

GEORGE EASTMAN MUSEUM



THE 3RD NITRATE PICTURE SHOW XBA

**DRYDEN
THEATRE**

**MAY 5-7
2017**

DEDICATION

In memory of our friend

EDWARD PECK CURTIS JR. (1929–2017)

Trustee Emeritus of the George Eastman Museum

A nitrate cinema lover,
a stalwart supporter
of film preservation.





The 3rd Nitrate Picture Show Festival of Film Conservation

May 5–7, 2017


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INTRODUCTION

Machines are beautiful, too

The 3rd Nitrate Picture Show is the most international in scope since the festival's inception in 2015. Simple as it is, this statement is the most eloquent proof of the enthusiastic response we have received from the film preservation community after the first two editions. Museums and archives from all over the world are now contributing to our project with more suggestions, support, and beautiful projection prints than we could have possibly hoped for when we began working on this initiative three years ago.

That's not all. Nitrate film projection and cinematic projection in general are receiving much greater attention than at any time in recent memory.

Prompted by the Nitrate Picture Show, the Egyptian Theatre in Los Angeles has renovated its projection booth and joined a prestigious group of film exhibition venues—including the UCLA Film and Television Archive, the Stanford Theatre in Palo Alto, BFI Southbank in London, and, of course, the Dryden Theatre at the George Eastman Museum—equipped for the projection of nitrate film. (We salute our colleagues of the Egyptian, and welcome them as partners in our endeavor.)

Earlier this year, when 35mm projection was in the headlines of BBC News with a report from the Berlin Film Festival, it was not being discussed in the past tense, and there was no hint of nostalgia in the interviews with filmmakers and critics. It is premature to call these the signs of a full-fledged cultural trend, but they are nevertheless quite encouraging.

The curatorial team of the Nitrate Picture Show was invited to talk about their work in a special broadcast on Turner Classic Movies earlier this year. A key point raised by Deborah Stoiber and Jared Case in their description of our nitrate film programs is that their preparation takes the form of a constant dialogue between art and technology. One of the new offerings in this year's festival is a demonstration of film projected with original equipment from the early years of cinema. We have plans to develop this concept even further. If film is cool and nitrate is hot, they can only come to life with the appropriate machines. Many of them are beautiful to see in action. They should be preserved, too.

– Paolo Cherchi Usai



Nitrate Shorts

In a Roman Garden

MOVIES ARE ADVENTURE

Jack Hively, US 1948

Print source: Academy Film Archive, Los Angeles

Running time: 10 minutes

About the print: The print is in excellent condition, with only slight printed-in framing issues. Shrinkage: 0.6%

About the film: The Academy of Motion Picture Arts and Sciences produced this short advertising the magic of the movies.

TOGETHER IN THE WEATHER

George Pal, US 1946

Print source: Library of Congress, Culpeper, VA

Running time: 7 minutes

About the print: The copy is in overall good condition. Shrinkage: 0.7%

About the film: One of the most beloved (and edgiest) “Puppetoons” by the famous Academy Award-winning Hungarian-American master of stop-motion puppet animation.

THE KIDNAPPER’S FOIL

Melton Barker, US 1930

Print source: Library of Congress, Culpeper, VA

Running time: 17 minutes

About the print: The print is generally in good condition, with twelve splices and some perforation and edge damage. Shrinkage: 0.7%

About the film: A unique treasure of our shorts program, this early example of truly independent, amateur small-town filmmaking is the original that inspired Barker to travel the United States for forty years, remaking the same film with local children.

EN KLUVEN VÄRLD

A Divided World, Arne Sucksdorff, Sweden 1948

Print source: Svenska Filminstitutet (Swedish Film Institute), Stockholm

Running time: 9 minutes

About the print: Donated to the Swedish Film Institute in 2003 by a private collector, the print is in wonderful condition, with only nine splices. Shrinkage: 0.75%

About the film: Arguably the greatest by the Swedish master of shorts Arne Sucksdorff, *A Divided World* is a hauntingly beautiful, poetic depiction of animal hierarchy in a forest somewhere in Sweden on a winter night.

PÅ SKI MED PER OG KARI

Skiing with Per and Kari, Norway 1948

Print source: Nasjonalbiblioteket (National Library of Norway), Oslo

Running time: 13 minutes

About the print: This is a black-and-white version of a film that was simultaneously shot in color. The print is in good condition, with nine splices. Shrinkage: 0.6%

About the film: Based on the eponymous book by the Norwegian skier Tomm Murstad, *Skiing with Per and Kari* shows two children who receive skis for Christmas and then enroll in Tomm Murstad's ski school for children. The film was shown to children all over Norway.

SOMETHING YOU DIDN'T EAT

James Algar, US 1945

Print source: Museum of Modern Art, New York

Running time: 9 minutes

About the print: The print has some edge and perforation damage. Shrinkage: 0.65%

About the film: A government-produced, Disney-made animated short on the benefits of a healthy, balanced diet.

IN A ROMAN GARDEN

Donald MacDonald, US 1913

Print source: Museum of Modern Art, New York

Running time: 12 minutes

About the print: This copy has 38 splices. As customary for films of the early era, each projection print was assembled by splicing together different shots. Shrinkage: 0.95%

About the film: Produced by the Powers Motion Picture Company in New York, this costume drama of religious subject is the earliest film shown so far at the Nitrate Picture Show. Piano accompaniment by Philip C. Carli.



BAKUSHŪ

Early Summer, Yasujiro Ozu, Japan 1951

Print source: National Film Center, The National Museum of Modern Art, Tokyo

Running time: 124 minutes

About the print

One of the best nitrate prints held by the National Film Center, the central Japanese film archival institution, this copy is made from at least two different sources, with some visible scratches. Also visible is some very slight and very occasional nitrate decomposition. Shrinkage: 0.5–1%

About the film

“I was interested in getting much deeper than just the story itself; I wanted to depict the cycles of life, the transience of life. . . . Consequently, I didn’t force the action, but tried to leave some spaces unfilled . . . leave viewers with a pleasant aftertaste. For this reason, *Early Summer* was one of the most demanding work[s] I’ve done in years. There was criticism about the children being unruly. In my view, children and adults have different ‘rules.’ When they grow up, they too will change. As for acting, it’s best to leave things unexpressed, something to ponder or savor. Those who appreciate this have themselves reached a transcendent state. Hara Setsuko is a fine person. If only there were four or five more such persons.”

– Yasujiro Ozu

“This is a work of art in which casual dialogue and nuanced gestures are charged with profound meaning, and it will be hard to comprehend if you arrive at the theater after it begins. You need to be settled in and ready to watch this film before it starts. Ozu’s films, deeply probing the meaning of everything Japanese in the style of a haiku, are well-recognized as gems of Japanese cinema. . . . But today to what extent do such Japanese qualities remain? The director himself seems conflicted, ultimately depicting the family as breaking apart.”

– Asahi Shimbun, October 2, 1951

This screening is co-organized by the George Eastman Museum and the National Film Center, The National Museum of Modern Art, Tokyo, with the generous support of Kinoshita Group.



THE BACHELOR AND THE BOBBY-SOXER

Irvin Reis, US 1947

Print source: Academy Film Archive, Los Angeles

Running time: 95 minutes

About the print

The print is in very good condition, though it does have significant curl.

