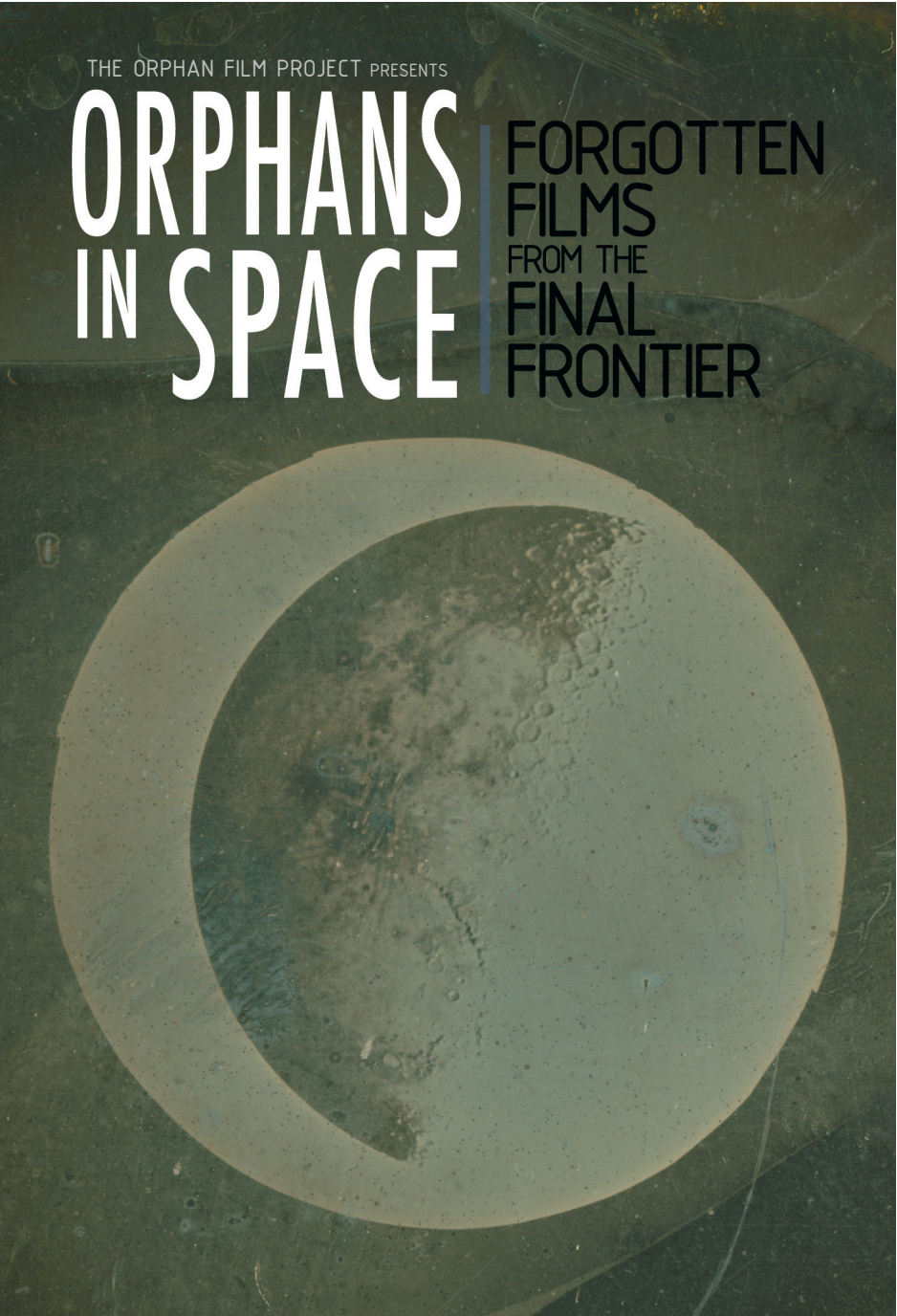
THE ORPHAN FILM PROJECT PRESENTS

# ORPHANS IN SPACE

## FORGOTTEN FILMS FROM THE FINAL FRONTIER



## About *Orphans in Space: Forgotten Films from the Final Frontier*

In producing the first Orphan Film Project DVD in 2010, space constraints prevented inclusion of two stellar but neglected movies available from NYU Libraries: John Lurie's long-thought-lost Super-8 acid-trip, *Men in Orbit* (1979), and the irresistibly entitled Soviet 16mm time-capsule *Teenage Cosmonauts* (1979), one of hundreds of orphaned propaganda reels in the Communist Party USA collection.

When the stars aligned our interests with Lurie's mock astronauts of late 1970s No Wave Cinema and late Brezhnevian cosmonautics, this second compilation became thematically destined for the moon and beyond. The results are this booklet and two-disc set you hold in your hand.

Thanks to the generosity of a dozen terrestrial archives, in-kind partners, and institutional supporters, *Orphans in Space* assembles fifteen works from an array of orphan categories -- education, industrial, and sponsored films; productions by amateurs and artists; outtakes from newsreels, newsfilm, and television kinescopes; popular science, animation, corporate video, and state propaganda; even damaged daguerreotypes -- each documenting or imagining celestial, human, or animal bodies in outer space. They include the work of anonymous and unidentified cinematographers as well as some true technical and cinematic masters, such as Pavel Klushantsev, Lillian Schwartz, Max Fleischer, and Ed Emshwiller. The on-screen players include some usual Cold War suspects (Yuri Gagarin, NASA astronauts, William Shatner, Ronald Reagan) as well as obscure figures and computer-generated abstractions. All are presented with the rich historical context that is the raison d'être of the Orphan Film Symposium.

-- Walter Forsberg, Alice Moscoso, Dan Streible, and Jonah Volk

## About the Orphan Film Project

The Orphan Film Symposium is a biennial gathering of scholars, archivists, media artists, curators, preservationists, librarians, collectors, distributors, documentarians, students, researchers, musicians, and others devoted to saving, studying, and screening all manner of neglected moving image artifacts. Born in 1999 at the University of South Carolina, the event informally known as "Orphans," relocated to New York University in 2006. NYU Tisch School of the Arts and its Department of Cinema Studies integrate the work into the Moving Image Archiving and Preservation master's program. In turn, NYU Libraries shares its invaluable resources.

The enterprise has grown into a year-round research initiative, culminating in the preservation of and new access to an eclectic array of rediscovered films and videos. An international network of individuals and institutions collaborate on what now constitutes the Orphan Film Project. Members also co-organize other events with partners. In between the 2010 and 2012 symposiums, these included screenings with UCLA Film and Television Archive, Los Angeles Filmforum, San Francisco Silent Film Festival, Anthology Film Archives, the Museum of Modern Art's To Save and Project festival, DOC NYC, Dartmouth College's Eyewash series, the Wisconsin Film Festival, the IFC Center's Stranger Than Fiction series, and Mexico's Cineteca Nacional.

## Disc 1: ROCKET SCIENCE



## Disc 2: IMAGINED GALAXIES

## METEORITES (МЕТЕОРИТЫ)

(PAVEL KLUSHANTSEV, 1947) 10 min., b&w, sound
Source: Gosfilmofond of Russia

The transition from World War II to the confrontation between two former allies, the USA and the USSR, generated intense interest in long-distance rocket development and, as a consequence, growing fascination with space travel. The secrecy-obsessed Soviet Union of the late Stalin period (1945–1953) was less open to public discussion of space-related issues than its American adversary. However, 1947, the year of the launching of the first Soviet long-range ballistic missile, saw several Soviet publications on rocket flight and outer space -- as well as the appearance of *Meteorites*, a short educational film written, directed, and co-photographed in 1947 for the Leningrad Popular Science Film Studio by Pavel Klushantsev (1910–1999), who was to become the most prominent representative of a small group of Soviet filmmakers focused on the theme of space exploration.

In accordance with the Soviet version of Marxism, *Meteorites* presented the history of a branch of astronomy as the struggle between "progressive" and "reactionary" forces. However, the ideology expressed was surprisingly understated for the time, an era when Soviet culture was accepting a new set of Cold War conventions, including the treatment of Western science as a force hostile toward its Russian counterpart. Non-Russian achievements in astronomy were presented in *Meteorites* in a generally positive light, as part of humankind's drive for knowledge.

More importantly, Klushantsev's film told the story of the efforts to understand the meteor/meteorite phenomenon with elegance rare in Soviet popular science cinema and virtually unique for the Soviet cinema of the late Stalin period, which was characterized by insistent and heavy-handed didactic attitudes.

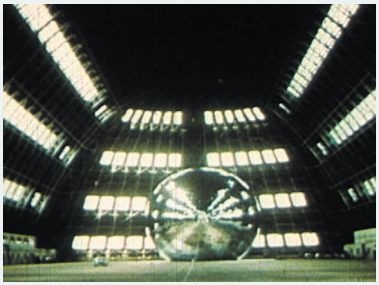
The film's opening title, drawn in the night skies by meteorites, sets a tone of melancholic, nearly mystic romanticism. This tonality is upheld through a sequence of historical illustrations composed around astronomical models enhanced by luminescent paints and ultraviolet rays; minimalist performances by nameless actors; and delicate cutout animation resembling the work of Lotte Reiniger. Even the stylistically different, documentary-like final segment is integrated into the main narrative by means of a rhythmic voiceover, a "celestial" score, and an abstract ending which, while formally announcing the correctness of the Marxist philosophy of nature, returns the viewer to the striking pictorialism of the film's earlier parts.

*Meteorites* is very close to the ideal of Soviet popular science cinema, "the organic unity of entertainment and didacticism." Using modest resources and schematic genre conventions of Soviet popular science cinema, Klushantsev and his collaborators produced a compact, meticulously detailed, and technically inventive film -- a prologue to his more ambitious and better known works about the structure and exploration of the universe.

SERGEI KAPTEREV is a senior researcher at the Moscow Research Institute of Film Art.

PRESERVATION NOTE

The Moscow archive Gosfilmofond of Russia houses a 35mm nitrate negative of *Meteorites*. The Russian State Documentary Film and Photo Archive in Krasnogorsk retains a German-language print.



## THE BIG BOUNCE

(Jerry Fairbanks, 1960) 15 min., color, sound
Source: Prelinger Archives

In addition to its time-capsulation of telecommunications in the early space age, *The Big Bounce* represents two important forces in postwar sponsored films: Jerry Fairbanks Productions and the American Telephone and Telegraph Company. AT&T and its Bell System subsidiaries regularly commissioned films to shape the corporation's relationship to consumers. Many aimed at manners, such as *Party Lines* (1947, etiquette for sharing telephone lines), *Adventure in Telezonia* (1949, directory assistance), *The Nation at Your Fingertips* (1951, dialing long-distance), and *Telephone: A Manner of Speaking* (1959, efficient use of office telephones). Some promoted consumption, notably the elaborate Fairbanks musical production *Once Upon A Honeymoon* (1956, idealizing color decorator phones). Others advanced AT&T's identity as innovator, including *Stepping Along with Television* (1949, coaxial cable and microwave relay) and *Incredible Machine* (1968, Bell Labs computer graphics and computer-generated movies). Two examples of the latter appear on this DVD: Lillian Schwartz's *UFOs* and *Galaxies*. Still others demonstrated the company's role in the military-industrial complex, such as *Seconds for Survival* (1960, telephony within national defense mechanisms).

