

Poetic Justice (Hapax Legomena II) (1972) by Hollis Frampton
Preservation History

Poetic Justice was preserved by BB Optics and the students of Bill Brand's Film Preservation class in the Moving Image Archiving and Preservation Program at NYU in Spring 2008. This project was supported by a grant to NYU-MIAP from the National Film Preservation Foundation (NFPF).

Background

Hollis Frampton is a seminal figure in the American avant-garde. With Tony Conrad, George Landow, Michael Snow, Joyce Wieland, Ernie Gehr, and Paul Sharits, Frampton is considered a key experimental filmmaker of the 1960s and 70s, part of a tendency that P. Adams Sitney coined "the structural film". Writing on this period, Sitney remarks that Frampton's films not only reflected the moment in that "his films, all of them, tape the shape of logical formulae" (348); but that Frampton, with his love for the "outrageous hypothesis" and paradox, in fact "challenges the newest historical phase of the formal cinema" (348).

Poetic Justice is the second film in a seven-part cycle by Hollis Frampton entitled *Hapax Legomena*. Made during the mid-point of Frampton's career between 1971 and 1972, *Hapax Legomena* is an autobiographical self-reflection of the artist's shift from still photography to filmmaking. The films in this cycle are among Frampton's most highly regarded and circulated works.

Description of the Film

Poetic Justice consists of 240 still images of a table, a cactus, a cup of coffee, and a pile of white paper. The pile of paper grows higher with each successive shot. On each of the pages, handwritten text describes another "film" in shot-by-shot fashion. Each shot in the film contains the description of one shot in the imagined "film". Over the span of 32 minutes, a complex narrative between three characters (I, you, and your lover) unfolds on the page, within the simple unmoving frame of the actual film.

Exemplifying the concerns with temporality, speech/text, and spectatorial relations that characterize much of Frampton's work, *Poetic Justice* ingeniously plays upon the ambiguity of language in relation to the photographic image, and the disjunction between the imaginary story space of the film and the real space of the embodied viewer. Experimental film scholar Scott MacDonald asserts that *Poetic Justice* is among "Frampton's most impressive (and accessible) films" (*A Critical Cinema* 24).

Poetic Justice is approximately 1200 feet long, and was shot on silent black-and-white reversal 16mm film. There is only one print of the film currently in circulation, distributed by the Filmmaker's Cooperative in New York City. A search on OCLC's Worldcat shows that no participating libraries hold prints of the film. According to Bill Brand's records single prints are held by MoMA, Royal Film Archive of Belgium and the

Centre Beaubourg. *Poetic Justice* has not been preserved by any other institution and has never been released on video. A book consisting of a page for each shot of the film was published in an edition of 150 by Visual Studies Workshop, Rochester, NY in 1973.

Elements Received from MoMA

The following elements were delivered to BB Optics from the Museum of Modern Art, with permission from Marion Faller, as possible preservation elements:

- 16mm camera original, b&w reversal
- 16mm acetate base duplicate negative from camera original
- 16mm reversal print from camera original

The 16mm camera original was shot on black-and-white Kodak Tri-X reversal stock from 1970 and contains splices at each cut. It is inaccurately labelled as a reversal print on the MoMA film can. Overall, the film is in very good condition. There are some emulsion scratches, slight warp, and some ferrotyping on the emulsion side. Shrinkage was measured at 0.5%. BB Optics records show that Bill Brand repaired splices on the film in 1984. During this most recent inspection of the film, Bill Brand repaired a torn perforation in a black frame at the tail of the shot containing "shot #214." Brand notched the perf, then added perf tape to one side and tape over the entire frame on the other side of the frame. Right next to this repair, Brand removed a tape splice that had been made to reinforce a cement splice, and re-made the cement splice. At the head and tail of the film, there are a pair of silver timing marks, a pair of timing notches, and punches marking printer start and stops.

The 16mm acetate dupe neg was made from the camera original by Cinelab.

The 16mm reversal print was made from the reversal original by Filmtronics. The print is well-worn but in good condition.

Source Material for Preservation

Preservation materials were produced at Colorlab from the 16mm camera original b&w reversal.

