. Movies—and moviemaking—helped build the West.

Like the others in the Treasures series, the 10-hour set brings together the work of archivists, scholars, musicians, and technical experts. Contributing films are the Academy of Motion Picture Arts and Sciences, George Eastman House, the Library of Congress, the Museum of Modern Art, the National Archives, and UCLA Film & Television Archive. Three selections, including The Sergeant (1910), the earliest surviving narrative shot in Yosemite Valley, were uncovered at the New Zealand Film Archive. That Westerns figure prominently among the films found in New Zealand is not surprising; American-made Westerns had a following around the world, and their international popularity helped put Hollywood on the map.

Many are collaborating on the production. A team of 23 historians, preservationists, and critics recorded audio commentary at Berke Sound in San Francisco and Burbank’s Chace Audio by Deluxe, which is donating services. More than 40 musicians and composers created accompaniments for the films without original sound tracks. Sony is authoring the DVDs, which will be manufactured by Arvato Digital Services. Coral Press is printing the accompanying book of program notes.

The three-disc box set will be released in fall 2011 by Image Entertainment. As with other NFPF publications, complimentary copies will be given to every state library.
Appendix One: Films Preserved through the NFPF

Abraham Lincoln Presidential Library (IL)
- Illinois Day (1933), World's Fair celebration.
- Illinois: The Humane Warden (early 1930s), examination of Illinois' prison reforms.

Academy of Motion Picture Arts and Sciences (CA)
- Long Pants trailer (1926), fragment.
- The Sergeant (1910), probably the earliest surviving narrative filmed in Yosemite Valley.
- The Six Womn trailer (1922), Australian preview for a lost American film from 1917.
- Strong Boy trailer (1929), preview for a lost feature directed by John Ford.
- Upstream (1927), backstage romance directed by John Ford and starring Nancy Nash.

Academy of Natural Sciences (PA)
- Undersea Gardens (1938), pioneering underwater footage by E.R. Fenimore Johnson.
- The Loftus Diorama (1939), education film created by the museum.
- Children of Africa (1937), Children of Asia (1937), Delta of the Nile (1927), and The School Service of the American Museum of Natural History (1927), educational films created by the museum.
- Congo Peacock Expedition (1937), footage of James Paul Chapin's ornithological expedition.
- Mohic: Child of a Chimpanzee (1930–34), home movies of a chimpanzee raised among humans.
- Nyimau & Kivuto: A Tale of the Naga Hills (1930), ethnographic narrative.
- The Seventh Archbold Expedition to New Guinea (1964).
- To Lhasa and Shigatse (1935), footage of the Vernay-Cutting expedition to Tibet.

Adirondack Forty-Sixers (NY)
- Adirondack (1950), early Anasco color footage.

Agua Caliente Cultural Museum (CA)
- Indian Family of the Desert (1964), educational film depicting the traditions of the Cahuilla.
- Alaska Moving Image Preservation Association (AK)
  - Alaska Earthquake (1964), scenes shot after Anchorage's massive Good Friday earthquake.
  - East of Siberia (late 1940s), documentary about the Yupik of Saint Lawrence Island.
  - Gill Collection (1930s), home movies showing the relocation of dust bowl farmers to Alaska.
  - Punahou School Trip to Alaska (1933).
  - Bush Collection (1937–39) and Dunham Collection (1955–61), home movies by Bureau of Indian Affairs teachers in rural Alaska.

American Alpine Club (CO)
- Thorington Mountaineering Films (1926–33).

American Baptist Historical Society (GA)
- Good News (1949–55), fund-raising film for the Mather School.

American Historical Society of Germans from Russia (NE)
- Norka (1927), film clandestinely shot by an American in Soviet Russia.
- Wiesenseite of the Volga Region (1930), profile of ethnic Germans later displaced by the Soviets.

American Jewish Historical Society (NY)
- Field Collection (1946–53), home movies of the postwar Catskill resort scene.

American Museum of Natural History (NY)
- Willard Maas and Marie Menken.

Anthology Film Archives (NY)
- A la Mode (1958), by Stan Vanderbeek.
- The Act of Seeing with One's Own Eyes (1961), probably the earliest surviv-
  ing narrative filmed in Yosemite Valley.
- The Broken Rule (1979) and Out of Hand (1981), from Erick Beckman's avant-garde trilogy.
- The Cage (1948), The Lead Shoes (1949), Mr. Frenhoffer and the Minstrel (1949), and The Perfried Dog (1948), by Sidney Peterson.
- The Flies (1922?), Australian preview of a lost film directed by John Ford.
- The Lead Shoes (1949), Mr. Frenhoffer and the Minstrel (1949), and The Perfried Dog (1948), by Sidney Peterson.

Army Art Program (IL)
- Children of Africa (1937), Children of Asia (1937), Delta of the Nile (1927), and The School Service of the American Museum of Natural History (1927), educational films created by the museum.
- Congo Peacock Expedition (1937), footage of James Paul Chapin's ornithological expedition.
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- The Seventh Archbold Expedition to New Guinea (1964).
- 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.

