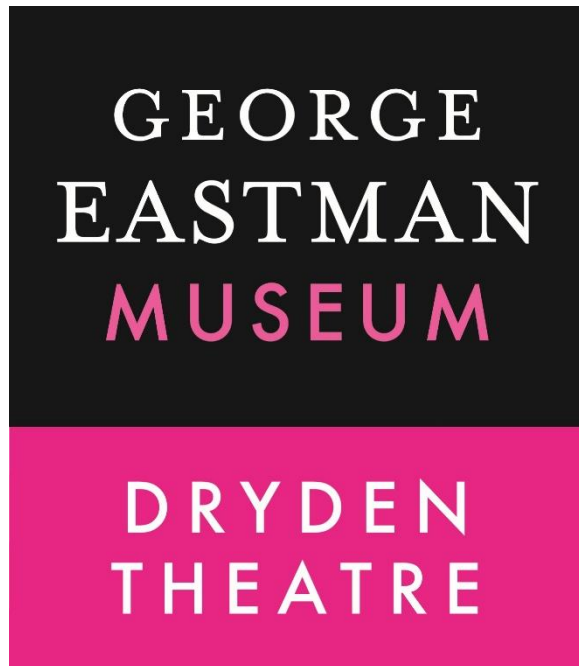




Dryden Theatre Film Listings — October, 2026

Featured Series:

The Art of Music in the Movies 9 Films on Screen



For the fourth year in a row, experience films through their musical scores—and their composers. Each week, either Mark Watters, Emmy-winning composer and director of the Beal Institute for Film Music and Contemporary Media at the Eastman School of Music or Charity Lofthouse, chair of the Music Department at Hobart and William Smith Colleges, and the author of *Hitting the*

Right Notes: Film Directors and Composers in Harmony, will introduce the film and follow the screening with an in-depth discussion with Jared Case. From thrillers to dramas, animation, creature features, and comedy, these films emphasize how important the musical experience is to cinema. Featured composers include Bernard Herrmann, Ennio Morricone, Elmer Bernstein, and Carter Burwell. New this year is the comparison of John Barry's score for the 1976 *King Kong* with James Newton Howard's for the 2005 version, on back-to-back nights! If you've ever left the theater humming, this series is for you.

Labor Film Series 9 Films on Screen



A partnership between the Dryden Theatre and the Rochester Labor Council since 1989, the Labor Film Series, the oldest in the United States, brings together classic films and new releases in an exploration of work, workers, and labor issues from across the world. This year's selections bring light to solidarity, real-world stories of unionization, labor history, the challenges facing farm workers and health professionals alike, and resistance movements to the globalization of labor and commerce. From Bulgarian factories to the streets of Seattle to right here in Western New York, labor continues its struggles with management for all to see. Generously supported by the Ronald G. Pettengill Labor Education Fund.

Filmi Fest 2000
4 Films on Screen

The museum's South Asian collection is composed largely of films from the first decade of the century, a time when the Indian film industry was seeing a large expansion to other countries. As part of our ongoing efforts to bring these films to our big screen, this fall we take our audiences back to the dawn of the millennium, exploring some of the earliest films in the collection. Featuring stars such as Shabana Azmi, Hrithik Roshan, Sanjay Dutt, Preita Zinty, Shah Rukh Khan, and Kareena Kapoor, across drama, action, and epic, these films take us back a quarter century - and further - to a time when the world was just beginning to discover the world's largest film industry.

Michael Douglas's Bad Day
3 Films on Screen



Michael Douglas has won Academy Awards for both producing (*One Flew Over the Cuckoo's Nest*) and acting (*Wall Street*). He also received the George Eastman Award for his career achievements in 2015. But in the 1980s and '90s, he was known almost exclusively for his characters' bad decisions. Whether having an affair with a work colleague, having an affair with a murder suspect, or pushing away everyone in his life so he has no one to trust, Douglas characters are often in crisis, but they are crises he has

created for himself. As part of our 75th anniversary celebration of highlighting each of our George Award winners, enjoy watching Douglas work out of situations he has no business being in!

