August 15, 2017

Dr. Carla Hayden
The Librarian of Congress
Washington, D.C. 20540-1000

Dear Dr. Hayden:

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 2016 Report of the National Film Preservation Foundation.

Americans have been making films for more than 120 years, but it is only in the last 30 that we have rallied to save those images. 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 and foundation support, and the unwavering dedication of preservationists, there is much good news to report.

As of 2016, the NFPF programs have preserved more than 2,290 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 284 public institutions that have participated in 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 most especially, the Internet.

With international partners, the NFPF has helped archives in the United States bring home 240 early American films that had not been seen in decades. In 2016, we shipped 29 fragile nitrate prints from the Netherlands to the U.S. for a preservation project that will wrap up in 2018. These are part of a group of more than 50 films that will be saved and presented online through a collaboration with EYE Filmmuseum in Amsterdam. Indeed, online presentation of films preserved through NFPF programs has become a priority. In 2016, we continued to add titles to our website’s screening room and began streaming new additions in high definition earlier this year.

All this has been 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, and the National Endowment for the Humanities. 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
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**Who We Are**

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

In creating the National Film Preservation Foundation, the U.S. Congress moved film preservation into the public sphere. The 1996 legislation set the stage for a framework through which cultural institutions of all sizes could play their part in rescuing films important to our history. Now as we prepare to celebrate 20 years of work, the results speak for themselves—more than 2,290 films have been saved and made available by 284 American organizations with assistance from the NFPF. Audiences across all 50 states, the District of Columbia, and Puerto Rico can access many of the preserved films online, while films are also used in the classroom, exhibited in cinémathèques and museums, and released via DVD. With decades of preservation work accomplished, it is worth remembering the reasons 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 well-known entertainments or commercial blockbusters but culturally significant documentaries, silent-era works, home movies, artist’s films, newsreels, industrials, and independent productions that were stored but inaccessible in nonprofit and public organizations across the country. These films showed an America in motion and full of promise, a land of regional cultures and shared experiences that exemplified the democratic project. While overlooked, these movies have been safeguarded by cultural institutions throughout the nation. Thanks to this stewardship, the living history captured on film by all sorts of Americans survives to be seen again.

Unfortunately, for many years film preservation remained the purview of only the largest archives 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 the 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 two times, in 2005 and in 2008. In 2016 Congress extended our authorization for another decade.

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 U.S., and more and more preserved films are being presented online, expanding access for research, education, and sheer enjoyment by film and history buffs.

In 2016, 64 films were selected for preservation through NFPF grants. The titles being saved demonstrate the quality and diversity of films saved thanks to the congressional decision to expand the scope of organizations preserving film. Among the works slated for preservation are The Streets of Greenwood (1963), a documentary about civil rights activists registering African American voters in Mississippi; Howard Alk and Mike Gray’s documentary The Murder of Fred Hampton (1971); Les Goldman and Paul Julian’s animated short Hangman (1964);
early computer animation by Ken Knowlton and Stan VanDerBeek; amateur footage from the 1930s taken at a Trappist monastery near Louisville, Kentucky; and rare 28mm prints of educational and industrial films from 1913 to 1919, including *The Latest Kinks in Canning* (ca. 1917).

NFPF grants went to 40 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 our programs have made their way online thanks to public service–minded organizations. Links to these films can be found on the NFPF website, with new additions now streaming via the online screening room.

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 Rehme Family Foundation Trust, Combined Federal Campaign donors, the George Lucas Family Foundation, and many more—fund our daily work. A special note of gratitude goes to The Film Foundation, which has supported us since the very beginning. More than a dozen years ago, it partnered with the NFPF to create the Avant-Garde Masters grants, through which 144 works by 64 film artists have been saved and returned to the big screen or the gallery wall.

A community of archivists, scholars, technical experts, and small donors have 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.

American documentarian James Blue on the set of *The Olive Trees of Justice* (1962), his sole feature film. Shot entirely in Algeria with nonprofessional actors, the film was selected in 1962 for inclusion in the first International Critics’ Week of the Cannes Film Festival. The James Blue Alliance will preserve the film with a 2016 grant.

*The Streets of Greenwood* (1963), preserved by Washington University in St. Louis.

This civil rights documentary, produced by Jack Willis with John Reavis and Fred Wardenburg, shows activists involved in African American voter registration drives in Greenwood, Mississippi, with performances by Pete Seeger and Theodore Bikel. The film was photographed by avant-garde filmmaker Ed Emshwiller and is now available for viewing online.
Legislative Action

With the passage of the National Film Preservation Act of 1996, Congress created the NFPF and set the course for our mission. Twenty years later, the legislature renewed its commitment to the cause of film preservation with the passage of the Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2016 (S. 2893), which was signed into law on July 29, 2016.

This act extends the National Film Preservation Act of 1996 through 2026. This landmark bill established the National Film Preservation Board to advise the Librarian of Congress on national preservation policy and help the Library develop and disseminate preservation and production standards for at-risk works. As part of the act Congress also authorized federal funding for the National Film Preservation Foundation to act as the private sector charitable affiliate of the NFPB to raise funds for distribution to archives throughout the United States.

The bipartisan 2016 bill was coauthored by Senators Chuck Grassley and Patrick Leahy. “By reauthorizing these important programs,” remarked Senator Leahy, “this legislation will allow the Library of Congress and the Foundations to continue their important work in preserving America’s fading treasures, as well as providing grants that will help libraries, museums, and archives preserve these works and make them available for study and research.”

“We want to continue to foster an environment that encourages the preservation of our nation’s historical and cultural resources. Many of these works already have been lost, and others are deteriorating rapidly. These works are unique and rare. It’s important to safeguard these films and sound recordings so generations to come have the opportunity to learn from and appreciate these treasures.”

—Senator Chuck Grassley of Iowa

The NFPF is able to enact its mission thanks to this legislative support and the generosity of our private donors and partners. Thanks to the vision of the Library of Congress and the National Film Preservation Board, the growth of the American film preservation community over the past two decades has been astonishing. An entire field of moving image archiving has matured as NFPF programs have expanded to meet the needs of archives small and large.

