

## ***Another Pilgrim* (1968) by Elaine Summers And Al Carmines Preservation History**

As their class project for Bill Brand's 2010 Film Preservation class, the sixth class of students in NYU's Moving Image Archiving and Preservation program preserved Elaine Summers and Al Carmines' 1968 film, *Another Pilgrim* (16mm, b&w, sound, 42 min.) A 2009 grant from the National Film Preservation Foundation funded the preservation work. The project is in collaboration with the New York Public Library's Jerome Robbins Dance Division who are in the process of acquiring Summers' films and will store the original and preservation materials from this project.

### **Background and Description of the Film**

*Another Pilgrim* was sponsored by the World Council of Churches (WCC) to be included in their 1968 assembly in Sweden. The film details the difficulties faced by a preacher in spiritually connecting with a congregation obsessed with the distractions of modern secular life. However, the film's controversial material – mainly a nude preacher – caused the WCC to remove the film from its official events. As the film was a work for hire, neither creator championed the piece. After only one confirmed screening the film was quickly forgotten about as they moved on to their previous artistic endeavours – Carmines as a composer of musical theatre and Summers as a choreographer of intermedia dance performances.

Both were closely associated with the highly creative dance and theatre at New York's Judson Church. Forty years later, *Another Pilgrim* is an inadvertent document of the breadth of creativity from that fertile scene. Dancers, sculptors, poets, and musicians portray many of the characters in the film. Further, as its controversial nature suggests, it is evocative of the political and social upheavals of that contentious year.

### **Elements Received**

Three of the students in the class had already researched the film and inventoried the existing elements in previous classes. (see Appendix 1 and Appendix 2.) From that earlier work we were able to quickly isolate the elements that might be used for preservation work and these elements were obtained from Elaine Summers, who had been storing them in her apartment. At the outset of the preservation process, 14 film cans labelled as containing *Another Pilgrim* elements were brought to the BB Optics studio and inspected (see Appendix 3.) Of these, the following elements were eventually used in the preservation process – all picture elements listed are 16mm b/w b-wind reversal original:

- Reel 1: A,B,C & D rolls
- Reel 2: A,B & C rolls
- Original optical positive track
- Positive release print (used as reference)

## Preservation Process

Among the 14 film cans were two acetate duplicate negative reels struck from the A, B, C, and D rolls of Reel 1 and the A, B, C rolls for Reel 2 and an optical positive soundtrack for each reel. Ordinarily one would expect an optical NEGATIVE track to accompany a duplicate negative picture but in this case the tracks were POSITIVE. The positive release print used as reference confirms this arrangement as it contains an unconventional optical negative track. Consequently, the sound on the release print is of poor playback quality. The release print had been spliced and was missing small sections throughout making it unsuitable for preservation work but still helpful for reference purposes.

Since the A, B, C, and D rolls for Reel 1 and A, B and C rolls for Reel 2 were all in good conditions we decided to use these original elements as the source for preservation as these were the earliest generation and therefore contain the best picture quality.

The original materials are mostly b-wind b/w reversal film stock or b-wind b/w negative intended to be printed as if reversal. An exception is a 69 ft. excerpt on the C-roll of reel 2. This excerpt is an a-wind reversal print printed from the camera original. This section comprises the scene where the priest disrobes and stands nude. Research indicated that after a disastrous preview screening for the WCC's representatives in New York, Summers and Carmines offered to obscure the reverend's nudity through printing techniques. This suggests that they removed the camera original and struck a print to include in the C-roll as this extra generation would increase the contrast and printing through the a-wind base would slightly lessen the sharpness of the image. Though the camera original of this section was located it was decided not to replace it into the C-roll since the element as it was received represents the final form approved by Summers and Carmine. The lower image quality of this section was an intended effect and we determined that replacing it with the camera original even in the service of restoring the best quality picture would be, in fact, historically inaccurate.

The inspection process determined that the film elements were, in general, in good shape. The exceptions were the C and D rolls for Reel 1 and the C roll for Reel 2 which showed signs of vinegar syndrome and shrinkage, and which had a number of broken cement splices which were repaired.

