

THE MOTION PICTURE,
BROADCASTING AND RECORDED SOUND DIVISION
LIBRARY OF CONGRESS
WASHINGTON, D.C.

F.I.A.F. Activities Report, Fiscal Year 1981

ACQUISITIONS OF THE YEAR

During 1980, 7,081 motion picture and television productions were registered for copyright, an increase of about fifteen to twenty percent. The M/B/RS Division selected 4,501 new titles for the collections. Among the feature motion pictures received this year were THE EMPIRE STRIKES BACK, FOUR SEASONS, NINE TO FIVE, RAGING BULL, THE SHINING, ARTHUR, and both the original and revised versions of HEAVEN'S GATE. An unusual number of outstanding foreign productions were registered for copyright and added to the collection, among them several produced in years past: GARDEN OF THE FINZI CONTINIS, BELLES OF ST. TRINIANS, SCENES FROM A MARRIAGE, ILLICIT INTERLUDE, SEVEN BEAUTIES, STATE OF SIEGE, Z, REPULSION, KAGAMUSHA, BREAKER MORANT, RULES OF THE GAME, and MON ONCLE D'AMERIQUE. In addition to receiving examples of a number of television series such as MAUDE, CENTENNIAL, and DALLAS, programs from several series produced in past years were received, among them, MY LITTLE MARGIE, HAVE GUN WILL TRAVEL, TWELVE O'CLOCK HIGH, WASHINGTON BEHIND CLOSED DOORS, and AMOS AND ANDY.

Several well-known documentaries by independent American filmmakers were purchased, including David and Albert Maysles' SALESMAN (1965), D.A. Pennebaker's MONTEREY POP (1969), Richard Leacock's A STRAVINSKY PORTRAIT (1964), and Julia Reichert's UNION MAIDS (1976).

The Mary Pickford estate presented a copy of A KISS FROM MARY PICKFORD, a Russian film made in 1926 after Mary Pickford and her husband, Douglas Fairbanks, Sr., visited the Soviet Union.

A large collection of ethnographic film spanning nearly fifty years was donated by the estate of anthropologist Margaret Mead as part of an even larger donation, her papers to the Manuscript Division. Approximately 75% of the film (ca. 40,000 ft.) is field footage from four major expeditions to Bali, Papua New Guinea, and Manus in the Admiralty Islands in which Dr. Mead participated. The collection also encompasses other field work, including Maya Deren's Haitian footage, and

there is film of Dr. Mead lecturing, Dr. Mead and her family, footage taken by Dr. Mead's students at Columbia University, and documentaries relating to anthropology and sociology.

The American Film Institute continues to enrich the resources of the Library through additions to the AFI Collection. This year the AFI gave the Library several films made for black movie theaters which came to the AFI from the Lilly Carrol Jackson Museum. Other AFI titles include MY PEOPLE'S DREAM, a Palestinian-American co-production; a film produced by the World Federalist Association; HALLELUJAH, I'M A BUM, featuring Al Jolson; THE PASSING OF THE OKLAHOMA OUTLAW, a rare, unusual early western; and TWO KNIGHTS OF VAUDEVILLE, an early comedy (ca. 1917) featuring an all-black cast. AFI found unusual examples of very early film production at the Ohio Historical Society and the Vermont Historical Society.

The Vanderbilt Television News Library gave 2,800 videotape copies of evening news broadcasts by the major U. S. television networks. Vanderbilt University began to record the evening news broadcasts on videotape in August, 1968, and has been continuing the project ever since. The copies given to the Library are duplicate security copies, made from their originals produced for the purpose of preserving the collection.

Several notable acquisitions were received through international exchanges. From Gosfilmofond, the Soviet film archive, we received a copy of the important documentary film, ONE SIXTH OF THE WORLD. The Bundesarchiv in Koblenz, West Germany, supplied copies of more than ninety films produced in Nazi Germany. This exchange is part of a continuing program by the Bundesarchiv to make safety-base copies of German nitrate film from the Library's collection. The British Film Institute sent us more than ninety films produced by American companies prior to World War I. These rare films, which survived only in England, are a notable addition to the Library's very large collection of the early work of United States film companies.

