

Before  
The Copyright Office  
Library of Congress

In the Matter of )  
 )  
Exemption to Prohibition on ) Docket No. RM 2005-11  
Circumvention of Copyright Protection Systems )  
For Access Control Technologies )

**Comments of Peter Decherney, Assistant Professor at the University of Pennsylvania's Cinema Studies Program, Michael Delli Carpini, Professor and Annenberg Dean, and Katherine Sender, Assistant Professor at the University of Pennsylvania's Annenberg School of Communication**

**I. Requested Classes of Work for Exemption**

**Class One:**

**Audiovisual works included in the educational library of a college or university's film or media studies department and that are protected by technological measures that prevent their educational use.**

**Class Two:**

**Derivative and collective works which contain audiovisual works that are in the public domain and that are protected by technological measures that prevent their educational use.**

**II. Introduction**

Film and media studies is a valuable and expanding field. Integral to these educational programs is the actual study of actual films. In order to teach new generations of film critics, film historians, producers, directors, and others, professors show their classes clips from existing films. Just as it is preposterous to think of trying to teach art studies without displaying high quality reproductions of real paintings, it is unthinkable that film and media education could exist without students being shown high quality clips of films. Typically, a professor will show a number of short clips in a single class, as a way to facilitate discussion and academic debate. It

is not the practice to distribute these clips, but only to show them to students during class. This use of film clips in film studies education is a legitimate fair use of copyrighted materials under section 107 of the Copyright Act. 17 U.S.C. § 107 (2000)

As technology evolves, fewer and fewer films are available in analog formats, while the ever increasing digitization of the classroom environment rewards the use of high quality digital media. This has encouraged film study professors to rely on Digital Versatile Discs (“DVDs”) to obtain the clips they want to use in class, especially as universities phase out analog technologies. [Statement of Peter Decherney, Assistant Professor of Cinema Studies, University of Pennsylvania (Hereinafter “Decherney Statement”), Appendix A]. The movie industry uses digital rights management (“DRM”) to control access to copyrighted material. Specifically, the encryption method known as Content Scrambling System (“CSS”) is embedded within DVDs, which effectively prevents various manipulations of those DVDs, has been characterized as an access control measure under section 1201 of the Digital Millennium Copyright Act (“DMCA”). See 321 Studios v. MGM Studios, Inc., 307 F. Supp. 2d 1085, 1095 (D. Cal. 2004). The law is not entirely settled as to the question of whether CSS is an access control measure, a copy control measure, or both. See Generally R. Anthony Reese Symposium: The Law and Technology of Digital Rights Management: Will Merging Access Controls and Rights Controls Undermine the Structure of Anticircumvention Law?, 18 Berkeley Tech. L.J. 619 (2003). Given this uncertainty, this comment will concentrate on seeking an exemption on the assumption that CSS will be considered an access control measure, at least in part. In that case, film and media professors who wish to use clips from audiovisual works on DVD are left with few choices: to forgo use of the clips, to circumvent CSS, or to create crude replicas of the high quality originals. The same copyright laws that protect the creativity of movies also restrict the

viewing of these films in educational forums. Warner Lieberfarb, former president of Warner Home Video and on one of the lead developers of the DVD stated, “DVD encryption was never meant to interfere with education.” Thus the applicants now seek permission, in the form of the requested exemptions, to lawfully create compilations of clips from DVDs and exclusively showcase these during the teaching of their courses.

### **III. Fair Use Analysis of Intended Use of Requested Exemptions**

Section 107 of the Copyright Act outlines four factors for determining whether the use of a copyrighted work is a fair use: (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work. 17 U.S.C. § 107.

Under the first factor of section 107, the intended use is a nonprofit educational use. The language of the first factor distinguishes between commercial and educational characteristics of use, clearly favoring educational use. While the finding of an educational use is not dispositive, it can be outweighed by excessive copying for example, it weighs strongly in favor of a fair use finding. Marcus v. Rowley, 695 F.2d 1171, 1175 (9th Cir. 1983). Turning to the second factor, the exemptions requested in these comments all apply to audiovisual works that are of special pedagogical interest or importance. While the works to be sampled for classroom illustration may in some cases be commercially oriented, the use that the exceptions will enable is always educational in character. Regarding the third factor, the portion to be sampled is always short relative to the length of the entire audiovisual work. [Decherney Statement, Appendix A]. Regarding the fourth factor, educational users first purchase the original audiovisual work on

DVD, and only then sample small clips from the original to show to their classes. As the clips are shown only in the classroom, and are not distributed to students or elsewhere, the effect of this use on the market for the original audiovisual works is minimal. It is unlikely that these clips sampled from audiovisual works will be able to leave the classroom environment. If in some unusual case they did, a clip chosen from an audiovisual work for its educational value is unlikely to substitute for the entire audiovisual work in the market. In fact, some students are even motivated to go out and purchase a work because of seeing a clip in the classroom.

[Decherney Statement, Appendix A]. It is clear, that "assuming the applicable criteria are met, fair use can extend to the reproduction of copyrighted material for purposes of classroom teaching." H.R. Rep. No. 83, 90th Cong., 1st Sess. 33 (1967). Thus, a later House Report listed, among examples of fair use, the "reproduction by a teacher or student of a small part of a work to illustrate a lesson. . . ." H.R. Rep. No. 94-176, at 65 (1976), reprinted in 1976 U.S.C.C.A.N. 5659, 5680.

#### **IV. Analysis of the Proposed Exemptions Under the Statutorily Required Factors**

##### **A. An exemption should be granted for “audiovisual works included in the educational library of a college or university’s film or media studies department and that are protected by technological measures that prevent their educational use.”**

Audiovisual works which are part of the educational library of universities’ film and media studies departments should be exempted from the access control circumvention prohibition of the DMCA. The libraries referred to here are not the general college or university libraries, but specialized ones that exist within film or media studies departments for the sole purpose of supporting classroom teaching. This type of library is developed by the faculty of these departments and is stocked based on the needs of professors for teaching specific classes.

These library collections are dedicated solely to educational classroom use and access to them is strictly controlled in order to preserve this purpose. The cinema library of the University of Pennsylvania's Cinema Studies Program, for example, is restricted to access only by professors, and the works can only be removed for use in a class. It consists of about 850 works on DVD, and 17 on VHS. [Decherney Statement, Appendix A; See also Cinema Studies Collection, Appendix C (listing of works)]. The educational value of these works, which include full-length films, short films, television clips and music videos, is limited by the presence of CSS encryption which frustrates making clips for teaching and viewing in class.

Despite the existence of such libraries, however, film and media studies professors are not able to make effective use of key works in their classroom because the CSS technology prevents the making of digital compilations of short selections (or clips) from DVD's. If a professor wishes to show more than one clip from one DVD in the same class, it means shuffling discs and taking the time to navigate to the desired portion of the work. Each time a clip is shown in this manner, valuable, finite, class time is lost in the shuffle. If a professor wants to show a class ten separate thirty second clips, it can take more than 30 seconds for each change of a disc in a DVD player and to find the desired portion of a work. Those ten separate thirty second clips could easily take an added five minutes to be loaded for the class; in a fifty minute lecture, this means that ten percent of the class time is lost to meaningless DVD juggling. Alternatively, a professor might create a clip DVD, which contains each of the 30 second clips in sequence, and only requires inserting a single disc into a DVD player, or even allows the insertion of those clips directly into a PowerPoint presentation shown to the class – if CSS and Sec. 1201(a)(1) did not prevent the professor from doing so.

This class of works qualifies for an exemption under the factors enumerated in section 1201(a)(1)(C), as described below. Within this class are a variety of potential subclasses of works, as follows: (1) audiovisual works that are produced only in DVD format; (2) audiovisual works that are only available in DVD format or 16 millimeter format; and (3) audiovisual works available in DVD format and VHS format, where the VHS format has been out of print for more than 10 years.

**(i) the availability for use of copyrighted works**

These comments and requests for exemption are not premised upon a general lack of availability of works, but rather on the unavailability for specific educational uses.

**(ii) the availability for use of works for nonprofit archival, preservation, and educational purposes**

The University of Pennsylvania's Cinema Studies Program offers numerous courses that rely heavily on the assistance of audiovisual works as teaching tools. Without the showing of film and television clips, there would be little to be learned from courses such as *World Film History*, *The Hollywood Film Industry*, and *Propaganda and Political Censorship in American Media*. The programs's library is the backbone of the film studies curriculum. The films contained in this type of library are selected on the basis of their educational value, and by their relevance to courses in the curriculum.