Silent Tuesdays
14 Films on Screen



An autumn tradition at the Dryden, silent films with live accompaniment return on Tuesdays to explore the first thirty-five years of cinema. Comedies, epics, westerns, horror films, and the avant-garde were all part of that early cinema, and are all represented in our series this fall. Whether it's Laurel and Hardy, Tom Mix, Ramon Novarro, or Pola Negri, the faces that made the movies will make their appearance on our big screen. Accompanied by Philip Carli on our 1925 Knabe piano, this is as close as you'll get to re-creating the original cinematic experience, short of inventing a time machine.

Latin Cinematic Heritage
5 Films on Screen



For the second year in a row, the Dryden Theatre is partnering with the ¡Presente! Film Series to highlight the often-overlooked contributions Latin-Americans have made to cinema worldwide. Both in front of and behind the camera, Latin Americans have told us stories of family bliss, biblical epics, the macabre, tragedy, and their own integration into American culture, as reflected in this series. Viewing the films through the lens of the artists who brought them to life — Desi Arnaz, Ramon Novarro, Luis Valdez, Edward James Olmos, Raul Julia, Anthony Quinn, and more — take a brief journey through the last century of cinema in this series of five films, free to everyone. Generously supported by the Monroe County Department of Diversity, Equity, and Inclusion.

Lovecraftian
3 Films on Screen

H.P. Lovecraft was one of the most influential authors of horror in history, to the point that works have been eponymously referred to as “Lovecraftian.” But his works have often proven difficult to adapt into film. This series offers up two films adapted directly from his work, twenty years apart – Roger Corman’s *The Haunted Palace* (1963) and Stuart Gordon’s *Re-Animator* (1985) – as well as a

special 35mm Halloween screening of one of the most famous “Lovecraftian” films of all (35mm)

Polish Film Festival
2 Films on Screen

Nearly thirty years ago, the Skalny Center for Polish and Central European Studies began the Polish Film Festival here in Rochester, and for more than a decade, the Dryden has paired those newer films with classics of Polish Cinema. This year we are celebrating Poland’s first great cinematic actress, Pola Negri, with a screening of *The Wildcat* on October 20, which has never screened before at the Dryden. In addition, we are recognizing the centennial of Andrzej Wajda, who defined the “Polish Film School” movement with a screening of his classic *Ashes and Diamonds* on October 29. Then stop back in on November 3 for the kickoff to this year’s official festival.

Distaff Noir
4 Films on Screen

Inspired by the new book *Hollywood Noir’s Women Performers*, co-authored by R. Barton Palmer and LeMoyne College’s own Julie Grossman, this series looks at classic crime films and melodramas through their female stars. From Gloria Grahame to Joan Fontaine, Joan Leslie, Ida Lupino, Marilyn Monroe, and Joan Crawford, film noir has been populated by vibrant (and sometimes violent) female performances. Looking at not just individual films, but these actresses’ careers, we may see how these skilled and charismatic performers not only enhanced the genre of film noir, but helped define it.

The Art of Music in the Movies

Miller's Crossing

(Joel Coen, Ethan Coen, US 1990, 115 min., DCP)



The Coens effectively tip their fedoras to the Hollywood gangster genre in this violent, operatic prohibition drama. A pitch-perfect period piece that gracefully balances art house introspection with pulpy Chanderlesque dialogue, *Miller's Crossing* is wholly original and engrossing. Like much of the Coens' early work, the film bombed at the box office but has since resurfaced as a fan favorite. Featuring stellar performances by Gabriel Byrne and Coen regular John Turturro (in one of his most memorable supporting roles), *Miller's Crossing* influenced some of today's most popular gangster tales such as *Lawless* and the HBO hit *Boardwalk Empire*. In the third of his seventeen collaborations with the filmmakers, composer Carter Burwell's score evokes the era while simultaneously weaving in the ethereality of a Coens film.

