

# AMIA Archival Screening Night Roadshow Edition

Thursday, November 18, 2021

Grand Illusion Cinema

Co-presented by The Sprocket Society  
Seattle, WA

# AMIA Archival Screening Night Roadshow 2

An Association of Moving Image Archivists release

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## About AMIA

The Association of Moving Image Archivists (AMIA) is a nonprofit international association dedicated to the preservation and use of moving image media. AMIA supports public and professional education and fosters cooperation and communication among the individuals and organizations concerned with the acquisition, preservation, description, exhibition, and use of moving image materials.

A global network of media professionals, AMIA members work for universities, studios, government and corporate archives, public broadcasting, music companies, cultural heritage and arts organizations, broadcasters, service providers, libraries, and independent archives, and more. We are archivists, librarians, collectors, curators, students, educators, artists, technologists, researchers, distributors, exhibitors, service providers, consultants, and advocates. Everyone working to preserve and access their media collections.

<https://amianet.org/>

<http://www.amiaconference.net/>

## About Archival Screening Night

Archival Screening Night has been the centerpiece of every AMIA conference since 1991. In the months approaching the conference, AMIA members are invited to submit a recent archival acquisition, discovery, or restoration from their collections to be included in the program lineup. Submissions might include news clips, home movies, travelogues, commercials, restored classics, and experimental films.

Normally a members-only event, this year's Archival Screening Night is being made accessible to the public at venues around the world as a "roadshow edition." This is only the second roadshow edition. The first was in 2019, screening in more than 30 cities.

## About *Welcome to the Grand Illusion Cinema* (ca. 1998)

*Original format:* 35mm blow-up of 16mm original

Familiar to our regulars in a shortened version, tonight we preface the evening's program with the complete film. It was produced as a preshow snipe not long after WigglyWorld Studios (newly rechristened as the Northwest Film Forum) bought and began operating the Grand Illusion Cinema in 1996. It is one of the earliest films by animator Webster Crowell, and also features silhouette design and animation by Nina Frankel. The score was composed by Joe Zajonc and performed by a

special grouping of The Black Cat Orchestra: Jen Charowhas (violin), Heather Chriscaden (bass), Lori Goldston (cello), Kyle Hanson (accordion), and Daisy Hasee (piano).

Alphacine Labs, Negative Cutting and Conforming Inc., Noise and Light, Jeffcoat Films, and other stalwarts late of the Seattle film scene also assisted with production.

A 35mm print from the NWFF archives was scanned and graded at Lightpress, Seattle.

## **Pathé News Invades General Electric Experimental Laboratory (1927)**

*Original format:* 35mm nitrate film. Silent (with added music).

Sherman Grinberg Film Library (Los Angeles, CA USA)

<https://www.shermangrinberg.com/>

A delightful silent film from 1927. H.C. White holds a baton that's zapped by a Tesla Coil; he holds up an incandescent bulb that lights up; White and his assistants demonstrate various tricks with the lightning bolts.

All of the splices were repaired and then the footage was scanned on a 35mm Lasergraphics Director scanner.

## **Deyo, aka Gaiety Dance (American Mutoscope Co., 1897)**

*Original format:* 68mm paper prints. Silent (with added music).

NYU Orphan Film Symposium (New York, NY USA)

<https://wp.nyu.edu/orphanfilm/>

This 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. (Also preserved in 16mm, AMPAS, 1963.) Dedicated to Paul Spehr, former Assistant Chief, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress.

## **Impasse (Caroline and Frank Mouris, 1978)**

*Original format:* 16mm film and magnetic soundtrack

Yale Film Study Center (New Haven, CT USA)

<https://web.library.yale.edu/film>

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.

Watch an interview with the filmmakers about making this film at <https://web.library.yale.edu/film/news/impasseonline>

## **Early Mexican TV and Commercials (1956, 1961, 1964)**

*Original format:* 16mm film

Laboratorio Experimental de Cine (Mexico City, MX)

<https://www.laboratorioexperimentaldecine.com/>

In 2019 Tania Espinal, an archivist and friend of the Laboratorio Experimental de Cine (LEC), donated to our filmmaking collective a collection of ~500 rolls of 16mm she rescued from a former distributor of French newsreels in Mexico.