Arctic Institute of North America (CA)
- Eskimos and Indians (1949), and Siberian Eskimos (1954–56), fund-raising films for the Mather School.

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- The Siberian Eskimo (1949), and Siberian Eskimos (1954–56), fund-raising films for the Mather School.

Avant-Garde Masters grant
- Federal grant
- Film Connection – Australia
- New Zealand Project
- Partnership grant
- Saving the Silents funding
- Treasures of American Film Archives funding

- Cry Dr. Chicago (1970) and Dr. Chicago (1970), by George Manupelli's comic trilogy.
- 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), by Ron Rice.
- Geography of the Body (1943) and Image in the Snow (1950), avant-garde explorations by Willard Maas and Marie Menken.

George Dunning's Place (1964) and Relativity (1966), by Ed Emshwiller.
- Highway (1958) and Longhorns (1951), by Hilary Harris.
- Hornah for Light (1972) and Look Park (1973–74), abstract meditations by Ralph Steiner.
- Kuchar Brothers' 8mm Shorts (1957–64).

Outer Circle (1975) and Six Windows (1979), by Marjorie Keller.
- The Potted Psalm (1946), societal study by James Broughton and Sidney Peterson.
- Seventeen Films by Dean Soider (1979–84).
- Taylor Mead Home Movies (1964–68).
- The United States of America (1975), road movie by James Benning and Bette Gordon.
- The Whirled (1946), societal study by James Broughton and Sidney Peterson.
- The Wind Is Driving Him toward the Open Sea (1968), David Brooks's film diary.
Appalshop (KY)
- Appalachian Genesis (1971), documentary exploring youth issues.
- Buffalo Creek Revisited (1984), In the Good Old Fashioned Way (1973), Kingdom Come School (1973), Millionaire Sewing Center (1972), Music Fair (1972), Ramsey Trade Fair (1973), The Struggle of Coon Branch Mountain (1972), Tomorrow’s People (1973), and Whitesburg Epic (1971), community portraits.
- In Ta Blood (1971), coming-of-age drama.
- Line Fork Falls and Caves (1971), documentary journey into the mines of eastern Kentucky.
- Strip Mining in Appalachia (1973).

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. Pitarro (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 Only Field, P warrior (1962), home movies.
- Goodlett Collection (ca. 1936), footage commissioned by the Atlanta Negro Chamber of Commerce founder.

Auburn Cord Duesenberg Automobile Museum (IN)
- Auburn Automobile Company Picnic (1920a).

Auburn University (AL)
- Art Discoverers America (1944), documentary featuring artists at work in their studios.
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Auburn Cord Duesenberg Automobile Museum (IN)
- Auburn Automobile Company Picnic (1920a).

Austin History Center (TX)
- Austin: The Friendly City—A Tour of Austin (1943), wartime booster film for tourists.
- When Granddad Fought the Indians (1934–35), survey of points of interest in central Texas.

Backstreet Cultural Museum (LA)

Bard College (NY)
- Confidential Pt 2 (1980) and Spying (1978), by Joe Gibbons.

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 (1920a).

Bishop Museum (HI)
- Alaska R and R (ca. 1966), short about vacationing Vietnamese servicemen.
- Honolulu Island (1937) and Panahau School, Waiiki (late 1920s), early amateur films.
- Nene at Cloudbank Farm (ca. 1955), footage of the captive breeding program.

Bowdoin College (ME)
- Visiting with the Eskimos of Smith Sound (1930), by Arctic explorer Donald B. MacMillan.

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

Bridgeport Public Library (CT)
- Ice Cutting (1930s), film showing ice harvesting.
- Memorial Day Parade (late 1920s), Some of Our Bravest and Finest (1912), actuality footage of a local firefighters parade.

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

Buffalo Bill Historical Center (WY)
- Alaska Bush (1920s), footage of an Arctic hunting expedition led by Harold McCracken.
- Harrison Collection (1933–56), home movies.

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

Center for Home Movies (CA)
- The Mirror (1950), award-winning amateur thriller by Arthur H. Smith.
- Wallace Kelly Collection (1930–39), amateur films.

Center for Visual Music (CA)
- Chakra (1969), Meditation (1971), and Music of the Spheres (1977), by Jordan Belson.
- Concerto (1945), Gasparcolor Tests (1933–34), and Raumlichtkonzert (1926–29), by Oskar Fischinger.
- Dockum Color Organ Films (1965–70), five films demonstrating the Mobicolor organ.
- Fischinger Home Movies (1920s–30s, 1959–64).

Children’s Hospital Boston (MA)
- Children’s Hospital Collection (1930s–66), five documentary portraits.

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

Clemson University (SC)
- Community Development at Bethel (1960), film about the impact of a college extension program.
- Peaches—Fresh for You (1973), documentary.

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

Coe College (IA)
- Coe College—1940 and Coe College—1965 (1965), promotional films.

