

Fall 2001

National Colored Golf Tournament (1925), newsreel footage preserved by the University of South Carolina with a 2001 NFPF grant.



Mabel Normand in *Molly O'* (1921), preserved by the UCLA Film and Television Archive and one of nine films from U.S. archives showcased in *Saving the Silents*, the 2001 Pordenone festival's salute to the NEA and the NFPF (courtesy of AMPAS).

"The 20th Pordenone Silent Film Festival is honored to celebrate the preservation efforts supported by the National Endowment for the Arts and the National Film Preservation Foundation. Audiences everywhere will be enjoying the results for years to come."

Livio Jacob
President, Le Giornate del Cinema Muto



Paul Robeson in *The Emperor Jones* (1933). This independent film, preserved by the Library of Congress with Treasures funding, helped make Robeson an international star.

Millennium Project Completed

This June the NFPF and 18 archives successfully brought to a close the groundbreaking Treasures millennium project, funded by the National Endowment for the Arts and The Pew Charitable Trusts.

The project enabled participating archives to preserve over 100 films and collections chosen as treasures worthy of sharing with a national audience. From Harry Smith's color abstractions to home movies made by Japanese Americans in detention facilities during World War II, these long-unseen works are now available for research and exhibition.

The collaboration also made possible the release of *Treasures from American Film Archives: 50 Preserved Films*, the first-ever DVD set showcasing films saved by the U.S. archival community. The award-winning anthology celebrates the range of films made by Americans over the past century, from the first publicly exhibited movie to cutting-edge avant-garde works. Says Professor Patricia Zimmermann of Ithaca College, "I cannot emphasize how significant it is to have access to these rare films for teaching and study. *Treasures* expands how we consider cinema." The four-disc set, which includes a 150-page catalog, retails for \$99.

Treasures is the largest cooperative project ever undertaken by the U.S. archival community. Congratulations to all participants!

Treasures on Turner Classic Movies

Turner Classic Movies will broadcast 47 films from the *Treasures from American Film Archives* DVD set over four Sunday evenings starting November 4 at 9 p.m. (EST)/6 p.m. (PST). These kinetoscope loops, silent-era features, documentaries, newsreels, cartoons, experimental films, political ads, and home movies will be shown in their entirety without commercial interruption.

For most of the works, the monthlong festival will represent their broadcast premiere. In fact, the National Center for Jewish Film's *Tevye*, which will be shown in the complete 96-minute version, is the first Yiddish-language feature to air on national television.

"Too often people find it hard to see the results of film preservation," says Dick Fauss of the West Virginia State Archives, a *Treasures* contributor. "The TCM festival is a great opportunity for archives to share preservation work with viewers from coast to coast." For more information, visit www.turnerclassicmovies.com. Thank you, TCM!

Cecilia deMille Presley Joins NFPF Board

The NFPF welcomes to our Board of Directors Cecilia deMille Presley, granddaughter of Cecil B. De Mille and trustee of the Cecil B. De Mille Foundation. Mrs. Presley succeeds Celeste Bartos, who retired from the Board after four years of distinguished service.

Calendar

Pordenone Silent Film Festival salutes <i>Saving the Silents</i>	Oct. 13–20, 2001
Guidelines for 2002 federal grants posted on NFPF Web site	Oct. 26, 2001
<i>Treasures</i> airs Sunday evenings on Turner Classic Movies	Nov. 4–25, 2001
Registration deadline for 2002 federal grants	Dec. 6, 2001
2002 federal grant winners announced	March 2002

NFPF Helps 37 Archives Save Orphan Films

The first “talkie” shot at the White House, home movies of Eugene O’Neill, the last footage of Will Rogers before his fatal air crash, a 1955 industrial short explaining how to sell television sets, avant-garde works by Jim Davis, Harry Smith, David Lamelas, and Jules Engel, and D.W. Griffith’s *Fighting Blood*—these are among the 90 films and collections slated for preservation through the National Film Preservation Foundation’s 2001 grant programs.

The NFPF grants enable archives to make preservation masters and viewing copies of culturally and historically important American films that would not survive without public support. The grants are open to public and nonprofit organizations throughout the United States. To receive support, applicants must pledge to store the new film materials under archivally acceptable conditions and make viewing copies available to researchers. In 2001 the NFPF distributed over \$370,000 in cash and services through grants.

The backbone of the programs are the federal funds provided by *The National Film Preservation Act of 1996* and secured through the leadership of the Library of Congress. This marks the second year that the NFPF has received federal matching monies to distribute to archives. The NFPF awards every penny in the form of preservation grants and pays all program management costs from nonfederal sources.