Now, with the promise of another decade of support, the NFPF can look ahead and plan for the future. That includes the continuation of the film preservation grant programs that are the bread and butter of our work; these awards continue to uncover priceless images of American history. We can plan to increase access, both by producing film prints for those who want to see works in the medium they were created and by increasing the quality and quantity of our digital outreach. Starting in 2017 the NFPF will add more than 150 films to its website and transition to HD streaming while still providing contextual program notes for every title. An exciting collaboration with the Library of Congress, Prelinger Archives, and the Internet Archive is already under way, as are celebratory screenings and events.
American Nitrate Abroad

The NFPF continues its partnership with EYE Filmmuseum Netherlands to preserve and make available more than 50 American films that have been unseen for decades. More than a dozen have been preserved, and nine are available on the NFPF website with new music and program notes, thanks to a grant from the National Endowment for the Humanities. In early 2016, the 29 remaining titles targeted by the project were shipped from EYE to the U.S. These include the feature-length documentary *Alaskan Adventures* (1926), chronicling a year-long trip across Alaska and featured on the cover of this report; *Almost a Widow* (1917), an early role for Betty Compson; the industrial *Glimpse of the Remington Factory* (ca. 1926), following the construction of a typewriter; and *Dwellers of the Deep* (1923), a tour of the New York Aquarium in Battery Park, the oldest continuously operating aquarium in America. The collaboration with EYE will be completed in early 2018, and the NFPF looks forward to announcing more international collaborations in 2017.

*Cupid in Quarantine* (1918) stars Elinor Field as a young woman who conspires to stay together with her sweetheart by staging a smallpox outbreak. With the generous support of “For the Love of Film: The Film Preservation Blogathon,” this comedy will be one of more than 50 titles to be preserved through the NFPF’s partnership with EYE Filmmuseum.

NFPF on the Move

In April 2016 the NFPF relocated its operations to the Ninth Street Independent Film Center. With the rising costs of doing business in San Francisco, the NFPF was thrilled to move into a building filled with other nonprofit film endeavors, including film festivals, documentarians, distributors, and film societies. The building houses a small theater that can be used for screenings or other presentations. As the Bay Area continues to lead the world in tech innovation, the NFPF looks forward to working with our neighbors to find new models of access and presentation of the important historical material preserved through our programs. Please update your address books!

NFPF, 145 Ninth Street, Suite 260, San Francisco, CA 94103
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 Active Life of Dolly of the Dailies: Episode 5, “The Chinese Fan” (1914).*
The Big Show (1926), 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),**
 Fifty Million Years Ago (1925), the theory of evolution told through animation.*
 Flaming Canyons (1929), stencil-colored travelogue.*
 Fords 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), overview of egg production and poultry raising.*
 Latest Dance Creation Is “Sugar Foot Strut” (ca. 1928).*
 Long Pants trailer (1926), fragment.*
 A Modern Cinderella (1910),**
 Mules and Gob Talk (1920), travelogue.*
 Red Saunders’ Sacrifice (1912), Western.*
 The Sergeant (1910), short 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 by Gregory La Cava.*
 Strong Boy trailer (1929).*
 The Tars of the Wheat (1912), melodrama.*
 A Trip through Lassen 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 Pickfair (ca. 1927).*

Academy of Natural Sciences (PA)
Exploring the Top of the World (1934–36), footage of Brooke Dolan’s expedition to the Himalayas.*
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 (1935–46), 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.*

Alabama Department of Archives and History (AL)
George Wallace Campaign Films (1958–67).*

Alaska Moving Image Preservation Association (AK)
A. Kenneth Jones Collection (1930–59), amateur footage by teachers in Alaska.*
Edna and Howard Cameron Collection (ca. 1927).*
Exploring the Top of the World (1934–36), footage of Brooke Dolan’s expedition to the Himalayas.*

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

American Baptist Historical Society (GA)
Crow Indians on the Jesus Trail (ca. 1942–43) and Lodge Grass Mission (ca. 1949), profiles of the Crow Indian Mission in Lodge Grass, Montana.*

American Dance Festival (NC)
American Dance Festival (1959), works by choreographer Helen Tamiris.*

American Historical Society of Germans from Russia (NE)
Norka (1927), film clandestinely shot by an American in Soviet Russia.*

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

American Jewish Joint Distribution Committee (NY)
The Seventh Seal (1958–59), by Ingmar Bergman.*

American Museum of Natural History (NY)
Carl and Mary in Africa (1926), documentation of taxidermist Carl Ethan Akeley and his wife Mary Jobe participating in the Eastman-Pomeroy-Akeley expedition.*

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 Lhasa and Shigatse (1935), films from expeditions led by the museum.*

Ducks (early 1960s), Great Gulf Island (1949), and The Road to Pickford (1960), studies by ornithologist Helen Hays.*
Mesmie: Child of a Chimpanzee (1930–34), home movies of a chimpanzee raised among humans.*

Nyimuso & Khesete: A Tale of the Naga Hills (1930), ethnographic narrative.*

The Shalako Ceremony at Zuni, New Mexico (1925).*

The Vernay Deer Group (1923–27), documentation of taxidermy techniques and specimen collecting during an expedition in India.*

Amistad Research Center (LA)

Ruby Bridges at School (ca. 1961), teacher’s footage of the girl who singlehandedly integrated a New Orleans elementary school.*

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 Morre (1966), The Velvet Underground in Boston (1967), and The Velvet Underground Tarot Cards (1966), by Andy Warhol.*

The Animation Show of Shows (CA)

Hangman (1964), animated adaptation of Maurice Ogden’s poem about a town that allows its citizens to be executed one by one.*

Anthology Film Archives (NY)

A la Mode (1958), by Stan VanDerBeek.*

The Act of Seeing with One’s Own Eye (1971), Deus Ex (1971), Eye (1971), and Memories (1959–98), by Stan Brakhage.*

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 RecordARIO de Flores Muertas (1982), by Willie Varela.*

Bedtime Story (1981), by Esther Shatavsky.*

The Big Stick/An Old Reel (1967–73), New Left Note (1962–82), Note to Collen (1974), and Note to Patti (1969), by Saul Levine.*

Biainde (1987) and Der Eiwei (1987), by Jon Moritsugu.*

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

The Cage (1948), The Lead Shoes (1949), Mr. Freshlober and the Missoular (1949), and The Perrefiz Dog (1948), by Sidney Peterson.*

Carriage Trade (1972), by Warren Sonbert.*

Cayuga Run (1963), Guger’s Landing (1971), Hudson River Diary at Gradiew (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.*

Fifteen Films by Jud Yalkut (1957–62), and Freestyle (1966–73), by Jud Yalkut.*

Film Feedback (1972), The Flicker (1966), and Straight and Narrow (1970), by Tony Conrad.*

Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc. (1966), and Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc. (1966), by James Broughton.*

Folktale (1970) and Earth Magic (1946–57), by Tony Conrad.*

Further Educations: The Flower Thief (1960), by Ron Rice.*

Geography of the Body (1943) and Image in the Snow (1950), by Willard Maas and Marie Menken.*

