

The Harold and Lynne Rhodes Mayer Documentary Collection:
Content, Preservation, and Distribution

by
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This paper is dedicated to the memory of Harold Mayer and Lynne Rhodes Mayer.

Introduction

The film collection of Harold and Lynne Rhodes Mayer, donated to the Wisconsin Center for Film and Theater Research (WCFTR) in 2015, is an unusually rich trove of once highly regarded, well-made, and widely viewed documentaries spanning a three-decade period. Often dealing directly with themes of social justice and the struggles of oppressed or marginalized groups, this collection includes theatrical, educational, and made-for-television documentary works spanning from 1957 to 1978.

Among the films in the collection are two acclaimed and award-winning works that were great successes upon their release. The 1964 film *The Inheritance*, made for the fiftieth anniversary of the Amalgamated Clothing Workers of America, tells the story of early twentieth century labor and union movements. It was narrated by actor Robert Ryan, and was still in wide circulation via 16mm prints two decades after its completion. At the time of its release, the *Financial Times* of London described it as “one of the great films of our time.”¹

The 1974 film *L’Chaim - To Life!*, made for Women’s ORT, a Jewish service organization, was seen by over 40 million viewers in its television broadcasts. Women’s ORT is an associate company of Organization for Rehabilitation Through Training, founded in 1880 to help Jews in eastern Europe and Russia train for industrial and agricultural jobs. *L’Chaim* tells the history of this organization, and its relation to the history of the Jews in Europe and Russia from the 1870s into the late 1950s. Narrated by Eli Wallach, this film was primarily distributed on television on a city-by-city basis. Each time it aired, the film was treated as an event, and played completely uncut without commercial interruption.

¹ “About Harold Mayer”. 2015. HaroldMayerProductions.com.

Other documentaries in the collection include works made for early educational and public television, including National Educational Television (NET), the precursor to today's Public Broadcasting Service. Among them are *The Way It Is*, a still-topical 1967 piece about the “unspoken scandal of ghetto education”², *Trouble in the Family*, a 1965 piece on mental illness, and *Schizophrenia: The Shattered Mirror*, another 1965 piece which took a rare for the time focused, respectful look at the condition.

The Mayers also produced high quality educational shorts, and films on political activism. The earliest film works in the Mayer collection are for a CBS science documentary program entitled *Conquest*, which ran from 1957 to 1961. *Conquest* looked at then cutting edge technology and was intended as a way of informing the American public on contemporary scientific study.

The film portion of the collection is made up of a variety of different formats, such as 16mm projection prints, answer prints, pre-print and production elements, including negatives, A+B roll, and soundtracks, as well as some 35mm material and video copies of several films in varying analog and digital formats. Twelve boxes of documentation are also included in the collection. These boxes include a variety of personal and professional papers, including correspondences, notes on projects, scripts, press clippings, promotional materials, budgets, and contracts.

The important but largely overlooked collection now has a permanent home at the Wisconsin Center for Film and Theater Research, or WCFTR, at the Historical Society in Madison, Wisconsin.

² Ibid.

Over the summer of 2015, I worked as an intern at the WCFTR. While there, I processed over 98 items within the collection, making note of condition, date, and running time. I also rehoused many of these films on new archival cores and in polypropylene cans. In January of 2016, I went back to WCFTR to assess the documentation, supplement research on the collection, and view Mayer's most important films. It was also at this point that I began to consider long term preservation and the possibility of these films being revived and introduced to new audiences.

It is important to note why these films have been out of circulation for so long. It is often the case that legal issues, expiration of copyright, or reluctance of the filmmaker that prevents otherwise valuable works from having the distribution they deserve. However, this is not the case with the Mayer collection. Instead, it is primarily because the Mayers' retirement in 1980 dovetailed with the rise of affordable consumer and home video formats, and the majority of their work had been in circulation and saved primarily on film, with only a few video access copies in limited circulation.

The purpose of this thesis is to give the reader an overview of the Mayer collection and why it is important, and to show the preservation work that has already been done or is in progress. My hope is that this paper can act as a guide to some of the best and most important films in the collection, and encourage a revival of some of this extraordinary documentary work.

In the first section of this paper, I will cover in detail the most important Mayer-directed works. These are the television series *Conquest*, and the feature documentaries *The Inheritance*, *Movin' On*, *Khrushchev Remembers*, and *L'Chaim - To Life!*. I will also describe the Mayers' work for NET including *The Way It Is*, and short-form documentaries

such as *Testimony: Justice vs. J.P. Stevens*, *Tellin' the World*, and *Is There an American Stonehenge?*.

I have also included a full table of the film and video elements in this collection. The final part of this paper will go into detail on the work that was done to catalog, rehouse, and preserve the films. It will also give an overview of the film collection, as well as suggestions for future use of the collection.



Figure 1. Harold Mayer (circa 1965) (Harold and Lynne Rhodes Mayer Collection).

Figure 2. Harold Mayer with Eric Savareid on set of “Conquest” (1957) (Harold and Lynne Rhodes Mayer Collection)

Figure 3. Harold and Lynne Rhodes Mayer from video interview (2013) (Harold and Lynne Rhodes Mayer Collection)

Early Career and *Conquest*

Harold Mayer (1919-March, 2016) was born in the Bronx. He served in the armed forces in World War II, and was wounded in action³. He began his film career with the United Nations film division in the late 1940s. Although he was employed by the UN for several years, he found the work to be too bound by convention and set rules as he told an interviewer in 2013. Perhaps unsurprising for a hierarchical, quasi-government organization, editorial content and approach to UN films were determined by senior staff, some of whom lacked understanding or experience in the filmmaking process. Suggestions for potential documentary pieces were often shot down, and opportunities for significant input were limited at best.⁴

However, while Harold Mayer was working at the UN, he met Lynne Rhodes (1928-2015), who was also employed by the UN's film division. As part of her duties, she occasionally created animation work for the Ad Council, a non-profit producer and distributor of public service announcements, and other producers. They began a personal and professional partnership that would last for nearly 70 years.

Both Harold and Lynne Rhodes Mayer gained several years filmmaking, screenwriting, and producing experience while working for the UN. But being ambitious and

³Katrina Koerting "New Milford Man Remembered For films and Conservation Efforts"

March 21, 2016

www.newstimes.com/printpromotion/article/New-Milford-man-remembered-for-films-and-6929187.php

⁴ Harold Mayer "Harold and Lynne Rhodes Mayer Interview" Documentary Directed by Bill

Barry July 9, 2013 New Milford, CT DVD-R 14:31-15:14

confident of their abilities, they ultimately decided that they wanted control over their projects and whom they worked with. Harold was usually credited as director and producer, with Lynne Rhodes often writing and producing.

One of their first big breaks came when Harold Mayer was hired by CBS in 1956 to direct a science documentary series for the network. The resulting show, *Conquest*, ran from 1957 to 1961. Its purpose was to educate Americans on new and cutting-edge technologies such as solar power, harnessing ocean energy, the study of dolphins, and advances in the medical field. The show was hosted by Edward Murrow protégés Eric Sevareid and Charles Collingwood, and episodes were co-sponsored by both the Monsanto Corporation and the National Science Foundation.

