Report to the U. S. Congress
for the Year Ending
December 31, 2013

Created by the U.S. Congress to
Preserve America’s Film Heritage
April 15, 2014

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 (P.L. 110-336), I submit to the U.S. Congress the 2013 Report of the National Film Preservation Foundation.

Film has documented America for 120 years, but it is only in the last 30 that we have rallied to save it. In 1996, Congress created the NFPF to help archives, libraries, and museums to rescue this history and share it with the public. Thanks to federal funding secured through the Library of Congress, entertainment industry support, and the unwavering dedication of preservationists, there is much good news to report.

As of 2013, the NFPF programs have preserved more than two thousand motion pictures—newsreels, actualities, cartoons, silent-era productions, avant-garde films, home movies, and other independent works that might otherwise have faded from public memory. Tremendous credit is due to the 266 cultural institutions that have tapped our programs to save culturally significant motion pictures. Once copied to film stock and safely archived, the works begin a new life through teaching, exhibition, broadcast, DVD, and the Internet.

In past reports, I've singled out international partners that have enabled the United States to bring home 184 early American films that had not been seen in decades. In 2013, we celebrated the New Zealand Film Archive with a DVD of American treasures uncovered in its vaults, including lost works by John Ford and Mabel Normand. Last year also saw the recovery of Too Much Johnson, the legendary Mercury Theatre film by Orson Welles that was preserved and presented through an Italian-American collaboration. A project taking shape with EYE Filmmuseum in the Netherlands promises to make available more important discoveries.

All this has become possible thanks to the unflagging commitment of our major supporters: the Academy of Motion Picture Arts and Sciences, The Andrew W. Mellon Foundation, the Argyros Family Foundation, the Cecil B. De Mille Foundation, The Film Foundation, and the National Endowment for the Arts. I cannot close without saluting your unflagging leadership. Your vision and diplomacy set our course, and we are honored to continue this partnership in the years ahead.

Sincerely,

Roger L. Mayer
Chair, Board of Directors
National Film Preservation Foundation
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.

Cover: Joseph Cotten in Too Much Johnson (1938), created by Orson Welles (above) for Mercury Theatre’s production of William Gillette’s farce. Long thought lost, the film was found in Italy and preserved through a collaboration of Cinemazero, la Cineteca del Friuli, George Eastman House, and the NFPF. The effort was honored with an award by the National Society of Film Critics.

Contents

Celebrating America on Film
Discoveries Overseas
Appendixes
One: Films Preserved through the NFPF
Two: Financial Statements
Three: Contributors
In creating the National Film Preservation Foundation, the U.S. Congress put film preservation on the national agenda. The 1996 legislation laid out an innovative framework enabling cultural institutions of all sizes to play their part in rescuing films important to our history. Now, 18 years later, the results speak for themselves—2,072 films saved and made available by 266 American organizations assisted through the NFPF programs. Audiences across all 50 states, the District of Columbia, and Puerto Rico see preserved films in the classroom, through exhibitions, and via DVD and the Internet. Given the magnitude of the change, it is worth remembering how this public access revolution came about.

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 not commercial movie-house fare but culturally significant documentaries, silent-era works, home movies, avant-garde films, newsreels, industrials, and independent productions hidden away in nonprofit and public organizations across the country. Though rarely seen by moviegoers, the films were a slice of America revealing how real people lived, worked, and dreamed. Together, they documented history as it was being made.

At the time only a few specialized archives had the money and know-how to tackle film preservation projects. So Congress asked the Library and its National Film Preservation Board to figure out a more inclusive approach. From their work grew a new public-private collaboration, the National Film Preservation Foundation. Charged with advancing the “preservation and accessibility of the nation’s film heritage,” the NFPF received federal matching funds through the Library of Congress to preserve American films here and abroad and to serve as an incentive for donors. Congress has since increased the NFPF’s authorization twice, in 2005 and in 2008.

Thanks to this far-sighted legislative action, film preservation has taken root in every corner of the United States. Organizations once considered too small or inexperienced to preserve films are now supervising their own projects and sharing the results for research, teaching, screening, exhibition, Internet viewing, DVD, and broadcast.

The 96 films slated for preservation through our 2013 grants testify to the value of this grassroots approach: Corn’s-A-Poppin’ (1955), cowritten by the young Robert Altman; The Masters of Disaster (1985), profiling an inner-city Indianapolis chess club; Faces and Fortunes (1960), a Mad Men–era advertising film on corporate branding; an enigmatic collage film by the major 20th-century master Joseph Cornell; the final episode of Boris Karloff’s The King of the Kongo (1929), united with its sound disc for the first time in decades; Terry Ramsaye’s Thirty Years of Motion Pictures (1927), an insider’s history of the early movie business; the Eames Studio’s Day of the Dead (1957); Climbing Jacob’s Ladder (1987), about African American church museums as keepers of history; and home movies of abstract expressionist Clyfford Still, the pioneering women’s professional baseball team the Rockford Peaches during its founding year.
CCC projects in Oklahoma and Kentucky, American WWII operations in North Africa, an early TV quiz show, Faith Cabin Libraries (which promoted African American literacy across the rural South), and other subjects generally undocumented by the mainstream media.

NFPF grants went to 43 archives, historical societies, libraries, and museums of varying sizes, geographic areas, and specializations; 13, in fact, were newcomers to the field. Most awards were modest—between $3,000 and $10,000; all were matched by staff time and other costs contributed by recipients. When projects wrap up, institutions store the new preservation masters under cool-and-dry archival conditions and provide viewing copies for study and exhibition. Thus, every NFPF grant not only adds to the number of culturally important films available to the public but also protects historical documents for years to come.

Although federal dollars seed the NFPF grants, we sustain operations through other sources. Dedicated contributors—the Academy of Motion Picture Arts and Sciences, the Cecil B. De Mille Foundation, the Marmor Foundation, the James and Theodore Pedas Family Foundation, Combined Federal Campaign donors, and many more—fund our daily work. A special thanks goes to The Film Foundation, which has supported us since the very beginning in addition to founding the Avant-Garde Masters grants in 2003. Through this program managed by the NFPF, works by 53 film artists have been saved and returned to the big screen.

On the foundation laid by Congress, a network of contributors, preservationists, scholars, and technical experts has built a nationwide program. Hundreds of films that might have been lost to history can be seen today because of this shared public-private commitment.

**COMING SOON!**

*Treasures 6*

REPORT (1963–67), by Bruce Conner, preserved by Anthology Film Archives through an Avant-Garde Masters grant and showcased in the forthcoming two-DVD box set *Treasures 6: Next Wave Avant-Garde*. Continuing the trajectory of *Treasures IV: American Avant-Garde Film, 1947–1986*, *Next Wave* surveys American filmmakers who reshaped the avant-garde by forging links with conceptual and performance art and questioning everything that came before. The five-hour anthology draws from the preservation work of nine premier experimental-film archives in America and Europe. Among the 28 featured artists are Thom Andersen, James Benning, and Carolee Schneemann. For the full roster, visit the NFPF website.

**Woman workers making Cluster Ruffs, the chocolate-maple bar from Showley Bros. Candy.** With a 2013 grant, the San Diego Historical Society preserved *Candy Manufacturing in San Diego* (1924), showing how the company made its products. The society premiered the newly preserved film in a salute to the city’s confectionery, an event that included a chocolate tasting of recreations of the Showley Bros. sweets and delicacies by contemporary candy makers.
Discoveries Overseas

A surprising number of early American films that no longer survive in the United States can be found abroad, and their repatriation has become a growing part of the NFPF’s programs. Work started in 2008 with a pilot project with Australia’s National Film and Sound Archive to save and make available eight American silent-era films that had not been seen in the U.S. in decades. The effort’s success led to a multiyear partnership with the New Zealand Film Archive that recovered 176 rare films dating from the 1910s and 1920s. Some 70 percent were the only known copies, among them lost works by John Ford, Alfred Hitchcock, and Mabel Normand.