George Dunsmuir’s Place (1964) and Relativity (1966), by Ed Emshwiller.*


Green Desire (1965), by Mike Kuchar.*

Highway (1958) and Longhorn (1951), by Hilary Harris.*

Huntah for Light (1972) and Look Park (1973–74), by Ralph Steiner.*

In the Bag (1981), by Amy Taubin.*


Kidnapped (1978), by Eric Mitchell.*

Kuchar Brothers’ 8mm Shorts (1957–64), Mission to Mongo (1973), by J. Hoberman.*

Mistake Fire! (1984) and Pyrotechnics (185), by Bradley Eros.*

Outer Circle (1975) and Six Windows (1979), by Marjorie Keller.*

The Pittsburgh Trilogy (1983), by Peggy Ahwesh.*

The Potted Psalm (1946), by James Broughton and Sidney Peterson.*

Presences (1974–89) and Witzschmerz (1979), by Joe Gibbons.*

Radio Adio (1982), by Henry Hills.*

Seventeen Films by Dean Snider (1979–84), by Katy Martin.*

Songday (1973) and Wind (1968), by Joan Jonas.*


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

The Whirled (1956–63), by Ken Jacobs and Jack Smith.*

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

Appalachian Mountain Club (MA)

August Camp Collection (1950–53), by John Stover.*

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), Ramsey Trade Fair (1973), The Struggle of Coon Branch Mountain (1972), Tomorrow’s People (1973), and Whitesburg Epic (1971), community portraits.*


Father Richard J. Reimondo Collection (1951–54), amateur footage shot by a Catholic priest documenting church communities in Kentucky.

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

Archives of American Art (DC)

Art Discovers America (1944), documentary.

Elia Rugo 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 Horn’s Marietta Highway Film (1957), “Go in 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.

Backstreet Cultural Museum (LA)


Bard College (NY)


From Romance to Ritual (1985) and Martina’s Playhouse (1989), by Peggy Ahwesh.


Bellarmine University (KY)

Monastery of Gethsemani (1936–37), amateur footage of the Trappist monk community.

Bessemer Historical Society (CO)

The Colorado Fuel and Iron Company (1920s).

Biodiversity Research Institute (NY)


Bishop Museum (HI)

Aloha R and R (ca. 1966).•

Houland Island (1937) and Punahou School, Waikiki (late 1920s), early amateur films.★

Nene at Cloudbank Farm (ca. 1955), footage of the captive breeding program.

Bowdoin College (ME)

Visiting with the Eskimos of Smith Sound (1930).

Brandeis University (MA)


Bridgeport Public Library (CT)

Ice Cutting (1938), 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 Hop It to Coney Island (ca. 1930), story of a New York foot race.

Buffalo Bill Center of the West (WY)

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

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

Harrison Collection (1933–56), home movies.

Max Wilde Hunting Films (1940s–50s).

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 Reel (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).


Turn, Turn, Turn (1965–66), by Judy 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)

Adam’s Film (1963), Disintegration Line #1 (1960), and Disintegration Line #2 (1970), by Lawrence Janiak.


The Corner (1963) and Lord Thing (1969), films about Chicago street gang the Vice Lords.


FACES and Fortune (1960), sponsored film about corporate branding.

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

Dockum Color Organ Films (1965–70).


Turn, Turn, Turn (1965–66), by Judy Yalkut and Nam June Paik.

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Fairy Princess (1956), stop-motion animation by Margaret Connolly.
From A to Z: The Story of Special Summer School (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 (1960), Nightsong (1964), and You're Putting Me On (1969), by Don B. Klugman.


Chicago Film Society (IL)
- Dan Potter (1969) and Welcome to Come (1968), experimental films by critic Fred Camper.

Chicago Filmmakers (IL)
- America's in Real Trouble (1967), as Maxwell Street (1984), Bride Stripped Bare (1967), He (1967), Jerry's (1976), Love Is/Leave It (1972–73), O (1967), and Tattooed Lady (1968–69), by Tom Palazzolo.
- Papa (1979), Thanksgiving Day (1979), and Burial (1981), trilogy by Allen Ross.

Children's Hospital Boston (MA)
- Children's Hospital Collection (1930s–60s).

Circus World Museum (WI)
- Al G. Barnes Circus (1931) and Paul Van Pooi Circus (1928–39), footage of troupes on tour.
- Sparks and Christy Bros. Circus Films (ca. 1927–28), footage of independent circus troupes.

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

Council Bluffs Public Library (IA)

Country Music Hall of Fame and Museum (TN)
- Bob Wills and His Texas Playboys in Enid, Oklahoma (1942), Bankhouse Jamboree (late 1940s), Country Band at the Aero Corporation (early 1930s), and Theater Trailers of Country Music Stars (ca. 1938–47), promotional music shorts.
- Country Music Home Movies (1942–73), home movies of the Everly Brothers, Hank Williams Jr., Dolly Parton, Roy Acuff, and other stars.
- 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)
- Quetzalcoatl (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)

East Carolina University (NC)
- Campus Films (1951–70s).

East Tennessee State University (TN)
- Chappell Dairy (1952).
- Gandy Dancer (1974), Gandy Dancers Laying Railroad Tracks (1940s), and Travels with the Tennessee Twentier (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 Elizabethton, Tennessee.
- 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.

Emerson College (MA)
- Robbins Clinic (1955), Strong Hand—Helping Hand (1960), and Thayer-Lindley Nursery (1966), profiles of a speech and hearing clinic.

Emory University (GA)
- Gillet Collection (1950s), three films documenting a missionary family in Mozambique.
- James Harvey Young World’s Fair Films (1933–34).
- Life at Emory (1932–33).
- Palmer Collection (1934–46), six documentaries by housing advocate Charles Forrest Palmer.
- William Levi Dawon Collection (1952–71), films by the Tuskegee School of Music founder.
- Yerkes Primate Research Collection (1930s).

Enoch Pratt Free Library (MD)
- Market (1980), documentary about the popular Cross Street Market of South Baltimore.
Stick Him (1978), profile of renowned boxing trainer Mack Lewis and his East Baltimore gym.

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)

Excavating Indian Pueblos at Chaco Canyon (1932).

Field Museum (IL)

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

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

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

Judge Arthur E. Hopkins Collection (1930s), footage of home movies.

Kingman Collection (1934–42), footage of the “National Hollerin’ Contest.”

Watermen (1968), Romas Slezas and Holly Fisher’s documentary portrait of the last operating fleet of sailing workboats in the U.S.

Welcome to Spivey’s Corner (1978), documentary about the “National Hollerin’ Contest.”

Framingham State College (MA)

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

Freminghuiysen Morris House & Studio (MA)

George L. K. Harris Travel Films (ca. 1934), home movies shot by the abstract painter.