Increasingly, the audiovisual works contained in film and media studies libraries are in DVD format only, for a number of reasons. There is a trend for works of educational interest to be available for purchase only in this format. Even when alternatives are available, this format is preferred because the high quality of the reproduction offered by a DVD when compared to other available popular formats, is integral to the understanding of how a work appeared as it was

initially presented to the world. This reflects the ability of the DVD to accurately represent the original work as it would have appeared to audiences at the time of its initial release, including such attributes as color balance and aspect ratio. Frequently, DVDs also contain added material with profound educational potential, including directorial commentary, and “making of” documentaries. Professor Decherney makes use of some of these added features when teaching his courses. For example, in teaching a course on the impact of digital technology on film production, supplementary material from the *Oh, Brother Where Art Thou* DVD has proven useful in teaching about how color keying can change the shooting strategy and post-production of a film edited in a digital format. Another example of a DVD with educationally helpful extra features is *Star Wars, Episode II: Attack of the Clones* which contains a clip of director George Lucas comparing the direction of digital and real actors. Other advantages of the DVD format for institutional collections include its durability. If not abused, these plastic discs can last through years of numerous viewings without a loss in image quality. By contrast, analog formats such as VHS and 16mm film degrade over time, offering a progressively lower quality reproduction to each subsequent class that examines the work. Additionally, DVD players are readily available on the market, and are usually included in any new computer, while expensive projectors are required to show 16mm film. In addition to the cost of the equipment, 16mm films themselves are expensive both to acquire and maintain. Similarly, as the VHS format falls by the wayside as a general commercial vehicle for motion picture sales to consumers, VHS copies of films from a decade or more ago become difficult and expensive to obtain. This is especially true when a work is of an educational rather than commercial entertainment nature, and was therefore not put into wide circulation on VHS initially. Finally, DVD’s are easy to store. A DVD in its case is about half the size of a VHS cassette and its case, and a small

fraction of the size of the several 16mm film reels containing a single film. By switching to DVD, departmental film libraries are able to free up resources for more other educational uses.

As already noted, film and media studies libraries are increasingly converting to DVD not only because of the cost of maintaining legacy formats, but because of the added benefits DVDs have to offer even over the most pristine analog format. Educational libraries will continue to focus on the DVD format, leaving little option for the professors teaching courses in those departments but to use DVDs in teaching. Not only are audiovisual works increasingly desirable in DVD format, the DVD format is fast becoming the only ready option for educators wishing to use these works in their teaching. Indeed, the Penn Van Pelt Library, the library of the University of Pennsylvania has put in place a policy requiring the purchase of audiovisual works on DVD, if the work is available on that format. [Decherney Statement, Appendix A].

**(iii) the impact that the prohibition on the circumvention of technological measures applied to copyrighted works has on criticism, comment, news reporting, teaching, scholarship, or research**

Outlined above are the various reasons why professors are increasingly relying on the DVD format for access to audiovisual works used in education. Unfortunately, the prohibition on circumvention of technological measures severely hampers the educational use of copyrighted works on DVD. Because of the CSS encryption that protects most DVDs, professors are unable to make effective pedagogical use of the works contained on a DVD in their digital format without circumventing CSS.

Because of the availability of some audiovisual works solely on DVD, some professors chose to risk the sanctions of circumventing CSS in order to use the best possible teaching tools in their classrooms. According to Katherine Sender, an assistant professor at the University of



Pennsylvania's Annenberg School for Communication, "most recent films and television shows are only available on encrypted DVDs, meaning that I may be circumventing encryption in order to make clips for classroom use." [Katherine Sender Statement, Appendix B]. When a work is only available to a professor on DVD, the only alternative to circumvention of CSS, other than forgoing use of clips of that work, is to use one of two crude workarounds which can be used to make copies of all or a part of the contents of a DVD without circumventing CSS. The first type of workaround, the screenshot, requires aiming a camcorder at a screen on which the DVD is playing, recording the DVD's content with the camcorder, and then digitizing that recording with a computer. This is an extremely flawed method of reproduction of audiovisual works. In addition to the various pieces of equipment required to make use of this workaround, the resultant copy of the work is practically useless. A DVD frame has a resolution of 720 x 480 pixels, while a VHS camcorder recording will have a resolution about one third of that, at 230 x 480 pixels. [Decherney Statement, Appendix A]. Moreover, when using a camera to record an image on a TV screen, portions of the image may be lost or image quality may further suffer if the camera cannot be aligned perfectly with the screen. Using this method, the image quality can also suffer as a result of glare, dust, ambient noise and other factors difficult to control. The second workaround, utilizing what is known as the "analog hole," requires the use of a DVD player with an analog output, and running that analog output to a VCR or directly to a computer capable of capturing and digitizing an analog signal. While this method is not as detrimental to the quality of the reproduction as the camcorder method, the loss of quality is still substantial. Although the environmental and camera alignment problems are removed, output through an analog port still forces reduction of resolution to that of VHS, again causing a loss of approximately 2/3s of the available pixels. [Decherney Statement, Appendix A]. In considering

this loss of quality, it is important to bear in mind that clips are being used from these works for the purposes of film studies education. This loss in quality is a substantial detriment to the academic study of a work. A professor may choose to use a clip of an audiovisual work in class in order to highlight methods of lighting, camera technique or other topics of study which require in-depth analysis of minute details of a clip, sometimes even to the level of an individual frame.

One example of the educational value of the DVD quality reproduction is Professor Decherney's use of clips from Charlie Chaplin's 1917 film *The Immigrant*. He showed it three or four years in a row on VHS. The clips were always followed by useful discussions of slapstick comedy, film spectatorship in the 1910s, and Chaplin's progressive politics. When the DVD was released, Professor Decherney used a digital clip. On this occasion, the students laughed at the comedy film, seeing it as more than a historic artifact as a result of the improved picture quality. The film ceased being merely a remote cultural artifact. Almost 90 years after its first release, it was reinvigorated. [Decherney Statement, Appendix A]. At first blush, it seems that the use of the DVD merely made Professor Decherney's class more entertaining to his students, but that is not the only effect it had. By being able to show his students the film in a quality more representative of the initial showings of the film when it was made, he was able to help his students see the film through the eyes of 1910's film spectator. Such change in perspective can help to promote a better understanding of how society and the film industry change over time, and can provide insight into the making of films in the present and future.

**(iv) the effect of circumvention of technological measures on the market for or value of copyrighted works**

The intended use of this form of circumvention, should an exemption be granted, would be strictly limited to minimize the potential effect on the market or value of copyrighted works. The DVDs in film and media studies departmental teaching libraries are restricted to access by the faculty of these departments. Clips copied from works in one of these libraries are to be used exclusively in the classroom environment, and leakage of these clips into the market is guarded against and unlikely to occur. Even should it occur, it would be unlikely to effect the value of the work from which the clip was sampled, as the clips are limited in duration, and not likely to serve as a substitute for the entire work.

**B. An exemption should be granted for “derivative and collective works which contain audiovisual works that are in the public domain, that are protected by technological measures that prevent their educational use.”**

It is increasingly common for companies to re-release, on DVD, audiovisual works that have entered into the public domain. These are old films and animations which are no longer protected by copyright. Some of these DVDs in question contain added features, such as commentary, which constitute sufficient authorship for the DVD to be copyrighted as a derivative work of a public domain original. Other DVDs now available are copyrighted collective works, whose components consist mainly or entirely of public domain works. Many of the films contained in these derivative or collective works are of significant educational importance. For example, a film history professor would be remiss if he or she did not show the students in class clips from the earliest silent films, the first film with synchronized sound, and other landmark works. Collective and derivative works, in a DVD format, of audiovisual works in the public domain should qualify as an exempted class of works under the factors listed in 1201(a)(1)(C) of the DMCA.

**(i) the availability for use of copyrighted works**

This class of works is often available only on DVD, and the works are therefore only available for use within the restrictions of the CSS access control system or by circumventing that system. The collective works referenced above as part of this class are typically only available on DVD because the high capacity of the DVD format facilitates the inclusion of a large number of works on a compact physical medium. An example of this type of work is the *Treasures from the American Film Archives* DVD set. The Treasures set contains eleven hours of footage, but this is all held on only four discs. The underlying works contained in the Treasures collective work were pulled from 18 different archives across the United States. Apart from this source, it would be very difficult to obtain access to all the works, which may exist only in fragile analog formats. It is increasingly difficult for individuals, including educators, to gain direct access to archived works. There is also a disturbing trend of privatization of archives and the ownership of actual physical copies of historic works. See E.g., *The Ticker*, Daily News (New York), October 11, 1995, at 51 (Corbis acquires the Bettman Archive). As companies acquire the only physical copies of historically important works, these works are becoming increasingly less available.