Conquest was praised upon its initial airing, especially by New York Herald Tribune critic John Crosby, who stated “Although the program has been in preparation for a year or so, it couldn’t be better timing, a better idea, or a much better show.”⁵ The third episode of the show was shown as part of the Melbourne Film Festival in 1958⁶.

As is typical of much of the Mayers’ work, there is almost no information on *Conquest* to be found on the internet outside a few brief mentions, and no copies of episodes are listed on Worldcat. Nearly all of the documentation used for researching *Conquest* in this paper, including press clippings, came from the Mayer collection itself.

Conquest is also an interesting record of mid-century American optimism. From its bombastic title to the theme of tackling and solving technological problems, the show is a

5. John Crosby “The Edge of Knowledge” *New York Herald Tribune* December 4, 1957

⁶ “*Conquest* No. 3” Melbourne International Film Festival website. 2016.

miff.com.au/festival-archive/film/14351

reminder of the clear sense that America was on an unshakable trajectory towards a better tomorrow. Although the show's lifespan correlates exactly to the launch of Sputnik (1957) to the first manned spaceflight of Yuri Gagarin (1961), this was also a time when the United States was optimistic, had fully stepped into its role as a world superpower and was utterly confident in its ability to master its environment.

It's a reminder of how important preservation is that a show such as *Conquest*, which potentially had an audience of millions given that it was a 'big three' major network show decades before the proliferation of cable and video, is now almost entirely forgotten.



Figures 4-7. Photos from *Conquest* promotional book by CBS (1956) (Harold and Lynne Rhodes Mayer Collection)

The Inheritance

Presented by The Amalgamated Clothing Workers of America. Produced and Directed by Harold Mayer. Written by Millard Lampell. Narrated by Robert Ryan. Associate Producer Lynne Rhodes Mayer. 57 minutes. Black and White. 1964.

The Inheritance was Harold Mayer's true breakthrough, his first stand-alone feature-length documentary, and is arguably his best work. *The Inheritance* was commissioned by the Amalgamated Clothing Workers of America (ACWA) as a 50th anniversary project, with production beginning in 1963. It was initially planned and even put into pre-production as a short-form piece that would track the history of labor movements^{7 8}. Harold Mayer said from the beginning of the project that he didn't just want to make a piece that exclusively promoted Amalgamated's history. He was also intent on exploring the events surrounding Amalgamated's beginnings as well as the beginnings of the organization of labor unions in early 20th century America⁹.

As research for the project began, the Mayers were finding that there was an

⁷ Script draft dated March 25, 1965, when the film was tentatively referred to as "Amalgamated 50TH Anniversary Project – Untitled". The Harold and Lynne Rhodes Mayer Collection – Documents (hereafter HLRMC).

⁸ Lynne Rhodes Mayer had previously worked with Amalgamated on a radio production for their fortieth anniversary (ten years before the completion of *The Inheritance*) entitled *Journey from Yesterday: A History of the Amalgamated Clothing Workers of America*, the script for which is part of the HLRMC.

⁹ "Harold and Lynne Rhodes Mayer Interview." 4:02-4:46

abundance of great material not just on Amalgamated, but also on early 20th century labor movements, and how much the unions were intertwined with the experience of immigrants and their ultimate assimilation into the American middle class. In addition to documents, news articles, and written accounts on the time period, there were also a tremendous number of photographs, which the Mayers decided to use to the fullest extent possible. The project began to become more expansive and ambitious as production began, and Amalgamated Clothing Workers were very much on board with making a documentary with a much larger scope, and longer running time, than they had initially planned.

The Mayers also did not back away from controversial figures in hiring for the film. The screenwriter chosen for this project was Millard Lampell, who was one of the co-founders of the Almanac Singers, along with Pete Seeger and Lee Hayes. By this time the three of them were well known as social activists whose sympathies were clearly with the progressives, Socialists, and the labor movement. Seeger and Lampell sing on the film's soundtrack, with Lampell composing the film's theme song "Pass It On", which is sung by young up-and-coming folk singer Judy Collins. Tom Paxton performs on the soundtrack as well.

Lampell was an interesting figure in his own right and surrounded by political controversy. Blacklisted for refusing to speak before the House Un-American Activities Committee (HUAC), Lampell appeared before the successor to HUAC, the McCarran Committee, in 1952. He refused to co-operate with this Senate Sub-Committee on Internal Security, even though there was a chance it would clear his name¹⁰. *The Inheritance*, released

¹⁰ "The Hollywood Blacklist Collections: Millard Lampell" WCFTR 2014.

twelve years after Lampell appeared before the McCarran Committee, was one of the first times he had actually been credited after his blacklisting.

In 1966, two years after the release of *The Inheritance*, Lampell won an Emmy for a Hallmark Hall of Fame television movie *Eagle in a Cage*. During his Emmy acceptance speech, Lampell told the audience he had been blacklisted, at that point a rare public acknowledgement of the blacklist. Lampell then wrote a piece for *The New York Times* entitled “I Think I Ought To Mention I Was Blacklisted” (the first words of his Emmy acceptance speech) which went into great detail about his experiences¹¹.

This background information on Lampell reminds us how rich a historical and political document this film is, and how even something this important can still be at risk of disappearing if not for the efforts of people within the field of preservation.

The style of *The Inheritance* is unusual for the time. There is a voice-over narration by celebrated actor Robert Ryan, who at that point had appeared in such films as *Crossfire*, *The Boy With Green Hair*, *Bad Day at Black Rock*, *King of Kings*, and *The Longest Day*. In spite of his connection to many left-leaning filmmakers (*Crossfire* director Edward Dmytryk was one of the Hollywood Ten, and both screenwriters for *The Boy With Green Hair* were blacklisted by HUAC), Ryan himself was never ‘red-baited’, or called before HUAC. Ryan was an outspoken liberal, who fought against HUAC and supported the Civil Rights movement of the 1960s.

Even though there is the traditional documentary narrator, there are no talking head interviews, which is unusual for a documentary at the time. In lieu of that we have a group of

¹¹ Millard Lampell “I Think I Ought to Mention I Was Blacklisted” *New York Times* August 21, 1966, Page D13-17

voice actors who portray the people we see depicted in the photographs and footage, as they narrate their thoughts and speech. Inventive sound design simulates the locations and events we see, such as the Staten Island processing center in the film's opening, and the loud, cramped factories.

In addition to the unorthodox narration, there was, by virtue of the time period the film was covering, going to be a lot of reliance on still photographs. *The Inheritance* didn't invent the technique of zooming and panning across stills to impart more of a sense of drama and dynamism for a motion picture¹², but it's certainly one of the best examples of it, and this technique is tightly integrated with how the narration is performed and timed with the film.

Notably, in the credits there is a listing for 'Photo Animation Design', credited to Lawrence Silk, who also edited the film. Silk went on to edit several acclaimed documentaries including *Marjoe*, *Pumping Iron*, *American Dream*, and *Wild Man Blues*.

