

## MOTION PICTURE SECTION

Prints and Photographs Division  
The Library of Congress  
Washington, D. C. 20540

### F.I.A.F. Activities Report, Calendar Year, 1972

#### I. ACQUISITIONS

The level of acquisitions remained quite high during the year. Contemporary films were added through the operation of the copyright law, through the continuing operation of the AFI agreements and other cooperative programs (The Museum of Modern Art, for example), and through gifts, exchanges, transfers, and limited purchases. The total number of films acquired was 4106 titles and over half of these were nitrate-base films (2082 titles) while contemporary color materials accounted for 1354 titles. The addition of video-tapes was again lower than 1970 and 1971 (17 titles), probably reflecting the changing technical standards in the industry but also indicating possible acquisition problems in the future. The acquisition of 8mm and Super 8mm copies was higher than last year with 212 titles arriving.

Among the contemporary copyright deposits of feature films were the following titles: THE ARISTOCATS, ON A CLEAR DAY YOU CAN SEE FOREVER, MYRA BRECKINRIDGE, THE PRIME OF MISS JEAN BRODIE, THE RAIN PEOPLE, THE PROJECTIONIST, THE STRAWBERRY STATEMENT, DARLING LILI, PATTON, BULLITT, A CLOCKWORK ORANGE, THE PASSION OF ANNA, PAINT YOUR WAGON, THE GREAT WHITE HOPE, ZABRISKIE POINT, CATCH-22, INVESTIGATION OF A CITIZEN ABOVE SUSPICION, and BUCK AND THE PREACHER.

Television films were also generously selected and included: THAT GIRL, GUNSMOKE, WALT DISNEY'S WONDERFUL WORLD OF COLOR, FATHER KNOWS BEST, PLAYHOUSE 90, ALL IN THE FAMILY, and an extensive collection of MEET THE PRESS which included interviews with Spiro T. Agnew, Svetlana Alliluyeva, Shirley Temple Black, Habib Bourguiba, Willy Brandt, William P. Bundy, Ellsworth Bunker, Dean Burch, Lord Kenneth Clark, Moshe Dayan, Everett M. Dirksen, Abba Eban, Robert H. Finch, Gerald R. Ford, Mrs. Indira Gandhi, John W. Gardner, W. Averill Harriman, Hubert H. Humphrey, Henry M. Jackson, Nguyen Cao Ky, Melvin R. Laird, John V. Lindsay, Tom Mboya, Mrs. Golda Meir, Olof Palme, Jean-Jacques Servan-Schreiber, General Anastasio Somoza, and Whitney M. Young, Jr.

Nor were the fields of short subjects and educational films neglected. Examples of acquisitions in these areas were: THE WORLD OF MAN, THE RINGER, DATA FILE ORGANIZATION, BABAR COMES TO AMERICA, DRUG ABUSE, COPING WITH TECHNOLOGICAL CHANGE, HOLOGRAPHIC OPTICAL MEMORY, BONSAI, SILVERSMITH OF WILLIAMSBURG, CITIES ARE DIFFERENT AND ALIKE, IMPROVING YOUR POSTURE, PIAGET'S DEVELOPMENT THEORY, SPIRIT OF THE RENAISSANCE, and BLACK ARTISTS IN AMERICA.

Gifts and purchases included some unusual titles: SKYLINE RAILWAYS: 2nd AVE. "EL" LINE; CHARULATA; THE WAVE; a collection of nitrate films of the 1920's from the Rhode Island Historical Society;

trailers for BEN, KOTCH, GEORGIA-GEORGIA, FOR LOVE OF IVY, STRAW DOGS, and WILLARD; as well as reference (positive) prints of AMERICAN MADNESS, ANIMAL CRACKERS, HAIL THE CONQUERING HERO, PLATINUM BLONDE, THE SCARLET LETTER, TROUBLE IN PARADISE, WAGONMASTER, and YOUNG MR. LINCOLN among others.

Non-film materials continued to be acquired including contemporary posters and stills from the National Screen Service, a collection of stills from a private collector, posters from the AFI, and the Ince collection of scripts and business records.

## II. PRESERVATION

The large number of nitrate films mentioned above were shipped to the Library's nitrate vault facility near Dayton, Ohio. The staff there devoted itself to the inspection, sorting, re-canning, and labeling of these films; deteriorating film was removed during the two inspection trips made each year by members of the Library's preservation office. At the same time, titles selected for preservation were shipped from Dayton to nitrate vaults at Suitland, Maryland so that these films could be copied onto acetate base by the Library's preservation laboratory.

