



Photo Credit: The Kent Bellows Archive (1949-2005) & The Bellows/Griess/Wesselmann Home Movie Collection. Copyright Estate of Kent Bellows.

# 2020 AMIA Archival Screening Night

November 19, 2020



**Welcome** to the 30th annual Archival Screening Night! This is our first virtual ASN, and we hope to bring the same variety and excitement to the show, even if we aren't able to join you all from the booth.

As always, this program represents the magnificent spectrum of formats, works, and collections protected and preserved by the AMIA community and provides members with an opportunity to showcase recent acquisitions, discoveries, and preservation efforts. We hope you enjoy the show!

— The Archival Screening Night Group

# 2020 Archival Screening Night

- Title:** *Incandescent Love (1939)*  
**Institution:** National Film Institute - Film Archive, Hungary  
**Original Format:** 35mm Gasparcolor nitrate print

A charming stop-motion commercial directed by the father of Hungarian animation, Gyula Macskássy, in 1939. The film was printed using the Gasparcolor process, a rare chromolytic procedure.

Original nitrate print scanned on a Scanity in 4K, restored, graded.



- Title:** *President Truman's One More Club (1947)*  
**Institution:** Harry S. Truman Presidential Library and Museum  
**Original Format:** 16mm

President Harry S. Truman referred to the White House photographers and newsreel cameramen as "The One More Club" because they were always asking for one more photograph. He

usually obliged their requests, and the photographers were grateful for his cooperation. On October 5, 1947, the White House News Photographers Association presented President Truman with two cameras, a still photo camera and a 16mm moving image camera. Mr. Truman immediately made use of both cameras, and this is the footage that he took that day. The One More Club edited his footage adding the humorous credits, and you can see that Mr. Truman received *all* the credit. The footage shows the White House Press Corps outside the White House gathered on the South Lawn. It also features a cameo by "Pete the Squirrel," a beloved recurring character of the Truman presidency.

Until recently, the Truman Library had been working with a black and white version of this film. It was only when we sent it out to the film lab that we realized we had a more original color version. We were instantly charmed.

Original color film preserved in 2019 by the National Archives and Records Administration film preservation lab; previously a black and white version had been in use.



Photo credit: Harry S. Truman Presidential Library and Museum

- 3. Title:** *[>>> TV in, TV out <<<] (1975)*  
**Institution:** UC Berkeley Art Museum and Pacific Film Archive  
**Original Format:** 1/2" Open Reel

The groundbreaking San Francisco Bay Area based video collective Top Value Television (T VTV) assembled to document and report on the 1972 Democratic and Republican National Conventions. This group of "braless, blue-jeaned video freaks," as Newsweek called them, included mediamakers, artists, and activists who would revolutionize. Guided by underground sensibilities and armed with cutting-edge portable video technology, T VTV and a loose global network of "video guerillas" spearheaded community-based news, citizen journalism and democratized media movements that continue to be relevant today.

In the aftermath of Richard Nixon's resignation, T VTV members Skip Blumberg and Andy Mann were dispatched to the US Capitol to capture the scene. In a lull between interviewing elected officials, Skip and Andy collaborate on an experiment with their Sony Portapak cameras to dizzying effect. *[>>> TV in, TV out <<<]* was assembled by BAMPFA archive staff from outtakes shot during the production of Gerald Ford's *America* (1975) to simulate a two-channel video presentation.

437 unedited camera-original videotapes from the T VTV collection at BAMPFA were digitized and preserved with funding from National Endowment for the Humanities.



Photo Credit: BAMPFA

4. **Title:** *We Carry On (1943)*  
**Institution:** USC Hugh M. Hefner Moving Image Archive  
**Original Format:** 16mm

We Carry On (1943) is a short snipe released by the Henry Street Settlement's Visiting Nurse Service in New York City. The film was prepared to use for a fundraising drive tied to the organization's 50th anniversary. This film is one of six nontheatrical films produced with the organization from the 1920-40s.

