



ORPHAN FILM SYMPOSIUM MADE TO PERSUADE

**NEW YORK UNIVERSITY
MUSEUM OF THE MOVING IMAGE
APRIL 11–14, 2012**

DEDICATED TO THE MEMORIES OF
Robert Sklar & Alan Stark

MADE TO PERSUADE: THE MOVING PICTURES IN OUR HEADS

Persuasion, the theme of the 8th Orphan Film Symposium in 2012, emerged from projects already underway at the time of the 7th in 2010. Advertising films were the focus of a collaboration among the University of Amsterdam, European Association of Film Archives, and Nederlands Filmmuseum. The University of South Carolina was reshaping its vast archive of films into Moving Image Research Collections (MIRC), calling attention to important works beyond its renowned Fox newsfilm library, such as Roman Vishniac science films and a recent acquisition of nearly a thousand films from the Chinese government.

Cinema Studies at New York University has produced new scholarship around the many historical forms of nonfiction television and film that have battled for ideological sway—public affairs programs, army films, propaganda, government campaigns, independent Chinese documentaries, and others. The Moving Image Archiving and Preservation master's program (MIAP) is notably infused with an activist-archivist ethos.

This symposium asks: what neglected productions have influenced thought, opinion, and perception (or tried to)? The call for presentations generated more responses than ever before. Dozens of excellent proposals had to be turned away. Nevertheless, with the fragmentary nature of orphans, some 100 items are on the program, presented by nearly as many speakers.

The presentation of Orphans 8 is made possible by Museum of the Moving Image, which invited the symposium into its newly renovated home. As film projection becomes increasingly rare, we salute the Museum's dedication to projecting 16, 35, and even 70mm films alongside the latest digital formats. With its impressive online exhibit of U.S. presidential campaign commercials, *The Living Room Candidate*, Moving Image was an apt partner for Made to Persuade.

With the generosity of film owners, archives, and preservation labs, the Orphan Film Project is able to offer this limited-edition DVD compilation free to participants in the 2012 Orphan Film Symposium and to interested educational institutions. We thank these generous parties for sharing access to their eye-opening films: Deutsches Filminstitut - DIF, Cineteca Nacional México, Robert Martens, Karl Heider, USC MIRC, USC Media Arts, Dartmouth College Film and Media Studies, NYU Tamiment Library, NYU Fales Library, The Arc of Washington State, Jay Schwartz's Secret Cinema, Library of Congress, Jo Dery, Jeanne Liotta, Stephen Horne, Anthology Film Archives, BB Optics, Colorlab, Film Technology Company, and The MediaPreserve.

— Dan Streible

DIE HOCHBAHNKATASTROPHE

Die Hochbahnkatastrophe (The Elevated Train Catastrophe) Reel 2

Valy Arnheim, 1921, 16 mins, 35mm, tinted, silent, German with English subtitles

Music Stephen Horne **Commentary** Oliver Hanley **Subtitles** Anke Mebold

Source Deutsches Filminstitut - DIF

Die Hochbahnkatastrophe, one of a series of German films centered on detective Harry Hill (played by director Valy Arnheim), exemplifies the *Sensationsfilm*, a type of action melodrama that developed from the serial films of the teens. Each act (or reel) ends with a dramatic action, usually a rescue, and the acrobatic protagonists recall serial heroes. Hill displays his daring leaps and pugilistic skill, while the heroine, Alice, appears as a sensation-seeking New Woman. Physical stunts demonstrate their prowess, but control of modern technology - motorcycles, cars, and the railway system - establishes their mastery. Alice thirsts for danger, seeking out perilous mountain climbing paths, but also takes over as chauffeur (albeit sometimes careening over hills and into lakes), while Hill first appears riding dynamically towards the camera on his motorcycle. Modern technology, such as the complex system of underground and elevated trains, gives the film a contemporary feel, matched by up-to-date command of cinema stylistics. Close-up framing conceals the identity of a member of "The Invisible Power" who threatens to wreck the elevated trains, while the movie's climax builds suspense by cutting between moving trains and heroes and criminals scrambling among tracks and tunnels. The film even embeds the movies into its crime plot. The Invisible Power transmits its threat to blow-up the urban train system by surreptitiously splicing an announcement into a film we see projected in a movie theater to a shocked audience (a practice apparently repeated across the city).

Die Hochbahnkatastrophe transforms our canonized image of the artistic and expressionistic Weimar cinema into something more roughly improvised, faster moving, less artistic and pictorial, less psychological and romantic. Fritz Lang's *Dr. Mabuse, der Spieler*, made a year later, brought the *Sensationsfilm* to artistic culmination. But we can only fully appreciate Lang's film if we recognize the unpretentious genre from which it sprang, with its fast pace, sense of imagination, and light-hearted embrace of both the power and danger of modernity.