Being able to manipulate and edit photographs is something that has become so commonplace that we take it for granted. For the past 15 years, nearly all consumer editing software has included a variety of pre-set options for editors to work with. However in 1964, the amount of time and technical expertise required to do this was comparable to animation or visual effects. Using a camera and animation stand, the filmmaker would have to determine the best way to manipulate the photo. He or she would have to plan not only the camera movement, but also the speed of the movement, and have some idea of how these photos would look when edited together as footage. It was also imperative that the photographs used be as close to the first-generation version as possible, so that the enlarged

¹² Eric Barnouw *Documentary: A History of the Non-Fiction Film* 1974 rev. ed. (New York: Oxford University Press, 1993) 200-201.

photo showed detail and sharpness.

One sequence in particular shows a sham labor convention in Nashville that goes badly when labor organizers get wind of what's going on and begin protesting. The event becomes chaotic and heated words are exchanged as a spokesman bangs on a gavel desperately trying to silence the crowd. The entire sequence is made with only still photographs, voice actors, and creative sound design, and there are many cuts in it lasting less than a second as the scene gets more and more chaotic.

Creating these sequences was a laborious, time-consuming process. This technique of creating moving images out of still photographs would later be used for similar reasons and to a very similar purpose by Ken Burns. In fact, Apple's iMovie calls the zoom option 'the Ken Burns effect'.

The Inheritance was completed at the end of 1964, and was shown at the Amalgamated Clothing Workers' yearly convention. It enjoyed limited theatrical distribution in major cities. It was a critical success, earning praise from the New York Times, who singled out the "shattering pictorial effects"¹³ and the London Financial Times, who declared it to be "one of the great films of our time" and that "anyone who is not moved by it is spiritually dead."¹⁴

The film also played at several festivals, including the Festival Dei Popoli in

¹³ A.H. Weiler "Screen: A Tribute to the Workingman," *New York Times* November 9, 1964 B2.

¹⁴ "About Harold Mayer

Florence, Italy, where it was awarded Best Film¹⁵, the Melbourne Film Festival, and the Mannheim-Heidelberg International Film Festival. Television showings also occurred almost entirely on local public TV stations. *The Inheritance* broadcast on the BBC in 1965. Immediately after its theatrical run, two shorter versions of the film, one running 41 minutes, the other 15, were created for the non-theatrical 16mm market.

Until the introduction of consumer-friendly, affordable video formats such as Beta and VHS, there were essentially only three options for viewing a film: a theatrical venue, a television broadcast, or a 16mm showing in a non-theatrical setting. 16mm was the format of choice for non-theatrical showings, and the non-theatrical market encompassed educational and workplace usage of films. Educational and industrial films were made specifically for this market, but sometimes mainstream studio releases would be repackaged for educational use. With a film like *The Inheritance*, which could be used for a wide variety of institutions, versions of varying length were created to cover a variety of venues and audiences, and hopefully receive the widest possible circulation.

The Inheritance received acclaim from unions, many of whom owned prints of it. The US State Department used the film to educate its US employees who were going overseas on the history of the labor movement and the immigrant experience¹⁶. Over one hundred 16mm

¹⁵ Letter to Harold Mayer Prof. Ugo Zilletti of the Festival di Popoli February 16th, 1965.

HLRMC.

¹⁶ “Harold and Lynne Rhodes Mayer Interview” 22:17-22:46

copies of the film were in circulation by 1966¹⁷, and even two decades after its initial release, Mayer was still getting letters of praise for the film, calling it the defining documentary about the early 20th century labor movement.

A letter from the AFL-CIO in December of 1979¹⁸ (fifteen years after the film's initial release) states, "It is still the best labor history film in our library and is still being used extensively." WNET showed the film on Labor Day, September 6, 1982, eighteen years after its initial release.¹⁹ A letter from the Sweet Home Central School District in Amherst, NY written in March of 1984²⁰ states that "The initial print [Sweet Home] had of [*The Inheritance*] has just worn out. It has been extensively used by teachers in all the [...] schools over the years. [...] The teachers have been very impressed with the quality of the subject matter contained in *The Inheritance*, and were hard pressed to locate anything which could serve as a replacement for it. All the teachers that I spoke to commented on the outstanding treatment the film gave to these subjects and also the classic original photos, which it contained. Many of them are only available by viewing your film." It is worth noting that this letter was written a full twenty years after the film's initial release.

¹⁷ In the basement of Vilas Hall, a few blocks from the Historical Society where WCFTR is, are shelves upon shelves of educational film prints that await cataloging. One of them is the 41-minute version of *The Inheritance*.

¹⁸ Letter to Lynne Rhodes Mayer from Jacqueline Kienzie at the AFL-CIO. December 19, 1979. The Harold and Lynne Rhodes Mayer Collection – Documents.

¹⁹ John O'Connor "TV: 'The Inheritance'" *New York Times* September 6, 1982 B9

²⁰ Letter to Lynne Rhodes Mayer from Carolyn Gierke at the Sweet Home Central School District. March 15, 1984. The Harold and Lynne Rhodes Mayer Collection – Documents.

The Inheritance is also significant because it dealt with themes of social justice that were to remain central to the work of Harold and Lynne Rhodes Mayer. They would return time and time again to the struggles of disadvantaged people fighting for a better life, such as laborers and immigrants, and later, the mentally ill and low-income, inner-city families.

National Educational Television

After “The Inheritance” the Mayers began focusing on documentary work for National Educational Television or NET. Initially founded in 1952 as the Educational Television and Radio Center in Ann Arbor, Michigan, it moved to New York in 1958, becoming NET in 1963²¹. NET was the beginning of public television in the United States as we now know it. In 1970, NET became WNET (Channel 13), the flagship station for the Public Broadcasting Service²².

Between 1963 and 1970, NET produced a number of influential documentary pieces, some of which were produced and directed by Harold Mayer, with Lynne Rhodes Mayer most often acting as writer and associate producer. Among these films is *The Way It Is*, a 1967 piece about the difficulty of education in low-income areas, which nominated for an Emmy. *Trouble in the Family* (1965), which Mayer referred to as the very first TV film on family therapy²³, also nominated for an Emmy. *Schizophrenia: The Shattered Mirror* (1966) was celebrated by mental health experts as a respectful and accurate work.

These films didn’t see the widespread distribution that *The Inheritance* or *L’Chaim* did²⁴, but they were critically acclaimed and grapple with topics that are very much with us today. *The Way It Is*, tackling the vastly different educational opportunities and outcomes for families based on race and socio-economic standing, feels especially timely.

²¹ Carolyn N. Brooks “National Educational Television Center” *Museum.TV*. 2010.

www.museum.tv/eotv/nationaleduc.htm

²² Ibid

²³ “Harold and Lynne Rhodes Mayer Interview 22:56-23:12

²⁴ There were some non-theatrical prints in circulation of these films.

The Mayers continued to do work for public television from 1967 until their retirement in 1980.



Figure 8. Newspaper advert for “Trouble in the Family” (1965) (Harold and Lynne Rhodes Mayer Collection)

Movin' On

Produced and Directed by Harold Mayer. Written by Lynne Rhodes Mayer and Harold Flender. Narrated by Arthur Kennedy. Music Performed by The New Lost City Ramblers and Bonnie Dobson. 58 minutes. Color. 1969.