This film is part of the larger Visiting Nurse Service of New York media collection. This collection was recovered from a storage facility in upstate New York contracted by the Visiting Nurse Service of New York. The collection was acquired by USC's Hugh Hefney Archive in 2015. Eighteen short films and commercials, accompanied by research notes, have been digitized and are available to watch via the archive's website.

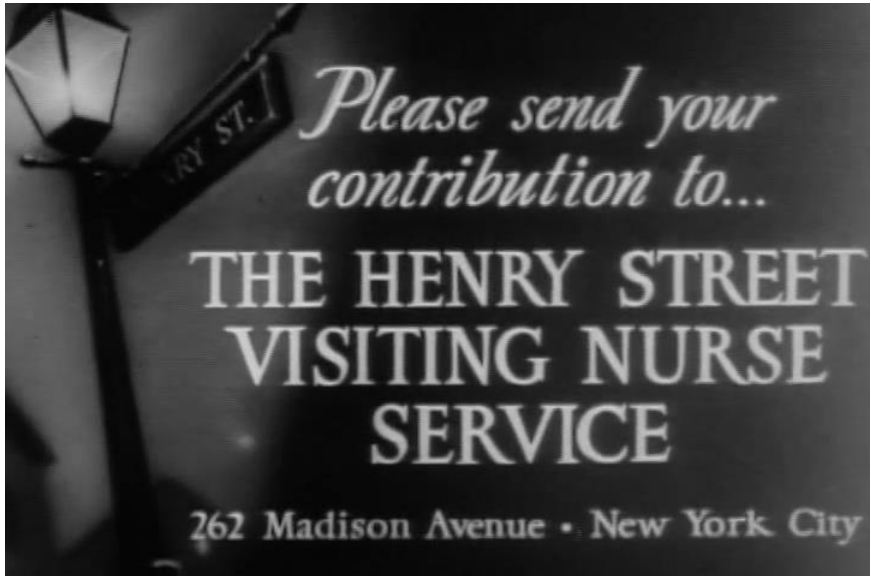


Photo credit: USC Hugh M. Hefner Moving Image Archive

5. **Title:** *South Side Home Movie Project's Spinning Home Movies: avery r. young (excerpt) (1967)*
- Institution:** South Side Home Movie Project
- Original Format:** 8mm

Chicago composer/writer avery r. young performs an ekphrastic original score for home movie footage of Detroit's historic 1967 riots, featuring scenes of local residents navigating smoke and fire hoses as they go about their daily business (excerpt).

8mm reel from SSHMP's Sylvester Matthews Collection; filmed in 1967; donated in 2018, preserved and digitized in 2019; scored in 2020.



Photo credit: SSHMP



6. **Title:** *Mucho Macho (1954)*  
**Institution:** National Archives and Records Administration  
**Original Format:** 35mm

Mucho Macho is part of a series of anti-communist cartoons produced by Mexico's Dibujos Animados, S.A. studio for the United States Information Agency (USIA), and was intended for exhibition in Latin America. In this title, animated ostriches demonstrate the fallacy of neutrality in the face of communist aggression.

Original elements are preserved in cold storage at the National Archives and Records Administration. The film was inspected and digitized as part of a project to increase the accessibility of NARA's USIA holdings.



Photo Credit: NARA

7.      **Title:**                               *Deyo, aka Gaiety Dance (American Mutoscope Co., 1897)*
- Institution:**                       NYU Orphan Film Symposium
- Original Format:**               68mm film (to 68mm paper print roll, which was scanned by Cineric)

The very early Biograph film is an almost-never-before-seen recording of a woman dancing playfully in ruffled skirts and ballet shoes. Blanche Deyo (age 17) posed for the American Mutoscope Company's 68mm camera in its New York rooftop studio. She smiles while performing a "gaiety dance," mixing acrobatics, French cancan, Italian fouettés, and balletic turns en pointe. One of only two 68mm prints in the Library of Congress Paper Print Collection, when preserved in 16mm in 1963 this anomaly was misidentified as a 1907 production due to its copyright deposit date. Seeking employment in Europe, "Little Deyo" sent the "demo" recording to theater managers to view on table-top, flip-card mutoscope machines. Although her name is little known today, her face continues to be widely seen as the unidentified (til now) woman holding a rose in the beautifully colored 1906 Edison film THREE AMERICAN BEAUTIES.