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 initiatives like these demonstrate that it can be much more. After preservation is completed, our American partners—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—safeguard the new 35mm preservation masters and share the access copies for study and exhibition, as does the source archive. For many shorts, the NFPF also posts digital files on our website, with film notes, so that the results can be enjoyed and studied everywhere.

In 2013, to celebrate New Zealand and the larger preservation-and-access story, the NFPF produced *Lost and Found: American Treasures from the New Zealand Film Archive*, a 3¼ hour anthology with 48-page book spotlighting the more remarkable discoveries from the international initiative. The earlier *Treasures* sets had made it a practice to showcase films that were previously unavailable on good-quality video, but *Treasures New Zealand* does the concept one better by presenting movies that only four years ago were assumed to be lost. With *Upstream* (1927) and *The White Shadow* (1924) as bookends, the lineup foregrounds the sheer variety of productions distributed overseas during Hollywood’s first decades and saved through the project. Comedies, cartoons, newreels, promotional films, serial episodes, scenics, and features—all these can be seen today thanks to the stewardship of the NZFA and companion archives around the world.

Orson Welles’s Mercury Theatre Film

Edgar Barrier plays the wronged husband in *Too Much Johnson* (1938), the silent comedy created by Orson Welles for the Mercury Theatre’s production of William Gillette’s 19th-century farce. Never finished or publicly screened, the film took on legendary status when the single known copy was reported destroyed in a fire four decades ago. Upon identifying a nitrate print salvaged from an Italian warehouse as the lost work, Cinemazero and its archival partner, la Cineteca del Friuli, invited George Eastman House and the NFPF to collaborate in saving it. With Eastman House directing the preservation, the new print debuted in October at Le Giornate del Cinema Muto festival in Pordenone, Italy.
Released in September, the DVD received stellar notices from The New York Times, the Los Angeles Times, Film Comment, and other venues. To reach viewers beyond the home-video market, we sent gift copies to American state libraries for interlibrary loan and to 70 film archives across five continents for use in their programs. Turner Classic Movies broadcast Treasures New Zealand films over two Sundays in November. Video with audio descriptions, contributed by the Texas nonprofit Sight into Sound, was posted on the NFPF website as a service for the disabled. Treasures New Zealand shows how films unseen for years can begin a new life when contextualized for today’s diverse audiences.

As the project with New Zealand wrapped up, we turned our sights to the Netherlands. The EYE Filmmuseum in Amsterdam, home to one of the most extensive early cinema collections in Europe, had invited the NFPF to examine its unpreserved American nitrate prints as a first step toward a new international partnership. With the support of The Andrew W. Mellon Foundation, the NFPF dispatched an expert, who combed through 208 reels over two months of research. Among the rarities identified were features with Reginald Denny and ZaSu Pitts; the only extant film of the Detroit-based Esperanto Film Company; an introduction to the theory of evolution, told through stop-motion animation; a comedy with Mickey Rooney in his first starring role; cartoons from Gregory La Cava and the Fleischer brothers; and numerous slapstick shorts, travelogues, and industrial films. Plans call for preserving the works to 35mm film, with newly translated English-language intertitles, and streaming them via the NFPF website. Stay tuned for more news.
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)
The Big Show (1926), only surviving fiction film made by the Miller Brothers’ Wild West Show.
Dodge Motor Cars (ca. 1917), industrial film.
Fordson Tractors (1918), promotional film.
Her First Kiss (1919), comedy with wild stunts.
Hold ’Em Yale (1928), college romance.
Hollywood Snapshots (1922), tour of filmmaking.
Hunting Wild Geese for Market (1922), comedy with wild stunts.

Academy of Natural Sciences (PA)
Exploring the Top of the World (1917), ethnographic narrative filmed in Yosemite Valley.
The Silkworm Trail (1910), industrial film.

Alabama Department of Archives and History (AL)

American Moving Image Preservation Association (AK)
A. Kenneth Jones Collection (1964), Alaskan earthquake (1964), and Dick Condit Collection (1964), amateur footage showing the impact of the 1964 Alaskan earthquake.
East of Siberia (late 1940s), documentary about the Yup’ik of Saint Lawrence Island.
Gill Collection (1930s), home movies showing the relocation of dust bowl farmers to Alaska.
Lester O. Gore Collection (1933–34), home movies showing travels throughout the Alaskan Territory.
Panaboos School Trip to Alaska (1933).
Rusch Collection (1937–39) and Duham Collection (1955–61), home movies by Bureau of Indian Affairs teachers in rural Alaska.

Allied Productions (NY)
The Lost 40 Days (1986), by Carl George.

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

American Baptist Historical Society (GA)
Second Film (1965), by Bruce Conner.

American Historical Society of Germans from Russia (NE)

American in Soviet Russia.

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

American Museum of Natural History (NY)
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.
Carriage Trade (1972), by Warren Sonbert.

American Museum of the Arts (AL)

Mosaic: Child of a Chimpanzee (1930–34), home movies of a chimpanzee raised among humans.

Nyman & Khetos: A Tale of the Naga Hills (1930), ethnographic narrative.
The Shalako Ceremony at Zuni, New Mexico (1925), documentation of winter solstice rituals.

Anacostia Community Museum (DC)
Climbing Jacob’s Ladder (1987), documentary about African American church museums.

Andy Warhol Museum (PA)
Face (1965), Six Short Films (1963), Tiger Morie (1966), 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.
The Act of Seeing with One’s Own Eyes (1971), and Memories (1959–90), by Stan Brakhage.
Adventures of the Exquisite Corpse (1968), by Andrew Noren.


Animators (1978), Once Upon a Time (1974), and The Soccer Game (1959), by Saul Levine.

Babylon Doll (1982), by Tessa Hughes-Freeland.

Becky Eye (1977), Ghost Town (1975), In Progress (1985), March (1979), and Retrospectus of Flores Mueren (1982), by Willie Varda.
Bedtime Story (1981), by Esther Shatavsky.

The Big Stick/An Old Reed (1967–73), New Left Note (1962–82), Note to Colliner (1974), and Note to Pati (1969), by Saul Levine.


The Broken Rule (1979) and Out of Hand (1981), by Ericka Beckman.

The Cage (1948), The Lead Shoe (1949), Mr. Freshhoffer and the Monotaur (1949), and The Petrefied Dog (1948), by Sidney Peterson.

Carriage Trade (1972), by Warren Sonbert.
Carpe Pe (1963), Goger’s Landing (1971), Hudson River Diary at Grafton (ca. 1970), River Ghost (1973), and Wintergarden (1973), by Storm de Hirsch.

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

Cry Dr. Chicago (1970) and Dr. Chicago (1970), by George Manupelli.


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 (1970), by Tony Conrad.


The Wind Is Driving Him toward the Open Sea (1968), by David Brooks.

Appalachian Mountain Club (MA)

August Camp Collection (1950–53),

Mountain Holiday (1959), hiking safety film.

Appalachian Genesis (1971), documentary exploring youth issues.

Buffalo Creek Revisited (1984), In the Good Old Fashioned Way (1973), Kingdom Come School (1973), Millstone Sewing Center (1972), Music Fair (1972), Rawney Trade Fair (1973), The Struggle of Cow Branch Mountain (1972), Tomorrow’s People (1973), and Whiteburg Epic (1971), community portraits.


Civilian Conservation Corps in Pine Mountain State Park (1938),


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

Archives of American Art (DC)

Art Discovers America (1944), documentary.

Elsa Rego in Mexico (1936b), footage taken by the American painter near Taxco.

Archivo General de Puerto Rico (PR)

Judge Wooten and Coon-on-a-Leg (1971), actuality.

Missouri by Monge (1973), by J. Hoberman.

Aloha R and R (ca. 1966),

Barrington Area Historical Society (IL)

Robert Work Collection (1928–30), home movies.

Bessemer Historical Society (CO)

The Colorado Fuel and Iron Company (1920s).

Bishop Museum (HI)

Akaka R and R (ca. 1936), footage composed of a local firefighters parade.

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

Bowdoin College (ME)

Visitng with the Eskimos of Smith Sound (1930).

Brandeis University (MA)


Bridgeport Public Library (CT)

Ice Cutting (1930), 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 Hoof It to Coney Island (ca. 1930), story of a New York foot race.