35mm print from the Fox Archives.

Introduction by and post-screening discussion with Mark Watters.

Friday, October 2, 7:30 p.m.

Labor Film Series

The Great Postal Heist

(Jay Galione, US 2022, 96 min., DCP)



Filmmaker Jay Galione's first directorial work is this documentary about the current state of the U.S. Postal Service, inspired by his father, who was a postal clerk for thirty years before being falsely accused of padding reimbursements. A documentary from the inside out, the film reveals how the USPS has been systematically dismantled and privatized by the trillion-dollar mail industry and its politicians who seek to raise prices and lower wages. A moving indictment of the toxic culture and push to downsize, the eye-opening documentary allow viewers to hear from experts and advocates, including Ralph Nader and Richard Wolff, and directly from the selfless and courageous people hidden behind the scenes, long suffering and ignored. Galione will be on-hand to introduce the film and participate in a post-screening discussion.

DCP from Cinema Libre.

Introduction by and post-screening discussion with director Jay Galione.

Saturday, October 3, 2 p.m.

Filmi Fest 2000

Mission Kashmir

(Vidhu Vinod Chopra, India 2000, 154 min., 35mm, Hindi with English subtitles)



Before his hero turn in the *Krrish* series a few years later, Hrithik Roshan plays the antagonist here, a man with a tragic backstory looking for revenge amidst the turmoil of India-Pakistan tensions. Sanjay Dutt plays police officer Inayat Khan whose son dies from an injury because local doctors won't treat police and their families for fear of retaliation from a militant seeking Kashmiri freedom. When Khan's search for this militant yields tragic results, he adopts young Altaaf to raise as his own. But when Altaaf learns of Khan's responsibility for his family's deaths he runs away and returns as an adult (Roshan) with a clear goal in mind: payback. Also starring Preity Zinta as Altaaf's childhood friend and love interest, this dramatic action film highlights the continuing hostility in this area near the border.

35mm print from the George Eastman Museum collection.

Saturday, October 3, 7:30 p.m.

Michael Douglas's Bad Day

The Game

(David Fincher, US 1997, 129 min., 35mm)



Perhaps most fitting for a series about Bad Days for Michael Douglas, this thriller finds Douglas playing Nicholas Van Orton, a divorced San Francisco investment banker about to celebrate his forty-eighth birthday. His estranged but caring brother Conrad (Sean Penn) gives him a gift worthy of the man who has everything: a real-life game that promises to make Nick's life "fun." After a battery of physical and psychological tests, Nick is rejected from participating. But when the mysterious Consumer Recreation Services plants cameras inside his home, it seems they may have another agenda. Overlooked upon its initial release, this David Fincher-directed suspense-mystery has gained a cult following and may be one of the richest explorations of a filmmaker talking about filmmaking.

35mm print from the George Eastman Museum collection.

Tuesday, October 6, 7:30 p.m.

Silent Tuesdays

A Page of Madness

(*Kurutta Ippeiji*, Teinosuke Kinugasa, Japan 1926, 59 min., 35mm)



A brilliant avant-garde exploration of the helplessness felt by a mentally ill person's loved ones, this film tells of a man who works as a janitor in the insane asylum where his wife is a patient. Using a battery of expressionistic visual devices, Kinugasa shifts between lyric "sanity" and visual shock, building the story around the janitor's attempt to help his wife to escape — except she wants to remain in her 'home.' An undisputed masterpiece of Japanese cinema, this film was considered lost for many years until a single nitrate copy was discovered by the director in 1970, from which this print derives.

35mm print from the George Eastman Museum collection.

Wednesday, October 7, 7:30 p.m.