In 2019, Cineric scanned two 68mm paper rolls in 8K for LOC Paper Print Collection. (Preserved in 16mm, AMPAS, 1963.)



Photo Credit: Library of Congress

**8. Title:** *The Man Without a World (1991)*  
**Institution:** Milestone Film & Video  
**Original Format:** 16mm

The Dance of Death scene from artist and performer Eleanor Antin's THE MAN WITHOUT A WORLD. This 1991 silent film has been restored in honor of Eleanor Antin's 85th birthday this year. Purporting to be a "lost" 1928 shtetl film shot in Poland directed by Yevgeny Antinov and starring his wife Eleanora Antinova, this is Antin's only feature film.

Restored to 4K by Ross Lipman and Illuminate with funding by The Sunrise Foundation. New score by Donald Sosin and Alicia Svigals.



Photo Credit: Milestone Film & Video

9.      **Title:**                                *Kent Bellows, Changing Channels, 1990*  
          **Institution:**                        HUMAN TRASH DUMP  
          **Original Format:**                 VHS

Kent Bellows is an artist and mentor who lived and worked in Omaha, NE. He is best known as a painter within the American Realism movement. He first exhibited in New York in 1985. His work resides with private collectors and permanent collections of institutions such as The Metropolitan Museum of Art and Art Institute of Chicago. When Bellows died unexpectedly in 2005, he left behind his studio and archive. This video is an excerpt from a collection of home movies currently being compiled by David I. Griess that document the work of Kent Bellows. Courtesy of The Kent Bellows Archive (1949-2005) & The Bellows/Griess/Wesselmann Home Movie Collection. Copyright Estate of Kent Bellows.

This VHS excerpt is part of a home movie collection from Omaha, NE which is in need of archival preservation.

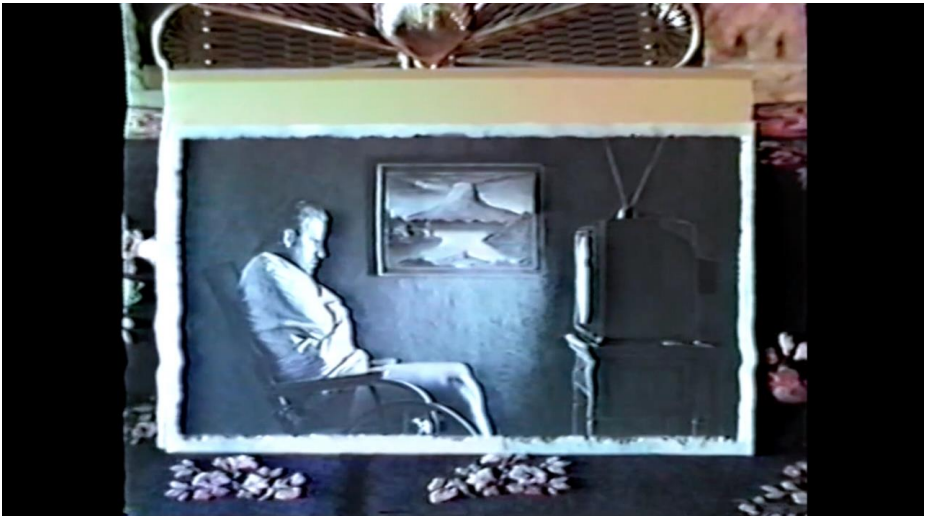


Photo Credit: The Kent Bellows Archive (1949-2005) & The Bellows/Griess/Wesselmann Home Movie Collection. Copyright Estate of Kent Bellows.

