

**AMIA 1991 Conference**

**F i l m   &   V i d e o   S c r e e n i n g**

*UCLA Film and Television Archive, Hollywood, CA*

**SOMEWHERE IN DREAMLAND**    35mm, 3-color Technicolor  
Fleischer Studio, 1936

The ninth film in the Fleischer Studio's "Color Classics" series, and the first Fleischer cartoon to be produced in full 3-color Technicolor. The film features the use of miniature sets mounted on a turntable which, when combined with cel animation, creates something of a three-dimensional look. The idea for the film reportedly can be traced back to the Fleischer brothers' poverty as children. Preserved by the UCLA Film and Television Archive from the only known 35mm nitrate print; the original successive exposure negative is believed no longer to exist. Laboratory work was by Cinetech in Riverside, California.

-submitted by Eddie Richmond, Curator

*National Library of Medicine, Bethesda, MD*

**MOVING IMAGES AS HISTORICAL DOCUMENTS**    laserdisc, b&w, color

This laserdisc was created as part of a larger exhibit intended to help medical historians understand the importance of moving images as historical document. Seeing the program without the associated verbiage, artifacts, and ephemera gives an unclear, even distorted picture of the program's intent. However, this disc does show some examples of the National Library of Medicine's Historical Audiovisuals Collection. Excerpts include: a leper colony, a study of infant behavior, works of the Public Health Service, the first filmed case of a multiple personality, etc. Please note that the dates that appear are the production dates, not necessarily the dates the films were actually shot.

-submitted by Sarah Richards, Curator, Historical Audiovisuals Collection

*Human Studies Film Archives, Smithsonian Institution, Wash., D.C.*

**[WARD WILLIAMS' FOOTAGE OF PAPUA NEW GUINEA]**

16mm, black & white

J.Ward Williams, 1936-1937

16mm black-and-white film shot by J.Ward Williams, an American mining engineer, on a 1936-37 gold prospecting expedition to the Fly and Upper Sepik River regions of Papua New Guinea. This was one

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of the earliest and most extensive explorations of the area and the film captures important images of early contact with the indigenous peoples and of the landscape. The film was discovered by Dr. George Morren, a Rutgers University ecological anthropologist, who has conducted research in Papua New Guinea since the late 1960s. He located Williams' daughter who still had the film and photographs from this expedition. The film was given to the Human Studies Film Archives this year and was preserved with a grant from the Wenner-Gren Foundation for Anthropological Research. Three of the six rolls suffered severe vinegar syndrome. A 16mm preservation print will be viewed tonight.

**[WILLIAM WRATHER'S FOOTAGE OF NATIVE AMERICAN DANCE  
PERFORMANCE, GALLUP, NM]**

1" transfer of 16mm lenticular  
film, William Wrather, 1931-32

16mm lenticular film was shot by William Wrather, director of the United States Geological Survey between 1943 and 1956, of an early thirties Gallup Ceremonial held in Gallup, New Mexico. First organized in the twenties, the Ceremonial still draws Native American Indians from primarily the Southwest to perform for a general audience. Also included in this yearly event is a parade through the city. A one-inch video transfer will be viewed tonight.  
-submitted by Pamela Wintle

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*Louis Wolfson II Media History Center, Miami, FL*

**JFK REMEMBERED**

3/4", color  
WTVJ, 1967

Original broadcast date: Nov. 22, 1967. Produced by WTVJ and hosted by Larry King, this documentary was broadcast on the fourth anniversary of the assassination of President John F. Kennedy. Sponsored by the Pepsi-Cola bottlers of Miami, it was broadcast without commercial interruption and typical of the time, portions of the program were in color. The original 2" master was discarded. The program was restored from a poor quality 3/4" video copy utilizing an RTI 3/4" Video Evaluation/Inspection unit and a timebase corrector and other video equipment.

In the program, King re-creates the suspense as news of events in Dallas trickled out through the Teletype machine and recounts the mood of the nation. He interviews Pierre Salinger, Florida Senator George Smithers, Hubert Humphrey, Richard Nixon and Bob Hope, and they discuss their experiences of where they were and how they reacted when they received the news of the assassination.  
-submitted by Steve Davidson

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Japanese American National Museum, Los Angeles, CA

**SAMPLE FROM THE MOVING IMAGE ARCHIVE OF THE JAPANESE AMERICAN  
NATIONAL MUSEUM**

1/2", black & white

Various filmmakers, 1920s-1930s

Through these "home movies" taken by Japanese immigrants in the United States in the 1920s and 1930s, we are provided rare glimpses into how these new Americans perceived and indeed created their Japanese-American world. They are not objective accounts but highly symbolic ones that are deeply layered and provide us with humanistic insight into who they were and what gave their lives meaning.