Buffalo Bill Historical Center (WY)

Alaska Bush (1920s), footage of an Arctic hunt.

Buffalo Bill at the Irma and the Oilfield (1914).

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.

California State Archives (CA)

Punish or Train (1937), institutional profile by the Whittier State School for Boys.
Chicago Filmmakers (IL)
Center for Visual Music (CA)
The Last Reel (1986), Memories on Film (1979), and The Mirror (1950), by Arthur H. Smith.
Wallace Kelly Collection (1930–39), amateur films.
Center for Visual Music (CA)
Duckum Color Organ Films (1965–70).
Oskar Fischinger Collection (1920s–60s).

Children's Hospital Collection (CA)
Children's Hospital Collection (1930s–66).
Circus World Museum (WI)
AI G. Barnes Circus (1931) and Paul Van Poot Circus (1928–39), footage of troupes on tour.
Clemson University (SC)
Community Development at Bethel (1960).
Peaches—Fresh for You (1973), documentary.
Cleveland Museum of Art (OH)
Lights Out, Locked Up (1972), The Most Unforgettable Tiger We’ve Known (1965), and Motion and the Image (1962), animation created by teens.
Clifford Still Museum (CO)
Still in Motion (1970), home movies showing abstract expressionist Clifford Still at work.
Coe College (IA)
Coe College (ca. 1940) and Coe College—1965 (1965), promotional films.
Colorado Ski & Snowboard Museum (CO)
Steamboat Winter Carnival (1948), home movie.
Colorado State University–Pueblo (CO)
Penitentes (ca. 1978), amateur film documenting the secret Catholic society of flagellants.
Columbia University Teachers College (NY)
Honore Mann Collection (1936–39), footage of the influential progressive elementary school.
Council Bluffs Public Library (IA)
Man Power (1930), town booster film.
Country Music Hall of Fame and Museum (TN)
Bob Wills and His Texas Playboys in Enid, Oklahoma (1942), Bunkhouse Jamboree (late 1940s), Country Band at the Aero Corporation (early 1930s), and Theater Trailers of Country Music Stars (ca. 1938–47), promotional music shorts.*
Country Music Home Movies (1942–73), home movies of the Everett Brothers, Hank Williams Jr., Dolly Parton, Roy Acuff, and other stars.*
Country Music U.S.A. (ca. 1972), film that greeted the creation of the Country Music Hall of Fame.*
Hank Williams on the Louisiana Hayride (1951–52), radio performance footage.*
Thomas Hart Benton’s “The Sources of Country Music” (1973–75), documentary about the creation of the painter’s final work.*
WLAC Radio Staff in Studio (1949).*
WLS Farm Progress Show (1953–55).*
Dartmouth College (NH)
Quetzalcolatl (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 Scare (1946–48), celebration of Davenport’s ingenious circumvention of temperance laws.*
Victor Animatograph (ca. 1940), promotional film.*
Documentary Educational Resources (MA)
The Ax Fight (1971), controversial documentary about the Yanomamo people.*
The Hunters (1957), by John Marshall.*
Dover Free Public Library (NJ)
Dover’s Fourth Annual Baby Parade (1926).*
Duke University (NC)
H. Lee Waters Collection (1930–50), 42 town portraits by filmmaker H. Lee Waters.*
East Carolina University (NC)
Coe College—1965.
East Tennessee State University (TN)
Alex Stewart: Cooper (1973), Buckwheat (1974), Bona and Bertha (1973), Edd Pruell: Dulcimer Maker (1973), and Ott Blair: Sledmaker (1973), folklife portraits.*
Chappell Dairy (1952).*
Gandy Dancers (1974), Gandy Dancers Laying Railroad Tracks (1940s), and Travels 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 Foil (1948), narrative starring residents of Elizabethtown, Tennessee.*
Pennington Gap, Virginia (1949–50).*
Serpent Handlers: Mountain Stream Baptism Ceremony (1943) and They Shall Take Up Serpents (1973), documentaries.*
Electronic Arts Intermix (NY)
Altered to Suit (1979), by Lawrence Weiner.*
Five by Carolore Schneemann (1969).*
Emerson College (MA)
Robbins Clinic (1955), Strong Hand—Helping Hand (1960), and Thayer–Lindsley Nursery (1966), profiles of a speech and hearing clinic.*
Emory University (GA)
Gillet Collection (1950s), three films documenting a missionary family in Mozambique.*
Life at Emory (1932–33).*
Palmer Collection (1934–46), six documentaries by housing advocate Charles Forrest Palmer.*
Alba Novella e Ralph Pedi cantando il cantozzi ed il tango della gelosa (1935).•
American Aristocracy (1916) and Manhattan Madness (1916), starring Douglas Fairbanks.
American Co-Op Weekly (ca. 1918), newsreel.★
Atwater Kent Radio Plant (1928), news story.★
The Battle of the Sexes (1928), by D.W. Griffith.★
Beasts of the Jungle (1913), by Alice Guy-Blaché.★
The Better Man (1912), Western.★
Black Oxen (1924), starring Corinne Griffith.★
The Blue Bird (1918), by Maurice Tourneur.★
By Right of His Might (1915), comedy.★
The Call of Her People (1917).★
The Camera Club (1917), Can You Beat It? (1919), The Chalk Line (1916), and The Nervous Wreck (1926), comedies.★
Charles Wesley Lee Collection (1955–60), footage of the civil rights protests near Buffalo, New York.★
The Colleen Bawn (1911), fragment of Sidney Olcott’s three-reeler shot in Ireland.★
A Daughter of the Poor (1917), social drama.★
Defying Destiny (1923), melodrama.★
Down to the Sea in Ships (1922), with Clara Bow.★
Drifting (1923), Tod Browning’s underworld melodrama starring Anna May Wong.★
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 (1916), and
Verde Canyon and the Cliff Dwellings of Arizona (1916), starring Lionel Barrymore.★
The Upheaval (1922), Rex Ingram’s masterpiece.★
Tropical Nights (1920), tinted travelogue.★
A Trip through Japan with the YWCA (1920), film directed by Orson Welles.★
First sound film by James Sibley Watson Jr.■
The Scarlet Letter (1919), Royal Mounted Police drama.★
Oh Boy! (1927), comedy.★
Oh! What a Day! (1923), comedy inspired by Sidney Smith’s comic strip The Gumps.★
Operation Breadbasket (1969), documentary about the SCLC’s job program in Chicago.★
Opportunity (1918), cross-dressing comedy.★
Paris Green (1920), romantic melodrama.★
Pathé News, No. 91, Pancho Villa (1920).★
The Penalty (1920) and Phantom of the Opera (1925), Lon Chaney features.★
The Professor’s Painless Care (1915), comedy.★
The Ranger’s Bride (1910), Western starring “Broncho Billy” Anderson.★
Reckless Youth (1922), social drama.★
Red Eagle’s Love Affair (1910).★
Roaring Rails (1924), starring Harry Carey.★
The Robbin Trail (ca. 1922), travelogue.★
Salmon Fishery in Alaska (ca. 1922), film.★
The Social Secretary (1916), comedy.★
Sowing the Wind (1920), John Stahl melodrama.★
Stronger Than Death (1920), starring Nazimova.★
The Struggle (1913), Western by Thomas Ince.★
Thirty Years of Motion Picture (1927).★
The Tip (1918), short starring Harold Lloyd.★
Too Much Johnson (1938), recently discovered Mercury Theatre film directed by Orson Welles.★
Torture de Luxe (ca. 1926), newsreel story showing how Broadway beauties stay in shape.★
Treat ’Em Rough (1919), Tom Mix Western.★
A Trip through Japan with the WFGA (1919).★
Tropical Nights (1920), tinted travelogue.★
Turn to the Right (1922), Rex Ingram’s masterpiece.★
The Upheaval (1916), starring Lionel Barrymore.★
Uphage trailer (1926).★
Verde Canyon and the Cliff Dwellings of Arizona (ca. 1918), Essanay travelogue.★
Virginian Types (ca. 1926), newsreel scenic.★
A Virgin’s Sacrifice (1922), melodrama.★
The Virtuoso Model (1919), by Albert Capellani.★
Hirshhorn Museum (DC)
Harvard Film Archive (MA)
Harry Smith Archives (NY)
Hadassah Archives (NY)
Guggenheim Museum (NY)
GLBT Historical Society of Northern California (CA)
Georgia Archives (GA)

by Abigail Child.

