Report to the U. S. Congress
for the Year Ending
December 31, 2015

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

National Film Preservation Foundation
June 15, 2016

Dr. David S. Mao
Acting Librarian of Congress
Washington, D.C. 20540-1000

Dear Dr. Mao:

In accordance with The Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2008 (PL. 110-336), I submit to the U.S. Congress the 2015 Report of the National Film Preservation Foundation.

Film has documented America for more than 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 2015, the NFPF programs have preserved more than 2,230 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 279 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 211 early American films that had not been seen in decades. In 2015, we premiered six short films on the NFPF website that survived only as fragile nitrate copies abroad. Preserved in partnership with the EYE Filmmuseum Netherlands and our American partner archives, this was the first group of more than 50 films that will be saved and presented online through this collaboration. Indeed, online presentation of films preserved through NFPF programs has become a priority. In 2015, the NFPF posted links to more than 100 films now available to the public for free and presented two feature films in its online screening room.

All this has become possible thanks to the unflagging commitment of our major supporters: the Academy of Motion Picture Arts and Sciences, the Cecil B. De Mille Foundation, The Film Foundation, the National Endowment for the Humanities, and the Weissman Family Foundation.

I cannot close without thanking you and your marvelous staff at the Library of Congress for assisting us with our work and making it possible for the NFPF to provide crucial support to film archives throughout the nation.

Sincerely,

Jeff Lambert
Executive Director
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.
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 through which cultural institutions of all sizes could play their part in rescuing films important to our history. Now, 20 years later, the results speak for themselves—2,230 films saved and made available by 279 American organizations assisted through 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.

With two decades of preservation work behind us, it is worth remembering why the groundbreaking legislation that created the NFPF 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 the well-known entertainments or commercial blockbusters but culturally significant documentaries, silent-era works, home movies, avant-garde films, newsreels, industrials, and independent productions that were hidden away in nonprofit and public organizations across the country. These films showed an America full of energy and optimism, a land of communities and families shaped through innovation and cultural celebration. While overlooked, these movies have been safeguarded by cultural institutions throughout the nation. Thanks to this stewardship, the real-life cinema captured by individuals living in America survives to be seen again.

Unfortunately, for many years film preservation remained the purview of only the largest archives, those with the resources and knowledge to save their historical holdings. 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.

Encouraged by this legislative action, organizations once considered too small to take on preservation projects have begun saving films and sharing them with the public. Film preservation has taken root across the nation, and as digital access becomes easier, more and more preserved films are presented online, expanding access for research, teaching, and sheer enjoyment by film and history buffs.

In 2015, sixty-four films were selected for preservation through NFPF grants. Judging by the titles being saved, the congressional commitment to expanding the reach of film preservation continues to bear fruit. Among the films slated for preservation are Ambassadors in Levi’s (ca. 1970), about the Tucson Arizona Boys Chorus; corporate films about the Golden State Mutual Life Insurance Company, for many years the only African American–owned corporation in California; the first student works by animator Frank Mouris, whose Frank Film won the Oscar for best animated short film in 1974; Jud Yalkut’s John Cage Mushroom Hunting in American Memory on Film

Crow Indians on the Jesus Trail (ca. 1942–43), preserved by the American Baptist Historical Society.
Stony Point (1972–73); two mid-century films sponsored by the Montana Aeronautics Commission; and home movies of President Herbert Hoover and his family, the 1944 Republican National Convention, Winston Churchill in Cuba, and the Santa Fe Fiesta.

NFPF grants went to 35 archives, historical societies, libraries, and museums of varying sizes, geographic areas, and specializations. Most awards were modest—between $3,000 and $10,000; all were matched by staff time and other costs contributed by recipients; larger projects required a 20 percent organizational match. When projects are completed, institutions store the new preservation masters under cool-and-dry archival conditions and provide viewing copies for study and exhibition. Online presentation is highly encouraged, and hundreds of films preserved through the program have made their way online thanks to public service–minded organizations. Links to these films can be found on the NFPF website, which has become a clearinghouse for access to these preserved gems.

Although federal dollars fuel 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, the Weissman 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. More than a decade ago, it also founded with the NFPF the Avant-Garde Masters grants, through which works by 61 film artists have been saved and returned to the big screen or the gallery wall.

A community of archivists, scholars, technical experts, and donors has stepped up to assist the NFPF in accomplishing the work that Congress laid out in the legislative framework. Without their volunteer efforts and enthusiasm, the NFPF would not survive.

On the Screen

Faces and Fortunes (1960), preserved by Chicago Film Archives.

This sponsored film about corporate branding, made by Chicago’s Goldsholl Design Associates for Kimberly-Clark, uses animation and collage to demonstrate the value of memorable logos and slogans. It screened at the Exploratorium in San Francisco in September as part of “Scintillating 16mm,” a presentation of prints preserved by the NFPF.

While online access is convenient and incredibly useful for repeat viewing and study, many films still work best projected on the big screen. Films preserved through NFPF programs continue to screen at film festivals and cinematheques around the world. In 2015 the most prestigious silent film festival in the world, Le Giornate del Cinema Muto, in Pordenone, Italy, featured five films preserved with NFPF support. NFPF-supported films also screened at the Cinecon Classic Film Festival in Los Angeles and the San Francisco Silent Film Festival, among many other venues.
Augmenting Online Access

In 2015 the NFPF launched Access Alley, a blog spotlighting films being streamed on the NFPF site and sharing news about our grants and programs. In tandem, the NFPF expanded the scope of films made available on our website by uploading works preserved through the grant programs. All are accompanied by contextualizing program notes and information on the preservation process undertaken to save the film. The blog also allows us to highlight the innovative work being done by organizations that have received support and shine a light on films that might go under the radar. Bright spots of 2015 were:

**Inventive public presentations.** Duke University launched a website dedicated to the work of itinerant filmmaker H. Lee Waters. Between 1936 and 1942 Waters filmed more than 118 small communities in the Carolinas, Virginia, and Tennessee for his series *Movies of Local People*. By collaborating with local movie theaters to screen his films, he enabled everyday people to see themselves on the big screen. NFPF grants helped preserve more than 40 of Waters’ town portraits, all of which are now viewable online.

**A Regular Bouquet: Mississippi Summer (1964).** Actor Richard Beymer’s documentary of the Freedom Summer campaign of 1964 was preserved by Washington University in St. Louis with an NFPF grant and made available for viewing on our website. With a 16mm Bolex camera Beymer recorded the African American community as his fellow activists and volunteers worked to register black voters and provide educational instruction to children.

**Catskill Honeymoon (1950).** Preserved by Southern Methodist University, this Yiddish American musical made its online debut on our website. Directed by Josef Berne, it tells the story of a Jewish couple celebrating their 50th anniversary at the Young’s Gap Hotel in the Catskills, where they are treated to a stage show replete with Borscht Belt stalwarts.

**Technicolor’s 100th anniversary.** In celebration, we presented on our website two films made using the beautiful process: *Mrs. Mortimer Jones Prepares “Dinner for Eight”* (1934), commissioned by Southern California Edison and the second live-action short film to be released in three-strip Technicolor; and *The Story of Creative Capital* (1957), an animated film made for the Chamber of Commerce of the United States and featuring a soundtrack by Les Baxter. The films were preserved respectively by the Huntington Library and the Hagley Museum and Library.

**Spotlight on archives.** One of 279 organizations served by our grant programs, the Chicago Film Archives celebrated its 10th anniversary in 2015 and has made more than 15 films preserved with NFPF support viewable online.

