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MOTION PICTURE, BROADCASTING  
AND RECORDED SOUND DIVISION

*STATEMENT*

I believe that one point must be emphasized, and that is we of this committee are fully aware of the legal protections of *all* copyrights underlying the making of motion pictures now and in the past, and respect them without dissent. These copyrights underlie the original story source(s), the music and all other protected materials.

While it would seem that major motion pictures adapted to film from another media, such as a popular magazine or best-selling book, would represent an important investment on the part of film production companies that proper care of them would be natural. But such is not always the case. World-famed motion pictures have been allowed to fall out of *film* copyright for many reasons, often the failure of the original production company, or even due to contractual stipulations that revert rights to the original source(s). In any case, we respect the fullest interpretation of the laws protecting such properties. Our concern lies in the termination of *all* copyrights at the completion of their legal term. At that time, it is obvious

such material could then revert to the control of the original film production company, preventing access to it without their permission. This would, of course, subvert the basic protections inherent in copyright law, a matter which directly concerns this committee. Protection and preservation of films no longer under any copyright protection must and should be freely available to the public.

My 30-some year career writing and producing films in Hollywood was the direct result of my lifelong interest in motion pictures. As a kid who grew up "on the road" with a single parent (mother) in show business, movies became in a sense my family. They have provided entertainment and instruction during my entire life. While mainstream films have, of course, predominated in my interest, I've also been keenly aware of the the lesser types of films. As a writer, I've been able to actually see far-distant lands, hear foreign speech, and even to considerable extent been able to understand customs and mores that would otherwise have been just dry words in dry books.

This life experience, I personally feel, is threatened when the profit motive of production companies becomes the sole criterion for public access to such films. A great literary or dramatic property will probably remain available for study - because such films generate revenue for the producers. Or the original sources are available.

But in the case of other types of films, programmers, travelogs, regional and promotional subjects, such profits do not exist - and such films would vanish from public accessibility. This must not be allowed to happen.

Over the years, documentaries have been produced, such as the remarkable *March of Time* subjects, all of tremendous historical and social importance; only a few of these remain available for study. Multiply this one instance by thousands and you begin to comprehend the loss of cultural material that is involved.

Original stories written for production companies in the past - B Movies, if you will - are tossed aside and forgotten once their monetary value as entertainment has been lost. But even the lowest B production reflects attitudes, and displays surroundings, often now long lost.

My own abiding interest in motion pictures is not based primarily upon being entertained for a brief while; each film provides me with a wider life experience than I could otherwise have. I think this same comment could be applied to most motion picturegoers.

In one way or another, I believe every member of this committee feels basically the same.