Fairbanks Productions in Hollywood produced several of the most elaborate AT&T/Bell films. Jerry Fairbanks himself left Paramount Pictures to found a company that specialized in work for hire, but which offered resources on the scale of a Hollywood studio. The promotional short *An Old Chinese Proverb: One Picture Is Worth 10,000 Words* (1946) is a Fairbanks production documenting the operations of Fairbanks Productions. In addition to *The Big Bounce* and *Once Upon a Honeymoon*, the company made *Century 21 Calling* (1963). Shot at the 1962 Seattle World's Fair, it shows off AT&T technologies and consumer products: Touch-Tone phones, radio pagers, and remote-controlled appliances.

The Bell System hired Hollywood names as well. Reaching both television and the educational film market, Frank Capra produced the touchstone science education films *Our Mr. Sun* (1956) and *Hemo the Magnificent* (1957). The Bell Telephone System went so far as to set up its own distribution libraries for regional film rentals. All told, AT&T sponsored work by a range of talents from all sectors of cinema. In addition to its industrial and Hollywood hires, the company supported experimental work (Schwartz, Stan Vanderbeek, Hollis Frampton) and top documentarians (see director Nell Cox's exceptional recruiting film *Operator*, made in 1969 and shot by Ricky Leacock).

Dan Streible wrote these notes, largely derived from Rick Prelinger's invaluable book *The Field Guide to Sponsored Films* (National Film Preservation Foundation, 2006).

### Preservation Note

Prelinger Archives provided a DigiBeta videotape made from a 16mm release print. Originally produced in 35mm, *The Big Bounce* was probably shot on Eastmancolor negative stock. However labs struck Technicolor prints for both 35mm and 16mm distribution. The Prelinger Archives copy is one of the so-called "I.B. Tech" prints, made with a three-color dye transfer process (imbibition, or I.B.), known for its long-lasting and rich colors.

## CHIMP RECOVERY

(RCA Service Company, 1961) 6 min., color, silent
Source: University of South Carolina Moving Image Research Collections

Recorded February 1, 1961, *Chimp Recovery* is the title assigned to one of three rolls of unedited footage showing the first chimpanzee launched into orbit as part of Project Mercury, the American man-in-space mission. One roll, dated January 23, 1961, documents a medical examination of "astrochimp" no. 65, later given the name Ham, at Patrick Air Force Base in Florida. A second (the DVD's additional six minutes of footage, overscanned to reveal the 35mm film's edges) shows a team of scientists preparing the chamber in which the chimp is sealed for his rocket flight. The third, *Chimp Recovery*, was taken at a facility on Grand Bahama Island, and runs nearly eight minutes (here edited to six).

The University of South Carolina received the footage as part of the Paul Rubenstein Collection, donated by the Florida-based news cinematographer. RCA Service Company shot the film as part of the U.S. Air Force's Missile Test Project (MTP). Started in the mid-1950s, the project -- like many high-level military and intelligence endeavors -- documented its work thoroughly, using full-service 35mm motion picture units and technical experts. By 1957, the RCAS MTP outfit in Florida included experienced cinematographers and directors, as well as editors, cutters, inspectors, sound recordists, lighting technicians, laboratory film processing staff, even a film librarian. In addition to clinical recordings, such as these, the unit made documentary, training, and public information films.

How these reels came to Rubenstein is undocumented, but not surprising. He was well connected in Florida and worked for CBS News covering the space program. Unclassified government films and raw footage flowed readily to media outlets. The National Archives, for example, holds several of NASA's "unedited film reports" showing Mercury chimpanzees training, Ham's launch and recovery (including animated sequences), and on-board footage of Ham during his flight. Nearly all of this readymade material appeared in newsreels and telecasts. With access to these public domain images of Ham, one can find an increasing number of amateur and professional uses of them on the Web. The more disturbing medical

lab scenes have been used to illustrate works sympathetic to animal rights -- notably David Cassidy and Kristin Davy's documentary *One Small Step: The Story of the Space Chimps* (2003).

Dan Streible

Preservation Note by Heather Heckman and Greg Wilsbacher

*Chimp Recovery* is cataloged as RBSN 183 "Arrival, Examination, and Transfer--GBI" (808 feet). The DVD's additional footage is RBSN 188 "Countdown and Procedures (Animal and Subject) Capsule #5" (ca. 500 feet). All of the stock is unpreserved 35mm Eastman interpositive.

## NOTES ON CHIMPANZEE NO. 65

January 31, 2011, marked the 50th anniversary of Ham's historic ascent into space. After a suborbital journey of just over 16 minutes, Project Mercury chimpanzee no. 65 splashed down to great fanfare. Upon his recovery, NASA announced that his name was Ham, after the Holloman Aerospace Medical Center in New Mexico, where the Air Force trained dozens of chimpanzees for the space program. Ham had a brief media celebrity, appearing in the press and on television. [See the performance of Lester Flatt's 1961 bluegrass song "Monkey on the Moon" on this DVD.] He then disappeared from the public eye almost as quickly.

Reviewing the holdings of the nation's film archives, a couple of things become apparent. First, judging by how much film was shot of the chimpanzees' training and missions, the people involved knew they were building something important that would lead man to ride the great space ocean. Second, judging by how infrequently these same archived films have been viewed over the past four decades, the NASA missions of Ham, Enos, and the many other chimps who trained alongside them have been relegated to a footnote in the historic records.

In the footage seen on this DVD, Ham is sealed into a flight couch, which would later be inserted into a Mercury capsule. Ham is also shown with a variety of his handlers during medical check-ups. Even though Ham's mission would be closely followed by Alan Shepard's suborbital flight, the tale is told that the astronauts were not thrilled to have to follow chimpanzees into space. Later, however, the astronauts admitted to being impressed by the level of training the chimpanzees endured.

The government documents concerning these missions are mostly about the chimps' reaction times and the physical stresses from the pressures of flight. With this in mind, we rely on motion-picture documentation like *Chimp Recovery* to understand more about the personality of Ham, who despite his simian heritage, was a prime player in this curious historical moment. The official reports fail to show us Ham's personality. He was a young chimp who enjoyed the company of his trainers, especially Ed Dittmer who is seen in these films. Ham's handlers, who I interviewed for my documentary, always considered him an affectionate and even-tempered little guy. What is striking about the raw footage seen here, is it shows the young chimp baring his teeth, which has never been the public image of Ham.

After the flight, Air Force and NASA personnel photographed Ham. The press reported that one of the most widely seen photos showed him grinning, happy with the anticipation of an apple. But primatologist Jane Goodall corrects the record in *One Small Step*, when she tells us "Actually, that is the most extreme fear that I've ever seen on any chimpanzee."

DAVID CASSIDY is a documentary producer with Cabin Creek Films. A graduate of the University of Florida's Documentary Institute, he co-directed *One Small Step: The Story of the Space Chimps* (2003, spacechimps.com), which explores the chimpanzees' missions and their lives after leaving the public eye.

## PROJECT APOLLO

(ED EMSHWILLER, USIA, 1968) 30 min., color, sound
Source: Museum of Modern Art and Anthology Film Archives

Ed Emshwiller (1925–1990) was an accomplished visual artist, working in media ranging from abstract painting to 3-D computer animation. In the 1950s, "Emsh" first became known for his pulp-realist and fantastical cover art for science fiction magazines and novels. By the mid-1960s, he had made his mark in avant-garde film and video. However, his American followers were largely unable to see his masterful and unconventional documentary *Project Apollo*, made for the United States Information Agency in 1968. USIA productions were made to promote American interests to viewers in other countries; until 1990, federal law made it illegal (with some exceptions) to show such ideologically conceived material inside U.S. borders. Hence, one can find libraries in South Africa and Canada, for example, holding copies of *Project Apollo*, but none in the United States.

With its modernist minimalist score, cool technical precision, and formalist design, Project Apollo was distinctive from most USIA films. Its atmospheric and stylistic correspondence to parts of *2001: A Space Odyssey* is apparent to the few viewers who have seen both. Emshwiller's review of Stanley Kubrick's cinematic landmark confirms a connection between the two. "I've just spent the past six months making an impressionistic film of *Project Apollo*," he wrote in *The Magazine of Fantasy and Science Fiction* (August 1968).

> At one point early in making [*2001*], Kubrick asked me if I would assist in designing [the final sequences]. I read the script he and Arthur Clarke had written. The problem obviously was to create an overwhelming alien world experience. For various reasons I did not become involved in the project, but I was intensely curious to know how he would solve the problem. As it turned out he did it beautifully, with apparent economy of means and with great visceral impact. In this sequence his use of semi-abstractions and image modification (solarization, color replacement, etc.) brings to the big screen techniques which once seemed the province of the avant-garde or experimentalists.

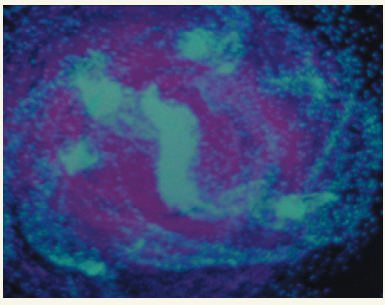
The U.S. National Archives and Records Administration holds the records of the USIA (Record Group 306), including much of its moving image output. The USIA often distributed films that had been produced for other purposes, translating them into dozens of languages. These included works as diverse as Emile de Antonio's documentary about postwar American art, *Painters Painting* (1972), and Willard Van Dyke's obscure *New York University* (196?), an orientation film commissioned by NYU's alumni association. The agency also originated hundreds of films, sometimes hiring newsreel crews, other times new creative talent. As USIA Motion Picture Service head from 1962 to 1967, George Stevens Jr. especially recruited the latter. Emshwiller began as a USIA cinematographer in 1963, helping to record the March on Washington for director James Blue's USIA documentary *The March*.

In 2010, Anthology Film Archives preserved a previously unknown Emshwiller reel of Kodachrome 16mm film, premiering it at Orphans 7. The remarkable footage, edited in camera, was taken in Washington on the day of and after the March. Emshwiller recorded crowds and protestors making their way to the Mall and the empty grounds the following day.

Dan Streible learned about *Project Apollo* at the first Orphan Film Symposium in 1999, when Robert Haller presented a color-corrected video version derived from Emshwiller's personal print.

Preservation Note

The National Archives reports no holdings for *Project Apollo* in its USIA collection. The source for this DVD was a 16mm print from the Museum of Modern Art. MoMA's Emshwiller holdings include material about his video and computer graphic work at television station WNET in New York (1972–79). Colorlab made a 1080p HD video transfer, performing color correction. This was done with the approval of Carol Emshwiller.