The optical positive sound tracks were sent to Trackwise at Full House. Both reels of optical tracks had numerous splices throughout with ink marking indicating frames added and removed. We speculate the original final mix and these optical tracks were made prior to conforming the picture reversal original to the workprint (negative cutting) and that the editors had failed to leave "splicing frames" on shots cut into multiple sections. Therefore, the final conformed film did not exactly match the workprint and therefore neither the final mix nor optical tracks. In compensation, we guess, the editors removed and added frames at opportune points in the track where the deletions wouldn't be noticed and the sound and picture could be kept in sync. The process was documented with notes on the original optical track positive. Since the first answer print would have

been a REVERSAL print, the optical track would have appropriately been made as an optical positive. Because this track had then been subsequently cut to match the picture, it was not practical to go back to the mix master magnetic track to strike an optical negative – which would have otherwise been appropriate to accompany the duplicate negatives. Therefore, we surmise, the existing optical positive was used instead. Ironically, the optical positive made an excellent sound track source for this preservation - even better than if it had been a proper negative. At Trackwise we performed minor digital clean-up to remove the “pops” of the splices. Trackwise then created optical negative tracks. Trackwise also created 16mm magnetic protection tracks for reel 1 and reel 2. With proper optical negative tracks for the preservation and the subsequent positive optical tracks on new prints, the quality of the sound is significantly improved over all previously existing prints.

The A, B, C, and D rolls of Reel 1; A, B,C rolls of Reel 2 and preservation optical negative sound tracks were sent to Colorlab with detailed instructions (see Appendix 4.) Bill Brand shot preservation NYU-MIAP credits on 3234 negative stock and these, along with an NFPP animated logo were added to the head of the Reel 1 duplicate negative. The NYU-MIAP credit reads:

Preserved in 2010 by  
Bill Brand and graduate students in the Film Preservation class of  
New York University’s Moving Image Archiving  
and Preservation Program (MIAP)  
part of the Cinema Studies Department, Tisch School of the Arts

students	Jennifer Blaylock Stefan Elnabli Walter Forsberg Joseph Gallucci Sandra Gibson Siobhan Hagan Jude Kiernan Andy Uhrich Jonah Volk
project assistant	Alice Moscoso
laboratory	BB Optics Colorlab Trackwise at Full House Productions
Thanks	Elaine Summers Dan Streible Gabiella Hiatt Victoria Keddie NY Public Library for the Performing Arts

Colorlab produced a-wind polyester b/w 3234 duplicate negatives, b/w b-wind answer print, b/w b-wind release print, as well as a telecine to Digital Betacam from the duplicate negatives and magnetic protection tracks and DVD copies.

The premiere of the new answer print occurred on April 9<sup>th</sup>, 2010 at the 7<sup>th</sup> Orphan Film Symposium in New York City with director Elaine Summers in attendance.

All the elements received from Elaine Summers as well as the new preservation materials were delivered to New York Public Library's Jerome Robbins Dance Division on August 4, 2010. The release print was delivered to New York University, Tisch School of the Arts Film Studies Center in August 2010. A DVD copy of the preserved film was delivered to Elaine Summers on June 30, 2010. (See Appendix 5.)

Andy Uhrich  
Jonah Volk  
Revised by Bill Brand, BB Optics  
August 2, 2010

## APPENDIX 1

### ANOTHER PILGRIM FILM INVENTORY by Sandra Gibson

Film Inventory of *ANOTHER PILGRIM*:

Location: 537 Broadway, NY, NY 10012

Number of Items in FileMaker Pro: 88

Number of items that directly relate to *ANOTHER PILGRIM*: 14

Summary: We can conclude from the inspection of half of the items for *Another Pilgrim* that a substantial amount of the necessary film materials are in good condition and could be used if necessary to re-construct the film for a final preservation print. The main indication of this is the A, B, C and D rolls and the Black and White Negative that was discovered. Items are in good condition despite the isolated problems. J&D Lab was contacted and they have no records for this film. It is worth noting that the sprinkler system at the storage site was set off on October 7, 2008. Direct water damage to the films was not apparent but should be noted.

Recommendation: Completion of film inspection at the item level, cataloging/data entry, and re-housing of film elements. Must conduct further research into the possibility of another complete answer print in existence in Switzerland or with Al Carmines Estate. If a complete positive print can be located, one can get an internegative struck and then make a new preservation print from that. Another option is to reprint the film using the film elements found in Elaine Summers Collection.

1-17

FORMAT: 16 mm

PROJECT: Another Pilgrim

EXTERIOR INFO: Elec Circus J2 / 10 1/ 76

DESCRIPTION:

Elec Circus J2 / 10 1/ 76 – 400 Foot silver metal film can with nearly 400 of film in side on core in thin plastic bag.