**Movies of Local People: Spindale (1937),** preserved by Duke University and viewable on the NFPF website.

**Catskill Honeymoon (1950),** preserved by Southern Methodist University and viewable on the NFPF website.

**A Regular Bouquet: Mississippi Summer (1964),** preserved by Washington University in St. Louis and viewable on the NFPF website.

To assist viewers searching for films that might be on the NFPF site, we partnered with the Motion Picture Association of America’s website Where To Watch to make sure all available films are cataloged there. The site is a handy portal pointing people to legal copies of films, and the NFPF is proud to be included.

Along with the blog came an expansion of our social media presence. The NFPF inaugurated a Twitter account to accompany its Facebook page. All of these work in tandem to spread the word about the importance of film preservation and alert the public that many of the films saved through NFPF funding are available for online viewing.
International Cooperation

The NFPF continues its partnership with EYE Filmmuseum in the Netherlands. With the assistance of the Academy of Motion Picture Arts and Sciences, the Library of Congress, the Smithsonian’s National Museum of American History, and the Oregon Historical Society, we are preserving more than 50 titles from EYE’s American film collection. The project was announced in March 2014, and the first six films preserved were made available online in October, complete with new music and program notes. Among them are *Cowboy Jazz* (1920), depicting Tex Austin’s rodeo show in Chicago’s Grant Park in July 1920, with appearances by Ruth Roach, Foghorn Clancy, and “Yiddish Cowboy” Dizzy Izzy Broad; and *Clarence Cheats at Croquet* (1915), a comedy from the Thanhouser Film Corporation involving a jealous lover with no sense of fair play. Its preservation was co-funded by Thanhouser Company Film Preservation, which also commissioned the new music. Both films were preserved through the Library of Congress. Also now available online are *The Darling of the C.S.A.* (1912), the tale of a cross-dressing spy played by Anna Q. Nilsson; *Koko’s Queen* (1926), a deliciously twisted cartoon from the Fleischer brothers; and the stop-motion animation *Fifty Million Years Ago* (1925), an introduction to the theory of evolution that employs charming model dinosaurs. Preservation of these three films was supervised by the Academy of Motion Picture Arts and Sciences. More films from this exciting project will debut on the NFPF website in 2016.

Thanks to Dr. James H. Billington

On September 30, 2015, Dr. James H. Billington retired from his position as Librarian of Congress. Appointed by President Ronald Reagan in 1987, Billington led the Library of Congress into the digital age and expanded the scope of its operations. A scholar of Russian culture, he was also a film lover. Under his watch the National Film Preservation Board was created in 1988: It named 650 films to the National Film Registry before his departure and paved the way to the formation of the NFPF in 1996. In 2007 the Librarian oversaw the construction of the National Audio-Visual Conservation Center in Culpeper, Virginia. Funded by the Packard Humanities Institute with the support of Congress, the 45-acre site houses millions of feet of film and other audiovisual material—a monument to American history and innovation.
In 2015 the National Film Preservation Foundation mourned the loss of our founding board chair Roger Mayer. His advocacy and passion for film preservation were inspirational and instrumental in bringing attention to the cause. From the Hollywood masterpieces he helped save while at MGM to the home movies he heralded on behalf of the NFPF, Roger saw film as vital history. His strength and conviction were balanced by his sense of humor and humility. We will strive to honor his memory through our continued dedication to saving America’s film heritage and bringing these precious images to new audiences.

“The film preservation community has lost a beloved friend,” wrote fellow NFPF and NFPB member Martin Scorsese. “Throughout his successful career in the industry, Roger consistently put the care and preservation of collections at the forefront. He was absolutely key in helping the Library of Congress establish the National Film Preservation Foundation in 1996 and over the years he gave tirelessly of his time and expertise. Because of his leadership and guidance, the NFPF has been incredibly effective, preserving thousands of orphan films from every state in the U.S. I’m deeply saddened at the passing of Roger, for whom I had an enormous amount of respect, affection, and admiration. To say that he will be sorely missed is an understatement. My heart goes out to his family and everyone in the film community whose lives he indelibly touched.”

In 2005 Roger Mayer was recognized by the Academy of Motion Picture Arts and Sciences with the Jean Hersholt Humanitarian Award for his leadership of the film preservation movement.
Appendix One: Films Preserved through the NPF

**Abraham Lincoln Presidential Library (IL)**

**Academy of Motion Picture Arts and Sciences (CA)**
- *The Big Show* (1926), only surviving fiction film made by the Miller Brothers’ *Wild West Show.*
- *The Darling of the C.S.A.* (1912), tale of a daring crossdressing Confederate spy.*
- *Dodge Motor Cars* (ca. 1917), industrial film.*
- *Fifty Million Years Ago* (1925), the theory of evolution told through animation.*
- *Flaming Canyons* (1929), stencil-colored travelogue.*
- *Fordon Tractors* (1918), promotional film.*
- *Her First Kiss* (1919), comedy with wild stunts.*
- *Hold Em Yale* (1928), college romance.*
- *Hollywood Snapshots* (1922), tour of filmdom.*
- *Hunting Wild Geese for Market* (ca. 1915), plea for tougher hunting regulation.*
- *A Husband in Haste* (1921), farce.*
- *Kick Me Again* (1925), starring Charles Puffy.*
- *The Last Word in Chickens* (1924), survey of egg production and poultry-raising techniques.*
- *Latest Dance Creation Is “Sugar Foot Strut”* (ca. 1928).*
- *Long Pants* trailer (1926), fragment.*
- *A Modern Cinderella* (1910).*
- *Miles and Gab Talk* (1920), travelogue.*
- *Red Saunders’ Sacrifice* (1912), Western.*
- *The Sergeant* (1910), probably the earliest surviving narrative filmed in Yosemite Valley.*
- *The Sin Woman* trailer (1922), Australian preview for a lost American film from 1917.*
- *A Smash-Up in China* (1919), a Happy Hooligan cartoon directed by Gregory La Cava.*
- *Strong Boy* trailer (1929).*
- *The Tares of the Wheat* (1912), melodrama.*
- *A Trip through Lavaca Volcanic National Park* (1918), tour of California’s active volcano.*
- *Uncommon Clay* (1925), survey of America’s art-pottery heritage.*
- *Upstream* (1927), by John Ford.*
- *The White Shadow* (1924), by Alfred Hitchcock.*
- *Women’s Swimming Race at Puckfair* (ca. 1927).*

**Academy of Natural Sciences (PA)**
- *Undersea Gardens* (1938), pioneering underwater footage by E.R. Fenimore Johnson.*
- *Adirondack Forty-Sixers* (NY)
  - *Adirondack* (1950), early Ansco color footage.*

**African American Museum, Oakland Public Library (CA)**
- *Ernest Beane Collection* (1937–67), home movies shot by a Pullman porter.*
- *Agua Caliente Cultural Museum* (CA)
  - *Indian Family of the Desert* (1964), educational film depicting the traditions of the Cahuilla.*

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

**American Baptist Historical Society (GA)**

**American Dance Festival (NC)**
- *American Dance Festival* (1959), works by Tony Award–winning choreographer Helen Tamiris.*

**American Historical Society of Germans from Russia (NE)**
- *Ducks* (1937), films from the relocation of dust bowl farmers to Alaska.*
- *Great Gull Island* (1927), film clandestinely shot by an American in Soviet Russia.*
- *Wienieuseit of the Volga Region* (1930), profile of ethnic Germans later displaced by the Soviets.*

**American Jewish Historical Society (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.*
- *Congo Peacock Expedition* (1937), *The Seventh Archbold Expedition to New Guinea* (1964), and *To Lhuta and Slogant* (1935), films from expeditions led by the museum.*

**American Museum of Natural History (NY)**
- *Field Collection* (1946–53), home movies of the postwar Catskill resort scene.*

**Allied Productions (NY)**
- *The Last 40 Days* (1986), by Carl George.*

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

**American Baptist Historical Society (GA)**

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- *Congo Peacock Expedition* (1937), *The Seventh Archbold Expedition to New Guinea* (1964), and *To Lhuta and Slogant* (1935), films from expeditions led by the museum.*
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 Morse (1966), The Velvet Underground in Boston (1967), and The Velvet Underground Tarot Card (1966), by Andy Warhol.