## GALAXIES

(Lillian Schwartz, 1974) 5 min., color, sound
Music: F. R. Moore
Computer: Dr. Frank Hohl, NASA Langley Research Center
Source: Ohio State University Libraries

– put on your 3-D glasses before playing –

Walter Forsberg and Lillian Schwartz:

The inclusion of *UFOs* (1971) and *Galaxies* (1974) posits filmmaker Lillian Schwartz as metaphoric North Star in this *Orphans in Space* collection, with her work intersecting realms of art and technology, the professional and the self-taught, and both civilian and military-industrial conceptions of outer space, as embodied in the DVDs' other selections. Both of Schwartz's films included here were made during the early period of her 33-year tenure at AT&T's renowned research facility, Bell Laboratories -- first as an after hours "resident visitor," and eventually as

Bell Labs' artist-in-residence. (Max Mathews, computer music pioneer at Bell Labs, initially assigned her the job title "Morpho-Dynamicist." She later obtained a proper paying contract as "Consultant in Computer Graphics.")

Much like her 1972 film *Apotheosis*, which animated visualization scans of a cancer patient's radiation treatment, the production of *Galaxies* saw Schwartz breathing colorful animated abstraction into scientific data through a painstaking optical printing production workflow.

WF: Did you have any particular interest in outer space before making *Galaxies*?

LS: I think I was actually meant to be an astronomer. I've long been intrigued by the stars and the planets. Astronomers would often come to Bell Labs and I would always sneak in to hear them lecture to the other scientists. I didn't always understand exactly what they were talking about, but I loved to look at the pictures. Carl Sagan came to the Labs once, in the late 70s, and we talked for quite a while about the television program he was developing [*Cosmos*, 1980]. I would say I've always been intrigued by outer space, and I feel very disappointed that they recently decided to cut NASA's exploration funding.

WF: How did you come to work with NASA's Frank Hohl?

LS: There were so many people coming in and out of the Labs who would end up working with me. In Frank's case, he wanted to make a movie out of this telescopic NASA data he had of disk galaxies, and someone at the Labs referred him to me, as I had already made several science films. I told Frank to get the data transferred to film, so I could do something with it, and he ended up sending me a swath of 16mm pieces, which I immediately set about playing with.

WF: What did Dr. Hohl think of your finished product?

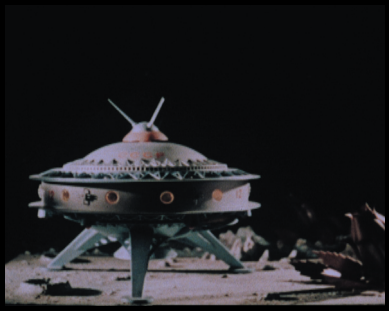
LS: As a man of science, what Frank really wanted was a straightforward science film made about these images. I was told he actually got upset with what I did with the imaging data -- stretching stars, overlapping spinning galaxies, distorting perspective, altering the speed and motion, and adding colors that didn't actually exist. Frank said, "This isn't what is going on in the sky, at all."

WF: Did this have anything to do with why we might consider this film a lesser-known work?

LS: *Galaxies* has always been a bit of an "orphan," even though it was beautiful, and I loved it, and it was one of my favorite works. I would often find myself taking it out of my exhibition reel because I didn't want people to watch it and think that it was purely scientific. I didn't want it to get back that this was disingenuous. It was a little like Magritte painting a pipe and saying, "This is not a pipe." Because it had a scientist's name on it, people tended to take it very seriously as a science film. I thought Frank and I would work together again, but I never heard from him after that.

### Preservation Note by John Klacsmann

The original 16mm Ektachrome color reversal A & B rolls and full-coat magnetic soundtrack served as preservation source elements for *Galaxies*. From these, Colorlab created a new color internegative, optical soundtrack negative, and subsequent composite release prints. The source material used for this DVD is a down conversion of the HDCam transfer on a NOVA Data Scanner, made from the new preservation internegative and a release print's optical soundtrack.



## TEENAGE COSMONAUTS

(Igor Rodachenko, USSR, 1979) 10 of 17 min., color, sound
Source: NYU Tamiment Library

Produced by the Ukrainian Newsreel Documentary Film Institute, this classic Soviet propaganda film was distributed (with English narration) by the Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries (Russian acronym VOKS). With its celebration of the space program and educational system, *Teenage Cosmonauts* was part of a larger effort to reconstruct Communism in the 1960s and 70s around the "new Soviet man." The young cosmonauts represent the ideal citizen: smart, patriotic, and physically fit. They are part of a complex technological system, expressing agency, modernity, science, and economic development.

*Teenage Cosmonauts* opens with the image of a Soviet space monument of a silver rocket on a towering pedestal, followed by shots of museum exhibits designed to remind viewers of the Soviet Union's pioneering role in space exploration, especially Yuri Gagarin's first earth orbit in 1961. The film shows students at the Gagarin Cosmonaut Training Center in Star City, Russia, learning about aerodynamics and model building. There is a competition for the design of model rockets. Interestingly, most are replicas of actual Soviet rockets. The English narration translates one young girl's on-camera response to an interviewer: she hopes to be the third female cosmonaut. (In 1963, Valentina Tereshkova became the first woman in space.) The sequence reinforces the idea of gender equality in the Soviet Union.

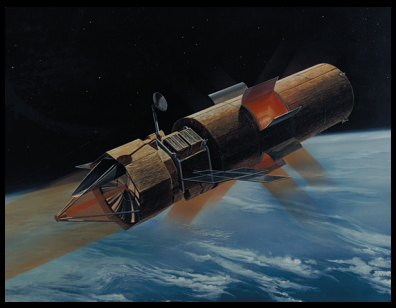
Toward the end of the film a model of a space city appears, and the cityscape comes alive with mechanized components as a satellite unfolds its solar panels. This is modernist science fiction, with cave people battling a giant robot. The subtext is the cosmonaut heroes bravely flying into the unknown.

Michael Nash is head of NYU Tamiment Library and Robert F. Wagner Labor Archives.

Preservation Note by Alice Moscoso and Erika Gottfried

*Teenage Cosmonauts* came to Tamiment Library in 2006 as part of the Archives of the Communist Party, USA. The CPUSA collection includes some 148 titles (376 reels) from the USSR and United Sates. Approximately two thirds are 16mm release prints, in multiple languages. These include documentaries and nonfiction footage from around the world, which originated, for example, in East Germany, North Vietnam, Cuba, Angola, and other nations. Archivists continue to process the collection, but initial indications are that much of the film material is available nowhere else in the U.S. and may contain unique items.

The 16mm prints are not yet preserved. The color composite print (665 feet) of *Teenage Cosmonauts* (which probably originated in 35mm) was transferred to a DigiBeta videotape by PostWorks as a pro bono contribution to the Orphan Film Project.



## ZENITH STAR: EXPERIMENT IN SPACE

(Martin Marietta, 1987) 8 min., color, sound
Source: U.S. Department of Defense

In January 1987, the U.S. Department of Defense's Strategic Defense Initiative Organization launched a classified research program code-named Zenith Star. Its never-realized mission was to develop an unmanned, space-based laser system capable of destroying in-flight ballistic missiles. One of many SDI projects, Zenith Star best represented the futuristic, if not science fictional, concept that both proponents and critics characterized as President Reagan's "Star Wars" weaponry: lasers in outer space destroying multiple enemy (Soviet) missiles, each armed with a nuclear warhead aimed at Earth (America).

On November 24, Reagan visited the Martin Marietta Astronautics facility in Littleton, Colorado. Standing before a mockup of a vessel that supposedly would be built to carry a laser generator into orbit, Reagan asserted that a missile shield was "a moral as well as a scientific endeavor." In addressing company employees, he was laying the groundwork for a White House summit with Soviet leader Mikhail Gorbachev two weeks later.

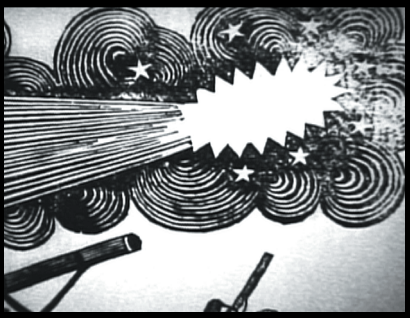
Sound bites from Reagan's speech bookend this corporate video, which bears no production credits, only the corporate name Martin Marietta. We can only speculate about its actual viewership or circulation, but the video was clearly an in-house production meant to explain and to win support for this controversial and expensive project. Stylistically conventional, the piece uses a dry, fact-laced narration delivered by a deep male voice, scored by canned music. *Zenith Star*'s reliance on computer animations showing how the technology would work, in theory, makes it short on persuasion. Scientists, in fact, were of divided opinion about whether or not the project could ever work.

Reagan's background as a spokesman for sponsored media, particularly for General Electric, has often been cited as part of his cold warrior identity and his voice for the American military-industrial complex. Yet little is understood about the role that videos advocating government policy continued to play into the late twentieth century. At the time of Zenith Star, for example, the National Security Council screened a 20-minute film for the president as part of his briefing on Gorbachev policies. Also, on the day of Reagan's visit to the Martin Marietta plant, the *Washington Post* reported he had previously screened the half-hour film *SDI: A Prospect for Peace* (1987). The American Defense Preparedness Association, created to connect government personnel with defense contractors, produced this polished piece with $500,000 from companies involved in SDI R&D, including Martin Marietta, Lockheed Missiles, and TRW. In reply, the White House videotaped a message to the association, with Reagan telling them the movie was "worth four stars." This pro-Star Wars advocacy film subsequently received international distribution via the U.S. Information Agency, alongside *SDI: The Technical Challenge* (1986). Both are now housed at the National Archives.

Scott Lowther, aerospace engineer and historian at *Aerospace Projects Review* (www.up-ship.com) provided a technical report on Zenith Star for this note by Dan Streible.

Preservation Note by Jonah Volk

*Zenith Star* exists as a BetaSP videotape from a Department of Defense collection, described further at www.Defenselmagery.mil.



## ...THESE BLAZEING STARRS!

(Deborah Stratman, 2011) 14 min., b&w, sound

Director's Statement

Since comets have been recorded, they've augured catastrophe, messiahs, upheaval, and end times. This short 16mm film about these meteoric ice-cored fireballs and their historic ties to divination combines imagery of 15th- through 18th-century European broadsides with NASA Jet Propulsion Laboratory footage and sound.

*...These Blazeing Starrs!* juxtaposes a modern empirical desire to probe and measure against older methods, when the sky predicted human folly. These days, comets are understood as time capsules harboring elemental information about the formation of our solar system. We smash rockets into them to read spectral signatures. In a sense, they remain oracles -- it's just the manner of divining which has changed.

...These Blazeing Starrs!
Threaten the World
with Famine, Plague, & Warrs:
To Princes, Death:
to Kingdoms, many Crosses:
To all Estates, inevitable Losses!
To Herds-men, Rot'
to Plowmen, haples Seasons:
To Saylors, Storms;
to Cittyes, Civil Treasons.