Latin Cinematic Heritage | Free to All

Zoot Suit

(Luis Valdez, US 1981, 103 min., DCP)



Luis Valdez adapts his own stage production (the first Latin-American play on Broadway) into this striking film version. Edward James Olmos reprises his role from the stage as "El Pachuco," the narrator of the film and the conscience of Henry Reyna (Daniel Valdez, also reprising his role). Alternating between past and present and stage and screen, the film tells the story of Henry, arrested for murder the day before he is to report for duty in World War II. Browbeaten by the police, Henry's case is forced through the system while El Pachuco shows the events leading up to the fatal confrontation. Inspired by the 1942 Sleepy Lagoon murder trial and the 1943 Zoot Suit riots, Valdez's work explores the lives of Mexican-Americans in a society that would just as soon discard them.

DCP from Universal Pictures.

Thursday, October 8, 7:30 p.m.

The Art of Music in the Movies

Women Talking

(Sarah Polley, US 2023, 104 min., DCP)



Sarah Polley's adaptation of Miriam Toews's 2018 novel of the same name earned the Academy Award for Best Adapted Screenplay. Taking place exclusively in a rural Canadian Mennonite colony, it is discovered that the men of the community have been drugging and raping the women, forcing an arrest that takes all of the men into the city to bail out the offender. Left alone, the women congregate to make a decision about what they must do: nothing, stay and fight, or leave the community forever. Over a day of debate, social ills are revealed and questioned, pitting the safety of women in a patriarchal society versus their security. The stellar cast includes Rooney Mara, Claire Foy, and Oscar-winners Frances McDormand and Jessie Buckley. The score by Hildur Guðnadóttir uses simple instruments and female voices to capture the tone and setting.

DCP from Park Circus.

Friday, October 9, 7:30 p.m.

Labor Film Series

Made in EU

(Stephan Kamandarev, Germany/Bulgaria/Czech Republic 2025, 102 min., DCP, Bulgarian with English subtitles)



Iva works in a clothing factory in rural Bulgaria battling a persistent, yet mysterious illness. When it is revealed that she is the first case of COVID in her small town, the news spirals into an endless series of accusations — first from the factory owners eager to shift responsibility, then from her fellow co-workers, her son, and eventually her entire community, even though Iva hasn't left her small town in years. With Iva's public demonization escalating as the first victims of the virus emerge, she is quickly turned into a social outcast.

DCP from Heretic Films.

Saturday, October 10

ImageOut Film Festival

Tuesday, October 13, 7:30 p.m.

ImageOut of the Archive

The Birdcage

(Mike Nichols, US 1996, 117 min., DCP)



Adapted from the celebrated French-Italian farce *La cage aux folles* (1978), *The Birdcage* tells the story of Miami drag club owner Armand Goldman (Robin Williams) and his star performer and partner Albert (Nathan Lane) as their beloved son Val not only announces his engagement, but requests they feign heterosexuality for his fiancée's conservative political figure father (Gene Hackman). This hilarious yet at times touching comedy benefits enormously from acclaimed screenwriter Elaine May's substantial wit, and yet it is the marvelous cast which really brings the film to life. Robin Williams especially enriches the film with a sense of balanced absurdity and authentic frustration, allowing truth to break through his character's mask at just the right moments.

DCP from Park Circus.

Wednesday, October 14, 7:30 p.m.

Dryden Rented

Thursday, October 15, 7:30 p.m.

Latin Cinematic Heritage | Free to All

Addams Family Values

(Barry Sonnenfeld, US 1993, 94 min., DCP)



Legendary Puerto Rican actor Raul Julia returns as Gomez, the patriarch of the Addams family. After being reunited with his brother Fester (Christopher Lloyd), Gomez and Morticia (Anjelica Huston) have a third child. They hire a nanny, Debbie (Joan Cusack), to care for the child and to keep his older siblings, Wednesday and Pugsly (Christina Ricci and Jimmy Workman, respectively) from trying to murder him. When Wednesday becomes suspicious of Debbie's motives, the nanny convinces the parents to send the children to camp. As the youngsters try unsuccessfully to fit in at camp, Debbie puts her plan in motion to marry Fester, kill him, and steal his fortune. Superior to the original in every way, this madcap adventure leans into the gothic macabre so familiar in Latin-American countries.