Anthology Film Archives (NY)

A la Mode (1958), by Stan Vanderbeek.


Adventures of the Exquisite Corpse (1968), by Andrew Noren.


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

Becky’s Eye (1977), Ghost Town (1975), In Progress (1985), March (1979), and Recuerdos de Flores Muertas (1982), by Willie Varela.

Bedtime Story (1981), by Esther Shatavsky.

The Big Stick/An Old Reel (1981), by Esther Shatavsky.

Braindead (1982), by Tessa Hughes-Freeland.

Coal Camp: Life below the Tipple (1972), Judge Wooten and Coon-on-a-Log (1971), and the International Sweethearts of Rhythm.

Cowgirls Shopping (1947), featuring Ruby Dee and the International Sweethearts of Rhythm.

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

Cry the Shalako at Zuni, New Mexico (1925), documentation of winter solstice rituals.

Silkscreens (1978), by Katy Martin.

Taylor Mead Home Movies (1964–68).

Twenty Films by Vito Acconci (1970–75).


The United States of America (1975), by James Benning and Bette Gordon.


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.

Appalshop (KY)

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), Ramney Trade Fair (1973), The Struggle of Coon Branch Mountain (1972), Tomorrow’s People (1973), and Whitesburg 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 Discoveries America (1944), documentary.

Elsa Rigo in Mexico (1930s), footage taken by the American painter near Taxco.

Archivo General de Puerto Rico (PR)

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

Arizona Historical Society (AZ)

Cowgirls Shopping (ca. 1940), promotional film.

Artist Tribe Foundation (CA)

That Man of Mine (1947), featuring Ruby Dee and the International Sweethearts of Rhythm.
Atlanta History Center (GA)
Bill Hornel Marietta Highway Film (1937), "gone with the Wind" Premiere (1939), Orly Field, Paris (1962), and Troy Youmans Collection (1940s–50s), 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 (1920s).*

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)
Jazz Funerals (1980–88).*

Bard College (NY)
Confidential Pt 2 (1980) and Spring (1978), by Joe Gibbons.*
Current Autobiography According to Bargain Basement Sinatra (1979), by Natalka Voslakova.*
From Romance to Ritual (1985) and Martina’s Playhouse (1989), by Peggy Ahwesh.*

Bessemer Historical Society (CO)

Biodiversity Research Institute (NY)

Bishop Museum (HI)
Alaka R and R (ca. 1966).*
Howland Island (1937) and Punahou School, Waikiki (late 1920s), early amateur films.*
Nene at Cloudsalk Farm (ca. 1955), footage of the captive breeding program.*

Bowdoin College (ME)
Visiting with the Eskimos of Smith Sound (1930).*

Brandeis University (MA)
Golda Meir at Brandeis (1973).*

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 fire fighters 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 (NY)
Alaska Bush (1920s), footage of an Arctic hunt.*
Buffalo Bill at the Irrna 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.*

Carnegie Hall Archives (NY)
Ralph Kirkpatrick (1953), performance by the influential harpsichordist.

Carnegie Museum of Art (PA)
Charles “Teenie” Harris Collection (1935–55), home movies of Pittsburgh’s African American community taken by a newspaper photographer.*

Center for Home Movies (CA)
The Last Red (1986), Memories on Film (1979), and The Mirror (1950), by Arthur H. Smith.*
1944 Republican National Convention (1944), color footage shot by an amateur filmmaker.*
Wallace Kelly Collection (1930–39), amateur films.*

Center for Visual Music (CA)
Dockum Color Organ Films (1965–70).*
Oskar Fischinger Collection (1920s–60s).*
Tarn, Tarn, Tarn (1965–66), by Judd Yalkut and Nam June Paik.*

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


Chicago Film Archives (IL)
Adonis Film (1963), Disintegration Line #1 (1960), and Disintegration Line #2 (1970), by Lawrence Janiak.*
Black Moderates and Black Militants (1969).*
Cicero March (1966).*
The Corner (1963) and Lord Thing (1969), films about Chicago street gang the Vice Lords.*
Faces and Fortunes (1960), sponsored film about corporate branding.*
Fairy Princess (1956), stop-motion animation by Margaret Connely.*
From A to Z: The Story of Special Summer Schools (1964) and A Soil for Growth: A Story of the Gifted Child Program (ca. 1966), sponsored films made by Goldsholl Design Associates for the Chicago Board of Education.*
I’ve Got This Problem (1966), Night soil (1964), and You’re Putting Me On (1969), by Don B. Klugman.*
Metta!! A School Without Walls (1970), profile of an experimental high school in Chicago.*
Mi Raza: A Portrait of a Family (1973).*
The People’s Right to Know: Police versus Reporters (1968–69) and The Urban Crisis and the New Militants (1969).*

Chicago Filmmakers (IL)
Americana in Real Trouble (1967), At Maxwell Street (1984), Bride Stripped Bare (1967), He (1967), Jerry’s (1976), Love In/Leave It (1972–73), O (1967), and Tattooed Lady (1968–69), by Tom Palazzolo.*
Papa (1979), Thanksgiving Day (1979), and Burials (1981), trilogy by Allen Ross.*

Children’s Hospital Boston (MA)
Children’s Hospital Collection (1930s–66).*
Circus World Museum (WI)

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

Clemson University (SC)

- Community Development at Bereh (1960).
- Peaches—Fresh for You (1973), documentary.

Cleveland Museum of Art (OH)

- Still in Motion (1970), home movies showing abstract expressionist Clyfford 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)

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

Clyfford Still Museum (CO)

- Clyfford Still Museum (1931) and Clyfford Still Museum—1940 (ca. 1940) and Clyfford Still Museum—1973 (1973), and Clyfford Still at work.

Dartmouth College (NH)

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

Davenport Public Library (IA)

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

Dover Free Public Library (NJ)

- Dover’s Fourth Annual Baby Parade (1926).

Duke University (NC)

- Gandy Dancers Laying a Missionary Family in Mozambique.

East Carolina University (NC)

- Campus Films (1951–70s).
- Excavating Indian Pueblos at Chaco Canyon (1932).

East Tennessee State University (TN)

- Chappell Dairy (1952).
- Gandy Dancers (1974), Gandy Dancers Laying Railroad Tracks (1940s), and Travels with the Tennessee Tweetie (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 Elizabethon, Tennessee.
- Serpent Handlers’ Mountain Stream Baptism Ceremony (1943) and They Shall Take Up Serpents (1973), documentaries.

Electronic Arts Intermix (NY)

- Al G. Barnes Circus (1931) and Al G. Barnes Circus (late 1940s), home movies of the Everly Brothers, Hank Williams Jr., 1940s), and Peanut Picking, Ichauway Plantation (1942), home movies of the Robert W. Woodruff estate.
- William Levi Dawson Collection (1952–71), films by the Tuskegee School of Music founder.
- Verkes Primate Research Collection (1930s).