-- Guillaume de Salluste Du Bartas, *La Sepmaine; ou, Création du monde* (1578), reprinted by astrologer John Gadbury, *De Cometis* (1665)


## "Interplanetary Copyright"

(Donald F. Reines, 1952)

The orphan film movement, like preservation consciousness generally, has derived energy from public debates about copyright in the twenty-first century. However, concerns about the complexities and expansiveness of copyright are hardly new. Media archaeologist Rick Prelinger keenly pointed us to this pioneering but farsighted essay that, sixty years ago, connected IP and PD issues to life throughout the Milky Way.

By 1952, Donald Reines and his fellow copyright examiners found that outer space had entered "the consciousness of modern man." Did the exclusive right to copy apply on Earth's moon? was there a right to reproduce on Mars? Like any satirist, Reines takes a situation to its logical but ridiculous extreme, here declaring that U.S. officialdom encouraged the convening of an Intergalactic Copyright Convention. And since Reines was a federal employee, writing for a government bulletin, we hereby reprint his work for you, assured by our friends at the Library of Congress that its humor was born into the public domain, "unregistrable" for copyright.

"Interplanetary Copyright" debuted in the *Library of Congress Information Bulletin* (August 11, 1952), and was reprinted in *American Library Association Bulletin* (January 1953), and again in Martin Greenberg's *Coming Attractions*, (Gnome Press, 1957). What follows is Reines' retitled essay as it appeared in the April 1953 edition of *The Magazine of Fantasy and Science Fiction*. Coincidentally, the magazine's cover (seen here) was illustrated by Ed Emshwiller, whose USIA film *Project Apollo* (1968) appears on this DVD collection.

-- The Editors

# *The Shape of Copyright to Come*

*by* DONALD F. REINES

Recently the Examining Division of the Library of Congress has observed the large number of publications of all sorts dealing, either factually or fictionally, with the conquest of space, and has come to believe that the concept which H. G. Wells called "the leap in the air" is entering the consciousness of modern man. This new facet of the mind, plus the rapid rate of growth of modern technology, has led the Examining Division to the inescapable conclusion that human beings, most probably Americans, will land on the Moon before 1960, and on Mars and Venus before 1975. In its usual forward-looking manner, the Examining Division has considered the implications of these acts insofar as they relate to the Copyright Office and the Copyright Law.

The very first question to be considered is the applicability of the Copyright Law to the Moon. Most astronomers believe the moon is uninhabited, so it will be claimed in much the way Antarctica is now, by the various nations sending expeditions there. It will most likely be used only as a way station for trips further out in space, but assuming some poet stationed there prints and distributes a book throughout the American colony, the question arises as to whether it can be registered, and in what class. The majority feels that it should be accepted under the conditions which apply to the territories and possessions of the United States, but the minority holds that only an ad interim registration is possible, since the Moon is

most certainly *outside* the United States. Several have expressed merely their hopes of retiring before the first landing is made.

Mars and Venus present much more difficult questions, for on these planets we may encounter strange forms of intelligent life, speaking and writing in many different languages. If they are friendly and produce objects similar to the present classes of registrable articles, will we establish copyright relations with them and register these items? If we do, the recruitment of native personnel of these planets to handle the applications in the Copyright Office becomes a necessity, at least until the languages are well known on Earth. While it is highly desirable to bring all this new material into the collections of the Library of Congress, some present members of the staff have gone on record to the effect that they will not work with anything green in color, scaly in texture, or over fifteen feet tall. As segregation has never been sanctioned here, it is felt that this problem should be brought to the attention of the Employee Relations Officer.

Moreover, it is possible some Martians or Venusians may have more than one head. In this case, would we register the work of one of these creatures as that of a single author, or would the name of each head be set down as co-author? It is important that this matter be straightened out, for more reasons than one.

Further out in space we encounter problems of a different nature. It is apparent that the 28 year term of copyright will cause great hardship to those authors domiciled at the other end of the Galaxy, for in many cases it takes more than 28 years to reach Earth from those areas. A book published on Aldebaran and dispatched immediately to the Copyright Office would reach here in its 36th year, too late to register. The rule deduced from this is that the term of copyright must be increased in proportion to the distance we move from the Copyright Office. If this is not done there may be retaliatory measures and the breaking off of copyright relations, resulting in the works of American authors being unregistrable on Sirius, Canis Major, 23 Cygni, and other far-flung places. It will not sit well with the American publishing industry to know that its best sellers are in the public domain throughout most of the Milky Way.

We may have to leave these matters to the deliberations of the first Intergalactic Copyright Convention, but we can pass on to the reorganization of the Office necessitated by the tremendous amount of new material these planets and stars will furnish. Since the present system of examining is considered inadequate for such a work load, it has been suggested that we install a giant thinking machine, possibly occupying the entire Annex, into whose circuits we build the Copyright Law and all decisions made in the courts and in the Office. (It is estimated that 20,000,000,000,000,000,000

vacuum tubes should suffice.) Applications will be submitted on punched cards which will be fed into the machine and either accepted or rejected immediately. Doubtful cases which now require five or six weeks of deliberation can be cleared in one-millionth of a second, thus eliminating our backlog and our Friday afternoon reports concerning them. This alone will save 27,375,549 man-hours per year.

Since persons having a knowledge of cybernetics, nuclear physics, general semantics, non-Euclidean geometry, and electronics are not usually available in the labor market, it is expected that we will use the present staff. Mistakes will be made at first, but this is not unusual in any large scale changeover.

One suggestion for handling the mass of statistics produced by these operations is that we hire "calculating wizards," those strange persons who can perform tremendous mathematical calculations in their heads. It is felt that the fact these wizards are usually idiots outside their ability to calculate should not be grounds for barring them from employment, since the Examining Division has never discriminated in this way in the past.

We feel that, in keeping with the glorious traditions of the Copyright Office, we must make every effort to solve most of these problems now, so that the pilot of the first rocket to the moon can make his flight with a mind free of anxiety, and with the knowledge that the Service Division, the Examining Division, the Cataloging Division, and the Reference Division, are all solidly behind him. And we do mean behind.

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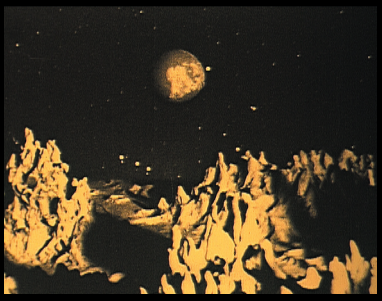
*We'd like to add two extrapolatory guesses of our own: Just as the United States is now one of the three significant book-publishing countries (the others are China and the USSR) that refuse to belong to the International Copyright Union, so it will resolutely stay out, in turn, from the Interplanetary, the Interstellar, and the Intergalactic Copyright Unions. And the Authors League of America, including all of its farflung branches in the American colonies on sundry planets, will still be vainly beseeching Congress to revise the American copyright law which, among its many attractions, allows a man's writings to become public property during his own lifetime.*



## A TRIP TO THE PLANETS

(192?) 17 min., b&w/color, silent
Source: Prelinger Archives, Library of Congress
Soundtrack (2011) by Agatha Kasprzyk and Rafaël Leloup

As Megan Prelinger notes in her voice-over commentary, *A Trip to the Planets* is "a true orphan." Production credits are absent from the 16mm print, no doubt deleted from the unknown original source. Even its name might have been created after the footage we see was assembled, as we find no record of a silent-era film with this title.

The best clue to its identity is that some footage is from Max Fleischer's animated short *All Aboard for the Moon* (aka *All Aboard for a Trip to the Moon*), a Goldwyn-Bray Pictograph released theatrically in February 1920. As animation historian Ray Pointer notes, Fleischer supervised other Bray Pictographs about the solar system at this time: *Eclipse of the Sun* (1918), *The Birth of the Earth* (1919), *Hello, Mars* (1920), and *If We Lived on the Moon* (1920).

Pictographs began as moviehouse fare, then often circulated in nontheatrical settings, especially American classrooms. Originally, Paramount released weekly one-reel Pictographs, produced by Bray Studios (1916-1919). These self-described "screen magazines" each included a travelogue, an educational segment, and a cartoon. Shorter "split reel" editions were branded Paramount-Bray Pictographs. From 1919 to 1921, a new distribution deal tagged the series Goldwyn-Bray Pictographs.

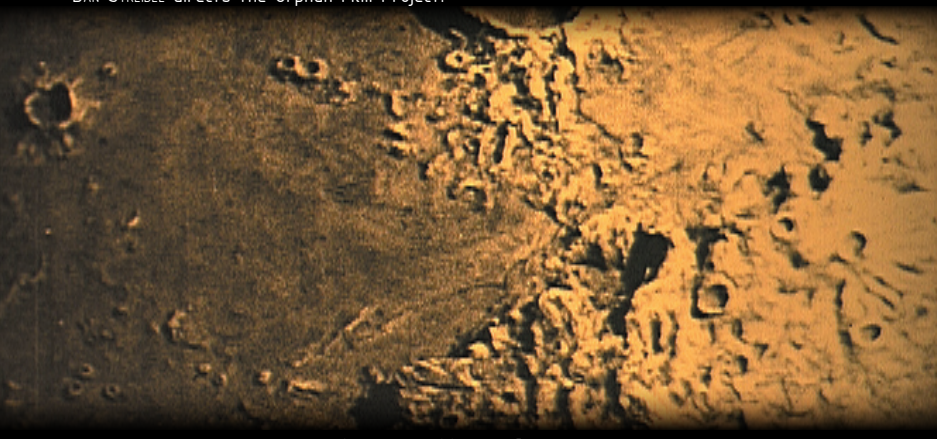
Entry into the newly created classroom market is evidenced by an illustrated profile of Fleischer, *All Aboard for the Moon*, and the Bray studio in *Educational Film Magazine*, February 1920. Pictographs' educational subject matter covered categories such as "science, biography, invention, biology and civics," according to an ad in the magazine. In the United States, the visual education movement blossomed in 1920, with teachers and administrators advocating for motion pictures in nearly every branch of learning. Companies large and small formed to sell to this new market. Advertisements in journals for educators often emphasized the revelatory power of the motion picture: "The wonder and mystery of the invisible are revealed in the Pictograph -- fascinating lessons in botany and zoology, delivered through the lens of the microscope." Testimonials were abundant in movie trade journals as well. The March 30, 1918 edition of *Moving Picture World* quoted a school principle in Mingo, Ohio: "After studying 'infusoria' [protozoa] in biology we book a Paramount Pictograph which touches on this subject."

Some version of *A Trip to the Planets* may have had a 35mm theatrical release, and this one certainly had nontheatrical sales and rentals. With the introduction of 16mm film in 1923, schools that purchased prints for their AV libraries could have screened them for years. It is this nontheatrical afterlife for educational films that enabled this copy of *A Trip to the Planets* to survive in some form. Even if there was a Goldwyn-Bray Pictograph featuring these images, the title *A Trip to the Planets* likely appeared only as the on-screen introduction to a segment. However, as evidenced by its length and radical stylistic shifts, this is a compilation film incorporating shots from other productions.

Although we lack information about the film's transition from 35 to 16mm, the provenance of this orange-tinted print is instructive, exemplifying how thousands of orphan films often lived on, albeit in altered forms and "repurposed" excerpts.