— Tom Gunning

RESTORER'S NOTE

Circa 1975, Oskar Mamis, a film recycler and collector known within German archive circles, delivered a nitrate print of a relatively obscure silent movie to the Deutsches Filminstitut für Filmkunde in Weisbaden. In 2007, the Deutsches Filminstitut-DIF (now in Frankfurt am Main) began restoration of *Die Hochbahnkatastrophe* in partnership with the laboratory ABC&Taunusfilm, a project that culminated in 2011 with a debut screening at the Deutsches Filmmuseum in Frankfurt.

The 35mm restoration print, runs 87 minutes (at 18 frames per second), using 1,785 meters of surviving footage from this *Sensationsfilm*, which a German board of censors measured at 2,040 meters. Those censors initially banned this *Sensationsfilm*, fearing it would threaten "public order" and incite criminal acts like those of its terrorist villains, but the producers successfully appealed the decision.

The *Sensationsfilm* genre is a neglected aspect of film history and archiving. The majority of German silent film series and serials are not well recorded in filmographies. Active preservation or restoration of such lowbrow movies is not common. Such works were not what film archives proudly collected and presented in their infancy, when they struggled to compete with the more prestigious and established arts and their collecting institutions. To this day, funding is primarily available for the preservation of flagship films, usually fiction features of canonized artistic value, boasting stars of enduring fame - in Germany, the films of Fritz Lang, for example.

Significant sectors in the wide scope of film heritage receive proportionately little attention: orphaned master detective Harry Hill and his fellows were in motion pictures produced quickly and cost efficiently, catering to the taste of the cinema-going masses, the working class of the teens and twenties. They provided fun and entertainment for spectators, and reliable income for producers, distributors, and exhibitors. Although expressive of the concerns of their times, often boasting imaginative stunts and innovative gadgets, these quirky films remain a rare part of the available repertoire for silent film programming.

The Harry Hill series is a hybrid of detective series and *Sensationsfilm*. Its twenty-four installments ran from 1918 through 1926. Billed as the "16th Sensational Adventure of Master Detective Harry Hill," *Die Hochbahnkatastrophe* was the second feature-length Hill vehicle, following *Der Todesflieger* (The Suicide Pilot, 1921). Producer-director Valy Arnheim and actress Marga Lindt are the stars of the entire series. In fact, they were married in January 1922, just after completing *Die Hochbahnkatastrophe*. Neither enjoyed enduring fame. Little of their life or work is even known to us today. Their relationship as movie protagonists differs from film to film. Lindt plays antagonist roles as well as roles supportive of the master detective, sometimes bordering on romantic interest.

No more than seven feature films are known to survive of the Harry Hill series, most with Czech or Serbo-Croatian intertitles. (The Prague-based company Almedrofilm distributed Harry Hill films in the 1920s.) In spite of this meager survival rate, the geographic distribution of the series was originally quite substantial. An ad in the trade magazine *Der Film* (January 15, 1922), proudly lists sixteen export territories for the 1921/1922 season: Spain, Portugal, France, Belgium, Switzerland, Italy, Austria, Hungary, Czechoslovakia (as *Katastrofa nadzemni dráhy*), Yugoslavia, Poland, Egypt, Syria, Haiti, Portorico [sic], and San-Domingo. Other advertising evidences a release in Holland late in 1922 (as *De groote Catastrophe*).

Considering this, it is a great pleasure to enable Harry Hill's belated spread into further overseas territories. The 2012 Orphan Film Symposium at Museum of the Moving Image in New York was likely the first time the movie ever played on the North American continent. The inclusion of reel/act two here marks a DVD premiere and a teaser for the forthcoming DVD release of *Die Hochbahnkatastrophe* in its fully restored DIF version.

— Anke Mebold

Note Pianist Neil Brand accompanied *Die Hochbahnkatastrophe* at its Deutsches Filmmuseum premiere. At the 8th Orphan Film Symposium, Dennis James performed his piano and sound effects accompaniment, along with live English narration performed by Harrison Beck. For this Orphans 8 DVD, pianist Stephen Horne recorded his original score.