The year 1969 saw the release of another Mayer feature documentary, *Movin' On*, which was commissioned by the United Transportation Union. Very much in the style of *The Inheritance*, the film tells the story of the building and use of the railroads, with an emphasis on the experiences and reminisces of the workers. Also like *The Inheritance*, it has a running time of just under an hour and later was released to the non-theatrical market. The film is co-written by Harold Flender, author of the 1957 novel *Paris Blues*.

The music in this film was performed by the New Lost City Ramblers and Bonnie Dobson, both staples of the 1960s folk music revival. Mayer produced a soundtrack LP, published by the AFL-CIO, and released on vinyl the same year as the film. Although the record has been out of print for decades, it is quite easy to find second-hand^{25 26}.

Character actor Arthur Kennedy narrated the film. Kennedy had a very successful film and stage career, being a frequent collaborator with the playwright Arthur Miller.

²⁵ “Various Artists – Movin’ On Soundtrack LP” *Discogs*. 2013.

www.discogs.com/VariouS-Movin-On/release/6875223

²⁶ It is worth noting that the Discogs listings for the soundtracks to *Movin’ On* and *The Inheritance* are as of this writing, some of the most detailed listings of Harold and Lynne Rhodes Mayer’s work anywhere on the internet.

Kennedy had appeared in numerous films such as *Cheyenne*, *The Man From Laramie*, *The Desperate Hours*, *Barabas*, and *Lawrence of Arabia*.

The non-theatrical distribution for *Movin' On* was handled by educational films giant McGraw-Hill. The Eugene V. Debs Foundation were admirers of this film, and Mayer received a congratulatory letter from them, stating they hoped it would receive an Oscar nomination²⁷. To Mayer's disappointment, the film did not, although it was one of his most widely seen and circulated films.



Figure 9. Poster for *Movin' On* (1969) (Harold and Lynne Rhodes Mayer Collection)

²⁷ Letter to Harold Mayer From Ned A. Bush Sr. of the Eugene V. Debs Foundation May 26, 1969 HLRMC.

Khrushchev Remembers and L'Chaim – To Life!

Khrushchev Remembers. Produced and Directed by Harold Mayer. Based on the Memoirs of Nikita Khrushchev, Edited and Translated by Edward Crankshaw. Written by Lynne Rhodes Mayer. 78 minutes. Black and White. 1972.

L'Chaim - To Life!. Presented by Women's American ORT. Supervised by Nathan Gould. Produced and Directed by Harold Mayer. Written by Lynne Rhodes Mayer. Narrated by Eli Wallach. Associate Producers Roy Hyrkin and Lynne Rhodes Mayer. 84 minutes. Black and White with six-minute Color finale. 1974.

The Mayer's next feature documentary was the 90-minute *Khrushchev Remembers*, based on the memoirs of the same name by former Soviet leader Nikita Khrushchev. The story behind the memoir itself was a fascinating subplot of the Cold War. Supposedly at the behest of his family, Khrushchev had recorded dozens of hours of audio reminiscences about his life and career, which then under mysterious circumstances made their way into the hands of Time-Life. The resulting book was translated and edited by Edward Crankshaw, a specialist on the Soviet Union and an expert on Khrushchev²⁸. Time-Life published the first edition in 1970.

Almost immediately, there was controversy surrounding the book *Khrushchev Remembers*. Specifically, the book was dogged by rumors that it was partially or fully a

²⁸ Wolfgang Saxon. "Edward Crankshaw Is Dead At 75; Author On Soviet Union" *New York Times* December 4, 1984 A22.

fabrication²⁹. The most prominent detractor was former CIA employee Victor Marchetti, who alleged the book was concocted by the CIA^{30 31 32}.

One of the major influences on the film version, and a source of footage, was the 1957 Soviet documentary *Unforgettable Years*. The film traces the history of the Soviet Union starting in 1917, and was assembled from archival footage.

Attempts to sell the film to American television were unsuccessful. There is no verification of this on the record but it seems likely that the accusations against the source material scared away most of the potential broadcasters.

Khrushchev Remembers very nearly aired on the Canadian Broadcasting Corporation, but CBC abruptly announced via press release that they would be airing a heavily shortened

²⁹ Victor Marchetti. "Behind Khrushchev Remembers." *Journal of Historical Review*, Vol. 14, No. 3. (1994); 43.

³⁰ Ibid

³¹ In the years since the books release, and the production of Mayer's film version, there is little doubt that the words in the memoir are indeed Khrushchev's and that he did actually record the tapes used to make the book. It does appear that there was some collusion between Khrushchev, Brezhnev, and the CIA to get the tapes Khrushchev recorded out of the Soviet Union and into the hands of an American publisher. The book could never be published in the U.S.S.R. However, Khrushchev still had some popularity with the common people, and allowing his criticisms of Stalinist policy to get some exposure was useful for Brezhnev, as well as for the U.S.

³² George Breslauer. "Khrushchev Remembers: A Review Essay". *The American Political Science Review*. Vol. 71. No. 2. June 1977. Pages 624-626.

one-hour cut of the film. This version had been made outside the approval of Mayer and his producers. Instead of running an unapproved, truncated version, Mayer had the film pulled just a few days before it was scheduled to air.³³

Mayer's version of the film was complete and ready to be shown. Indeed a few prints were struck and a broadcast master tape had been made. However it was never exhibited outside of two screenings: one private, and one public³⁴.

Harold Mayer expressed his unhappiness over the film's unreleased status to Time-Life in a letter dated February 2, 1972 that reads, "It is a terrible thing to have worked as intensively and honestly as we did on this project, and now see it die with no premiere, no status for Time-Life or me, no mass viewing, and no potential for the public to have the benefit of seeing what still is a remarkable historical document." Clearly, no matter what controversy surrounded the source material, Mayer himself was confident of the value and quality of the documentary.

Concurrent to *Khrushchev Remembers*, the Mayers entered into pre-production for a project that, along with *The Inheritance*, is one of their most well received documentaries. The film was sponsored by Women's American ORT, and eventually got the title of *L'Chaim - To Life!*.

³³ Letter to Murray Gart at Time-Life From Harold Mayer. February 2nd 1972. The Harold and Lynne Rhodes Mayer Collection – Documents.

³⁴ One of the two documented screenings of *Khrushchev Remembers* occurred on March 3rd, 1975, three years after its completion, and almost a year after the television rollout of *L'Chaim - To Life!*. This would suggest the Mayers tried unsuccessfully to sell the film again after *L'Chaim*'s breakout success.

ORT is an acronym for Organization for Rehabilitation Through Training. ORT was founded in Russia in 1880. Its mission was to assist Jews, who had endured constant discrimination and oppression in czarist Russia. Their aim was to provide education and occupational training for adults so that they would be qualified to work in the factory jobs available in the rapidly expanding economy brought on by industrialization in the late 19th century.

L'Chaim tells the story of the Jewish experience in Eastern Europe and Russia from the 1880s, beginning in the shtetl, with an emphasis on ORT and its role. In the days of the czar, ORT was constantly striving to be one step ahead of the restrictive laws that were being put into place to severely limit employment of the Jews outside of the shtetl. ORT became an international organization by the end of World War I, with chapters in Europe and America. The film tracks ORT's history through World War II and the Holocaust, and even includes ORT's rehabilitation of concentration camp survivors. The film ends with a six-minute color sequence that shows the organization's locations in Israel and South Africa.