The official count for acquisitions for 1981:

Titles	7,556
Reels	14,764
Footage:	
acetate	9,782,028
nitrate	<u>349,048</u>
TOTAL FOOTAGE	10,131,076

PROGRESS IN THE FIELD OF PRESERVATION

Work began on construction of the Division's new Motion Picture Preservation Laboratory facility in November, 1980, with an anticipated completion date of mid-April, 1981. Design and construction problems and labor disputes occurred throughout the year. In mid-winter notice was received that work would be completed in May. Then the date was set back to late June--then July. Finally, in August, a completion date of late September was established. Although cynics on the staff doubted that it would happen, the new building was made available on September 29, 1981, and on September 30, 1981, the last day of the Library's fiscal year, staff began to move into the building. The former laboratory, which was housed in Washington, D.C., continued to make copies of safety film until late February, 1981. Expensive and complicated film handling and duplicating equipment then had to be disassembled and packed for moving. In the meantime the twelve man staff of the laboratory had to make the difficult decision whether to move to Dayton, Ohio or not. Several people found that it was impossible to relocate. Eventually only three staff members were able to make the move, creating a major recruiting problem for the Division.

Although the frustrations caused by construction delays and the concurrent setback to our program for copying nitrate film to safety film were disappointing, the delays gave the staff the opportunity to prepare film for laboratory work, to recruit new staff, to reevaluate the quality of previous laboratory work, and to reassess work procedures. Although this is less spectacular than copying large quantities of film, it has proved to be of great value in laying the groundwork for more efficient operation of the nitrate duplication program and, even more important, promises that the quality of work done in the laboratory will be maintained at a high standard.

Design work for an automated Nitrate Control System (NCS) is almost completed. This system includes an interim method for systematically recording the deterioration level of nitrate collections in our Wright-Patterson, Dayton, Ohio, and Suitland, Maryland, vaults and emphasizes the physical description and condition of our holdings rather than the identification and expansion of the filmographic elements. The NCS will permit generation of both regularly scheduled and specially requested batch reports variously sorted and arranged. For example, titles might be listed according to their deterioration condition, enabling staff to determine and organize preservation activities more accurately and efficiently. The flow of material can also be tracked through the preservation process, and eventually the

system will provide full cataloging.

During 1981, the Division began to move into a newly equipped Magnetic Recording Studio in the recently completed James Madison Building of the Library of Congress. The laboratory, which had previously been an audio recording facility, is also being equipped with technical facilities to record and play-back all types of video recordings, including 1/2 inch, 3/4 inch, one inch and two inch. Both RCA and MCA/Phillips videodisc equipment has been purchased, along with most available commercial videodiscs. This equipment and the videodiscs are now being tested in order to evaluate their usefulness for reference and preservation purposes. The laboratory also has a new RCA film chain with both FR35(mm) and FRL6(mm) cameras and a TK28 video camera. The staff is testing the use of the film chain for producing viewable video transfers of shrunken 16mm films and of 35mm films which will be placed in the Division's cold storage vaults.

During the year, the Library of Congress began a number of experiments in the duplication of material from the collections onto both digital and optical videodiscs. Several films from the collections have been selected for these tests, including transfers from 16mm black and white copies from our Paper Print Collection, a silent, feature film in two-color (REDSKIN), and material recorded originally on videotape. Tests are also being made on a selection of motion picture stills to see if this may be a way of creating a preservation copy of film stills.

Increased attention is being given to the archival storage of magnetic tape. Recent research makes it more evident that stable relative humidity plays an important role in extending the life of tape, and the Library's Preservation Office has agreed to examine methods for improving our tape storage.