**(ii) the availability for use of works for nonprofit archival, preservation, and educational purposes**

Film educators in particular are having increasing difficulty in gaining access to audiovisual works important for their educational endeavors without using DVD. *Treasures from the American Film Archives* collection, and *Edison - The Invention of the Movies (1891-1918)* are just two examples of collective works consisting largely of public domain materials which are only available in DVD format, and which have been purchased by many schools and

teachers. Arguably, the primary use of these releases is educational, and they are frequently the best, if not the only reasonable, way for educators to gain access to the underlying material.

Clips from such compilations allow students of film and media studies to learn about the dawn of cinema by watching Edison's test clips or *The Great Train Robbery*. If the professor must use the "analog hole" or screenshots to make a clip disc, the resulting clips will not be suitable for teaching purposes.

**(iii) the impact that the prohibition on the circumvention of technological measures applied to copyrighted works has on criticism, comment, news reporting, teaching, scholarship, or research**

The impact of the prohibition on circumvention is of particular harm to educational users. An integral part of teaching film studies is the ability to show clips of important films. Unfortunately, CSS renders the contents of a DVD inaccessible to educational users as well as to everyone else. As previously discussed, this means that in order to incorporate any of the works on these DVD releases into a clip reel for showing to a class, CSS must be circumvented in violation of section 1201, or a crude workaround must be used.

Alternatively, to show high quality clips from a DVD, a professor must load each disc which contains an audiovisual work that is important to his or her lecture, and then navigate the DVD to the relevant portion. Some film studies professors have chosen to do without the films contained in the various collective and derivative works released on DVD with CSS encryption because they do not wish to violate the law.

**(iv) the effect of circumvention of technological measures on the market for or value of copyrighted works**

The proposed exemption is restricted to those audiovisual works which would be in the public domain, were it not for additional features of the DVDs on which they are distributed.

While, by the nature of the CSS encryption on DVDs, the entire disc's protection must be circumvented to access any part of it, the portions that ultimately will be accessed are only those which belong in the public domain. The intended use of this exemption is educational, and any other extraction of material would be regulated by the Copyright Act. Because the requested exemption is for the act of circumvention only and not for the manufacture or distribution of circumvention tools, only a very motivated non-educational user would be likely to take advantage of it.

The value of the work in this class to which copyright attaches is unlikely to suffer as a consequence of the proposed exemption. In the case of a collective work, the authorship is in the arrangement and selection of the various components, not in the work compiled. Excerpting some portions of those uncopyrighted works should not be a harm to the compilation author.

**(v) such other factors as the Librarian considers appropriate.**

As an additional factor, we urge consideration of how allowing technological protection to lock the public out of useful access to public domain works compromises the goals of the copyright system. The copyright monopoly is limited in duration as a matter of public benefit, but without an exemption for this class of these public domain works, another kind of monopoly, based on technological protection measures, can effectively exclude the public from its collective cultural heritage.

**V. The Statutory Requirement for the Class of Works Should Not Be Interpreted to Prevent the Exemption**

The Digital Millennium Copyright Act (“DMCA”) significantly changes the copyright laws for works in digital formats. One critical portion of this legislation is section 1201 – the prohibition against circumvention of technological measures that control access to a copyrighted

work. This new prohibition is not limited by the doctrine of fair use or other familiar exceptions to traditional copyright protection. As a result, this prohibition has created a controversy between copyright owners and proponents of the fair use doctrine.

One contentious topic in past rulemakings has been the scope of the term “class of works.” The Register has determined that the statute must be interpreted as requiring a 'class' to be defined primarily, if not exclusively, by reference to attributes of the works themselves. The Register further reasoned that it is not permissible under the statute to define an exemption reference to the type of user or use.

However, the legislative history of the DMCA clearly indicates that in devising the 1201 rulemaking, Congress was concerned about the effects of the anti-circumvention ban on various kinds of users, and that the specific statutory language was intended to reflect that concern. As the House Commerce Committee report on the DMCA states, the rulemaking mechanism serves to “monitor developments in the marketplace for copyrighted materials, and allow the enforceability of the prohibition against the act of circumvention to be selectively waived, for limited time periods, if necessary to prevent a diminution in the availability to individual users of a particular category of copyrighted materials.” H.R. Rep. No. 105-551 at 36 (1998). In other words, a “particular class of works” can be (and perhaps must be) defined partially in terms of a would-be user group’s legitimate interest in access. Thus, it would fly in the face of Congressional intent to reject a proposed class of works, such as the first identified in these comments, on the ground that its definition depended on educational users’ designation of certain works as particularly significant ones for teaching purposes.

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## Appendix A

Statement of Peter Decherney  
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November 23, 2005

I am an assistant professor of cinema studies at the University of Pennsylvania. Some of my courses include World Film History, The Hollywood Film Industry, and Propaganda and Political Censorship in American Media. I use clips from movies and television in all of my courses. In fact, I wouldn't have much of a teaching career without them.

The DVD has transformed film and media education. It is now possible to show high-resolution clips from films, often in the films' original format.

Unfortunately, the DMCA has made it illegal to use digital clips in classrooms, locking students out of the digital revolution and diminishing the quality of education in the 21<sup>st</sup> century. This situation has the potential to retard both the adoption and understanding of digital media.

### **Superiority of the DVD Format**

DVDs are superior to VHS in many ways. DVD's have a much higher quality image. DVDs generally have 345,600 pixels (720x480). VHS tapes have 110,400 pixels (230x480). Moreover, DVDs don't degrade over time or with frequent use, so the difference in quality becomes more pronounced during the life of an individual copy.

The difference in quality is quite dramatic when clips are projected on a screen, and the difference is palpable in the classroom. The quality of DVDs offers new levels of detail to be examined. Individual frames of DVDs can be paused and studied with great clarity. This is almost impossible with the jumpy frame and muddy image of a paused VHS tape.

More importantly, DVDs can bring old films to life for students accustomed to viewing high-quality images at home. Silent films re-mastered and transferred to DVD no longer appear to be ancient artifacts. Just for example, for several years I showed clips from Charlie Chaplin's 1917 film *The Immigrant*. I showed clips from the film three or four years in a row on VHS. The clips were always followed by useful discussions of slapstick comedy, film spectatorship in the 1910s, and Chaplin's progressive politics. When the DVD was released, I used a digital clip. And the students laughed! The film ceased being an academic document and it was reinvigorated almost 90 years after its release. I have seen this kind of experience stimulate students' interest in film history. Many go on to watch and purchase more DVDs of silent films or black-and-white sound films, which they would never have done otherwise.

As one student commented in an email:

The uninterrupted transition from lecture, to powerpoint, to film clip, to discussion has facilitated profound and new levels of learning. It has also inspired me to purchase many DVDs this semester, including D.W. Griffith Years of Discovery 1909-1913 (after you showed the Corner on Wheat clip), Yankee

Doodle Dandy (in no small part due to the You, John Jones extra), King Kong (to look closer at use of sound), and Barton Fink (to look at the new trend in noir in the context of postmodernity). (Margaret Hennefeld)

### **The Making of a Compilation of Clips from DVDs for Educational Use**

There are several ways of making clips from DVDs.

#### **Method #1**

It is possible to make a low-quality image by using a camcorder to record a clip from a monitor. The quality of this kind of image isn't acceptable for teaching or research purposes. Moreover, I don't think many filmmakers would want their work studied this way.

#### **Method #2**

It is also possible to output an analog signal from a DVD and capture it on a VHS tape or a computer. In the fall of 2004 I applied for a small university grant to create a library of clips using this method. I got the grant, and my colleagues and I began to have clips captured from DVDs using the analog output. Even using the digital quality captures of the analog output, I found that the quality wasn't sufficient. The decrease in pixels when run through the analog cables was noticeable. In addition, a bending affect created at the top of the screen became distracting.

It also seems unreasonable to ask students to study analog images when digital images are available. Would you have asked medieval students to study from scrolls when books were available?

#### **Method #3**

The only method acceptable for serious teaching and study is to make a digital copy. There are several ways to do this. One appealing option is the computer program called Handbrake for the Macintosh operating system. One advantage of Handbrake is that it allows users to copy only specific chapters of a DVD, not the entire work. It is the right to create clips, not copy entire films, that is essential to teaching film and media.

### **The Educational Value of Supplementary Material on DVD**

Because DVDs hold much more information than VHS tapes, they frequently include subtitles in many different languages and supplementary material that is only available on the DVD. I frequently use clips from the "Making of..." videos on discs to illustrate points about film and television production. When teaching the impact of digital technology on film production, for example, I often use a clip from the supplementary material on the DVD of *Oh, Brother Where Art Thou* to demonstrate how color keying can change the shooting strategy and post-production of a film edited in a digital format. In the same class lecture, I also use a clip from a film included on the *Star Wars, Episode II: Attack of the Clones* DVD set. In that clip, George Lucas compares directing a real actor and a digital actor, Yoda. This material only exists on DVD.