Preservation Elements

The following preservation elements were produced at Colorlab as part of this grant:

- one (1) a-wind 3234 Estar base b&w 16mm duplicate negative (preservation master)
- one (1) b-wind b&w positive 16mm silent answer print from the duplicate negative (reference print)
- one (1) b-wind b&w positive 16mm silent release print from the duplicate negative (exhibition / study print)

- one (1) Digital Betacam telecine video master from the duplicate negative preservation master

The preservation master and the reference print are stored at the Museum of Modern Art. The exhibition/study print has become part of the NYU film study collection and a second study/exhibition print was made for MoMA at its own expense. The telecine master will be stored at BB Optics for Marion Faller. In addition, we have made new printing negatives of *Poetic Justice* and the other six *Hapax Legomena* titles sponsored by Anthology Film Archives with provisions for Anthology to provide prints for distributors, schools and museums.

Preservation Process

The 16mm camera original was sent to Colorlab in March 2008. Colorlab was instructed to produce an A-wind 3234 polyester duplicate negative from the B-wind single strand original, with an NFPF preservation credit at the head following the “focus” leader. Colorlab was also instructed to produce a single-perf, black track silent b&w check print. The primary concern in the timing was that the handwritten text in the film be entirely legible in each shot without making the rest of the image too dark. We included a letter to timer Chris Hughes that noted some aspects of the film that Frampton outlined to the original lab, Filmtronics, in 1972: “There was camera motor trouble, so there are exposure variations. Please time so that writing is legible in each scene. Flash frames are intentional: disregard in timing. Single strand/ No FX.”

The first check print was returned to BB Optics in April 2008. Upon viewing the print, there was some discussion over where the NFPF logo should appear, given that Frampton deliberately avoided preceding any of his films (except [nostalgia]) with titles. In the end, it was decided that the logo should be placed after the original “focus” leader, with sufficient black between the logo and the start of the film.

Colorlab corrected the light base scratches on the camera original through wet-gate printing. This proved to be sufficient in hiding the scratches, and a re-washing was deemed unnecessary.

Finally, the first check print was compared to the reversal print struck from the original that was sent from MoMA. The comparison revealed that the image quality was greatly diminished in the new print due to the increase in contrast introduced by the additional intermediary generation. The effect on the highlights and shadows flattened the image and hid the details in the dark areas of the cactus and the light areas of the white pages.

There was some discussion about whether the deficiencies in the image warranted a new answer print, and whether these deficiencies could even be addressed given current circumstances (i.e. the discontinuation of reversal stock). Ultimately, we decided to instruct Colorlab to produce a new lower-contrast duplicate negative (through pulled processing) to test whether this adjustment would produce a print with better image quality. The test print made from the new duplicate negative was delivered a week later,

and showed a qualitative improvement in image quality. We then decided to order a new duplicate negative and answer print made at the lower contrast specifications.

The new b-wind 16mm b&w silent answer print from the pulled duplicate negative was delivered to BB Optics April 30, 2008. The

Prepared by: Yvonne Ng
May 5, 2008,
Revised by: Bill Brand
August 14, 2008

Critical Mass (Hapax Legomena III) (1971) by Hollis Frampton
Preservation History

In January of 2008 students in the Moving Image Archiving and Preservation Program at New York University assisted Bill Brand of BB Optics in the preservation of six titles from Hollis Frampton's seven part *Hapax Legomena*. In cooperation with the Museum of Modern Art (MoMA) and the Estate of Hollis Frampton (Marion Faller), this project was supported by a grant to NYU-MIAP from the National Film Preservation Foundation (NFPF).

Made in 1971, *Critical Mass* is distinct from the other works in *Hapax Legomena* in that it entails a fairly straightforward dramatic narrative performance. In an essay about the series, Scott MacDonald identifies the film as, "probably the most easily enjoyable of all of Frampton's films." It features a couple engaged in a maddeningly circular argument in which the female member of the couple demands to know where the male member had been for two days. Frampton mirrors the circularity of the argument in the structure of the film, which repeats both the image and sound in various patterns. The sound, which begins before the image, is only sometimes perfectly in synch with the picture and becomes less so as the film progresses. MacDonald acknowledges that the actual structure of the film is, "a different kind of repetition," as the repeating visual and dialogue becomes analogous to the argument in its pure form.

The original b-wind black and white reversal A and B rolls and optical positive sound track of *Critical Mass* have been lost, leaving an a-wind black and white reversal printing master and an a-wind optical positive soundtrack as the closest available elements to an original. For this project an additional composite print made from the reversal-printing master was also available for examination. All of these elements are on deposit at MoMA. The reversal-printing master was in very good condition with no splices or other major damage.