Among the collection's non-newsreel material were 1930s-50s ex-pat home movies, formally produced TV

commercials from the 1960s, and several pieces of orphaned strips of kinescope. Dating primarily from 1956 broadcasts of the Mexican version of *This Is Your Life*, the latter material proved extremely rare as it included station identifications and programming announcements for Mexico's second oldest television channel, XEW-TV.

Special thanks to the Smithsonian Scan Club.

## **Variety Show at Peoria's Palace Theater** (Irvine Pepper Siegel, 1934) excerpts

*Original format:* 35mm nitrate film with optical sound

Chicago Film Archives (Chicago, IL USA)

<http://www.chicagofilmarchives.org/>

Footage documenting a beguiling variety show featuring live performances that took place at Peoria's Palace Theatre in 1934. A charismatic youngster parodies Mae West, sharing the stage with singers, contortionists, and tap dancers.

Donated by Charles E. Krosse in 2006, the film has been inspected and rehoused. It was digitized in high-resolution in 2020. In 2021, CFA received a grant from the National Film Preservation Foundation for the print's photochemical preservation.

## **Once Too Often** (United States Army, 1950) excerpts

*Original format:* 35mm nitrate film

National Archives and Records Administration (NARA),  
Moving Image and Sound Branch (College Park, MD USA)

<https://www.archives.gov/research/motion-pictures>

Clips from a 25 minute film. Features Jack Lemmon in his first starring film role.

In this training film made by the U.S. Army, a soldier on leave is careless with his safety and takes unnecessary

risks, like swimming after eating and smoking in bed. Two heavenly observers decide his fate from above.

New polyester duplicate negatives were made in 1999 and are preserved in cold storage at NARA.

## **Wendy Clarke's Love Tapes** (1977-89) selection, ca. 1980

*Original format:* U-matic videocassette

Wisconsin Center for Film and Theater Research (Madison, WI USA)

<https://wcftr.commarts.wisc.edu/>

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 particular 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.

## **Marlon Riggs interview clip from *In the Life*** (In The Life Media, 1992)

*Original format:* Betacam SP videotape

UCLA Film and Television Archive (Los Angeles, CA USA)

<https://www.cinema.ucla.edu/>

<https://www.cinema.ucla.edu/collections/inthelife>

Unaired footage from an interview with filmmaker, educator, poet, and gay rights activist Marlon Riggs, shot for the premiere episode of *In the Life*, which aired on June 9, 1992. *In the Life* was a pioneering LGBTQ television news magazine, airing on PBS until 2012 – the longest running national LGBTQ television program in history.

In 2013, UCLA Film & Television Archive officially became the new home and caretakers for *In the Life's* full collection of aired episodes, unseen footage, photos, and other materials. The archive is gradually preserving the video and making it freely available online.

The full, uncut 44-minute interview can be viewed at <https://www.youtube.com/watch?v=wGgtVpjcqak>

## **14 October 1973** (Tavisak Viryasiri, ca. 1973) excerpt

*Original format:* Super 8 film with postproduction recorded audio

Thai Film Archive (Public Organisation) (Salaya, Phutthamonthon, Nakhon Pathom, TH)

<https://www.fapot.or.th/> | <http://www.fapot.org/en/home.php>

Tavisak Viryasiri was a Thai businessman who became a news cameraman in his mid-forties, working for foreign news agencies such as Reuters, Visnews, Fox, Hearst Metrotone, CBS, and others. When working he carried a 16mm camera for the news clients and an 8mm or Super 8 camera for shooting personal footage along the way. This latter footage, shot over decades, now comprises a remarkable archive of “home movies” documenting everyday life in Thailand, preserved by the Thai national film archive.

The popular uprising of October 9-15, 1973 was brief but momentous. Events peaked on October 14, when a huge crowd marched to the royal palace and ultimately faced a bloody attack by the military, killing and injuring hundreds. In the immediate aftermath, the military dictatorship collapsed and its key figures fled the country.

Viryasiri edited this private film using footage he shot earlier that day, explaining through his narration the events and key personalities involved.

2k scan of the original Super 8 film. Subtitled.

## **Baltimore Breakdancing Competition** (WJZ-TV, 1984)

*Original format:* U-matic videocassette

Mid-Atlantic Regional Moving Image Archive (MARMIA) (Baltimore, MD USA)

<https://marmia.org/>

This dance competition is from a 1984 episode of WJZ-TV's *City Line*, a public affairs television program created by, about, and for Baltimore City's Black community. The competition is between The Rockets, who showcase their Breakdancing skills, and Chocolate Boogie, who showcase their Popping skills.