### **How DVDs Preserve Important Aspects of Original Motion Pictures**

Perhaps most importantly, DVDs can hold so much information that they frequently contain both the widescreen version (the original, theatrical release version) of a film and the panned and scanned (or so-called full screen) version of a film, which has been cropped to fit the dimensions of a TV screen.

Pan-and-scan versions exist only because of the poor quality of VHS and TV resolution. In order to make the film image appear larger on small screens, large sections of the film are cut out.

In his book *Shared Pleasures* (University of Wisconsin Press, 1992) Douglas Gomery describes the effect of panning and scanning on the 1983 movie *Ghostbusters* (1984):

Consider the case of Ernie Hudson, one of the members [and I would add the only African American] of the exorcism quartet in *Ghostbusters* (1984). Unfortunately, the television image was able to encompass only three ghostbusters, and on television Hudson's character did not appear until the second half of the film. When the film was panned and scanned Hudson was eliminated so the television viewer could see the figures of Dan Aykroyd, Bill Murray, and Harold Ramis. (p. 259).

The panned and scanned version was released on the now out of print VHS edition. The 2002 DVD release contains the letterbox version of the film with all of the actors and a commentary track in which the actors mock the DVD.

Most films, especially those made in the 1950s were meant to be seen only in their widescreen format, and the VHS pan-and-scan versions are virtually useless to film students and scholars.

Examples of pan-and-scan v. widescreen video transfers can be found on the following websites:

<http://www.widescreen.org/examples.shtml>

<http://www.widescreenmuseum.com/>

### **The Importance on Public Domain Works on DVD**

Increasingly, DVDs of historically significant material are being released with an education market in mind. Kino Video has released a collection of the Edison Manufacturing Company's films along with many other early silent films. Another very useful series is *Treasures from American Film Archives* and *More Treasures from American Film Archives*, two DVD collections containing a total of 100 films whose preservation and DVD release were overseen by the National Film Preservation Foundation. Many of the works in this collection and in the Kino collection are in the public domain, even if their soundtracks are not. Yet encryption prevents scholars and students from using clips (even just the image tracks) from the films.

### **Increasing Reliance on DVD formats**

There are nearly 45,000 DVD titles available. Approximately 200 DVD titles are released each week, about 10,000 annually. (source: DEG: The Digital Entertainment Group - <http://www.dvdinformation.com/Highlights/index.cfm#4>)

I haven't been able to find statistics on VHS production.

DVD is increasingly becoming the standard format. The University of Pennsylvania has given away almost all of the 16mm film that it owns. Right now, there isn't a facility for showing a 16mm film on campus.

The Penn Van Pelt Library, the main campus library, has a policy of purchasing DVDs and then only purchasing VHS copies if the DVD is unavailable. The library has approximately 9,500 videos of which about 5,000 are VHS tapes and 4,500 are DVDs.

The Penn Cinema Studies Program has a separate teaching collection, which can only be used by professors teaching film in their courses. We have only been building this collection for a little over two years. It currently holds approximately 850 DVDs and 17 VHS tapes.[catalogue attached]

### **Statements of Cinema Study Students:**

#### **From Margaret Hennefeld**

The uninterrupted transition from lecture, to powerpoint, to film clip, to discussion has facilitated profound and new levels of learning. It has also inspired me to purchase many DVDs this semester, including D.W. Griffith Years of Discovery 1909-1913 (after you showed the Corner on Wheat clip), Yankee Doodle Dandy (in no small part due to the You, John Jones extra), King Kong (to look closer at use of sound), and Barton Fink (to look at the new trend in noir in the context of postmodernity).

As a result of the facility of film clip viewing in Hollywood class, it has also become more noticeable in other classes when teachers fumble with VHS tapes, which more often than not these days turn out to be broken. It really makes a huge difference in terms of the impact a class can have, and to members of my generation's ability to identify with the film clips when awkward/faulty technology does not disrupt our learning. Seriously.

#### **From Dave Garson**

In Prof. Decherney's Hollywood Film Industry class at Penn, the ability to play digital clips saves valuable class time. Prof. Decherney is able to access clips quickly and easily, providing more time for him to discuss the educational aspects of the film. For example, he showed our class a digital clip of Jaws in which he was able to project it to the class efficiently and then discuss the important historical elements in the film, including the various genres present, the economics of film, and various other business elements that went into its making.

## **Appendix B**

Statement of Katherine Sender  
Assistant Professor and  
Independent Documentary Producer  
Annenberg School for Communication  
University of Pennsylvania

As an assistant professor of communication at the Annenberg School, I teach a number of media-related courses at both the undergraduate and graduate level, including History of Documentary, Communication and Popular Culture, and The Politics of Representation. In each of these courses I make extensive use of historical and contemporary audiovisual media, including clips digitized from films, videos, and television shows on DVD. Most recent films and television shows are only available on encrypted DVDs, meaning that I may be circumventing encryption in order to make clips for classroom use. I share Peter Decherney's concerns about the current restrictions on taking clips from DVD, and would also be prevented from teaching these courses if I cannot do so.

Additionally, I am an independent documentary producer, directing and producing educational videos for the Media Education Foundation, a non-profit documentary production and distribution company that sells educational films to schools and universities. My current project involves a retrospective look at images of gays and lesbians on US television, which requires me to collect and edit together clips from many television series that are available only on DVD. In those cases where the series are available on the VHS format, the loss in quality of the image is unacceptable by today's documentary standards. In order to retrieve the clips from DVD I make an analog copy, but I am unsure whether this constitutes circumvention of the encryption.

## Appendix C

### Cinema Studies Collection (University of Pennsylvania)

TITLE	DIRECTOR
Abigail's Party	LEIGH, Mike
Accatone	PASOLINI, Pier Paolo
Actor, The	MAKHMALBAF, Mohsen
A Nous la Liferte	CLAIR, René
Age D'Or, L'	BUNUEL, Luis
Age of Innocence, The	SCORSESE, Martin
Aguirre, the Wrath of God	HERZOG, Werner
Alexander Nevsky	EISENSTEIN, Sergei
Ali: Fear Eats the Soul	FASSBINDER, Rainer W.
All About Eve	MANKIEWICZ, Joseph
All About My Mother	ALMODOVAR, Pedro
All Quiet on the Western Front	MILESTONE, Lewis
All that Heaven Allows	SIRK, Douglas
Alphaville	GODARD, Jean-Luc
Amadeus	FORMAN, Milos
Amarcord	FELLINI, Federico
Amelie	DESCHAMPS, Jean-Marc
American Beauty	MENDES, Sam
American Graffiti	LUCAS, George
Amores Perros	INARRITU, Alejandro
...And God Created Woman	VADIM, Roger
Andrei Rublev	TARKOVSKY, Andrei
And the Ship Sails On	FELLINI, Federico
Annie Hall	ALLEN, Woody
Antoine and Colette	TRUFFAUT Francois
Antonia's Line	GORRIS, Marleen
Apariajito	RAY, Satatyajit
Apartment, The	WILDER, Billy
Apocalypse Now Redux	COPPOLA, Francis F.
Applause	MAMOULIAN, Rouben
Apple	MAKHMALBAF, Samira
Aria	ALTMAN, etc.
Armageddon	BAY, Michael
Ashes and Diamonds	WAJDA, Andrzej
Atalante, L'	VIGO, Jean
Atlantic City	MALLE, Louis
Autumn Sonata	BERGMAN, Ingmar
Avanti!	WILDER, Billy
Avventura, L'	ANTONIONI, Michelangelo
Bank Dick, The	CLINE, Edward
Ballad of a Soldier	CHUKRAI, Grigori
Bamboozled	LEE, Spike
Baran	MAJIDI, Majid
Barton Fink	COEN, Joel
Bashu	BEIAZAE, Bahram
Battle of Algiers, The	PONTECORVO, Gillo
Battleship Potemkin, The	EISENSTEIN, Sergei

