

NOTE TO PRESENTERS: Please take a seat next to an aisle, so that you don't have to disturb people when you get up to introduce your film. Please proceed to the front of the theatre while the film immediately before yours is being screened.

Our apologies to those delegates who submitted films for this event that we were unable to include. Please do try again next year!

Archival Screening Night Group: Antonella Bonfanti, Leo Enticknap, Paul Rayton & Katie Trainor. With thanks to Laura Rooney, Kristina Kersels, all the presenters, Mary Nelson, John Stewart and the staff of the Paramount Theatre for their help and support.

**PLEASE TURN YOUR CELLPHONE OFF
BEFORE THE SHOW STARTS!**

Cover Image: Still from Austin Memorial Service for John F. Kennedy. From the Gordon Wilkison Collection. Texas Archive of the Moving Image.



AMIA ARCHIVAL SCREENING NIGHT

AMIA 2011
November 17, 2011
Paramount Theatre
Austin, TX



22

Title *Mona's Candle Light* (1950)
Format Digibeta, NTSC, 4:3, mono audio
Submitted by Kristin (KP) Pepe
Institution Outfest Legacy Project

Preserved by the UCLA Film and Television Archive for the Legacy Project, this amateur film is among a relatively small number depicting gay people before the gay liberation movement of the 1960s. Discovered by Geoff Alexander (Academic Film Archive) at a flea market, it documents patrons of a San Francisco lesbian bar, circa 1950, and features performances by well known drag king Jimmy Reyaud and others singing showtunes.

23

Title *Fair of the Iron Horse* (1927)
Format 16mm, 1:1.37, silent, 16fps
Submitted by Siobhan C. Hagan
Institution Maryland Historical Society

Fair of the Iron Horse documents the Baltimore and Ohio Railroad's centennial exhibition and pageant held in Halethorpe, MD. It was taken by the family of G. Everett Siebert, a prominent Baltimore attorney, and has been preserved through the National Film Preservation Foundation.

24

Title *Psykho III – The Musical* (1985)
Format Beta SP, NTSC, 4:3, mono audio
Submitted by Tom Colley
Institution Video Data Bank

Tom Rubnitz was a videomaker associated with the 1980s drag scene in Manhattan's East Village. He is principally remembered for his documentary *Wigstock: The Movie* (1987). This outrageous remake of Hitchcock's *Psycho* is re-imagined with a psychedelic drag queen cast. The opening scene and musical number *Loose Woman on the Loose* will leave you humming and wanting more! The Video Data Bank has distributed Rubnitz's work since before his death in 1992. His parents recently discovered about 100 UMatc tapes of unreleased material, which the VDB is currently preserving.

1

Title *Water Colours* (1972)
Format 35mm, 1:1.37, optical mono
Submitted by Sue Bigelow
Institution City of Vancouver Archives

Originally shot on 16mm, this experimental art film by Michael Collier used music, colour manipulations, pixilation, optical printing effects and other techniques to create a psychedelic effect. It was screened with Pink Floyd's *The Wall* in Canadian theatres, and shown in galleries around the world as part of a touring art film series.

2

Title *Montage V: How to Play Pinball* (1963)
Format 16mm, 1:1.37, optical mono
Submitted by Caroline Yeager
Institution George Eastman House

Actually the fourth entry in Wayne Sourbeer's *Montage* series (no. 3 was never made), *How to Play Pinball* was bursting with color (shot in 1963 in the late, lamented Kodachrome) and ringing with bells and whistles – a once-forgotten contribution to avant-garde filmmaking now restored by GEH.

3

Title *The Hoax* (1932)
Format Digibeta, NTSC, 4:3, mono audio
Submitted by Kate Pourshariati
Institution The Penn Museum

The Hoax was filmed at the time of the Matto Grosso expedition to Brazil in 1931, and released as a companion piece to the documentary *Matto Grosso: The Great Brazilian Wilderness* (1931). Directed and shot by Floyd Crosby and influenced heavily by Robert Flaherty, it offers a glimpse of life in a Bororo village, albeit heavily tinted by a fictional treatment. This film is also notable for its early use of synchronised sound recording on location.