The image throughout the 26-minute film consists solely of the couple situated against a white wall. The lighting in the scene is consistent. This resulted in the need for little adjustment during the timing process. An issue with the printing master image is that it is fairly soft. There are multiple potential explanations for this. It is possible that the original was soft. Since, for the final film, Frampton relied on 2nd or 3rd generation prints or perhaps work on an optical printer. Either way the generational loss of the duplication used may have resulted in a further softening of the image. This concern is exacerbated by the fact that this 'master' marks an additional generation away from the camera original.

Furthermore, the reversal-printing master was made somewhat too light. Bill Brand notes that prints made from this master have always been printed dark in order to avoid further loss of mid-tones. For this project the Colorlab timer, Chris Hughes, was instructed to follow the same procedure when making the new duplicate negative. The reversal print

was also sent to Colorlab so that Mr. Hughes would have it to reference during his process.

For this project a new low-contrast (through pulled developing) b-wind 3234 polyester based duplicate negative was made from the a-wind reversal printing master. A new b-wind optical negative track and 16mm magnetic protection track was made by Trackwise from the a-wind positive optical track. An NFPF preservation credit at the head was added after the "focus" leader. Using this new b-wind duplicate negative and b-wind optical negative track, Colorlab created an answer print and two release prints, one of which will go to New York University. A second duplicate negative was created for Anthology Film Archives at Anthology's expense that they will use as the master printing negative to fulfill requests for new prints. Colorlab also produced a telecine video master to Digital Betacam.

The reversal printing master and earlier composite was returned to MoMA. The preservation duplicate negative, optical negative sound track, 16mm protection magnetic sound track and 16mm answer print was delivered to MoMA. The exhibition/study print has become part of the NYU film study collection and a second study/exhibition print was provided for MoMA at its own expense. The second printing negative and check print was delivered to Anthology Film Archives. The telecine master will be stored at BB Optics for Marion Faller.

Kathleen Maguire
5/2/2008
revised by Bill Brand
8/14/2008

Traveling Matte (Hapax Legomena IV) (1971) by Hollis Frampton
Preservation History

In spring 2008, Bill Brand and the NYU-MIAP Film Preservation class preserved Hollis Frampton's *Hapax Legomena II-VII*. Along with (*nostalgia*) (*Hapax Legomena I*), these films have been part of MoMA's collection since Frampton's widow Marion Faller deposited them in December 1989. MoMA recently preserved (*nostalgia*), and the NFPF awarded funds to New York University to complete the preservation of the remaining six *Hapax Legomena* films.

Traveling Matte, the fourth in the series, is distinct because it is a kinescope – a film transferred from video. Frampton shot the ½ inch open-reel source video in conjunction with the newly-formed Experimental Television Workshop at Binghamton University in 1971. (The original source video is in the collection at Anthology Film Archives.) After meeting Bill Brand, then a student at Antioch College in Yellow Springs, Ohio, Frampton arranged through Brand for the creation of a kinescope at the Antioch's media services facility.

In *Traveling Matte*, Frampton uses his hand to "matte" the majority of the frame, leaving a small hole through which we see a snowy college campus and hexagonal cobblestones. In a 1973 interview with Jonas Mekas published in his *Village Voice* column, "Movie Journal," Frampton says of *Traveling Matte*,

I was walking around, in the winter, in the parking lots and muddy lawns of Harpur College. Think of it as – because I did at the time; and some other people have said so too – making a telescope out of your fist, which is a little child's gesture. I remember doing that, peeking through my fist. Then you can change the shape of the fist, you can change the shape of what you're looking at.

A level of complexity emerges due to the fact that, according to Brand, the kinescope was misaligned, resulting in a small black margin on the right side of the frame. This was evidently Frampton's intent and even if originally not, he claimed it so.

MoMA provided the b-wind b&w reversal kinescope camera original. The film is silent, so there is only one original element on Kodak Plus-x reversal stock (PXR). The film runs at 16fps, and is 855 ft. in length. Colorlab was chosen as the lab partner in this project.