One Night a Week (1978), and
Capital (1957), chamber of commerce films.

Roger Welch's sculptural installation.

Hildene Collection (1927–40s), home movies.

Hildene Collection

H reflex (1968–75), seven ani-
mated films.

Adam Beckett Collection

Zulu Social Aid and Pleasure Club Festivities

Honeywell Foundation (IN)

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

Hoover Institution, Stanford University (CA)

John Kenneth Caldwell Collection (1930s), home movies by an American diplomat in Asia.

Lieutenant Colonel William P. Miller Collection (1943–45), color footage shot during WWII.

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

House Foundation for the Arts (NY)

Ellis Island (1979), by Meredith Monk.

Quarry (1977), documentary of Meredith Monk’s Obic Award–winning production.

Hunt Institute for Botanical Documentation, Carnegie Mellon University (PA)

Cinchona Mission in Lima, Peru (1943–45).

Hunter College, City University of New York (NY)

Puerto Rico Migration Division Films (1952–70).

Hunternon Historical Society (NJ)

Money at Work (1933), sponsored film.

Huntington Library (CA)

Dinner for Eight (1934), early live-action sound short produced in three-strip Technicolor.


Illinois State University (IL)

Concorde Troupe Film (1937), trapeze footage.

Huntington State Archives (IN)

Work Projects and Camp Life of the Civilian Conservation Corps (ca. 1934).

Indiana University (IN)

John Ford Home Movies (1941–48).

The Masters of Disaster (1985), documentary about an inner-city Indianapolis chess club.


International Tennis Hall of Fame (RI)

Helen Wills Moody Newcorps (1923–31).

iotaCenter (CA)

Adam Beckett Collection (1968–75), seven animated films.

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.

High Voltage (1957), Lapin (1966), and Yantra (1950–57), by James Whitney.

Hy Hirsh Collection (1951–61), nine films.


Iowa State University (IA)

Rath Packing Company Collection (ca. 1935).

Japanese American National Museum (CA)

Akiyama Collection (ca. 1935), Miyauchi Collection (1934–58), Sasaki Collection (1927–69), and Tamada Collection (1930s–50s), home movies.

Evans Collection (1943), Hashibume Collection (1945), Palmerton Collection (1942–45), and Tatsumo Collection (1938–60), amateur footage showing life in World War II detention camps.

Jewish Educational Media (NY)

Rabbi Schneersohn Collection (1929–57), three films of the Chabad Lubavitch community.

John Cage Trust (NY)

The Sun Project (1956), collaboration between sculptor Richard Lippold and John Cage.

Johns Hopkins University (MD)

Cinematic Films (1932–39).

Dance Films of Carol Lynn (1930s–62).

The John Hopkins Hospital (1932), documentary.

Johns Hopkins Medical Units: WWII (1942–46) and VT Fuzz Collection (1948).

Paterson Research Films of W. Horsley Gantt (1937–45).

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).

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

Now We Live on Clifton (1974), film made to help inner-city children deal with gentrification.

Trick Bag (1974), short exploring personal experiences with racism.

Virul la Casa (1974), reflection on Chicago’s vibrant mural movement.

<table>
<thead>
<tr>
<th>Library of Congress (DC)</th>
<th>LeTourneau University (TX)</th>
<th>Knox County Public Library (TN)</th>
<th>Keene State College (NH)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aż-Yr (1950), Ball of Atlantic (1953), Jazz of Lights (1954), and Melodic Inversion (1958), by Jan Hugo.</td>
<td>LeTourneau University (TX)</td>
<td>In the Moonshine Country (1918) and Our Southern Mountaineers (ca. 1918), newsreel scenes.</td>
<td>LeTourneau University (TX)</td>
</tr>
<tr>
<td>The Bargain (1914), starring William S. Hart.</td>
<td>LeTourneau University (TX)</td>
<td>Knox County Schools (1957).</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Big Fella (1937), starring Paul Robeson.</td>
<td>LeTourneau University (TX)</td>
<td>Larry Rivers Foundation (NY)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>The Blot (1921), by Lois Weber.</td>
<td>LeTourneau University (TX)</td>
<td>Tis (1969), Larry Rivers' experimental documentary featuring Andy Warhol.</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Boost Oakland Newsreel (1921), film about a plan to build a bridge across San Francisco Bay.</td>
<td>LeTourneau University (TX)</td>
<td>Lees McRae College (NC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Builders of Western Industry (1924), profile of Kimball Motor Corp.</td>
<td>LeTourneau University (TX)</td>
<td>In the Mountains Is a Place Called Home (1959), campus-made promotional film.</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Californian's Asparagus Industry (1909).</td>
<td>LeTourneau University (TX)</td>
<td>Lees McRae College (NC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Captain Jinks, the Cobbler (1916), comedy.</td>
<td>LeTourneau University (TX)</td>
<td>Lees McRae College (NC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Clarence Cheats at Croquet (1915), comedy.</td>
<td>LeTourneau University (TX)</td>
<td>Lees McRae College (NC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Coastal Wildlife (1925), educational film.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Day of the Dead (1957), award-winning Technicolor documentary from the Eames Studio.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>De Forest Phonofilms (1920–25), six sound shorts.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>An Easter Lily (1914), an upstairs-downstairs drama involving interracial friendship.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>The Edison Laboratory Collection (1900s–20s).</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>The Emperor Jones (1933), starring Paul Robeson.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Felling the Big Trees in California (1923).</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>The Gilded Cage (1915), melodrama.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Henry's Busted Romance (1922), cartoon.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>His Taking Ways (1926), slapstick comedy.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Jean the Match-Maker (1910), with Jean the Vitagraph Dog.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Maytime (1923), feature starring Clara Bow.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
<tr>
<td>Mead Collection (1936–39), footage shot in Bali by Margaret Mead and Gregory Bateson.</td>
<td>LeTourneau University (TX)</td>
<td>Library of Congress (DC)</td>
<td>Library of Congress (DC)</td>
</tr>
</tbody>
</table>

**Lincoln City Libraries (NE)**

- Point Reyes Project (1950s), by poet Weldon Kees.
- Los Angeles County Museum of Art (CA)
  - Early Years at LACMA (1962–74).
- Los Angeles Filmforum (CA)
  - Passion in a Seaside Slum (1961), Robert Chatterton's romp in Venice, California.
- 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.

**Memphis Collection (TX)**

- Tingely: A Kinetic Cosmos (1970s), footage of artist Jean Tingely at work.
- 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).
- Mariners' Museum (VA)
  - Art of Shipbuilding (1930), instructional series.
- Marist College (NY)
  - Lowell Thomas Collection (1949), footage shot in Tibet by the celebrated broadcaster.
  - With Allenby in Palestine and Lawrence in Arabia (1919), travelsogue by Lowell Thomas.
- Maryland Historical Society (MD)
  - Baltimore: City of Charm and Tradition (1939).
  - Bayshore Round-Up (1920), Bayshore Amusement Park in its heyday.
  - Behind the Scenes at Hazel's (1938).
  - Bermuda to Baltimore (1937), celebration of the inaugural flight of the Bermuda Clipper.
  - Druid Hill Park Zoo (1927).
  - Fair of the Iron Horse (1927), home movie of the Baltimore & Ohio Railroad's centenary exposition.
  - The Picturesque Susquehanna (1928), documentary following the river to Chesapeake Bay.
  - Play Ball with the Orioles (1957).
  - Raising the Big Flag, VE Day (1945).
- Massachusetts Institute of Technology (MA)
  - The Airplane at Play (ca. 1930s), stunt film.
  - Centerbeam (1977), art documentary.
  - Radar Indicators (1944), WWII training film.
- Mayme A. Clayton Library & Museum (CA)
  - Marie Dickerson Coker Collection (1942–53), home movies by the African American jazz musician.
- Mayo Clinic (MN)
  - Films of the Mayo Clinic (1926–45).
- Medical University of South Carolina (SC)
  - Contractile Force (1948) and Mechanical Measurements of the Heart in Situ (ca. 1949), heart-experiment films.
Mennonite Church USA (KS)

The Call of the Cheyenne (1953–55), story of missionary work among Native Americans.