4

Title *The Risky Road* (1918)
Format 35mm, full-gate, silent, 17fps
Submitted by Magnus Rosborn
Institution Swedish Film Institute

This two-minute fragment is the only known surviving element of the American feature *The Risky Road*, made by female director Ida May Park and produced by Dorothy Phillips. It consists of the start of reel 2 of a Swedish release print, and was deposited by a private collector. This new color print uses the Desmet method to recreate the original tints.

5

Title *The Mirror* (1951)
Format 16mm, 1:1.37, optical mono
Submitted by Andy Uhrich
Institution Center for Home Movies

By day, Arthur H. Smith worked for the Pacific Telephone Company, making industrial shorts such as *How to Prevent Backing Accidents*. In his spare time he gathered his family to make amateur dramas including this one, which won *Amateur Cinematographer's* 1951 amateur motion picture competition. Smith's collection at the CHM includes films, scripts, budgets and props.

6

Title *The Orozco Mural Quetzalcoatl*
Format DVD, NTSC, 4:3, 1.0 audio
Submitted by Barb Sagraves
Institution Dartmouth College Library

Preserved with an NFPF grant in 2011, this educational film tells the myth of Quetzacoatl as depicted in *The Epic of American Civilization* frescos painted by José Clemente Orozco in the Baker Library at Dartmouth College. On its release in 1962, the film received three citations at the Boston International Film Festival.

19

Title Solomon Sir Jones Home Movies
Format Digibeta, NTSC, 4:3, silent
Submitted by Molly Wheeler
Institution Yale University, Beinecke Library

Solomon Sir Jones (1869-1936) was a Baptist minister, businessman and amateur filmmaker. These excerpts are a tiny portion of the collection's 29 films, created between 1924 and 1928. They document African-American communities in Oklahoma primarily, but also include footage from Jones's trips through several Midwestern and Southern states and overseas.

20

Title *Daughters of the Dust* (1991)
Format 35mm, 1:1.66, Dolby 'A' audio
Submitted by Janice Allen
Institution John E. Allen Associates

Twenty years after its production and long after any original release print has survived in acceptable condition, Cinema Arts Lab has performed a new round of timing corrections and print tests based on DoP Arthur Jafa's original technical vision for Julie Dash's celebrated tale of turn-of-the-century Gullah culture in the islands off the South Carolina and Georgia coast.

21

Title Joe Watkins's Funeral (1969)
Format 16mm, 1:1.37, silent, 18fps
Submitted by Elizabeth Sherwood
Institution Louisiana State Museum

Watkins was a popular drummer, whose "jazz funeral" on September 13, 1969, befitted his status as one of New Orleans's finest. Typically arranged by a benevolent or burial society of which the deceased was a member, a jazz funeral features a band that plays solemn dirges on the way to a burial, followed by upbeat music and a second line after he or she has been laid to rest. This home movie footage offers a glimpse into the unique tradition of the jazz funeral in New Orleans.

16

Title *Wake in Fright* (1971)
Format BD, 1080p, 16:9, Dolby 2.0 audio
Submitted by Mick Newnham
Institution National Film and Sound Archive of Australia

At the time of its release, *Wake in Fright* was controversial for its depiction of life in an Australian Outback town. By the late 1990s, the original negative had disappeared and the few remaining prints were in very poor condition. After a long search the negative was discovered in Pittsburgh in 2002, and a 4K digital restoration has now been undertaken by Deluxe in Sydney.

17

Title *Campus Smiles* (1920)
Format 35mm, full-gate, silent, 18fps
Submitted by Heather Heckman
Institution Wisconsin Center for Film and Theater Research

Produced by two members of the University of Wisconsin-Madison chapter of the Theta Delta Chi fraternity, this tongue-in-cheek short documentary offers a glimpse of prohibition-era undergraduate culture. It premiered on April 2, 1920 at the Union Vodvil, a judged event that ran each fall at the Wisconsin Union, this year postponed after the last fall's influenza epidemic.