Colorlab struck an a-wind 3234 polyester duplicate negative from the b-wind b&w reversal single strand original, attaching the NFPF preservation credit at the head after the "focus" leader. While most of the films in the group have been printed with pulled processing to reduce the contrast, *Traveling Matte* was not. From the duplicate negative, the lab made one silent positive check print (single perf. – black track) and two release prints, one for MoMA (at their expense) and one for New York University. A second

duplicate negative was created for Anthology Film Archives at Anthology's expense. Anthology will use this as the master printing negative to fulfill requests for new prints. Colorlab also produced a telecine video master to Digital Betacam.

The reversal original and the new preservation duplicate negative, answer print and one release print were delivered to MoMA. The other release print was delivered to the NYU Film Study Center. The second printing duplicate negative and check print were delivered to Anthology film Archives.

Leah Churner
5/5/2008
revised by Bill Brand
8/14/2008

Ordinary Matter (Hapax Legomena V) (1972) by Hollis Frampton
Preservation History

In the spring semester of 2008 the second year students of the NYU-MIAP Film Preservation class undertook a project to preserve Hollis Frampton's film cycle *Hapax Legomena*. Each student took primary position on a film as the project for a class in film preservation taught by Bill Brand (BB Optics). The project was done in conjunction with the Museum of Modern Art and the Estate of Hollis Frampton. It was funded by a grant from the National Film Preservation Foundation.

Ordinary Matter has been described and approached in different ways since its creation. In the catalog at the Film-makers' Cooperative Frampton describes the film as:

A vision of a journey, during which the eye of the mind drives headlong through Salisbury Cloister (a monument to enclosure), Brooklyn Bridge (a monument to connection), Stonehenge (A monument to the intercourse between consciousness and LIGHT)... visiting along the way diverse meadows, barns, waters where I now live; and ending in the remembered cornfields of my childhood. The Soundtrack annexes, as mantram, the Wade-Giles syllabary of the Chinese language.

However in an interview with Jonas Mekas in the "Village Voice" January 18th 1973, Frampton describes it as an extension of *Traveling Matte*:

I suppose I think of it as a kind of acceleration from *Traveling Matte*, the eye is groping and feeling its way and staggering, and so forth. ... Ordinary matter is for me a kind of ecstatic, headlong dive. ... and finally the eye that was trying to see out, through the little hole – through the fist, in *Traveling Matte* opens up and does, to an extent, really see out, or I feel it does, and ends with something that is a very old image in my eye, of running through corn fields as a child, with the leaves slapping me in the face, and the sun hitting me, and so forth.

The film is a journey through three monuments and various outdoor locations. It was created using a "pixilation" technique where Frampton takes each shot one frame at a time, this condenses long walks to mere minutes. This increases the feeling of movement and increases the circling/spinning motion that is created by both what Frampton filmed and how he ordered the sections. The soundtrack is meant to be played alongside the projection. This audio adds a counterpoint to the fast paced imagery.

Working with Colorlab we made an a-wind 3234 polyester duplicate negative from the b-wind b&w reversal A and B roll originals attaching the NFPF preservation credit at the head after the "focus" leader. *Ordinary Matter* contains two dissolves, one of which is unconventional in arrangement on the original rolls. An early print from the Film-makers' Cooperative was obtained and compared in order to determine the precise timing for the dissolves. After viewing the first prints of *Poetic Justice* we decided to make the negative of *Ordinary Matter* using "pulled processing" that is, by increasing the

printing exposure for the negative and then reducing the developing time in order to keep the contrast low. From the duplicate negative, Colorlab made a silent positive answer print (single perf. – black track), a corrected answer print and two release prints, one for MoMA (at their expense) and one for New York University. A second duplicate negative was created for Anthology Film Archives at Anthology's expense. Anthology will use this as the master printing negative to fulfill requests for new prints

Ordinary Matter was made to project at 16 frames per second with a separate sound track on ¼ inch open reel audio tape synchronized according the Frampton's explicit instructions:

Tape cued 1 second before the first sound of a male voice saying "Ah!". The Gain should be set 6-8dB higher than normal for the given auditorium. 90 seconds after the first image appears there are four frames marked with a standard theater cue in the upper right-hand corner play-back should begin immediately at that point.

For this preservation we used the ¼ inch open reel 7.5 ips tape labeled 'B' (provided by Anthology Film Archive) to make a 16mm magnetic protection sound track. We also made a 44.1 kHz 16bit audio CD master with copies for presentation as well as a Data CD with 48 kHz 32 bit WAV files, one unprocessed and one processed to reduce hiss. All the files are mono like the original ¼ tape. The audio CD's are labeled with synchronization instructions for projection.