Evangelical Lutheran Church in America (IL)

- Christ above All (1949), film about an international Luther League youth conference.
- The Two Kingdoms (1950), refugee drama.

Exploratorium (CA)

- Exploratorium (1974), Academy Award–nominated short about the science museum.

Explorers Club (NY)

- Exploratorium (1974), Academy Award–nominated short about the science museum.

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 (1923), educational travelogue.
- Vigil of Motana (1914), by Edward S. Curtis.

Film-Makers’ Cooperative (NY)

- Little Red Riding Hood (1978) and Tappy Toes (1968–70), by Red Grooms.
- Shades and Drumbeats (1964), by Andrew Meyer.

Film/Video Arts (NY)

- Film Club (1970), documentary by Jaime Barrios.

Filson Historical Society (KY)

- Judge Arthur E. Hopkins Collection (1930s), home movies.
Florence Griswold Museum (CT)

- Florence Griswold Collection (1930s), footage of the art colony in Old Lyme, Connecticut.
- Florida Moving Image Archives (FL)
  - Florida Home Movies (1925–76), 37 films.
  - Miami Beach Is Calling You (1941), travelogue.
- Folkstreams (VA)
  - Atrondack Minstrel (1977), folklife profile.
  - The Castle Is Rocking (1967), jazz documentary.
- Framingham State College (MA)
  - Welcome to Spivey’s Corner (1978), documentary about the “National Hollerin’ Contest.”
- George Eastman Museum (NY)
  - By Right of His Might (1918), by Maurice Tourneur.
  - The Camera Cure (1917).
  - Fighting Blood (1911), by D.W. Griffith.
  - Flowers for Baird (1923), Fly Low Jack and the Game (1927), Out of the Fog (1922), Poverty to Riches (1922), and Tompkins Bay Car (1922), demonstration films for 16mm filmmaking.
  - The Girl Ranchers (1913), Western comedy.
  - The Golden Chance (1916), by Cecil B. De Mille.
  - Happy-Go-Lucky (1923), cartoon.
  - His Neglected Wife (ca. 1919), comedy.
  - Hollywoodilt (1925), film industry satire.
  - Huckleberry Finn (1920).
  - Humdum Brown (1918), surviving reel.
  - I’ll Say He Forgot (1920), by Malcolm St. Clair.
  - Juan Crawford Home Movies (1940–41 and 1950s).
  - Kaleo and Riveri (ca. 1935), by Nickolas Muray.
  - Kindred of the Dust (1922), by Raoul Walsh.
  - The Light in the Dark (1922), The Penalty (1920), and Phantom of the Opera (1925), Lon Chaney features.
  - Local Color (1977) and Mozart in Love (1975), by Mark Rappaport.
  - The Love Charm (1928), two-color Technicolor romance filmed by Ray Rennahan.
  - The Man in the Moonlight (1919), drama.
  - Oh! Boy! (1927), comedy.
  - Oh! What a Day! (1923), Andy Gump comedy.
  - Operation Breadbasket (1969), documentary about the SCLC’s job program in Chicago.
  - Opportunity (1918), cross-dressing comedy.
- Florida Eastman Museum in 2013.

- Paris Green (1920), romantic melodrama.
- Pathé News, No. 91, Pancho Villa (1920).
- The Professor’s Patience Cure (1915), comedy.
- The Ranger’s Bride (1910), Western starring “Broncho Billy” Anderson.
- Reckless Youth (1922), social drama.
- Red Eagles Lone Affair (1910).
- Roaring Rails (1924), starring Harry Carey.
- The Robson Trail (ca. 1922), travelogue.
- Salmon Fishery in Alaska (ca. 1922).
- The Scarlet Letter (1913), fragment of a feature filmed in Kinemacolor.
- Screen Letter Box No. 5, No. 6, and No. 7 (1919).
- Screen Snapshots (1925), fragment.
- Sherlock Holmes (1922), starring John Barrymore.
- Skylighter Symphony (1929), by Robert Florey.
- 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 Pictures (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 YWCA (ca. 1919).
- Tropical Nights (1920), tinted travelogue.
- Turn to the Right (1922), Rex Ingram’s masterpiece.
- The Upheaval (1916), starring Lionel Barrymore.
- Upstage trailer (1926).
- Verde Canyon and the Cliff Dwellings of Arizona (ca. 1918), Essanay travelogue.
- Virginian Tiers (ca. 1926), newsreel scenic.
- A Virgin’s Sacrifice (1922), melodrama.
- The Virtuous Model (1919), by Albert Capellani.
- The Voice of the Violin (1909), by D.W. Griffith.
- A Western Girl (1911), by Gaston Mélès.
- The Woman Hater (1910), with Pearl White.
- Why Husbands Flirt (1918), wry marital comedy.
- The Willow Tree (1920), romantic drama.
The Hirshhorn's Beginnings (1927–40s), home movies.

Hoover Kodacolor Home Movies (1939).

Pat Hennessey Massacre Pageant (ca. 1934).

Sixty Years of Living Architecture: The Work of Frank Lloyd Wright (1953).


33 Yo-Yo Tricks (1965–69), by Aldo Tambellini.

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

Twice as Nice (1989), feature film by Jesse Maple about twin-sister basketball stars.

Ghost Rev (1963), by Judd Valkut.

Y (1963), by the art collective USCO.

Helen Wills Moody Newsreels (1923–31).

John Ford Home Movies (1941–48).

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

Catalog (ca. 1965) and Permutations (1968), by John Whitney.

Cibernetic 5.3 (1960–65), by John Stehura.

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

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


7362 (1965–67), by Pat O'Neill.

Indiana State University (IA)

Rath Packing Company Collection (ca. 1933).

Japanese American National Museum (CA)

Akiyama Collection (ca. 1935), Anan Collection (1926–40), Fukuzaki Collection (ca. 1942), Kiyama Collection (ca. 1935), Miyatake Collection (1934–58), Sanzaki Collection (1927–69), and Yamada Collection (1930s–50s), home movies.

Evans Collection (1943), Hishizuma Collection (1945), Palmerlee Collection (1942–45), and Tatsuno 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)

Cinematicographic Films (1932–39).

Dance Films of Carol Lynn (1930s–62).
Art of Shipbuilding (1940s).*  
Historic Portland, Maine (1949), documentary.  
Arthur Piver Collection (1940s–65), footage of multi-hull sailing vessels.*

** Louisville's Cage Park neighborhood.  
** Parsons School of Design (NY)  
New York City (1950s), students' film about a campus housing problem. *

** The Bargain (1914), starring William S. Hart.*

** Now We Live on Clifton (1950), campus-made promotional film.  
** The Backyard (1950), by Lois Weber.*  
** Hemingsway Home Movies (ca. 1955).  
** Tutti Takes the Town (1926), slapstick comedy.*

** The Chocolate Factory (1957), award-winning film.

** De Forest Phonofilms (IL)  
** The Edison Laboratory Collection (1894–1933), footage from Edison's laboratory series.  
** The Trap (1916), from Kalem's mystery series.*

** Into the Night (1915), two-reel Western directed by and starring Frank Borzage.*

** The Perfect Back Contest (1928), news story.*  
** The Pitch o’ Chance (1915), two-reel Western directed by and starring Frank Borzage.*