Midway Village Museum (IL)

J.L. Clark Ray-O-Vac (ca. 1951), home movie documenting the metal lithography factory.
The Rockford Peaches (ca. 1945), home movie showcasing the celebrated female baseball team.

Mills College (CA)

Dance Films (1920s–43).

Minnesota Historical Society (MN)

Cologne (1939), town portrait.
The Great Perham Jewel Robbery (ca. 1926).
Hampton Alexander (1973), narrative by Timothy McKinley and the Inner City Youth League.
Ice Harvesting on the St. Croix River (1933–34), ethnological films.
Little Journeys Through Interesting Plants and Processes, Gluck Brewing Company (1937).
Ojibwe Work (1935–47), home movie.
Three Minnesota Writers (1958), interviews.

Mississippi Department of Archives and History (MS)

B.F. "Bem" Jackson Collection (1948–57), town portraits made for local screening.
Japan Funn (1945) and Mindanao Panay (1945), by a hospital commander in the Philippines.

Missouri Historical Society (MO)

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

Mix NYC (NY)


Montana Historical Society (MT)

Ceremonial Dances of the Pueblo Indians (1934), Construction of the Fort Peck Dam (1939–50), Growing Baby Beef in Montana (1933–34), and Rosebud County Fair and rodeo (1926), home movies.
Montana...Land of the Big Sky (1973).

Mooresville Public Library (NC)

My Home Town (1940s) and Your Home Town (1937), town portraits of Mooresville.

Morven Park (VA)


Motorcycle Hall of Fame Museum (OH)

Beverly Hills Board Track Racing (1921).

Museum of Fine Arts, Houston (TX)

Life of Earth (1969), documentary by Robert Frank and Danny Lyon protesting world hunger.

Museum of Modern Art (NY)

An Animated Grouch Chaser (1915), cartoon.* A Band of Bigwigs (1921), comedy.**
Billy and His Pal (1911), by Francis Ford.***
Biograph Studio Collection (1905–14), 27 films.****
Blind Husbands (1919), by Erich von Stroheim.
Blind Wives (1920), by Charles Brabin.
The Call of the Wild (1923).†
Children Who Labor (1912), social-problem film made for the National Child Labor Committee.
China (ca. 1917), documentary footage.
Col. Heza Liar's "Forbidden Fruit" (1923),* Collage Fragments (1940s), by Joseph Cornell.
The Country Doctor (1909), by D.W. Griffith.
The Coward (1915), Civil War melodrama.
The Crime of Carelessness (1912), anti-labor melodrama.
The Devil's Wheel (1918), melodrama.
The Diver (1916), documentary.**
Edison Company Collection (1912–14).*
A Fool There Was (1915), starring Theda Bara.
The Girl Stage Driver (1914), Western.**
The Gorilla Hunt (1926).†
Greater New York (ca. 1921).†
The Hidden Way (1926), drama.†
His Mother's Thanksgiving (1910), melodrama.***
Home and Dome (1926), by Stan Vanderbeck.
Hypnotic Neil (1912), starring Ruth Roland.
The Last Man on Earth (1924), fantasy.
Last of the Line (1914), Western with Joe Goodboy and Susie Hayakawa.
The Life of Moses (1909), Vitagraph series.
The Marriage Circle (1924), by Ernst Lubitsch.
Mexican Filmshakers (1911), Kalem adventure.
Moana (1926), by Robert Flaherty.
The Mollycoddle (1920) and Wild and Woolly (1917), starring Douglas Fairbanks.
Mutt and Jeff: On Strike (1920).**

National Film Preservation Foundation

Museum of Northern Arizona (AZ)

Cohonina Dig (1949).

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

Seymour Collection (1926–34), aviation films.

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

National Archives (DC)

Let There Be Light (1946), by John Huston.
Why We Fight (1942–45), war information films.

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), Blau Collection (ca. 1930), Hungery (1939–40), Iran (1950–51), Lehrman Werner Collection (1949), Manischewitz Collection (1924–57), Margentbauer Trip to Israel (1951), United May Day Parade (1950), and Westray (1933), home movies.

Canter on Trial (1931), Kol Nidre (1939), and Der Perumplers (1937), Yiddish musicals.

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.

Jews in Poland (1956), Yiddish-language documentary about life under Communism.

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

Last Night We Attacked (1947), justification for the use of violence in the struggle to create Israel.

Litve un Leydisht (1956), Yiddish melodrama.

Of These Our People (1946), Samuel Brody’s documentary about anti-Semitism in America.
The Story of Matzo, Parts 1 and 2 (1930s). A Tale of Two Worlds (1948), film pleading for refugee assistance.

Tribute to Eddie Cantor (1957).

Zegart Collection (1945–48), Arthur Zegart's footage of the Ebensee concentration camp.

National Museum of American History (DC)

The American Bank Note Company (1915), tour of the facility that printed U.S. currency.


Crystals for the Critical (1951), industrial film.

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

Grencho Marx's Home Movies (1929–34).

Helen Hoch Collection (1925–36), footage of the facility that printed U.S. currency.

Kahn Family Films (1930–52), footage documenting the company mining town.

A Day in Santa Fe (1931), by Lynn Riggs.

Last Run of the Chili Line (1941), documentation of one of the last trips of a narrow-gauge railroad.

New Mexico Department of Game and Fish Records (1930s–52), footage documenting the life of the original Smokey the Bear.

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

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.

The Answering Fan (1985) and Misconception (1977), by Marjorie Keller.

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


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


Bridge High (1970) and Clau (1968), by Manny Kircheimer.

Cityscapes Trilogy (1980), documentary animations by Franklin Backus and Richard Protovin.

Crosby Street (1975), by Jody Saslows.

Dance for Walt Whitman (1978), and Ritual and Dance (1965), student performances by Ben Vereen.

Don Quixote (1965), film of the debut of George Balanchine's Don Quixote.

The Fable of He and She (1974), by Eli Noyes Jr.

Fan Film (1980s), by Richard Protovin.


Ghost Dance (1980), by Holly Fisher.


Iadona Duncan Technique and Choreography (1979), demonstrations by students.

Joyce at 34 (1973), documentary by Joyce Chopra and Claudia Weill.

Licevich Train (mid-1970s), short illustrating crosstown subway journey of a Harlem boy.

The Magic Beauty Kit (1973), documentary short exploring the politics of cosmetics.

Makoson X: Struggle for Freedom (1964), Lebter Bethune's documentary.

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

Mr. Story (1973), portrait of an 88-year-old by DeeDee Halleck and Anita Thacher.

Night Journey (1973) and Primitive Mysteries (1964), films of two Martha Graham dances.

Picture in Your Mind (1948), by Philip Stapp.

A Place in Time (1976), by Charles Lane.

Roaches Lullaby (1973), by Eliot Noyes and Claudia Weill.

To the Fair! (1964), promotional film.

Village Sunday (1960), by Stewart Wilensky.


New York University (NY)

The Abhakadabba Coop (1941), amateur narrative shot at an interracial summer camp.

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


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

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), by Curtis Royston.

Mere Theresa Stern (1990), by Richard Hell.


Rhapsody in Patotoland (Her Fall Starts) (1975), by Kirk Winslow.

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

Niles Essany Silent Film Museum (CA)

Twin Peaks Tunnel (1917).

Versus Sledge Hammer (1915), Essany comedy.
North Carolina State Archives (NC)
North Carolina Town Films (1930s–40), six town portraits by H. Lee Waters.

North Carolina State University (NC)
Penn Family Home Movies (1926–41).

North Shore–Long Island Jewish Health System Foundation (NY)
New Long Island Jewish Hospital (1952–53), construction documentary.