This version of *A Trip to the Planets* is the only one known to survive. It comes from the library of Mogull Bros., a long-lived nontheatrical distribution company created in the 1920s. In 2009, Library of Congress staff, in consultation with Rick Prelinger, selected 259 reels of 16mm film for a Mogull subcollection assessment. Andy Uhrich, then a master's student in NYU's Moving Image Archiving and Preservation program, conducted the study. Uhrich's assessment traces the print's migration from the company's warehouse to Anthology Film Archives to Prelinger Archives to the Library of Congress.

Dan Streible directs the Orphan Film Project.



## About the Mogull Collection

Mogull's was a New York area nontheatrical film distributor from the late 1920s through the 1990s. Started by brothers Charles, Leo, and Peter Mogull, the company moved its offices within Manhattan at least four times during its lifespan. By 1990 the business had moved to Plainfield, New Jersey. Alternately called Mogull Bros., Mogull's, Inc., and Mogull's Camera and Film Exchange, it was a full-service company for the home market, churches, schools, and private groups. The

company rented and sold features and shorts, as well as a wide range of equipment (cameras, screens, projectors, and accessories). The majority of Mogull's film prints were 16mm though they did deal with 8mm, 28mm, and 35mm.

The limited press reports on Mogull's paint the company as operating on the edge of the law and social propriety. As reported in *Boxoffice*, June 26, 1937, a federal judge found Mogull Bros. guilty of "unauthorized distribution and reproduction" of two Charlie Chaplin movies, *Shoulder Arms* (1918) and *The Kid* (1921). The next year a lurid advertisement from Mogull's – reading "Sino-Japanese War Pictures Uncensored. Gruesome Shanghai Bombing. Actual Uncensored War Pictures Just Flown In. Stark! Vivid! Bombings, Panics, Waterfront Fires, etc." – spurred a *New Yorker* reporter to investigate these "hyper-gruesome" films, which were intended for home consumption. A Talk of the Town column (January 1, 1938) quoted Eugene Castle, a leading nontheatrical distributor, expressing shock that Mogull's did not expurgate – as Castle Films most certainly would – the most violent scenes to protect sensitive home viewers.

Mogull's acquired prints from a variety of production and distribution sources, both well known (Pathé, Universal, Mutual, Warner Bros., Biograph, Fox, plus the U.S. government) and obscure (Kodascope, Castle, Color Classics, Official, Astor, Comedy House, Pictorial, Filmo, ERPI, Education Pictures, Neighborhood Motion Pictures, DeVry School Films, Bray Educational Films, Cinelog, and many more).

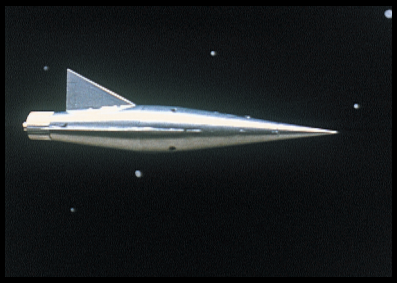
The genres Mogull's dealt in were just as varied. Its *Catalog of 16mm Silent Motion Picture Film Library* (ca. 1945) survives in the William K. Everson Collection, housed at the NYU Film Study Center. It lists narrative features and shorts -- with a focus on westerns and comedies -- and a preponderance of nonfiction, thematically grouped (e.g., Africa, Bees, Civics, Forestry, Oddities, Science, Transportation, World War I). As such, the collection samples the wide continuum of moviemaking, from Hollywood features to newsreels, low-budget comedies, instructional shorts, sponsored films, religious-themed shorts, animation, educational films, and travelogues.

Mogull's acquired its material by means legal and illegal. Its catalogs included ads from Castle Films, evidence that Mogull's was legitimately distributing the other company's product. However, the legal problems with Chaplin suggest that some copies were gained in less than legitimate manner. A preliminary inventory of 259 reels from the collection found some composite duplicating negatives among the prints, suggesting that Mogull's did indeed dupe prints from other sources, as Chaplin's lawyer contended.

In 2000, with the company defunct, the Mogull family donated some 10,000 warehoused reels to Anthology Film Archives. By 2004 the archive began to deaccession works that did not fit its mission. Anthology donated approximately 40,000 reels to Prelinger Archives, including the 10,000 Mogull reels. Prelinger already owned 140,000 cans of film elements. Because the Library of Congress had acquired the Prelinger Collection in 2002, the enormous Mogull subcollection was integrated into that long-term accession project. Since 2006 the films have resided at the Packard Campus of the library's National Audio-Visual Conservation Center in Culpeper, Virginia.

Meanwhile, Prelinger Archives continues to transfer hundreds of Mogull prints to video, with digitized versions uploaded to the Internet Archive for free public access and reuse. As Prelinger's stock footage agency, Getty Images sells selected shots to commercial users.

Andy Uhrich is a Ph.D. student in the Department of Communication and Culture at Indiana University.



## BEYOND THE MOON

(R. E. Barnes, ca. 1960–62) 11 min., color, silent
Source: Prelinger Archives
Soundtrack (2011) by Agatha Kasprzyk and Rafaël Leloup

After a stint in the U.S. Navy, Robert Earl Barnes (1931–2009) spent most of his career at television station WKEF in Dayton, Ohio, where he was a satellite coordinator. He was also a prolific amateur filmmaker, often working in science fiction and horror genres.

For *Beyond the Moon* Barnes filmed miniatures, model kits, and tabletop sets, enacting the launch of a spacecraft that travels to Mars. Most objects move, slowly, on pulled wires, although Barnes also employs stop-motion cinematography. Efficient and simple, so-called tabletop animation was a favorite of amateurs. With a camera, lights, and a shutter-release mechanism, one could bring three-dimensional objects to life a frame at a time. So involved was Barnes' production design that he simultaneously made a making-of documentary about his own making of *Beyond the Moon*, which he entitled *Putting Tomorrow on the Table*.

Given the time and places in which Barnes lived, his cinematic imagination's inclination toward outer space makes sense. He experienced life in the Wright brothers' hometown and the Cold War military, directed satellite communication, and shot films during the heyday of indelible science fiction movies. Narratives of space travel then ranged from A pictures, such as George Pal's *Destination Moon* (1950) and MGM's *Forbidden Planet* (1956), to a multitude of B movies like *Project Moonbase* and *Cat-Women on the Moon* (both 1953), to Ed Wood's infamously nearly-amateur *Plan 9 from Outer Space* (1959). With its use of toys, the Barnes production also calls to mind an array of period juvenilia, including *Gumby on the Moon* (1956), Art Clokey's claymation pilot for *The Gumby Show* (1957–68), which first aired on NBC's kiddie series *The Howdy Doody Show*.

The period in which R. E. Barnes made *Beyond the Moon* corresponds to the era Megan Prelinger documents in her 2010 book *Another Science Fiction: Advertising the Space Race, 1957–1962*. There she illustrates the ubiquity of space travel and rocketry in the period's visual culture, an iconography across fiction and nonfiction forms. Barnes himself sometimes inserted clips from popular movies, stock footage, and newsfilm into his work.

As research by Anderson and Hammer points out, *Beyond the Moon* is a conjunction of salient elements of postwar American leisure culture. The era's do-it-yourself phenomenon encouraged both amateur filmmaking and plastic model building of the sort in which Barnes engaged. (Steven M. Gelber's 1999 history, *Hobbies: Leisure and the Culture of Work in America*, found Americans at the time spent more on model kits than on any other hobby).

Two particular spacecraft Barnes assembled reveal his film as a pre-Apollo production. The Convair Atlas model rocket kit was manufactured in 1958, the first year of NASA's Mercury program, which used Atlas rockets to launch men (and a chimp) into orbit. We also see a Strombecker brand model of Wernher von Braun's wheel-shaped S-1 Space Station, marketed during 1955-58. This and other Strombecker kits were cross-promoted with the Disney movies *Man in Space* and *Man and the Moon* (both 1955), as well as *Mars and Beyond* (1957), all made as segments for the anthology television series Disneyland.Walt Disney himself introduced the episodes, displaying Strombecker models on his desk. (See fantastic-plastic.com, Allen B. Ury's "virtual museum" of spacecraft kits.)

Making *Beyond the Moon* was not rocket science or Disney imagineering, but a guileless and playful piece of homespun, space-age cinema.

Seth Anderson, Caitlin Hammer, and Lorenzo Gattorna provided the research upon which Dan Streible based this essay. Their work was for Howard Besser's NYU course Introduction to Moving Image Archiving and Preservation (fall 2010).

### Preservation Note

The unique unpreserved 16mm print of *Beyond the Moon* is on Kodachrome stock, transferred to DigiBeta videotape. In 2009, Rick Prelinger purchased it and *Putting Tomorrow on the Table* through an eBay auction. The seller obtained the films at an estate sale, along with many other Barnes prints. Thus, in less than a year they traveled a familiar route for amateur films orphaned upon the death of their maker: sold off in bulk to a disinterested party, a collection is subdivided and resold in pieces on eBay, where collectors vie with archives for acquisition.

## THE FLATT AND SCRUGGS GRAND OLE OPRY SHOW

(WSM-TV, 1961) 6 min., b&w, sound
excerpts featuring Jake and Josh
Source: Country Music Hall of Fame and Museum

Guitar-banjo duo Lester Flatt and Earl Scruggs honed their musical chops as part of Bill Monroe's famous group, the Bluegrass Boys, for two years before they broke away in 1948 to form Flatt and Scruggs and the Foggy Mountain Boys. In 1953, they became popular Nashville radio regulars on WSM's early morning *Martha White Biscuit Time*. After six months of live weekday broadcasts, the group recorded its fifteen-minute shows and shipped them to WSM from the road. Thanks to their popularity and Martha White sponsorship, the team became "members" of the Grand Ole Opry in 1955, performing regularly on its Nashville stage and broadcasts. Soon they were television stars of *The Flatt and Scruggs Grand Ole Opry Show*. The half-hour TV program aired weekly, syndicated to local stations across the South, and running until the duo split in 1969.

The tunes in these excerpts from the show feature Foggy Mountain Boys Jake Tullock and Josh Graves. Like all members of Flatt and Scruggs groups, both were talented string players. Graves in particular mastered the dobro (resophonic guitar), while Tullock played bass fiddle and guitar. "Cousin Jake" and "Uncle Josh," however, were better known for their comedy segments, done in the guise of country rubes. As with their contemporary comic television characters on *The Beverly Hillbillies* (on which Lester and Earl appeared) and *The Andy Griffith Show*, the stereotypes could not disguise a sly knowledge of the modern world and accomplished musicianship.