WHEN THE ORGAN PLAYED "OH PROMISE ME"

When the Organ Played "Oh Promise Me"

Cecil Stokes, circa 1940s, 4 mins, 16mm, color, sound

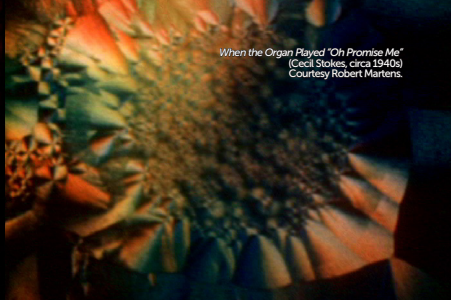
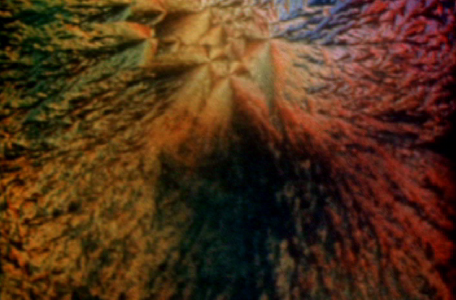
Source Robert Martens

In 1932, British-born inventor Cecil Stokes began eleven years of work on a "music-in-color" contraption. Combining patented birefringent magnifications of crystal growths (themselves created via exposure to a soundtrack's mechanical waves) with polarized colored light projections, Stokes created mesmerizing arrays he termed "Auroratone." In doing so, Stokes followed two centuries of (pseudo)scientific attempts to correlate color with musical notes. These included mathematician Louis Bertrand Castel's *clavecin oculaire* (1742), artist Thomas Wilfred's *Clavilux* (1919), and other clavier-based projectors of light, later termed "color-organs."

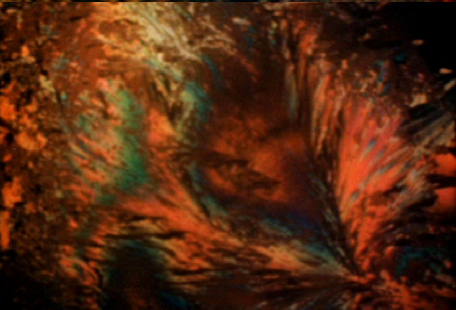
The idea for Auroratone reportedly

came to Stokes while relaxing in the Gulf of Mexico. Recovering from ulcers developed as an advertising executive, Stokes was inspired by the serenity of a sunset reflecting off the ocean coupled with the singing of Bing Crosby, heard on a friend's turntable. Stokes must have been an amateur film enthusiast as well. He published an article on religious filmmaking for the Amateur Cinema League's *Movie Makers* magazine in September 1927.

Further linking Stokes to religious media, pioneering radio evangelist Clem Davies embraced Auroratone upon its birth in 1943. The preacher used Auroratone projections as backdrop for his sermons,



When the Organ Played "Oh Promise Me"
(Cecil Stokes, circa 1940s)
Courtesy Robert Martens.



delivered to audiences in Los Angeles theaters and broadcast live on the radio. Other clergy followed Davies' lead. Stokes also exhibited Auroratone in department stores, community art clubs, and women's club gatherings in southern California through 1944.

Bing Crosby Enterprises noticed Auroratone and funded 16mm films that showcased the color-organ imagery. In cahoots with Stokes, Crosby established the nonprofit Auroratone Foundation of America in 1944, which funded the benevolent distribution of these films to military hospitals. Doctors experimented with using the heavenly images and music to calm battlefield veterans struggling with psychiatric issues. Descriptions of responses to the now-lost Auroratone films appear in "Motion Picture Psychotherapy of Psychotic Depressions in an Army General Hospital," *Sociometry* (Feb. 1946).

Although Auroratone films of at least three other Crosby songs were produced ("Ave Maria," "Home on the Range," and "Going My Way"), the only print known to survive features the 1937 song "When the Organ Played 'Oh Promise Me.'" Stokes and Crosby reportedly also created an Auroratone of the Chinese national anthem at the request of Generalissimo Chiang Kai Shek, but by the late 1940s Crosby became disinterested in the unprofitable technology. Stokes was left to hawk his invention amid smaller American communities until its complete disappearance from the public record in the 1950s.

— Walter Forsberg

STUDIES OF APPARENT BEHAVIOR

Studies of Apparent Behavior

Fritz Heider and Marianne Simmel, 1943, 3 mins, 16mm, b&w, silent

Preserved by BB Optics and NYU MIAP students **Source** Karl Heider and University of South Carolina Moving Image Research Collections

In April 1944, psychologists Fritz Heider and Marianne Simmel published "An Experimental Study of Apparent Behavior" in the *American Journal of Psychology*. It became an oft-cited essay in research about human perception. Heider and Simmel reported responses to "a moving picture-film of about 2 1/2 min. duration," which they had made at Heider's house in Northampton, Massachusetts. In preparation for an experiment with live subjects (i.e., Smith College sophomores) "geometrical figures were cut from cardboard and placed on a horizontal translucent-glass plate illuminated from above," wrote the amateur filmmakers. "A mirror below the plate threw the image into the camera." When watching two animated triangles and a circle move about the screen, viewers attributed human identities and motivations to them. Most constructed narratives about the figures' actions.