Fighting Blood (1911), by D.W. Griffith.

Fighting Blood (1911), by D.W. Griffith.

St. Mary’s Film/Video Arts (NY)

Film Club (1970), documentary by Jaime Barrios.

Film/Makers’ Cooperative (NY)


Dialogue with Che (1968), by José Rodriguez Salero.

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

Poemfield No. 2 (1967–71), by Ken Knowlton and Stan VanDerBeek.

Shades and Drumbeats (1964), by Andrew Meyer.

Florida Moving Image Archives (FL)

Florida Home Movies (1925–76), 37 films.

Miami Beach Is Calling You (1941), travelogue.

Folkstreams (VA)

Adirondack Minstrel (1977), folklife profile.

The Cradle Is Rocking (1967), jazz documentary.
Flowers for Rosie (1923), Fly Low Jack and the Game (1927), Out of the Fog (1922), Poverty to Riches (1922), and Tompkins' Boy Car (1922), demonstration films for 16mm filmmaking.

The Girl Ranchers (1913), Western comedy.
The Golden Chance (1916), by Cecil B. De Mille.

Happy-Go-Luckio (1923), cartoon.

His Neglected Wife (ca. 1919), comedy.

Hollywood's First (1925), film industry satire.

Huckleberry Finn (1920).

Humdrum Brown (1918), surviving reels.

I'll Say He Forgot (1920), by Malcolm St.

Joan Crawford Home Movies (1940–41 and 1950s).

Kablooie and Rivera (ca. 1935), by Nickolas Muray.

Kindred of the Dust (ca. 1935), by Nickolas Muray.

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.

Paris Green (1920), romantic melodrama.

Patrie Neus, No. 91, Pantcho Villa (1920).

The Professor's Painless Cure (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 Fishing 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.

Skyscraper Symphony (1929), by Robert Florey.

The Social Secretary (1916), comedy.

Sowing the Wind (1920), starring Nazimova.

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 Types (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 Méliès.

The Woman Hater (1910), with Pearl White.

Why Husbands Flirt (1918), wry marital comedy.

The Willow Tree (1920), romantic drama.

Yanvallou: Dance of the Snake God Dambala (1955), film by Fritz Henle.

Georgia Archives (GA)

Department of Mines, Mining, and Geology Collection (1939–42).

GLBT Historical Society of Northern California (CA)

O'Neal Collection (1938–81), home movies.

Guggenheim Museum (NY)

Drive In: Second Feature (1982), film loop from Roger Wilcoich's sculptural installation.

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

Hadassah Archives (NY)

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

Hagley Museum and Library (DE)

The Magic Key (1958) and The Story of Creative Capital (1957), chamber of commerce films.

Harry Smith Archives (NY)

Autobiography (1950s), by Jordan Belson.


Harvard Film Archive (MA)


Birth of a Painting: Kurt Seligmann (1950) and Fernand Léger in America: His New Realism (1945), by Thomas Bouchard.


Sand, or Peter and the Wolf (1968), by Caroline Leaf.

10 Films (1965–69), by Aldo Tambellini.

33 Yo-Yo Tricks (1976), by P. White.

Hennessey 2010 Association (OK)

Pat Hennessey Massacre Pageant (1939).

Herbert Hoover Presidential Library and Museum (IA)

Hoover Kodakolor Home Movies (1928–30), films taken by Herbert Hoover's family.

Hildene, the Lincoln Family Home (VT)

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

Hirshhorn Museum (DC)

The Hirshhorn's Beginnings (1969–74).

Historic New Orleans Collection (LA)

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

Jazz Funeral (1963).

History Center of Traverse City (MI)

Where in the Movie (1940), town portrait.

History Museum, Cascade County Historical Society (MT)

Anaconda Copper Mining Company Films (1926).

Honeywell Foundation (IN)

Honeywell Collection (1930s–40s), four films by industrialist Mark Honeywell.
Illinois State University (IL)  
ALSOS Mission Films (1943–45), footage documenting the secret task force that investigated Nazi Germany’s atomic bomb program.

Francis Bishop Film (1930), rare moving images of Soviet Russia.

Frederick L. Anderson Amateur Movies (1942–45), footage shot by a U.S. Air Force major general.

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 Obie 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).

Hunterdon County Historical Society (NJ)  
Money at Work (1933), sponsored film.

Huntington Library (CA)  
Mrs. Mortimer Jones Prepares “Dinner for Eight” (1934), early live-action sound short produced in three-strip Technicolor.

21st Biennial Convention of the Chinese American Citizen Alliance (1951).

Illinois State University (IL)  
The Art of the Trapeze (ca. 1944–50), amateur footage of aerialists.

Concello Troupe Film (1937), trapeze footage.

Indiana State Archives (IN)  
Work Projects and Camp Life of the Civilian Conservation Corps (ca. 1934).

Indiana University (IN)  
Hoagy Carmichael Collection (1937–38), home movies of the composer’s first years in Hollywood.

John Ford Home Movies (1941–48).

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


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

Intermedia Foundation (NY)  
Ghost Rev (1963), by Judd Yalkut.

Y (1963), by the art collective USCO.

International Tennis Hall of Fame (RI)  
Helen Wills Moody Newsreels (1933), sponsored film.

Money at Work (1952–61), nine films.

Hy Hirsh Collection (ca. 1965) and Permutations (1968), by John Whitney.

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

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

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


Iowa State University (IA)  
Rath Packing Company Collection (ca. 1933).

James Blue Alliance (OR)  
The Olive Trees of Justice (1962), documentarian James Blue’s dramatic feature.

Japanese American National Museum (CA)  
Akiyama Collection (ca. 1935), Aratani Collection (1926–40), Fukuzaki Collection (ca. 1942), Kiyama Collection (ca. 1935), Miyake Collection (1934–58), Sasaki Collection (1927–69), and Yamada Collection (1930s–50s), home movies.

Evans Collection (1943), Hashizame Collection (1945), Palmerlee 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)  
Cinemicrographic Films (1932–39).

Dance Films of Carol Lynn (1930s–62).

The Johns Hopkins Hospital (1932), documentary.

Johns Hopkins Medical Units: WWII (1942–46) and VT Fuzze Collection (1946).


Josef and Anni Albers Foundation (CT)  
Josef Albers at Home (1968–69) and Josef and Anni 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.

Viva la Causa (1974), reflection on Chicago’s vibrant mural movement.


Keene State College (NH)  
Louis de Rochamont Footage of Portsmouth, New Hampshire (1943).

Parson Sue (1912), Solas Company comedy.

When Lincoln Paid (1913), by Francis Ford.

Knox County Public Library (TN)  
In the Moonshine Country (1918) and Our Southern Mountainers (ca. 1918), newsreel scenes.