Northeast Historic Film (ME)
Arenstook 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), Charles Norman Shay Collection (1955–62), Forbes Collection (1915–28), Goodall Collection (1920s–30s), Joan Branch Collection (1928–36), Leadbetter Collection (1931), and Norma Willard Collection (1921), home movies.
The Bill Wilton Story (1952), educational short.
Cary Maple Sugar Company (1927).
Goodall Summertime: the Story of Warm Weather Profits (1932), film explaining how to sell Palm Beach suits.

Hackett Collection (1934), silent documentary about a Maine tuberculosis sanatorium.
Historic Provincetown (1916), travelogue.
Maine Marine Worm Industry (1942).
Rapid River Races (1940), scenes from the first National White Water Championship.
The Story of Chase Velmo: The Perfect Mohair (1926), industrial film.
Sweeten by the Dozen (ca. 1950), day among second graders at the Westlake School for Girls.
Trail to Better Daunting (1946), 4-H Club film.
A Vermont Romance (1916), social drama.
Wibeha Camp (1919–26), documentation of a pioneering girls’ camp.

Northern Arizona University (AZ)
Apache Indians Camp Life among the White Mountain Apaches in Arizona (1940), Navajo Indian Life (1939–40), Navajo Rug Weaving (1938–39), and Yaqui Easter Celebration (1941–42), documentaries by Southwest photographer Tad Nichols.

Northwest Chicago Film Society (IL)

Ohio State University (OH)
Discovery (1933–35) and Richardson Collection (1939–41), footage of Admiral Byrd’s Antarctic expeditions.

Oklahoma Historical Society (OK)
CCC Company 810 in Heaven (1930),
The Passenger from Dawn (1920), Western made in Oklahoma with a Native American cast.
Farm in a Day (1948), documentary.
Governor Markland Declares Martial Law (1936),
The Kidnapper’s Foil (ca. 1935), local production inspired by Our Gang.
The Ritz Theatre (1926), 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), Mattachine Newsreels (1973), and Oedipus Grecian Games (1976), amateur films.

Oregon Historical Society (OR)
B-26 Torpedo Releases (1942), bombing footage.

Pine Mountain Settlement School (KY)
Pine Mountain Settlement School Films (ca. 1935).

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.

Rhode Island Historical Society (RI)
Brown University Graduation (1915).
Calvary Baptist Church (1914), celebration filmed in Providence, Rhode Island.
Diamonds (1915) and Inspiration (ca. 1916), crime dramas made in Rhode Island.

Rochester School for the Deaf (NY)
Graduations and Other Events (1929–36).

Roger Tory Peterson Institute of Natural History (NY)

Roosevelt Warm Springs Institute for Rehabilitation (GA)
Georgia Warm Springs Collection (1930s), three films showing the polio treatment facility.

Rutgers University (NJ)
Cyclopean Perception (1973), early computer-generated film by cognitive scientist Béla Julesz.

San Diego History Center (CA)
Balboa Park after the Fire (1925).

North Beach (1958) and Paper Collage (1955), by Dion Vigné.
Notes on the Port of St. Francis (1951), by Frank Stauffacher.
OffOn (1968), by Scott Bartlett.
Ten by Chick Strand (1966–86), films by the avant-garde documentarian.
Thea Von Harbou 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), Recreational Sailing in the 20th (1924–26).

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)

Purdue University (IN)
Gilbreth Collection (1920s–61), research films.

Rhode Island Historical Society (RI)
Brown University Graduation (1915).
Calvary Baptist Church (1914), celebration filmed in Providence, Rhode Island.
Diamonds (1915) and Inspiration (ca. 1916), crime dramas made in Rhode Island.

Rochester School for the Deaf (NY)
Graduations and Other Events (1929–36).

Roger Tory Peterson Institute of Natural History (NY)

Roosevelt Warm Springs Institute for Rehabilitation (GA)
Georgia Warm Springs Collection (1930s), three films showing the polio treatment facility.

Rutgers University (NJ)
Cyclopean Perception (1973), early computer-generated film by cognitive scientist Béla Julesz.

San Diego History Center (CA)
Balboa Park after the Fire (1925).

Notes on the Port of St. Francis (1951), by Frank Stauffacher.
OffOn (1968), by Scott Bartlett.
Ten by Chick Strand (1966–86), films by the avant-garde documentarian.
Thea Von Harbou 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), Recreational Sailing in the 20th (1924–26).

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)

Purdue University (IN)
Gilbreth Collection (1920s–61), research films.

Rhode Island Historical Society (RI)
Brown University Graduation (1915).
Calvary Baptist Church (1914), celebration filmed in Providence, Rhode Island.
Diamonds (1915) and Inspiration (ca. 1916), crime dramas made in Rhode Island.

Rochester School for the Deaf (NY)
Graduations and Other Events (1929–36).

Roger Tory Peterson Institute of Natural History (NY)

Roosevelt Warm Springs Institute for Rehabilitation (GA)
Georgia Warm Springs Collection (1930s), three films showing the polio treatment facility.

Rutgers University (NJ)
Cyclopean Perception (1973), early computer-generated film by cognitive scientist Béla Julesz.

San Diego History Center (CA)
Balboa Park after the Fire (1925).
Candy Manufacturing in San Diego (1924).
Melodrama 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) and San Francisco Chinese Communities (1941), home movies.
Frank Zach Collection (1958–60), three films by amateur filmmaker Frank Zach.

San Francisco Performing Arts Library (CA)
Anna Halprin Collection (1955–73), six studies.

Science Museum of Minnesota (MN)
Elmer Alston 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 Caroe Trips (1930s), films shot during an epic voyage from California to Panama.

Silent Cinema Presentations (NY)
The King of the Konge: Episode 10, “Jungle Justice” (1929), final chapter from an early sound serial with Boris Karloff.

Silver Bow Art (MT)
Drum City (ca. 1980), Gaudi (1962), Let Girls (ca. 1980), and Maze (ca. 1980), by Beryl Sokoloff.

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)
New Guinea Fun and New Guinea Warnings In Dead (1954–56), studies of the Banz people.
Thirty Year Man (1956–57), film about Catholic missionary work in Papua New Guinea.

South Dakota State Archives (SD)
Lawrence H. Cool Collection (1930s), home movies shot in Platte, South Dakota.

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.
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.
Carle Gold (1956), African American crime drama with Ethel Waters and Cicely Tyson.
Catskill Honeyman (1950), musical comedy with performances in Yiddish and English.

St. Vincent Medical Center (CA)
Polito at St. Vincent’s Hospital (mid-1930s), 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 Nonpartisan League.

Stickley Museum at Craftsman Farms (NJ)
Farny Family Collection (1928–32), home movies.

Studio7Arts (MA)
Marathon (1965), by Robert Gardner.

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 Breezies, Snappiest 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 Policemani Hollywood Ball (1949).
Tennessee Movie Ads and Tintlers (1941–54).

Texas Archive of the Moving Image (TX)
The Kidnapper’s Foil (1930s and ca. 1940), by itinerant filmmaker Melton Barker.

Story Shrine Collection (1915–25), events filmed in and around Houston, Texas.

Texas Tech University (TX)
Dong Tam Base Camp (1967), army footage.

Third World Newsreel (NY)
America (1969), anti-Vietnam War film.
Break and Enter (Rompicaldo Pueraro) (1970), documentary about an anti-gentrification protest.
Columbia Revolt (1968), film about the student takeover of Columbia University in 1968.
People’s War (1969), by 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.

Trinity University (TX)
Clande and Zerona Black Collection (ca. 1955), home movie by civil rights activists.

Trisha Brown Dance Company (NY)
Planes (1968), film by Jud Yalkut.

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

Tulane University (LA)
New Orleans Street Parade (1968).