Bay of Angels	DEMY, Jacques
Beach Party & Bikini Beach (double feature)	ASHER William
Beauty and the Beast	COCTEAU, Jean
Bed and Board	TRUFFAUT Francois
Before Sunrise	LINKLATER, Richard
Before Sunset	LINKLATER, Richard
Being John Malkovich	JONZE, Spike
Being There	ASHBY, Hal
Bend It Like Beckham	CHADHA, Gurinder
Best in Show	GUEST, Christopher
Better Day Tomorrow, A	WOO, John
Bettet Day Tommorrow II, A	WOO, John
Bicycle Thief, The	DE SICA, Vittorio
Big Chill, The	KASDAN, Lawrence
Big Deal on Madonna Street	MONICELLI, Mario
Big Fish	BURTON, Tim
Big Lebowski, The	COEN, Joel
Big Sleep, The	HAWKS, Howard
Billy Liar	SCHLESINGER, John
Biograph Shorts	GRIFFITH, D.W.
Birth of a Nation, The	GRIFFITH, D.W.
Bitter Tears of Petra Von Kant, The	FASSBINDER, Rainer W.
Black Narcissus	POWELL, M. & PRESSBURGER, E.
Black Orpheus	CAMUS, Marcel
Blind Husbands	VON STROHEIM, Erich
Blitzfilme 2004	GORIN, Joshua
Blob, The	YEAWORTH, Irvin S., Jr.
Blood for Dracula	MORISSEY, Paul
Blood of a Poet, The	COCTEAU, Jean
Blood Simple	COEN, Joel
Blow-Up	ANTONIONI, Michelangelo
Blue Angel	VON STERNBERG, Josef
Blue Veiled	BENIETEMAD, Rakhshan
Blue Velvet	LYNCH, David
Bob Le Flambeur	MELVILLE, Jean-Pierre
Bonnie and Clyde	PENN, Arthur
Bottle Rocket	ANDERSON, Wes
Boucher, Le	CHABROL, Jean
Bowling for Columbine	MOORE, Michael
Boycott	MAKHMALBAF, Mohsen
Brazil	GILLIAM, Terry
Breakfast at Tiffany's	EDWARDS, Blake
Breathless	GODARD, Jean-Luc
Brief Encounter	LEAN, David
Bright Leaves	
Broken Blossoms	GRIFFITH, D.W.
Buena Vista Social Club	WENDERS, Wim
Bulworth	BEATTY, Warren
Cabinet of Dr. Caligari, The	WIENE, Robert
Cabiria	PASTRONE, Giovanni
Carnival of Souls	HARVEY, Herk

Casablanca	CURTI, Michael
Casque D'Or	BECKER, Jacques
Celebration, The	VINTERBERG, Thomas
Cercle Rouge. Le	MELVILLE, Jean-Pierre
Charade	DONEN, Stanley
Chasing Amy	SMITH, Kevin
Chicago	MARSHALL, Rob
Chien Andalou, Un	BUNUEL, Luis
Children of Heaven	MAJIDI, Majid
Children of Paradise	CARNE, Marcel
Chinatown	POLANSKI, Roman
Chocolat	HALLSTROM, Lasse
Circle, The	PANAHI, Jafar
Citizen Kane	WELLES, Orson
City Lights	CHAPLIN, Charlie
Cleo from 5 to 7	VARDA, Agnes
Clerks	SMITH, Kevin
Clockmaker, The	TAVERNIER, Bertrand
Clockwork Orange, A	KUBRICK, Stanley
Close Encounters of the Third Kind	SPIELBERG, Steven
Closely Watched Trains	MENZEL, Jiri
Clueless	HECKERLING, Amy
Color of Paradise	MAJIDI, Majid
Commare Secca, La	BERTOLUCCI, Bernardo
Commitments, The	PARKER, Alan
Conspirators of Pleasure	SVANKMAJER, Jan
Constant Forge, A: Life & Art J. Cassavets	KISELYAK, Charles
Contempt	GODARD, Jean-Luc
Conversation, The	COPPOLA, Francis F.
Cook, the Thief, his Wife, and Her Lover, The...	GREENWAY, Peter
Corbeau, Le	CLOUZOT, Henri-Georges
Cotton Club, The	COPPOLA, Francis F.
Count Yorga, Vampire & Return of Count Yorga	KELLJAN Bob
Coup de Grace	Schlondorff
Coup de Torchon	TAVERNIER, Bertrand
Cranes are Flying, The	KALATOZOV, Mikhail
Cries and Whispers	BERGMAN, Ingmar
Crimes and Misdemeanors	ALLEN, Woody
Dames du Bois, Les	Bresson
Damned, The	VISCONTI, Luchino
Dancer in the Dark	VON TRIER, Lars
Dark Passage	Daves
Daughters of the Dust	Dash
Day for Night	TRUFFAUT Francois
Day I Became a Woman, The	Meshkini
Day of Wrath	DREYER, Carl T.
Dead Man	JARMUSCH, Jim
Dead Ringers	CRONENBERG, David
Death in Venice	VISCONTI, Luchino
Death of a Salesman	Schlondorff
Decalogue, The	Kieslowski



Decameron, The	PASOLINI, Pier Paolo
Deer Hunter, The	Cimino
Devil & Daniel Webster, The	DIETERLE, William
Diabolique	CLOUZOT, Henri-Georges
Diary of a Chambermaid	BUNUEL, Luis
Diary of a Country Priest	Bresson
Diary of a Lost Girl	PABST, G.W.
Die Nibelungen	LANG, Fritz
Discreet Charm of the Bourgeoisie, The	BUNUEL, Luis
Do the Right Thing	LEE, Spike
Dog Day Afternoon	Lumet
Dogtown and Z-Boys	Peralta
Dolce Vita, La	FELLINI, Federico
Doom Generation, The	ARAKI, Gregg
Donnie Darko	Kelly
Don't Look Now	Roeg
Double Suicide	SHINODA, Masashiro
Down By Law	JARMUSCH, Jim
Dreamers, The	BERTOLUCCI, Bernardo
Dr. Strangelove	Kubrick
Duel at Ganryu Island	Inagaki
Duel at Ichijoji Temple	Inagaki
Early Summer	OZU, Yasujiro
Easy Rider	HOPPER, Dennis
Eclisse, L'	ANTONIONI, Michelangelo
8 1/2	FELLINI, Federico
Eight Men Out	Sayles
Element of Crime, The	VON TRIER, Lars
Elena and her Men	RENOIR, Jean
Elephant	Van Sant
Elephant Man, The	LYNCH, David
Emma	GLENISTER, John
Emma	LAWRENCE, Diarmud
Emma	MCGRATH, Douglas
Enigma of Kasper Hauser, The	HERZOG, Werner
Erin Brockovich	SODERBERGH, Steven
Even Dwarfs Started Small	HERZOG, Werner
Evil Dead, The	Raimi
Experimental Films	DEREN Maya
Eyes Without a Face	Franju
F for Fake	WELLES, Orson
Faces	CASSAVETES, John
Fahrenheit 9/11	Moore
Far From Heaven	Haynes
Fargo	Coen
Fast, Cheap, & Out of Control	Morris
Fat Girl	BREILLAT, Catherine
Faust	MURNAU, F. W.
Faust	SVANKMAJER, Jan
Fear and Loathing in Las Vegas	GILLIAM, Terry
Fence, The	

Fidanzati, I	Olmi
Fiend Without a Face	CRABTREE, Arthur
Fight Club	Fincher
Fighting Elegy	SUZUKI, Seijun
Firemen's Ball, The	FORMAN, Milos
First Person	MORRIS, Errol
Fishing with John	LURIE, John
Flesh for Frankenstein	MORRISSEY, Paul
Flirting With Disaster	Russell
Fog of War, The	Morris
Foolish Wives	VON STROHEIM, Erich
For All Mankind	REINERT, Al
Force of Evil	Polonsky
Fortune Cookie, The	WILDER, Bill
400 Blows, The	TRUFFAUT Francois
Four Weddings and a Funeral	Newell
42 Up	Apted
Freaks	Browning
French Cancan	RENOIR, Jean
French Connection, The	FRIEDKIN, William
French Connection II, The	FRANKENHEIMER, John
Frida	Taymor
Full Monty, The	Cattaneo
Fury	LANG, Fritz
Gandhi	Attenborough
Gangs of New York	SCORSESE, Martin
Garden State	Braff
Gates of Heaven	MORRIS, Errol
General Idi Amin Dada	SCHROEDER, Barbet
Generation, A	WAJDA, Andrzej
Gentlemen's Agreement	KAZAN, Elia
George Washington	Gordon-Green
Gertrud	DREYER, Carl T.
Gesualdo	HERZOG, Werner
Ghost and Mrs. Muir, The	MANKIEWICZ, Joseph
Ghost Dog	JARMUSCH, Jim
Ghost in the Shell	Oshii
Ghost in the Shell 2	Oshii
Gost of Dragstrip Hollow & Ghost in the Invisible Bikini	HOLE W. & WEIS D.
Giant	Stevens
Gimme Shelter	Maysles
Girl in Sneakers	Sadr Ameh
Gold Rush, The	CHAPLIN, Charlie
Golden Coach, The	RENOIR, Jean
Golem, The	MENGER, P & BOESE, C
Goodbye, Columbus	Peerce
Goodfather Collection, I - II - III	COPPOLA, Francis F.
Good Morning	OZU, Yasujiro
Good Men, Good Women	Hou
Gospel according to Saint Matthew	PASOLINI, Pier Paolo
Graduate, The	Nichols

Grand Illusion	RENOIR, Jean
Grapes of Wrath, The	Ford
Great Expectations	LEAN, David
Great Dictator, The	CHAPLIN, Charlie
Grey Gardens	Maysles
Grifters, The	Frears
Grown Ups	Leigh
Gun Crazy	Lewis
Hamlet	Olivier
Hamoon	Mehrjuee
Hangmen Also Die	LANG, Fritz
Hannah and Her Sisters	ALLEN, Woody
Hard Boiled	WOO, John
Hard Day's Night, A	LESTER, Richard
Harder They Come, The	HENZELL, Perry
Hard Labour	Leigh
Harold Lloyd Collection, The	LLOYD, Harold
Hawks and the Sparrows, The	PASOLINI, Pier Paolo
Haxan: Witchcraft through the Ages	
Heart of Glass	HERZOG, Werner
Hearts and Minds	DAVIS, Peter
Henry V	Olivier
Hidden Fortress, The	KUROSAWA, Akira
Hidden Half	Milanii
Hills Have Eyes, The	Craven
Hiroshima Mon Amour	Resnais
Hopscotch	NEAME, Ronald
Horse's Mouth, The	NEAME, Ronald
Hour of the Wolf	BERGMAN, Ingmar
Hours, The	Daldry
How Green Was My Valley	Ford
How to Get Ahead in Advertising	ROBINSON, Bruce
How to Marry a Millionaire	Negulesco
Hud	Ritt
Ice Storm, The	LEE, Spike
Ikiru	KUROSAWA, Akira
I Am Curious - Yellow and Blue	SJOMAN, Vilgot
I Know Where I'm Going!	POWELL, M. & PRESSBURGER, E.
Imitation of Life	Stahl
Importance of Being Earnest, The	ASQUITH, Anthony
In a Year With 13 Moons	FASSBINDER, Rainer W.
Incredible Two-Headed Transplant & Thing with Two Heads (double feature)	LANZA A. & FROST L.
Indiscretion of an American Wife	DE SICA, Vittorio
Ingmar Bergman Collection, The	BERGMAN, Ingmar
Ingmar Bergam Makes a Movie	BERGMAN, Ingmar
In Praise of Love	GODARD, Jean-Luc
In the Mood for Love	KAR-WAI, Wong
Insomnia	Skjoldbjaerg
Institute Benjamenta	QUAY Brothers
Intolerance	GRIFFITH, D.W.

Irma La Douce	WILDER, Bill
It's a Wonderful Life	CAPRA, Frank
Ivanhoe, I	ORME, Stuart
Ivanhoe, II	ORME, Stuart
Ivan the Terrible	EISENSTEIN, Sergei
Jane Eyre	YOUNG, Robert
Jaws	SPIELBERG
Jubilee	JARMAN, Derek
Jules and Jim	TRUFFAUT Francois
Juliet of the Spirits	FELLINI, Federico
Jurassic Park	Spielberg
Kagemusha	KUROSAWA, Akira
Kanal	WAJDA, Andrzej
Kandahar	MAKHMALBAF, Mohsen
Kandukondain Kandukondain	MENON
Kid, The	CHAPLIN, Charlie
Kill Bill Volume 1	Tarantino
Kill Bill Volume 2	Tarantino
Killer, The	WOO, John
Killers, The	Siegel
Killers, The	Siodmak
Killing of a Chinese Bookie, The	CASSAVETES, John
King of Comedy, The	SCORSESE, Martin
King of Kings, The	DeMILLE, Cecil B.
Kiss Me, Stupid	WILDER, Bill
Knife in the Water	POLANSKI, Roman
Koyaanisqatsi: Life Out of Balance	Reggio
Kramer vs. Kramer	Benton
Kwaidan	KOBAYASHI, Masaki
L.A. Confidential	HANSON, Curtis
Lady Eve, The	STURGES, Preston
Lady From Shanghai, The	Welles
Lady Vanishes, The	HITCHCOCK, Alfred
Land That Time Forgot & People That Time Forgot (double feature)	CONNOR, Kevin
Last Days of Pompeii	CASERINI, Mario
Last Laugh	MURNAU, F. W.
Last Temptation of Christ, The	SCORSESE, Martin
Last Waltz, The	SCORSESE, Martin
Last Wave, The	Weir
League of their Own, A	Marshall
Legend of a Sigh	Milani
Leila	Mehrjui
Leopard, The	VISCONTI, Luchino
Lessons of Darkness/ Fata Morgana	HERZOG, Werner
Liasons Dangereuses, Les	Dayan
Liasons Dangereuses, Les	VADIM, Roger
Life And Nothing But	TAVERNIER, Bertrand
Life and Death of Colonel Blimp	POWELL, M. & PRESSBURGER, E.
Life of Brian	Jones
Life is Beautiful	Benigni
Lightning Over Water	RAY, N. & WENDERS W.

Like Water for Chocolate	Arau
Limelight	CHAPLIN, Charlie
Listen to Britain	JENNINGS, Hunphrey
Little Dieter Needs to Fly	HERZOG, Werner
Lola	DEMY, Jacques
Lola	FASSBINDER, Rainer W.
Lola Montes	Orphuls
Long Day's Journey Into Night	Lumet
Long Good Friday, The	MACKENZIE, John
Lord of the Flies	Brook
Lorna Doone	BARKER, Mike
Lost Highway	LYNCH, David
Lost Honor of Katherina Blum, The	SCHLONDORFF, V & VON TROTTA M
Lost Horizon	CAPRA, Frank
Lost in La Mancha	Fulton
Lost in Translation	Coppola
Louisiana Story	Flaherty
Love Me Tonight	Mamoulian
Love of Jeanne Ney, The	PABST, G.W.
Love on the Run	TRUFFAUT Francois
Loves of a Blonde	FORMAN, Milos
Lower Depths, The	RENOIR, J & KUROSAWA, A
Lumiere & Company	Several Directors
M	LANG, Fritz
Magic Flute, The	BERGMAN, Ingmar
Magnolia	ANDERSON, Wes
Maitresse	SCHROEDER, Barbet
Maltese Falcon, The	Huston
Mamma Roma	PASOLINI, Pier Paolo
Man and a Woman, A	Lelouch
Man Bites Dog	Bonzel
Mandabi	SEMBENE, Ousmane
Man of Aran	Flaherty
Mansfield Park	GILES, David
Mansfield Park	ROZEMA, Patricia
Man Who Fell to Earth, The	Roeg
Man with the Movie Camera	Vertov
Marooned in Iraq	Ghobadi
Marriage of Maria Brown	FASSBINDER, Rainer W.
Marriage of the Blessed	MAKHMALBAF, Mohsen
Martha	FASSBINDER, Rainer W.
MASH	ALTMAN, Robert
Master and Commander	VEIR, Peter
Matrix, The	Wachowski
Matrix Reloaded, The	Wachowski
Maylady, The	Bani-Etemand
McCabe & Mrs. Miller	ALTMAN, Robert
Meet Me in St. Louis	Minelli
Memento	Nolan
Metropolis	LANG, Fritz
Michael	DREYER, Carl T.