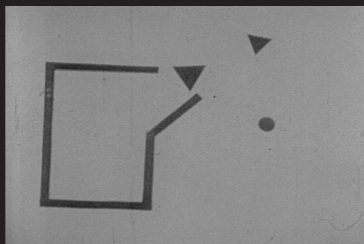
The untitled Heider-Simmel film had a life beyond the six projections conducted in the 1943 experiment. Surviving 16mm prints are rare, but the animated content has been in continuous teaching use, with hundreds of digital copies (and remakes) now dotting the Internet. I first read reference to the experiment in psychologist Jerome Bruner's 1991 essay "The Narrative Construction of Reality" (in *Critical Inquiry* 18). Bruner told me he recalls seeing the film screened several times at Harvard in the late 1940s, where Heider and Simmel socialized. Further evidence of their film's circulation came in 2012, when the Harvard Film Archive reported holding two prints in the not-yet-processed collection from the University's Department of the History of Science. The only other available print, copied here, dates from 1968, when Fritz Heider was at the University of Kansas.

In 1959, the University of Kansas distributed a version of the film with an added soundtrack. Presumably Heider had a hand in this, but to date no sound version has been located.

— Dan Streible

HOMAGES TO THE HEIDER-SIMMEL FILM

Orphans 8 paid tribute to ethnographic filmmaker and emeritus professor of anthropology Karl G. Heider, a supporter of the Orphan Film Symposium since its inception at the University of South Carolina (USC). In addition to preserving his father's film for the occasion, the Orphan Film Project invited animation students at both USC and Dartmouth College to produce homages. Professors and accomplished media artists Simon Tarr (USC) and Jodie Mack (Dartmouth) led their classes in making these creative reconceptions.



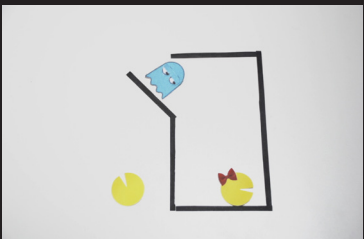
UPPER

Studies of Apparent Behavior, Fritz Heider and Marianne Simmel, 1943

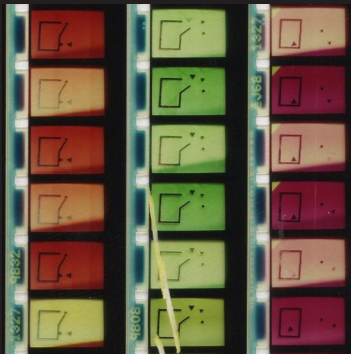
MIDDLE

University of South Carolina Media Arts students, 2012;

Can't Fool Pacman: The Remake!, Amy Jumper, Pictured
A Revisionist Account of Heroic Behavior, Ross Ovington
Heider-Simmel (Remake), Lorenzo Brown



The University of South Carolina experiments utilized digital tools exclusively. "Using technology available to you," read Tarr's syllabus, "and with whatever new interpretation you wish to impose (if any), remake the Heider-Simmel film." Each runs about one minute, silent.



LOWER

Dartmouth College Film and Media Studies students, 2011

Studies of Apparent Motion
Joseph Blessing, Zachary Clare-Salzler,
Alison Helzer, Aimée Le, Anne Story

The Dartmouth version of *Studies of Apparent Behavior* was shot and printed on color 16mm film, closely referencing a video copy of the original. Jodie Mack's remake title alludes to the noted experimental film by Paul Sharits, *Apparent Motion* (1975), to which it bears a resemblance.

A PEOPLE'S CONVENTION

A People's Convention

Union Films, 1948, 15 mins, 16mm, b&w, sound

Digitized by The MediaPreserve **Source** NYU Tamiment Library & Robert F. Wagner Labor Archives, Carl Aldo Marzani Papers and Film Collection

In 1948, Carl Marzani and the Union Films collective made as many as a dozen campaign-related films on behalf of the Progressive Party and presidential candidate Henry Wallace, starting with *Time to Act* (in February). In that summer, Union Films released four substantial campaign-related documentaries for the party: *Dollar Patriots*, *A People's Convention*, *Young People's Convention* (aka *The Young People Meet*), and *People's Congressman*.

A documentary that combines "people's songs" with film in an innovative, almost experimental manner, *A People's Convention* provides an invaluable record of the Progressive Party's Philadelphia convention in July. As with earlier UF productions, there is some effort to theatricalize events. *A People's Convention* is framed around a protagonist, "Joe," attending the convention. His presence, however, is quickly subsumed by the desire to document the convention, which was urgent, given the distortions that were being generated by the established news media.