Knox County Schools (1957).

Larry Rivers Foundation (NY)  
Tits (1969), by Larry Rivers.

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

LeTourneau University (TX)  
LeTourneau Machinery (1940s–50s).
Jean the Match-Maker (1910), with Jean the Vitagraph Dog.*
Maytime (1923), feature starring Clara Bow.*
Mead Collection (1936–39), footage shot in Bali by Margaret Mead and Gregory Bateson.*
Miss Fairweather Out West (1913) and Way Out West (1921), comedies.*
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 Neureels (1919).•
Patsy’s Elaphment (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), Essanay Western.*
Ranger of the Big Pines trailer (1925).•
Rips and Rashes (1917), comedy.*
Run ’Em Bagged (1920), slapstick short.*
Snookeyi 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 red.*
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.*
Whish Who (1910), comedy of mistaken identity.*
Won in a Cupboard (1914), starring Mabel Normand.*

Lincoln City Libraries (NE)

Point Reyes Project (1956b), 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.*

Dixieland 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 Piter Collection (1950s–65), footage of multi-hull sailing vessels.*

Marist College (NY)

Lowell Thomas Collection (1949), footage shot in Tibet by the celebrated broadcaster.*

With Allenby in Palestine and Laurence in Aنبia (1919), travelogues by Lowell Thomas.*

Maryland Historical Society (MD)

Baltimore: City of Charm and Tradition (1939).*

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

Behind the Scenes at Hutzler’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.*

Ocean City Hurricane (1933), home movies of the hurricane and its aftermath.*

The Pictou Rosquepehannah (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.*

Centerbeats (1977), art documentary.*

Radar Indicators (1944), WWH training film.*
Mayme A. Clayton Library & Museum (CA)
  Marie Dickerson Cober 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.
  Robert Petrie Walton Research Films (1950s), cardiovascular experiments.

Menil Collection (TX)
  The Hon: A Cathedral (1950s), footage of artist Jean Tinguely at work.
  Tinguely: A Kinetic Cosmos (1970s), footage of artist Jean Tinguely at work.

Mennonite Church USA (KS)
  Medical University of South Carolina (SC)

Menil Collection (TX)
  The Great Perham Jewel Robbery (1937), interviews.
  The Great Perham Jewel Robbery (1937), interviews.

Midway Village Museum (IL)
  J.L. Clark Ray-O-Vac (ca. 1951), home movie documenting the metal lithography factory.
  The Rockford Peaches (ca. 1943), home movie showcasing the celebrated female baseball team.

Milan '54 Hoosiers Museum (IN)
  Muncie vs. Milan Championship Game (1954), footage of Milan High School's basketball championship victory, which inspired the film Hoosiers (1986).

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

Minnesota Historical Society (MN)
  Maritoni vs. Milan Championship Game (1954), home movie documenting the metal lithography factory.
  The Rockford Peaches (ca. 1943), home movie showcasing the celebrated female baseball team.

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

Missouri Historical Society (MO)
  Kay Lesson Collection (1931–35), documentation of 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.
  Escape to Montanai Glacier Park (ca. 1970), state-sponsored travelogue narrated by Chet Huntley.
  Montana and Its Aircraft (1968) and Montana and the Sky (1952), sponsored films from the Montana Aeronautics Commission.
  Montana…Land of the Big Sky (1973), Senator Lee Metcalf Collection (1965–66), reports filmed by the senator to inform his Montana constituents of his positions on conservation issues and water management.

Mooreville Public Library (NC)
  My Home Town (1946s) and Your Home Town (1937), town portraits of Mooreville.

Morven Park (VA)

Mote Marine Laboratory & Aquarium (FL)
  Dr. Eugenie Clark Laboratory Films (1946–65), footage taken by the noted marine scientist.

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

Museum of Fine Arts, Houston (TX)
  Liferaft Earth (1960), documentary by Robert Frank and Danny Lyon.

Museum of Modern Art (NY)
  An Animated Grouch Chaser (1915), cartoon.

NATIONAL FILM PRESERVATION FOUNDATION
The Suburbanite (1904), comedy.
The Symbol of the Unconquered (1920), Oscar Micheau's tale of a black homesteader.
Tablet David (1921), starring Richard Barthelmess.
The Tourists (1912), starring Mabel Normand.

Museum of Northern Arizona (AZ)
Cohonina Dig (1949).

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

Nashville Public Library (TN)
31st Anniversary Party (1938), celebration of a Southeastern film exhibitor.

National Air and Space Museum (DC)
Keystone Aircraft Corporation Collection (1920s–34).
Lewis E. Reiner 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 and Records Administration (DC)
Let There Be Light (1946), by John Huston.
Why We Fight (1943), documentary about life under Communism.

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 (1939), taken by vacationers.

National Center for Jewish Film (MA)
Bernstein Home Movies (1947), Blau Collection (ca. 1930), Hoang (1939–40), Iran (1950–51), Lehman Weiner Collection (1949), Mannsheitz Collection (1924–57), Margenau Trip to Israel (1951), United May Day Parade (1950), and Warrar (1933), home movies.
Cantor on Trial (1931), Kol Nidre (1939), and Der Purtzimpfer (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 Oshannu Mikol Om (1930s), cantorial performances.

Last Night We Attacked (1947), justification for the use of violence in the creation of Israel.
Life on Laydushita (1936), Yiddish melodrama.
Of These Our People (1946), Samuel Brody's documentary about anti-Semitism in America.
The Story of Matzoh, 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 & 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 facility 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.
From Ore to Finished Product, Reel 4 (1917?), tour of the community betterment projects of the National Tube Company.
Groucho Marx's Home Movies (1929–34).
Helen Hoch Collection (1959–62), home movies revealing Tupperware corporate culture.
Kahn Family Films (1928–34), home movies of Manhattan building sites.
Making High-Grade Paper (1914), industrial short from the Strathmore Paper Company.
Shoes on the Move (1962), promotional film.
Western Union Corporation Collection (1927–46), 11 training films.

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.
Digging Up the Dead in Madagascar (1963), Herero of Ngamiland (1953), Herskovits Collection (1930–34), Palm and Papas (1921), Philippines Footage (1930s), and Walter Link Collection (1928–34), ethnographic films.
Luther Metke at 94 (1980), profile of a master log-cabin builder in Oregon.

Songs of the Southern States (ca. 1926), one-reeler depicting plantation life during the Civil War.

A Weaver of Time (1986), portrait of four generations of a Navajo family.

National Press Club Archives (DC)
Scenes at the National Press Club (1950s).