UCLA Film & Television Archive (CA)
The Adventures of Tarzan (1928), silent serial.
Analý Stump Speech (1924), comedy.
Animated Short Subjects by Ub Iwerks (1930s).
Barriers of the Law (1925), crime drama.
Behind Every Good Man (1966), pioneering portrait of gay life in Los Angeles.
Birth of a Hat (1920), industrial short.
Bliss Their Little Hearts (1984), Billy Woodberry’s study of a struggling African American father.
Brillantino the Bullfighter (1922), comedy.
Bunny’s Birthday Surprise (1913), comedy.
Capital Punishment (1925), crime melodrama.
Christopher Street Gay Liberation Day (1971).
Crooked Alley (1923), revenge drama.
Dawn to Dawn (1925), gritty farm drama.
Diary of an African Nun (1977) and Illusions (1982), by Julie Dash.
The Exiles (1961), by Kent Mackenzie.
University of Montana (MT)  
H. O. Bell Collection (late 1920s), Line Family Collection (1931–32), and McLvod Collection (1928–32), home movies.

University of Nebraska—Lincoln (NE)  
The Rainbow Veterans Return to Europe (1930).

University of North Carolina at Chapel Hill (NC)  
Allard K. Lowenstein Collection (1956–58), Hartlee/Quattlebaum Collection (1920s–30s), and Roger King Collection (1941–42), home movies.

The First 100 (1964), recruitment film made for the North Carolina Volunteers.

The Hudson Shad (1973), by George Stoney.

University of North Carolina School of the Arts (NC)  
The Golden Mirror (1968), film commemorating the 50th anniversary of the American Legion.

University of Oregon (OR)  

University of Pennsylvania (PA)  
The Eastern Cherokee (ca. 1930), Glimpses of Life among the Catawba and Cherokee Indians of the Carolinas (1927), Hudson Bay (1930), and Native Life in the Philippines (1913), ethnographic studies.

Matto Grosso (1931), expedition film.

Tode Travestory Collection (1930).

Warden Family Collection (1934–35), home movies of the first American 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.

A Frontier Post (1925), newsreel of the Buffalo Soldier regiment at Fort Huachuca, Arizona.

Native American Life (1929), Reunion of Confederate Veterans (1930), and Women A viators of the Silent Era (1920s), newsreel outtakes.

Willie Lee Buffington Collection (1950s), home movies from the founder of Faith Cabin Libraries.

University of Southern California (CA)  
And Then a Thousand More (1949), Bunker Hill 1956 (1956), Chavez Ravine (1957), A Place in the Sun (1949), and Ride the Golden Ladder, Ride the Cyclone (1955), student films.

Captain Voyer (1969), by John Carpenter.


Schultz’s Lottery Ticket (1913), comedy short.

That Other Girl (1913), starring Pearl White.

Vorkapich Home Movies (1940).

University of Texas at Austin (TX)  
Carnival in Trinidad (1953), by Fritz Henle.

Fannie Hurst (ca. 1930), newsreel story.

Norman Bel Geddes Collection (1920s–30s).

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

University of Texas at San Antonio (TX)  
The World in Texas (1968), world’s fair film.

University of Utah (UT)  
A Canyon Voyage (1955), portrait of the Green and Colorado rivers before flooding by dams.

University of Vermont (VT)  
Agricultural Experiment Station Films (1940s).

University of Virginia (VA)  
Charles Smith Block Painting (1960).

University of Washington (WA)  
Eskimo Dances (1971).

Grays Harbor County (ca. 1925–30).

The Tacoma Narrows Bridge Failure (ca. 1960).

University of Wyoming (WY)  
Old Faithful Speaks (ca. 1934).

USS Constitution Museum (MA)  
USS Constitution at Sea (1931).

Utah State Historical Society (UT)  
Canyon Surveys (1952–53) and Utah Canyon River Trips (1946–50), expedition footage.

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

Verde Valley Archaeology Center (AZ)  

Virginia Commonwealth University (VA)  
Harris H. Stilson Collection (1929–31), home movies of Richmond and rural Virginia.

Visual Communications (CA)  
City City (1974) and Cruisin’ J-Town (1976), documentaries by Duane Kubo.

I Told You So (1974), by Alan Kondo.

Walker Art Center (MN)  
Diamond Collection (1927–30), home movies.

Wallowa County Museum (OR)  
Buy at Home Campaign (1937), town profile.

Washington University in St. Louis (MO)  
George T. Keating Home Movies (ca. 1929), only known footage of novelist Ford Madox Ford.

Wayne State University (MI)  
Ethnic Communities in Detroit (1952).

WWJ Newsreel Collection (1920–32).

West Virginia State Archives (WV)  
Barbour County (1935–44).

Captain Hughes’ Trip to New Orleans (1936).

For Liberty and Union (1977), sponsored film about the creation of the state of West Virginia.

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.

Wethersfield Historical Society (CT)  
Wethersfield’s Tercentenary Parade (1934).

Whitney Museum of American Art (NY)  
The Desert People (1974), by David Lamelas.

Shutter Interface (1975), by Paul Sharits.

Seiris (1975), by Robert Beavers.

Wisconsin Center for Film and Theater Research (WI)  
Campus Smiles (1920).

The Lumberjack (1914), short featuring locals.

Our Own Gang in the Chase (ca. 1933).

Wisconsin Family Vacation (ca. 1937–43), home movies of the World’s Fair.

Wisconsin Historical Society (WI)  
Bill’s Bike (1939), by William Steuber.

“Fun for the Money” Home Movie (1949), home movie of one of TV’s earliest game shows.

Wisconsin National Guard (ca. 1917), footage of the regiment preparing for WWI service.

World Figure Skating Hall of Fame (CO)  
1928 Olympics (1928), figure-skating footage.

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

Our Union (1947), by Carl Marzani.

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


Yale Class Reunion (1920s–40s).

Yale-China Collection (1928–47), life in China.

Yosemite National Park Archives (CA)  
Ranger’s Club (ca. 1920), footage of the dedication ceremony conducted by Stephen Mather.
The following tables, extracted from the financial statements audited by Carl Arntzen, CPA, show the financial position of the NFPF as of December 31, 2013.

These statements reflect several program milestones. In 2013, the NFPF awarded $489,620 in preservation grants to 43 institutions: $442,240 in federal monies and $47,380 in donated cash from The Film Foundation. The federal funds were authorized by The Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2008 and appropriated through the Library of Congress. From the $530,000 secured from the Library for preservation activities, $87,760 was temporarily restricted for the preservation of films repatriated from abroad. In addition, $155,370 was received for our 2014 grants and repatriation efforts and temporarily restricted for these purposes.

Late in 2009, the NFPF broke ground on a multi-year collaboration to save and make available early American films from the New Zealand Film Archive. The NFPF-supported

### Statement of Financial Position

**December 31, 2013**

<table>
<thead>
<tr>
<th>Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 1,175,877</td>
</tr>
<tr>
<td>Investments</td>
<td>337,505</td>
</tr>
<tr>
<td>Pledges receivable—current portion, net</td>
<td>195,000</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>21,913</td>
</tr>
<tr>
<td>Inventory</td>
<td>47,256</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>9,413</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>$ 1,786,964</td>
</tr>
<tr>
<td><strong>Other Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Pledges receivable—non-current, net</td>
<td>49,628</td>
</tr>
<tr>
<td>Equipment, furniture, and software, net of accumulated depreciation</td>
<td>3,652</td>
</tr>
<tr>
<td>Deposits—rent and copier</td>
<td>2,222</td>
</tr>
<tr>
<td><strong>Total Other Assets</strong></td>
<td>$ 55,502</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$ 1,842,466</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$ 14,576</td>
</tr>
<tr>
<td>Grants payable</td>
<td>514,837</td>
</tr>
<tr>
<td>Accrued compensation</td>
<td>19,330</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>$ 548,743</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>588,286</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>705,437</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>$ 1,293,723</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$ 1,842,466</td>
</tr>
</tbody>
</table>

preservation work wrapped up 2013 with an expenditure of $75,701, not counting the services donated by the entertainment industry. Thanks to support from the National Film Preservation Board, the Argyros Family Foundation, and the National Endowment for the Arts, we also issued a DVD presenting treasures saved through the effort. (Revenue from federal grants is reported as contract income.) In addition, with funding from The Andrew W. Mellon Foundation, we assessed American films at EYE Filmmuseum as a first step toward a new partnership. The initial reels were shipped to the United States for preservation this year. Finally, in collaboration with Cinemazer, la Cineteca del Friuli, and George Eastman House, we repatriated and funded preservation of Too Much Johnson (1938), created by Orson Welles for the Mercury Theatre.