The soundtrack is perhaps the most remarkable aspect of *A People's Convention*. It weaves together a song performed by the American People's Chorus and soloist Ernie Lieberman with narration delivered by Herman Land. Where song ends and narration begins is unclear: this mixture and the piece's overall style evokes the cantata "Ballad for Americans" (1939), which Paul Robeson had made famous via CBS radio and a Victor recording (with the American People's Chorus). Certainly the film's soundtrack evokes the spirit of Robeson, who spoke twice and sang at the Progressive Party convention, and has a brief on-camera appearance in this documentary as well.

— Charles Musser



A People's Convention (Union Films, 1948).

CHILDREN LIMITED

Children Limited

Children's Benevolent League, 1951,
10 of 30 mins, 16mm, color, sound

Editing by Kelly Haydon **Source** Library of Congress

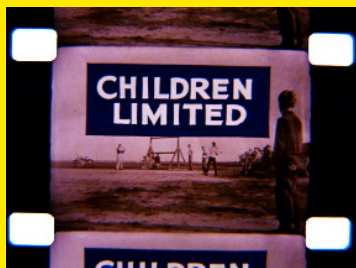
Sponsored by the Children's Benevolent League (now The Arc of Washington State), *Children Limited* is one of the earliest advocacy films devoted to the topic of what was then called "retardation" or "mental deficiency." Distributed throughout the United States in the 1950s, it was also circulated by the U. S. Information Agency to nations including Norway, Israel, New Zealand, Brazil, and Iran.

Made by Starling Studios of Seattle, the film was produced by Phil Reilly, an active member of the Children's Benevolent League. He worked in public relations and had a son with an intellectual disability. The film used actual participants, not actors, to portray a worried mother, a supportive physician, and attentive institutional staff.

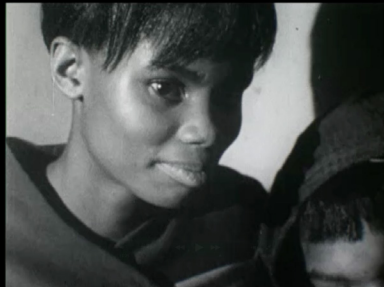
Thousands of parents across the country were told by their physicians to institutionalize their children and forget they ever existed. *Children Limited* was made to persuade the public that cognitive disability could be welcomed into polite society. The film was part of a decade of national awakening when courageous parents brought their sons and daughters out of the shadows. Novelist Pearl Buck, in 1950, and TV cowgirl Dale Evans, in 1953, became the first celebrities to reveal their children had this disability. A decade later, public opinion had improved enough that

President Kennedy's younger sisters were able to persuade him to acknowledge that "mental retardation" occurred even in Camelot, with their own sister Rosemary. The continuing societal conversation led to media portraits such as *Life Goes On* (1989-93), a television series starring a young man with Down syndrome as a mostly typical teenager, and *Monica & David* (2010), an HBO documentary about newlyweds with Down syndrome.

— Larry A. Jones



Children Limited (Children's Benevolent League, 1951).



THE JUNGLE

The Jungle

12th and Oxford Street Film Makers, 1967, 21 mins, 16mm, b&w, sound

Digitized by The MediaPreserve **Source** Jay Schwartz (The Secret Cinema)

Social worker Harold Haskins had grown up in the same North Philadelphia neighborhood as the 12th & Oxford Street gang, then one of the largest in the city. In 1966 he approached gang members at their playground hang-out, and asked if they would like to make a movie about their world. They were skeptical, but Haskins convinced the senior "runners" (leaders), David "Bat" Williams and James "Country" Robinson, to give it a try. WCAU-TV cameraman Phil Galligan trained the young men in 16mm filmmaking.

Williams, Robinson, and "Charlie Brown" Davis created the story and co-directed.

The structure included several recreated scenes of gang life and rituals and was not a strict documentary, but these scenes were interspersed with talking head interviews of the gang member speaking of their own experiences. "We wanted to make it on the best thing we knew, but the best thing we knew was gang war," Robinson told the *Philadelphia Inquirer*. "We didn't want to make no Hollywood junk." Various gang members manned the Bolex Auricon and Arriflex cameras, worked on sound, drew title cards, and created an original musical soundtrack. Shooting was done between October 1966 and Easter Sunday 1967.