MARMIA has 11 boxes of the *City Line* series in our WJZ-TV Collection. The bulk of this series are of masters,

edited masters, and dubs of the show, ranging in date from approximately 1982-1989.

We are working in partnership with the Smithsonian National Museum of African American History and Culture to digitize this entire series, but this particular tape was recently requested by a user and was digitized in-house.

## **Bobcat A Go Go** (Bobcat Co., 1968)

*Original format:* 16mm film

Minnesota Historical Society (St. Paul, MN USA)

<https://www.mnhs.org/>

This promotional film, made for the Bobcat Company by Flint Communications, demonstrates the versatility of the Bobcat loader. Clearly influenced by the period, the film juxtaposes the dance moves of a scantily-clad go-go dancer with stop-motion footage of a Bobcat loader.

This film can also be viewed online at

<https://collections.mnhs.org/cms/display?irn=11461703>

## **John Canemaker: Commercial Reel** (various years)

*Original formats:* 16mm film

Milestone Film & Video (Harrington Park, NJ USA)

<https://milestonefilms.com/>

Oscar-winning animator and NYU professor John Canemaker has led a secret life about to be revealed for the first time in public: as a comedic star of over 35 fabulous 1960s commercials including the Armour Hot Dog man! (Yes, nitrate is involved.) Warning: Cigarettes and Coconut Cream Pies may be harmful to your health! Additional note: It's legendary actor Joel Grey singing the Armour Hot Dog theme song!

Scanned to 2K and color corrected by Metropolis Post, NYC.

John Canemaker has won an Academy Award, an Emmy, and a Peabody Award for his animation, and is an internationally renowned animation historian and teacher.

## ***Toehold on a Harbour*** (New Zealand NFU, 1965) excerpt

*Original format:* 35mm film

Archives New Zealand Te Rua Mahara o te Kāwanatanga (Wellington, NZ)

<https://archives.govt.nz/>

In 1965 the National Film Unit (NFU) produced a film to showcase the city of Wellington's unique atmosphere and style to domestic and international audiences alike. The film *Toehold on a Harbour* is an entertaining look at life in the 1960s, giving a colourful impression of Wellington: hills, winding streets, busy people, and strong winds.

In 2015, during the 150th anniversary of Wellington as the capital city, *Toehold on a Harbour* was digitally

restored through a collaboration between Archives New Zealand, Nga Taonga Sound & Vision, Park Road Post Production, and the NZ International Film Festival.

35mm interpositive film was digitally scanned at 2K on an Arriscan, then digitally restored, colour graded and output to DCP.

Watch the complete film online at <https://www.youtube.com/watch?v=VN2pSPZFHqA>

## **[>>> TV in, TV out <<<]** (TVTV, 1974)

*Original format:* Portapak videotape

UC Berkeley Art Museum and Pacific Film Archive (Berkeley, CA USA)

<https://bampfa.org/>

The groundbreaking San Francisco Bay Area based video collective Top Value Television (TVTV) 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 how news was captured going on to complete eight standalone television programs between 1972 and 1976. Guided by underground sensibilities and armed with cutting-edge portable video technology, TVTV and a loose global network of “video guerillas” spearheaded community-based news, citizen journalism, and democratized media that continue to be relevant today.

In the aftermath of Richard Nixon's resignation, TVTV members Skip Blumberg and Andy Mann were dispatched to the US Capitol to capture the scene. In a lull between interviews with elected officials, Skip and Andy collaborate on an experiment with their Sony Portapaks 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 TVTV collection at BAMPFA were digitized and preserved with funding from National Endowment for the Humanities. Learn more about TVTV and BAMPFA's preservation project, including streaming archival video clips, at <https://guerrillatv.bampfa.berkeley.edu/>

## **South Side Home Movie Project's Spinning Home Movies: avery r. young** (1967/2020) excerpt

*Original format:* 8mm film

South Side Home Movie Project, University of Chicago (Chicago, IL USA)

<https://sshmpportal.uchicago.edu/>

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.

As public programs pivoted to virtual formats in spring 2020, SSHMP invited Chicago musicians and DJs to collaborate with us on curating and soundtracking sets

of archived home movies, which were livestreamed weekly and archived as unique explorations of archive/artist partnerships and new forms for sharing our materials with broader audiences.