Changing technology and the need to make important decisions about maintaining, storing, and preserving the various products of the film and broadcasting industries, have led to a decision to establish a set of standard film and television items which can be used for tests to compare quality of image and sound when one format is transferred to another. We may also use the same sample items to test storage environments. Several examples were selected to represent the various types and formats of films found in the collection. One silent film on tinted stock, another a silent film in two-color technicolor, a third is a black and white film with sound made during the 1930's and

the final sample is a selection of color sequences from recent theatrical productions. These samples are being used to compare transfers from motion picture film to videotape and to show the differences between printing on 16mm and 35mm motion picture film. Samples of video recordings are also being selected.

CATALOGING - DOCUMENTATION - RESEARCH

Interest in the Library's Embassy of South Viet-Nam Collection led the Processing Section staff to spend a month cataloging that collection. The collection's 478 titles had been unavailable for viewing until this organizational work was done. About 75% of the collection is 16mm newsreel material spanning the period from 1963-1971. The collection's subjects range from fishing co-ops and Saigon's tire recapping plant to para-military training for women and coverage of military actions.

A portion of the Margaret Mead Collection, the 1938 Papua New Guinea field footage, was selected for a pilot cataloging project. Dr. Rhoda Metraux, anthropologist and friend of Margaret Mead, serving as a consultant to the Library's Manuscript Division, worked closely with cataloger Arlene Balkansky. Field footage was chosen because it comprised the bulk of the collection and presented cataloging difficulties rarely encountered before. Ms. Balkansky worked closely with Manuscript Division staff to relate relevant Manuscript documentation to cataloging data. She developed a standardized format which is both compatible with present Divisional cataloging practices and adaptable for the cataloging of the remaining field footage.

Patrick Loughney, a doctoral candidate at George Washington University who is on the division staff, has been organizing, cataloging, and re-boxing photographic materials received for very early motion picture copyright registrations. These incomplete materials for films registered at the same time as the Paper Print Collection consist of a single frame or several frames from each scene. The time period covered by these photographs ranges from 1895 through 1915. Photo copies for some titles may consist of several hundred photos, including copies of the interior title frames. Tests are being made on processes to clean and rephotograph these unique records. The collection includes more than 800 titles produced before 1912, and several hundred made between 1912 and 1915. Companies represented include Vitagraph, Edison (productions after 1906), Biograph (productions after 1912), American Film Manufacturing Co., Jesse L. Lasky Feature Play Co., and a number of foreign film manufacturers whose films were released and copyrighted in the U. S.

The reference staff of the Division has noted a drop of about 15% in the number of researchers actually viewing film. The decline began after Christmas of 1980, and seems to be a result of the worldwide tightening economic situation which has reduced the travel money available to people from the academic community. The money available to independent filmmakers is also less generous than before. Other reference demands, particularly mail and telephone inquiries, remains as high or higher than in previous years.

The decline in the number of viewers did not alter the variety of persons and their interests which have characterized the researchers using the Division's resources. Several second and third generation Hollywood descendants visited us. Cathy Wyler, daughter of director William Wyler; Ronald Fields, grandson of W. C. Fields; Michael Strom, son of actor John Streppling; Jacques Malthete, grandson of French film pioneer George Melies; and screenwriter True Boardman, who found himself acting in a 1915 Kalem movie along with his father, True Boardman, Sr., and his mother Eleanor Boardman.

Researchers and visitors came from all over the world. Chung Shih, a Chinese filmmaker, viewed early films made in China and Liu Deynan came from Central Newsreel Studios, Beijing; Hideo Inchon came from Japan; P. K. Nair, Jayashinhji and Rakshi Jhala, from India; Heron Okeahialm and Steve Orimoloye, from Nigeria; Jerzy Bossak, Krystof Miklaszewski and Wojcich Wierzeski, from Poland; Farouk Abdulaziz, from Kuwait; Vyacheslav Pavlovich Chestakovy, from the USSR; and Tizuka Yamasaki, from Brazil. Other visitors and researchers came from France, England, Italy, West Germany, Mexico, and Canada.