Preservation services donated by commercial laboratories are the other key component of the grants programs. Says Wendy Shay of the Smithsonian Institution, “The service grants provide a wonderful opportunity to work directly with some of the finest archival laboratories.” This year 15 public-spirited laboratories and post-production houses supported the NFPF programs by contributing services or cash donations.

Grants are awarded by a panel of experts. Generously serving in 2001 were Margaret Bodde (The Film Foundation), Fran Bowen (Trackwise), Bob Freemon (Cineric), Steven Higgins (The Museum of Modern Art), Dave Kehr (National Society of Film Critics), Tony Munroe (Triage Motion Picture Services), Michael Pogorzelski (Academy Film Archive), Robert Primes (American Society of Cinematographers), and Janice Simpson (Association of Moving Image Archivists).



Ice Harvesting on the St. Croix River (1953–54), by John Runk, is among the Minnesota Historical Society films receiving support.

Congratulations to the 2001 Grant Winners

Anthology Film Archives	Oklahoma Historical Society
Documentary Educational Resources	Pacific Film Archive
George Eastman House	Paso Robles Pioneer Museum
Harry Smith Archives	Peabody Essex Museum
iotaCenter	Pennsylvania State Archives
Iowa State University	San Diego Historical Society
LeTourneau University	State Agricultural Heritage Museum,
Library of Congress	South Dakota State University
Louis Wolfson II Media History Center	Swarthmore College
Minnesota Historical Society	UCLA Film and Television Archive
Museum of Fine Arts, Houston	University of Alaska Fairbanks
National Baseball Hall of Fame	University of Minnesota
National Center for Jewish Film	University of Nebraska–Lincoln
National Museum of American History, Smithsonian Institution	University of South Carolina
National Museum of Natural History, Smithsonian Institution	University of Southern California
Nebraska State Historical Society	University of Texas at Austin
North Carolina State Archives	University of Texas at San Antonio
Northeast Historic Film	USS Constitution Museum
	Wayne State University
	Whitney Museum of American Art

Selected Films Preserved with 2001 Grants

The Ax Fight (1971), controversial documentary on the Yanomamo by anthropologist Napoleon Chagnon and filmmaker Timothy Asch (Documentary Educational Resources).

The Bargain (1914), W.S. Hart’s first feature, filmed on location at the Grand Canyon and preserved on 35mm from paper prints deposited for copyright protection (Library of Congress).

Cantor on Trial (1931), Yiddish-language music short, with Leibe Waldman, poking fun at a synagogue’s search for the perfect cantor for the High Holiday services (National Center for Jewish Film).

Catalog (1965), the psychedelic avant-garde classic by John Whitney that was reputed to have inspired the “stargate corridor” sequence in *2001: A Space Odyssey* (iotaCenter).

Chavez Ravine (1957), documentary of the Mexican-American neighborhood prior to the construction of the Chavez Ravine stadium (University of Southern California).

Conversations in Vermont (1969), autobiographical film by Robert Frank in which the filmmaker interviews his children about growing up among artists (Museum of Fine Arts, Houston).

Kellett Farm Crops (1930s–40s), five films tracking the life cycle of sugar beets, potatoes, beans, corn, and alfalfa, compiled by the farmer who grew them (Nebraska State Historical Society).

Migration Mysteries (1960s), naturalist Walter Breckenridge’s film of animal migration across Minnesota (University of Minnesota).

Multiple Sidosis (1970), droll trick short by amateur filmmaker Sidney Laverents, named to the National Film Registry (UCLA Film and Television Archive).

North Carolina Towns (1930s), portraits of Kannapolis and Concord/Moorsville, made by independent filmmaker H. Lee Waters (North Carolina State Archives).

The Rainbow Veterans Return to Europe (1930), amateur documentary of the U.S. Army 42nd Infantry Division veterans’ return to World War I sites (University of Nebraska–Lincoln).

This Is Our City (1950), political ad urging passage of a municipal bond issue, made by a city council member (Oklahoma Historical Society).

Several Friends (1969), short by Charles Burnett about an African-American family in South Central Los Angeles (UCLA Film and Television Archive).

Shutter Interface (1975), Paul Sharits’ double-screen evocation of the meditative abstraction of color-field painting (Whitney Museum of American Art).



Frida Kahlo (c. 1935), photographed by Nickolas Muray. The George Eastman House will preserve Muray’s home movies of Kahlo and Diego Rivera with a 2001 grant.