Stills from *The Jungle* (12th and Oxford Street Film Makers, 1967)

After initial local screenings, the remarkable film's reputation spread. An AP wire story led to many requests to show *The Jungle* in cities around the United States. Haskins had the gang formally chartered as the 12th & Oxford Street Film Makers Corporation, a nonprofit organization. An unusual deal was made with nontheatrical distributor Churchill Films, stipulating that each renter of the film must cover the travel expenses of two or more members of the gang to be present at screenings. They were soon travelling to festivals and seminars in Los Angeles, Seattle, San Francisco, and other far-flung destinations.

With financial support from city agencies and businesses, the 12th & Oxford Street Film Makers Corporation announced plans for two productions, as well as other business projects, including a recording studio, print shop, restaurant, laundromat, and a record store.

However, disagreements within the gang, as well as newly-learned drug habits and the continuing violence in their environment took their toll; most of these plans never came to pass. On June 3, 1969, *The Jungle's* chief cameraman Garfield Peacock was shot to death by a rival gang member, reportedly jealous of Peacock's filmmaking fame. Over the next few years the 12th & Oxford Street Film Makers Corporation fell apart. They never did complete another film.

Yet the group's lone production remains a powerful viewing experience and stylistically unique. Recognizing its significance, the Librarian of Congress added *The Jungle* to the National Film Registry in 2009.

— Jay Schwartz

CINE MÓVIL

Cine Móvil

Javier Arroyo, 1976, 13 mins, 16mm, color, sound, Spanish with English subtitles

Commentary by Audrey Young **Preserved by** Colorlab

Source Cineteca Nacional México

Filed away in the Centro de Documentación at the Cineteca Nacional are promotional brochures from 1976, records of an orange-saturated world that hasn't existed for thirty years. The Cineteca caught fire in 1982, less than ten years after opening, its entire collection destroyed. (Within Mexico, the cause of this "cultural crime" is still officially listed as unknown, although those inclined to paranoia whisper that it was sabotage, the obliteration of a country's past.)

The Cine Móvil program sent mobile cinema units ambling around rural Mexico in those pre-fire years, bringing *buen cine mexicano* to small villages that often didn't have electricity, let alone a movie theater. There were three vans with three different routes, outfitted with four-wheel drive ("taking the abruptness of our geography into consideration") and space for two: beds, a bathroom, a kitchen, storage space for projection equipment, a small film library, workbench, screens, sound equipment. The young projectionists lived in the vans for the month it took to wind their way through the countryside, traveling from town to town during the day, setting up their equipment for a screening each night, and making Super 8mm documentary films on those they encountered.

Forgotten for decades, a print of *Cine Móvil*, a promotional film about the project, was discovered by Archivo Memoria, an innovative program at the Cineteca Nacional that seeks to preserve neglected moving images through reutilization in creative projects. Further investigation revealed the original negatives, hidden away on a shelf in the Cineteca's vaults. They appear to have survived the fire only because they were still at the laboratory, making them - of all the films made by the Cineteca in the years before the fire - the only known original elements in existence.

— Audrey Young

GAY CABLE NETWORK

Gay Cable Network compilation

Gay Cable Network, 1980s-1990, 5 mins, U-matic and VHS videotape, color, sound

Source NYU Fales Library and Special Collections

This compilation features broadcast excerpts and unaired video of the network's coverage of the AIDS crisis and activism, including footage of a 1991 "Day of Desperation" protest in New York's Grand Central Terminal by the AIDS Coalition to Unleash Power (ACT UP).

Founded by Louis Maletta in 1982, the Gay Cable Network was one of the first TV outlets to address the LGBT community directly. Originating on a Manhattan Cable Television public access channel and syndicated to other cities worldwide, GCN presented a diverse lineup of programming: interview series such as *Be Our Guest* and *Stonewall Place After Dark*, shows devoted to current events (*Pride & Progress* and *The Right Stuff*), and the award-winning news program *Gay USA*.

GCN contributed valuable coverage of social issues and events throughout its two decades on the air, most significantly in its reporting on the AIDS crisis. From the earliest years of the epidemic, GCN responsibly provided information about the deadly disease, and reported on key demonstrations and political events, making an invaluable record of this period in American history.



Still from *Gay Cable Network compilation* (GCN, 1980-1990s).

From 1984 to 2000, Maletta and GCN news crews covered the Democratic and Republican National Conventions, interviewing political personalities about LGBT issues the mainstream media largely ignored.

New York University's Fales Library acquired the archives of the Gay Cable Network in 2009. The collection contains more than 5,000 hours of programming and more than 2,000 hours of rushes and never-aired original material.