Columbia University Teachers College (NY)
- Horace Mann Collection (1936–39), footage of the influential progressive elementary school.
Country Music Hall of Fame and Museum (TN)

- Buskhouse Jamboree (late 1940s), Country Band at the Aero Corporation (early 1930s), and Theater Trailers of Country Music Stars (ca. 1938–47), promotional music shorts.
- Hank Williams on the Louisiana Hayride (1951–52), radio performance footage.

Dartmouth College (NH)

- Qvartssalvøt (1961), documentary about the fresco created by José Clemente Orozco.

Davenport Public Library (IA)

- 4-H Activities at the Mississippi Valley Fair and Agriculture in Iowa (ca. 1940).
- State of Sear (1946–48), celebration of Davenport’s ingenuous circumvention of temperance laws.
- Victor Animatograph (ca. 1940), promotional film for the Victor projector.

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).

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 Traveling with the Tennessee Tweetsie (1940–51), railroad films.
- Historic Views of Mountain City (1940), H. Lee Waters’s portrait of two Tennessee towns.
- Kentucky Scenes (1950).
- Kidnapper’s Feud (1948), narrative starring residents of Elizabethton, Tennessee.

Emory University (GA)

- Pennington Gap, Virginia (1949–50), footage of the Tobacco Festival.
- Serpent Handlers’ Mountain Stream Baptism Ceremony (1943) and They Shall Take Up Serpents (1973), documentaries.

Electronic Arts Intermix (NY)

- Altered State (1979), by Lawrence Weiner.
- Five by Caroline Scheufnemann (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.
- Peanut Picking, Litchun Plantation (1942), home movies of sharecroppers on the estate of Robert W. Woodruff.
- William Lear Dawson Collection (1952–71), films by the Tuskegee School of Music founder.
- Yerkes Primate Research Collection (1930s).

Evangelical Lutheran Church in America (IL)

- Christ above All (1949), film about the international Lutheran youth conference.

Explorers Club (NY)

- Excavating Indian Pueblos at Chaco Canyon (1932).

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 Dahabiyeh Bedouin (1932), educational travelogue.
- Vigil of Moskau (1914), Edward S. Curtis’s feature shot among the Kwakiutl.

Film-Makers’ Cooperative (NY)

- Little Red Riding Hood (1978) and Tappy Toes (1968–70), two parodies by Red Grooms.

Florida Moving Image Archives (FL)

- Florida Home Movies (1925–76), 35 amateur films.
- Hayes Family Movies (1950s), home movies by an African American family in South Florida.
- Hurricane Donna (1960), amateur footage.
- Miami Beach Is Calling You (1941), travelogue from the local chamber of commerce.

Film Streams (VA)

- Adirondack Minstrel (1977), portrait of Lawrence Oldser, 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 Novel and Ralph Pepi cantando il canto del volo (1913), by Maurice Tourneur.
- 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.
- Beasts of the Jungle (1913), by Alice Guy-Blaché.
- The Better Man (1912), Western in which a Mexican American outlaw shows his humanity.
- Black Oxen (1924), starring Corinne Griffith.
- Black Oxen (1918), by Maurice Tournier.
- By Rights of His Might (1915), Sidney Drew comedy.
- The Call of Her People (1917), starring Ethel Barrymore.
- The Camera Cure (1917), Keystone comedy.
- The Chalk Line (1916), by the Vim Film Company.
- The Colleen 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), with 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 Nickolas Muray.
- Eyes of Science (1930), James Sibley Watson Jr.’s industrial film for Bausch & Lomb.
- Fighting Blood (1911), by D.W. Griffith.
- Flowers for Bessie (1923), Fly Low Jack and the Game (1922), Out of the Fog (1922), Poverty to Riches (1922), and Tompkins’ Boy Car (1922),
International Tennis Hall of Fame (RI)
Helen Wills Moody Newsreels (1923–31).*

Iota Center (CA)
Allores (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), by John Stehura. *

Josef and Anni Albers Foundation (CT)

Johns Hopkins University (MD)
Hi Volege (1957), Lapis (1966), and Yatra (1950–57), by James Whitney. *
Hy Hiro Collection (1951–61), nine films.*

Jewish Educational Media (NY)
Akirauma Collection (ca. 1935), Aratani Collection (1926–40), Fukuwaki Collection (ca. 1942), Kiyama Collection (ca. 1955), Miyatake Collection (1944–58), Satsuki Collection (1927–69), and Yamada Collection (1930s–50s), home movies.**
Evans Collection (1943), Hartizame Collection (1945), Palmeree Collection (1942–45), and Tatsuno Collection (1958–60), amateur footage showing life in Japanese American detention camps during World War II.**

Jewish Educational Media (NY)
Rabbi Schneersohn Collection (1929–57), three films showing New York’s Chabad Lubavitch community. *

Johns Hopkins University (MD)
Cinematographic Films (1932–39), time-lapse documentation of microscopic cellular processes. *
The Johns Hopkins Hospital (1932), documentary. *
Johns Hopkins Medical Units: WWII (1942–46) and VT Fuzz Collection (1940s). *

Josef and Anni Albers Foundation (CT)
Josef Albers at Home (1968–69) and Josef Albers at Yale (1954), portraits of the artist. *