DATE INSERTED: 7/15/2008

2-76

FORMAT: 16 mm

PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One daylight spool, silver metal can. 100-foot daylight spool. On outside of can on white tape it reads "Stills From Another". Inside can find black daylight spool with tape on outside that reads, "Excerpts for Stills Another Pilgrim". Not a full wind. 3/4 full daylight spool. Black and white film with no leader. On the reel find at least 3 white threads tied onto the sprockets.

On 11/03/08 SG inspects this film and finds the following: Black and White Print with Optical Track Single Perf with a few tape splices. No head or tail leaders. There is perf damage. There is a small section of white single perf leader towards the head. Throughout this film there are 49 sprockets that have white threads tied to them. These threads are found one frame after a small notch is the edge of the film. There are 38 tape splices. This is on OK to Poor Condition.

DATE INSERTED: 9/30/2008  
LAST MODIFIED: 11/03/2008

3-77

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One 16mm film silver metal can with metal reel inside. On outside of can reads on label: Lab TV [?]. Side FT 100 Roll C1. On tape outside of this can it reads " Another Pilgrim two". On reel - on white tape it reads "Another Pilgrim two Kyle V. Mork" Red conte crayon on can reads: 18116. Double perf film. 16mm Black and White.

On 11/03/08 SG inspects this film and finds the following: Apx. 200 feet of film on 400-foot metal reel. Black and White Single Perf film stock with Optical Track (in triplicate) This is a print. A few tape splices. Lots of black leader at head and tail of film. Toward the end of film there are 2 frames one foot apart with Brown Rusty spots in saturating the image area. This is isolated to two frames and looks like mold of some kind. Otherwise it is in good condition.

DATE INSERTED: 9/30/2008  
LAST MODIFIED: 11/03/2008

4-78

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One 16mm metal film can with 16mm film on core inside of can. No production. On the outside side of the can in neon orange tape find: "Another Pilgrim 5/05 es Orig ?" On the outside of the edge of the can find white tape that says faintly " Church - A Nother Pilgrim R-2 C roll Orig Rev." Double perf film. Large yellow core. One visible splice with white tape. Black leader on head. Needs better protection perhaps.  
Apx. 600 feet of film.

On 10/29/08 ES and SG look at this film and see that it is mostly black. John Hendricks undressing at the head for apx - 100 feet of him in good condition.

DATE INSERTED: 9/30/2008  
LAST MODIFIED: 10/29/2008

5-79

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One 16mm silver metal can with film inside on yellow core. On outside of can label reads "Another Pilgrim Print Answer" in red ink. Very faint - fading. On film can edge outside find on white tape that says: Memorial Church - Another Pilgrim - R - 1 - Old Dup with Full M.T. Label under tape on top of can reads "Kodak Plus X 1200 feet 16mm film" Yellow label. Inside can find one apx 600 feet of double perf film. Says on white leader "Tail R1 Pict Dupe 1"

On 10/29/08 ES and SG look at this film and discover it is black and white negative. Some shots used for Another Pilgrim. In good condition.  
\* Important \* B/W NG.

DATE INSERTED: 9/30/2008  
LAST MODIFIED: 10/29/2008

6-80

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One 35mm silver metal can. On outside of can reads: "Another Pilgrim A & B roll". Film inside is 16mm double perf. black and white. There are two rolls in here and both are on large yellow cores. On the outside there is also a label on can that reads: Kodak 35mm KS -1870 Positive Safety Film Type 5302

NOTE: attention needed - both are falling off the core somewhat.  
\*Needs attention \* to be made a tight wind –SG

On 11/03/08 SG inspects this films and finds the following: The A-roll is a Black and White Print Double Perf with cement splices. Tails out. There are multiple notches in the edge of film that extend for four frames. Found one broken splice. SMPTE at head of film. This film is to be checker boarded with B- roll. Film is tightly wound on core. In good condition.

The B-roll is a Black and White Print Double Perf with cement splices. Tails out. There are multiple notches in the edge of film that extend for four frames. SMPTE at head of film. This film is to be checker boarded with A- roll. Film is tightly wound on core. In good condition.

DATE INSERTED: 9/30/2008  
LAST MODIFIED: 11/03/2008

7-81

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One 35mm metal can (slightly rusty) - on paper on the top of can it reads "Another Pilgrim A and B rolls". On edge of film can it says on white tape: [Me]morial Church - Another Pilgrim R 1 C & D Rolls Org. Reg." Inside the can find two rolls of film both on big yellow cores. Slippage happening. \* Might be causing scratches horizontally. \* These are loose winds and need help! For item # 80 and 81.