To them, of course, they were just doing what they did and filming it. With no intention of a larger audience, they were simply recording their lives as they perceived them to be. And so we can actually see these ethnic Americans doing what is considered typically "American" things as well as typically "Japanese" things. We see them doing what can be said to be American things in a "Japanese way" and Japanese things in new "American ways". This unconscious presentation of their symbolic world is the nature - and also the value - of "home movies" for ethnic and American studies.

-submitted by Karen L. Ishizuka, Curator, Photographic and Moving Image Archives

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Metropolitan Museum of Art, New York, NY

**KNIGHTS IN CENTRAL PARK**

16mm, black & white

Metropolitan Museum of Art, 1922

Outtakes from the 1922 A Visit to the Armor Galleries. Fantasy in which a knight comes alive in the Armor Gallery of the Metropolitan Museum of Art in New York City, leaves his case, and performs various feats on foot and horseback in Central Park. Includes details about the design, construction, and art of armor taken from the "chain-mail" period of 800-1200 to the Florentine masterpieces of the Renaissance. Preserved by the Metropolitan Museum in 1979 from the existing 16mm prints; all original 35mm nitrate prints had been destroyed in the 1950s.

-submitted by Mary Grace Whalen, Librarian, Uris Media Center  
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*Anthology Film Archives, New York, NY*

**TOM JONES**            reel 1 (excerpts), 16mm, toned  
Jerome Hill and Bill Hinkle, 1927

Made at Yale University as an "amateur" production, this was the first film project of Jerome Hill, best known for his Academy Award-winning Albert Schweitzer and his experimental masterpiece Film Portrait. Though dismissed by Hill as "the worst film you've ever seen", the excerpt shows cinematic intuition and very ingenious use of locations (the Yale buildings, posing as 18th century England). This is the first stage of preservation work on the original 16mm print (as of today the only material in existence), loaned by the Yale Film Study Center. Two inter-negatives and answer prints have been struck of this small excerpt, and one negative is ready from the complete two hour film.  
-submitted by Francisco Gonzalez, Film Archivist

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*Museum of Modern Art Department of Film, New York, NY*

**TRICK FOR TRICK**                            35mm, black & white  
Fox Film Corp., 1933

Directed by Hamilton MacFadden. Art direction: Duncan Cramer. Technical direction: William Cameron Menzies. Cast: Ralph Morgan, Victor Jory, Sally Blane, Clifford Jones, Tom Dugan, Luis Alberni. Preserved in 1991 from a nitrate studio print: a double system dupe negative was made with re-recorded sound. The print shown is a 35mm answer print from the new dupe neg. The decision was made to put it on the preservation priority list because the young leading man (Clifford Jones, later known as Philip Trent) is now a very active old man in the Actor's Fund home and he wanted to see his first film role again. We are showing part of the first reel. As we expected, it turned out to be a rather ordinary mystery-horror-comedy but to our delight it has some quite extraordinary expressionist lighting and sets, probably attributable to the work of William Cameron Menzies as technical director.  
-submitted by Eileen Bowser, Curator

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*National Geographic Television, Washington, D.C.*

**THE STORY OF ERNEST MARSHALL**    1/2", b&w and color  
National Geographic Soc., 1991

For a brief period in history, Deaf Americans enjoyed equal access to popular media with their hearing peers. When silent movies became popular, with their reliance on exaggerated physical gesture

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and melodrama, they were fully comprehended by Deaf and hearing audiences alike. With the introduction of sound in 1927, Deaf audiences retreated from commercial theaters and returned to the Deaf clubs as their primary source of entertainment. In the clubs, along with signed lectures and theatrical presentations, members continued to screen the silents. By the 1930s, Deaf Americans had begun to chronicle their own lives for themselves on film, recording community outings, travels abroad, and narratives written specifically for Deaf film audiences, performed in American Sign Language.

The images of Deaf people in these films were a far cry from the isolated, bufoonish, or stoically suffering Deaf souls portrayed in the popular media. These were people deeply involved in their community and subject to the same foibles and joys as the rest of us. Deaf films strengthened the bonds among community members, and communicated to them with an immediacy not experienced before. In their movies, Deaf Americans found reflected the moving pictures of Sign.

Few people outside the Deaf community have seen these films. In the summer of 1991, Dr. John Schuchman and I coordinated a program of Deaf films for the First International Conference on Deaf History at Gallaudet University. That program could only present a fraction of what we know to exist. Tonight's presentation is just a suggestion of what we could show this summer.