— Seth Anderson

BILL BIRCH MEMORIAL

William "Bill" Birch (1918-2011) was a veteran cinematographer. Like his father Harry, Bill became a Chicago-based newsreel cinematographer, later working for Fox Movietone, Frank Capra, NBC News, and others. At the 2006 and 2008 Orphan Film Symposiums, he spoke about his experiences shooting film for the U.S. Army Signal Corps during World War II. Special thanks to Marjorie Fritz-Birch for sharing these unique materials.

WOODEN SHOES

Wooden Shoes

Fox News, 1919, 2 mins, 35mm, b&w, silent

Commentary by Greg Wilsbacher

Source University of South Carolina Moving Image Research Collections

Harry Birch, who filmed Fox News Story 0001: *Wooden Shoes*, was one of the first newsreel cameramen to sign on with Fox News. He had previously worked for Mutual Weekly and later for MGM News in the 1920s. He also worked for Rothacker and Burton Holmes, two important Chicago producers, as well as briefly operating his own production company during the silent era. Birch remained an important Chicago cameraman well into the television age. As chief camera operator for NBC affiliate station WBKB, his camera broadcast the popular children's television program featuring the Kukla, Fran, and Ollie during its 1947-49 seasons.

Wooden Shoes shows a cameraman comfortable with the tools of his trade at the relatively young age of twenty-three. The opening sequence leverages the reflective effect of a shop window, all the while managing the actions outside of the field of view so that only the reflection of mother and child appear in the window. Birch uses in-camera mattes and fades to structure sequences and craft a narrative celebrating the value of wooden shoes in tough economic times.

Birch returned to the theme of tough economic times in other submissions. Fox News Story 0244: *The High Cost of Suckers* (October 1919), for example, structures the economic concerns of *Wooden Shoes* entirely through the eyes of two children struggling to satisfy their craving for sweets.

Although *Wooden Shoes* was never used in a nationally released issue of Fox News, its quality landed Harry Birch the job as Fox's newsreel cameraman in Chicago, a post he held through the winter of 1924.

— Greg Wilsbacher



Bill Has a Birthday (Harry Birch and Rufus Pasquale, 1912-1928).

BILL HAS A BIRTHDAY

Bill Has a Birthday

Harry Birch and Rufus Pasquale, 1919-1928, excerpt, 8 mins, 35mm, b&w, silent

Commentary by Nancy McLean Suniewick

Source University of South Carolina Moving Image Research Collections

Rare indeed was the phenomenon of having home movies shot in 35mm, by professional cinematographers no less. As early as 1919 no less! In fact, the term "home movies" was not even in the English vocabulary when father Harry Birch first brought home his hand-cranked camera and supply of nitrate film stock. Harry's colleagues in the newsfilm business helped him shoot footage in his Chicago backyard on his son's birthdays. Among those camera operators seen in this excerpt is Rufus Pasquale, himself filmed while executing a double cranking maneuver, advancing the film with one hand while his other rotates a panning mechanism.

Also remarkable in these birthday scenes is a beautiful portrait sequence, in which children individually stand in medium close-up before the familiar camera. The intimacy and genuineness of these pictures was an exceptional thing at this early point in the history of family moviemaking. However, they were no doubt a fitting cinematic beginning to Bill Birch's remarkable life of documenting Chicago and the world for another eight decades.

— Dan Streible



THE HELEN HILL AWARD

The Orphan Film Symposium presents its **Helen Hill Award** to independent filmmakers whose work affirms the legacy and values of the beloved artist-animator-activist for whom the prize is named. **Helen Hill** (1970–2007), a native of Columbia, SC, was an experimental animator, home movie enthusiast, and educator, who became a DIY film preservationist after Katrina floodwaters of 2005 submerged her home in New Orleans.

In 2012, a jury of filmmakers selected **Jeanne Liotta** and **Jo Dery** for their respective bodies of creative and innovative works in small-gauge film, animation, and experimental media. Unbeknownst to the jurors, both artists had been personally inspired by encounters with Helen Hill.

JEANNE LIOTTA

Eclipse, Jeanne Liotta, 2005, 3.5 mins, 16mm, color, sound

Artist Statement

The lunar eclipse event of November 9, 2003 is observed, documented, and translated via the light-sensitive medium of Kodachrome film. In the 4th century BCE, Aristotle founded the Lyceum, a school for the study of all natural phenomena pursued without the aid of mathematics, which was considered too perfect for application on this imperfect terrestrial sphere. By eye and hand then, in the spirit of.

Eclipse is not a metaphor. It is documentation of a particular celestial event experienced by any number of people in fascination, interest, or apathy. But as Aristotle noted, what we are witnessing during a lunar eclipse is OURSELVES in SPACE.

The moon's apparent disappearance is not truly a subtraction of the moon's light - it is an addition of the spherical shadow of the Earth, where we are exactly standing and viewing from.