Kartemquin Films (IL)
The Chicago Maternity Center Story (1976), profile of the 75-year-old community health center. *
Home for Life (1966), cinema verité documentary about arrivals at a home for the aged. *

Keene State College (NH)
When Lincoln Paid (1913), by Francis Ford. *

Knox County Public Library (TN)
In the Moonshine Country (1918) and Our Southern Mountaineers (ca. 1918), newsreel scenes showing Appalachian culture and life. *
Knox County Schools (1957), portrait of the country’s progressive K–12 school system. *

Larry Rivers Foundation (NY)
Tits (1969), Larry Rivers’s experimental documentary featuring Andy Warhol. *

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

LeTourneau University (TX)
LeTourneau Machinery (1940s–50s).*

Library of Congress (DC)
The Bargain (1914), William S. Hart’s first Western feature, filmed in Arizona. *
Big Fella (1937), Paul Robeson feature. *
The Blot (1921), Lois Weber’s social drama about the plight of underpaid teachers. *
Boont Oakland Newsreel (1921), film about a plan to build a bridge across San Francisco Bay. *
Boys of the Katy Mine (1912), Essanay Western directed by “Broncho Billy” Anderson. *
California’s Asparagus Industry (1909). *
De Forest Phonofilms (1920–25), six sound shorts. *
The Edison Laboratory Collection (1900s–20s), footage of Edison’s later years. *
The Emperor Jones (1933), adaptation of Eugene O’Neill’s play starring Paul Robeson. *
Felling the Big Trees in California (1923), Burton Holmes travel film. *
The Girl from Frisco: Episode 11, “The Yellow Hand” (1916), from Kalen’s adventure series. *
Hellbound Train (ca. 1930), temperance film for African Americans by James and Eloise Gist. *
Hemingsway Home Movies (ca. 1955), footage of the author by A.E. Hotchner. *
Idle Wives (1916), first reel of a Lois Weber film. *
Maytime (1923), feature starring Clara Bow. *
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 Newsreels (1919). *
The Patch 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. *
Sunset Limited (1898), promotional film from Southern Pacific. *
Two Men of the Desert (1913), recently rediscovered D.W. Griffith Western. *
U.S. Navy of 1915 (1915), fragment. *
Venue of the South Sea (1924), adventure yarn with a Prizmacolor reel. *
Verdict: Not Guilty (ca. 1930), commentary on the justice system by James and Eloise Gist. *
Walk—You Walk! (1912), comic short. *
Won in a Clout (1914), first surviving movie directed by and starring Mabel Normand. *

Lincoln City Libraries (NE)
Point Reyes Project (1950s), by poet Welden 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). *
The New Orleans Jazz Museum (1967) and Harry Souchon Collection (1970s), films from the New Orleans Jazz Club Collection. *
Snoozer 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). *

Mariners’ Museum (VA)
Art of Shipbuilding (1930), instructional series for shipyard workers. *
Arthur Piver Collection (1950s–65), footage of sailing vessels. *

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 Hutzel’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.
Raising the Big Flag, VE Day (1945), film recording Baltimore's celebration.

Massachusetts Institute of Technology (MA)

Films of the Mayo Clinic (1926–45).

Menil Collection (TX)

The Hon: A Cathedral (1966), story of the controversial sculpture.
Tinguely: A Kinetic Cosmos (1970s), footage of artist Jean Tinguely at work.

Mennonite Church USA (KS)

Kay Lennon Collection (1931–35), six reels documenting guerrilla warfare.

Mennonite Church USA (KS)

Ceremonial Dances of the Pueblo Indians (1945), film documenting performances at San Ildefonso Pueblo.

Montana Historical Society (MT)

Construction of the Fort Peck Dam (1939–50), civil engineer's home movie.
Growing Baby Beef in Montana (1933–34).
Moorseville Public Library (NC)

Your Home Town (1937), a portrait of Moorseville, North Carolina, by H. Lee Waters.

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)

An Animated Grouch Closer (1915), comic short animated by Raoul Barre.
Biograph Studio Collection (1905–14), 27 films by the pioneering film company.
Blind Husbands (1919), by Erich von Stroheim.
Blind 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), by D.W. Griffith.
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 starring Theda Bara as the "Vampire."
The Gorilla Hunt (1926), reputedly the earliest film of great apes in the wild.
Home and Dome (1965), Stan Vanderbeek's experimental family saga.
Hypnotic Neil (1912), fragment from a comedy starring Ruth Roland.
The Last Man on Earth (1924), fantasy.
Last of the Line (1914), Western with Joe Goodboy and Susese Hayakawa.
The Life of Moses (1909), Vitagraph series later shown in a single screening.
The Marriage Circle (1924), by Ernst Lubitsch.
Moana (1926), by Robert Flaherty.
The Mollyoddle (1920), adventure starring Douglas Fairbanks.
Mutt and Jeff: On Strike (1920), cartoon with shorts of Bud Fisher, creator of the original comic strip.
(nostalgia) (1971), by Hollis Frampton.