In these New Frontier performances from 1961, Jake and Josh sing about the space race in the topical novelty songs "They're Gonna Put a Monkey on the Moon" and "The Sputnik Dog" (aka "When That Shaggy Dog Gets Back from Outer Space"). Flatt introduces both numbers, while Scruggs and fiddler Paul Warren provide accompaniment. The lyrics to "Monkey on the Moon" directly reference

Ham, the chimpanzee NASA launched into orbit, January 31, 1961. (See the February 1 footage of Ham on this DVD.) "Sputnik Dog," written by Flatt in 1959, alludes to Laika, the canine cosmonaut aboard the Soviet Sputnik II (1957) and to the 1959 Disney film *The Shaggy Dog* (which opens with its protagonist building a missile interceptor and culminates with the apprehension of spies trying to steal a "hydrogen missile"). This Cold War hillbilly ditty is remarkably free from the post-Sputnik panic that permeated American culture of that moment. In fact, it practically celebrates the Red dog who "comes back from outer space." (In fact Laika died during her flight).

Neither song appears among the many commercial recordings by Flatt and Scruggs, or anyone else.

Kelli Hix, Curator of Moving Images, Country Music Hall of Fame and Museum, provided research for these notes by Dan Streible.

## Preservation Note

The archive of the Country Music Hall of Fame and Museum holds original 16mm kinescopes of 36 televised episodes of *The Flatt and Scruggs Grand Ole Opry Show*. Although hundreds of episodes aired during the program's 1955–1969 run, all were presumed lost until 1989, when retired advertising executive William Graham found 24 films in his private holdings. After the museum announced the acquisition, an anonymous donor gave 12 other filmed episodes. The warped and shrunken prints required extensive restoration. After rights were cleared, in 2007 the Country Music Foundation and Shanachie Entertainment released a ten-volume DVD series, *Best of the Flatt and Scruggs TV Show: Classic Bluegrass from 1956 to 1962*. Volume 7 includes a segment about the preservation and restoration work done by the museum's archivists.

The recovery of these *Flatt and Scruggs* programs illustrates the peculiar distinctions between the roles that film and videotape played in early television. Initially, *The Flatt and Scruggs Grand Ole Opry Show* was broadcast live from wherever the bluegrass stars were touring. Then, as band member Curly Seckler recollected, "videotape came along and we danced a little jig." When 2-inch Quad videotape reached the market in 1956, the shows were recorded on the new format. The cast performed at WSM-TV studios in Nashville, often recording material for four episodes in a single day. Producers then re-recorded the video playback on film. Local stations received the edited half-hour kinescopes for broadcast, then returned them to Nashville.

It should be noted, however, that a pair of original Quad videotapes survived erasure and were donated to the American Folklife Center at the Library of Congress in 1979. Cataloged in the Martha White Flour Show Collection as *The Flatt & Scruggs Show*, nos. 383 and 384, these two episodes, shot in color in 1968, feature guests Johnny Cash and Carl Perkins. This modest video preservation work escaped the attention of fans and collectors, who celebrated the film bonanza the Country Music Hall of Fame and Museum announced a decade later.

## CARILLON (CHRISTMAS) PARADE

(WNOK and WIS, 1968) 5 min., b&w and color, silent
Source: University of South Carolina Moving Image Research Collections

The term *newsfilm* became increasingly common in the television age, referring less often to traditional newsreels than to the 16mm footage shot for TV networks and local stations. Film remained the medium for newsgathering through the 1970s. As videotape replaced celluloid many stations jettisoned their newsfilm. Libraries and archives have often taken in large quantities of these reels. Now millions of feet of fragmentary material must be managed.

The University of South Carolina created its Newsfilm Library in 1980 with the acquisitions of its Fox Movietone newsreel collection, as well as the lesser-known C. E. Feltner Jr. Collection, thousands of cans of miscellaneous footage, donated by the head of the Krypton [!] Corporation. Donations of local newsfilm followed, from Columbia stations WIS (16mm material from 1959–78) and WNOK (1966–76).

This five-minute sample combines two pieces labeled *Carillon (Christmas) Parade*, filmed simultaneously on November 29, 1968. WIS shot color; WNOK, black and white. The Carillon Parade has kicked off the capital city's holiday season since 1953. The selection of *Carillon (Christmas) Parade* illustrates the idiosyncratic nature of such collections. Parade footage, a staple of nonfiction film since its birth, mixes banal ritual and novelty. The contrasts can be sublime.

Marching bands, Shriners, clowns, local dignitaries, papier-mâché floats, flags, and beauty queens are the generic Main Street paraders on screen. But the unexpected presence of national celebrity William Shatner, dressed as *Star Trek*'s Captain Kirk, enlivens the content. *Star Trek* was in the midst of its thirdand final television season on NBC; in hindsight, we know its run as the most important space travel narrative of all, was just beginning. Curious, then, that we see in the footage a pair of fans rushing Shatner's limousine. Could these be the first Trekkies captured in action, on film?

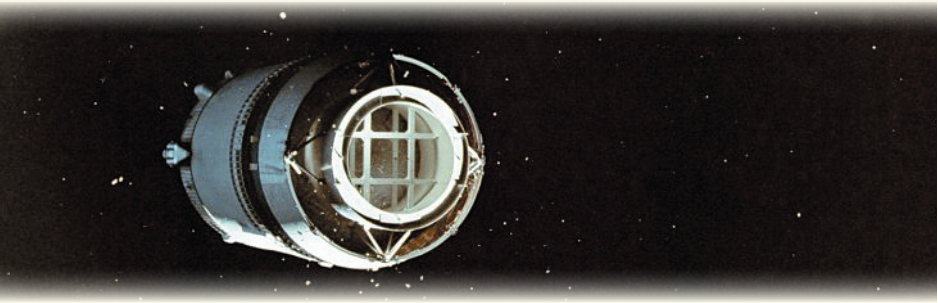
Shatner's presence as grand marshal appears to have been a contractual obligation with NBC. His Carillon Parade predecessors were actors from other NBC series, and WIS was the state's key NBC affiliate. Given the deep racial divide in South Carolina and the heightened tensions of '68, Shatner's arrival came at a conspicuous moment. That week's episode of *Star Trek* featured television's first inter-racial kiss, between Captain Kirk and Lieutenant Uhura (African American actress Nichelle Nichols).

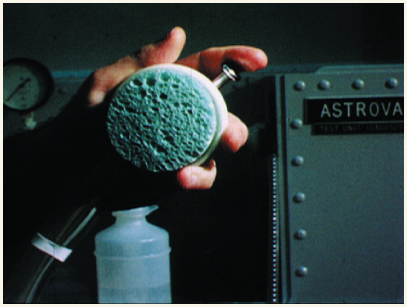
With its incidental shots of public spaces filled with citizens both black and white, casually interacting, this small piece of newsfilm demonstrates the documentary value of even seemingly prosaic recordings.

Dan Streible researched local movie exhibition history while teaching at the University of South Carolina in Columbia (1997–2006). Andrew Murdoch, founding archivist at the university's Newsfilm Library, brought this footage to his attention.

Preservation Note

The university's Local Television News collections are being processed, although many pieces are available as videotape and digital access copies. In addition to 16mm news footage, the WIS material includes film produced for the magazine program *Black Awareness* (1979–80).






## ASTROVAC: ZERO GRAVITY PERSONAL BODY WASH UNIT

(Fairchild-Republic, ca. 1970) 5 min., color, silent

Source: A/V Geeks

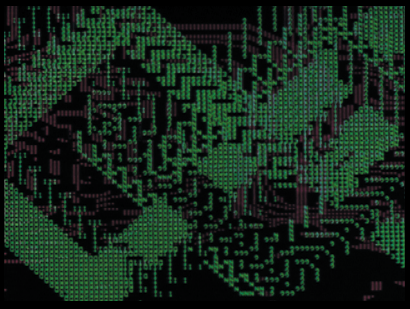
Soundtrack (2011) by Andrew & Christopher Insignares

Nothing is known about this demonstration film, save from what can be surmised from the images. Screen credits identify Republic Aviation, a division of Fairchild Hiller Corporation, as developer of the Astrovac device. (Fairchild acquired Republic in 1965. Both were major aircraft and aerospace manufacturers.) The product demonstration -- four minutes of a hirsute man cleaning himself -- is followed by text listing twelve selling points.

Fairchild-Republic conducted research for NASA's Manned Spacecraft Center in the early 1970s, producing at least two reports that mention the Astrovac "mechanical body wipe device." The second, from 1972, indicates that the gadget was fabricated for Skylab, which the U.S. launched into orbit in 1973.

Preservation Note by Skip Elsheimer

The unpreserved 16mm Ektachrome print was purchased from an eBay seller of aerospace ephemera.



## UFOs

(Lillian Schwartz and Ken Knowlton, 1971) 4 min., color, sound
Music: Emmanuel Ghent
Source: Ohio State University Libraries

– put on your 3-D glasses before playing –

Walter Forsberg and Lillian Schwartz:

*UFOs* was Lillian Schwartz's second film commission from AT&T, which saw her filmmaking as a public relations opportunity to counter the company's negative image on college campuses during the Vietnam War. Made after the success of her first sponsored film, *Pixillation* (1970), *UFOs* combined original imagery Schwartz made using EXPLOR (Explicit Patterns, Local Operations, and Randomness), a programming code Ken Knowlton developed with her collaboration. Several of the graphics were derived from images she discovered in a Bell Labs garbage can.

Schwartz's still image-to-animated sequence workflow was laborious. She plotted graphics using programming code to create much of the imagery. Other specific tiles, shapes, and designs were first drawn by hand on graph paper, then painstakingly translated into computer screen pixels using punch cards and magnetic data tape. Schwartz captured resultant CRT monitor-displayed still images to 35mm motion-picture film using a Stromberg-Carlson plotter-printer, which employed Kodak's black-and-white 'Dacomatic' microfilming stock, processed and developed on site. Ultimately, Schwartz reduced these graphics to 16mm film, employing multiple exposures to animate images into layered sequence loops. She collaborated with Brooklyn-based educational filmmakers Bruce and Kathy Cornwell, whose optical printer added the vibrant colors.

WF: What first inspired *UFOs*?

LS: George Gilmer, a chemist at the Labs, was working with a software developer and had made these images for a film about atoms. Ultimately, he junked them and I dug the rotating ball images out of the garbage, thinking they were just wonderful. It's the human brain that makes it look like three balls are appearing at once, when these 'atomic' images are actually just sequential, singular, moon-like slivers. The colors were added during optical printing and were based on many experiments I had done, along with notes about color perception from Bell Labs' scientists Béla Julesz, Leon Harmon, and John Krauskopf.

WF: On the topic of perception and the brain, can you talk about the furiously stroboscopic effects in *UFOs*?

LS: I actually had to change the original flicker rate, because it was really turning people into zombies if they watched it too long. There was a neurologist from Montréal who found that *UFOs* was very effective for working with his epilepsy patients because of its ability to induce seizures. Evidently, the films aided in teaching the patient to detect the aura and specific feelings that immediately

preceded a seizure. Awareness of those feelings sometimes helped patients avoid subsequent seizures. A pilot friend once told me that *UFOs* flicker rate was similar to the dangerous trance-like 'flicker vertigo' that can afflict helicopter pilots who stare at moving propeller blades.

WF: Your story of "Deborah" and her strabismus is particularly remarkable.