Shrinkage: 0.6%

About the film

“We wouldn’t be able to tell you whether Sidney Sheldon, the fellow who wrote *The Bachelor and the Bobby-Soxer*, which came to the Music Hall yesterday, has suffered personal harassment at the hands of modern youth. But whether he has or hasn’t, he certainly understands that dreadful fate. And, furthermore, he knows how to make it seem delightfully bewildering on the screen—which may not be wholly consistent but which makes for most agreeable film fare. For, in *The Bachelor and the Bobby-Soxer*, Mr. Sheldon has caught the wry frenzy of a gay, debonnaire, indifferent and slightly naughty man-about-town who suddenly finds himself the victim of a fanciful high-school girl’s crush—than which no other attachment of a female is more profound. And he has also invented a hilarious sequence of events by which the baffled hero must submit to the willful child’s designs. As a consequence—and while the swoony fever is upon the bashless tot—this poor, victimized bystander is taken for a most amazing ride. . . . And we also must tell you that the texture of Mr. Sheldon’s farce is firm and uncloyed with cuteness, which is just the way it should be, and that Irving Reis’ direction has kept it in that solid shape. In fact, it is all reminiscent of some of those gay, galvanic larks that Gregory LaCava and Leo McCarey used to make ten or more years ago. And a higher recommendation we can’t give to a light summer show.”

– Bosley Crowther, *New York Times*, July 25, 1947



ANCHORS AWEIGH

George Sidney, US 1945

Print source: British Film Institute, London

Running time: 143 minutes

About the print

Generally in good condition, the print has a few visible light to medium scratches (both emulsion and base) and slight nicks at the edges. Heavy edge wave throughout the print; perforations, however, are undamaged. Shrinkage: 0.35–0.55%

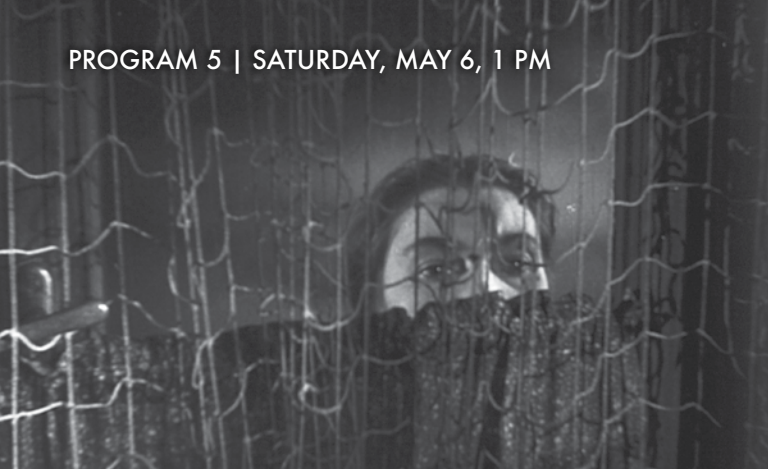
About the film

“*Anchors Aweigh* mixes music, uniforms and Hollywood cut-ups in such a show as only Hollywood could concoct. Gene Kelly is in there dancing superbly in more than one sequence. Frank Sinatra tags along with his large vocalizing; Jose Iturbi knocks out some fancy boogie-woogie on the piano and Kathryn Grayson alternates between singing mock operatic arias and being cute. Since Isobel Lenart has written some amusing lines for the continuity and Joe Pasternak has produced the show with Technicolor extravagance, the film is satisfactory summer fare.”

– Howard Barnes, *New York Herald Tribune*, July 20, 1945

“*Anchors Aweigh* goes all the way as a musical. Or is that too punnish a start in appraising a picture that the public needs no apprising of as a moviedom event, to carry the play on words a bit farther? People turned out in lines and droves to see this Joe Pasternak opus yesterday at the Los Angeles, Grauman’s Egyptian and Fox Ritz theaters. What they got for their money was a load of entertainment in the form of songs, dancing and comedy, a thinly plotted story, much glamorous Technicolor, and first-class personnel to convey everything good and interesting about the show.”

– Edwin Schallert, *Los Angeles Times*, August 1, 1945



SIRÉNA

The Strike, Karel Steklý, Czechoslovakia 1947

Print source: Národní filmový archiv (National Film Archive), Prague

Running time: 77 minutes

About the print

The print is in very good condition. It was deposited with the National Film Archive at some point before 1952, and is probably the print of *Siréna* that was screened in 1947 at the 8th Venice International Film Festival where the film won the Grand International Award. Shrinkage: 0.8–0.95%

About the film

“We greatly admired this picture, which resembles Carol Reed’s film about the lives of Welsh miners, *The Stars Look Down*. This is that film’s Czech counterpart, so to speak—a dignified and an even more brilliant counterpart, with its proletarian story about the working-class Hudcový family. It is an intense, extensively detailed, and often riveting picture about the bitter cycle of existence for the poor, a picture of misery and grief, warmed only by the rays of human love and hardened by the hate that compels one to clench their fists and come to blows—perhaps even wrongly.”

– Jan Žalman, *Kino*, May 9, 1947

Preceding *Siréna*:

ŽHAVÝ JÍCEN

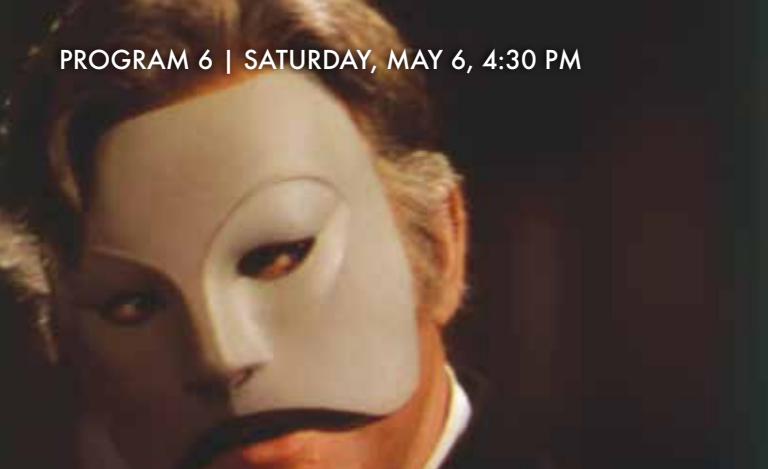
Hot Throat, Jiří Lehovec, Czechoslovakia 1939

Print source: Národní filmový archiv (National Film Archive), Prague

Running time: 12 minutes

About the print: The National Film Archive received this nitrate print from the estate of the film’s director in March 2004. The print is in excellent condition. Shrinkage: 1.3%

About the film: An industrial short produced by *Pražská železářská společnost* (Prague Ironworks Company) in 1939, the film contains footage from the shorts *Výroba oceli* (*Steel Production*, 1939)—today presumed lost—and *Poklady země* (*Treasures of the Earth*, 1939), both directed by Karel Kohout.



PHANTOM OF THE OPERA

Arthur Lubin, US 1943

Print source: David W. Packard

Running time: 92 minutes

About the print

Occasional curling and brittleness throughout the print. Despite the overall stiffness of the base, the copy has an excellent look on the screen, with saturated colors and minimal scratches. Shrinkage: 0.65–0.75%

About the film

“*Phantom of the Opera* is far more of a musical than a chiller, though this element is not to be altogether discounted, and holds novelty appeal. Story is about the mad musician who haunts the opera house and kills off all those who are in his protegee’s way towards becoming the headliner. Tuneful operatic numbers and the splendor of the scenic settings in these sequences, combined with excellent group and solo vocalists, count heavily. Nelson Eddy, Susanna Foster and Jane Farrar (niece of operatic star Geraldine Farrar) score individually in singing roles and provide marquee dressing. Third act from [Friedrich von Flotow’s opera] *Martha* and two original opera sketches based on themes from Chopin and Tchaikovsky have been skillfully interwoven. Outstanding performance is turned in by Claude Rains as the musician who, from a fixation seeking to establish the heroine as a leading opera star, grows into a homicidal maniac. Eddy, Foster, and Edgar Barrier, as the Parisian detective, are awkward in movement and speech, though much like opera performers restricted by their medium.”

– *Variety*, December 31, 1942



ALEKSANDR NEVSKIJ

Alexander Nevsky, Sergei M. Eisenstein and Dmitriy Vasilev, Soviet Union 1938
Print source: Österreichisches Filmmuseum (Austrian Film Museum), Vienna
Running time: 108 minutes

About the print

At some point in the 1960s, this became the 324th print to enter the collection of the Austrian Film Museum, likely a donation of the Soviet embassy in Vienna. The print is in excellent condition. Shrinkage: 0.8–1%

About the film

“In *Nevsky*, the white robes of the Teuton *Ritter* were associated with the themes of cruelty, oppression and death, while the color of black, attached to the Russian warriors, conveyed the positive themes of heroism and patriotism. This deviation from the generally accepted image for these colors would have been less surprising to the critics and press abroad (whose objections were very interesting in themselves) if they had recalled an astonishing and powerful passage of literature which I have since found for myself—the chapter called ‘The Whiteness of the Whale,’ in Melville’s *Moby Dick*.”

– Sergei Eisenstein, *The Film Sense*, 1942

“It is necessary to show historical figures correctly and strongly. You directed *Alexander Nevskij*. It came out very well. The most important thing is to maintain the style of the historical period.”

– Joseph Stalin in conversation with Sergei Eisenstein, Moscow, February 1947

Following *Aleksandr Nevskij*:

LE SANG DES BÊTES

Blood of the Beasts, Georges Franju, France 1949

Print source: La Cinémathèque française, Paris

Running time: 22 minutes

About the print: Donated to La Cinémathèque française by André Joseph, editor and first assistant of Georges Franju, cofounder of the Cinémathèque, the print is in great shape, with very few scratches or splices. Shrinkage: 0.6%

About the film: A haunting documentary classic that details the daily operations of Paris slaughterhouses.



NIGHT AND THE CITY

Jules Dassin, UK/US 1950

Print source: UCLA Film and Television Archive, Los Angeles

Running time: 111 minutes

About the print

This very special pre-release print of the noir classic runs ten minutes longer than the UK cut and a full fifteen minutes longer than the most widely known US cut. The print is in excellent condition. Shrinkage: 0.9–1.15%

About the film

“An exciting, suspenseful melodrama, . . . the story of a double-crossing heel who finally gets his just desserts. In this role, Richard Widmark scores a definite hit. And he has excellent support right down the line. Gene Tierney was cast for name value only. Jules Dassin, in his direction, manages extraordinarily interesting backgrounds, realistically filmed to create a feeling both of suspense and mounting menace.”

– *Variety*, December 31, 1949

“An astringent melodrama based on the exploits of a London tout who is always running away from his past has been filmed in London by Twentieth Century-Fox. *Night and the City* has the great advantage of authentic atmosphere, well-defined acting and fluent direction. The plot veers between night clubs and wrestling rings with a great deal of mayhem and shady doings. Richard Widmark, Francis L. Sullivan, Gene Tierney and Googie Withers handle the principal roles capably, while the climax is as violent as one might have expected from the opening sequence.”

– Howard Barnes, *New York Herald Tribune*, June 10, 1950

“Stanislaus Zbyszko and Mike Mazurki are teamed in an impromptu grudge fight, which wrestling fans will have to judge for themselves. Screen brutality ordinarily doesn’t affect me, but I kept my eyes shut tight during this episode.”

– Mae Tinee, *Chicago Daily Tribune*, June 15, 1950



SPELLBOUND

Alfred Hitchcock, UK 1945

Print source: Library of Congress, Culpeper, VA

Running time: 111 minutes

About the print

This print was submitted for copyright deposit at the Library of Congress by David O. Selznick. It includes a very special effect at the end of the film—blink and you will miss it! There is very little scratching, and the black-and-white emulsion has retained all of its luster. Shrinkage: 0.5–0.6%

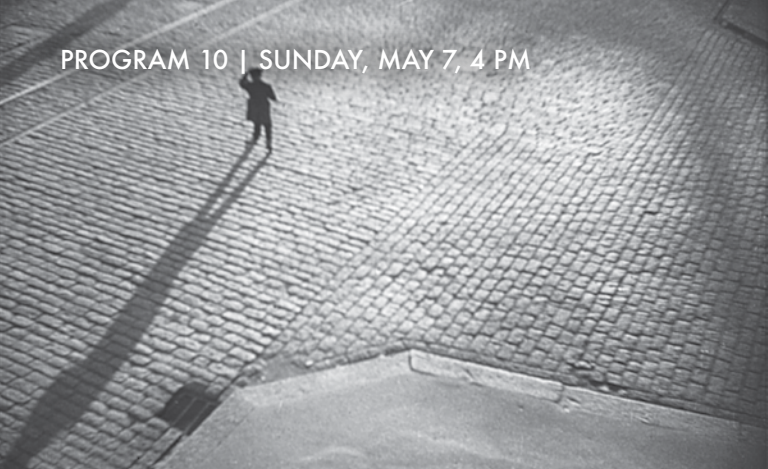
About the film

“This writer has had little traffic with practitioners of psychiatry or with the twilight abstractions of their science, so we are not in a position to say whether Ingrid Bergman, who plays one in her latest film, *Spellbound*, is typical of such professionals or whether the methods she employs would yield results. But this we can say with due authority: if all psychiatrists are as charming as she—and if their attentions to all their patients are as fruitful as hers are to Gregory Peck, who plays a victim of amnesia in this fine film which came to the Astor yesterday—then psychiatry deserves such popularity as this picture most certainly will enjoy. For Miss Bergman and her brand of treatment, so beautifully demonstrated here, is a guaranteed cure for what ails you, just as much as it is for Mr. Peck. It consists of her winning personality softly but insistently suffused through a story of deep emotional content; of her ardent sincerity her lustrous looks and her easy ability to toss off glibly a line of talk upon which most girls would choke.”

– Bosley Crowther, *New York Times*, November 2, 1945

“When the film stops trying to be esoteric and abandons arcane mumbling for good, rousing melodrama, it moves along in the manner to which Hitchcock has accustomed us. . . . Fortunately, the English expert hasn’t forgotten any of his tricks. He still has a nice regard for supplementary characters, and he uses everything from train whistles to grand orchestral crescendos to maintain excitement at a shrill pitch. . . . All in all, you’d better see this one.”

– John McCarten, *The New Yorker*, November 3, 1945



Blind Date with Nitrate

Language is the primary tool we use to communicate *about* cinema, but it is not cinema itself. We use language to contextualize the cinematic experience, to talk about the themes and content of film, to relate the emotional journey we've undergone through cinema. We use language to entice others to interact with particular pieces of cinematic art, to make it as exciting as possible before they have seen a frame of the film itself. But language is not cinema; it is a poor substitute.

Cinema is expression through images, and the purest cinematic experiences retain certain indelible qualities that language is unable to adequately capture. Cinema is immersive, both visually and aurally; cinema is immediate in that it cannot be interrupted, nor encountered in the same way at another time; cinema is communal, shared among like-minded individuals. It is a unique experience in and of itself, a moment in time remembered but never recaptured.

So what if we pared away the language *about* cinema and left only the language *of* cinema? Throughout this catalogue we have taken great pains to let the condition and provenance of the films speak for themselves, knowing that a print's background and care have a profound effect on its exhibition. In addition, we have added contemporaneous commentary, trading present-day interpretation in favor of immediate reactions at the time of the film's release.

The Blind Date with Nitrate is our ultimate achievement in this endeavor. We offer no context other than a solitary image, a frame enlargement from the print itself. There is no language of enticement, no words to stand between you and the complete mystery of cinema.

We offer instead an invitation—an invitation to communicate with cinema in your own way, free of context and expectation. We invite you to a singular immediate, immersive, and communal exhibition, with the hope of creating for you a cinematic moment that you will never forget.

A supplemental page with information about the film will be distributed after the show.

A close-up portrait of Hisashi Okajima, a middle-aged man with dark hair and glasses, wearing a blue suit jacket. He is looking slightly to the right of the camera with a neutral expression. The background is a light-colored wall with a faint, abstract pattern.

Keepers of the Frame: Hisashi Okajima

“My Life with Nitrate”

One of the most eminent personalities in the field of film preservation and curatorship, Hisashi Okajima (b. 1956, Aichi, Japan) is a prominent advocate of the cinematic experience in its original medium and formats. A key contributor to the activities of the International Federation of Film Archives (FIAPF), he has championed film conservation through groundbreaking initiatives such as the Don't Throw Film Away! project.

Thanks to his longtime efforts, the history of Japanese cinema is recognized in both academic and museum worlds. Okajima has been chief curator of the National Film Center (NFC) in Tokyo since 2005, after a 26-year involvement in NFC's undertakings in film restoration, exhibition, and collection development.

Okajima contributed to the resurrection and public appreciation of many important Japanese films long considered lost. These titles are now preserved at NFC's film conservation facility in Sagami-hara, one of the most advanced venues of its kind and a remarkable example of architectural design applied to the conservation of cinema artifacts. In the early 1990s, Okajima brought attention to a major collection of international silent films from Tomiji-ro Komiya (1897–1975), now celebrated worldwide for stunning nitrate prints of masterpieces such as *Sylvester* (Lupu-Pick, 1924), *Gardiens de phare* (Jean Grémillon, 1929), and *L'Atlantide* (Jacques Feyder, 1921).

In his eloquent and inspired speeches, Okajima often draws imaginative parallels between the materiality of film stock and other aesthetic forms of human expression (his beautiful comparison between film and sushi is now legendary in the archival community). In this presentation, Okajima will draw upon his many years of professional involvement with the art of cinema to describe the unique and often dramatic story of nitrate film in Japan and to explain how many flammable prints miraculously survived the ravages of chemistry and history.

Open to all passholders.

Keepers of the Frame: Alexander Horwath

THE JAMES CARD MEMORIAL LECTURE

“My Life without Nitrate”

A leader and a source of inspiration in the museum world, Alexander Horwath has worked internationally as a curator of exhibitions, film retrospectives, and festivals; as a lecturer on film at universities and cultural institutions; as a consultant and jury member at film festivals; and as a member of film subsidy boards.

Since 2002, he has served as director of the Österreichisches Filmmuseum (Austrian Film Museum). He has been a member of the Akademie der Künste (Academy of Arts, Berlin) since 2012 and a corresponding member of the Vienna Secession since 2008. Previously, he was director of the Viennale (1992–1997) and curator of film at Documenta 12 in Kassel (2007).

Eloquently outlining the principles behind his curatorial efforts, Horwath has stated, “The Austrian Film Museum has the policy of exhibiting moving image works in their respective medium—meaning the way in which they originally entered the world: the ‘language’ in which they expressed themselves at the time of production and publication. . . . This is what museums do—and why they exist in the first place: to give access to cultural artifacts in a manner that keeps them legible and transparent, especially if these artifacts are no longer part of everyday life or mainstream industrial practice. . . . By continuing to give access to film *as film*, a film museum also partakes in a tradition that has supported human culture for many centuries: the notion that our heritage can actually remain *generative, potent, and procreative* in relation to *future artistic achievements*. For this to happen, our cultural techniques have to be preserved as working systems, and our artifacts need to remain in a shape that can be ‘read’ by these systems. Only then will they continue to make sense.”

Open to all passholders.



Screening during the 3 p.m. James Card Memorial Lecture by Alexander Horwath:

ROUEN, MARTYRE D'UNE CITÉ

Louis Cuny, France 1945

Running time: 15 minutes

DIE TODESMÜHLEN

Death Mills, Hans Burger, US 1945

Running time: 22 minutes

Print source: Österreichisches Filmmuseum (Austrian Film Museum), Vienna

About the prints: The print of *Rouen* was donated to the Austrian Film Museum by the Institut français d'Autriche in Vienna on June 1, 1976, as an example of work deemed important by the Ministry of Foreign Affairs and International Development in Paris, and thus exported abroad. The print of *Die Todesmühlen* was acquired from a private collector who most likely found it at a flea market. Both nitrate prints show extensive wear and tear throughout the footage. Shrinkage: 1.2%, in both prints

About the films: Both films address the destructive consequences of World War II. *Rouen* is about the "martyrdom of a city"; *Todesmühlen* is the most important postwar re-education film made by the Allied Forces, showing to the German and Austrian population the horrors of concentration camps.

FESTIVAL SCHEDULE

Friday, May 5

9 a.m.–7:30 p.m.

10 a.m.–4 p.m.

10 a.m.–12 p.m.

11 a.m.–12 p.m.

12–2 p.m.

12:30–1:30 p.m.

2 p.m.

2–3:15 p.m.

2–4 p.m.

3 p.m.

3:15–4:30 p.m.

4:30 p.m. **PROGRAM 1** | Nitrate Shorts (77 min. total)

6–7:30 p.m.

7:30 p.m. **PROGRAM 2** | *Bakushū* (Early Summer, Yasujiro Ozu, Japan 1951, 124 min.)

10 p.m. **PROGRAM 3** | *The Bachelor and the Bobby-Soxer* (Irvin Reis, US 1947, 92 min.)

Saturday, May 6

8:30 a.m.

9:30 a.m. **PROGRAM 4** | *Anchors Aweigh* (George Sidney, US 1945, 143 min.)

10 a.m.–4 p.m.

1 p.m. **PROGRAM 5A** | *Žhavý jícen* (Hot Throat, Jiří Lehevec, Czechoslovakia 1947, 77 min.)

PROGRAM 5B | *Siréna* (The Strike, Karel Steklý, Czechoslovakia 1947, 77 min.)

3 p.m.

During 3 p.m. talk | *Rouen, martyre d'une cité* (Louis Cuny, France 1947, 77 min.)

4:30 p.m. **PROGRAM 6** | *Phantom of the Opera* (Arthur Lubin, US 1943, 92 min.)

7:30 p.m. **PROGRAM 7A** | *Aleksandr Nevskij* (Alexander Nevsky, Sergei M. Eisenstein, USSR 1938, 160 min.)

PROGRAM 7B | *Le sang des bêtes* (Blood of the Beasts, Georges Franju, France 1949, 77 min.)

9:30 p.m.

Sunday, May 7

9 a.m.

10 a.m.–4 p.m.

10 a.m. **PROGRAM 8** | *Night and the City* (Jules Dassin, UK/US 1950, 111 min.)

1:30 p.m. **PROGRAM 9** | *Spellbound* (Alfred Hitchcock, UK 1945, 111 min.)

4 p.m. **PROGRAM 10** | Blind Date with Nitrate

Monday, May 8

9 a.m.–12 p.m. Projection booth tours

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The Nitrate Touch

Throughout the Nitrate Picture Show, staff members of the Moving Image Department and students of the L. Jeffrey Selznick School of Film Preservation invite festival attendees to encounter nitrate up close. Participants will examine nitrate prints of early films in a dedicated space, on a rewind bench, with white gloves and a magnifying glass. This demonstration will acquaint participants with the material evidence of original 35mm film artifacts—splices, perforations, edge codes—as well as their distinctive optical qualities, which are so difficult to reproduce in analog and digital media.

The Nitrate Touch takes place in the Potter Peristyle.

FRIDAY, MAY 5

- 10a–1p *L'album merveilleux* (Gaston Velle, Pathé, 1905)
 [Chronophotographe 58mm films] (Georges Demeny, Gaumont, ca. 1898)
- 1–4p *(For the Love of Pete)* (ca. 1930)
Lost—A Yodel (C. L. Chester Productions/
 Educational Films Corporation of America, 1920)

SATURDAY, MAY 6

- 10a–1p *The Old Family Toothbrush* (Sering D. Wilson & Co. Inc./
 Pinellas Films, 1925)
Picadors (Lumière, 1898)
- 1–4p *Pirates* (Marty Brooks, 1930)
Portrait of Jennie (William Dieterle, 1948) [makeup and wardrobe
 tests with Joseph Cotten]

SUNDAY, MAY 7

- 10a–1p *Rebecca* (Alfred Hitchcock, 1940)
 [Red Cross Promotional—Ingrid Bergman] (ca. 1945)
- 1–4p *Robin Hood* (Allan Dwan, 1922) [outtakes]
Le voyage dans la lune (A Trip to the Moon), Georges Méliès, 1902)

Open to all passholders.

DEMONSTRATION | FRIDAY, MAY 5, 2 PM



Motion Picture Show on a 1905 Projector

For the first time, the Nitrate Picture Show presents this exceptional event, the exhibition of a 35mm print on a 1905 Lubin projector from the George Eastman Museum's extraordinary collection of motion picture apparatus. Todd Gustavson, curator of the technology collection, will operate the projector.

In addition to the 1905 Lubin projector, the Eastman Museum's technology collection contains other beautiful specimens related to the early history of film technology. The Kinetoscope was the world's first motion picture device to use flexible film. Patented by Thomas Edison in 1891 (and first demonstrated in 1894), it did for the eye what the phonograph did for the ear. The museum also has two outstanding examples of the Lumière Cinématographe, one for films with Edison perforations, and the other for films with Lumière perforations.

The Motion Picture Show will be presented in the Dryden Theatre.

Open to all passholders.

TOUR | THURSDAY, MAY 4, 8 AM, 9 AM, 12 PM, 1 PM



Kodak Film Factory Tour

For the first time at the Nitrate Picture Show, Kodak offers festival attendees the opportunity for an exclusive behind-the-scenes tour of the company's film factory, where iconic film stocks are produced.

The tour, open to a limited number of guests, gives a rare look inside the historic Eastman Business Park, including the George Eastman Memorial, the ESTAR manufacturing plant, and the Film Finishing Factory.

Pre-registration required.



Nitrate Vault Tour

Led by Deborah Stoiber, Collection Manager, Moving Image Department

A recurring Nitrate Picture Show favorite, this tour provides a look inside the Louis B. Mayer Conservation Center, which holds more than 24,000 reels of film ranging from the beginning of cinema to some of the last films ever created on the volatile celluloid. Attendees see how the film is stored, inspected, and organized—gaining insight into the museum’s herculean efforts to conserve these artifacts for the next several hundred years.

Attendees who are registered for this tour should wear comfortable shoes. Given the cold temperatures in the vaults, appropriate clothing is recommended. Photography in the vaults is encouraged—feel free to bring your camera.

Attendees should meet in the Passholder Lounge/Curtis Theatre 15 minutes before the scheduled time of the tour for which they are registered. A shuttle will leave the museum promptly on the hour.

Pre-registration required.



Technology Collection Tour

Led by Todd Gustavson, Curator, Technology Collection

A new feature at this year's festival, this tour takes attendees into the vaults containing the George Eastman Museum's renowned technology collection. Consisting of about 16,000 artifacts from the earliest days of photography to today's digital devices, the collection contains all of the equipment necessary for photographic image making, as well as printed documentation related to the business, manufacturing, and marketing of the photographic and motion picture industries.

The collection offers an unparalleled opportunity to examine photographic and cinematographic technology. Many of the objects are unique, representing distinguished historical ownership and significant scientific achievement. The core collection contains objects both European and American in origin; the greatest strengths are early French and American cameras. Among the holdings are still and motion picture cameras and projectors, handheld mono and stereo viewers, lenses, accessories, film and paper packaging supplies, exposure measuring instruments, and objects related to darkroom developing and printing, including enlargers, timers, and trays. The collection also includes Eastman Kodak Company patents and cameras and equipment used by renowned photographers such as Ansel Adams, Eadward Muybridge, Arnold Newman, Alfred Stieglitz, and Edward Weston.

Attendees should meet in the Potter Peristyle before the scheduled time of the workshop for which they are registered.

Pre-registration required.



Making Nitrate Film

Led by Mark Osterman, Process Historian, and Nick Brandreth, Historic Process Specialist

The means to make gelatin emulsions predates the first commercial motion picture film by more than a decade. Flexible supports to bear gelatin emulsions were also known as an alternative to the heavy glass plates for cameras before the introduction of motion picture film. When the two were combined with the invention of the necessary motion picture equipment in the 1890s, the movie industry was born.

Eastman Museum Process Historian Mark Osterman and Historic Process Specialist Nick Brandreth will explain the basic techniques of making nitrate film in this rare demonstration that includes casting a sample nitrocellulose film stock, emulsification of silver bromide gelatin emulsion, coating raw film stock, stripping coated stock to 35mm, and perforation.

Osterman and Brandreth conduct the museum's public workshops in historic photographic processes, including gelatin emulsion-making for both film and photographic papers. The casting of a flexible film stock, however, is demonstrated only on special occasions.

Nitrate film stock was originally made by casting the liquid cellulose nitrate solution onto a long glass table. When the solvents dried, the film base could then be coated with a gelatin emulsion under safe light. After the emulsion dried, the coated film was stripped from the glass table. This technique of casting nitrate film stock on glass will be demonstrated on a smaller scale. All of the demonstrations will be conducted entirely in daylight so that workshop participants can view and document each step of the process.

Attendees should meet in the Potter Peristyle before the scheduled time of the workshop for which they are registered.

Pre-registration required.



George Eastman Museum

Founded in 1947, the George Eastman Museum is one of the earliest international film archives and the world's oldest museum dedicated to photography. The museum holds unparalleled collections—encompassing several million objects—in the fields of photography, cinema, cameras and related technology, and photographically illustrated books, and it is a leader in film preservation and photograph conservation. The museum is located on the National Historic Landmark estate of entrepreneur and philanthropist George Eastman, the pioneer of popular photography and motion picture film.

The Eastman Museum preserves and promotes the art of film in all its forms, from the mainstream to the avant-garde. The cinema collection, founded by the museum's first curator of motion pictures, James Card (1915–2000), now comprises more than 28,000 titles spanning the entire history of the medium, from the early experiments of Thomas Edison and the Lumière brothers to the present time. The Eastman Museum also holds the world's largest collection of cinematic and photographic camera technology.

In addition to one of the finest collections of films from the silent era, the Eastman Museum holds the largest corpus of original Technicolor negatives, including those of *Gone With the Wind* and *The Wizard of Oz*; the personal collections of filmmakers such as Cecil B. DeMille, Norman Jewison, Martin Scorsese, Kathryn Bigelow, Ken Burns, William Kentridge, and Spike Lee; and more than four million film stills, posters, and film-related documents.

In 1996, the Eastman Museum founded the L. Jeffrey Selznick School of Film Preservation, which is regarded as the premier venue of professional training in film preservation, restoration, and archiving.



The Selznick School of Film Preservation

From the time motion pictures were introduced to the world as a new form of art and entertainment in the 1890s, they have had a complex relationship to the institutions charged with collecting, preserving, and interpreting the creative works of humankind.

It is widely accepted that cinema developed into an original art form during the early 20th century and that motion pictures collectively have had a pervasive and transformative influence on modern history and culture. Yet, in spite of this critical recognition, motion pictures have largely suffered an orphan's existence during the past century in the museums, libraries, universities, archives, historical societies, and other institutions that exist to collect, preserve, and study the memory of the world.

The concept of establishing schools and training programs for motion picture archivists and curators is recent. One of the first to recognize the importance of professionalizing the field of film preservation was L. Jeffrey Selznick (1932–1997). In 1996, in collaboration with Paolo Cherchi Usai, Selznick established the first such school in North America at the George Eastman Museum (then George Eastman House).

The success of the L. Jeffrey Selznick School of Film Preservation and the contributions of the staff and graduates to the preservation of the world's film heritage constitute a living testimony to their vision. Today, the excellence of the Selznick School is recognized worldwide, and graduates are employed in leadership positions at major film archives and other organizations in 21 countries.

The work of film and audiovisual archiving is now recognized as a distinct field of professional endeavor, embracing ethical and curatorial standards, collection management best practices, historical research, public exhibition and interpretation of collections, and cultural conservation.

The staff and alumni of the Selznick School lead the way in studying the conservation challenges of the moving image and audiovisual formats of the past and present, and in preparing students to meet those of the future.



The Louis B. Mayer Conservation Center

The Eastman Museum maintains its collection of nitrate film at the Louis B. Mayer Conservation Center, located in Chili, New York, approximately 14 miles from the museum. This state-of-the-art facility consists of twelve vaults containing more than 26 million feet of film and the museum's collection of nitrate negatives from the Department of Photography.

Prior to the construction of the conservation center, the nitrate collection was stored in the Henry A. Strong Archives at the Eastman Museum. Opened in 1952, these vaults were the first of their kind at a private museum and had the capacity to hold approximately 7 million feet of nitrate film. With the rapid acquisition of materials and arrangements with other archives, the Eastman Museum had outgrown the Strong Archives by the mid-1970s and began to look for other solutions.

When funds were made available in 1995, the Eastman Museum began construction of the conservation center. Set on approximately four acres, the building includes a dedicated film inspection area with four workstations and a staging room where prints remain for at least 24 hours before being taken out of the vault. Adhering to the National Fire Protection Agency's strict rules, each vault was expanded to conserve more reels of film. Improved fireproof shelving units, fire sprinklers, and blowout doors were also installed. A temperature and humidity control system was added, maintaining consistent conditions in the vaults during all seasons—something the Strong Archives lacked.

Shortly after the construction of the first six vaults in the winter of 1996, the Eastman Museum decided to double the amount of storage space. The Louis B. Mayer Conservation Center as it stands today was finished in 1999.



The Dryden Theatre

The 500-seat Dryden Theatre is the premier exhibition venue for the art of cinema as championed and interpreted by the Eastman Museum. It is one of the very few theaters in the world equipped for the projection of original nitrate film that also makes such screenings part of its regular program.

Seeking a proper way to screen the museum's film collection, the museum's first director, Oscar N. Solbert, secured funding for the construction of the theater from George Dryden, widower of George Eastman's niece, Ellen. Ground was broken in April 1950.

The Dryden Theatre first welcomed the public on March 2, 1951, with special guest Lowell Thomas broadcasting coast-to-coast in a program that saluted George Eastman and the city of Rochester. The first feature film screening—Jean Renoir's *Nana* (1926)—was held on March 14. Since its curtain was first raised, the Dryden has supported the growth of the museum's cinema collection, provided a forum for discussion, and screened more than 16,000 titles.

The evolution in projection technologies has brought substantial changes to the Dryden. The original Academy-ratio screen frame remains, but it now supports the 23-foot-wide screen that was added in the early 1970s. In 2007, the entire theater was rewired, all of the sound equipment replaced, and new Kinoton FP38E dual changeover projectors installed in place of Kodak Model 25s.

Over the years, the theater's original color palette of gray, forest green, and dusty pink gave way to a muted seafoam green, and eventually to the purple and burgundy you see today. In 2000, the lobby was restored, and the hallway connecting the Dryden with the café was opened. In 2013, the Dryden closed for two months to undergo major renovations, including LED ceiling and cove lighting, a hearing loop system, new seats, and a state-of-the-art digital projection system.

In 2017, in addition to feature film screenings, the Dryden started exhibiting time-based media works daily during regular museum hours.



The Projectors

A gift of the Century Projector Company, the Century Model C projectors have been installed in the Dryden Theatre since it opened in 1951. These machines are “closed head” projectors, so called because the entire film path from feed magazine to takeup magazine is enclosed. This makes them safer for running nitrate print film.

Other safety features on the projectors include fire rollers or fire valves located between the body of the projector and the film magazines and a fire shutter. The fire rollers help prevent a fire from spreading to the roll of film in either magazine. The fire shutter cuts off the hot beam of light when the projector is either slowed down or stopped, helping to keep the film from catching fire.

The projectors were originally set up with carbon arc lamphouses, replaced in 1979 with xenon light sources as carbons were being gradually phased out. The Century projectors’ sound reproducers have also been upgraded over the years to ensure the best possible sound from vintage sound tracks.

The projection booth of the Dryden Theatre also includes two Kinton FP38E projectors for modern prints on 35mm and 16mm stock, as well as a Barco digital projector.

PROJECTION BOOTH TOURS

Monday, May 8, 9 a.m.–noon

Open to all passholders.



The Projectionists

NITRATE PROJECTION MANAGER

Benjamin Tucker (*fourth from left*) is a graduate of the Selznick School and has been employed by the museum since 2003. He enjoys the hands-on aspect of his job—condition reporting and film repair—and the responsibilities associated with managing the projection booth. He appreciates the opportunity to teach these skills to students.

PROJECTIONISTS (*left to right*)

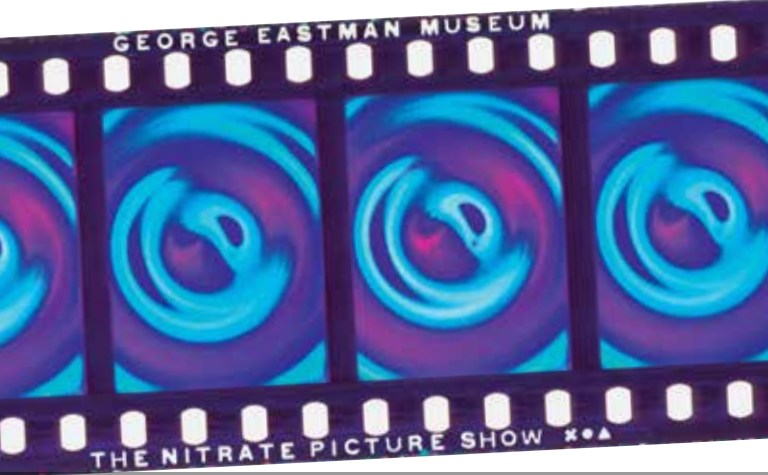
Patrick Tiernan is a Rochester native and obsessive film addict. He holds a degree in film studies from SUNY College at Brockport. He has been projecting film for five years.