NOTE: \*Needs attention\* to be made a tight wind. SG

On 11/03/08 SG inspects this films and finds the following: The C-roll. Black and White Double Perf Print. Tails out. No splices. Notches in the film on the edge are consistent. Lots of black leader at head and tail. Film is tightly wound on core. In good condition.

The D-roll is also Black and White Double Perf Print. Tails out. Has a few burnt frames brown in color at head of film. Constant notches in the film on the edge as



well. Like above, lots of black leader. Film is tightly wound on core. In good condition.

DATE INSERTED: 9/30/2008  
LAST MODIFIED: 11/03/2008

8-82

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One 35 mm film can metal silver - outside it reads: "Al Carmine:" and another piece of white tape "Another Pilgrim A & B roll". On side of can it reads J & D labs Judson Memorial Church - A Nother Pilgrim R -2 A & B rolls Orig. Rev."

16mm film Double Perf. Same as 80 and 81. Two large rolls of film with loose winds. NOTE: \*Needs attention\* to be made a tight wind. SG

On 11/03/08 SG inspects this films and finds the following: The A -roll. Black and White Double Perf Print. Tails out with cement splices. Notches in the film on the edge are consistent. Tight wind and in good condition.

The B-roll is broken at the head. Two feet of film are torn off. This section is black leader. There are 3 frames of bent film at head of this roll. Rough start. Same as above, Black and White Double Perf Print. Tails out with cement splices. Notches in the film on the edge are consistent. Tight wind in good condition.

DATE INSERTED: 9/30/2008  
LAST MODIFIED: 11/03/2008

9-83

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One small (400 foot) 35 mm film can metal silver - outside on white tape it reads: "A & B Roll (?) Orig Another Pilg." On edge of can on white tape again it reads: " (Memorial) Church - Another Pilgrim R1 + Pict Dupe A Wind & Track MOS B Wind." Inside find: 2 nicely (tight) wound 16mm film rolls on large yellow cores. Both are the same size. One on the white leader says: "R1

Tail Track" and "Tail R -1 Pict. Dupe 2".  
No plastic baggies. No smell. Possible neg?

NOTE: \*Needs attention\* to be made a tight wind. SG

DATE INSERTED: 10/07/2008

10-84

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One small (400 foot) 35 mm film can metal silver - outside on white label it reads: Another Pilgrim - this label has come off slightly. On edge of can on white tape it reads:

J & D laboratories, Inc.  
A & B Printing Rev - Color B & W  
421 West 54th Street, NY NY 10019  
LT 1-4725

Judson Memorial Church - Another Pilgrim - R2 - Pict Dupe A & Track B Wind.  
Both rolls on large yellow cores. Both are the same size. \* Both are very loose on cores and need to be rewound \*Both have tail leader that looks like neg.  
No plastic baggies. No smell. Possible neg?

NOTE: \*Needs attention\* To be made a tight wind. SG

DATE INSERTED: 10/07/2008

11-85

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One large 35 mm film can metal silver - outside label is orange and reads: Bebell Incorporated, Motion Picture Lab Division, 416 West 45th New York 10036

Handwriting: Elaine Summers Experimental Another Pilgrim  
Labels : 35 49

Inside find: one large 16mm reel with film on it. Smells a bit. Brown metal reel that has apx. 600 feet of film on it. There is pink piece of paper on reel that reads:

"NEW (2nd) From Interleg Print Scrumptious Perfect Color, Scratched" This is ES handwriting.

NOTE: Wind looks uneven - needs to be redone –SG

DATE INSERTED: 10/07/2008

12-86

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One large 35 mm film can metal silver - outside is orange tape that reads: Outtakes?

On masking tape: Pilgrim Original

No info on edge of can.

Inside can: Find 8 100-foot small reels.

6 of the 8 are black daylight spools metal

2 of the 8 are plastic

of these 2 one is black and one is red.

Each roll is in plastic bag with a number or label on the roll.