Private Life of a Cat (1947), Alexander Hammid's poetic documentary.
The Salvation Hunters (1925), feature debut of Josef von Sternberg.
A Scary Time (1960), by Shirley Clarke and Robert Hughes.
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 homesteader's struggle.
Ten by Stuart Sherman (1978–88), avant-garde shorts by the performance artist.
Tolable David (1921), starring Richard Barthelmess.
Wild and Woolly (1917), Western comedy scripted by Anita Loos and starring Douglas Fairbanks.

Naropa University (CO)

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

National Air and Space Museum (DC)

Keystone Aircraft Corporation Collection (1920s–34).
Lewis E. Reisner 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 (1940), John Huston's controversial Signal Corps documentary.
Why We Fight (1942–45), seven films explaining the war effort to Americans in uniform.

National Baseball Hall of Fame (NY)

Cooperstown, 1939 (1939), color film of the opening festivities of the Baseball Hall of Fame.
Jackie Robinson Workout Footage (1945).

National Center for Jewish Film (MA)

Bernstein Home Movies (1947), footage on board the Exodus shot by a crew member.
Blas Home Movies (ca. 1930), footage taken by a Jewish family before fleeing to America.
Castor on Trial (1931), Yiddish-language music short with Leibele Waldman.
A Day on the Featherlane Farm (1948), portrait of Jewish chicken farmers in New Jersey.
Histadrut: 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 life under Communism.

Kol Nidre (1930s) and Ohannanu Mikol Om (1930s), cantorial performances.

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

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

Like an Laydownshafi (1936), Yiddish melodrama.

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

Margenbush Trip to Israel (1951).

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

Der Purimspiler (1937), Yiddish-language documentary about anti-Semitism in America.

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

Oral History of the Jewish People (1936–38), three silent films.

Massine Collection (1936–38), film adaptation of Tillie Olsen’s short story.

I Stand Here Ironing (1980), Midge Mackenzie’s portrait of Jerome Robbins’s Bach-inspired ballet.

Irrigation of the West (1938), film time capsule of the Nebraska town.

Kellett Farm Crops (1930s–40s), films tracking the life cycle of five crops.

Kentucky’s Bluegrass Country (1939), early footage of the Maori.

Songs of the Southern States (1930s), ethnographic films by American businessman Whipple S. Hall.

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

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

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

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

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

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

I Stand Here Ironing (1980), Midge Mackenzie’s portrait of Jerome Robbins’s Bach-inspired ballet.

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

Herero Collection (1930–34), footage taken in the Sea Islands, Haiti, and West Africa.
A Place in Time (1976), Charles Lane’s tale of a young black street artist.

Reach’s Lullaby (1973), humorous documentary by Eliot Noyes and Claudia Weill comparing cockroach extermination techniques.

To the Fair! (1964), promotional film codirected by Francis Thompson and Alexander Hammid.

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


New York University (NY)

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


Beehive (1985), by Frank Moore and Jim Self.

11 thru 12 (1977) and Fluorecent/Azalea (1976), by Andrea Callard.

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

In Artificial Light (1983), Curtis Royston’s portrait of New York artists, including Madonna Ciccone before her breakthrough to stardom.

Meet Theresa Stern (1990), by Richard Hell.


Rhoda in Potatoland (Her Fall Starts) (1975), Kurt Winslow’s stop-motion filming of Richard Foreman’s Obie-winning play.

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

Niles Essanay Silent Film Museum (CA)

Twin Peaks Tunnel (1917), sponsored film celebrating the construction of the trolley tunnel that opened settlement of western San Francisco.

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

North Carolina State Archives (NC)

North Carolina Town Films (1930s), five 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 Pearson 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.

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.

Forber Collections (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 Profits (1932), promotional film explaining how to sell Palm Beach suits.

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

Historic Provincetown (1916), travelogue.

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

Leadbetter Collection (1931), home movies of a mill producing wooden spoons for sewing thread.

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

Maine Marine Worm Industry (1942).

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

Norma Willard Collection (1921), film demonstrating the assembly of the Skene sectional boat.


The Story of Chaue Velino: The Perfect Mohair Velour (1926), industrial film.

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

Trail to Better Dairying (1946), 4-H Club film.

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

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

Northern Arizona University (AZ)

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

Ohio State University (OH)

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

This Is Our City (1950), political ad.

ONE National Gay & Lesbian Archives (CA)

Beaux Arts Ball (1973–75), home movies from the Tavern Guild of San Francisco.

Mattachine Newsreels (1973), home movie compilations shown by an early gay rights organization.

Oregon Historical Society (OR)

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

Pacific Film Archive (CA)


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


The Devil’s Cleanse (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 Vigil 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.

Hours for Jerome (1982), by Nathaniel Dorsky.

Light Years (1987), by Gunvor Nelson.

Miss Jesus Fries on Grill (1972), by Dorothy Wiley.

North Beach (1958) and Paper Collage (1955), by Dion Vigné.

Notes on the Port of St. Francis (1951), by Frank Stauffacher.