A considerable amount of research went into finding and licensing footage for the film from archives all over the world. Personal papers from the archive shows that Mayer viewed a number of documentaries on the shtetl, the Warsaw ghetto, and the Holocaust not only for research, but also as potential sources of footage. ORT provided several of their films on the rehabilitation of Holocaust survivors in displaced persons camps, including *Construction From Chaos*³⁵. Other films screened by Mayer included *Day of Deliverance*,

³⁵ Memo titled 'Film Rentals', March 3, 1973. The Harold and Lynne Rhodes Mayer Collection – Documents.

*Bound for Nowhere, They Found a Home, Operation SOS, and Passport to Freedom*³⁶.

Eli Wallach, who appeared in over 150 films over the course of his six-decade career, was selected as the narrator, and was quite proud to have contributed to it. He wrote a letter to Mayer expressing his pride in the film and the gratification that he took from being part of it. The letter reads in part, “[...] I am delighted with the success of *L’Chaim*. I was pleased to be connected with a work of such honesty, forcefulness and truth, due largely to your expert producing hand.”³⁷

Based on the number of people who saw it, *L’Chaim* was arguably an even greater success than *The Inheritance*, and part of that is owed to how it was released. *L’Chaim* only had a limited theatrical run in major cities, sometimes on a double bill with the Israeli musical production *Topele*.³⁸

Although the theatrical release was notable, and created positive word of mouth for the film, *L’Chaim* got the vast majority of its viewers from television. On a city-by-city basis, starting with New York on May 12th, 1974, *L’Chaim* was played on television stations completely uncut and without commercial interruption³⁹. These were event broadcasts, also treated as public service broadcasts, and were typically accompanied by glowing reviews for the film. The film itself was often preceded by an introduction from that city’s local ORT chapter. By the end of 1974, it had been shown in thirteen major U.S. markets. By the time it

³⁶ Ibid.

³⁷ Eli Wallach letter part of The Harold and Lynne Rhodes Mayer Collection - Documents.

³⁸ Advertisement – “L’Chaim/Topele” *The New York Times*. April 6, 1974. Page C8

³⁹ Document. “L’Chaim - To Life!” TV Airings”. March 6, 1975. The Harold and Lynne Rhodes Mayer Collection – Documents.

had completed its television rollout, which took a little over a year, *L'Chaim* had been seen by 40 million people.

After its American television release, the film was shown internationally, and prints were made for the educational market⁴⁰. A Spanish-dubbed version was also created under Mayer's approval.



Figure 10. A promotional pamphlet for the film (circa 1975-6) (Harold and Lynne Rhodes Mayer Collection)

⁴⁰ As mentioned earlier, the WCFTR has extensive documentation associated with the Mayer collection. Some of the most moving were papers from middle and high school students reacting to *L'Chaim*. These date from the mid-1970s, long before *Schindler's List* (released in 1993) became regular viewing for high school students, and also well before the high-profile TV mini-series *Holocaust*, which did not air until 1978. In reading the papers you understand that *L'Chaim* was frequently the students' first exposure to this subject matter, and they have obviously been deeply affected by what they have seen.

Political and Educational Films

Testimony: Justice vs. J.P. Stevens. Directed by Harold Mayer. Written by Lynne Rhodes Mayer. Produced by Harold Mayer and Lynne Rhodes Mayer. Presented by the National Citizens Committee for Justice for J.P. Stevens Workers. 1977. Color. 18 minutes.

Tellin' the World. Produced and Directed by Harold Mayer. Written by Lynne Rhodes Mayer. Presented by The United Federation of Teachers and The Youth Vote Project of the U.S. Youth Council in co-operation with Frontlash, The American Federation of Teachers and many AFL-CIO Unions. 1975. Color. 18 minutes.

Is There an American Stonehenge? Produced and Directed by Harold Mayer. Harold Mayer Productions 1978. Color. 29 minutes. Distributed by CRM Educational Films and McGraw-Hill Films

Another socially relevant documentary followed in 1977, *Testimony: Justice vs. J.P. Stevens*. As with *The Inheritance*, *Testimony* was made for the Amalgamated Clothing and Textile Workers Union and is an exposé of the harsh working conditions, racial discrimination, and health violations faced by employees of J.P. Stevens, specifically at their textile mills in North and South Carolina. The film openly encourages a boycott of J.P. Stevens products⁴¹ and includes testimonials from nine former employees about the conditions they faced when working for the company.

⁴¹ A pamphlet handed out at screenings of the film, one of which is in the Mayer collection documents, actually lists out specific products to avoid.

In addition to these features and television programs, the Mayers also produced several films strictly for the educational film market. In a 2013 interview, the Mayers said they were well aware of the reputation that the educational film industry had for turning out poor quality, assembly line productions. This made them highly selective about the projects they would undertake and how they would be produced, as they insisted on maintaining the quality and professionalism that they were known for⁴².

Coming four years after the passage of the twenty-sixth Amendment, which lowered the voting age from 21 to 18, *Tellin' the World* is a 1975 film that encouraged young people to register to vote. The organizations involved with this film included the AFL-CIO and the United Federation of Teachers. Educational material was sent out to people interested in buying a print. These materials included a program with suggestions on discussion points for the film, and information on how to register to vote. Also included with this material were stickers, which were intended to be handed out to students viewing the film, bearing the catchphrase "Watch Out, I Vote". Lynne Rhodes Mayer wrote the lyrics to the film's theme song.

One of the last Mayer productions was the 1978 short subject *Is There an American Stonehenge?*. This educational film examined a Native American monument, the Bighorn Medicine Wheel located in the Bighorn National Forest in Wyoming, which was declared a historic landmark in 2001. The structure is in a wheel-and-spoke pattern twenty-five yards in diameter constructed of stacked and arranged stones. Although the exact purpose and age of

⁴² "Harold and Lynne Rhodes Mayer Interview." 28:01-28:44

the Bighorn Medicine Wheel are still unknown, it is clear, as the documentary shows, that the structure corresponds to the sun's rays during the summer solstice⁴³.

In doing research for this project, I purchased second-hand copies of the vinyl soundtracks to *The Inheritance* and *Movin' On*, as well as a VHS access copy of *Is There an American Stonehenge?* through Ebay. On opening the VHS copy, to my great surprise, I found that this particular copy of the film contained a personalized note from Lynne Rhodes Mayer to the person who originally bought the tape, a researcher who was studying the Bighorn Medicine Wheel. Lynne Rhodes Mayer's letter actually talks at length about the production:

“Can you imagine arriving at the time of the summer solstice and, as you drove up to the top of the mountain, finding yourself in deep snow with a howling wind sweeping across the plateau? [...] Nobody had four wheel drives then, so we all had to get out and push the cars out of the snow drifts every time we went up to film. [...] We had to go up four days in a row because the early morning sky was so cloudy, we couldn't film the sun coming up. [...] We had to get up and out by 3AM in order to get to the top of the mountain and set up the shot in anticipation of the sun coming up and proving the astronomer's theory – which it refused to do until the fourth day, when it must have heard

⁴³ Fred Chapman. “The Bighorn Medicine Wheel 1988-1999.” *Cultural Resource Management* No. 3, 1999. Pages 5-9.

http://www.sacredland.org/PDFs/Bighorn_Medicine_Wheel.pdf

my husband say ‘Our budget won’t allow another day of this. If the sun doesn’t come up today, we’re out of here.’”