Mighty Wind, A	Guest
Mildred Pierce	Curtiz
Miller's Crossing	Coen
Million, Le	Clair
Mirror, The	Panahi
Mirror, The	TARKOVSKY, Andrei
Moments of Innocence	MAKHMALBAF, Mohsen
Mona Lisa	JORDAN, Neil
Mon Oncle	TATI, Jacques
Monsieur Verdoux	CHAPLIN, Charlie
Most Dangerous Game, The	SCHOEDSACK, E. & PICHEL, I.
Mrs. Dalloway	Gorris
M.Hulot's Holiday	TATI, Jacques
Mulholland Drive	LYNCH, David
Musashi Miyamoto	Inagaki
My Architect	KAHN, Nathaniel
My Darling Clementine	Ford
My Beautiful Laundrette	Frears
My Life as a Dog	Halstron
My Life to Live (Vivre Sa Vie)	GODARD, Jean-Luc
My Man Godfrey	LA CAVA, Gregory
My Metier	DREYER, Carl T.
My Own Private Idaho	VAN SANT, Gus
Mystic Iran	Farshad
Naked Kiss, The	FULLER, Samuel
Naked Lunch	CRONENBERG, David
Nanook of the North	Flaherty
Natural Born Killers	Stone
New York Stories	ALLEN, Woody
Night and Fog	Resnais
Night and the City	DASSIN, Jules
Nights of Cabiria	FELLINI, Federico
Night of the Living Dead	Romero
Night of a Shooting Star, The	Taviani
Night Porter, The	CAVANI, Liliana
Night to Remember	BAKER, Roy
Northanger Abbey	FOSTER, Giles
North by Northwest	HITCHCOCK, Alfred
Nosferatu	MURNAU, F. W.
Notorious	HITCHCOCK, Alfred
October	EISENSTEIN, Sergei
Oedipus Rex	PASOLINI, Pier Paolo
Oliver Twist	LEAN, David
Once Upon a Time Cinema	MAKHMALBAF, Mohsen
Once Upon a Time in the West	LEONE, Sergio
One Flew Over the Cuckoo's Nest	FORMAN, Milos
One from the Heart	COPPOLA, Francis F.
One, Two, Three	WILDER, Bill
Onibaba	Shindo
On the Waterfront	KAZAN, Elia
Open City	ROSSELLINI, Roberto

Opening Night	CASSAVETES, John
Ordet	DREYER, Carl T.
Ordinary People	Redford
Orlando	Potter
Orphans of the Storm	GRIFFITH, D.W.
Orpheus	COCTEAU, Jean
Osama	Barmak
Ox-Bow Incident, The	Wellman
Padre Padrone	Taviani
Paris, Texas	WENDERS, Wim
Passage to India, A	LEAN, David
Passion of Anna	BERGMAN, Ingmar
Passion of Joan of Arc, The	DREYER, Carl T.
Pather Panchali	Ray
Peeping Tom	Powell
Pepe Le Moko	Divivier
Persona	BERGMAN, Ingmar
Persuasion	MICHELL, Roger
Persuasion	MITCHELL, Julian
Philadelphia	DEMME, Jonathan
Piano, The	Campion
Pickup on South Street	FULLER, Samuel
Picnic at Hanging Rock	Weir
Pirates of the Caribbean	Verbinski
Player, The	ALTMAN, Robert
Play Time	TATI, Jacques
Poltergeist	Hooper
Pornographers, The	Imamura
Port of Shadows	CARNÉ, Marcel
Postino, II	RADFORD, Michael
Postman Always Rings Twice, The	GARNETT, Tay
Postman Always Rings Twice, The	RAFELSON, Bob
Posto, II	Olmi
Pride and Prejudice	COKE, Cyril
Pride and Prejudice, I	LANGTON, Simon
Pride and Preejudice, II	LANGTON, Simon
Princess Mononoke	Miyazaki
Primary	Drew
Private Life of Sherlock Holmes, The	WILDER, Bill
Protest	Kimiaee
Pulp Fiction	Tarantino
Puppetmaster, The	Hsiao-Hsien
Pygmalion	Asquith
Quai des Orfevres	CLOUZOT, Henri-Georges
Queen Kelly	VON STROHEIM Erich
Quiet American, The	Noyce
Quiet Man, The	Ford
Ran	KUROSAWA, Akira
Rashomon	KUROSAWA, Akira
Ratcatcher	RAMSAY, Lynne
Rear Window	HITCHCOCK, Alfred

Rebecca	HITCHCOCK, Alfred
Rebel Without a Cause	Ray
Red	Kieslowski
Red Beard	KUROSAWA, Akira
Red and the White, The	JANCSO, Miklos
Red Shoes, The	Powell
Requiem for a Dream	Aronofsky
Repo Man	Cox
Reservoir Dogs	Tarantino
Richard III	Olivier
Rififi	DASSIN, Jules
River, The	RENOIR, Jean
Robocop	VERHOEVEN, Paul
Rocco & His Brothers	VISCONTI, Luchino
Rock, The	BAY, Michael
Rocky Horror Picture Show, The	Sharman
Roma	FELLINI, Federico
Roman Holiday	Wyler
Romeo + Juliet	Luhrmann
Rosemary's Baby	POLANSKI, Roman
Royal Tenenbaums, The	ANDERSON, Wes
Rules of the Game, The	RENOIR, Jean
Ruling Class	MEDAK, Peter
Run Lola Run	Tykwer
Runner	Naderi
Rushmore	ANDERSON, Wes
Russians Are Coming..., The	Jewison
Sabrina	WILDER, Bill
Sack of Rice	Talebi
Sacrifice	TARKOVSKY, Andrei
Salaam Bombay	Nair
Salaam Cinema	MAKHMALBAF, Mohsen
Salades de l'amour, Les	TRUFFAUT Francois
Salesman	MAYSLES Brothers
Salo	PASOLINI, Pier Paolo
Salt of the Earth	Wilson
Salvatore Giuliano	ROSI, Francesco
Sanjuro	KUROSAWA, Akira
Satyricon	FELLINI, Federico
Say Anything	CROWE, Cameron
Scandal in Paris, A	SIRK, Douglas
Scarlet Empress, The	Von Sternberg
Scarlet Pimpernel, I (Book I)	LAU, Patrick
Scarlet Pimpernel, II (Book II)	LAU, Patrick
Scarlet Pimpernel, III (Book III)	BENNETT, Edward
Scenes from a Marriage	BERGMAN, Ingmar
Schizopolis	SODERBERGH, Steven
Searchers, The	Ford
Sebastiane	JARMAN, Derek
Secret Honor	ALTMAN, Robert
Secret Lives of Dentists, The	Rudolph



Secrets and Lies	Leigh
Sense & Sensibility	BENNETT, Rodney
Sense & Sensibility	LEE, Ang
Serpent's Egg	BERGMAN, Ingmar
Seven	Fincher
Seven Samurai	KUROSAWA, Akira
Seventh Seal, The	BERGMAN, Ingmar
Sex, Lies, and Videotape	SODERBERGH, Steven
Shadows	CASSAVETES, John
Shame	BERGMAN, Ingmar
Shawshank Redemption, The	Darabont
Shoah	Lanzmann
Shock Corridor	FULLER, Samuel
Shop on Main Street, The	KADAR, J. & KLOS, E.
Short Cuts	ALTMAN, Robert
Sid & Nancy	COX, Alex
Silence, The	BERGMAN, Ingmar
Silence, The	MAKHMALBAF, Mohsen
Silence of the Lambs, The	DEMME, Jonathan
Singin' in the Rain	Kelly
Sisters	DE PALMA, Brian
Sixth Sense, The	Shyamalan
Slacker	LINKLATER, Richard
Smell of Camphor	Farmanara
Smoke	Wang
Solaris	TARKOVSKY, Andrei
Some Like It Hot	WILDER, Bill
Spartacus	KUBRICK, Stanley
Spellbound	Blitz
Spellbound	HITCHCOCK, Alfred
Spies	LANG, Fritz
Stand By Me	Reiner
Stand and Deliver	Menendez
Stardust Stricken	Golmakani
Stolen Kisses	TRUFFAUT Francois
Stop Making Sense	DEMME, Jonathan
Story of Floating Weeds/Floating Weeds, A	Ozu
Strada, La	FELLINI, Federico
Straight Story, The	LYNCH, David
Strangers on a Train	HITCHCOCK, Alfred
Straw Dogs	Peckinpah
Stray Dog	KUROSAWA, Akira
Streetcar Named Desire, A	KAZAN, Elia
Stroszek	HERZOG, Werner
Sullivan's Travels	Sturges
Summertime	LEAN, David
Sunday Bloody Sunday	Schlesinger
Sunday in the Country, A	TAVERNIER, Bertrand
Sunglass	
Sunrise	MURNAU, F. W.
Sunset Boulevard	WILDER, Bill