18

Title *UFOs* (1971)
Format 16mm, 1:1.37, optical mono
Submitted by Walter Forsberg
Institution NYU / Ohio State University

The second of two films commissioned by AT&T, Lillian Schwartz's stroboscopic tour de force combines original animated imagery created using computer scientist Ken Knowlton's early programming code, EXPLOR, with images Schwartz discovered in a Bell Labs chemist's garbage can.

7

Title *How to Succeed with Brunettes*
Format 16mm, 1:1.37, optical mono
Submitted by Criss Kovac
Institution U.S. National Archives

This 1967 training film was made by the Navy to demonstrate proper dating etiquette. It and its companion piece, *Blondes Prefer Gentlemen*, were later singled out for derision in a *60 Minutes* exposé about government waste in the form of superfluous and redundant filmmaking.

8

Title *The Physiological Laboratory*
Format 35mm, full-gate, silent, 24fps
Submitted by Hans Westerhof
Institution Netherlands Institute for Sound and Vision

Footage of physiological and neurological experiments carried out at the Universities of Leiden, Utrecht and Amsterdam during the 1920s and '30s. Stills from the films were printed in the books of Prof. D.D.J. Rademaker.

9

Title *Pebble Hill Plantation, c. 1918*
Format Digibeta, NTSC, 4:3, silent
Submitted by Margie Compton
Institution University of Georgia Libraries

Pebble Hill, a south Georgia hunting plantation since the 1890s and now a museum, recently discovered several 28mm home movies in their archives. This is the third of seven reels and shows the owner's brother and his family taking ponies for a ride around the plantation. We believe these may be the earliest extant home movies in Georgia.

10

Title *Country Music U.S.A.*
Format 16mm, 1:1.37, optical mono
Submitted by Kelli Hix
Institution Country Music Hall of Fame

This short film, produced in 1974 and recently preserved through an NFPP grant, offers a glimpse of Nashville, Tennessee, during a time of transition from a center for musicians, writers and music publishers to a destination for tourists and music fans. It originally screened as a loop in the first Country Music Hall of Fame and museum.

11

Title *Syncopation* (1929)
Format DVD, NTSC, 4:3, 1.0 audio
Submitted by Timothy R. Babcock
Institution Penn State University

This excerpt is from the first film to use the RCA Photophone sound system, and features music performed by Fred Waring and the Pennsylvanians. A lost film for many years, a print was eventually rediscovered in Moscow.

12

Title *Blackie the Wonder Horse Swims the Golden Gate* (1938)
Format Beta SP, NTSC, 4:3, mono audio
Submitted by Stephen Parr
Institution San Francisco Media Archive

On October 1, 1938, Blackie made history by swimming the Golden Gate in 23'15" – an hour less than it had taken an Olympic swimmer! This newsreel-style short documents the result of a wager, in which Bill Kyne, the legendary owner of the Bay Meadows Racetrack, bet Blackie's owner \$1,000 that his horse could not swim across the bay faster than a human.

13

Title *New York World's Fair, 1939*
Format 35mm, full-gate, silent, 18fps
Submitted by Gemma Perretta
Institution Northeast Historic Film

This excerpt is from a 16mm amateur film of the 1939 New York World's Fair made by Maine's Cyrus Pinkham. Pinkham's storytelling style and cinematic approach capture the fair through artfully composed and playful shots of architecture, people, and events. The complete film is available online at FairFilm.org.

14

Title *Alice Cooper*
Format Digibeta, NTSC, 4:3, mono audio
Submitted by David Crosthwait
Institution DC Video

In 1970, Alice Cooper performed *18* at a Michigan UHF television station. This 2" quadruplex master videotape was recovered from a once-flooded basement.

15

Title *Club Vatican* (1984)
Format 16mm, 1:1.37, optical mono
Submitted by Liz Coffey
Institution Harvard Film Archive

A meditation on religious upheaval via mental strife, this film was made as a class project at the San Francisco Art Institute where underground filmmaker George Kuchar taught from 1972 until his death earlier this year. His enthusiasm for his art infected many students, and his style really rubbed off on them. Made with nearly no money, these films exploit lighting as a major special effect and never skimp on baroque plots.