From the preservation duplicate negative and audio master Colorlab created a telecine Digital Betacam video master with the audio inserted according the Frampton's instructions.

The reversal original A&B rolls were returned to MoMA. The ¼ inch open reel audio tape was returned to Anthology Film Archives. The new preservation duplicate negative, answer print with audio CD and one release print with audio CD, 16mm magnetic protection sound track, and Data-CD Master were all delivered to MoMA. The other release print with audio CD was delivered to the NYU Film Study Center. The second printing duplicate negative and check print with audio CD and audio CD Master were delivered to Anthology film Archives. 10 copies of the audio CD to accompany future prints were also delivered to Anthology.

Jennifer Pondo
5/12/2008
revised by Bill Brand
8/14/2008

***Remote Control (Hapax Legomena VI)* by Hollis Frampton** **Preservation History**

The graduate students in Bill Brand's Film Preservation course for NYU's Moving Image Archiving and Preservation program preserved Hollis Frampton's *Hapax Legomena II-VII* in the Spring of 2008. With funding from the National Film Preservation Foundation the films were preserved by BB Optics with the cooperation of the Museum of Modern Art (MoMA), the Estate of Hollis Frampton with services provided by Colorlab and Trackwise at Full House Productions. This report outlines the preservation history for *Remote Control (Hapax Legomena VI)*.

Hollis Frampton (1936-1984) was a seminal figure in the New York experimental filmmaking community in the 1960s and 1970s. He was part of the structural film movement, and explored systematic methods and concepts in filmmaking. He was a prolific artist and writer who taught at the State University of New York, Buffalo, Media Center. His film (*nostalgia*) (*Hapax Legomena I*) was added to the National Film Registry of the Library Congress in 2003.

Created in 1972, *Remote Control* is a 29-minute silent but frenetic film consisting of commercial television images edited with geometric shapes and numbers. The 16mm film, intended for projection at 16 fps, is black and white, and has a short section of unexpected color footage in the middle. Frampton first shot single frames of television images off of a TV, approximately 100 feet of color reversal film. He then printed and looped the footage several times in black and white, and systematically spliced in numbers and geometric shapes in various ways to demonstrate how editing can alter one's perception. In the Filmmakers' Coop catalog, Frampton sums up the film:

It incorporates 3 opposite 'found' narratives, condenses 5 ways of making, and includes a 'surprise' out of Haydn (or S.M. Eisenstein's IVAN, III).¹

The original elements, a b&w reversal single strand reel and a shorter color reversal single strand reel, were obtained from MoMA. The b&w reversal original b-wind with cement splices, were in relatively good condition and only ¼% shrunken. The shorter b-wind color reel also contained some cement splices and had hole punches at the head and tail to indicate head and tail of the section to be spliced into the larger b&w reel.

We borrowed a print of *Remote Control* from the Filmmakers' Cooperative to determine the exact placement of the color reel within the b&w reel. With the film counter at "0" on the first frame of image, the color section begins at 223 ft. and 18 frames. By splicing the color reel to the b&w at this point the splicing frame in the b&w reel is sacrificed to the overlap for a cement or ultrasonic splice.

¹ Filmmakers' Cooperative, Online Catalog, search result for Remote Control by Hollis Frampton, <http://www.film-makerscoop.com/search/search.php>, Accessed 24 April 2008.

We confirmed that the Film-makers' Coop print was complete from an *Afterimage* article written by Scott MacDonald in 1978. His detailed description on the multiple sections of the film, including minute details of the number sequences, aided us in determining that the Film-makers' Cooperative print was a valid reference.²

While printing the entire film as a color negative was briefly considered, it was decided that the color and b/w sections should be preserved separately in keeping with the original elements. Thus, the exhibition prints will need to be spliced together ultrasonically. This preservation project proved the need for detailed instructions on how and where exactly the color footage will have to be spliced into the b/w print for future exhibition purposes.

From the b-wind single strand color and b&w originals, we created a new preservation polyester 16mm a-wind 3272 internegative and a new preservation polyester 16mm a-wind 3234 duplicate negative. As required by the project funder, an NFPF preservation credit was attached at the head and of the duplicate negative after the "focus" leader. From the preservation negatives we produced b-wind color and b&w positive silent check prints (single perf. – black track) and two release prints, one for MoMA (at their expense) and one for New York University. A second internegative/duplicate negative pair was created for Anthology Film Archives at Anthology's expense. Anthology will use these as the master printing negatives to fulfil requests for new prints. For each check print and release print we ultrasonically spliced the color reel into the b&w reel as per above. Colorlab Corporation in Rockville, Maryland created the negatives and prints.