Sam Lane has been a projectionist at the museum since January 2016. He graduated from Eastern New Mexico University in 2006 and worked as a projectionist in New Mexico from 2006 until 2014. In 2014, he moved to Rochester to complete a degree in film studies at the University of Rochester.

Darryl G. Jones has worked as a part-time projectionist since 1968. In addition to serving as a relief projectionist and service engineer for the museum, he was employed by Eastman Kodak Company from 1974 to 2007 as a systems development technician on traditional photographic, video, and digital cameras. He is the past president of the Rochester International Film Festival, for which he has been projection chairperson since 1975. He is a life member of the Society of Motion Picture and Television Engineers.

Spencer Christiano is a graduate of the SUNY College at Brockport Department of Theatre and the MCC Visual Communication Technology: Photography-Television program. For nine years, he was chief projectionist at Rochester's Cinema Theatre, and for two years, technical manager of the MuCCC theater, where he is currently an artist-in-residence.

Jim Harte is a 1979 graduate of New York University Tisch School of the Arts Department of Film and Television. He has worked in New York City and Rochester as a film editor, writer, director, and archivist. He joined the projectionist team at the museum in 2013.



2016 Festival Patrons

The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of the 2nd Nitrate Picture Show:

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PLAN YOUR NITRATE WEEKEND

Hours given for Friday–Sunday only and may vary; please call to confirm.

FEATURED BARS

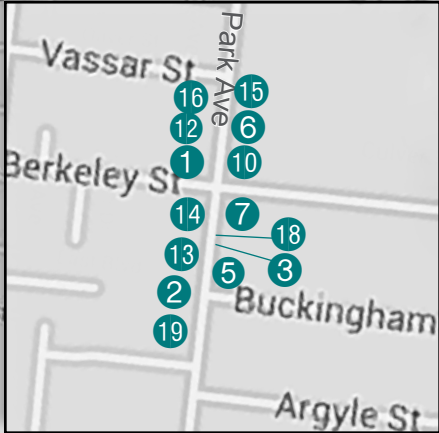
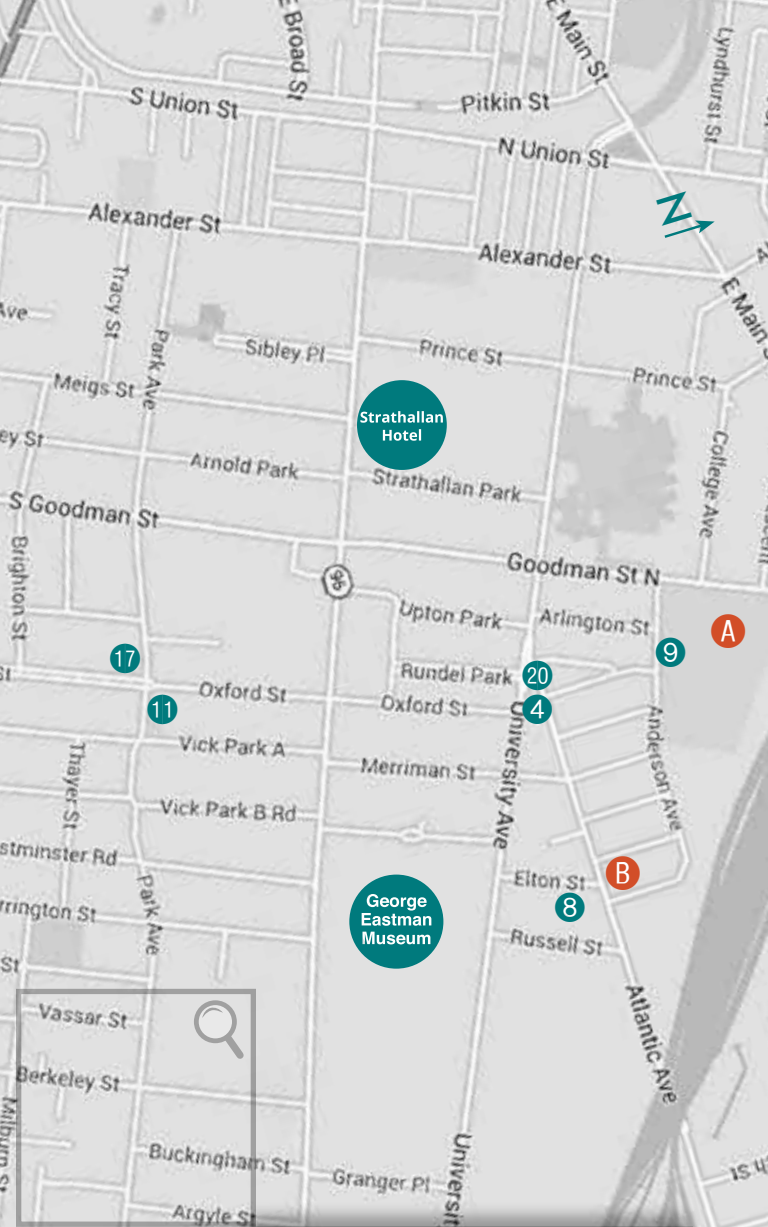
- A **Nox Cocktail Lounge**, (585) 471-8803, F–Su 4p–mid, Quirky, laid-back spot offering craft cocktails & revisited comfort food
Show your festival pass for discounts!
- B **Three Heads Brewing**, (585) 244-1224, F–Sa noon–mid, Su noon–7p
Show your festival pass for a \$1 discount on all beers!

RESTAURANTS, COFFEE SHOPS, BARS

- 1 **Blu Wolf Bistro**, (585) 270-4467, F 11a–mid, Sa–Su 9a–mid, Fantastic burger menu & other creative dishes, with full bar
- 2 **Chester Cab Pizza**, (585) 244-8211, F–Sa 11a–mid, Su noon–10p, Hearth-baked pizzas, deep-dish slices, and wings & subs
- 3 **Dorado**, (585) 244-8560, F–Sa 11:30a–mid, Su 11:30a–9p, Small cantina serving margaritas & cocktails and Latin fare
- 4 **Edibles**, (585) 271-4910, F 11a–2:30p & 5–10p, Sa 11a–3p & 5–10p, Bistro with local, organic focus and lively bar for cocktails
- 5 **Esan Thai**, (585) 271-2271, F–Sa 11:15a–10:30p, Su 3:30–9:30p, Petite storefront with extensive Thai menu
- 6 **The Frog Pond**, (585) 271-1970, F 7a–9p, Sa 8a–9p, Su 8a–3p, Funky bistro serving American fare & weekend brunch
- 7 **Furoshiki**, (585) 771-0499, F–Su 11a–10p, Pan-Asian comfort food with focus on ramen, plus beer, wine, and sake
- 8 **Glen Edith Coffee**, (585) 256-2253, F–Sa 7a–6p, Su 9a–5p, Below-street-level cafe specializing in espresso & pour-over coffee
- 9 **Good Luck**, (585) 340-6161, F & Sa 4:30p–2a (food 5p–mid), Upscale plates to share and full bar in a former shoe factory
- 10 **Jines**, (585) 461-1280, F–Sa 7a–10p, Su 7a–8p, All-day breakfast & Sunday brunch draw crowds to this Greek diner
- 11 **Magnolia's Deli & Cafe**, (585) 271-7380, F & Sa 10a–9p, Su 10a–4p, Soups, salads, sandwiches & pizzas, beer & wine, in a casual cafe
- 12 **Magpie Irish Pub**, (585) 271-4150, F 1p–2a, Sa–Su noon–2a, Beer on tap & basic American grub in a cozy Irish bar
- 13 **Marty's on Park**, (585) 434-3292, F & Sa 11a–9p, Su 11a–5p, Tiny storefront serving BBQ, meaty sandwiches & seasonal sides
- 14 **Nathan's Soup & Salad**, (585) 461-3016, F 10a–6p, Sa 11a–3p, Diverse soup options, plus salads, sandwiches & house-made breads
- 15 **Park Avenue Pub & Restaurant**, (585) 461-4140, F–Sa 5:30–10p, Su 5–9p, Upscale casual dining with cozy neighborhood feel
- 16 **Pontillo's Pizzeria**, (585) 473-1900, F–Sa 11a–mid, Su 11a–11p, Longtime local pizzeria chain serving traditional pies & more
- 17 **The Red Fern**, (585) 563-7633, F–Sa 11a–10p, Su 11a–9:30p, All-vegan menu includes gluten-free options, kombucha, beer & wine
- 18 **Roux**, (585) 461-2960, F–Sa 11:30a–late, Su 11a–11p, Family-owned classic French kitchen, craft cocktail & absinthe bar
- 19 **Sinbad's Mediterranean Cuisine**, (585) 473-5655, F–Su 11a–10p, Vast offerings include pitas, kebabs & platters
- 20 **Starry Nites Cafe**, (585) 271-2630, F 7:30a–mid, Sa 8a–mid, Su 9a–9p, Breakfast, soups, salads & sandwiches, coffee & wine