DCP from Paramount Pictures via Swank.

Friday, October 16, 7:30 p.m.
Labor Film Series

Full Time

(*À plein temps*, Eric Gravel, France 2021, 88 min., DCP, French with English subtitles)



Julie (Laure Calamy) can't catch a break. For a single mother raising two children in the suburbs of Paris but working in the city, the commuter train is a lifeline — and it's suddenly been severed during the latest transit strike. Without the train, Julie can't get to her job as the head maid at a five-star hotel, or to the interview for a better job she has lined up. Out of desperation, Julie turns to neighbors and her own gutsy resourcefulness to get to work and barely makes it back in time to pick up her kids before bedtime. Worse yet: it's only Monday. Julie is at her breaking point and soon finds herself bending the rules to stay afloat in a ruthless society as her responsibilities pile up. Anchored by Calamy's powerful performance, *Full Time* is an impossible race against time and a kinetic thriller assembled from the everyday obstacles faced by working parents everywhere.

DCP from Music Box Films.

Saturday, October 17

ImageOut Film Festival

Tuesday, October 20, 7:30 p.m.

Silent Tuesdays | Schweigen! | Polish Film Festival

The Wildcat

(*Die Bergkatze*, Ernst Lubitsch, Germany 1921, 79 min., DCP)



Years before his iconic “touch” was established, Ernst Lubitsch directed this broad farce about the military-and-marriage complex starring Polish emigré Pola Negri. Rischka (Negri), the daughter of a gang of robbers high in the snowy mountains of Germany, is a real wildcat and runs her father's gang with ruthlessness. When Lieutenant Alexis (Paul Heidemann) is transferred to the nearby fort, thanks to some romantic complications, Rischka attacks him and steals his clothes. When he finally arrives at the fort, the commander's daughter takes an interest in him, but he can't stop thinking about Rischka. Lubitsch injects a ton of style into the film (including an extravagant Deco-Weimar celebration) and uses several mattes to change the shape of the image on the screen, subtly changing the proscenium of the image and influencing its mood.

DCP from Murnau-Stiftung.

Introduction and live piano accompaniment by Philip Carli.

Wednesday, October 21, 7:30 p.m.

Latin Cinematic Heritage | Free to All

La Strada

(Federico Fellini, Italy 1954, 108 min., 35mm)



The cinema of Fellini is marked by a passion for life often revealed in the glowing face of the director's wife, Giulietta Masina, who stars here in one of his finest films. Masina is Gelsomina, a pantomime artist in the spirit of Chaplin, who, being sold to strongman Zampanò (Anthony Quinn), serves as his dutiful assistant and eventually develops a genuine affection for the brute. While Zampanò overtly rejects Gelsomina's warm heart, he doesn't hesitate to confront another circus performer, the Fool (Richard Basehart), whom he sees as an interloper. This important transitional film for both Italian cinema and Fellini's career (moving away from neorealism) garnered Anthony Quinn long overdue acclaim as an actor of stature and won more than fifty international awards, including the first official Best Foreign Language Film Award at the Academy Awards in 1956.

35mm print from the George Eastman Museum collection.

Thursday, October 22, 7:30 p.m.

Lovecraftian

The Haunted Palace

(Roger Corman, US 1963, 87 min., 35mm)



A delightful descent into the macabre, this film that borrows the title of an Edgar Allan Poe poem, but is actually based on H.P. Lovecraft's *The Case of Charles Dexter Ward*, is one of George Eastman Award recipient Roger Corman's best-remembered films. Vincent Price stars as Joseph Curwen, who is burned at the stake by the citizens of Arkham, Massachusetts for being a warlock. More than a century later he returns in the form of Ward, Curwen's descendant, who inherits the infamous castle. While occupying the homestead, Ward falls under the influence of the ghostly Curwen, putting his bride (Debra Paget) at risk. Also starring Lon Chaney, Jr. and Elisha Cook, Jr., this film is a chillingly good time!

35mm print from Park Circus.

Friday, October 23, 7:30 p.m.

Labor Film Series

Seeds

(Brittany Shyne, Danielle Varga, US 2025, 123 min., DCP)



From Brittany Shyne, a camera operator on Barbara Kopple's *American Factory*, comes this examination of a group of people being continually pushed aside: Black farmers. In 1910, there were 16.5 million acres of farmland in the United States owned by Black farmers; now there are only 1.5 million. Consistently broken promises from politicians and increasing pressure from corporate consolidated operations have pushed these farmers to the brink of extinction. In gorgeous black-and-white, Shyne follows these families as they deal with red tape, strike out to protest their treatment, and attempt to make ends meet, not only for their current family, but for the legacy of their family and ancestors.

DCP from littlebigworld.

Saturday, October 24, 2 p.m.

Filmi Fest 2000

Godmother

(Vinay Shukla, India 1999, 123 min., 35mm, Hindi with English subtitles)



Independent film darling Shabana Azmi stars in this crime drama that swept its six National Film Award nominations, including Best Hindi Feature and a fifth award for Azmi. Purportedly inspired by a real-life politician, *Godmother* follows Rambhi, a pregnant woman from a drought-seized village who moves to the city with her husband, Veeram (Milind Gunaji), who soon becomes embroiled in the underworld of graft and politicians. When Rambhi is forced to step in for her husband, she uncovers a ruthless part of herself that takes the underworld by storm.

35mm print from the George Eastman Museum collection.

Saturday, October 24, 7:30 p.m.

Lovecraftian

Re-Animator

(Stuart Gordon, US 1985, 84 min., DCP)



H.P. Lovecraft's novelette is adapted by first-time writer-director Stuart Gordon into a lovingly blood-soaked ode to the impermanence of death. Daniel Cain (Bruce Abbott) is a medical student at Miskatonic University in Arkham, Massachusetts where he hopes to do well while dating Megan (Barbara Crampton), the dean's daughter. He rents a room to fellow new student Herbert West (a delightfully over-the-top Jeffrey Combs) only to discover that West has turned their basement into a laboratory to test his "re-animating agent" that brings dead things back to life. Starting with animals, the pair soon move to the morgue to test their theories, turning their lives, and the town, into a madhouse of walking corpses. Wonderful practical effects and a go-for-broke attitude propel this cult classic into one of the most memorable horror films of the last fifty years.

DCP from American Genre Film Archive.

Tuesday, October 27, 7:30 p.m.

Silent Tuesdays | Schweigen!

Faust

(F. W. Murnau, Germany 1926, 107 min., DCP)



Following *Nosferatu* and *The Last Laugh*, master expressionist F.W. Murnau hit a crest with his rendering of Goethe's classic *Faust*. Emil Jannings plays the diabolical Mephistopheles, who tempts an aging alchemist with the promise of eternal youth for a small price — his everlasting soul. Murnau pushed the limits of visual creativity, using experimental optical effects to create the cinematic equivalent of sturm und drang.

DCP from Murnau-Stiftung.

Introduction and live piano accompaniment by Philip Carli.

Wednesday, October 28, 7:30 p.m.

Distaff Noir

Clash by Night

(Fritz Lang, US 1952, 105 min., 35mm)



From German director Fritz Lang's (*M*, *Metropolis*) American period, this noir melodrama, adapted from the Clifford Odets play, opens with Barbara Stanwyck as a fallen woman returning to a seaside hamlet to find unstable domesticity with a simpleminded fisherman (Paul Douglas). But she is soon ensnared in the adulterous nets of Robert Ryan's boozy interloper. In what was her largest part to-date, Marilyn Monroe co-stars as a flighty cannery worker.