At the end of the year, the Library's preservation laboratory had printed 2,287,010 feet of deteriorating film onto acetate stock. The table below summarizes the preservation copying activities during the year:

SOURCE OF PRESERVATION COPIES PRINTED FROM ORIGINALS IN LIBRARY	<u>No. of titles</u>
LC Laboratory and AFI programs	592
Italian Exchanges (Luce)	176
German Exchanges	117
Japanese Exchanges	356
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TOTAL	1241

## III. CATALOGING

In October discussion was started in earnest for the development of a project to convert the cataloging records of two collections of films to machine-readable form. One collection, consisting of about 200 films on nitrate stock, will be described primarily in terms of physical description and other descriptive elements related to film preservation. The second collection, which consists of about 500 titles on safety film, will be described in more bibliographic detail. The automated system to be used is a modification of the Library's MARC

system. The project is viewed by the Section as a pilot project to accomplish the following: 1) to test the usefulness of the preservation data provided in the record; 2) to determine how the brief records with primarily preservation data can be updated to fuller records with more bibliographic information.

At the present time every film in the collection is described by a title card which contains a limited amount of descriptive information. These cards are filed in manual card files. Cards for safety films are filed in a separate place from nitrate films and separate files are maintained for directors, producers, and subjects. The Section hopes that eventually the automated record will replace these files and provide a single data base and point of entry for all types of information needed about the collection.

#### IV. REFERENCE SERVICES (Screenings, showings, contact with users)

The Motion Picture Section continues to provide information and screening-viewing services for films to a large and growing number of film makers, to film oriented scholars, and to the members of Congress in the Washington, D. C. area for official, non-entertainment purposes. Requests for service amounted to 10,112 during the year and included 6,742 telephone calls, 669 reference requests answered by correspondence, 452 screenings held, and 2,249 contacts with researchers who requested help in person. Many of the personal requests involved the viewing of films and this activity has required a great deal of extra effort on the part of the reference staff.

#### V. ADMINISTRATIVE MATTERS

The biggest administrative changes during the year came as a result of the reorganization of the Motion Picture Section into units. The Section now contains a Processing Unit, responsible for the cataloging, shelf-listing and physical arrangement of the acetate collection and the preparation of preliminary records for the nitrate collection; a Reference Unit responsible for reader service in person, by correspondence and telephone at the Study Center as well as the preparation of indexes, filmographies, and bibliographies; a Technical Unit, responsible for the storage of nitrate and special base materials held outside the Library, the coordination of the nitrate preservation program including the preparation of preservation schedules, projection service, and the receiving, shipping and the handling of material in its custody; and a Laboratory Unit, responsible for the management of the Library's Motion Picture Laboratory, the preparation and printing of negative and positive copies of deteriorating films, research and testing of equipment, and the preparation of specifications for the design and modification of equipment.

At this time, the reorganization appears to be working well, although the administrative work involved in rewriting position descriptions is still underway and some activities of the Section need strengthening in terms of supervision and personnel.

During the year the staff of the Section received a Meritorious Service Award from the Librarian of Congress, Dr. L. Quincy Mumford. In giving the award, Dr. Mumford noted the increased activity in collecting and preserving films, the installation of a motion picture laboratory, the increase in users of the collection, and the Library's role in the American Film Institute cooperative effort as well as developing relationships with the members of the International Federation of Film Archives.

#### VI. RELATIONSHIPS WITH OTHER FIAF MEMBERS

FIAF relationships were maintained during the year by contact with the Museum of Modern Art, the American Film Institute, and by participation in the meetings of the Executive Committee and the Copyright and Legal Commission. In addition, two staff members attended as observers the meeting of the Documentation Commission held in New York City.

#### VII. PROJECTS, MISCELLANEOUS

Three positions were filled during the year; a printing position in the laboratory, and two technical positions. Members of the staff participated in a Smithsonian Seminar on the Conservation of Photographs, the Library of Congress--George Washington University Seminar, the Washington Film Council, The Society of American Archivists, the Archive Committee of the Speech Communication Association, and the Society for Cinema Studies.

In retrospect, the year continued to be one of change in personnel, in staff activities, and in the number and quality of acquisitions. Successful preservation activities again tended to dominate the concerns of the staff during the year, although utilization of the MARC format appears to offer a successful solution to the cataloging problems of the Section and may prove to be the major step forward taken during the year.