LS: Oh, yes. While my films were screening at the Whitney in the early 1970s, the museum's film department secretary, "Deborah" -- who was afflicted with crossed-eyes—told me that she would regularly watch the film prior to going on dates. Apparently, *UFOs* enabled her to achieve a temporary correction of her crossed-eyes!

Lillian Schwartz in *3-D!*

During the course of the preservation of *UFOs* and *Galaxies*, Schwartz made a freakish Becquerel-like discovery in accidentally watching her early work while wearing a pair of ChromaDepth 3-D glasses. The ChromaDepth 3-D lenses, which prismatically disperse the wavelengths of light according to the color spectrum (think Pink Floyd's *The Dark Side of the Moon*), lent the vivid color of her works incredible effects of depth and layering. In this strange case of transhistorical transformation, Schwartz's 2-D films from the 1970s became 3-D movies when viewed with ChromaDepth glasses -- a technology not invented until 1991!

### Preservation Note by JungYun Oh

In 2011, students in Bill Brand's NYU MIAP course in film preservation collaborated in preserving *UFOs*. Since neither an original negative, nor original reversal A & B roll elements survived, an original near-mint Ektachrome color reversal positive print ("Final Print copy No. 3") was used as the source for both image and soundtrack. From this a new 16mm color preservation internegative was made, along with 16mm optical negative soundtrack and magnetic protection soundtrack elements. In addition, a separate original reversal print contained the brief animated Bell Labs logo (designed by Saul Bass), which was reprinted and spliced onto the new internegative for posterity's sake with Schwartz's approval. All lab work was done at Colorlab, where an HDCam video transfer was also made from these new preservation elements.

## MEN IN ORBIT

(JOHN LURIE, 1979) 42 min., color, sound
Source: NYU Fales Library & Special Collections

John Lurie's *Men in Orbit* is one of a number of short feature-length Super-8 sound films produced mainly in Lower Manhattan during the late '70s, often by and with musicians. These were exhibited in various galleries and downtown clubs, as well as (transferred to video and projected on a four-by-five Advent screen) at the 50-seat storefront New Cinema on St. Marks Place which is where and how I first saw the 40-minute movie in the spring of 1979, while researching an article for the *Village Voice* ["No Wavelength: The Para-Punk Underground," 5/27/79]. As I wrote then,

> The theatre's premieres have ranged from the neo neo-realism of Charlie Ahearn's *The Deadly Art of Survival* (a shoe-string *Enter the Dragon* shot in and around the Smith housing projects) to the guerrilliere newsreel of Vivienne Dick's *Beauty Becomes the Beast* (Teenage Jesus's Lydia Lunch as a five-year-old child); from the sci-fi povera of John Lurie's *Men in Orbit* (slum living-room as space capsule) to the Quaalude surrealism of Michael McClard's *Motive* (a punk psychokiller rigs the Museum of Modern Art's men's room to electrocute random users).

I did not see the movie with an audience. The New Cinema's co-founder Eric Mitchell screened some work for me; upon leaving the theater, I was pursued down the block by an agitated John Lurie. (He evidently lived in the vicinity and heard that I was around looking at films). I returned with him to the New Cinema for a special screening and did not regret it. Revisited 32 years later, *Men in Orbit* strikes me as one of the strongest and most rigorous of No Wave films.

Like certain Warhol movies of the mid-60s and Mitchell's 1978 Warhol homage *Kidnapped*, *Men in Orbit* is based on a single idea or situation. Two costumed astronauts (Mitchell and Lurie) are strapped into their seats in a space capsule that appears to be a classic Lower East tub-in-kit apartment and blast off into space, guided by the voice of their unseen Mission Control (Michael McClard). The movement of the capsule and subsequent absence of gravity is signified by occasional camera tilts. The only other special effect is a video monitor which at one point shows the men their wives back on earth (one them is the fellow Super 8 filmmaker and future screenwriter Becky Johnston).

*Men in Space* was actually Lurie's second film. An earlier Super-8 film titled, if memory serves, *Hell is You African Queen* recreated a scene from John Huston's 1951 classic in Lurie's bathtub, with the filmmaker in the Humphrey Bogart role and saxophonist James Chance playing a leech. *Men in Orbit* is in no way a parody. The movie not so much a satire on science fiction as a science fiction

experiment -- how will these actors perform under these specific conditions? The soundtrack is noisy with largely unintelligible dialogue but nothing much actually happens. (If anything, the movie, in production at roughly the same time as Ridley Scott's *Alien*, conveys the banality of space travel, made during a period when NASA was part of daily consciousness: Skylab was falling, the space shuttle was about to begin regular flights.) Mitchell and Lurie smoke innumerable cigarettes and devour what looks like a McDonald's happy meal. Mitchell in particular is giggling throughout. These men may truly be in orbit but their often hysterical laughter suggests that the movie's real drama may be pharmaceutical, played out in their own inner space.

Lurie appeared in and worked on numerous No Wave movies before attracting wider attention with his "fake jazz" ensemble the Lounge Lizards and starring appearance in Jim Jarmusch's 1984 *Stranger Than Paradise*.

J. Hoberman is the author of *An Army of Phantoms: American Movies and the Making of the Cold War* (2011) and the forthcoming *Film After Film: Or, What Became of 21st Century Cinema?*

### Preservation Note by Alice Moscoso and Brent Phillips

While preserving videotapes from the Andrea Callard Papers, NYU Fales Library discovered *Men in Orbit* at the tail end of a 3/4" U-matic videotape. Identified as a compilation reel for a weekly Manhattan public access TV program (*Red Curtain*, 1979-1983), it contained transfers of a Callard film as well as John Lurie's piece. Originally shot in Super 8, *Men in Orbit* was thought to be lost. No film elements could be located, not even through the makers of the film. Thus, it has been rediscovered and the video preserved by the library on DigiBeta videotape, which was the source material for this DVD.

### Man in Orbit: John Lurie interviewed by Andrea Callard

When I sent 22 boxes of material to NYU's Fales Library and Special Collections, I knew I had kept things but I had no idea I had "saved" anything. I was surprised to learn that the original film of John Lurie's *Men in Orbit* was lost -- although it was not hard to imagine. It was not unusual for Super 8mm filmmakers to cut and edit their original footage, handling it many times, then screen the results using unpredictable projectors, without ever making prints or even video copies. It didn't seem that important at the time. One just moved onto the next compelling idea.

Ours was the first generation to form and take in events as a global TV audience in the millions. Internationally popular bands modeled compelling and fun ways to work together while challenging the status quo. New Wave and New American films were in the theaters, especially in college towns. Over 100,000 people worked collaboratively on the space race between the USA and the USSR. This conjured hope, ambition, confidence, and adventure with the industrial collaboration supported by taxpayer enthusiasm. The war in Vietnam depleted and divided the country. During the 1970s, the large industrial cities of the U.S. slid into recession. Some 800,000 people moved away from New York during that decade. Some things were difficult and dangerous in the city, but there was a lot of cheap open space

downtown. My many talented peers and I arrived downtown with a sense of freedom and fun -- and with dogged work ethics too. Small groups of artists worked together and began a regeneration in the cultural fabric of the city. During 1977-79, Collaborative Projects, Inc. (Colab) had a weekly public-access cable TV show, originating from Jim Chladek's ETC Studios on 23rd Street (later renamed Metro-Access Inc.). *The All Color News* was the earliest iteration, then *Potato Wolf*. Both were live TV, or mixtures of live and pre-recorded material. *Red Curtain* followed (1979-83), as a way to show completed artist films and tapes.

The version of *Men In Orbit* on this DVD originated from a 3/4" U-matic videotape that went to the Fales Library in 2004 as part of my "papers." The tape was marked only "June 4." It included a transfer of my 1977 Super 8mm film *11 thru 12*, as well as a collaborative piece organized by Jenny Holzer, and, as it turned out, *Men In Orbit*. It had been compiled on the videotape for a 1979 broadcast on *Red Curtain*. The titles match the character generator labeling on other tapes broadcast by Colab from ETC Studios, so I believe that they were added for that broadcast.

*Men In Orbit* was previously screened three times, April 11 thru 13, 1979, as part of a month of screenings at the New Cinema on St. Mark's Place in the East Village.

At the time, I barely knew John Lurie but I remember how focused he was when he worked in my loft, where Colab's 3/4" U-Matic video editing decks were housed. I knew Michael McClard better, a *Men In Orbit* collaborator and the voice of Mission Control in the film. We were both friends with the artist Robin Winters and we were all students at the San Francisco Art Institute in the early 1970s. James Nares was *Men In Orbit*'s cinematographer. I probably met him in the crowd around Barnabus Rex, a neighborhood bar on Duane Street, in TriBeCa. Over the Fourth of July weekend in 1975, James and a dozen other people came along on a three-day canoe trip I orchestrated down the Delaware River.

I have rewatched *Men in Orbit* twice recently and remembered that, about eight minutes in, astronauts Lurie and Eric Mitchell dropped LSD before "taking off." Below are the things I wondered about in an e-mail conversation I had with John Lurie on October 20, 2011. Nesrin Wolf facilitated our communication.

## Genesis

AC: At least four of the nine people listed in the credits were filmmakers at the time. How did the idea for *Men in Orbit* come about? How did the group decide to work together and what were the dynamics of the collaboration?

JL: The driving force behind all of this was Eric Mitchell, who basically demanded that everyone make a film. I doubt much would have happened without his unstoppable and sometimes annoying energy. He had an idea to open a theater using the films that we would all make.

AC: Was there a written treatment or script?

JL: There was dialogue written for the actors playing Mission Control. Everything with Eric and me in the capsule was improvised.

### Sound

AC: How was the sound of the film planned or thought about? Was it shot in Super 8mm film with a separate sound system, Super 8mm sound film, or something else?

JL: I was pretty pleased with the sound. We had a pre-mixer that was fed directly into the camera. I probably put more thought into the sound than the camera. And what James Nares did was more than brilliant, achieving a weightless quality by floating the camera, constantly, above us. It was shot in Super 8.

AC: *Men In Orbit* begins with some expectant, exciting sound, chords probably, accompanying the astronauts as they move with a group of others through a corridor on the way to an adventure. Musician Arto Lindsay plays one of the pre-flight physical doctors. Did he make the introductory sound? How was the "outer space" ambient white noise made?

JL: The opening music is James Nares on drums and me on guitar. The white noise came from the broken TVs and radios that were pouring out static. We also over recorded the clip on mics.

AC: After the ironic and endearing "Song for Our Wives," we see the wives on the TV monitors, then hear the wives talking with you and Erik from behind the camera. It brings them within the containing space of the apartment. The way you are all in your own world together for the moment feels sweet.

JL: That was Becky Johnston and Mary Lou Fogarty. They were really our girlfriends at the time and they were really within the containing space as they were standing three feet outside the capsule. But the sweetest thing of all that was my brother Evan, who was really my little brother at the time. He had just moved to New York and I called him at 3 a.m. to come over immediately to play the harmonica beeps in the background. He rushed over and patiently played his beeps.