1. Red Plastic Reel in baggie says: HH9785 9883 - Apx. 25 feet of film on this reel.
2. Black Plastic Reel in baggie with label that reads: HH 8549 8807 - Apx. 90 feet of film on this reel.
3. Black daylight spool metal in plastic baggie has a piece of paper on top of it that reads:  
9733. Apx. 90 feet of film on this reel.
4. Black daylight spool metal in plastic baggie has a label on it that reads:  
HH 8273 8648. Apx. 90 feet of film on this reel.
5. Black daylight spool metal in plastic baggie has a label on it that reads:  
HH 9079 9339. Apx. 80 feet of film on this reel.
6. Black daylight spool metal in plastic baggie has a label on it that reads:  
HH 9395 9522. Apx. 60 feet of film on this reel.
7. Black daylight spool metal in plastic baggie has a label on it that reads:  
HH 9004 - 8272. Apx. 90 feet of film on this reel.

8. Black daylight spool metal in plastic baggie has a label on it that reads:  
HH 8810 9078. Apx. 70 feet of film on this reel.

NOTE: \*Baggies need to be removed (?) - SG

DATE INSERTED: 10/07/2008

13-87

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One large 35 mm film can metal silver - outside is orange tape  
that reads: "Another Pilgrim Entire Print?" On cover also white tape that reads  
"Another Pilgrim"

Inside can find: One grey metal reel with film on it. Apx. 800 feet or more (?) On  
reel with black pen it reads: Another Pilgrim  
on white tape is also says: Other Pilgrim  
Black and white print with single perfs.  
Nice wind. Good condition.

DATE INSERTED: 10/07/2008

14-88

FORMAT: 16 mm  
PROJECT: Another Pilgrim  
EXTERIOR INFO: Another Pilgrim

DESCRIPTION: One small daylight spool silver can with black and white snippet  
of Jimmy Warring.  
Apx. 10 feet.

DATE INSERTED: 10/29/2008

SG End of Entries as of 11/03/2008

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More research needs to be done on the following items:

1. 16mm reversal "original" of final strip sequence without the superimposing  
overlay.
2. 16mm silent print of final strip with super-imposing

3. Two small rolls of titles.
4. Repeated "dailies" with clapper from an interior church scene
5. A "workprint" edit of a scene with paper tape splices.

## **APPENDIX 2**

**Elaine Summers Inventory by Jonah Volk**

**See Microsoft Excel file "Elaine Summers Inventory.xls  
on accompanying CD-ROM**

### APPENDIX 3

See jpeg photographs on accompanying CD-ROM

AP DVD.JPG  
AP ELEC CIRCUS.JPG  
AP76.JPG  
AP77.JPG  
AP78.JPG  
AP79.JPG  
AP80.JPG  
AP81.JPG  
AP82.JPG  
AP83.JPG  
AP84.JPG  
AP85.JPG  
AP86A.JPG  
AP86B.JPG  
AP87.JPG  
AP88.JPG  
AP89.JPG  
AP90.JPG

## APPENDIX 4

March 8, 2010

Chris Hughes  
Colorlab Corporation  
5708 Arundel Ave.  
Rockville, MD 20825

Dear Chris,

Here are the 16mm b/w reversal b-wind originals rolls for ANOTHER PILGRIM a 1600 ft. sound film from 1968 by Elaine Summers. The original is in good condition except for some shrinkage (less than 1%) especially on the C & D rolls. The film is on two reels. Reel -1 consists of A,B,C,D rolls, Reel-2 has only A, B, C rolls. A new optical negative track is being prepared by Trackwise and will arrive shortly. I will have them also send the original optical positive track for reference. I am also sending along a reference release print even though it has significant sections missing. This is a positive print that was made from an older duplicate negative. As well, I am sending along a DVD of the complete film for further reference.

This project is funded by the NFPF and is the class project of this year's NYU-MIAP class. On Reel-1 please splice in after the countdown leader an a-wind NFPF logo and the a-wind 3234 NYU-MIAP preservation title provided.

Please make a 3234 duplicate negative and answer print. This film is scheduled for exhibition at the Orphan Film Symposium on April 6<sup>th</sup>. It would be great if the class could view an answer print the Friday prior to this date.

### **Background**

The film's origin lies in the planning for the 1968 World Council of Churches conference to be held in July of that year in Uppsala, Sweden. The American branch of that liberal religious organization, the National Council of Churches, was assigned the creation of a film that would harness the power of the media and youth culture during that tumultuous year. The New York branch of the NCC was aware of the work of Reverend Al Carmines at the Judson Church and they commissioned him to make the film. At that time, Judson Church was a major center of the city's vibrant art scene with a particular focus on modern dance, performance and theater. Carmines, in addition to being one of the Church's pastors, was a composer and creator of a number off and on Broadway musicals that mixed Tin Pan Alley musical styles with Gertrude Stein inspired modernist wordplay. After conceiving of the film's broad outlines, Carmines recruited Summers to direct the film. Summers was a member of the Judson



Dance Theater from 1962-1964 alongside Yvonne Rainer and Trisha Brown. From the start, Summers had introduced elements of film alongside her dances in a style she dubbed intermedia, though the narrative elements, however loose, of *Another Pilgrim*, were a departure from her performance directed films.