** The Keeper of the Bells (1924), profile of the artist.*  
** California's Asparagus Industry (1909).*

** Captain Jinks, the Cobbler (1916), comedy.*  
** Chicago Rodeo (1920), footage from Tex Austin’s rodeo show.*

** Clarence Cheats at Cracket (1915), comedy.*

** Coastal Wildlife (1925), educational film.*  
** Day of the Dead (1957), award-winning Technicolor documentary from the Eames Studio.*

** De Forest Phonofilms (1920–25), six sound shorts.*

** An Easter “Lily” (1914), an upstairs-downstairs drama involving interracial friendship.*

** The Edison Laboratory Collection (1900–20).**

** The Emperor Jones (1933), starring Paul Robeson.*

** Felling the Big Trees in California (1923).**

** The Gilded Cage (1915), melodrama.*


** Hellbound Train (ca. 1930), temperance film starring Henry B. Walthall.*

** His Tackin’ Ways (1926), slapstick comedy.*


** Jean the Match-Maker (1910), with Jean the Vitaphone Dog.*

** Maytime (1923), feature starring Clara Bow.**

** Mite Collection (1936–39), footage shot in the studio.**

** Mis Fairweather Out West (1913) and Way Out West (1921), comedies.*

** A Model Husband (1916), prohibitionist comedy.*

** Moonlight Nights (1925), comedy.*

** A Mountain Ranch (1923), scenic profile of a Colorado sheep ranch and its environs.*

** Oakland Newsreels (1919).**

** Patsy’s Elpement (1915), ninth installment in the Patsy Bolivar series.*

** Perfect Back Contest (1928), news story.*

** The Pitch o’ 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).**

** Rips and Rushes (1917), comedy.*

** Run ’Em Ragged (1920), slapstick short.**

** Snook’s Twin Troubles (1921), comic short.*

** Sunset Limited (1898), promotional film from Southern Pacific.*

** Two Men of the Desert (1913), by D.W. Griffith.*

** Unseen Forces (1920), by Sidney Franklin.*

** U.S. Navy of 1915 (1915), fragment.*

** Venus of the South Seas (1924), adventure yarn with a Prizmacolor reel.*

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

** The Village Chestnut (1918), comedy starring Chester Conklin and Louise Fazenda.*

** Walk—You Walk! (1912), comic short.*

** When Ciderville Went Dry (1915), temperance spoof.*

** Who’s Who (1910), comedy of mistaken identity.*

** Won in a Cupboard (1914), starring Mabel Normand.*

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

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

** Inaugural New Orleans Jazz & Heritage Festival (1970), footage of performances.*

** 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.*

** Arthur Piver Collection (1950s–65), footage of multi-hull sailing vessels.*
Marist College (NY)
Lowell Thomas Collection (1949), footage shot in Tibet by the celebrated broadcaster.6
With Allenby in Palestine and Lawrence in Arabia (1919), travelogues by Lowell Thomas.6

Maryland Historical Society (MD)
Baltimore: City of Charm and Tradition (1939),6
Bayshore Round-Up (1920), Bayshore Amusement Park in its heyday.6
Behind the Scenes at Hazzard’s (1938),6
Bermuda to Baltimore (1937), celebration of the inaugural flight of the Bermuda Clipper.6
Druid Hill Park Zoo (1927),6
Fair of the Iron Horse (1927), home movie of the Baltimore & Ohio Railroad’s centenary exposition.6
Ocean City Hurricane (1933), home movies of the hurricane and its aftermath.6
The Pictoresque Susquehanna (1928), documentary following the river to Chesapeake Bay.6
Play Ball with the Orioles (1957),6
Raising the Big Flag, VE Day (1945),6
Massachusetts Institute of Technology (MA)
The Airplane at Play (ca. 1930s), stunt film.6
Centerbeam (1977), art documentary.6
Radar Indicators (1944), WWII training film.6

Mayme A. Clayton Library & Museum (CA)
Marie Dickerson Coker Collection (1942–53), home movies by the African American jazz musician.6

Mayo Clinic (MN)
Films of the Mayo Clinic (1926–45).6

Medical University of South Carolina (SC)
Contractile Force (1948) and Mechanical Measurements of the Heart in Situ (ca. 1949), heart-experiment films.6
Robert Petrie Walton Research Films (1950s), cardiovascular experiments.6

Menil Collection (TX)
The Hon: A Cathedral (1966), story of the controversial sculpture.6
Tinguely: A Kinetic Cosmos (1970s), footage of artist Jean Tinguely at work.6

Mennonite Church USA (KS)
The Call of the Cheyenne (1953–55), story of missionary work among Native Americans.6

Midway Village Museum (IL)
J.L. Clark Ray-O-Vac (ca. 1951), home movie documenting the metal lithography factory.6

The Rockford Peaches (ca. 1943), home movie showcasing the celebrated female baseball team.6

Mills College (CA)
Dance Films (1920s–43).6

Minnesota Historical Society (MN)
Cologne (1939), town portrait.6
The Great Peruham Jewel Robbery (ca. 1926).6
Hampton Alexander (1973), narrative by Timothy McKinney and the Inner City Youth League.6
Ice Harvesting on the St. Croix River (1953–54).6
Little Journeys Through Interesting Plants and Processes, Glaze Brewing Company (1937).6
Ojibwe Work (1935–47), ethnological films.6
Three Minnesota Writers (1958), interviews.6

Mississippi Department of Archives and History (MS)
B.F. “Bem” Jackson Collection (1948–57), town portraits made for local screening.6
Japan First (1945) and Mindanao Panay (1945), footage shot by a hospital commander in the Philippines.6
McClure Collection (1944–47), four films of Lula, Mississippi, by a Delta farmer.6

Missouri Historical Society (MO)
Kay Lennon Collection (1931–35), six reels documenting St. Louis infrastructure improvements.6

Mix NYC (NY)
Burma Road (1977) and 1970 Gay Pride Parade (1991), by Marguerite Paris.6

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.6
Escape to Montana's Glacier Park (ca. 1970), state-sponsored travelogue narrated by Chet Huntley.6
Montana and Its Aircraft (1968) and Montana and the Sky (1952), sponsored films from the Montana Aeronautics Commission.6
Montana…Land of the Big Sky (1972).6

Mooresville Public Library (NC)
My Home Town (1940s) and Your Home Town (1957), town portraits of Mooresville.6

Morven Park (VA)
About Jumping (1969–70), training film produced for the International Equestrian Institute.6

Dr. Eugene Clark Laboratory Films (1946–65), footage taken by the noted marine scientist and preserved by the Mote Marine Laboratory & Aquarium in 2015.

Motorcycle Hall of Fame Museum (OH)
Beverly Hills Board Track Racing (1921).6

Museum of Fine Arts, Houston (TX)
Conversations in Vermont (1969), by Robert Frank.6
Liferaft Earth (1969), documentary by Robert Frank and Danny Lyon protesting world hunger.6

Museum of Modern Art (NY)
An Animated Groach Chaser (1915), cartoon.6
A Bashful Bigamist (1921), comedy.6
Billy and His Pal (1911), by Francis Ford.6
Biograph Studio Collection (1905–14), 27 films.6
Blind Wives (1919), by Erich von Stroheim.6
Blind Wives (1920), by Charles Brabin.6
The Call of the Wild (1923).6
Children Who Labor (1912), social–problem film.6

China (ca. 1917), documentary footage.6
Col. Hreza liar’s “Forbidden Fruit” (1923).6
Collage Fragments (1940s), by Joseph Cornell.6
The Country Doctor (1909), by D.W. Griffith.6
The Coward (1915), Civil War melodrama.6
The Crime of Carelessness (1912), anti-labor melodrama.6

The Devil’s Wheel (1918), melodrama.6
The Diver (1911), documentary.6
Edison Company Collection (1912–14).6
A Fool There Was (1915), starring Theda Bara.6
The Girl Stage Driver (1914), Western.6
The Gorilla Hunt (1926).6
National Archives and Records Administration (DC)

*Let There Be Light* (1946), by John Huston.
*Why We Fight* (1942–45), war information films.
The *Yellowstone Kodacolor* (ca. 1930–32), home movies of Yellowstone National Park.