Off On (1968), Scott Bartlett’s seminal work.

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

A Visit to Indiana (1970), by Curt McDowell.

Paso Robles Pioneer Museum (CA)

Peabody Essex Museum (MA)

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

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

Pennsylvania State Archives (PA)

The Inauguration of Governor Fisher (1927).

Pennsylvania Department of Forests and Water Collection (1932–35), nine documentaries.

Pima Air and Space Museum (AZ)

B-26 Torpedo Releases (1942), bombing footage.

Pine Mountain Settlement School (KY)

Pine Mountain Settlement School Films (ca. 1935), five films documenting the Appalachian school.

Portland State University (OR)

The Seventh Day (1970), student documentary about the May 1970 strike at the university.

Purdue University (IN)

Gilbreth Collection (1920s–61), research films by the industrial efficiency experts.

Rhode Island Historical Society (RI)

Brown University Graduation (1915).

Calvary Baptist Church (1914), celebration filmed outside Providence, Rhode Island.

Diamonds (1915), crime drama made by the Eastern Film Company of Providence.

Inspiration (ca. 1916), Rhode Island–made crime feature centered on a jewel theft.

Rochester School for the Deaf (NY)

Graduation Ceremonies and Other Events (1929–38).

Roger Tory Peterson Institute of Natural History (NY)

Galapagos: Wild Eden (1970s), and

Wild America (1953), chronicle of a farm near Orient, South Dakota.

Roosevelt Warm Springs Institute for Rehabilitation (GA)

Georgia Warm Springs Collection (1930s), three films showing the polio treatment facility.

San Diego Historical Society (CA)

Balboa Park after the Fire (1925).

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

Requa 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)

Blackie the Wonder Horse Swims the Golden Gate (1938), newsreel story.

Cresci/Tarantino Collection (1958–63), home movies of San Francisco’s Italian 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 (CA)

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

Science Museum of Minnesota (MN)

Elmer Alphonson Collection (1936), home movies of a mortician’s honeymoon in Ecuador and Peru.

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 Brazil and Peru.

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 a Rosebud Reservation official.

Southern Illinois University (IL)

Katherine Dunham Dance Research (1932–36), home movies made in Haiti.

Southern Methodist University (TX)

The Blood of Jesus (1941), salvation drama.

Carib Gold (1956), African American crime drama starring Ethel Waters and Cicely Tyson.

St. Vincent Medical Center (CA)

Polo at St. Vincent’s Hospital (mid-1930s), footage shot by Hollywood cinematographer Sol Polito.

St. Vincent’s Capping Ceremony (1947).

Stanford University (CA)

Richard Bonelli at the San Francisco Opera (1930s).

State Historical Society of North Dakota (ND)

Prairie Fire (1977), documentary about the farm-based Nonpartisan League political party.

State Historical Society of Wisconsin (WI)

Boll’s Bike (1939), by William Steuber.

Swarthmore College (PA)

Blessed Are the Peacemakers (ca. 1956), Not by Might (1950s), and The Way of Non-Violence (1950s), interviews with pacifist leaders.

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

Temenos (NY)


Tennessee Archive of Moving Image and Sound (TN)

The Breezezeit, Snapshots Hill-Billy Band on Stage and Radio (1948), promotional short.

Bristol, Tennessee, Newsboy Soapbox Derby (ca. 1955).

Chilhowee Park Opening Day (1948).

Erwin, Tennessee (1940), town portrait.

Kidnapper’s Foil (1949), Melton Barker’s portrait of Bristol, Tennessee, starring local children.

The Knoxville Policeman's Hollywood Ball (1949), local newsreel.

Tennessee Movie Ads and Trailers (1941–54).


Texas Archive of the Moving Image (TX)

The Kidnapper’s Foil (1930s and ca. 1940), productions filmed in Childress, Texas, by Melton Barker.

Texas Tech University (TX)

Dong Tam Base Camp (1967), army footage.

Third World Newsreel (NY)


Peoplé’s War (1969), guerrilla documentary by John Douglas and Robert Kramer.


Town of Pelham (NY)

Memorial Day Pelham NY (1929).

Trinity College (CT)

A Community Meets (1969), profile of a meeting organized by the Black Panther Party.

Trisha Brown Dance Company (NY)