National WWII Museum (LA)
A-1 Airborne Lifeboat (1944), test footage.
Bonhaiser Films (1939), home movies shot on the eve of WWII.

Herskovits Memorial Footage (1945–51), film by a Delco battery franchise owner.
Keantry and Its People in Motion Pictures (1926).
Kellett Farm Crops (1930s–40s), films tracking the life cycle of five crops.
Last Great Gathering of the Sioux Nation (1934).
Lions International Convention (1924).
Nebraska Home Movies (1923–34).
St. Augustine Mission School Films (ca. 1936–39).

Nebraska State Library (NE)
Wincher-Stevenson Collection (1933–45), home movies of Las Vegas's early years.

New Mexico State Records Center and Archives (NM)
Adventures in Kit Carson Land (1917 and 1972), Las Alamos 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 Chili Line (1941), documentation of the last trip 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.
Sen Idahoff—BUFFALO AND CLOUD DANCES (1929), films by Ansel Adams's wife, Virginia.
White Collection (1926–33), Kodacolor footage of Santa Fe.
W.W. Howells Home Movies (1929), footage of the Santa Fe Fiesta and ancient ruins in northern New Mexico.
New York Public Library (NY)

About Sex (1972), landmark sex education film.


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

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

Bad Dog (1973) and Roaches! Lullaby (1973), by Eliot Noyes Jr. and Claudia Weill.


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


Bridge High (1970) and Claw (1968), by Manny Kirchheimer.

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

Cowboy Street (1975), by Jody Saslow.

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

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

The Fable of He and She (1974), Peanut Butter and Jelly (1976), and Sandman (1973), by Eliot Noyes Jr.

Fan Film (1980s), by Richard Protovin.


Ghost Dance (1980), by Holly Fisher.


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

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

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

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

Malcolm X: Struggle for Freedom (1964), Lebert Bethune's documentary.

Maxine 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 Spaff.

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

To the Fair! (1964), promotional film.

Village Sunday (1960), by Stewart Wilensky.


New York University (NY)

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

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


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

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

Famous Home Movies (1937–40s), travel films shot by an NYU history professor and Office of Strategic Services analyst.

Hapax Legomena (1971–72), six films from Holis Frampton's series.

In Artificial Light (1983), by Curtis Royston.

Meet Theresa Stern (1990), by Richard Hell.


Rat Trap (1985), by Tommy Turner and Tessa Hughes-Freeland.

Rhoda in Potatoland (Her Fall Starts) (1975), by Kirk Winslow.


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

Newark Public Library (NJ)

Essex Mountain Sanatorium Films (ca. 1938).

Niles Essanay Silent Film Museum (CA)

Twin Peaks Tunnel (1917).

Verso Sledge Hammer (1915), Essanay comedy.

NOAA National Severe Storms Laboratory (OK)

Union City, Oklahoma, Tornado (1973).

North Carolina State Archives (NC)

North Carolina State Fair (ca. 1974), promotional film featuring an appearance by Bob Hope.

North Carolina Town Films (1930s–40), six town portraits by H. Lee Waters.

Scott for Lieutenant Governor (ca. 1964), campaign ad for Robert W. Scott.

South Pacific Air Force Films (ca. 1942–44), amateur footage of daily life during WWII.

North Carolina State University (NC)

Penn Family Home Movies (1926–41).

North Scituate Public Library (RI)

Lewis J. Bos Collection (early 1930s), community portraits of North Scituate.

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

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

Northeast Historic Film (ME)


Aroostook County (1920), record of a rural agricultural fair.

The Awakening (1932), In the Usual Way (1933), and It Was Just Like Christmas (1948), amateur narratives.

Benedict Collection (1920s), 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.
Carly Maple Sugar Company (1927).  
Construction of the Seaboard Paper Company Mill (1930).  
Goodall Summertime: The Story of Warm Weather Profit (1932), film explaining how to sell Palm Beach suits.  
Hacketts Collection (1934), silent documentary about a Maine tuberculosis sanatorium.  
Historic Provintown (1916), travelogue.  
Maine Marine Worm Industry (1942).  
Rapid River Races (1940), scenes from the first National White Water Championship.  
The Story of Chase Veltne: The Perfect Mohair Velvet (1926), industrial film.  
Sweter by the Dozen (ca. 1950), clay among second graders at the Westlake School for Girls.  
Trail to Better Dairying (1946), 4-H Club film.  
A Vermont Romance (1916), social drama.  
Wheelel 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 Tad Nichols.  

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 (1930s).  
The Daughter of Dawn (1920), Western made in Oklahoma with a Native American cast.  
Farm 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), Mattachine Newsreels (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 Grunts (1933), amateur film documenting the Portland Turnverein Gymnasium.  
The Haunted Camera (1938), supernatural thriller made by a teenage girl.  
John Makes Whooper (1929), amateur film about a young farmer visiting Portland.  
The Little Baker (ca. 1925), clay animation by Oregon filmmaker Lewis Cook.  
Little Diomede (1960), documentary about the Bering Strait Inupiat.  
Raymond Rogers Home Movies (1940s).  
The Snows of Many Years (1917), exploration of Mount Hood’s Eliot Glacier.  
Trapped (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 Vigne Collection (1957–64), footage of the Bay Area underground film scene.  
E.S. Taylor Collection (1958–68), documentation of the North Beach beat scene.  
Father’s Day (1974), by Lenny Lipton.  
Hours for Jerome (1982), by Nathaniel Dorsky.  
Light Years (1987), by Gunvor Nelson.  
Miss Jesus Fries on Grill (1972), by Dorothy Wiley.  
North Beach (1958) and Paper Collage (1955), by Dion Vigne.  
Notes on the Port of St. Francis (1951), by Frank Stauffacher.  
OffOn (1968), by Scott Bartlett.  
Sparkles Tavern (1984), by Curt McDowell.  
Theo Bernard Collection (1937), footage shot in Tibet by the American scholar and lama.  

Pine Mountain Settlement School Film (CA)  
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 (1929–38).  

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)  
Cyclopaean Perception (1973), early computer-generated film by cognitive scientist Bela 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.  
Requa Collection (1935–37), architect’s work for the California-Pacific Exposition.
San Diego Expositional 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's Chinese Community (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 Allison 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 Pegnato 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 Kongo: Episodes 6 and 10 (ca. 1980), Drum City (1965), by Robert Gardner.

Silver Screen Art (MT)

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

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

South Dakota State 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.
Carib 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 (1958), and The Way of Non-Violence (1958), interviews with pacifist leaders.
Walk to Freedom (1956), documentary about the Montgomery Bus Boycott.

Temenos (NY)

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 Slante Collection (1915–25), events filmed in and around Houston.