-submitted by Margaret Burke

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*George Eastman House, Intl. Museum of Photography, Rochester, NY*

PATHE REVIEW NO.5 (1923)/  
PATHE REVIEW NO. 40 (1927)

35mm, tinted and toned  
Pathe, 1923/1927

Preserved from an original nitrate 35mm print, this film includes three segments: "Jus' Driftin' Down Ol' Lazy River," a typical, atmospheric scenic from the silent era, "Cockeyed: Gems from the Memory of a Nutty Cameraman," a segment which could double as a "avant-garde" film, "Monster of the Past: Virginia May," an early example of dinosaur claymation. Tinted and toned, printed on Kodak color film stock.

-submitted by Jan-Christopher Horak, Senior Curator, Film Collections

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*New York Public Library, Performing Arts Research Center, New York*

**27 WAGONS FULL OF COTTON; MEMORY OF TWO MONDAYS; AMADEUS; I'M NOT RAPPAPORT**

3/4", color  
1976/1981/1985

The 21-year-old Theatre on Film and Tape Archive at the New York Public Library for the Performing Arts at Lincoln Center is the world's largest, most used collection of films and videotapes of live theatre performances, dialogues with theatre personalities, and other theatre-related programs. It is restricted to viewing at the Library by theatre professionals and researchers by appointment.

Most original film and video material is stored in a commercial underground film vault in upstate New York. When funds become available, TOFT's long-range goal is to create masters on a digital format and dub to laser disc for Library playback.

Four excerpts will be shown today. The first two, filmed on 16mm black and white in 1976 with one camera and few close-ups are, nevertheless, treasures. They present an unknown talented actress playing two amazingly different roles in a double bill of one-act plays, Tennessee Williams' 27 Wagons Full of Cotton and Arthur Miller's A Memory of Two Mondays. The actress is Meryl Streep.

The other two segments, recorded on videotape, after the unions approved multi-camera shoots and close-ups, are the 1981 Broadway production of Peter Shaffer's Amadeus starring Ian McKellan, and Herb Gardner's I'm Not Rappaport with Judd Hirsch and Cleavon Little, videotaped in 1985.

-submitted by Betty Corwin, Director, Theatre on Film and Tape

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*WJBK-TV Eyewitness News, Southfield, MI*

**LOOKING BACK**

1/2", color  
WJBK-TV, 1990?

Here is an example of how film archives can be used in current news day functions. Looking Back is a 17-part series produced by WJBK Eyewitness News highlighting the personalities and issues of the past which have had a profound impact on the metropolitan Detroit area. Issues covered were the opening of the interstate 696 freeway in the 1950s which was completed in 1990, connecting the eastern and western suburbs; the North American Auto Show; the newspaper strike of the 1970s; the disappearance of Jimmy Hoffa; early car advertisements; and the civil rights movement. The series was so widely received, several spinoff series have been created from this original series. News archival footage has been used in current WJBK-TV promotions as well. Looking Back allows both viewers and archivists to realize the importance of preservation and usage of archival footage in today's news operations.

-submitted by Orlando Hodges, News Archivist/Librarian

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Southwest Film/Video Archives, SMU, Dallas, TX

**THE RUNAWAY**

1/2" video transfer from 35mm nitrate  
Inkwell Studios (Max Fleischer), 1924

"Out of the Inkwell" series.

Utilizing their patented "rotoscope" process to achieve life-like movement in the animated Koko the clown, the innovative brothers (Max live on-screen and Dave as the live-action model for Koko) present another caper of Koko as he causes havoc in the Inkwell Studios. Here, Koko does his usual scampering around against still-photo backgrounds of the studio, then becomes involved in a playful wrestling match with his creator, accomplished in what seems to be a very early traveling-matte process. Finally, Koko falls through a hole in the floor and winds up in a very vivid Hell (emphasized by superimposed footage of flames on red stock), tormented by devils.

This is a definite progression from the Fleischers' 1923 Modeling and Bedtime, with the live/animation action combination achieved through the first use of their then-new invention of the "rotograph" process for overlaying live-action footage with animation cels on a frame-by-frame basis.

This original nitrate print of The Runaway was found as part of 80 reels of nitrate donated to the Archives by the widow of a retired states-rights distributor who lived in Waco, Texas. It was cleaned and "relaxed" enough to permit this careful video transfer via a special 35mm projector with modified pressure-plates (which explains occasional frame slippage which did not damage the original). Funds are now being sought for transfer to safety stock.  
-submitted by G. William Jones

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Following the screenings, a reception is being held at John Johnson's house:

267 W. 10th St. at Greenwich St. (not Ave.)  
Take the E or F downtown train at 53rd  
St. near Fifth Ave. to the West 4th St.  
station.

212-989-7782