35mm print from the George Eastman Museum collection.

Introduction by and post-screening discussion with Julie Grossman.

Thursday, October 29, 7:30 p.m.

Polish Film Festival

Ashes and Diamonds

(*Popiół i diament*, Andrzej Wajda, Poland 1958, 103 min., 35mm, Polish with English subtitles)



Wajda's first bona fide masterpiece and the conclusion of his informal "war trilogy," *Ashes and Diamonds* bravely depicts the uneasy Polish political realities in the immediate aftermath of World War II. The protagonist of the film is former Home Army soldier Maciek (Zbigniew Cybulski), now tasked with assassinating a high-ranking communist leader. But instead of a straightforward thriller, Wajda delivers a proper *film noir*, and at the same time a uniquely bleak, socialist riff on disturbed-youth classics such as *Rebel Without a Cause* and *The Wild One*.

35mm print from the George Eastman Museum collection.

Friday, October 30, 7:30 p.m.

Labor Film Series

Late Shift

(*Heldin*, Petra Biondina Volpe, Switzerland/Germany 2025, 92 min., DCP, German, Turkish, French, and Albanian with English subtitles)



With a warm smile and positive attitude, Floria (Leonie Beneach) arrives at the surgical ward of the Swiss hospital where she works as a nurse on the overnight shift. With one colleague out sick and no replacement on deck, just two nurses and a nervous trainee will have to cover more than two dozen patients. The doctors to whom the nurses are supposed to defer are nowhere to be found. Floria juggles endless tasks: administering medication, updating charts, soothing patients, answering phones, and managing complaints. Surrounded by fluorescent lights, the steady beeping of monitors, and echoing footsteps, Floria struggles to fight off exhaustion and maintain her professional demeanor. Every second counts, and every interruption could mean the difference between life and death. Director Petra Volpe skillfully uses real-time tension to examine the emotional cost of frontline care work and the quiet, unglamorous triumph of keeping people alive in a pitiless system. *Late Shift* is a portrait of everyday courage, both an homage to nurses and a rousing call to

address the global staffing shortage in the industry.

DCP from Music Box Films.

Saturday, October 31, 2 p.m.

Halloween

Abbott and Costello Meet Frankenstein

(Charles Barton, Walter Lantz, US 1948, 83 min., DCP)



Bela Lugosi is Dracula, determined to pick Lou Costello's brain - literally. The vampire wants to put Lou's brain in Frankenstein's monster (Glenn Strange), but werewolf Lon Chaney Jr. is busy trying to tip Abbott and Costello off about the plot. Soon complete madness ensues in this all-time great horror-comedy, which is so funny because the monsters play the humor extra straight. And listen for Vincent Price's voice in a cameo at the film's end.

DCP from Universal Pictures.

Saturday, October 31, 7:30 p.m.

Lovecraftian

In the Mouth of Madness

(John Carpenter, US/Canada, 95 min., 35mm)



Not adapted directly from Lovecraft's work, but heavily inspired by it, the final film in director John Carpenter's loose "Apocalypse Trilogy" finds Sam Neill as John Trent, an insurance agent on the trail of missing author Sutter Cane. Cane's publisher is concerned that the author has gone insane and run away, leaving his latest manuscript unfinished. Meanwhile, a string of violent incidents arise, tracking back to people who have read Cane's books and gone mad. On Cane's trail, Trent tracks him down to a seemingly fictional town and begins to question whether or not he lives in a world created by Cane. Carpenter's final masterpiece is an exploration of the way in which narratives influence our day-to-day existence while also plumbing our deepest fears.

35mm print from Warner Bros. via Hollywood Film Company.

DCP preserved by the Library of Congress.
16mm print from the George Eastman
Museum collection