Rabbit’s Moon (1950), by Kenneth Anger.
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 of Beckett and Alan Schneider starring Buster Keaton.
Tillie’s Punctured 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.
Water Ritual #1: An Urban Rite of Passage (1979), by Thomas Ince on the 101 Ranch.
A Window on Washington Park (1913), melodrama in which a generations-old family rift is healed.
United Daughters of the Confederacy (VA)
The Conquered Banner (1953), 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 promoting family churchgoing.
United States Holocaust Memorial Museum (DC)
American Jews Abroad (1932–39), home movies of travels through European Jewish communities.
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. Piñeiro Collection (1940s), home movies by Puerto Rico’s first native governor.
University of Alaska Fairbanks (AK)
Alaska 49th State (1959), celebration of the new state by Fred and Sara Machetanz.
The Cochabamba (1924), first feature shot entirely in Alaska.
Inupiat Dances (1950s), films by native Alaskan Sammy Mogg.
Logan Collection (1939), footage of the motorcycle expedition across Alaska.
People of the Tundra (1941–59), documentary about indigenous Alaskans in World War II.
Seppala Collection (1926–46), home movies by the musher who inspired the Iditarod race.
Trip to Clary Hill 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.
Kadusha-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 film.
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.
University of Idaho (ID)
Harry Webb Marsh Collection (1926–30 and 1940s–50s), films documenting Idaho mining.
University of Iowa (IA)
Inwa Test of Motor Fitness (1960), physical education film for use in schools.
Theos Films (1939), dance shorts.
University of Kansas (KS)
Leo Beuerman (1969), Academy Award–nominated short profiling a disabled man.
To the Stars (1950), university promotional film.
University of Maryland (MD)
Terrapins vs. Gamecocks (1948).
University of Minnesota (MN)
Island Treasure (1957), Migration Mysteries (1960s), Spring Comes to the Subarctic (1955), and Wood Duck Ways (1940s–60s), nature studies by Walter Breckenridge.
University of Mississippi (MS)

- Lytle Collection (1938–41), home movies of life in the Mississippi Delta.
- Thomas Collection (1950s), Wall, Mississippi, as seen by the owner of the 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 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 (1930), amateur film of a pilgrimage by infantry veterans.

University of North Carolina at Chapel Hill (NC)

- Allard K. Lowenstein Collection (1956–58), home movies.
- The First 100 (1964), recruitment film made for the North Carolina Volunteers.
- Hartler/Quattlebaum Collection (1920s–30s), home movies about the Carolina low country.
- The Hudson Shad (1973), George Stoney’s documentary, narrated by Pete Seeger.
- UNC v. Duke Football Game (1948), with the celebrated touchdown by Charlie Justice.

University of Pennsylvania (PA)

- Glimpses of Life among the Catawba and Cherokee Indians of the Carolinas (1927), by anthropologist Frank Speck.
- Matte Grosso (1931), expedition up the Paraguay River filmed by Floyd Crosby.
- Tode Travellogue Collection (1930), ten films about the travels in Asia of Arthur Tode.
- Warden Family Travel Collection (1934–35), home movies of the first American archaeological excavation in Iran.

University of South Carolina (SC)

- Airmail Service (1926), newsreel outtake of Charles Lindbergh as a young mail pilot.
- The Augustas (ca. 1942), Scott Nixon’s film about places sharing the name of his hometown.
- Native American Life (1929), Reunion of Confederate Veterans (1930), and Women Aviators of the Silent Era (1920s), newsreel outtakes.

University of Southern California (CA)

- And Ten Thousand More (1949), plea for improvement of public housing in Los Angeles.
- Bunker Hill 1956 (1956), documentary showing how urban renewal changed a neighborhood.
- Chavez Ravine (1957), portrait of the neighborhood displaced by 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), by Fritz Henle.
  - Fannie Hurst (ca. 1930), newsmag 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)
  - Aberrant and Its People (1923–24), locally made community portrait.
  - Eskimo Dances (1971), eight traditional dances performed by King Island Inuit.
  - The Tacoma Narrows Bridge Failure (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), documentaries by Duane Kubo.
- Walker Art Center (MN)
  - Diamond Collection (1927–30), home movies of Minneapolis.
- Wallowa County Museum (OR)
  - Boy at Home Campaign (1937), town profile urging residents to buy local.
- Wayne State University (MI)
  - Ethnic Communities in Detroit (1952), films of Detroit neighborhoods before urban renewal.
  - WWJ Newsreel Collection (1920–32), 13 newsreels produced by Detroit’s first radio station.
- Western Reserve Historical Society (OH)
  - Josephus F. Hicks Collection (1930s–40s), footage of African American life in Cleveland.
- Whitney Museum of American Art (NY)
  - The Desert People (1974), by David Lamelas.
  - Shutter Interface (1975), by Paul Sharits.
  - Sotiros (1975), by Robert Beavers.
- Wisconsin Center for Film and Theater Research (WI)
  - Aberdeen and Its People (1923–24), locally made documentary.
  - The World in Texas (1968), promotional film for HemisFair, the San Antonio World’s Fair.
- Yale University (CT)
  - The Boy Who Saw Through America (1965), adaptation by Ted Nemeth and Mary Ellen Bute.
  - Yale Class Reunions (1920s–40s).
- 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, 2010.

These statements report progress in several major program areas. In 2010, the NFPF awarded $462,243 in cash and laboratory services grants to save culturally significant films held by institutions within the United States. We also began funding the preservation of 75 American silent-era films repatriated from the New Zealand Film Archive. Of the $530,000 in federal monies received through the Library of Congress to support these efforts, $392,243 was distributed in grants and $137,757 was temporarily restricted for use in the New Zealand Project. Numerous contributors helped defray the cost of the repatriation initiative, including The Andrew W. Mellon Foundation, Turner Classic Movies, David Stenn, and donors to the "For the Love of Film" Blogathon.