Carmines conceptualized the film as an attack on what he saw as the “laziness” of most worship services in the face of the drastic political and social upheavals in the secular world. Drawing from the wide circle of artists, dancers, and musicians in which they were ensconced, they created a rather special film – sincerely religious but critical of the stultifying effect of church dogma; improvisatory and at times rough hewn but also precisely and forcefully edited; a spiritual parable that takes pleasure in the beauty of earthly existence. The film focuses on a dreary church service where the priest’s lack of enthusiasm causes parishioners’ minds to wonder to where they were earlier in the day and where they would rather be. As the service continues their thoughts take physical shape in the church, in the form of a fiery street preacher, a modern dance class, and a rock and roll combo. To gain their attention – to cut out the noise from the outside world – the priest strips totally and very obviously naked to bear his flesh and soul.

The uproar over the film’s depiction of a naked clergyman caused the film to be withdrawn as the media centerpiece of the WCC conference. Instead, it was screened more inconspicuously at the after hour underground night club that the younger attendees to the conference had started up. The film screened a few times back in the states, but since the film was commissioned by an outside organization, Carmines and Summers never viewed the film as truly theirs and they both went on to other artistic pursuits.

However, forty plus years later the film is not only of interest as a material example of a more liberal religious culture perhaps overshadowed by the conservative evangelical movement. In the decades since its filming it has become an inadvertent document of the artistic milieu in which was produced. The film was shot in and around Judson Church and Washington Square Park. Additionally the film shows a crowded Central Park filled with protesters and speakers at an anti-war rally; the now defunct Electric Circus, which was a fashionable youth culture nightspot in the East Village; and footage of African American life up in Harlem. Though the actors in the film aren’t well-known they are representative of New York’s diverse avant-garde arts culture. Jon Hendricks, who played the clergyman, was the curator at the Judson Art Gallery at the time and has since written books on Yoko Ono and the Fluxus Art movement. The street preacher, N.H. Pritchard, was a poet associated with the Black Arts movement who wrote two book of minimalist concrete poetry. The scenes in a dance studio show James Waring leading a dance class. Along with Merce Cunningham, Waring transformed modern dance from the more mythic forms of Martha Graham into the more aleatory everyday forms that inspired the Judson dancers. Many of the other actors were musicians who worked with Carmines or dancers associated with Judson and Cunningham.

## Film Materials

We have closely examined and where necessary repaired splices in all the b/w reversal original materials. The originals are in good shape except for beginning stages of vinegar syndrome and some shrinkage, especially in the C & D rolls of Reel-1 and the C-roll of Reel-2. The shots are fairly well exposed. The C & D rolls of Reel-1 consist of superimpositions including titles. The C-roll of Reel-2 contains the infamous naked clergyman footage that is superimposed over a closer shot of the clergyman. There is one portion of this material where the emulsion is intentionally flipped. This, we have surmised, was an unsuccessful attempt to obscure the offending nakedness by printing to hi-con and allowing the 2<sup>nd</sup> generation shot to print softer focus.

### Reel-1

0 Head sync.

53-57 ft. title "Another Pilgrim"

58 ft. title "Al Carmine"

63 ft. title "Elaine Summers"

92:27 (note on a piece of tape that we removed read, "FD before prod by". However, the reference print does NOT fade at this point, so we will ignore the note)

472 superimposition – lights or white circles on C&D rolls

483 superimposition – out of focus shots

490 superimpositions or shots on C&D rolls

499-504 superimpositions or shots on C&D rolls

506-541 superimpositions or shots on C&D rolls

771 Tail Sync

### Reel-2

295 ft. Note that there is a single perf. shot

616 ft. C-Roll superimpositions start

635-704 ft. emulsion is intentionally flipped for shot on C-roll

### Synching tracks

The countdown leader is abnormally set up with the track. The beep in advanced sync lines up as follows:

### REEL 1

**Head sync for "beep" | + | 5 | 5 | 5 |**  
**=== beep**

Please add bias track to accommodate the NFPF logo and NYU-MIAP preservation titles.