10. **Title:** *Chicano Moratorium: A Question of Freedom (1971)--excerpt*  
**Institution:** UCLA Film & Television Archive  
**Original Format:** 16mm

This excerpt provides a harrowing, eyewitness documentary of the events of August 29, 1970, at Laguna Park and their immediate aftermath—including the murder of Chicano journalist, Ruben Salazar. In contrast to biased TV news reports of the period, this student-made short offers an impassioned, unvarnished community account of the unrest and violence unleashed by the Los Angeles Sheriff's Department in response to the otherwise peaceful march in protest of disproportionate Chicano casualties in the Vietnam War.

This print has been digitally scanned.



Photo credit: UCLA Film & Television Archive

- 11. Title:** *Prospector Roshier H. Creecy (c. 1930s)*
- Institution:** Alaska Film Archives - University of Alaska Fairbanks
- Original Format:** Regular 8mm film / B&W / Silent

Roshier H. Creecy was one of the few known African Americans who made a living by prospecting and mining in Alaska during the early 1900s. He was born in Virginia just after the Civil War ended, and served in the U.S. Army's Ninth Cavalry - a regiment of African American troops known as "Buffalo Soldiers" - before making his way north. In 1898, when he was in his early thirties, Creecy passed through Skagway, Alaska, and over the White Pass to Dawson, Yukon Territory, along with thousands of other gold-seekers during the Klondike Gold Rush. In 1906, he mushed his dog team to Alaska, and shortly thereafter made his home in the remote upper Koyukuk region in the Brooks Range in northern Interior Alaska. There he lived out the remaining decades of his life, traveling and prospecting for gold. His life story is told in Dr. Margaret F. Merritt's 2019 book "Roshier H. Creecy: A Black Man's Search for Freedom and Prosperity in the Koyukuk Gold Fields of Alaska." Merritt's book contains images taken from this film, shot during the 1930s by one of Creecy's fellow prospectors, Harry Leonard. This sequence is an excerpt of AAF-1866 from the James and George Lounsbury collection of Harry Leonard films held by the Alaska Film Archives, a unit of the Alaska and Polar Regions Collections & Archives Department in the Elmer E. Rasmuson Library, University of Alaska Fairbanks.

This film was part of a collection preserved in 2019 through a grant from the National Film Preservation Foundation (NFPF). Reflex Technologies of Burbank, California, scanned the original 8mm films at 2K resolution and the resulting files were output to new 16mm film stock by Video & Film Solutions of Rockville, Maryland.



Photo credit: Alaska Film Archives - University of Alaska Fairbanks



- 12. Title:** *Sukkot (1959)*  
**Institution:** Steven Spielberg Jewish Film Archive  
**Original Format:** 16mm

The celebration of the Feast of Tabernacles in Israel in 1959 from all traditional to non-traditional **manner**

Has been preserved at the Jerusalem Cinematheque.

- 13. Title:** *EMERGENCY! Screen Test (1972)*  
**Institution:** National Museum of African American History & Culture  
**Original Format:** 8mm

In this screen test for the 1972 television drama *Emergency!* we see a surprise guest pop up. This was found in the collection of the McMillan family during Community Curation Chicago 2019.

This film was digitized on a Lasergraphics Scanstation as a part of the Chicago Community Curation event in September 2018.



Photo Credit: NMAAHC

**14. Title:** *Hollywood Home Movies: Treasures from the Academy Film Archive - Gregory Nava Family Home Movies*  
**Institution:** Academy Film Archive  
**Original Format:** 8mm

8mm home movies donated by Academy member and filmmaker Gregory Nava, originally recorded by his parents in San Diego and Northwest Mexico. Preserved by the Academy Film Archive. Program features commentary by Nava.

File can be downloaded here:  
<https://vimeo.com/466726380/4e2d6650fb>

2k picture scan of 8mm home movies.