National Baseball Hall of Fame (NY)

*Cooperstown* (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. 1930–40), Jews in Poland (1947), justification for the use of violence in the struggle to create Israel.

*Of These Our People* (1946), Samuel Brody's documentary about anti-Semitism in America.
*The Story of Matzo, Parts 1 and 2* (1946), Samuel Brody's film on the life cycle of five crops.
*Last Great Gathering of the Sioux Nation* (1924).

National Museum of African American History & Culture (DC)

*The Guest* (1977), short psychological thriller by film scholar Pearl Bowser.

National Museum of African American History & Culture (DC)

**Greater New York** (ca. 1921),
*The Hidden Way* (1926), drama.
*His Mother's Thanksgiving* (1910), melodrama.
*Home and Dome* (1965), by Stan Vanderbeck.
*Hypnotic Nell* (1912), starring Ruth Roland.
*The Last Man on Earth* (1924), fantasy.
*Last of the Line* (1924), Western with Joe Goodboy and Susse Hayakawa.
The *Life of Moses* (1909), Vitagraph series.
*The Marriage Circle* (1924), by Ernst Lubitsch.
*The Suburbanite* (1904), comedy.
*Springtime for Henry* (1970) and *The Tourof the Tourists*
*The Salvation Hunters* (1947), Alexander Hammid's poetic documentary.
*Der Purimspiler* (1951), film promoting American immigration to Palestine.
*Histadrut: Builder of a Nation* (1945), film for the use of violence in the struggle to create Israel.
*Jews in Poland* (1956), Yiddish-language documentary about life under Communism.
*Kol Nadere* (1930) and *Oshannah Mikol Om* (1930), cantorial performances.
*Last Night We Attacked* (1947), justification for the use of violence in the struggle to create Israel.
*Liberation* (1936), Yiddish melodrama.
*Of These Our People* (1946), Samuel Brody's documentary about anti-Semitism in America.
*The Story of Matzo, Parts 1 and 2* (1930).
*A Tale of Two Worlds* (1948), film pleading for refugee assistance.
*Tribute to Eddie Cantor* (1957).

National Museum of American History & Culture (DC)

*A-1 Airborne Lifeboat* (1944), test footage.
*Bonniver Films* (1939), home movies shot on the eve of WWII.

National Museum of the American Indian (DC)

*Land of the Zuni and Community Work* (1923).

National Museum of Natural History (DC)

*Claudia* (1972–73), documentarian Jorge Prelorán's playful portrait of a five-year-old.

National Press Club Archives (DC)

*50th Anniversary* (1954), scenes of the first National Press Club family picnic.

Scenes at the National Press Club (1950).

National WWII Museum (LA)

*A-1 Airborne Lifeboat* (1944), test footage.
*Bonniver Films* (1939), home movies shot on the eve of WWII.

National Museum of African American History & Culture (DC)

*The Guest* (1977), short psychological thriller by film scholar Pearl Bowser.

National Museum of American History (DC)

*The American Bank Note Company* (1915), tour of the factory that printed U.S. currency.
*Crystals for the Critical* (1951), industrial film.
*The Dairy Industry and the Canning of Milk* (1917), industrial film.
*DuMont Advertising Program for 1955 (1955), short explaining how to sell television sets.*
New Mexico State Records Center and Archives (NM)

Adventures in Kit Carson Land (1917 and 1972), Los Alamitos Ranch School (1929–30), and Madrid Christmas Scene (1940), promotional films.

Dawson, N.M. (1917–38), footage of the company mining town.

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

Last Run of the Chilis 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 (1930s–52), footage of Ansel Adams’s wife, Virginia.

New Mexico Department of Game and Fish (1941), documentary of one of the last trips of a narrow-gauge railroad.

New York Public Library (NY)

About Sex (1972), landmark sex education film.


A Day in Santa Fe (1941), by Lynn Riggs.


W.W. Howells Home Movies (1929), footage of the Santa Fe Fiesta and ancient ruins in northern New Mexico.

New York University (NY)

I Stand Here Ironing (1979), by Bob Hope.

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

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

Lioriwe Train (mid-1970s), short illustrating a cross-town subway journey of a Harlem boy.

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


Masque 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.

Rhoda in Potatoland (Her Fall Starts) (1987), by Richard Foreman.

Sallie Wagner Collection (1935–37), five public health shorts.

Seldie Wagner Collection (1928–50), home movies documenting the life of the original Smokey the Bear.

Smokey the Bear (1930s–52), footage documenting the life of the original Smokey the Bear.

State Farms—Our Wastes Are Dying (1977), documentary by Anne Belle.

The Big Apple Story (1963), films of two Martha Graham dances.

The Flop! (ca. 1967), by Eli Noyes Jr.

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


Masque 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.

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

Rhoda in Potatoland (Her Fall Starts) (1987), by Richard Foreman.

Sallie Wagner Collection (1935–37), five public health shorts.
The Awakening (1932), In the Usual Way (1933), and It Was Just Like Christmas (1948), amateur narratives.

Beneficent Collection (1929), 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 Wilson Story (1952), educational short.

Cary Maple Sugar Company (1927).

Construction of the Seaboard Paper Company Mill (1930), documentation of the company’s factory in Bucksport, Maine.

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 Velma: The Perfect Mohair Velvet (1926), industrial film.

Sweater 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.

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

Northern Arizona University (AZ)

Apache Indian 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 Ted Nichols.

Northwest Chicago Film Society (IL)

Corn’o-A-Poppin’ (1955), independent feature cowritten by Robert Altman.

Welcome to Come (1968), Fred Camper’s one-shot film set to the eponymous Beach Boys song.

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

Farn in a Day (1948), documentary.

Governor Marland Declares Martial Law (1936), 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), Matteachine Newreels (1973), and Oedipus Grecian Games (1976), amateur films.

Oregon Historical Society (OR)

Beach Hike (1958), film about a hike made to protest a proposed highway along the Olympic Peninsula.

The Boy Mayor (1914), Progressive-era short.

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

Four-Day Screen Test (ca. 1926), scenes of local competition to win a trip to Hollywood.

Grants and Gorns (1933), amateur film documenting the Portland Turnverein Gymnasium.

The Haunted Camera (1938), supernatural thriller made by a teenage girl.

John Makes Whoopee (1929), amateur film about a young farmer visiting the “big city” of Portland.

The Little Baker (ca. 1925), clay animation by Oregon filmmaker Lewis Cook.

Little Diomedes (1960), documentary about the Bering Strait Inuit.

Raymond Rogers Home Movies (1940s).

The Snows of Many Years (1917), exploration of Mount Hood’s Eliot Glacier.

Tipped (ca. 1924), local production about bootleggers foiled by a canine hero.

Pacific Film Archive (CA)


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


The Devil’s Cleavage (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 Vigné 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), by Lenny Lipton.

Hearts for Jerome (1982), by Nathaniel Dorsky.

Light Years (1987), by Gunvor Nelson.

Miss Jess 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.

OffOn (1968), by Scott Bartlett.