## REEL 2

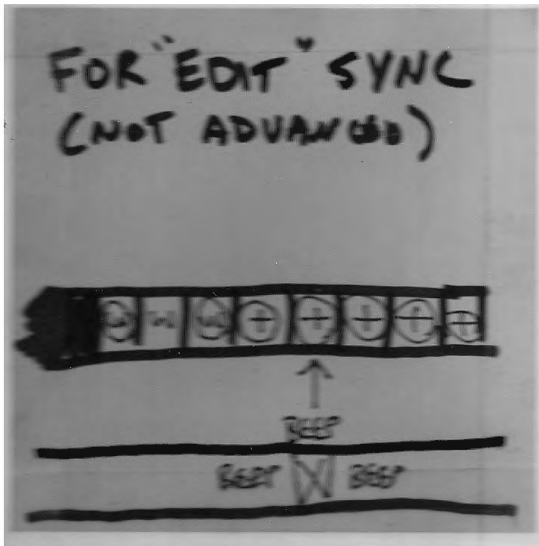
Reel 2 has no countdown leader and the beep lines up with an unidentified frame in the black leader. However the first sound after the beep and bias lines up in advanced sync with the first picture on the A-roll. There appears to be no change-over pull-up at the tail of Reel-1 since the two reels are expected to be spliced together on the release prints.

Yours truly,

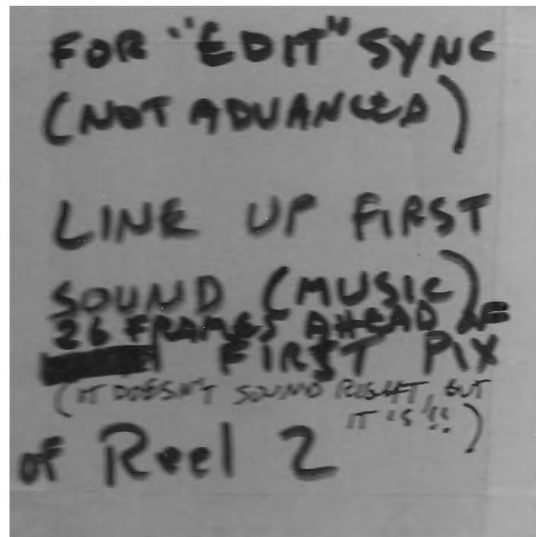
Bill Brand

Note: Subsequent note on 16mm Magnetic Protection Tracks provide instructions for syncing with preservation negatives. These instructions were used for the telecine transfer:

Reel 1



Reel 2



## APPENDIX 5

### Manifest

July 7, 2010

**ANOTHER PILGRIM by *Elaine Summers***  
**originals, preservation materials and release print**  
for New York Public Library Jerome Robbins Dance Division

### **Preservation materials**

#### **BOX 1**

1. ***ANOTHER PILGRIM*** Estar base 16mm sound answer print from preservation Duplicate Negatives and optical tracks assembled on one 1600 ft. grey plastic reel in 1600 ft. brown plastic can.

Manifest

July 7, 2010

**ANOTHER PILGRIM by Elaine Summers**  
**originals, preservation materials and release print**  
for New York Public Library Jerome Robbins Dance Division

**BOX 2**

2. **ANOTHER PILGRIM Reel 1** a-wind 16mm Estar base 3234 b&w preservation duplicate negative and polyester base a-wind optical negative track on cores in 1200 ft. 35mm filmstock can.
3. **ANOTHER PILGRIM Reel 2** a-wind 16mm Estar base 3234 b&w preservation duplicate negative and polyester base a-wind optical negative track on cores in 1200 ft. 35mm filmstock can.
4. **ANOTHER PILGRIM Reel 1** 16mm magnetic sound track protection copy in yellow & white "Kodak" cardboard box.
5. **ANOTHER PILGRIM Reel 2** 16mm magnetic sound track protection copy in yellow & white "Kodak" cardboard box.
6. **ANOTHER PILGRIM** Digital Beta telecine master from duplicate negative and magnetic protection tracks.
7. **ANOTHER PILGRIM** DVD from Digital Beta telecine master.