15. **Title:** *Impasse (1978)*  
**Institution:** Yale Film Study Center  
**Original Format:** 16mm

Inspired by the work of Oskar Fischinger and made with millions of Avery labels, Frank and Caroline Mouris's *Impasse* (1978) follows the journey of a tiny red arrow through spirals of white and cascades of color, accompanied by the music of Roland Miles.

Preserved at Fotokem from the original A/B rolls (Academy Film Archive) and 16mm magnetic track (Yale Film Study Center), with audio restoration by Audio Mechanics.

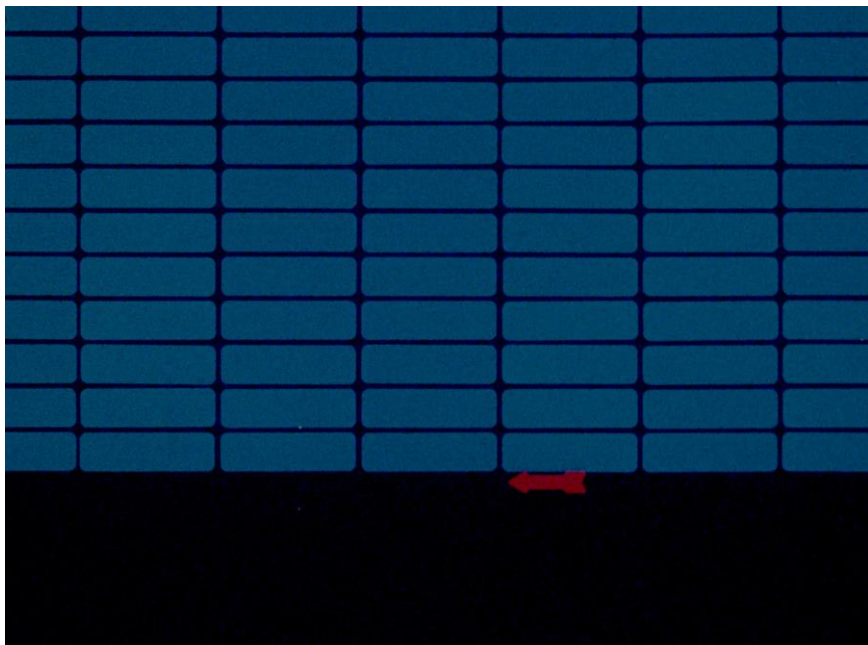


Photo Credit: Yale Film Study Center

16. **Title:** *Wendy Clarke's Love Tapes (1980)*  
**Institution:** Wisconsin Center for Film and Theater Research  
**Original Format:** Betamax

What does love mean to you? That is the driving question posed by video artist Wendy Clarke's Love Tapes project. Begun in 1977, anyone could record a Love Tape. After watching someone else's tape, choosing a song and a background, a person sat in a booth by themselves and talked about any aspect of love they wanted to for three minutes. After watching the tape, they could decide to either erase it or add it to Wendy's collection. People of all ages and backgrounds from around the world recorded Love Tapes between 1977 and 1989. This Love Tape was recorded at the World Trade Center in New York City in April or May 1980.

These tapes were digitized in 2019 through a grant from the Friends of the UW-Madison Libraries.



Photo Credit: Wisconsin Center for Film and Theater Research

17. **Title:** *[Experimental Shutterless Film]*

***(Edison?, 1890s?)***

**Institution:** Library of Congress  
**Original Format:** 35mm nitrate

Found in a tin can in our sound recording collection, this unusual film might be an Edison laboratory experiment to test if the need for a physical shutter in projection could be eliminated. It's a camera negative and every other frame is clear, so when printed those frames are black. There are many mysteries about this oddity so we're hoping the collective Big Brains of AMIA can help us with questions like why? And is that W.K.L. Dickson?

2K scan.

**With special thanks to the Archival Screening Night Subcommittee, Dennis Doros, Laura Rooney, Kristina Kersels, Beverly Graham, all the submitters, presenters, and Zoom attendees!**