Is There an American Stonehenge? was produced in 1978. In 1980, Harold and Lynne Rhodes Mayer retired from filmmaking.

As stated earlier the educational film market declined and basically collapsed as more affordable home video formats became available⁴⁴. Although there were VHS, UMatic, and later (to a much more limited extent) DVD copies⁴⁵ of some of the Mayers films in very limited educational circulation, there wasn’t a market in place for them to circulate the way that there had been in the 60s and 70s⁴⁶. As 16mm projectors became obsolete, many of the films that played on them sat in storage.

The coincidental timing of their retirement, the rise of less expensive video formats, the attendant disappearance of the educational film market, and the lack of distribution of their works on tape created a perfect set of conditions for the body of work that Harold and Lynne Rhodes Mayer had produced to slip into obscurity.

⁴⁴ The first pre-recorded films were made available on VHS starting in 1978, the same year *Is There an American Stonehenge?* was produced.

⁴⁵ Even though *The Inheritance* was given a professional film-to-digital DVD transfer at some point in the 2000s, less than a dozen copies are accounted for on Worldcat.

⁴⁶ Anthony Slide. “Before Video: A History of the Non-Theatrical Film”. April 30, 1992. Greenwood Press. Westport, CT. pages 167-169, 172.



Figure 11. Sticker handed out at screenings of *Tellin' the World* (1975) (Harold and Lynne Rhodes Mayer Collection)



Figures 12-15. Scenes from *Is There an American Stonehenge?* (1978). Lynne Rhodes Mayer is in the bottom right picture. (Harold and Lynne Rhodes Mayer Collection)

Preservation and the Wisconsin Center for Film and Theater Research

In January of 2015, the Wisconsin Center for Film and Theater Research in Madison, Wisconsin announced that Harold Mayer and Lynne Rhodes Mayer had donated their collection of film and personal papers to the WCFTR's archive. Lynne Rhodes Mayer was an alumna of the University of Wisconsin, class of 1947. The WCFTR is now the permanent home and copyright holder for the Harold and Lynne Rhodes Mayer collection⁴⁷.

The WCFTR was established in 1960 and maintains over 300 collections of films, photographs, and documents. As their website states they have “twenty thousand motion pictures television shows, and videotapes; two million still photographs and promotional graphs; and several thousand sound recordings.”⁴⁸ The main branch is located at the Historical Society on the University of Wisconsin campus.

WCFTR's most famous collections came to them in 1968⁴⁹, when former United Artists executive Robert Schwartz donated an enormous amount of UA material to his alma mater. This material included over 5,000 pieces of film. It includes 16mm reference prints for nearly all of the films in the United Artists holdings, going back to the 1920s. Not only were United Artists productions included, but also what UA had in their distribution holdings at

⁴⁷Amy Sloper. “Harold and Lynne Rhodes Mayer Film and Paper Donation”. *WCFTR*. January 21, 2015.

www.wcftr.commarts.wisc.edu/about/news/2015/01/21/harold-mayer-and-lynn-rhodes-mayer-film-and-papers-donation

⁴⁸ “WCFTR – About Us” *WCFTR*. 2013.

<http://www.wcftr.commarts.wisc.edu/about>

⁴⁹ It wasn't opened to researchers until 1971, taking three years to process.

the time, namely Warner Bros. and RKO features from the Golden Age of Hollywood, plus short subjects including Looney Tunes and Vitaphone. Financial documents, scripts, production notes, still photographs, and publicity materials from UA were also included in the donation. WCFTR has been able to publish many scholarly books on the films in its holdings over the years, including ones that include screenplays and documents from the UA collection.

WCFTR also has the film and document collections of independent filmmakers such as Shirley Clarke, whose film *Portrait of Jason* was preserved and re-released with the help of WCFTR and Milestone Films⁵⁰. The WCFTR also houses collections pertaining to blacklisted, controversial, and leftist filmmakers and personalities.

There are a substantial number of collections pertaining to individuals caught up in the investigations of the House Un-American Activities Committee. Among the collections in circulation at WCFTR are personal papers and documents from Alvah Cecil Bessie, Ring Lardner, Albert Maltz, Samuel Ornitz, and Dalton Trumbo, four of the infamous ‘Hollywood Ten’. In addition, there are several collections from people who were arrested or blacklisted for refusing to testify before HUAC, including John Bright, Edward Choate, Gordon Khan, Howard Koch, the aforementioned Millard Lampell, Louis Pollock, Abraham Polonsky, Philip E. Stevneson, and Nedrick Young.

⁵⁰ “U.S. Premiere of the Newly Restored Portrait of Jason – Press Release”. *WCFTR*. April 8, 2013.

The documents of the Hollywood Democratic Committee, the membership of which was largely seen as suspect to the House Un-American Activities Committee, are also held at WCFTR. The center also has the papers and records of freelance writer Elizabeth Poe Kerby, who covered the blacklisting as it happened, Robert Walker Kenny, an attorney who represented several blacklisted individuals, and James C. Gutman who researched and wrote about the blacklist many years after the fact⁵¹.

As mentioned earlier, I worked at the WCFTR from June to August of 2015, under the supervision of Amy Sloper, the Head Film Archivist at the WCFTR. It was during the last few weeks of my employment that I inspected, cataloged and rehoused 98 film items in the Harold and Lynne Rhodes Mayer Collection. In addition to the pieces described above, there were also several works for the UN, and several public television pieces made after 1968.

Prior to the donation of the collection to the WCFTR archive, the material had been stored for over twenty years in a lakeside shed on the Mayers' property in New Milford, Connecticut. The shed was a simple storage outbuilding, and not surprisingly the films had been subject to significant fluctuations in temperature and humidity.

⁵¹ Tim Palmer. "HUAC and the Hollywood Blacklist – Collections at WCFTR" *WCFTR*. 2015.

<http://wcftr.commarts.wisc.edu/exhibits/hollywood-blacklist-collections/dalton-trumbos-early-career/huac-and-hollywood-blacklist>



Figures 16-18. These images by Amy Sloper show the inside of the shed at the Mayer's New Milford, CT home. This is where the film and video material were stored for over 20 years. (2015) (Photos provided by Amy Sloper)

According to newmilfordctweather.com, the highest temperature on record in New Milford was 94 degrees Fahrenheit recorded on July 19th, 2013, and the lowest ever recorded was -11.7 degrees Fahrenheit on February 24, 2015. Average lows range from 16 to 60; average highs range from 35 to 84. Precipitation hovers around 4 inches per month on average⁵² and monthly average relative humidity levels range from 41% to 91%.

⁵² "Climate: New Milford" 2016.

As shown by the pictures above, most of the films were stored within either metal cans, shipping containers, or on projection reels. Many of the metal cans had rusted shut over the years, and several had to be pried open with screwdrivers to get to the film inside. Films that were stored on metallic projection reels were much more susceptible to mold than ones that were not.