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

## ***Izzó Szerelem (Incandescent Love)* (1939)**

*Original format:* 35mm nitrate film

National Film Institute - Film Archive, Hungary (Budapest, HU)

<https://filmarchiv.hu/>

A charming stop-motion commercial directed in 1939 by the father of Hungarian animation, Gyula Macskássy (1912-1971). The original film was printed using the Gasparcolor process, a rare chromolytic procedure.

Original nitrate print scanned on a Scanity in 4K, restored, graded. The video prologue to this presentation details the unique process required for digitally restoring the Gasparcolor original.

## **Home Movie Footage of a Navajo Family (ca. 1960)**

*Original format:* 8mm Kodachrome film. Silent.

Tribesourcing Southwest Film Project (Tucson, AZ USA)

<https://tribesourcingfilm.com/>

Home movie footage of a Navajo woman weaving under a sun shade as a toddler girl learns/plays alongside, exterior of Monument Valley Tour jeep and driver, Navajos and tourists entering a hogan, talking to a woman, a group lining up for a photo, horses...

Filmmaker unknown. Film print donated by Stephen Dexter, Tucson AZ.

Based on the collection of nearly 500 films in the American Indian Film Gallery housed at the University of Arizona, this project seeks to “tribesource” mid-20th century educational and sponsored films about Native peoples of the US Southwest by recording new Native narrations and contextual information for film content from the Native communities they represent. The films

contain valuable historical visual imagery, but the original narrations are often inaccurate and culturally uninformed. Tribesourcing places historical materials with the peoples they represent in order to tell the untold or suppressed story.

This film can be viewed online at <http://tribesourcingfilm.com/digital-heritage/>

Video of a complete one-hour presentation by the Tribesourcing project for the 2019 AMIA Conference can be viewed at

<http://www.amiaconference.net/tribesourcing-midcentury-educational-films-digital-repatriation-and-local-knowledge/>

## ***We Carry On* (Henry Street Settlement Visiting Nurse Service, 1943)**

*Original format:* 16mm film

Hugh M. Hefner Moving Image Archive, USC School of Cinema Arts (Los Angeles, CA USA)

<https://www.uschefnerarchive.com/>

*We Carry On* (1943) is a short snipe released by the Henry Street Settlement's Visiting Nurse Service in New York. The film was prepared to coincide with a fundraising drive tied to the organization's 50th anniversary. It is one of several fundraising films produced by the organization from the 1920-40s and shown in theaters in the area.

This film was recovered from a storage facility of Visiting Nurse Service of New York. It was acquired by USC's Hefner Archive circa 2015-6.

Learn more about the Henry Street Settlement's Visiting Nurse Service and view restorations of films commissioned by them (including this one) at <https://www.uschefnerarchive.com/vnsny-visiting-nurse-service-of-new-york/>

## ***Caldonia*** (William Forest Crouch, 1945) excerpt

*Original format:* 35mm nitrate film

Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress (Washington, DC USA)  
Packard Campus for Audio Visual Conservation (Culpeper, VA USA)

<https://www.loc.gov/rr/mopic/>

<https://www.loc.gov/programs/audio-visual-conservation/>

*Caldonia* is a two-reel musical short film directed by William Forest Crouch and produced by Louis Jordan's manager, Berle Adams. It was financed by Broadcast Music Incorporated (BMI) and filmed in New York City during the winter of 1944. Distribution was by Astor Pictures, a low budget operation that typically handled re-releases, B-movies, and "race films."

The film includes four songs performed by Jordan and his band: "Caldonia," "Honey Child," "Tillie," and "Buzz Me." All were also released individually by the Soundies Distributing Corporation of America for use in film "jukeboxes."

Jordan used the film as an integral part of his touring promotion. Astor rented the film to theaters for a low flat price, with no strings. It would be booked in a town a few

days before Jordan's band was scheduled to play, with Jordan himself often making a personal appearance, signing autographs, and plugging the concert. This strategy, along with radio appearances, helped Jordan to regularly sell out venues with 4-5,000 seats. As *Billboard* reported in 1946, *Caldonia* was so popular it was "one of the very few all-Negro productions to get bookings in southern white theaters" (presumably minus the personal appearance).

Jordan and his band went on to star in three feature films, all distributed by Astor Pictures.

*Caldonia* was added to the Library of Congress National Film Registry in 2013. For more on the film, see: <https://www.loc.gov/static/programs/national-recording-preservation-board/documents/Caldonia.pdf>