Any schoolchild can explain how this works, but the difficulty is to experience this evidence of our own reality, moving through time and space. The soundtrack, BDF's "Departure," effectively turns this black orb into a vessel sailing repetitively through the cosmos-jungle in a sea of erratic disturbance, headed nowhere and ending without notice.



Eclipse (Jeanne Liotta, 2005).

JO DERY

Peeks, Jo Dery, 2009, 2 mins

String Stories, Jo Dery and Kira Obolensky, 2011, 1.5 mins

SD digital video, color, sound

Artist Statement

I am an interdisciplinary artist who experiments with storytelling in order to communicate about personal experience, observation, and query.

My works include short films/videos, drawings, prints, illustration, installation, and artist/small-press books. I am preoccupied with storytelling and its relationship to changing human, animal, and cosmic rhythms. Through the playful invention of characters and events, I investigate our relationship to natural phenomena, the built environment, history and current events, as well as aspects of cognition and consciousness.

My process begins with accumulation, by maintaining a drawing practice that generates both images and text. Compelling material is spun into the fabric of a narrative, often interwoven with inquiries into various fields of knowledge: science, philosophy, and economics among them. I experiment with the organization of material, creating unique story structures as well as formal presentations.

I aim to balance my use of digital technology with evidence of the handmade, allowing for an intersection of aesthetics. I animate drawings, paper puppets, and objects under the camera when producing material for video, often incorporating digital still photography and computer animation in post-production.



ORPHANS 8 TRAILERS

Peeks (Jo Dery, 2009).

Three graduate students studying archiving and curating, also skilled filmmakers, made trailers for *Orphans 8 Made to Persuade*. Russell Sheaffer, NYU alumnus who worked on the 2010 Orphan Film Symposium and is a current PhD student at Indiana University, again lent his talent. NYU MIAP students Jieun An and Kelly Haydon each contributed a found-footage montage to the symposium.

ORPHAN FILM SYMPOSIUM 8 DVD

Curated and Produced by Rufus de Rham, Marie Lascu, Caitlin Hammer,
Crystal Sanchez **Supervising Producer** Dan Streible **Associate Producer**
Jonah Volk **Intern** Walter Forsberg **Graphic Design** Joseph Botero, Meg Baco

This **Orphan Film Project** was made possible by support from NYU Tisch School of the Arts, its Department of Cinema Studies and Moving Image Archiving and Preservation program. Museum of the Moving Image. And NYU Libraries.

Pro Bono Laboratory Services Colorlab, Film Technology Company, The MediaPreserve



DVD duplication by Video Transfer, Inc.

NYU students in the class **Curating Moving Images** co-produced the **8th Orphan Film Symposium**: Jieun An, Seth Anderson, Rufus de Rham, Ivria Dubs, Caitlin Hammer, Kelly Haydon, Adrienne Henry, Christopher Insignares, Daphna Jaglom, Marie Lascu, Taylor McBride, Yuki Nakayama, Benedict Olgado, Crystal Sanchez

IT TAKES A VILLAGE.

INDIVIDUAL THANKS TO **Colorlab** Russ Suniewick, Nancy McLean, Tommy Aschenbach, Laura Major **Cineteca Nacional México** Dora Moreno Brizuela, Audrey Young **Deutsches Filminstitut - DIF** Anke Mebold, Michael Schurig, Thomas Worschech; **ABC & TaunusFilm** Thomas Lang, Alexandra Wesche **Film Technology** Ralph Sargent, Zac Fink **Library of Congress** Mike Mashon, Patrick Kennedy, Stephen Leggett, Donna Ross, Scott Rife, Zoran Sinobad, Ken Weissman **The MediaPreserve** Robert Strauss, Diana Little, Jessica Bitely **Museum of the Moving Image** Carl Goodman, David Schwartz, Rachael Rakes **UCLA Film and Television Archive** Jan Christopher Horak, Mark Quigley, Todd Weiner **University of South Carolina Moving Image Research Collections** Mark G. Cooper, Greg Wilsbacher, Sarah Rice **NYU Libraries Barbara Goldsmith Preservation and Conservation Department** Alice Moscoso, Ben Moskowitz **Bobst Library** Dean Carol Mandel, Michael Stoller, Paula Jennings, Sally Cummings **Fales Library & Special Collections** Brent Phillips **Tamiment Library and Robert F. Wagner Labor Archives** Michael Nash, Chela Weber **NYU Tisch School of the Arts** Dean Mary Schmidt Campbell, Louis Scheeder **NYU Cinema Studies & MIAP** Jeff Richardson, Richard Allen, Alicia Kubes



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