Figures 19-20. Before and after pictures of a print affected by mold. (August, 2015) (photos by Benjamin Peeples)

Because of the outward appearance of this material, both Sloper and I were initially expecting the films to be unsalvageable. However, to our surprise and relief, nearly all of the film survived, with only three items out of 101 unusable due to extreme shrinkage and vinegar syndrome (Fortunately, these three items existed elsewhere in the collection.) Films that had mold were treated with isopropyl alcohol and a cotton sheet, then left to air-out for a few hours before being inspected, as is best practices for handling films with mold. I wore a dust mask when inspecting the prints..

While mold was the biggest concern with the films, they also had rust particles, dust, and even some water damage. There was also the usual spoking and warping that comes from

improper storage. As can be seen in the pictures of the shed, many of the films were laying on their sides or at odd angles. Once all of these films were rehoused in polypropylene cases, we took them down to the vault located in the basement of the Historical Society. The vault maintains a constant temperature of 60.8 degrees Fahrenheit (16 C), and a 50% humidity level. A new vault is scheduled to open in 2018, at which time all of the elements will be moved there. This new vault will maintain a 35% relative humidity level and constant temperature of 41 degrees Fahrenheit (5 C).

The vast majority of what I was looking at were projection prints that had been returned to the Mayers over the years, but pre-print materials for several of their films were donated as well. All of them have been catalogued and stored in the WCFTR vault, which is obviously a tremendous improvement over its old home in the lakeside shed. Amy Sloper is hoping to send these pre-print materials (namely any negatives, A+B rolls, and sound elements) to a vendor such as Colorlab that specializes in archival film handling, so that the elements can be inspected in a cleaner environment than the Historical Society.

The rights for the Harold and Lynne Rhodes Mayer Collection are now held solely by the WCFTR. The agreement between the Mayers and WCFTR stated that while WCFTR had ownership of the films, as long as the Mayers were alive, they would have to get their permission should screenings or exhibits occur using their collection.

Amy Sloper applied for, on behalf of the WCFTR, a grant from the National Film Preservation Foundation to get a new print and DCP made of the full-length version of *The Inheritance*, struck from the pre-print materials that exist in WCFTR's holdings. This grant was approved, and a new print and DCP is forthcoming.

Although the films are currently in good storage conditions (and are about to be moved to even better conditions), some migration can still be done. In addition to Ms. Sloper's plans to create a new print and DCP of the full-length version of *The Inheritance*, the same should ideally be done for *L'Chaim – To Life!*, *The Way It Is*, and *Movin' On*. This of course would be dependent upon securing funding. Because magnetic soundtrack elements are especially prone to vinegar syndrome and shrinkage, special attention should be given to them as well⁵³. Once those elements have been inspected and rehoused in a different location, they should be digitized at preservation quality⁵⁴.

⁵³ "Yale University Library – AV Collections Preservation & Access Planning Project" *Yale University Library*. 2010.

<http://web.library.yale.edu/book/export/html/1258>

⁵⁴ John W.C. Van Bogart. "Magnetic Tape Storage and Handling: A Guide for Libraries and Archives". *The Commission on Preservation and Access*. 1995. Page 22.



Figure 21. The outside of one of the reels in the Mayer collection before rehousing. (August 2015) (photo by Benjamin Peeples)

Film and Video Elements of the Harold and Lynne Rhodes Mayer Collection

Listed below are the elements that exist in WCFTR's holdings for the main films covered in this paper.

Conquest

| Episode Title | Format |
|------------------------|--------|
| A VOICE IS HEARD | 16mm |
| A WORLD TO PERCIEVE | 16mm |
| ANTARCTICA ATOMS | 16mm |
| THE BOTTOM OF THE SEA | 16mm |
| THE BRAIN | 16mm |
| THE BRAIN AND BEHAVIOR | 16mm |
| CONSCIENCE OF A CHILD | 16mm |
| DAREDEVIL | 16mm |
| EDGE OF LIFE | 16mm |

| | |
|---------------------------------|-------|
| HYPNOSIS: SCIENCE OR WITCHCRAFT | 16mm |
| INTERNAL NAVIGATION | 16mm |
| LADDER OF LIFE | 16mm |
| LIFE BEFORE BIRTH | 16mm |
| MOTHER LOVE | 16mm |
| THE MYSTERY OF THE SUN | 16mm |
| THE NEED TO ACHIEVE | 16mm |
| OF MEN AND MACHINES | 16mm |
| PORPOISE RESEARCH | DVD-R |
| THE SOCIAL ANIMAL | 16mm |
| WAVES/WATER | 16mm |
| WEATHER | 16mm |
| WHAT MAKES US HUMAN | 16mm |
| WORLD OF T.B. | 16mm |

The Inheritance

| Element | Number |
|--------------------------------------|--------|
| 16mm print | 11 |
| 3/4" video viewing copy | 5 |
| VHS viewing copy | 2 |
| 16mm pix Long Version | 1 |
| 16mm optical track Long Version | 1 |
| 16MM pix Short Version | 1 |
| 16mm mag. track | 1 |
| 16mm FGM | 1 |
| 35mm B/W composite FGM short version | 1 |
| 35mm track neg. | 1 |
| CD-R containing digital photos | 1 |

The Way It Is

| Element | Number |
|-------------------------|--------|
| 16mm projection print | 2 |
| 3/4" video viewing copy | 1 |
| DVD-R | 1 |

Movin' On

| Format | Number |
|------------------------|--------|
| 16mm projection prints | 5 |
| DVD-R viewing copy | 1 |
| 1/4" audio master | 1 |
| 1/4" audio mag. track | 1 |
| 35mm optical track | 1 |
| B/W 16mm pix | 1 |
| 16mm track negative | 1 |

| | |
|-------------------------------|---|
| 35mm black and white dupe pix | 1 |
| 35mm interpositive | 1 |
| 35mm FGM | 1 |
| 35mm track neg. | 1 |

Khrushchev Remembers

| Element | Number |
|---------------------------|--------|
| 16mm projection print | 2 |
| 1" video broadcast master | 1 |

L'Chaim - To Life!

| Element | Number |
|----------------------------|--------|
| 16mm projection print | 8 |
| 35mm blow up | 1 |
| 35mm B/W picture neg. | 1 |
| 16mm A+B orig. and color | 1 |
| 16mm B/W dupe pix | 1 |
| 16mm FGM | 1 |
| 16mm mag. track | 1 |
| 16mm optical track English | 1 |
| 16mm optical track Spanish | 1 |
| 35mm optical track | 1 |
| VHS viewing copy | 1 |
| DVD-R viewing copy | 1 |

Testimony: Justice vs. J.P. Stevens

| Element | Number |
|-----------------------------------|--------|
| 16mm projection print | 6 |
| 16mm optical track English | 1 |
| 16mm optical track French dubbing | 1 |
| 16mm B-Wind track | 1 |
| 16mm A+B OCN | 1 |
| 3/4" video viewing copy | 1 |
| DVD-R viewing copy | 1 |

Tellin' the World

| Element | Number |
|-----------------------|--------|
| 16mm projection print | 1 |
| 16mm picture negative | 1 |
| 16mm optical track | 1 |

Is There an American Stonehenge?

| Element | Number |
|---------|--------|
|---------|--------|

| | |
|------------------------------|---|
| 1" video broadcast master | 2 |
| 16mm Projection prints | 4 |
| ¾" video viewing copy | 2 |
| 16mm Color master | 1 |
| 16mm pic neg. | 1 |
| 16mm A&B original Ektachrome | 1 |
| A-Wind 16mm internegative | 1 |
| 16mm optical master | 1 |
| 16mm mag. track | 1 |
| 16mm optical track | 1 |

In addition to the film material there are twelve boxes of documentation stored in archival acid-free boxes of varying sizes depending on how much content is within them. These documents were arranged and cleaned in early 2015 by Amy Sloper and Mary Huelsbeck, assistant director of the WCFTR. Included are documents such as detailed correspondences, scripts, notes on alternate language versions, contracts, press clippings, research material, and photographs. This documentation is the central material of both the presentation and this paper. The documentation also includes information on an unproduced documentary about Franklin Roosevelt.