The inventory figure estimates the value of DVD sets at the end of 2013 and has been adjusted to reflect the reduced value of older stock.

This past year, 93 percent of NFPF expenses were program related; administration and development accounted for 7 percent of the total expenses. As of December 31, 2013, the NFPF has advanced film preservation projects in 266 organizations across all 50 states, the District of Columbia, and Puerto Rico and helped save more than 2,000 films.

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

**Statement of Activities**

*December 31, 2013*

<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>$ 75,922</td>
<td>$ 851,420</td>
<td>$ 927,342</td>
</tr>
<tr>
<td>Federal contract income</td>
<td>89,540</td>
<td></td>
<td>89,540</td>
</tr>
<tr>
<td>DVD sales</td>
<td>32,561</td>
<td></td>
<td>32,561</td>
</tr>
<tr>
<td>Grant savings from under-budget projects</td>
<td>55,152</td>
<td></td>
<td>55,152</td>
</tr>
<tr>
<td>Investment income</td>
<td>5,698</td>
<td></td>
<td>5,698</td>
</tr>
<tr>
<td>Licensing and other fees</td>
<td>17,417</td>
<td></td>
<td>17,417</td>
</tr>
<tr>
<td>Unrealized loss on investments</td>
<td>(14,932)</td>
<td></td>
<td>(14,932)</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>927,823</td>
<td>(927,823)</td>
<td></td>
</tr>
<tr>
<td><strong>Total Support and Revenue</strong></td>
<td>1,189,181</td>
<td>(76,403)</td>
<td>1,112,778</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs</td>
<td>1,170,979</td>
<td></td>
<td>1,170,979</td>
</tr>
<tr>
<td>Management and general</td>
<td>83,676</td>
<td></td>
<td>83,676</td>
</tr>
<tr>
<td>Fundraising</td>
<td>5,153</td>
<td></td>
<td>5,153</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>1,259,808</td>
<td></td>
<td>1,259,808</td>
</tr>
<tr>
<td><strong>Change in Net Assets</strong></td>
<td>(70,627)</td>
<td>(76,403)</td>
<td>(147,030)</td>
</tr>
<tr>
<td><strong>Net Assets—Beginning</strong></td>
<td>658,913</td>
<td>781,840</td>
<td>1,440,753</td>
</tr>
<tr>
<td><strong>Net Assets—Ending</strong></td>
<td>$ 588,286</td>
<td>$ 705,437</td>
<td>$ 1,293,723</td>
</tr>
</tbody>
</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
Argyros Family Foundation
Celeste Bartos, through the Pinewood Fund
Cecil B. De Mille Foundation
Chace Audio by Deluxe
Cineric, Inc.
Cinetech
Colorlab Corp.
Combined Federal Campaign contributors
Creative Artists Agency
Directors Guild of America, Inc.
Entertainment Industry Foundation
The Film Foundation
Film Technology Company, Inc.
Marmor Foundation
Roger L. and Pauline Mayer
Metro-Goldwyn-Mayer, Inc.
National Endowment for the Arts
National Endowment for the Humanities
National Film Preservation Board of the Library of Congress
Ted and Lea Pedas
The Pew Charitable Trusts
Pinewood Foundation
Randall and Cece Presley
Save America’s Treasures, a partnership between the National Endowment for the Arts and the National Park Service, Department of the Interior
Screen Actors Guild Foundation
Sony Pictures Entertainment
Robert B. Sturman
Technicolor Worldwide Film Group
Triage Motion Picture Services
Twentieth Century Fox
Wasserman Foundation

BluWave Audio
Bonded Services
Buuck Family Foundation
Frank Buxton and Cynthia Sears
CinemaLab
Consolidated Film Industries
Crest Digital
Deluxe Laboratories
DJ Audio
DuArt Film and Video
John and Susan Eby
“For the Love of Film” Blogathon
FotoKem Film and Video
Four Media Company/Image Laboratory
The Fran & Ray Stark Foundation
Fuji Photo Film Canada/Fuji Photo Film USA, Inc.
Haghefilm Conservation B.V.
Hershey Associates
Interface Media Group
International Photographers Guild
Iron Mountain Entertainment Services
Lloyd E. Rigler–Lawrence E. Deutsch Foundation
Massachusetts Institute of Technology, through Martin Marks
Annette Melville and Scott Simmon
Network for Good contributors
New Line Cinema
NT Audio Video Film Labs
Pacific Title/Mirage Studio
John Ptak
Budd and Mary Reesman
Jon Reeves
Eric J. Schwartz and Aimee Hill
David Stenn
Sterling Vineyards
Dale E. Thomajan
Turner Classic Movies
Underground Vaults and Storage, Inc.
Wallace Alexander Gerbode Foundation
Susan C. Weiner
Wilding Family Foundation
Writers Guild of America, West
YCM Laboratories

Friends ($1,000 to $4,999)
Carl and Mary Jo Bennett
Matthew and Natalie Bernstein
California State Employees Charitable Campaign contributors
Cruise-Wagner Productions
Leonardo DiCaprio
Dennis T. Gallagher
Margaret Goodman
John F. Hammond
I. Michael Heyman
Arthur Hiller
Hollywood Classics
Hollywood Vaults
Jennifer Honda
Justgave.org contributors
The Hon. Robert W. and Dorothy Kastenmeier
Scott Klus
Wiley David Lewis and Stefanie Ray y Velarde
LOA Productions, Inc.
Jayne Loughry
Microsoft Giving Campaign
Ken and Marjorie Miyasako
Nick Cicita and Paula Wagner
F. Charles Petrillo
Paolo Polesello
Mark Pruett
Abby and David Rumsey
M. Duane Rutledge, in memory of Robert Wrobbel
George and Gwen Sahner, in memory of Douglas W. Elliott
Edward and Rebecca Selover
Seymour Zolotareff Memorial
Wendy Shay and David Wall
Christopher Slater
Thanhouser Company Film Preservation, Inc.
Frank Thompson
Woodward Family Foundation

Endowment Fund of the Marin Community Foundation
Michelle E. Zager

Supporters ($5,000 to $49,999)
Anonymous, in memory of Carolyn Hauer
Audio Mechanics
Elayne P. Bernstein and Sol Schwartz

YCM Laboratories
Board of Directors and Staff

Board of Directors
Roger L. Mayer, Chair
Cecilia deMille Presley, Vice Chair
Hawk Koch
Leonard Maltin
Scott M. Martin
John Ptak
Robert G. Rehme
Eric J. Schwartz
Martin Scorsese
Paula Wagner
Alfre Woodard
James H. Billington, The Librarian of Congress (ex officio)

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

Except as noted below, all images were provided by the organization cited in the accompanying caption.

Cover: Courtesy George Eastman House
Page 1: Courtesy Academy of Motion Picture Arts and Sciences
Page 3, top: Courtesy The Conner Family Trust
Page 4, bottom: Courtesy George Eastman House

Special Thanks
The NFPF thanks the experts who served on the 2013 grant panels: Margaret Bodde (The Film Foundation), Fran Bowen (CityVox New York), John Carlson (Academy of Art University), Stephen Gong (Center for Asian American Media), Jennifer Miko (Movette Film Transfer), Brent Phillips (New York University), Rick Prelinger (University of California, Santa Cruz; Internet Archive/Prelinger Archive), David Schwartz (Museum of the Moving Image), Eric Smoodin (University of California, Davis), Stephanie Stewart (Stanford University), and Amy Taubin (Film Comment).

We also single out those contributing services in 2013: Colorlab Corp., Film Technology Company, Inc., Iron Mountain Entertainment Services, Mitchell Silberberg & Knupp LLP, Motion Picture Information Service, and Movette Film Transfer.

Copyedited by Sylvia Tan
Typeset by David Wells
Printed in the USA by Coral Graphics