Sparkles Tavern (1984), by Curt McDowell.


Theos 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).

Recreational Sailing in the ’20s (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)

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.

Sparkles Tavern (1984), independent feature by Curt McDowell preserved by the Pacific Film Archive in 2014.
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 (1929–38).  

Roger Tory Peterson Institute of Natural History (NY)  

Roosevelt Warm Springs Institute for Rehabilitation (GA)  
The 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).  
Melodramas from the La Jolla Cinema League (1926–27), amateur theatricals.  
Regua Collection (1935–37), architect’s work for the California-Pacific Exposition.  
San Diego Exposion 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 Albinson 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.  

Senator John Heinz History Center (PA)  
Joseph Pignato Collection (ca. 1940s–50), home movies of big band, vaudeville, and circus performers.  

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

Silent Cinema Presentations (NY)  
The King of the Kongos: Episodes 6 and 10 (1929), chapters from an early sound serial featuring Boris Karloff.  

Silver Bow Art (MT)  

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

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

South Dakota State 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.  
Carish Gold (1956), African American crime drama with Ethel Waters and Cicely Tyson.  
Catskill Honeymoon (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.  

State University of New York at Binghamton (NY)  
The Doctor’s Dream (1978), by Ken Jacobs.  

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 Breezities, Snappiest Hill-Billy Band on Stage and Radio (1948), promotional short.  
Bristol, Tennessee, 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, starting local children.  
The Knoxville Policeman’s Hollywood Ball (1949).  
Tennessee Movie Ads and Trailers (1941–54).  

Texas Archive of the Moving Image (TX)  
The Kidnapper’s Foil (1930s and ca. 1940), by itinerant filmmaker Melton Barker.  
Orris Brown Collection (1940s–50s), footage from Superior Film Studios, one of Houston’s first independent feature film companies.  
Story Sloane 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)  
Break and Enter (Rompierdo Puertst) (1970), documentary about an anti-gentrification protest.

Columbia Resols (1968).

People’s War (1969), by Robert Kramer.

Yippie (1968).

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)

Clare and ZerNona Black Collection (ca. 1955), home movie by civil rights activists.

Trisha Brown Dance Company (NY)


Planes (1968), film by Jud Yalkut.

Roof Piece (1973), avant-garde dance performance filmed by Babette Mangolte.

Tudor Place (DC)

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

Tulane University, Amistad Research Center (LA)

American Folklore Society Collection (1932-33), African American Carnival Balls (1955-56) and Bourbon Carnival Balls (1960-65).

New Orleans Street Parade (1968).

UCLA Film & Television Archive (CA)

The Adventures of Tarzan (1928), silent serial.

Andy’s Stump Speech (1924), comedy.

Animated Short Subjects by Ub Iwerks (1930s).

Barriers of the Law (1925), crime drama.

Behind Every Good Man (1966), pioneering portrayal of gay life in Los Angeles.

Birth of a Hat (1920), industrial short.

Bless Their Little Hearts (1984), Billy Woodberry’s study of a struggling African American father.


Brilliantino 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 (1933), gritty farm drama.

Diary of an African Nun (1977) and Illusions (1982), by Julie Dash.

The Ecstatics (1961), by Kent Mackenzie.

The Fighting Blade (1923), swashbuckler.

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


The Greater Call (1910), melodrama.

Harvey Milk Campaigning (1973).

Hearst Metrotone News Collection (1919-30).

The Horse (1973) and Several Friends (1969), shorts by Charles Burnett.

The Hushed Hour (1919), morality tale.

I & I (1979), by Ben Caldwell.

In the Land of the Headhunters (1914), Edwin S. Curtis’s legendary feature.

International Newsreel (ca. 1926).

Intimate Interviews: Bela Lugosi at Home (1931).

It Suddes and Suddes (1962), Multiple Sided (1970), One Man Band (1965-72), The Sid Saga (1985-86), and Stop Cloning Around (ca. 1980), trick films by Sid Vaverents.

The Jam Makers (1919), cartoon.

The Jungle (1967), vivid portrayal of Philadelphia street life made by gang members.

Labor’s Reward (1925).

Lena Rivers (1914), early feature.

Life on the Circle Ranch in California (1912).

Lorna Doone (1922), by Maurice Tourneur.

The Love Girl (1916), melodrama.

The Man in the Eiffel Tower (1949), detective film featuring Charles Laughton.

Marian Anderson's Lincoln Memorial Concert (1939), newsreel footage.

Mary of the Movies (1923), comedy.

Midnight Madness (1928), starring Clive Brook.

Molly O’ (1921), starring Mabel Normand.

Moods of the Sea (1942), by Slavko Vorkapich and John Hoffman.

My Lady of Whims (1925), My Lady’s Lips (1925), and Poisoned Paradise (1924), starring Clara Bow.


Peggy Leads the Way (1917), feature starring Mary Miles Minter as the plucky Peggy.

Rabbit’s Moon (1950), by Kenneth Anger.

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

The Roaring Road (1919), racing romance.

Romance of Water (1931), sponsored film.

Ruth of the Rockies (1920) and Who Pays? (1915), surviving serial chapters.

Slenick News (1921).

Stand and Deliver (1982), romantic adventure.

Tillie’s Punctured Romance (1914), Charlie Chaplin’s first comedy feature.

Tom Clonmont Collection (1967-84).

A Trip through China (1917), fragment from Benjamin Brodsky’s documentary.

Vanity Fair (1932), starring Myrna Loy.

Vigatograph Short Films (1905-14).

War on the Plains (1912), early Western.

Water Ritual #1: An Urban Rite of Purification (1979), by Barbara McCullough.

The Way of Peace (1947), animated plea for pacifism written and directed by Frank Tashlin for the American Lutheran Church.

We Were There (1976), by Pat Rocco.

A Window on Washington Park (1913).

United Daughters of the Confederacy (VA)

The Conquered Banner (1933).

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

Far from Alone (1955), temperance narrative.

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

United States Holocaust Memorial Museum (DC)

American Jews Abroad (1932-39) and Glick Collection (1939), home movies.

Siege (1940), Julien Bryan’s short.

Univisiad del Este (PR)

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

University of Akron (OH)

Goodyear Tire & Rubber Company Films (1931-33), documentation of the construction of the airship the USS Akron.

University of Alaska Fairbanks (AK)

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

The Cheechakos (1924), feature shot in Alaska.

Inupiat Dances (1950s).

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


We Live in the Arctic (1947), lecture film by Bud and Constance Helmericks.

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

University of Arizona (AZ)


Coast Redwoods and Schulman Caring on Mt. Lemmon (1930s).

Hank Ride Again (1963), tour of Arizona led by a Model T Ford.

Mission San Xavier del Bac (1963), tour of the church's Native American communications.

Yaqui De Grazia (1938–1940), documentary about the Yaqui Easter ceremony.

University of Arkansas (AR)

Opportunity for Arkansas—the Buffalo National River (ca. 1964), conservation film.

University of California, Berkeley (CA)

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

Verdena Parker Collection (ca. 1959–66), home movies showing life in and around the Hoopa Valley Indian Reservation in Humboldt County.

University of California, Los Angeles (CA)

Golden State Mutual Life Insurance Company Collection (1948–58), corporate films about the largest African American insurance company in the West.


University of California, Riverside (CA)


University of Central Florida (FL)

Barron Richter Collection (1971–76), home movies shot at Walt Disney World.

University of Georgia (GA)

Abbott L. Pattison Collection (1953), footage of the sculptor.