FILM SHOWINGS

For the first time, the Division has a projection facility, equipped to show films to the public. Structural work was completed this year and the projection and sound equipment was installed. The first test screenings were held and plans are underway to begin a modest program of public screenings in 1982. The hall is small, with only 59 seats, and is best suited for screenings accompanied by lectures and discussions. Projection equipment included 35mm/70mm, 16mm, and video viewing on monitors.

Films from the Library's collections were loaned to several major film programs in the U. S. and abroad.

During January, March, and April, 1981, members of the Division staff presented three programs at the American Film Institute Theater in its series "Archives Night." Programs of rare, early films from the collections were selected and presented by Erik Barnouw, Paul Spehr, and members of the Processing Section staff, who presented "Cataloger's Choice."

EXHIBITIONS - PUBLICATIONS

The staff of the Division continues work on several publishing projects. In process are a catalog of the Theodore Roosevelt Collection and a revision of the Kemp R. Niver, MOTION PICTURES FROM THE LIBRARY OF CONGRESS PAPER PRINT COLLECTION, 1894-1912.

THE GEORGE KLEINE COLLECTION OF EARLY MOTION PICTURES IN THE LIBRARY OF CONGRESS: A CATALOG, researched and prepared by Rita Horowitz and Harriet Harrison, with the assistance of Wendy White, was published this year by the Library. Mr. Kleine, an important figure in the development of the theatrical film industry, began distributing films and selling motion picture equipment during the early years of this century. The Kleine Collection consists of 456 titles, produced by Thomas A. Edison, several imports from French and Italian companies, and some films produced by Kleine himself. All were made during the early years of silent film production. The films in the collection range from short to feature length, among them examples of comedies, dramas, animation, educational, and documentary films, actuality footage, and serials. The book supplies the reader with a detailed, explanatory chapter on "How to Use the Catalog," general and chronological indexes, and is generously illustrated. The Library's Manuscript Division has prepared a register for the related Kleine Papers, which are in its collections.

Work has almost been completed on the index to television materials acquired by the Division through 1979. Cataloging and indexing should be completed by the end of 1981, and the editing of the manuscript for publication will begin.

Erik Barnouw's article "Lives of a Bengal Film Maker" appeared in the Spring, 1981 issue of THE QUARTERLY JOURNAL OF THE LIBRARY OF CONGRESS. The article was written on the occasion of Satyajit Ray's twenty-fifth anniversary as a filmmaker and appeared in conjunction with a major exhibition of Indian films which opened at the Museum of Modern Art in New York City and is now touring the country. Mr. Barnouw's newest book, THE MAGICIAN AND THE CINEMA was published in June, 1981 by Oxford University Press. Excerpts from the new book appeared in the SMITHSONIAN

magazine in July.

INTERNATIONAL RELATIONS (FIAF and others)

In April, Harriet Harrison chaired meetings of the FIAF Cataloging Commission. Paul Spehr is serving on the Preservation Commission of the International Federation of Television Archives.

The Division exchanged material with Gosfilmofond, British Film Institute, Deutsches Institut fur Filmkunde, the Bundesarchiv, and the National Film Archive of India. Gerald Gibson represented the Division at the annual meeting of the International Association of Music Libraries/International Association of Sound Archives meeting in Budapest.

SPECIAL EVENTS

Robert Carneal, Head of Laboratory Services is a very active member of the Library's Optical Disk Storage Technology Committee which is conducting research on Library-wide use of disks as a preservation and reference medium.

Erik Barnouw, the first Chief of the Motion Picture, Broadcasting and Recorded Sound Division, retired in June after three years during which this Division was formed, organized and began to function as a separate entity. Mr. Barnouw was a great source of wisdom and strength during this important period, and his guidance is missed. He has returned to his homes in Vermont and New York City where he continues to produce books and articles recording the history of film and broadcasting. Paul Spehr has been Acting Chief of the Division since June.