TAXICABS

- Airport Taxi Service, (585) 737-5272
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- Park Avenue Taxi, (585) 851-1888
- Rochester ASAP Taxi, (585) 279-9999



PLAN YOUR NITRATE WEEKEND

The Eastman Museum Café F 9a–10p, Sa 8:30a–7p, Su 9a–5p

- Extra seating available in the Passholder Lounge, next to the café.
- Lunch special for festival passholders: \$10, includes cold sandwich and choice of side and beverage.

The Eastman Museum Store F 9a–7:30p, Sa 8:30a–7p, Su 9a–5p

- Passholders receive 10% off their purchases during the festival.
- Nitrate Picture Show t-shirts available for \$25 each.

The Museum F & Sa 10a–5p, Su 11a–5p

- Free admission for passholders May 5–7 includes all exhibitions.
- Saturday reception is in the Potter Peristyle.

Docent Tours (meet in the Potter Peristyle)

- Historic mansion: F 10:30a, 2p, 4p; Sa 10:30a, 2p; Su 2p
- Exhibitions: F 11:30a, 1p, 3p; Sa–Su 1p

Exhibitions On View

Robert Cumming: *The Secret Life of Objects* (Main Galleries)—Perception, language, and the nuances of photographic vision are common themes in Robert Cumming's work. *Supported by the Robert Mapplethorpe Foundation and an anonymous donor.*

Richard Renaldi: *Manhattan Sunday* (Project Gallery)—Portraits, urban still lifes, and streetscapes made in the wee hours of Sunday morning in New York City. *Sponsored by Logical Operations.*

History of Photography Gallery—A history of the medium is told through objects from the collection. Current rotation features photographs made in Mexico by artists, photojournalists, tourists, and studio photographers from Europe, the United States, and Mexico.

From the Camera Obscura to the Revolutionary Kodak (Mansion)—Features a walk-in camera obscura with a view of the West Garden and explores the evolution of early photographic processes and technology.

The Dryden Theatre


- The theater will be cleared at meal breaks.
- For the enjoyment of all audience members, food and drink are not allowed in the theater (including food containers).
- Lost & Found is located at the box office. The museum is not responsible for lost or missing items. Do not leave personal items unattended.
- Emergency exits are located at the front and rear of the theater and at the back of balcony. Front exits (next to the screen) are to be used only in an emergency.


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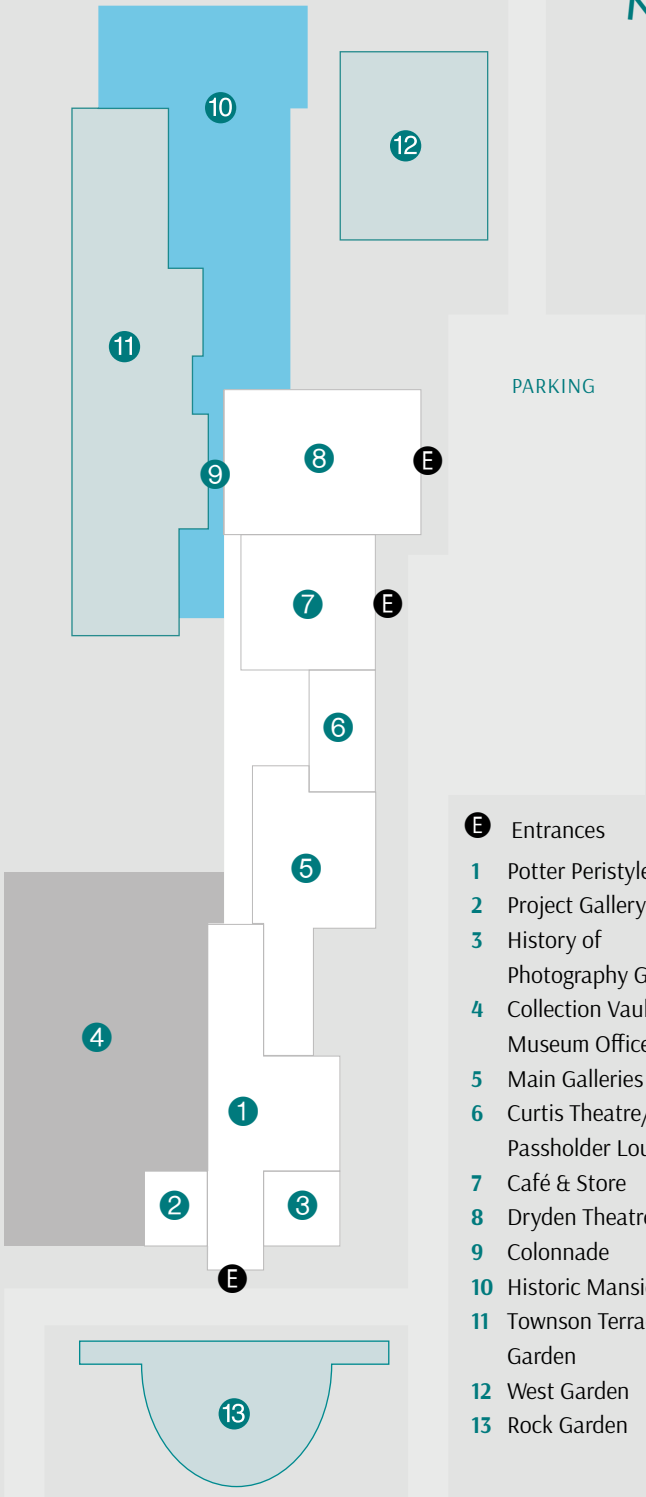
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NITRATE PICTURE SHOW TWEET-UP

Friday, May 5, 6–7:30 p.m., Three Heads Brewing

If you're already sharing, or if you're interested in learning more about using social media to share your experience, join us for this informal meet-up.

EAST AVENUE



- E** Entrances
- 1** Potter Peristyle
- 2** Project Gallery
- 3** History of Photography Gallery
- 4** Collection Vaults & Museum Offices
- 5** Main Galleries
- 6** Curtis Theatre/ Passholder Lounge
- 7** Café & Store
- 8** Dryden Theatre
- 9** Colonnade
- 10** Historic Mansion
- 11** Townson Terrace Garden
- 12** West Garden
- 13** Rock Garden

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