Several other archives and organizations were contacted to determine if they had Mayer titles in their holdings.

The Library of Congress has 16mm copies of 17 episodes of *Conquest*, *Schizophrenia: The Shattered Mirror*, *The Way It Is*, and *Trouble in the Family* (which has been digitized), and *L'Chaim - To Life!*. In addition, LOC has a 16mm print of the full 58-minute version of *The Inheritance* in their catalog, but the second reel is shrunken. In speaking to Rosemary Hanes at LOC, there are four prints of *The Inheritance* that are not cataloged.

The Paley Center for Media in New York City has digitized three episodes of *Conquest* (the premiere episode, *The Brain*, and *Waves/Water*) that are available for public viewing. They do not have any of Mayer's NET works.

WNET does not have copies of *The Way It Is* or *Trouble in the Family*, WNET does hold a 16mm print of *Schizophrenia: The Shattered Mirror*. It is worth noting that WNET has documentation on *The Way It Is*, albeit under its working title of *Slum Education*.

I made several attempts to determine if CBS has any episodes of *Conquest* in their archives. As of this writing, I have not heard from CBS.

Conclusion

My hope with the presentation, and with my thesis, is that the story of the Mayer collection doesn't simply end with the preservation of the films and documents. My hope is that this paper can act as a guide to the films in the collection and their preservation status in order to encourage a revival of some of this extraordinary documentary work.

I began the inspection and cataloging process without really knowing very much about the films I was working with. In the ensuing weeks, research revealed more about the films, and I was surprised at how little published information existed for them, given that they had once been successful and widely shown. In seeing many of the films it's clear that these works were still incredibly vital and relevant. Given the number of repertory theaters and themed film festivals, it is apparent that films such as *The Inheritance*, *The Way It Is*, *L'Chaim – To Life!*, and *Movin' On* could not only play to contemporary audiences, but that they could serve as deeply valuable historical and social documents.

A quick review of the Labor Film Database shows fourteen film festivals across the US that are dedicated to the labor movement⁵⁵. Additionally, there are approximately eighty Jewish film festivals in the US that feature both works by Jewish filmmakers and films that deal with the Jewish immigrant experience⁵⁶. It is easy to imagine one or more of these festivals giving a renewed focus to the films covered in this thesis.

⁵⁵ Shirley Avni. "The Best Jewish Film Festivals of 2014". *Forward.com*. January 3, 2014.
<http://forward.com/culture/190088/the-best-jewish-film-festivals-of-2014/>

⁵⁶ "Current Labor Film Festivals". *Labor Films*. December 31, 2015.
<https://laborfilms.com/category/a-labor-film-festivals/>

Harold and Lynne Rhodes Mayer were gifted and important documentarians with a point of view that is clearly relevant to the social and political issues of today. It is largely an accident of the timing of new technology that their works have temporarily passed into an undeserved obscurity. These are powerful well-crafted documentary works that are ripe for rediscovery.

The main source of research and information for this paper were documents in The Harold and Lynne Rhodes Mayer Collection, a collection of the Wisconsin Center for Film and Theater Research, located at the Wisconsin Historical Society. Most of the documents cited are unique to that collection.

Mayer films not featured in this paper but extant in collection.

Here There Are No Losers

| Format | Number |
|------------------------|--------|
| 16mm Print | 1 |
| 16mm A Wind CRI | 1 |
| 16mm Optical Track Neg | 1 |
| 16mm Optical Track | 1 |
| 35mm Mag Track | 1 |
| VHS Viewing copy | 1 |

The Link and the Chain

| Format | Number |
|-------------------|--------|
| 16mm print | 4 |
| 16mm A&B OCN | 1 |
| 16mm CRI | 1 |
| 16mm A-Wind track | 1 |
| 16mm B-Wind track | 1 |
| 35mm mag track | 1 |
| 16mm mag track | 1 |
| VHS viewing copy | 1 |

The Making of a Man

| Format | Number |
|--------------------|--------|
| 16mm print | 1 |
| DVD-R viewing copy | 1 |
| VHS viewing copy | 8 |

Never Again to be Denied

| Format | Number |
|--------------------------------|--------|
| 16mm black and white A+B rolls | 1 |
| 16mm black and white pix | 1 |
| 16mm optical track | 1 |
| 16mm optical track | 1 |
| 16mm B-wind optical track | 1 |

Nothing But The Best

| Format | Number |
|---------------------------|--------|
| 16mm print | 3 |
| 16mm mag track | 1 |
| 16mm B-wind optical track | 1 |
| 16mm A&B OCN | 1 |

| | |
|------------------------------|---|
| 16mm optical track | 1 |
| 16mm color original negative | 1 |
| VHS viewing copy | 1 |

The People vs Willie Farah

| Format | Number |
|--------------------|--------|
| 16mm print | 4 |
| 16mm interneg | 1 |
| 16mm optical track | 1 |
| 16mm A&B roll | 1 |
| DVD-R access copy | 1 |

To Sleep Perchance to Dream

| Format | Number |
|-------------------|--------|
| 16mm print | 1 |
| Betacam SP Master | 1 |

Other titles in the Mayer collection

| Title | Format | Number |
|--|----------------|--------|
| FOCUS ON BEHAVIOR: LEARNING ABOUT LEARNING | 16mm print | 2 |
| DR. DE BAKEY: OPEN HEART SURGERY | 16mm print | 1 |
| ISREAL TV | 16mm pic. Neg. | 1 |
| LYNNE'S ANIMATED SPOTS | 16mm print | 1 |
| ORT SCHOOL TEHRAN | 16mm print | 1 |
| PETER NEY | 16mm print | 1 |
| RAILROAD MAN | 16mm print | 1 |
| RENDEVOUZ WITH DESTINY | 16mm print | 1 |
| SAVE YOUR CORN | 16mm print | 2 |
| SCHIZOPHRENIA THE SHATTERED MIRROR | 16mm print | 3 |
| SIMPSON | 16mm print | 2 |
| SEARCH (N.S.F.) | 16mm print | 2 |
| SO LONG ITS BEEN GOOD TO KNOW YOU | 16mm print | 1 |
| TROUBLE IN THE FAMILY | 16mm print | 3 |
| UN STORIES | 16mm print | 3 |
| WHAT ABOUT TOMORROW (N.S.F.) | 16mm print | 1 |