### Visuals

AC: James Nares's visceral camera work is a strength of *Men In Orbit*. While framing you and Erik Mitchell as astronauts from a ladder, in a dance of sorts, he seems to become an unseen third astronaut.

JL: James Nares and Michael McClard, as Mission Control, saved that movie.

AC: How, or who, edited the film (or video)?

JL: I edited the film in Super 8. I hated doing it. I like editing but hated cutting up these tiny bits of film after trying to see it through this ridiculous viewfinder. It took months with glue stuck everywhere.

AC: How did the staging come about?

JL: I was collecting forever junk and filling my apartment with it. I don't know why, really. There used to be a lot of great junk in New York. The film cured me of this, after I made the capsule and Mission Control in my apartment.

AC: You and Erik were strapped into your seats facing yourselves on two TV monitors and you also appear on two monitors behind your heads; lots of you two, but no pictures of space or the Earth around you, except as represented by Michael McClard's voice of authority over the audio.

JL: Is there a question? The $500 budget prevented me from filming in space.

AC: The look of the film is stylish, expedient, DIY: orange crates, bathtub as desk, vacuum cleaner hoses, motorcycle helmets. Did anyone in particular determine how it would look?

JL: Yes, that was all me. But, again, I did not remotely envision what it would look like in the end. James' work was extraordinary.

AC: The film starts out as a bold and charming spoof, then slows down awhile, regains some velocity then stops. But it doesn't really stop. Was *Men In Orbit* an important part of how you launched yourself on a long creative journey that in time shifted to the Lounge Lizards, more acting and filmmaking, composing, painting, and other things? Do you see continuity between the buddy/road movie of *Men In Orbit* and the pairings/ journeys of your other films, and/or how you live and work now? What does it feel like to see it again now?

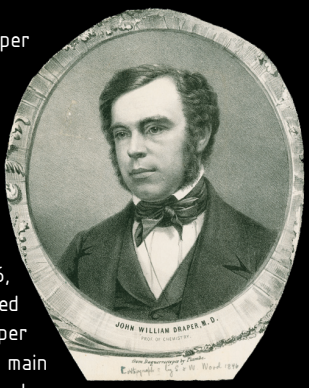
JL: It was great back then. It was all energy and ideas. There was no concern for money or credit. It was really pretty wonderful. Very soon after that everything changed for the worse.

Andrea Callard is a New York-based artist. Her Super 8 films *11 thru 12* and *Fluorescent/ Azaleas* were preserved on 16mm by NYU MIAP students and Bill Brand's BB Optics. The newly preserved prints premiered at the 2010 Orphan Film Symposium. In 2012, she incorporated them into a new feature-length work, *Transformed Landscapes*.

Artist John Lurie's work appears on his websites, strangeandbeautiful.com and johnlurieart.com. The Colab collective continues to document its work at http://collaborativeprojectsarchive.wikispaces.com.

## About the Cover

### DAGUERREOTYPE OF EARTH'S MOON (1840), attributed to John W. Draper




The *Orphans in Space* cover image comes from the Draper Family Collection, housed in the New York University Archives. The collection includes celestial photographs taken by John William Draper (1811–1882) and his son Henry Draper (1837–1882). Both were physicians, professors of chemistry, authors, and amateur but innovative photographers -- true polymaths. The photograph derives from a 3.25" x 2.75" daguerreotype of the moon made by the father, probably on March 26, 1840. A newly-appointed professor at what was then named the University of the City of New-York, the elder Draper created the image from the rooftop of the university's main building on Washington Square (less than a block from where the Draper collection now resides, in NYU's Bobst Library). Alongside its observatory, the rooftop featured a glass-enclosed photographic studio, where Draper and fellow faculty member Samuel F. B. Morse made some of the earliest daguerreotype portraits that year.

Rather than the first photograph of the moon taken, this image is the earliest one among those known to survive. As early as 1837, photologist John W. Draper experimented with the effects of light (including moonlight) on salted paper. In 1838–39, after Louis Daguerre invented his method of fixing photographic images on metal plates, French astronomers asked their countryman to record the moon, but his attempts failed to maintain focus as the satellite moved during his long exposure times. When knowledge of daguerreotypy reached New York, Draper used a camera literally made from a cigar box to render at least two images of the moon during the winter of 1839–40. The first, "about one-sixth of an inch in diameter," was overexposed, the silver iodide on the copper plate turning black. The second, "nearly an inch" in diameter, fixed the light of a waning gibbous moon. Draper called it "deficient in sharpness" and "confused," although the "position of the darker spots on the surface of the luminary was distinct" in this "stain." ("Remarks on the Daguerreotype," *American Repertory of Arts, Sciences, and Manufactures*, July 1840.)

On March 23, 1840, Draper reported this limited success to the New York Lyceum of Natural History. Three nights later he recorded a last-quarter moon (i.e., a visible half moon), the positive image mirror-reversed by his telescope. This detailed daguerreotype became the source from which many copies derived. By 2012, so many digital copies of this 1840 image populate the Internet, subject to so many manipulations of photographic variables, that it may be

Henry Draper photograph, 1863 (Hastings Historical Society)

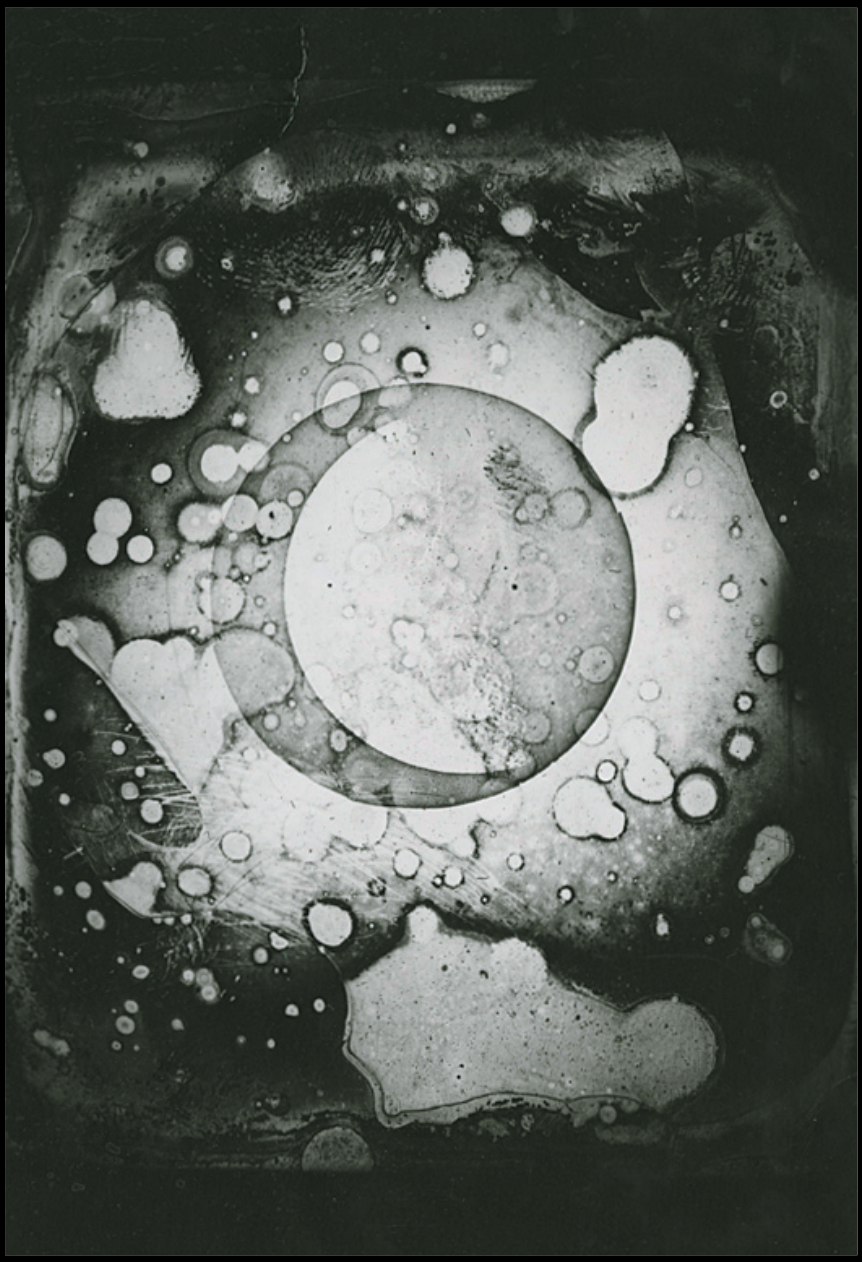
difficult to discern that each derives from the same source. Some reverse the image horizontally, vertically, or both. Others switch the positive-negative values. Some reproduce the later water-damaged daguerreotype plate; others the plate after its cleaning and restoration. Digital enhancements and alterations abound. Adding to the confusion of images, Henry Draper became a prolific astrophotographer. After building an observatory at his home in 1860, he took more than a thousand images of the moon, and later the sun, planets, comets, and stars. These were reprinted in both the popular press and scientific literature, as well as on lantern slides, stereographs, and other formats.

The provenance of the 1840 John W. Draper daguerreotype is difficult to trace. From the beginning, the scientist himself photographed his own photographs. "There is no difficulty in making copies of Daguerreotype pictures of any size," he wrote. In the winter of 1839–40, "I made many copies of my more fortunate proofs . . . copying views on very minute plates, with a very minute camera." Later, these were enlarged "to any required size, by means of a stationery apparatus." What became of these daguerreotypes of daguerreotypes? In what ways did subsequent reproduction technologies alter the look of the original?

In 1960, some daguerreotypes were rediscovered amid a miscellany of Draper material, stored in the attic of Gould Memorial Library at NYU's University Heights campus in the Bronx. Before an extended loan to the Smithsonian in 1962, the NYU Photo Bureau made a copy photograph, which bears a confusing label: "First known photograph of the moon was taken by John W. Draper ca. 1839–40. The spots in this photo are caused by mold and water damage on the original daguerreotype, which apparently no longer exists." Since 1993, when the moon photographs returned to the University Archives, experts have concluded that the daguerreotype is most likely that taken by John Draper in 1840.

If so, its survival as an object happened against the odds. The senior Dr. Draper saw much of his work destroyed by an 1844 fire. Another devastating fire in 1866 obliterated the University Medical College, of which he was president. In addition to Draper's own papers and apparatus, the invaluable collections of the Lyceum of Natural History, which NYU had taken in, were completely consumed by the flames. After the fire, the *New York Evening Post*, recognizing the need to protect museums and archives, wrote on May 25: "What we want in New York is a great fire-proof building, sufficiently capacious to afford shelter to all the societies which possess valuable collections."

Dan Streible, with research contributions from Ashley Sena-Levine, Simon Baatz, Nancy Cricco, Howard McManus, Len Walle, Deborah Jean Warner, and Gregory Wickliff.



Damaged daguerreotype plate, John W. Draper, 1840 (NYU Archives)

Curated and Produced by Walter Forsberg, Alice Moscoso, Dan Streible, Jonah Volk

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