Cordele, Georgia (1936) and Fitzgerald, Georgia (1947), town portraits.

Eldridge Collection (1939–56), Kaliska-Greenblatt Collection (1920s–30s), and Louis C. Harris Collection (1947–53), home movies.

Making of “American’s Hero” (1928).

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 Illinois at Urbana-Champaign (IL)

Joseph T. Tykociner’s Sound Experiments (1922), early sound-on-film demonstrations.

University of Iowa (IA)


Iowa Test of Motor Fitness (1960), physical education film for use in schools.

Thesis 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 (1948), film commemorating the 50th anniversary of the American Legion.

The Golden Mirror (1968), film about places sharing the name of his family.

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.

Navajo Film Themselves: Behind the Scenes (1966), footage of a project to teach filmmaking to Navajo residents of Pine Springs, Arizona.

Tode Travels (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 Augastas (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.

Kate Gleason Collection (1928–31), home movies from the pioneering engineer.

Native American Life (1929), Reunion of Confederate Veterans (1930), and Women Aviators 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 Ten Thousand More (1949), Bunker Hill (1956), Chavez Ravine (1957), A Place in the Sun (1949), and Ride the Golden Ladder, Ride the Cyclone (1955), student films.


Pro Patria (1932), documentary by actor Guillermo Calles about his three-month road trip from Los Angeles to Mexico City.

Schatz’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 (1920s–30s).

Norman Mailer Film (1920s–30s).

River Trips (1946–50), expedition footage.

River Trips (1974), by Alan Kondo.

A Canyon Voyage (1955), portrait of the celebrated writer.

University of Texas at San Antonio (TX)

Harris H. Stilson Collection (1929–31), home movies of the Papuan tribe of West New Guinea, preserved by the Yale Film Study Center.

University of Utah (UT)

Elkins, West Virginia.

University of Vermont (VT)

Charles Smith’s Block Painting (1960).

University of Washington (WA)

A Canyon Voyage (1955), portrait of the celebrated writer.

University of Wyoming (WY)

Old Faithful Speaks (ca. 1934).

University of Wisconsin (WI)

First and Final Journey (1928–30), home movies of the legendary theatrical team.

Wisconsin Historical Society (WI)

The World in Texas (1968), world’s fair film.

Wisconsin Center for Film and Theater Research (WI)

That Other Girl (1913), starring Pearl White.

Yale University Library (CT)

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

Yosemite National Park Archives (CA)

Kapauku (1950s), Leopold Pospisil’s documentary about the Papuan tribe of West New Guinea, preserved by the Yale Film Study Center in 2014.

World Figure Skating Hall of Fame (CO)

1928 Olympic Games (1928), figure-skating footage.

Yale Film Study Center (CT)

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

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

Yosemite National Park Archives (CA)

Rangers’ Club (ca. 1920), footage of the dedication ceremony conducted by Stephen Mather.
Appendix Two:
Financial Statements

The following tables, extracted from the financial statements audited by Allan Liu, CPA, show the financial position of the NFPF as of December 31, 2015.

These statements report several significant program developments. In 2015, the NFPF awarded $387,460 in preservation grants to 35 institutions. This amount includes The Film Foundation’s generous underwriting of the Avant-Garde Masters grants. 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 received from the Library for preservation activities, $188,330 was temporarily restricted for the preservation of films repatriated from abroad.

In 2015, we expended $90,620 to preserve films repatriated from Eye Filmmuseum. Through generous support from the National Endowment for the Humanities the nonfiction films from EYE will be preserved and presented online with new music and

Cupid in Quarantine (1918), a romantic comedy returned from EYE Filmmuseum that will be preserved with money raised in 2015 by “For the Love of Film: The Film Preservation Blogathon.”

Cupid in Quarantine (1918), a romantic comedy returned from EYE Filmmuseum that will be preserved with money raised in 2015 by “For the Love of Film: The Film Preservation Blogathon.”

Statement of Financial Position

December 31, 2015

<table>
<thead>
<tr>
<th>Assets</th>
<th></th>
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<tr>
<td>Current Assets</td>
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<td>Cash and cash equivalents</td>
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<td>Prepaid expenses</td>
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<td><strong>Total Current Assets</strong></td>
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<tr>
<td>Other Assets</td>
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<tr>
<td>Equipment, furniture, and software, net of accumulated depreciation</td>
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<tr>
<td>Deposits—rent and equipment</td>
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<tr>
<td><strong>Total Other Assets</strong></td>
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<tr>
<td><strong>Total Assets</strong></td>
<td>$1,695,769</td>
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<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
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<td>Current Liabilities</td>
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<td>Accounts payable</td>
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<td>Grants payable</td>
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<td>Accrued compensation</td>
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<td><strong>Total Current Liabilities</strong></td>
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<td>Net Assets</td>
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<td>Unrestricted</td>
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<tr>
<td>Temporarily restricted</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
<td>1,128,805</td>
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<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$1,695,769</td>
</tr>
</tbody>
</table>
scholarly notes; fiction films will be presented with new music thanks to a generous award from the National Film Preservation Board and the Council on Library and Information Resources. In May the NFPF debuted its blog and expanded online access.

This past year, 92 percent of NFPF expenses were program related; administration and development accounted for 8 percent of the total expenses. The NFPF delivered its services within budget and on schedule with a staff of four. As of December 31, 2015, the NFPF has advanced film preservation projects in 279 nonprofit and public organizations across all 50 states, the District of Columbia, and Puerto Rico and funded the preservation of 2,230 films.

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

### Statement of Activities

**December 31, 2015**

<table>
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<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Total</th>
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<td><strong>Support and Revenue</strong></td>
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<tr>
<td>Grants and contributions</td>
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<td>Federal contract income</td>
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<td>DVD sales</td>
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<tr>
<td>Grant savings from under-budget projects</td>
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<td>898</td>
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<tr>
<td>Investment income</td>
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<td>11,766</td>
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<td>Licensing and other fees</td>
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<td>Unrealized loss on investments</td>
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<td>Realized loss on investments</td>
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<td>Net assets released from restriction</td>
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<td>(511,077)</td>
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<td><strong>Total Support and Revenue</strong></td>
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<td><strong>Expenses</strong></td>
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<td>Programs</td>
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<td>Management and general</td>
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<td>Fundraising</td>
<td>7,940</td>
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<td>7,940</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td>841,141</td>
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<td>841,141</td>
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<tr>
<td><strong>Change in Net Assets</strong></td>
<td>(119,425)</td>
<td>84,003</td>
<td>(35,422)</td>
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<tr>
<td><strong>Net Assets—Beginning</strong></td>
<td>547,527</td>
<td>616,700</td>
<td>1,164,227</td>
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<tr>
<td><strong>Net Assets—Ending</strong></td>
<td>$428,102</td>
<td>$700,703</td>
<td>$1,128,805</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
- Audio Mechanics
- Celeste Bartos, through the Pinewood Fund
- BluWave Audio
- 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
- National Endowment for the Arts
- National Endowment for the Humanities
- National Film Preservation Board of the Library of Congress
- Network for Good contributors
- 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. Sturm
- Technicolor Worldwide Film Group
- Triage Motion Picture Services
- Twentieth Century Fox
- Wasserman Foundation
- Weissman Family Foundation

**Supporters ($5,000 to $49,999)**
- Anonymous, in memory of Carolyn Hauer
- Elayne P. Bernstein and Sol Schwartz
- Jill and Jay Bernstein
- Matthew and Natalie Bernstein
- 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 Ebe
- “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.
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