Statement of Financial Position

December 31, 2010

<table>
<thead>
<tr>
<th>Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$1,442,550</td>
</tr>
<tr>
<td>Investments</td>
<td>214,664</td>
</tr>
<tr>
<td>Pledges receivable—current portion, net</td>
<td>187,500</td>
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<tr>
<td>Accounts receivable</td>
<td>51,464</td>
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<tr>
<td>Inventory</td>
<td>114,565</td>
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<tr>
<td>Prepaid expenses</td>
<td>8,914</td>
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<tr>
<td>Total current assets</td>
<td>2,019,657</td>
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<tr>
<td>Other Assets</td>
<td></td>
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<tr>
<td>Pledges receivable—non-current, net</td>
<td>208,586</td>
</tr>
<tr>
<td>Equipment and furniture, net of accumulated depreciation</td>
<td>6,217</td>
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<tr>
<td>Deposits, rent</td>
<td>1,873</td>
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<tr>
<td>Total Other Assets</td>
<td>216,676</td>
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<tr>
<td>Total Assets</td>
<td>$2,236,333</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities</td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$24,408</td>
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<tr>
<td>Grants payable</td>
<td>530,637</td>
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<tr>
<td>Accrued compensation</td>
<td>8,974</td>
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<tr>
<td>Deferred revenue</td>
<td>30,000</td>
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<tr>
<td>Total Liabilities</td>
<td>594,019</td>
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<table>
<thead>
<tr>
<th>Net Assets</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>934,383</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>707,931</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>1,642,314</td>
</tr>
<tr>
<td>Total Liabilities and Net Assets</td>
<td>$2,236,333</td>
</tr>
</tbody>
</table>
This past year, the NFPF received grants from the National Endowment for the Arts and the National Endowment for the Humanities to begin production of the DVD set *Treasures 5: The West, 1898-1938*. These revenues are reported as federal contract income. Also reported in this category is $12,500 in salary support received from the National Endowment for the Arts through the *American Recovery and Reinvestment Act of 2009*. The NFPF has five staff members.

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 2010.

This past year, 93.6 percent of NFPF expenses were program related; administration and development accounted for 6.4 percent of the total expenses. We delivered services within budget and on schedule. As of December 31, 2010, the NFPF has advanced film preservation projects in 217 nonprofit and public organizations across 48 states, the District of Columbia, and Puerto Rico, and funded the preservation of 1,706 films.

For a complete copy of the audited financial statements, please consult the NFPF Web site.

### Statement of Activities

*December 31, 2010*

<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>$213,309</td>
<td>$1,112,634</td>
<td>$1,325,943</td>
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<tr>
<td>DVD sales</td>
<td>28,471</td>
<td></td>
<td>28,471</td>
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<tr>
<td>Federal contract income</td>
<td>132,305</td>
<td></td>
<td>132,305</td>
</tr>
<tr>
<td>Grant savings from underbudget projects</td>
<td>13,253</td>
<td></td>
<td>13,253</td>
</tr>
<tr>
<td>Investment income</td>
<td>11,090</td>
<td></td>
<td>11,090</td>
</tr>
<tr>
<td>Other income</td>
<td>1,522</td>
<td></td>
<td>1,522</td>
</tr>
<tr>
<td>Unrealized gains on investments</td>
<td>10,963</td>
<td></td>
<td>10,963</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>659,553</td>
<td>(659,553)</td>
<td></td>
</tr>
<tr>
<td><strong>Total Support and Revenue</strong></td>
<td>1,070,466</td>
<td>453,081</td>
<td>1,523,547</td>
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<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs</td>
<td>1,094,111</td>
<td>1,094,111</td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>69,809</td>
<td>69,809</td>
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<tr>
<td>Fund-raising</td>
<td>5,249</td>
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<td>5,249</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>1,169,169</td>
<td>1,169,169</td>
<td></td>
</tr>
<tr>
<td><strong>Change in Net Assets</strong></td>
<td>(98,703)</td>
<td>453,081</td>
<td>354,378</td>
</tr>
<tr>
<td><strong>Net Assets—Beginning</strong></td>
<td>1,033,086</td>
<td>254,850</td>
<td>1,287,936</td>
</tr>
<tr>
<td><strong>Net Assets—Ending</strong></td>
<td>$934,383</td>
<td>$707,931</td>
<td>$1,642,314</td>
</tr>
</tbody>
</table>

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2010 REPORT
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
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Celeste Bartos, through the Pinewood Fund
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National Endowment for the Humanities
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The Pew Charitable Trusts
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Technicolor Worldcolor Film Group
Triage Motion Picture Services
Twentieth Century Fox
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Crest Digital
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John and Susan Ebey
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The Fran & Ray Stark Foundation
Fuji Photo Film Canada/Fuji
Photo Film USA, Inc.
Haghefilm Conservation B.V.
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Wallace Alexander Gerbode Foundation
Wilding Family Foundation
Writers Guild of America, west, Inc.
YCM Laboratories

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