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

Third World Newsreel (NY)
America (1969), anti-Vietnam War film.
Break and Enter (Rompiendo Puertas) (1970), documentary about an anti-gentrification protest.
Columbia Revolt (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)
Claude and ZerNona Black Collection (ca. 1955), home movie by civil rights activists.

Trisha Brown Dance Company (NY)
Planes (1968), film by Jud Yalkus.
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)
African American Carnival Balls (1955–56) and Bon Temps 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 portrait 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.
- 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 (1933), gritty farm drama.
- Diary of an African Nun (1977) and Illusions (1982), by Julie Dash.
- The Exiles (1961), by Kent Mackenzie.
- The Fighting Blade (1923), swashbuckler.
- FILM (1965), collaboration between Samuel Beckett, Buster Keaton and Alan Schneider.
- The Greater Gull (1910), melodrama.
- Harvey Milk Campaigning (1973).
- 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).
- The Jan 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.
- Marian Anderson's Lincoln Memorial Concert (1939), newsworthy footage.
- Mary of the Movies (1923), comedy.
- Midnight Madness (1928), starring Clive Brook.
- Molly O’ (1921), starring Mabel Normand.
- The Murder of Fred Hampton (1971), Howard Ak and Mike Gray's documentary on the death of the Black Panther Party leader.
- My Lady of Whims (1925), My Lady's Lips (1925), and Poisoned Paradise (1924), starring Clara Bow.
- Pathé News, No. 15? (1922).
- Peggy Leads the Way (1917), feature starring Mary Miles Minter as the plucky Peggy.
- Portrait (1971), by Donna Deitch.
- 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.
- Selznick News (1921).
- Stand and Deliver (1928), romantic adventure.
- Tillich's Punctured Romance (1914), Charlie Chaplin's first comedy feature.
- Tom Chantrell Collection (1967–84).
- A Trip through China (1917), fragment from Benjamin Brodsky's documentary.
- Vanity Fair (1932), starring Myrna Loy.
- Viagrapic Short Films (1905–14).
- War on the Plains (1912), early Western.
- Water Ritual #1: An Urban Rite of Purification (1979), by Barbara McCallough.
- 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 (NC)

- A Window on Washington Park (1913).
- Far from Alone (1955), temperance narrative.
- Worship: A Family's Heritage (1952), documentary.
- United Methodist Church, General Commission on Archives and History (NJ)

- United States Holocaust Memorial Museum (DC)
- American Jews Abroad (1932–39) and Glick Collection (1939), home movies.
- Siege (1940), Julien Bryan's short.

Universidad del Este (PR)

- Jesús P. Tito 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 35 (1935), footage by glaciologist William Osgood Field documenting fjord research and farmers in the Matanuska Valley.
- 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.

University of Alabama (AL)

- People of the Tundra (1941–59), documentary about indigenous Alaskans in World War II.
- Setpala Collection (1926–46), home movies by the musher who inspired the Iditarod race.
- Trip to Clearly Hills Mine (1935), film about the famous gold mine, produced for investors.
- We Live in the Arctic (1947), lecture film by Bud and Constance Helmericks.

University of Arizona (AZ)


Navajo Film Themselves: Behind the Scenes (1966), footage from a project teaching filmmaking to Navajo residents of Pine Springs, Arizona, preserved by the University of Pennsylvania in 2015.
Coast Redwoods and Schulman Coring on Mt. Lemmon (1930a).

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

Mission San Xavier del Bac (1968), film about the church's Native American communicants.

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.

Instant Guide to Synanon (ca. 1935), educational film.

University of California, Riverside (CA)


University of Central Florida (FL)

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

University of Cincinnati (OH)

Dr. Mont Rogers Reid Surgical Films (ca. 1935), footage of operations.

University of Georgia (GA)

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

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

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

Making of "Americus' 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 antiracist 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. Tkocziner'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 Beuvierman (1969), Academy Award-nominated short profiling a disabled man.

To the Stars (1950), university promotional film.

University of Maryland (MD)

Terrapins vs. Gamecocks (1948).

University of Minnesota (MN)

Island Treasure (1957), Migration Mysteries (1960s), Spring Comes to the Subarctic (1955), and Wood Duck Ways (1940s–60s), nature studies by Walter Breckenridge.

People, Power, Change (1968), by Luther Gerlach.

University of Mississippi (MS)

Lytle Collection (1938–41) and Thomas Collection (1950s), home movies.


University of Missouri–Columbia (MO)

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

University of Montana (MT)

H.O. Bell Collection (late 1920s), Line Family Collection (1931–32), and McLeod Collection (1928–32), home movies.

University of Nebraska–Lincoln (NE)

The Rainbow Veterans Return to Europe (1930).

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)


Luther Cressman Field Work Films (1938–54), documentation of the influential archaeologist's excavations in Oregon.

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.

Tide Travelogue 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 outreach of Charles Lindbergh as a young mail pilot.

The Augusas (ca. 1942), Scott Nixson'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.

Robert M. Weir Collection (early 1930s–40s), color amateur films of family travels through pre-war Nazi Germany.

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.

Captain Voyer (1969), by John Carpenter.


In the Red (ca. 1979), portrait of the late 1970s San Francisco punk scene.

Pro Patria (1932), documentary by actor Guillermo Calles about his three-month road trip from Los Angeles to Mexico City.
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’s Block Painting (1960).

University of Washington (WA)
Eskimo Dances (1971).
Grays Harbor County (ca. 1925–33).
Joseph F. Rock Collection (1928–32), documentation of China’s Naxi ethnic group.
The Tacoma Narrows Bridge Failure (ca. 1960).

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

USS Constitution Museum (MA)
USS Constitution at Sea (1934).

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 Antartica 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)
Dimond 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), footage of novelist Ford Madox Ford.
More Than One Thing (1969), profile of an African American teenager living in the Pruitt-Igoe housing complex in St. Louis.
A Regular Bouquet: Mississippi Summer (1964), recruitment film for civil rights activists.
The Streets of Greenwood (1963), documentary about African American voter registration.

Wayne State University (MI)
Ethnic Communities in Detroit (1952).
WSU Historic Films (ca. 1925–32), student activities and athletic events.
WWJ Newsreel Collection (1920–32).

Wende Museum (CA)
Czechoslovakia: Portrait of a Tragedy (1968), film made during the Prague Spring featuring interviews with future president Václav Havel.