Supplement Fassbinder Trilogy	FASSBINDER, Rainer W.
Sword of Doom, The	OKAMOTO, Kihachi
Sympathy for the Devil	GODARD, Jean-Luc
Tabu	MURNAU, F. W.
Talk to Her	ALMODOVAR, Pedro
Tanner '88	ALTMAN, Robert
Tarnation	CAOJETTE, Jonathan
Tartuffe	MURNAU, F. W.
Taste of Cherry	Kiarostami
Taxi Driver	SCORSESE, Martin
Tempest, The	JARMAN, Derek
Ten	KIAROSTAMI, Abbas
Testament of Dr. Mabuse, The	LANG, Fritz
Testament of Orpheus	COCTEAU, Jean
That Obscure Object of Desire	BUNUEL, Luis
Thelma & Louise	Scott
They Drive by Night	Walsh
Thieves' Highway	DASSIN, Jules
Thin Blue Line, The	MORRIS, Errol
Thin Red Line, The	Malick
Third Man, The	Reed
39 Steps, The	HITCHCOCK, Alfred
This is Spinal Tap	Reiner
Three Kings	Russell
3 Women	ALTMAN, Robert
Throne of Blood	KUROSAWA, Akira
Through a Glass Darkly	BERGMAN, Ingmar
Time Bandits	GILLIAM, Terry
Time for Drunken Horses	Ghobadi
Time Regained	RUIZ, Raoul
Timecode	Figgis
Tin Drum	SCHLONDORFF, Volker
Tingler, The	Castle
To Have and Have Not	Hawks
Tokyo Olympiad	ICHIKAWA, Kon
Tokyo Story	Ozu
Tom Jones, I	HUSEYIN, Metin
Tom Jones, II	HUSEYIN, Metin
Totally F***ed Up	ARAKI, Gregg
Touchez Pas Au Grisbi	BECKER, Jacques
Touch of Evil	Welles
Tout Va Bien	GODARD, Jean-Luc
Traffic	SODERBERGH, Steven
Travelers	Beizae
Triumph of the Will	Riefenstahl
Trojan Women, The	CACOYANNIS, Michael
Trou, Le	BECKER, Jacques
Trouble in Paradise	Lubitsch
Tunes of Glory	NEAME, Ronald
12 Angry Men	Lumet
25th Hour	LEE, Spike

21 Grams	Inarritu
Two Women	Milanii
Umberto D.	DE SICA, Vittorio
Unbearable Lightness of Being, The	KAUFMAN, Philip
Under the Roofs of Paris	Clair
Untouchables, The	DePalma
Vagabond	Varda
Vanilla Sky	CROWE, Cameron
Vanishing, The	SLUIZER, George
Variety Lights	LATTUADA, A. & FELLINI, F.
Vernon, Florida	MORRIS, Errol
Veronika Voss	FASSBINDER, Rainer W.
Vertigo	HITCHCOCK, Alfred
Victoria and Albert, I	ERMAN, John
Victoria and Albert, II	ERMAN, John
Videodrome	CRONENBERG, David
Vitelloni, I	FELLINI, Federico
Wages of Fear	CLOUZOT, Henri-Georges
Wait Until Dark	Young
Waiting for Guffman	Guest
Waking Life	LINKLATER, Richard
Walkabout	Roeg
Waxworks	LENI, Paul
What Ever Happened to Baby Jane?	Aldrich
Where's Friend's Home	Panahi
White Balloon	Panahi
White Sheik, The	FELLINI, Federico
Who Framed Roger Rabbit?	Zemeckis
Wild Angels & Hell's Belles (double feature)	CORMAN R. & DEXTER M.
Wild Bunch, The	Peckinpah
Wild in the Streets & GAS.S.S.S (double feature)	SHEAR B. & CORMAN R.
Wild Strawberries	BERGMAN, Ingmar
Wind Will Carry Us, The	Kiarostami
Winged Migration	Perrin
Wings of Desire	Wenders
Winter Light	BERGMAN, Ingmar
Withnail and I	ROBINSON, Bruce
Witness for the Prosecution	WILDER, Bill
Woman in the Moon	LANG, Fritz
Woman is a Woman, A	GODARD, Jean-Luc
Woman of the Year	Stevens
Woman Under the Influence, A	CASSAVETES, John
Women, The	Cukor
World of Apu, The	Ray
Written on the Wind	Sirk
WWII Memorial: A Testamnt to Freedom	UTH, Robert
Xala	SEMBENE Ousmane
Yankee Doodle Dandy	Curtiz
Yojimbo	KUROSAWA, Akira
Young Torless	SCHLONDORFF, Volker
Youth of the Beast	SUZUKI, Seijun

<b>VHS</b>	
Daughter Rite	CITRON, Michelle
Film About a Woman Who...	Rainer
Heart is a Lonely Hunter, THE	Arkin
How to Live in the German Federal Republic	Farocki
Images of the World & the Inscription	Farocki
Journeys From Berlin/1971	Rainer
Kristina Talking Pictures	Rainer
Lives of Performers	Rainer
Man who Envied Women, The	Rainer
Murder and murder	Rainer
Oh Woe is Me	GODARD, Jean-Luc
Privilege	Rainer
Reassemblage	MINH-HA, Trinh T.
Riddles of the Sphinx	MULVEY L. & WOLLEN P.
Still Life	Farocki
Surname Viet Given Name Nam	MINH-HA, Trinh T.
Videograms of a Revolution	Farocki
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<b>AVANT-GARDE</b> Experimental Cinema of the 1920s and '30s	
<b>UNSEEN CINEMA: Early American Avant-Garde Film 1894-1941</b> The Mechanized Eye The Devil's Plaything Light Rhythms Inverted Narratives Picturing A Metropolis The Amateur As Auteur	

Viva La Dance	
<b>TRESAURES FROM AMERICAN FILM ARCHIVES</b>	
<b>CHARLIE CHAPLIN SHORT COMEDY CLASSICS</b> Chaplin's Goliath Chaplin's Essanay Comedies Volume 1 Chaplin's Essanay Comedies Volume 2 Chaplin's Essanay Comedies Volume 3 The Chaplin Mutuals Volume 1 The Chaplin Mutuals Volume 2 The Chaplin Mutuals Volume 3	
<b>COLLECTED SHORTS OF JAN SVANKMAJER (1)</b> The Fall of the House of Usher (1980) A Game with Stones (1985) Et Cetera (1966) Punch and Judy (1966) The Flat (1968) Picnic with Weissman (1969) A Quiet Week in the House (1969) <b>COLLECTED SHORTS OF JAN SVANKMAJER (2)</b> Dimensions of Dialogue (1982) Down to the Cellar (1983) The Pendulum, the Pit and Hope (1983) Meat Love (1968) Flora (1989) The Death of Stalinism in Bohemia (1990) Food (1992)	
<b>THE UP SERIES</b> Seven Up 7 Plus Seven 21 Up 28 Up 35 Up 42 Up	
<b>THE ALAN CLARKE COLLECTION</b> Elephant Firm, The Made in Britain Scum (1977) Scum (1979)	
<b>THE ART OF BUSTER KEATON</b> Battling Butler Haunted House, The Frozen North, The College Electric House, The Hard Luck Blacksmith, The	1st DVD 1st DVD 1st DVD 2nd DVD 2nd DVD 2nd DVD 2nd DVD

General, The	3rd DVD
Playhouse, The	3rd DVD
Cops	3rd DVD
Go West	4th DVD
Scarecrow, The	4th DVD
Paleface, The	4th DVD
Navigator, The	5th DVD
Boat, The	5th DVD
Love Nest, The	5th DVD
Our Hospitality	6th DVD
Sherlock, Jr.	6th DVD
Saphead, The	7th DVD
High Sign, The	7th DVD
One Week	7th DVD
Seven Chances	8th DVD
Neighbors	8th DVD
Ballonatic, The	8th DVD
Steamboat Bill, Jr.	9h DVD
Convict 13	9h DVD
Daydreams	9h DVD
Three Ages	10th DVD
Goat, The	10th DVD
My Wife's Relations	10th DVD
Keaton Plus	11th DVD
<b>THE COMPLETE MONTEREY POP FESTIVAL</b>	
<b>PAGNOL: THE FANNY TRILOGY</b>	
Marius	
Fanny	
Cesar	
Additional Material	
<b>EDISON: THE INVENTION OF THE MOVIES</b>	
<b>W.C. FIELDS SIX SHORT FILMS</b>	
Pool Sharks	
Golf Specialist. The	
Dentist, The	
Fatal Glass of Beer, The	
Pharmacist, The	
Barber Shop, The	
<b>THE BROTHERS QUAY COLLECTION</b>	
Cabinet of Jan Svankmajer, The	
Epic of Gilgamesh, The	
Street of Crocodiles	
Rehearsals for Extinct Anatomies	
Dramolet	
Comb, The	
Anamorphosis	
Are We Still Married?	
Tales from the Vienna Woods	

Can't Go Wrong Without You	
<b>BEASTIE BOYS VIDEO ANTHOLOGY</b>	
<b>BY BRAKHAGE: AN ANTHOLOGY</b>	
<b>FANNY AND ALEXANDER</b>	
The Making of Fanny and Alexander	
The Theatrical Version	
The Television Version	
<b>ANTHOLOGY OF SURREAL CINEMA, I</b>	
Entr'acte	CLAIR, René
La Conquille et le Clergyman	DULAC, Germain
Ballet Mecanique	LEGER, Fernard
Anemic Cinema	DUCHAMP, Marchel