Manifest

July 7, 2010

**ANOTHER PILGRIM by Elaine Summers**  
**originals, preservation materials and release print**  
for New York Public Library Jerome Robbins Dance Division

**BOX 3**

**Original materials used for preservation**

8. ***ANOTHER PILGRIM*** 16mm b/w reversal original Reel 1 of 2 - A & B Rolls (of A, B, C, D Rolls) in 1000 ft. 16mm 35mm filmstock can #80
9. ***ANOTHER PILGRIM*** 16mm b/w reversal original Reel 1 of 2 - C & D Rolls (of A, B, C, D Rolls) in 1000 ft. 16mm 35mm filmstock can #81
10. ***ANOTHER PILGRIM*** 16mm b/w reversal original Reel 2 of 2 - A & B Rolls (of A, B, C Rolls) in 1000 ft. 16mm 35mm filmstock can #82
11. ***ANOTHER PILGRIM*** 16mm b/w reversal original Reel 2 of 2 - A & B Rolls (of A, B, C Rolls) in 1200 ft. 16mm filmstock can #78
12. ***ANOTHER PILGRIM*** 16mm optical positive sound track Reels 1 & 2 in 1000 ft. 16mm 35mm filmstock can #84A

**Original materials NOT used for preservation**

13. ***ANOTHER PILGRIM Can #76*** 16mm – One 100 ft. daylight spool in 100 ft. silver metal can. On outside of can on white tape it reads "Stills From Another". Inside can find black daylight spool with tape on outside that reads, "Excerpts for Stills Another Pilgrim". White threads tied onto the sprockets mark frames for stills.
14. ***ANOTHER PILGRIM Can #77*** 200 ft. section of b/w positive print from old dupe negative with optical negative sound track. In 400 ft. 16mm ft. film stock metal can with 400 ft. metal reel inside
15. ***ANOTHER PILGRIM Can #79*** Old acetate duplicate negative Reel 1 with titles spiced in - on core in 1200 ft. 16mm silver metal film stock can.
16. ***ANOTHER PILGRIM Can #83*** Old acetate a-wind duplicate negative Reel 1 – optical positive track moved to can #84A. In 1000 ft. 35mm film stock can.

17. **ANOTHER PILGRIM Can #84** Old acetate a-wind duplicate negative Reel 2 – optical positive track moved to can #84A. In 1000 ft. 35mm film stock can.
18. **ANOTHER PILGRIM Can #85 CROW'S NEST** Vinegar smell. There is pink piece of paper on reel that reads: "NEW (2nd) From Interneg Print Scrumptious Perfect Color, Scratched" This is ES handwriting. Approx. 600 ft. 16mm color negative on 1600 ft. brown metal 16mm reel in 2000 ft. 35mm film stock can.
19. **ANOTHER PILGRIM Can #86** Out takes on 6 100 ft. 16mm daylight spools and 2 100 ft. plastic reels in 2000 ft. 35mm film stock can.
20. **ANOTHER PILGRIM Can #87** b/w pos. print from old duplicate negative and optical positive sound track – incomplete. Best reference print used for preservation. On 1600 ft. brown 16mm metal reel in 2000 ft. 35mm film stock can.
21. **ANOTHER PILGRIM Can #88** 16mm b/w original out take – short fragment approx. 20 ft. on 100 ft. daylight spool in 100 ft. metal film stock can.
22. **ANOTHER PILGRIM Can #89 A, B, C** 16mm b/w original and print out takes – short fragments on 3 cores in 400 ft. metal film stock can.
23. **ANOTHER PILGRIM Can #89 D** 16mm b/w print out takes – short fragment approx 100 ft. on core in 400 ft. metal film stock can.
24. **ANOTHER PILGRIM Can #90 D** 16mm b/w workprint fragment approx 300 ft. on core in 400 ft. metal film stock can.
25. **ANOTHER PILGRIM Can #90 D** 16mm b/w workprint fragment approx 300 ft. on core in 400 ft. metal film stock can.
26. **ANOTHER PILGRIM (?) Can #91 "Elec Circus"** 16mm b/w workprint or out take fragments approx 150 ft. on core in 400 ft. metal film stock can.

Manifest

July 7, 2010

**ANOTHER PILGRIM by Elaine Summers**  
for NYU Cinema Studies Film Studies Center

1. **ANOTHER PILGRIM** Estar base 16mm sound release print from preservation Duplicate Negatives and optical tracks assembled on one 1600 ft. grey plastic reel in 1600 ft. brown plastic can.
2. **ANOTHER PILGRIM** DVD from Digital Beta telecine master.
- 3.