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.
The 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)
The Inheritance (1964), film celebrating the 50th anniversary of the Amalgamated Clothing Workers of America union.
Our Own Gang in the Fats (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.
Lunts and Fontanne Collection (1928–39), home movies of the legendary theatrical couple.
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 Film Study Center (CT)
The Boy Who Saw Through (1956), Mary Ellen Bute production directed by George Stoney.
Chemical Architecture (1968), Quick Dream (1967), and You’re Not Real Pretty but You’re Mine (1968), early films by Frank Mouris.
The Costumed Dancer (1969), 42nd St (1969), and Plastic Saints (1968), by Nicholas Doob.
Kapauku (1950s), feature-length documentary about the Papuan tribe of West New Guinea.
Our Union (1947), by Carl Marzani.
Passage from Finnegan’s Wake (1965), adaptation by Ted Nemeth and Mary Ellen Bute.

Yale University Library (CT)
Yale Class Reunions (1920s–40s).
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, 2016.

These statements report several significant program developments. In 2016, the NFPF awarded $453,940 in preservation grants to 40 institutions. This 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, $130,110 was temporarily restricted for the preservation of films repatriated from abroad.

In 2016, we expended $37,471 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

### Statement of Financial Position

**December 31, 2016**

<table>
<thead>
<tr>
<th>Assets</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
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<tr>
<td>Cash and cash equivalents</td>
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<td>Investments</td>
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<td>Accounts and pledges receivable</td>
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<td>Inventory</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><strong>Other Assets</strong></td>
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<tr>
<td>Equipment, furniture, and software, net of accumulated depreciation</td>
<td>290</td>
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<tr>
<td>Deposits—rent and equipment</td>
<td>500</td>
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<tr>
<td><strong>Total Other Assets</strong></td>
<td>790</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td>$1,551,790</td>
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<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
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<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
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<td>Accounts payable</td>
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<td>Grants payable</td>
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<tr>
<td>Accrued compensation</td>
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<td><strong>Total Liabilities</strong></td>
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<td><strong>Net Assets</strong></td>
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<td>Unrestricted</td>
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<td>Temporarily restricted</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
<td>1,119,202</td>
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<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$1,551,790</td>
</tr>
</tbody>
</table>
scholarly notes; fiction films will be presented with new music thanks to a generous award from the NFPB and the Council on Library and Information Resources.

The inventory figure estimates the value of assembled DVD sets available at the end of 2016.

This past year, 92 percent of NFPF expenses were program related; administration and development accounted for 8 percent of the total expenses. As of December 31, 2016, the NFPF has advanced film preservation projects in 284 nonprofit and public organizations across all 50 states, the District of Columbia, and Puerto Rico and funded the preservation of 2,290 films.

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

Statement of Activities

December 31, 2016

<table>
<thead>
<tr>
<th>Support and Revenue</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Total</th>
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<tbody>
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<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>
<td>53,246</td>
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<td>53,246</td>
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<tr>
<td>Investment income</td>
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</tr>
<tr>
<td>Licensing and other fees</td>
<td>4,836</td>
<td></td>
<td>4,836</td>
</tr>
<tr>
<td>Unrealized gains on investments</td>
<td>15,639</td>
<td></td>
<td>15,639</td>
</tr>
<tr>
<td>Realized loss on investments</td>
<td>(8,134)</td>
<td></td>
<td>(8,134)</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>512,880</td>
<td></td>
<td>512,880</td>
</tr>
<tr>
<td>Total Support and Revenue</td>
<td>696,889</td>
<td>172,620</td>
<td>869,509</td>
</tr>
</tbody>
</table>

Expenses

| Programs                                  | 809,395      | 809,395                |
| Management and general                    | 65,416       | 65,416                 |
| Fundraising                               | 4,302        | 4,302                  |
| Total Expenses                            | 879,113      | 879,113                |

Change in Net Assets

| (182,224)       | 172,620    | (9,604) |

Net Assets—Beginning

| 428,102 | 700,703 | 1,128,805 |

Net Assets—Ending

| $245,878 | $873,323 | $1,119,202 |
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
- Metro-Goldwyn-Mayer, Inc.
- 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. Sturz
- 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.
- George Lucas Family Foundation
- Haghefilm Conservation B.V.
- Hershey Associates
- Arthur and Gwen Hiller
- Interface Media Group
- International Photographers Guild
- Iron Mountain Entertainment Services
- Christopher Kelly
- Scott Klu
- Lloyd E. Rigler–Lawrence E. Deutsch Foundation
- Massachusetts Institute of Technology, through Martin Marks
- Annette Melville and Scott Simmon
- Microsoft Giving Campaign
- New Line Cinema
- NT Audio Video Film Labs
- Pacific Title/Mirage Studio
- John Ptak
- Budd and Mary Reesman
- Jon Reeves
- The Rehme Family Foundation
- Abby and David Rumsey
- 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)
- Jason Beaumont
- Carl and Mary Jo Bennett
- California State Employees Charitable Campaign contributors
- Eric Cohen
- Cruise-Wagner Productions
- Jon F. Davison and Sally Cruikshank
- Leonardo DiCaprio
- Dennis T. Gallagher
- Margaret Goodman
- John F. Hammond
- I. Michael Heyman
- Hollywood Classics
- Hollywood Vaults
- Terryle Holm
- Jennifer Honda
- Jewish Community Foundation of Greater Hartford, Inc.
- Justgive.org contributors
- The Hon. Robert W. and Dorothy Kastenmeier
- Klaus D. Koepf
- John and Deborah Landis
- Wiley David Lewis and Stefanie Ray y Velarde
- LOA Productions, Inc.
- Jayne Loughry
- John Malina
- Miss Maglashan Productions, Inc.
- Ken and Marjorie Miyasako
- Rick Nicita and Paula Wagner
- F. Charles Petrillo
- Paolo Polesello
- Mark Pruett
- Rosie Fong Jue Foundation
- M. Duane Rutledge, in memory of Robert Wrobbel
- George and Gwen Salner, in memory of Douglas W. Elliott
- Edward and Rebecca Selover
- Seymour Zolotareff Memorial
- Wendy Shay and David Wall
- Christopher Slater
- Thomas Sorrells
- Thanhouser Company Film Preservation, Inc.
- Frank Thompson
- Todd J. Wesolowski
- Woodward Family Foundation
- Endowment Fund of the Marin Community Foundation
- Michelle E. Zager
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Special Thanks
The NFPF thanks the experts who served on the 2016 grant panels: Thomas Beard (Film Society of Lincoln Center/Light Industry), Margaret Bodde (The Film Foundation), Michael Fox (San Francisco Film Critics Circle/San Francisco Art Institute), Stephen Gong (Center for Asian American Media), Genevieve Havemeyer-King (New York Public Library for the Performing Arts), Mark McElhatten (Sikelia Productions), Susan Oxtoby (Pacific Film Archive/National Film Preservation Board), and Anne Smatla (Movette Film Transfer).

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