Given that the b/w original reel is likely 2nd or 3rd generation, we requested that the negative be timed so as not to lose the mid-tone values. For the color reel, it was important to know that Frampton shot directly off of a TV, which resulted in an overall blue cast to the film. As such, we requested the be timed with this in mind, but to adjust accordingly for skin tone on the figures.

Under the terms of this grant, we also created a film-to-tape telecine transfer to Digital Betacam in preparation to making DVD access copies

The reversal originals and the new preservation negatives, answer print and one release print were delivered to MoMA. The other release print was delivered to the NYU Film Study Center. The second printing duplicate negative and check print were delivered to Anthology film Archives.

Miwa Yokoyama
May 2, 2008
Revised by Bill Brand
August 14, 2008

² Scott MacDonald, "'Hapax Legomena' by Hollis Frampton," in *Afterimage* Vol. 5, January 1978, 8-13.

***Special Effects (Hapax Legomena VII)* by Hollis Frampton**
Preservation History

This report outlines the preservation history for *Special Effects (Hapax Legomena VII)*.

In the Fall of 2008, the graduate students in Bill Brand's Film Preservation course for NYU's Moving Image Archiving and Preservation program preserved Hollis Frampton's *Hapax Legomena II-VII*. With funding from the National Film Preservation Foundation the films were preserved by BB Optics with the cooperation of the Museum of Modern Art (MoMA), the Estate of Hollis Frampton (Marion Faller) with services provided by Colorlab and Trackwise at Full House Productions.

Special Effects (Hapax Legomena VII) is a ten-and-a-half minute black and white film shot on 16mm reversal stock with a soundtrack featuring an experimental, synthesized score. The film consists of a single shot of a white dotted frame that matches 16mm's 4:3 aspect ratio, which is laid over a black background. The entire shot, which was performed in three takes that are spliced together, is hand-held using telephoto lens. The constant jitter of the "frame within a frame" makes apparent the ever-present hand of the filmmaker, calling attention to the filmmaking process. This self-reflexivity is characteristic of the "structuralist" style, a label frequently applied to experimental filmmakers associated with New York City's Downtown art scene of the early 1970's. The image itself contains no shades of gray, and Frampton's printing instructions specify that the film retain its contrasting deep black and stark white. Because the original camera reversal print was made available for use during this preservation effort, resulting elements have remained faithful to the filmmaker's intentions. The Museum of Modern Art has also provided a master optical positive soundtrack element from which derivatives have been made.

This preservation project poses few challenges since both the picture element, which is a camera original, and the sound element, which is an original master, are in excellent condition. Upon inspecting the picture element, four 4-frame lengths of black leader were noted between takes, and all cement splices were structurally sound. Additionally, Frampton noted that exposures of the camera original varied slightly since he had motor trouble with his camera while shooting, though discrepancies of this sort were not noticeable.

From the original b-wind black and white camera reversal original, Colorlab Corp, in Rockville MD created a 16mm polyester 3234 preservation duplicate negative. From this duplicate negative, a 16mm sound answer print, two exhibition/study prints, and a telecine transfer to a Digital Betacam video master were created. The original a-wind optical positive soundtrack was sent to Trackwise in New York City for the creation of a 16mm preservation optical negative soundtrack and a 16mm magnetic protection track.

The camera original and optical positive sound track were be returned to MoMA, along with the preservation duplicate negative, preservation optical negative sound track,

magnetic projection track, answer print, and one study/exhibition print. The Digital Beta telecine master will be stored at BB Optics for Marion Faller. One exhibition/study print was delivered to New York University's Film Study Center. Additionally, a second duplicate negative was created for Anthology Film Archives at Anthology's expense that they will use as the master printing negative to fulfill requests for new prints. The printing negative and check print were delivered to Anthology Film Archives.

Nicole Aynsley Martin

May 3, 2008

Revised by Bill Brand

August 14, 2008

Note:

BB Optics created an optional additional preservation credits for *Hapax Legomena* that can be spliced to presentation reels when the series is screened. The credit reads:

