



EDWARD E. STRATMANN

(1953–2020)

Ed Stratmann joined the George Eastman Museum in 1974 as a film technician and retired in 2016 as curator emeritus. During the intervening 42 years, Ed learned film archiving from curators James Card and George Pratt, curated film and gallery exhibitions, projected and introduced films in the Dryden Theatre, preserved and restored dozens of films, and was a core instructor in the L. Jeffrey Selznick School of Film Preservation.

He loved sitting at his workbench and winding through film, particularly nitrate. Thousands of feet of that highly flammable material passed through his hands for preservation on to safety film stocks. Visitors to the Nitrate Touch demonstrations at previous festivals were able to share in his joy and knowledge of nitrate film as he wound through reels of it, chatting about the tiny images on the table before him.

We dedicate the 2022 Nitrate Picture Show to Ed for teaching us to understand, appreciate, and love the beauty of nitrate film.



THE 6TH NITRATE PICTURE SHOW

Festival of Film Conservation

June 2–5, 2022

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Cover image: *Musical Poster No. 1* (Len Lye, UK 1940),
Museum of Modern Art, New York. Screening as part of the
Nitrate Shorts program (see p. 6).

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What is the Nitrate Picture Show about? It is often referred to as the most dangerous film festival, but it is not the flammability of nitrate film stock that attracts us: that is and always was merely an unpleasant side effect, one that archivists have learned to deal with. So if you are looking for an extreme sport, the festival should disappoint you. All preventive measures have been taken, and we are not planning to have a nitrate fire and risk any lives.

Are we celebrating the beauty of nitrate film stock? And is there such a beauty? Yes, we are, and yes, there is. Cinematographers have long mourned the loss of nitrate film after the industry's transition to safety stocks. The transparency of the nitrate film base, combined with the amount of silver in its emulsion, resulted in a remarkable level of contrast and luminosity of nitrate prints.

Our subtitle, "Festival of Film Conservation," should not be dismissed. If nitrate film still exists in spite of its vulnerability, and if some of it has been conserved well enough to be projectable, it is thanks to those who take proper care of it: our archivist colleagues and our film collector friends. Every year the scope of those who present their treasures at the Nitrate Picture Show expands; this year, the number has reached two dozen. At first, the museum's initiative might have seemed little more than an eccentric stunt. Eight years later, archives the world over are happy to send their films to the Nitrate Picture Show, and we are proud to exhibit them.

There is, however, also the art of cinema. "What a film!" exclaims a cinephile after a screening. An archivist would often react with equal passion: "What a print!" Well, both matter. The George Eastman Museum is famous for its film restorations, and the (never fully attainable) goal of a restoration is to reach the original look. But that is exactly what we are trying to achieve at the Nitrate Picture Show—to come a step closer to the authentic experience. Yes, some of the prints show signs of wear and tear, but the photographic quality, the colors, the shades of gray, the deep blacks and luminous whites, provide a unique experience. Watching such a print may be compared to a performance of Bach or Shakespeare by a great musician or actor in the twilight of their career: the technique might not be as sharp anymore, but nothing could take away the artistic individuality.

Over the past eight years, we have learned that there are many projectable nitrate prints out there in the world, and we can afford to be selective. Not that we should limit ourselves to masterpieces; we try to represent as many genres, formats, and countries as possible. But watching an excellent film in an original nitrate print is a special treat. Nitrate stock is worthy of a tribute, the archivists and collectors deserve a celebration, but it is the art of motion pictures that is our *raison d'être*. This should not be forgotten.

Peter Bagrov
Senior Curator
Moving Image Department

DEMO

FRIDAY–SUNDAY
10 AM–4 PM



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. Photography is encouraged!

The Nitrate Touch takes place in the Potter Peristyle. Open to all passholders.

FRIDAY, JUNE 3

10A–1P *Colorful Fashions from Paris Displayed by Hope Hampton* (Educational Films, US 1926)

Tsuma yo bara no yô ni [Wife! Be Like a Rose!] (Mikio Naruse, Japan 1935)

1–4P *Do Detectives Think?* (Fred Guiol, US 1927)

Will Rogers Hospital Fund (Metro-Goldwyn-Mayer, US 1940)

SATURDAY, JUNE 4

10A–1P *Ich Möchte Kein Mann Sein* (Ernst Lubitsch, Germany 1918)

Tom Thumb (Ub Iwerks, US 1936)

1–4P [Reenactment of Scenes from Victor Hugo's *Notre Dame de Paris*] (France ca. 1899)

The Sultan's Jester (Roy Mack, US 1930)

SUNDAY, JUNE 5

10A–1P *Creations Renversantes* (Pathé Frères, France 1905)

The Prisoner of Zenda (John Cromwell, US 1937)

1–4P *La Cigale et la fourmi* (Ladislas Starevich, Germany 1927) [Excerpt from *Jugendrausch* (Georg Asagaroff, Germany 1927)]

[*For Whom the Bell Tolls—Make-up Test—Ingrid Bergman*] (Selznick International Pictures, US ca. 1942)



PROGRAM 1
FESTIVAL FAVORITE

THURSDAY, JUNE 2
7:30 PM

PORTRAIT OF JENNIE

US 1948

Portrait of Jennie would be the last film made by legendary producer David O. Selznick in Hollywood. Selznick, a romantic by nature, was drawn to the story of an uninspired artist finding his muse in the guise of a young girl he meets in Central Park. The film is sensitively directed, and the actors give wonderfully restrained performances. Director William Dieterle worked closely with cameraman Joseph August to heighten the mood of fantasy photographically. Their use of textured overlays, filtered effects, and impressionistic lighting gave the film a poetic pictorialism that blended the grim reality of the Great Depression with the romanticism of the love story.

Because New York City was so integral to the story, Selznick felt that it needed to be shot on location. Filming began in Central Park in February 1947. Selznick, feeling the leads were not being photographed well and that the script was long-winded and abstruse, shut down the production. After a five-week hiatus, shooting resumed in New York and New England. Eventually the cast and crew were recalled to California to do interior work at the Selznick Studio. The production was plagued with problems, necessitating multiple script rewrites and each scene being reshot numerous times. Joseph August died of a heart attack while trying to line up a complicated tracking shot and was replaced by Paul Eagler. Selznick felt that the climactic storm sequence lacked punch and demanded retakes. Ultimately, printing the sequence on green tinted stock, toning the aftermath in sepia, and using Technicolor for the portrait's reveal gave the last reel visual impact. During the premiere engagements, this reel was shown on an enlarged screen with multichannel sound. *Portrait of Jennie* wrapped on October 9, 1948—more than a year and half after the production began. The final cost was over \$4 million, making it one of the most expensive films of the 1940s. Although critically well received, the public did not take to the film. Eventually, *Portrait of Jennie* found its audience, and it is now considered among the best fantasy films from Hollywood's golden years.

This master positive was David O. Selznick's personal print and was donated to the George Eastman Museum in 2001. With shrinkage at 0.75%, it is in very good condition and was last projected in the Dryden in 2016. [AL]

Director: William Dieterle
Writers: Paul Osborn and Peter Berneis, based on the book by Robert Nathan, adapted by Leonardo Bercovici
Producer: David O. Selznick
Cinematographers: Joseph August, Paul Eagler
Art director: J. McMillian Johnson
Music: Dimitri Tiomkin, based on themes by Claude Debussy; additional music by Bernard Herrmann
Cast: Jennifer Jones, Joseph Cotten, Ethel Barrymore, Lillian Gish, Cecil Kellaway, David Wayne, Albert Sharpe, Henry Hull, Florence Bates, Felix Bressart, Clem Bevans, Maude Simmons
Production company: Vanguard Films Inc.
Sound; b/w, tinted, toned, Technicolor; 86 min.
English language
Print source: George Eastman Museum, Rochester, NY

PROGRAM 2
NITRATE SHORTS

FRIDAY, JUNE 3
10 AM

Technicolor
Trailers

The Gang's All Here



The Forest Rangers



In the late 1930s and into the 1940s, Technicolor was as big as any movie star. Its name was featured prominently on movie theater marquees and in trailers as a selling point of a film. When Technicolor introduced their three-color system in the early 1930s, full, natural color could at last be seen on movie screens for the first time. But studios were wary. In 1929, when musicals became the rage, producers had rushed to Technicolor's two-color process. Unfortunately, the company had a hard time keeping up and many films were poorly processed and delivered late. So when the three-color system was introduced in 1932, Hollywood was reluctant to use it. Slowly this attitude changed, and by the late 1930s, Technicolor was once again in demand.

This group of trailers showcases what Technicolor's three-color process was capable of delivering. The 1937 trailer for *A Star Is Born* reflects the muted palette of the first feature film to use three-color Technicolor in a modern urban setting, *Maryland* displays the subdued brownish quality of many Technicolor films of the late 1930s and very early 1940s, while *Blood and Sand* and *The Forest Rangers* display the rich saturated colors one expects from a Technicolor film of the 1940s. In Twentieth Century-Fox's 1943 musical *The Gang's All Here*, the Technicolor hues are pushed to almost psychedelic extremes.

One shouldn't underestimate the historical importance of trailers. Not only are they a crucial part of film promotion, but for something as dynamic as Technicolor, a nitrate trailer may also be the best source to evaluate the original colors. For example, the tone of the 1946 print of *A Star Is Born* (1937), screened at the first Nitrate Picture Show, was much colder and often felt gray compared to the colors seen here in the original release trailer.

These trailers were part of Craig Valenza's personal film collection. A film projectionist of many years at the Pacific Film Archive, Valenza took excellent care of his nitrate prints. When he donated them to the Eastman Museum in 2020, every single one of the 35 prints turned out to be projectable. With shrinkage between 0.45% and 0.95% and very little wear, they were excellent candidates for the Nitrate Picture Show. [\[AL\]](#)

A Star Is Born (US 1937)

Director: William A. Wellman

Producer: David O. Selznick

Cinematographer:

W. Howard Greene

Art director: Lyle Wheeler

Production company:

Selznick International Pictures

Maryland (US 1940)

Director: Henry King

Producer: Darryl F. Zanuck

Cinematographer: George Barnes

Art directors: Richard Day,

Wiard B. Ihnen

Production company:

Twentieth Century-Fox

Blood and Sand (US 1941)

Director: Rouben Mamoulian

Producer: Darryl F. Zanuck

Cinematographers: Ernest Palmer,

Ray Rennahan

Art directors: Richard Day,

Joseph C. Wright

Production company:

Twentieth Century-Fox

The Forest Rangers (US 1942)

Director: George Marshall

Producer: B. G. DeSilva

Cinematographers: Charles Lang,

William V. Skall

Art directors: Hans Dreier,

Earl Hedrick

Production company:

Paramount Pictures

The Gang's All Here (US 1943)

Director: Busby Berkeley

Producer: William Le Baron

Cinematographer: Edward Cronjager

Art directors: James Basevi,

Joseph C. Wright

Production company:

Twentieth Century-Fox

Sound, Technicolor,
total running time 13 min.

English language

Source of prints: George Eastman
Museum, Rochester, NY



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 3
10 AM

MOVIETONE'S
FEMININE WORLD
/ BEHIND THE
FOOTLIGHTS
US 1946

From 1928 until US production ceased in 1963, Fox Movietone newsreel shorts were an integral part of the movie theater program. Combining news footage with general interest segments on a variety of subjects, they served as informative and entertaining preludes to the main feature. *Movietone's Feminine World* was a series designed to showcase "female" subjects—mostly limited to fashion, beauty, and entertainment—for the delectation of both women and men. "Behind the Footlights," directed by noted fashion editor, artist, and costume designer Vyvyan Donner, reveals the constant work and rehearsals necessary to keep chorus lines synchronized and snappy. Narrator Paul Douglas tells us how "the bright lights of Broadway kindle the flame of ambition." We first see such burning drive backstage at the Carnival Night Club in New York City as the dancers rehearse; we then watch from front of house as they perform. Next up is the Shipstads & Johnson Ice Follies, where chorus girls perform similar dance routines, only on ice skates.

Seen today, "Behind the Footlights" is hardly an inducement to join the performing arts. Kicking third from the left in a line of ladies dressed in ruffles, bananas, and pineapples, all the while hoping the star breaks her ankle, is the stuff that dreams are made of, and which brings a paycheck at the end of the week.

At 0.7% shrinkage, the print is in excellent condition in both image and sound quality. [CY]

Director: Vyvyan Donner
Producer: Edmund Reek
Cinematographer:
William Storz
Music: L. DeFrancesco
Supervision: Jack Darrock
Narrator: Paul Douglas

Sound, b/w, 8 min.
English language

Print source: Academy Film
Archive, Los Angeles, CA

PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 3
10 AM

RAINBOW DANCE

UK 1936

MUSICAL POSTER NO. 1

UK 1940

Rainbow Dance



Rainbow Dance

Director: Len Lye

Camera: Frank "Jonah" Jones

Music: "Tony's Wife" by
Burton Lane, performed by
Rico's Creole Band

Synchronization: Jack Ellitt

Performer: Rupert Doone

Production company:
GPO Film Unit

Sound, Gasparcolor,
4 min. 20 sec.

Print source: Museum of
Modern Art, New York, NY

Musical Poster No. 1

Director: Len Lye

Sound editor: Ernst Mayer

Production company:
Crown Film Unit

Sound, Technicolor,
2 min. 31 sec.

Print source: Museum of
Modern Art, New York, NY

Len Lye was one of those few lucky avant-garde filmmakers who had an opportunity to work on 35mm and take full advantage of sound and color (and what color!) as early as the 1930s. Along with other experimental filmmakers, this New Zealand-born artist was hired by the General Post Office (GPO) to make promotional films in the United Kingdom. John Grierson, the driving force behind the GPO Film Unit and, later, the British Ministry of Information's Crown Film Unit, realized that the explosive energy condensed in many avant-garde works would make an advertisement for a new savings bank or an appeal to correctly address one's outgoing mail quite memorable. The artists, in turn, had a chance to produce and widely distribute their experiments at the government's expense—all for the price of adding a public-service slogan such as "Post before 2 p.m." at the end of an abstract work. As J. B. Priestley has written, "If you wanted to see what sound and camera could really do, you had to see some little film sponsored by the post office."

This indeed was true of Len Lye, a pioneer of direct animation: most of his cinematic works were painted directly onto the film, without the use of a camera. In *Rainbow Dance*, Lye filmed popular dancer Rupert Doone in black and white, then later added color and abstract images, his goal being to "break that motion right down and build it up again in cinema terms." *Musical Poster No. 1* called for wartime vigilance, as did a number of WWII propagandist shorts ("Careful! The enemy is listening to you").

Many of Lye's images and patterns are spread over several frames and can only be appreciated when looking directly at the actual film—a rare case when a print projected in a cinema and a print inspected on a bench provide diverse but equally powerful experiences. We offer a representative sample on the catalogue cover.

The Museum of Modern Art acquired *Musical Poster No. 1* directly from the Ministry of Information in 1941; *Rainbow Dance* was added to the collection fifteen years later. Both titles have been distributed by MoMA on safety stock copied from these nitrates. The original prints are still projectable (*Rainbow Dance* at 1.0% shrinkage, *Musical Poster No. 1* at 0.825%). Screening them back-to-back is a special treat, as we get a rare chance to compare the palettes of Gasparcolor and Technicolor. [PB]



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 3
10 AM

Screen Tests
GONE WITH
THE WIND
US 1937–39

Within days of its publication in 1936, Margaret Mitchell's novel *Gone with the Wind* was a runaway bestseller. Everyone reading it seemed to know that David O. Selznick had purchased the film rights, and each had an opinion about who should play Scarlett O'Hara—as well as every other role in the film.

While Selznick and George Cukor held auditions in Hollywood, Katherine Brown, Selznick's main talent scout, oversaw a nationwide search and auditioned actors in New York. It was Brown who arranged a screen test with Adele "Billy" Longmire as Scarlett and Inge Hardison as Prissy. Selznick was impressed with Longmire and offered her a contract, which she declined. He was less impressed with Hardison, believing she was not funny enough.

Ben Smith made a screen test in New York for the role of Ashley Wilkes, but Brown later suggested him for the Frank Kennedy role. Georgette Harvey, best known today for creating the role of Maria in *Porgy and Bess* (1935) on Broadway, made a screen test for the part of Mammy. Oscar Polk, another seasoned Broadway actor, was up for the role of Pork and encouraged his wife, Ivy, to audition as well.

Selznick waffled on a final decision on the role of Belle Watling until the last moment. Adrienne Dore came out of retirement to film a test in January. Marla Shelton, under contract at MGM, made a screen test with Marcella Martin, who landed a small role in the barbecue scene. Peggy Shannon, a former Ziegfeld girl and silent-era Paramount star, auditioned in costume for Selznick before filming her first screen test. Cukor seemed enthusiastic about Betty Compson, another major silent star for Paramount, and she appears to have been the frontrunner until midway through principal photography, when Selznick cast Ona Munson.

One actress has yet to be identified.

More than 400 reels of screen tests were donated to the Eastman Museum in 1999 by Daniel Selznick, David O. Selznick's son; at least 115 of them are for *Gone with the Wind*. While the 13 tests selected here possess a fairly high shrinkage rate of 0.8–1.0%, these elements retain good flexibility, with clean edges and fully intact perforations. Scratch damages are minimal, and splices are found only at the head and tail of each segment. In contrast, the title cards for the screen tests are fairly stiff, running at 1.4% shrinkage. [SW]

Directors: Maxwell Arnow,
Victor Fleming, George Cukor

Producer: David O. Selznick

Cinematographers:
Wilfrid M. Cline, Lee Garmes,
Ernest Haller, Roy F. Overbaugh

Cast: Adele Longmire
(Scarlett); Marcella Martin
(Melanie); Georgette Harvey
(Mammy); Inge Hardison, Ivy
Polk (Prissy); Ben Smith (Frank
Kennedy); Betty Compson,
Gloria Holden, Marla Shelton,
Peggy Shannon, Doris Nolan,
Adrienne Dore (Belle Watling);
unidentified actress (part
unknown)

Production company:
Selznick International Pictures

Sound; b/w, Technicolor;
total running time 25 min.

English language

Print source: George Eastman
Museum, Rochester, NY

PROGRAM 3

FRIDAY, JUNE 3

3 PM

SCHLUSSAKKORD

[FINAL CHORD]

GERMANY 1936



Director: Detlef Sierck
[Douglas Sirk]

Writers: Kurt Heuser,
Detlef Sierck [Douglas Sirk]

Producer: Bruno Duday

Cinematographer:
Robert Baberske

Set designer: Erich Kettelhut

**Music supervisor and
composer:** Kurt Schröder

Cast: Willy Birgel, Lil Dagover,
Maria von Tasnady, Maria
Koppenhöfer, Theodor Loos,
Peter Bosse, Albert Lippert,
Kurt Meisel, Hella Graf, Erich
Ponto, Paul Otto

Production company: UFA

Sound, b/w, 100 min.

**German language,
electronic English subtitles**

Print source: George Eastman
Museum, Rochester, NY

It is unlikely we will screen any of Douglas Sirk's signature Technicolor melodramas at the Nitrates Picture Show, as all of them were made during the safety film era. But we are lucky to have a projectable nitrate print of not just an early film by Sirk (credited under his birth name, Detlef Sierck) but one that was seminal in the career of this highly acclaimed director.

Schlussakkord was Sirk's first melodrama, his first international hit, and one of the most commercially successful German productions of the mid-1930s. The story of a famous conductor, his narcissist wife who is having an affair with a clairvoyant, and the selfless young nurse of the conductor's adopted child (in fact her own son) would have made a pretty lame tearjerker had it been treated with straightforward realism. But Sirk was immune to cinematic conventions, thanks to his exquisite knowledge of literature and theatre. He translated Shakespeare and Pirandello into German and, being one of his country's leading theatrical directors, dealt with all the great playwrights, from Ben Jonson and Kleist to Strindberg and Shaw. While Sirk's previous cinematic works were adaptations of Ibsen and Selma Lagerlöf, here he finally decided to distance cinema from literature. "I needed something more *kino*," he recalled in an interview. "From *Schlussakkord* onwards I . . . tried to develop a cinema style, I began to understand that the camera is the main thing here, because there is emotion in the motion pictures. Motion is emotion, in a way it can never be in the theatre."

Indeed, *Schlussakkord* is convincing on a purely physiological level—by the logic of its seemingly unpredictable camera movements, its extravagant angle shots, its contrast of textures, its multiple lighting accents cleverly dispersed around the set. It reaches its dramatic effect in spite of its overwrought plot and dialogue—just like an opera. In fact, Sirk repeatedly stated that the word "melodrama" should be understood literally as music plus drama. His German melodramas rely on music: in *Schlussakkord* the protagonist's occupation justifies the extensive use of Beethoven, Handel, and Tchaikovsky. And no wonder he was a huge fan of Berthold Brecht and Kurt Weill's musical plays.

For decades *Schlussakkord* circulated on 16mm, which makes a screening of this stunningly beautiful original release print a special treat. The print shows significant wear and tear, with many scratches and 189 splices, at 1.0% shrinkage. However, after extensive prep work, it has been made projectable. [PB]



PROGRAM 4

FRIDAY, JUNE 3

7 PM

MESHI

[REPAST]

JAPAN 1951

Mikio Naruse's *Repast* and Yasujiro Ozu's *Early Summer* swept Japan's film competitions in 1951, splitting awards for best film, director, actress, and supporting actress. Although Naruse is less familiar outside Japan, he is also highly regarded as a major director of contemporary drama films. Both directors worked at Shochiku until Naruse moved to P.C.L. in 1934, and they were sometimes compared—unfairly. Naruse favored “women's films” about widows and single working women on society's margins, or housewives and mothers in constrained circumstances. *Repast* features women in all these roles. It was his first major success since *Wife! Be Like a Rose* (1935) and a financial boon for Toho.

Setsuko Hara's portrayals of women navigating changing times and pivotal life choices is one link in the shared success of *Repast* and *Early Summer*. If you have seen *Early Summer* (it screened at the Nitrate Picture Show in 2017), you might find a resemblance between Hara's characters in the two films: a young working woman who rejects her family's chosen match in favor of a widower with a child in *Early Summer*, and in *Repast*, the weary but willful Michiyo, who also defied family to marry Hatsunosuke, a low-level salaryman, for love. Naruse attributed the film's success to Hara's nuanced performance, and Naruse's style—minimal dialogue, fluid editing, closely framed shots, sudden cutaways, and narratage—also contribute to Michiyo's psychological characterization.

Critics noted Naruse's mise-en-scène and use of space. Naruse scouted locations for ideas but disliked location shooting. The Osaka neighborhood is an open-air set constructed on an empty lot at Toho's Tokyo studio. The home's interior was designed to emphasize the territorial nature of the spaces Michiyo and Hatsunosuke typically inhabit. The kitchen floor was lowered, exaggerating the small, dark space as both Michiyo's refuge and a constraint. The enhanced three-dimensionality of Hatsunosuke's domain, the dining area, highlights his relative mobility. City bus tours had become a popular pastime, so the Osaka excursion provides contemporaneity and a moment to reflect on Japan's recovery. (Ozu included a similar scene in *Tokyo Story* in 1953.)

This print was struck from the original negative in 1952. Its shrinkage of 1.4% is the highest we've dealt with at the Nitrate Picture Show, but otherwise the print is in excellent condition, with very few splices and scratches. [\[JB\]](#)

Director: Mikio Naruse
Writers: Toshirō Ide, Sumie Tanaka, based on unfinished novel by Fumiko Hayashi
Scenario supervisor: Yasunari Kawabata
Producer: Sanezumi Fujimoto
Cinematographer: Masao Tamai
Art director: Satoshi Chūko
Music: Fumio Hayasaka
Cast: Ken Uehara, Setsuko Hara, Yukiko Shimazaki, Yōko Sugi, Akiko Kazami, Haruko Sugimura, Ranko Hanai
Production company: Toho, Tokyo
Sound, b/w, 97 min.
Japanese language, electronic English subtitles
Print source: National Film Archive of Japan, Tokyo

FRIDAY, JUNE 3

9:30 PM

ROPE

US 1948

**Director:** Alfred Hitchcock**Adaptation:** Hume Cronyn**Screenplay:** Arthur Laurents**Cinematography:** Joseph Valentine, William V. Skall**Art director:** Perry Ferguson**Music:** Leo F. Forbstein**Production company:** Transatlantic Pictures Corp.**Cast:** James Stewart, John Dall, Farley Granger, Joan Chandler, Sir Cedric Hardwicke, Constance Collier, Douglas Dick, Edith Evanson, Dick Hogan**Sound, Technicolor, 80 min.****English language****Print source:** Library of Congress, Culpeper, VA

In 1947, finally free from producer David O. Selznick's interference, Alfred Hitchcock was determined that his next picture be produced by his own Transatlantic Pictures Corp. The inaugural production, *Rope*, would be an adaptation of a 1929 stage play inspired by infamous thrill-killers Nathan Leopold and Richard Loeb.

The film opens with aspiring *Übermenschen* (John Dall, Farley Granger) strangling an old prep-school friend (Dick Hogan) in their apartment and hiding his body in a chest. They then host a party for the victim's family and friends, serving a buffet dinner directly over the corpse in an act of psychotic audacity designed to prove the killers' intellectual superiority. Among the guests is their adored former teacher (James Stewart, in his first Hitchcock role), who gradually unpacks their "perfect crime," one slip-up at a time.

Hitchcock boldly conceived *Rope* as a series of continuous 10-minute takes that would show the action in real time. The exhaustive fifteen days of rehearsal—nearly as long as the shoot itself—was a triumph of preparation. As many as thirty camera movements were needed for each take, leaving Stewart to gripe that the cameras were rehearsing more than the actors. As the crane moved through the set space, a small army of grips, electricians, and camera operators worked in concert using silent hand signals while six boom-mic operators hovered overhead. To create a path for the camera and actors, slinking propmen cleared furniture as movable set walls slid quietly along greased tracks, receding and resetting as needed. Throughout, the actors had to be in sync with the dynamic set movements; any mistake compromised an entire 10-minute take.

Using color for the first time, Hitchcock passed on Technicolor's bolder tones and opted for a muted, more realistic palette that he could punctuate with bursts of emotive color. These splendid hues are most noticeable in the sunset over the wondrous Cyclorama, a 12,000-square-foot replica of the New York skyline seen through the windows of the penthouse set. This massive panorama consisted of over 8,000 bulbs and 200 neon signs, intricately wired to independently controlled buildings and all humming beneath 500 pounds of spun-glass clouds.

Though the colors have been beautifully preserved, this original Technicolor IB release print required many edge and perforation repairs, with curling symptomatic of its 0.65% shrinkage rate. [PT]



PROGRAM 6

SATURDAY, JUNE 4

9:30 AM

DIE FREUDLOSE GASSE

[THE JOYLESS STREET;
STREET OF SORROW]

GERMANY 1925

A landmark in the history of German cinema, *The Joyless Street* marked a turning point from Expressionism to New Objectivity (*Neue Sachlichkeit*). G. W. Pabst is the filmmaker most frequently associated with this movement that relied on realistic details, and it is exactly in *The Joyless Street*, Pabst's first major success, where his style emerged at full. The film also marked the beginning of Greta Garbo's international career, and being her only work in Germany, partnered her for the first and last time with such legendary performers as Asta Nielsen, Werner Krauss, and Valeska Gert.

It is not rare to find a complete nitrate print of a sound film. Untouched silents are scarce. While it is difficult to cut dialogue inconspicuously, a silent film could be reedited beyond recognition. *The Joyless Street* was butchered in its native Germany as well as in France, Austria, Soviet Union, and the US—every country had its own ideas about what to cut. There have been several reconstructions using elements from many archives (including the one we are showing), but no complete original prints are known to exist.

The US distribution version, *Street of Sorrow*, is nearly twice shorter than the original. It premiered in July 1927, two years after the original release. By that time Garbo had already made three American pictures and become an icon. Many intellectuals, such as the poet H. D., scorned her US films in favor of *The Joyless Street* ("Greta Garbo . . . trailing with frail, very young feet through perhaps the most astonishingly consistently lovely film I have ever seen [*Joyless Street*], could not be, but by some fluke of evil magic, the same creature I saw, with sewed-in, black lashes, with white-linen, svelte, obvious contours, with gowns and gowns . . . with black-dyed wig, obscuring her own nordic nimbus in . . . *Torrent*"). The trade press, on the contrary, dismissed her work with Pabst ("The production is poor, the atmosphere drab, and the tempo far too slow"). Yet, they admitted: "Probably there was a picture here, but the evident mutilation of the censors has left but scattered remnants of a story."

This version may not do justice to Pabst's original, but one must admit that watching some of the most remarkable faces of the silent screen on nitrate is nothing short of an event. This original US release print is in remarkable condition for a 95-year-old element (though AGFA stock is known to age well). Shrinkage is 0.85% and jumps briefly to 1.10% in the middle of the second reel. [\[PB\]](#)

Director: Georg Wilhelm Pabst

Writers: Willy Haas, based on the novel by Hugo Bettauer

Producers: Michael Salkind, Romain Pinès

Cinematographer: Guido Seiber, Curt Oertel, Walter Robert Lach

Set designers: Hans Sohnle, Otto Erdmann

Cast: Asta Nielsen, Greta Garbo, Countess Agnes Esterhazy, Werner Krauss, Henry Stuart, Einar Hanson, Gregori Chmara, Karl Etlinger, Ilka Grüning, Jaro Fürth, Robert Garrison, Tamara Geva, Valeska Gert, Hertha von Walther, Mario Cusmich, Max Kohlhase, Sylvia Torf, Alexander Murski

Production company: Sofar-Film-Produktion GmbH (Berlin)

Silent, tinted, 75 min. at 17 frames per second (original version 148 min.)

English language intertitles

Print source: George Eastman Museum, Rochester, NY

Musical accompaniment by Philip C. Carli

SATURDAY, JUNE 4

1 PM

CLUNY BROWN

US 1946



Director: Ernst Lubitsch
Writers: Samuel Hoffenstein, Elizabeth Reinhardt, based on the novel by Margery Sharp
Producer: Ernst Lubitsch

Cinematographer:
 Joseph LaShelle

Art directors: Lyle Wheeler, J. Russell Spencer

Composer: Cyril J. Mockridge

Cast: Charles Boyer, Jennifer Jones, Peter Lawford, Helen Walker, Reginald Gardiner, Reginald Owen, C. Aubrey Smith, Richard Haydn, Margaret Bannerman, Sara Allgood, Ernest Cossart, Florence Bates, Una O'Connor

Production company:
 Twentieth Century-Fox

Sound, b/w, 100 min.

English language

Print source: UCLA Film and Television Archive, Los Angeles

"I wish I could roll up my sleeves and roll down my stockings and unloosen the joint. Bang, bang, bang!" It's hard to tell what might have seemed more eccentric to the 1946 audience—the transparent sexual metaphor or that the girl is in fact talking about plumbing.

Cluny Brown turned out to be Ernst Lubitsch's last completed film. It was received warmly and considered delightful entertainment, yet the critics didn't exactly know where to place it. The more time passes, the more it is regarded as one of Lubitsch's most sophisticated works, a social metaphor, perhaps even an autobiographical statement.

Cluny Brown (Jennifer Jones) is herself constantly reminded she is out of place: that a parlor maid does not advise her master which piece of mutton to choose, that one should not be fixing a clogged sink during her engagement dinner, and that plumbing is, anyway, hardly an appropriate hobby for a girl. As for Czech intellectual Adam Belinski, deliciously played by Charles Boyer, he had to flee his native country and does not quite belong in a 1938 British manor whose inhabitants seem to live in an illusion of perfect world harmony. ("Haven't you heard of the Nazis?" asks the son. "Oh, yes, German chaps. Always wanted to see one," replies the father.)

But *Cluny Brown* is not a satire on English society (though the British critics were offended). It is not a satire at all: every single character deserves sympathy one way or another. The overall good-natured tone resembles Lubitsch's masterpiece *The Shop Around the Corner* (1940)—with the difference that the latter is rooted in old Europe that is no more, whereas *Cluny Brown* takes place in a world that has been forever reshaped by the war and the events leading to it. It is a parable about the world's conventions, where everyone and everything has a niche, and people are essentially incapable of accepting "the other." The moral is as non-didactic as it could be: "Some people like to feed nuts to the squirrels. But if it makes you happy to feed squirrels to the nuts, who am I to say nuts to the squirrels?"

This original release print is in excellent shape despite several frames of stage 1 decomposition. The stock retains strength and flexibility, with a shrinkage range of 0.5–0.75% and only 29 splices. Most remarkable is the condition of perforations: aside from a few repaired edge damages, the perforations are not cracked, stressed, or warped. [PB]



PROGRAM 8

SATURDAY, JUNE 4

4:30 PM

WESTERN APPROACHES

UK 1944

Filming *Western Approaches* with the huge three-strip Technicolor camera on board a flimsy lifeboat out in the Atlantic swell must have seemed a reckless enterprise, but director Pat Jackson wanted the audience to experience an authentic depiction of those risking their lives to bring vital supplies across the ocean during the Second World War. In pursuit of this ideal, he employed a cast entirely of serving officers and seamen, many of them veterans of Atlantic convoys, and for the most part he kept well away from the film studio. This was not without its problems. Shooting aboard a lifeboat drifting about the Irish Sea with the sound recording equipment on an adjacent fishing trawler posed considerable difficulties, not least of which was keeping the trawler out of shot when the weight of the cables repeatedly pulled the boats together. Jackson was frustrated that the boats were often too close to the coast where there was an insufficient Atlantic swell, not to mention the occasional seagull flying into shot. There was also the fact that the crew wasn't able to take the Technicolor camera on an actual convoy and had to make do with the much inferior "monopack" system for these shots. And although Jackson coaxes some superbly assured performances from his cast of amateurs, the discipline required when filming did not always fit well with seamen whose natural shore habitat was the pub. Nevertheless, thanks to Jack Cardiff's genius as a cinematographer, the film looks superb, despite being shot in wholly uncontrolled lighting conditions. Watching the opening storm scenes followed by a perfect transition to the complete calm of the Admiralty operations room, you know you are in the hands of assured filmmakers.

The master elements of this film, amounting to over seventy nitrate reels, were deposited with the Imperial War Museum in the 1970s, along with a single nitrate Technicolor print dated 1944. This would have been the Ministry of Information's reference print rather than a library copy, and despite signs of considerable use, it remains in decent condition (shrinkage: 0.45%). When the print was last screened ten years ago as a reference for the digital restoration of the film, the colorist was amazed at how well the original color timing had ironed out the massive changes in color balance resulting from the wildly varying conditions under which the film had been shot. A tribute indeed to Technicolor technology. [DW]

Writer and Director:

Pat Jackson

Producer: Ian Dalrymple

Cinematographer: Jack Cardiff

Art director: Edward Garrick

Music: Clifton Parker

Production company:

Crown Film Unit

Sound, Technicolor, 84 min.

English language

Print source: Imperial War

Museum, London



IMPORTANT DRYDEN THEATRE INFORMATION

- Emergency exits are located at the front and rear of the theater and at the back of the balcony. The front exits (next to the screen) are to be used only in an emergency.
- Food and drink are not allowed in the theater (including food containers).
- The theater will be cleared at meal breaks.
- Proof of COVID-19 vaccination and photo ID are required for all programs in the Dryden.
- A KF94, KN95, or N95 mask must be worn at all times in the Dryden lobby and in the theater. Each passholder will receive a KF94 mask in their bag at registration.
- Please follow any additional guidance from museum & festival staff or posted throughout the museum.
- Lost & Found is located at the box office. The Nitrate Picture Show and the George Eastman Museum are not responsible for lost or missing items; please do not leave personal items unattended.

See page 30 for more information about museum amenities.



MEET THE 2022 SOCIAL MEDIA CORRESPONDENT

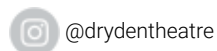
Stefanie Benz is a freelance film preservationist. A graduate of the L. Jeffrey Selznick School of Film Preservation (2020), she also holds an MA in German literature studies and applied cultural sciences from Karlsruhe Institute of Technology. One of Steffi's goals was seeing her name mentioned in restoration credits on the big screen, which she achieved by contributing English translations of the original German screenplay and various other documents to the SFSFF restoration of *Der Hund von Baskerville*. Passionately burning for anything nitrate, Steffi hasn't missed a single edition of the NPS and fully intends to keep it that way.

The Nitrate Picture Show social media correspondent takes over the @nitrateshow account for the weekend, providing commentary on films and their own unique take on the festival. Interested in being next year's correspondent? E-mail us at nitrate@eastman.org.

THURSDAY, JUNE 2			page
10 a.m.		Press conference and announcement of titles	
11 a.m.–7:30 p.m.		Festival registration	
2–2:45 p.m.		Concert in the historic mansion (grand piano)	22
3:30–4:15 p.m.		Concert in the historic mansion (Aeolian pipe organ)	22
7:30 p.m.	PROGRAM 1	<i>Portrait of Jennie</i> (William Dieterle, 1948, 86 min.)	3
FRIDAY, JUNE 3			
9 a.m.		Doors open	
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	2
10 a.m.	PROGRAM 2	Nitrate Shorts (approx. 80 min. total)	4–7
		Lunch break	
1:30 p.m.		Talk: Céline Ruivo	20
3 p.m.	PROGRAM 3	<i>Schlussakkord</i> (Final Chord, Detlef Sierck, 1936, 100 min.)	8
		Dinner break	
7 p.m.	PROGRAM 4	<i>Meshi</i> (Repast, Mikio Naruse, 1951, 97 min.)	9
9:30 p.m.	PROGRAM 5	<i>Rope</i> (Alfred Hitchcock, 1948, 80 min.)	10
SATURDAY, JUNE 4			
9 a.m.		Doors open	
9:30 a.m.	PROGRAM 6	<i>Die Freudlose Gasse</i> (The Joyless Street, Georg Wilhelm Pabst, 1925, 75 min.)	11
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	2
		Lunch break	
1 p.m.	PROGRAM 7	<i>Cluny Brown</i> (Ernst Lubitsch, 1946, 100 min.)	12
3 p.m.		Talk: Jan-Christopher Horak	21
4:30 p.m.	PROGRAM 8	<i>Western Approaches</i> (Pat Jackson, 1944, 84 min.)	13
		Dinner break	
8 p.m.	PROGRAM 9	<i>Trial of the Hawk</i> (Edward Dmytryk/Ramblin' Tommy Scott, 1935–50, 59 min.)	16
9 p.m.		Reception in the Potter Peristyle	
SUNDAY, JUNE 5			
9 a.m.		Doors open	
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	2
10 a.m.	PROGRAM 10	<i>The Unholy Three</i> (Jack Conway, 1930, 73 min.)	17
		Lunch break	
1:30 p.m.	PROGRAM 11	<i>Le Jour se lève</i> (Daybreak, Marcel Carné, 1939, 89 min.)	18
4 p.m.	PROGRAM 12	Blind Date with Nitrate	19

SHARE YOUR NITRATE PICTURE SHOW EXPERIENCE

#NitrateShow2022



SATURDAY, JUNE 4
8 PM

TRAIL OF THE HAWK

[PRIDE OF THE TRIPLE X;
THE HAWK]

US 1935–50



Director: Edward Dmytryk
Producers: Herman A. Wohl,
John A. Conrad (?)
Writer: Griffin Jay, based on
the story “The Coyote” by
James Oliver Curwood
Cinematographer: Roland Price
Set dresser: F. Purdle
Music supervisor: Hal Chesnoff
Cast: Yancey Lane, Betty Jordan,
Dickie Jones, Lafe McKee, Rollo
Dix, Don Orlando, Marty Joyce,
Edward Foster, Zandra
Production company:
Affiliated Pictures Corp.

Sound, b/w, 53 min.

1950 re-release:

Director of additional footage:
Ramblin’ Tommy Scott
Producers: J. D. Kendis,
Tommy Scott

Additional cast: Ramblin’
Tommy Scott and His Talking
Doll Luke McLuke, Frankie
Scott, Baby Sandra Scott, Eddy
Williams, Gaines Blevins

Production company: Scott
Productions of Hollywood

Sound, b/w, 59 min.

English language

Print source: Brown Media
Archives, University of Georgia
Libraries, Athens

Here is one of the oddest movie mashups you’ll ever see: a 1950 re-release of *Trail of the Hawk* (1935), a B western that was Edward Dmytryk’s first directorial effort. This 1950 version cut in new scenes and musical performances starring Ramblin’ Tommy Scott, a country-western singer-songwriter/ventriloquist, and his traveling medicine show band that included his wife and daughter.

In the late 1940s, Georgia-born Tommy Scott had partnered with producer-distributor-exhibitor Alfred Sack who, with Tommy’s agent, thought a feature film would be good for Tommy’s career. Because of his busy schedule with the traveling show, it was difficult to take time off to make a feature, so Sack suggested they reuse a film he had purchased, *Trail of the Hawk*, and edit in Tommy and his ensemble as characters in the film, acting as a Greek chorus of sorts. The addition of a movie to his medicine show would create more of a draw, and a western fit right in with the country music of Tommy’s troupe. According to Tommy’s autobiography, *Snake Oil, Superstars and Me*, he bought the film from Sack for \$1,250 outright, and for another \$1,100—plus paying his band—he filmed their inserts in March 1950 at Jamieson Film Studios in Dallas. This “new” film had its premiere in North Hollywood and *Film Daily* called it a “good action western with the latest Hillbilly and sagebrush songs done in tip-top style,” and said “Scott’s dummy ‘Luke’ adds good humor to a strong yarn out of the routine class.” The film was exhibited in theaters through 1955, and in 1954 Sack distributed it to television.

The nitrate reels (along with home movies, music shorts, and videotapes) came to UGA’s Special Collections in 2017, and Tommy Scott’s personal print is a wonderful historical artifact in itself. It is printed on different stocks (1949 and 1950) and contains two different types of soundtrack: variable density on the original 1935 footage and multiple variable area for the added 1950 scenes. Its shrinkage is relatively low (0.75%), but, with multiple scratches and damaged perforations—a sign of active use—the print required a significant amount of repair work. [MC]

THE
UNHOLY
THREE
US 1930

"Lon Chaney talks!" declared Metro-Goldwyn-Mayer's press release. The chance for audiences to hear one of the studio's biggest stars speak was reason enough to remake one of Chaney's biggest silents, Tod Browning's 1925 wild carny crime thriller, *The Unholy Three*. With tragic irony, Chaney's first talkie would be his final film: when production began in March 1930, he was seriously ill with throat cancer, and would die just two months after the film's premiere. Nevertheless, this new *Unholy Three* was a success. Sound allowed the stage-trained Chaney to display a striking range of voices (including his own basso)—something which might have assured him a future in sound pictures. Instead, *The Unholy Three* would serve as a fitting coda to a remarkable career.

For the remake, MGM reunited Chaney with the diminutive Harry Earles as a pair of ex-carnies, Professor Echo and Tweedledee, who now put their sideshow skills to criminal use. Disguising himself as the elderly Mrs. O'Grady, purveyor of exotic birds, Echo, an adept ventriloquist, attracts wealthy patrons by fooling them into believing his voiceless parrots can speak. "Mrs. O'Grady" then loots their homes with the help of her wee grandbaby Willie—in reality the chain-smoking and dangerously temperamental Tweedledee. Rounding out this band of thieves is strongman Hercules (wrestler Ivan Linow, in the role originated by Victor McLaglen), the brawn to Echo's brain. It's a bizarre premise that gets even stranger once a murder is committed and Echo's jealousy over Mrs. O'Grady's "granddaughter" Rosie (the wonderful Lila Lee) and a smitten shop clerk (Elliott Nugent, who cowrote the sound adaptation with his father) threaten the racket.

Director Jack Conway may lack Browning's flair for the grotesque, but this close remake (only the climax has been significantly changed) is hardly the nattering, static bore often associated with films of the early sound era. Like its silent predecessor, *The Unholy Three* is fast and suspenseful, and the Nugents' dialogue crackles with carny slang and pre-Code innuendo.

While the George Eastman Museum holds the original 1930 camera negative, this 1936 nitrate print is from the Museum of Modern Art, which acquired it directly from MGM shortly after the founding of MoMA's Film Library in 1935. With a shrinkage rate of 1.025%, the print is in otherwise good condition and projectable. [KF]

Director: Jack Conway
Producer: Irving G. Thalberg
Scenario: J. C. Nugent and Elliott Nugent, from the novel by Clarence A. Robbins
Cinematographer: Percy Hilburn
Art director: Cedric Gibbons
Cast: Lon Chaney, Lila Lee, Elliott Nugent, Harry Earles, Ivan Linow, John Miljan, Clarence Burton, Crawford Kent
Production company: Metro-Goldwyn-Mayer Corp.
Sound, b/w, 73 min.
English language
Print source: Museum of Modern Art, New York, NY

SUNDAY, JUNE 5

1:30 PM

LE JOUR SE LÈVE

[DAYBREAK]

FRANCE 1939



Director: Marcel Carné
Scenario: Jacques Viot
Adaptation and dialogue:
 Jacques Prévert

Cinematography: André Bac,
 Philippe Agostini, Albert
 Viguier, Curt Courant

Art director: Alexandre Trauner

Music: Maurice Jaubert
Production company:
 Productions Sigma

Cast: Jean Gabin, Jacqueline
 Laurent, Jules Berry, Arletty,
 Mady Berry, René Génin,
 Arthur Devère, René Bergeron,
 Bernard Blier, Marcel Pérès,
 Germaine Lix, Gabrielle Fontan,
 Jacques Baumer

Sound, b/w, 89 mins.

**French language,
 electronic English subtitles**

Print source: La Cinémathèque
 française, Paris

With *Le Jour se lève*, director Marcel Carné lowered the curtain on the golden age of French cinema. Released three months before the Nazi invasion of Poland, and one year before the fall of France, this tightly wound, suspenseful tragedy mirrored the encroaching dread of an entire nation.

Wanted for the absurd slaying of a romantic rival (Jules Berry), gruff foundry worker François (an ideally cast Jean Gabin) is barricaded in his tiny attic rooms, enduring intensifying raids by the police. In the working-class square below, ghostly bystanders are enveloped in an anxious fog. As his final cigarette burns, François remembers the moments that led him to this grim end, how love for the seemingly virginal Françoise (Jacqueline Laurent) and a careless affair with showgirl Clara (Arletty) led to a senseless murder that was not so much an act of revenge as resignation to an inevitable fate. From his balcony window, François proclaims his woes, the collective despair of all of France.

An exemplar of French Poetic Realism, Carné's film combines impressionistic, highly subjective elements with realistic details. The cramped garret set was specially constructed to fit entirely within a single constrictive frame, an effective visual analog to François's sense of entrapment and desperation. Meanwhile Carné insisted on using real bullets for the assault sequence, the camera just inches away from real danger, and the resulting debris and broken glass were left undisturbed throughout the rest of the shoot. Scenarist Jacques Viot's novel flashback structure was fully realized with story and dialogue by Carné's longtime collaborator Jacques Prévert. Composer Maurice Jaubert's final score before his death in the war trades sentimentality for taut, creeping silences. Initially lambasted by fascist critics and banned by French Prime Minister Édouard Daladier's government in 1939, *Le Jour se lève* would require the championing efforts of legendary film theorist André Bazin to see a new dawn as a widely acknowledged masterpiece.

This print has posed a particular challenge for projection. The high shrinkage level of 1.15% reflects an overall brittleness, especially at the film's edges, where nearly every frame had cracked or torn perforations. All have been painstakingly repaired by our team of preservationists, however, and seeing how the print's exquisite silvery details sparkle amidst the sullen grays, their efforts have been well worthwhile. [PT]

Blind Date
with Nitrate

Every encounter with a film projected in a theater is a blind date of sorts, even if you are familiar with the cinematic work you are about to see. The size and makeup of the audience, its average age, the specific circumstances of each individual member—all this affects the screening, sometimes dramatically, making the film genuinely believable or ridiculous, boring or amusing. But so does the weather, the events that preceded the screening. How many of us have revisited a film that once impressed us and went out of the cinema utterly disappointed? That's because we have changed, inevitably; the film hasn't.

Or has it?

The screening of a film print, rather than a digital copy, is already a step toward the unknown. That's where the projectionist's performance becomes a key issue. Is the focus good, does the tension of the thread affect the quality of the sound, are the changeovers disturbingly noticeable? If the film is silent, what is the projection speed this time? A drama projected one-and-a-half times faster than intended turns into slapstick; a comedy watched at a slower pace may lose its humor completely—these things occur all the time.

If the print happens to be a vintage one (the new festival euphemism for *old*), that adds a new layer of unpredictability. How often do the splices swallow a punchline, perhaps even kill a dialogue? Could there be a whole scene missing? Do the scratches spoil the poetry of a romantic shot, or do they rather add something to it? Is this color scheme intended, or might it be a result of fading?

The older the print, the more mysterious it gets. Once we reach the nitrate era, everything becomes a surprise. Strata of history could be excavated in such a screening. Was the missing shot eliminated by the censors, or excluded by the distributor, or simply cut by the projectionist whose girlfriend wanted an image of her favorite actor? Are the opening credits original, or were they remade to highlight an unknown debutante who woke up a star? If the seventy-year-old print is nearly pristine, does that mean that the film was not particularly successful? Or are we actually looking at the director's cut, hidden from the producer?

Given the singularity of every screening, knowing the titles beforehand becomes irrelevant. . . . Or are we going too far?

Full program notes will be distributed as you exit the theater after the screening.

TALK

FRIDAY, JUNE 3

1:30 PM

Keepers of the Frame



Céline Ruivo

Céline Ruivo served as the head of the film archives of the Cinémathèque Française in Paris from 2011 until March 2020. Previously, she worked in the restoration department of Eclair laboratories. She is a member of the Technical Commission of the International Federation of Film Archives (FIAF) which she headed from 2016 to 2020. She is a 2007 graduate of the L. Jeffrey Selznick School of Film Preservation at the George Eastman Museum. Ruivo's dissertation for Paris III, *Three-Color Technicolor: A History of the Process and the Challenges of its Preservation*, was published in 2016. Her master's thesis explored the connection between Henri Langlois, founder of the Cinémathèque Française, and Iris Barry, the first curator of the Museum of Modern Art Department of Film. Ruivo has written several articles for *Sight & Sound* and *1895: Revue d'histoire du cinéma* and for the *Le Giornate Del Cinema Muto* and *Toute la mémoire du monde* festival catalogues. Ruivo is currently doing a postdoctorate at UC Louvain in Belgium; her research regards the history of magic lanterns. She has recently begun work on a documentary film about women filmmakers.

SATURDAY, JUNE 4
3 PM

Keepers
of the Frame
THE JAMES CARD
MEMORIAL LECTURE

Jan-Christopher
Horak

Jan-Christopher Horak is the former director of the UCLA Film & Television Archive and previously held leadership positions at Universal Studios, the Munich Filmmuseum, and the George Eastman Museum. Dr. Horak was founding vice president, and later president, of the Association of Moving Image Archivists. He has served on the executive committee of the International Federation of Film Archives (FIAF). He is currently a faculty member of the University of Miami's Los Angeles Internship Program. Named an Academy Film Scholar by the Academy of Motion Picture Arts and Sciences, Dr. Horak is also the recipient of the Katherine Singer Kovács Essay Award and the Reinhold Schünzel Prize. Dr. Horak's recent publications include *Cinema Between Latin America and Los Angeles: Origins to 1960* and *Hollywood Goes Latin: Spanish-Language Filmmaking in Los Angeles* (both 2019), and as co-editor, the award-winning *L.A. Rebellion: Creating a New Black Cinema* (2015). He has published more than three hundred articles and reviews in international publications. His biweekly blog can be read at archivalspaces.com.

Since 2000, the George Eastman Museum has honored the legacy of its first film curator and founder of the moving image collection, James Card (1915–2000), with an annual lecture by a visiting scholar, filmmaker, festival director, or film preservation specialist. The most recent lectures were delivered by Paul C. Spehr, Alexander Horwath, and Elaine Burrows.



CONCERTS IN THE HISTORIC MANSION

Thursday, June 2

2–2:45 p.m., grand piano, Living Room

3:30–4:15 p.m., Aeolian pipe organ, Conservatory

To set the mood as you experience the Nitrate Picture Show, we are pleased to present **Andreas Benz** performing concerts on George Eastman's grand piano and Aeolian pipe organ. Open to all passholders and museum visitors.

Benz is a musician and composer who teaches music at Elly-Heuss-Knapp-Gymnasium in Heilbronn (Germany). He also conducts a choir, a string orchestra, and a salon orchestra specializing in original dance band arrangements of music from the 1920s and 1930s. He regularly accompanies silent movies at the organ and the piano, often with his wife, Stefanie Benz, as projectionist, showing prints from his own collection. Andy will be playing selections from the nitrate film era, including silent film theme songs from the 1920s, as well as music from the swing era of the 1930s and 1940s.



LIVE PIANO ACCOMPANIMENT

Saturday, June 4

9:30 a.m., *Die Freudlose Gasse* (Germany 1925)

See page 11

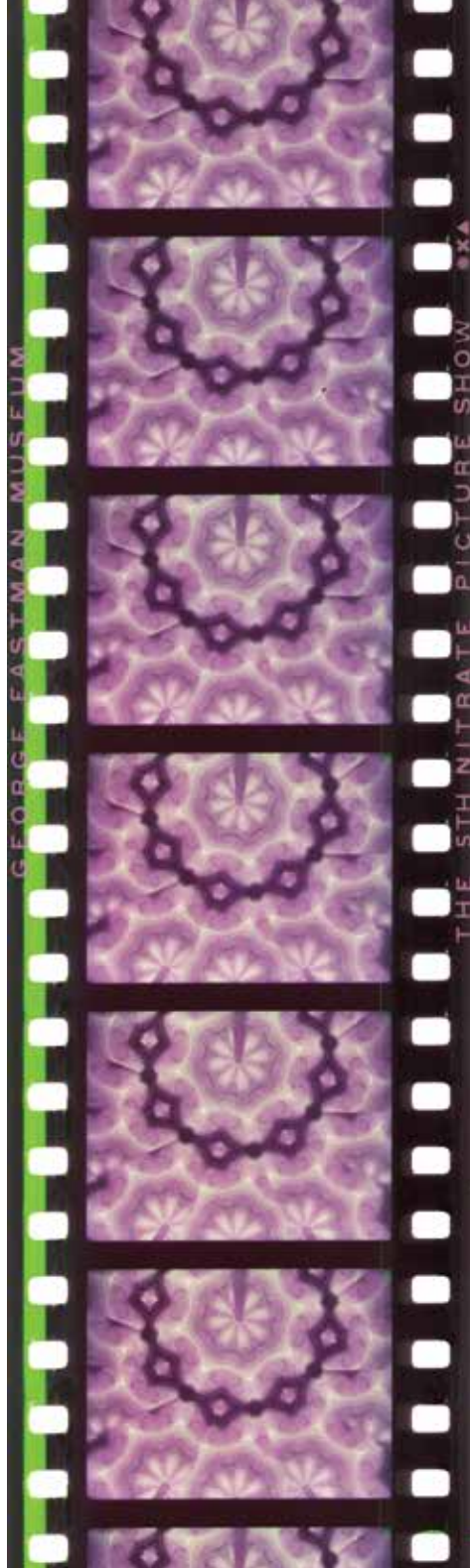
Philip C. Carli has been resident musician at the Dryden Theatre since 1989. He earned his BM degree in music history, minoring in film studies, at Indiana University, studying euphonium with Harvey Phillips, piano with Péter Nagy, and film with Harry Geduld, and his MA and PhD in musicology at the Eastman School of Music, studying piano with Howard Spindler. He has accompanied silent films since age 13 and toured throughout the United States, Europe, and Southeast Asia. He regularly performs at the Library of Congress Packard Conservation Center, the Museum of Modern Art in New York, the San Francisco Silent Film Festival, and the Giornate del Cinema Muto in Pordenone, Italy. For some years, he was also archivist and cataloguer at the George Eastman Museum and assisted in restoring films such as *Carmen* (1915), *Snow White* (1916), *The Lost World* (1925), *The Scarlet Lady* (1928), *Lonesome* (1928), and *The Shakedown* (1929).

At this year's Nitrate Picture Show, Dr. Carli will accompany *Die Freudlose Gasse* (1925) on the Dryden's grand piano.

2019–21 PATRONS & DONORS

The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of the 2019 festival, as well as individuals who donated their purchase to the museum in 2020 and 2021:

A. Michael Aus	David Ogawa
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THE PROJECTORS

The two **Century Model C** projectors used for all nitrate screenings were installed in the Dryden booth shortly after the theater opened in March 1951. These dual-projection, or “**changeover**,” projectors were originally outfitted with carbon-arc lamphouses, replaced with xenon lamps in 1979. The Century projectors’ sound readers use infrared light sources, which are ideal for reproducing silver-dye optical tracks. The machines are “closed head” projectors, so called because the entire film path is enclosed.

Safety features on the projectors include two **fire roller** clusters, located between the body of the projector and the film magazines. In the event of nitrate film igniting mid-projection, these rollers help to prevent fire within the image and sound heads from spreading to the hundreds of feet of film located in the feed and take-up magazines. Each projector is also equipped with a **fire safety shutter**, which opens only by centrifugal force when the projector motor is running. If the projector motor is slowed or stopped, the fire safety shutter drops, cutting off the intense light from the lamphouse, and preventing the film from igniting. The gate of each projector is also **water-cooled** to prevent buildup of heat near the aperture.

The projection booth itself is constructed with thick concrete. Each window is equipped with a suspended **steel-plate gravity shutter**, which prevents flames from spreading into the theater. The shutters can be triggered manually or automatically, when heat reaches any of the **fusible links** built into the shutter system’s cable rigging. These links will melt at high temperatures, severing the rigging chain and dropping all four shutters simultaneously.

Each nitrate screening requires three projectionists: One for each projector and one to rewind film and communicate with theater management. While a projector is active, its operator is focused on the film traveling through the projector, ready to close the shutter and stop the motor at the first sign of trouble. The second projectionist monitors image quality (such as focus and framing), and threads the next reel.

Projectionists periodically exercise drills to rehearse procedures in the event of a nitrate emergency. Because burning nitrate cannot be extinguished, projectionists are not instructed to fight the fire. Instead, they stop the projector, cut off the light source, bring up the house lights, drop the port shutters, trigger the fire alarm, and exit the booth.

The Dryden Theatre projection booth is also equipped with two Kinton FP 38 E projectors—capable of projecting 35mm and 16mm prints with analog and digital soundtracks—and a Barco 2K digital projector.

THE PROJECTIONISTS

Patrick Tiernan graduated from SUNY College at Brockport in 2002 with a degree in film studies. He is currently assistant collection manager for the Eastman Museum's Moving Image Department and interim chief projectionist for the Dryden Theatre. He has been projecting films at the Little Theatre, the Cinema Theater, and the Dryden Theatre since 2011.



Benjamin Tucker is the chief projectionist for the American Cinematheque in Los Angeles. He was the projectionist for the premiere of Paul Thomas Anderson's *Licorice Pizza* and works as a projectionist and archivist for several private clients. Ben worked in the Moving Image Department at the Eastman Museum for thirteen years and before that for the Andy Warhol Museum. He has taught courses on film handling in India and has lectured on the subject in Mexico and Australia. He is a 2003 graduate of the L. Jeffrey Selznick School of Film Preservation.



Chris Crouse has worked as a projectionist since 2011. He graduated from the L. Jeffrey Selznick School of Film Preservation in 2019 and joined the museum as a preservation officer in 2021. He worked as founding technical director at the Metrograph and has projected at a number of venues like Anthology Film Archives and the Museum of Modern Art.



Nicole Diroff graduated from Oakland University with a BA in philosophy and cinema studies, and is a graduate of the L. Jeffrey Selznick School of Film Preservation. She has worked as a multimedia assistant for the Prague-based Expanded Cinema project Urban Space Epics, and most recently as assistant collection manager for *The Photo-Drama of Creation* (1914) project at the Eastman Museum. She currently works as a projectionist at the Dryden Theatre and the Little Theater.



Florian Hoehensteiger has worked in the organization and projection staff of various cinemas and cinematheques (Zeughauskino of the German History Museum, Filmmuseum München, Babylon Berlin) as well as film festivals (Berlinale, Interfilm, Sehsüchte). He holds an MA in film heritage from the Film University Babelsberg Konrad Wolf and is a current student of the certificate program of the L. Jeffrey Selznick School of Film Preservation.



Sheryl Smith holds a bachelor's degree in fine art photography from the Rochester Institute of Technology and is a 2018 graduate of the L. Jeffrey Selznick School of Film Preservation. She is the Dryden Theatre Manager and a projectionist at the theater. Her prior career includes 23 years as an advertising producer/director for Time Warner Media.



MOVING IMAGE COLLECTION

The George Eastman Museum preserves and promotes the art of film in all its forms, from the mainstream to the avant-garde. Founded by the museum's first curator of film, James Card (1915–2000), the moving image collection now comprises more than 28,000 titles spanning the entire history of international cinema, from the early experiments of Thomas Edison and the Lumière brothers to the present.

In addition to one of the world's 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*, and the personal collections of film directors such as Cecil B. DeMille (1881–1959), Norman Jewison (b. 1926), Martin Scorsese (b. 1942), Kathryn Bigelow (b. 1951), Ken Burns (b. 1953), William Kentridge (b. 1955), and Spike Lee (b. 1957). The museum is also the repository of the largest body of South Asian films outside of the subcontinent.

The Stills, Posters, and Paper Collection comprises approximately three million objects, including letters, scripts, musical scores, lobby cards, posters, film stills, and celebrity portraits.



LOUIS B. MAYER CONSERVATION CENTER

The Eastman Museum maintains its collection of nitrate film at its Louis B. Mayer Conservation Center in Chili, New York. The facility's twelve vaults contain more than 26 million feet of film and the nitrate negatives from the photography collection.

Construction of the conservation center began in 1995. The building, which contains a dedicated film inspection area and a staging room, adheres to the National Fire Protection Agency's strict rules. The building also includes fireproof shelving units, fire sprinklers, blowout doors, and a temperature and humidity control system that maintains consistent conditions in the vaults year-round. Shortly after the construction of the first six vaults, the museum decided to double the amount of storage space.

The Eastman Museum has begun making major sustainable environmental upgrades to the conservation center. Support for this project includes a \$340,615 grant from the National Endowment for the Humanities, Division of Preservation and Access, Sustaining Cultural Heritage Collections program; a \$339,000 grant from the New York State Council on the Arts; and generous gifts from the Louis B. Mayer Foundation and trustee Digby Clements. Fundraising efforts continue for this important project to ensure the conservation of the museum's renowned collection of 35mm nitrate-based film materials.



DRYDEN THEATRE

The 500-seat Dryden Theatre is the premier exhibition venue for the art of cinema as interpreted by the Eastman Museum, and one of the few theaters in the world equipped for original nitrate film projection.

The Dryden Theatre first welcomed the public on March 2, 1951, with special guest Lowell Thomas broadcasting a salute to George Eastman and the city of Rochester. The Dryden has since supported the growth of the museum's cinema collection, provided a forum for discussion, and screened more than 16,000 titles.

The evolution of technologies has brought substantial changes to the Dryden. The original Academy-ratio screen frame now supports the 23-foot-wide screen that was added in the early 1970s. In 2007, the theater was rewired, the sound equipment replaced, and new Kinoton FP38E dual changeover projectors installed in place of the Kodak Model 25s. The lobby was renovated in 2000, and in 2013, additional improvements included LED lighting, a hearing loop system, new seats, and a digital projection system. In 2019, the audio receivers were replaced and the system was modified to handle audio tracks with up to eight discrete channels (7.1).



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 is located on the National Historic Landmark estate of George Eastman—the founder of Eastman Kodak Company, renowned philanthropist, and pioneer of popular photography and motion picture film. The museum's holdings comprise hundreds of thousands of photographs, tens of thousands of motion picture films, the world's preeminent collection of photographic and cinematographic technology, one of the leading libraries of books related to photography and cinema, and extensive archival documents and other objects related to George Eastman.

As a research and teaching institution, the Eastman Museum is a leader in film preservation and photograph conservation. In 1996, the Eastman Museum founded the L. Jeffrey Selznick School of Film Preservation, regarded as the premier venue of professional training in its field. The museum also has an active publishing program; recent moving image books include *The Art of Film Projection: A Beginner's Guide* (2019) and the award-winning *The Dawn of Technicolor, 1915–1935* (2015).



AREA MAP

RESTAURANTS, COFFEE SHOPS, BARS

A small selection of what Rochester has to offer. Many more restaurants, cafés, and bars are also within walking distance or a short drive from the Eastman Museum.

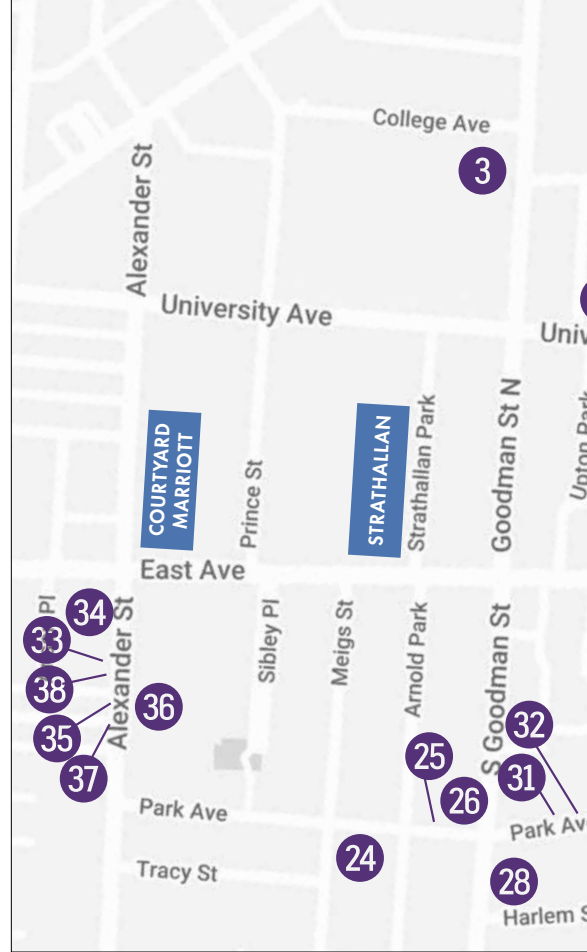
Hours given for Thursday–Sunday only and may vary.

NEIGHBORHOOD OF THE ARTS & VILLAGE GATE

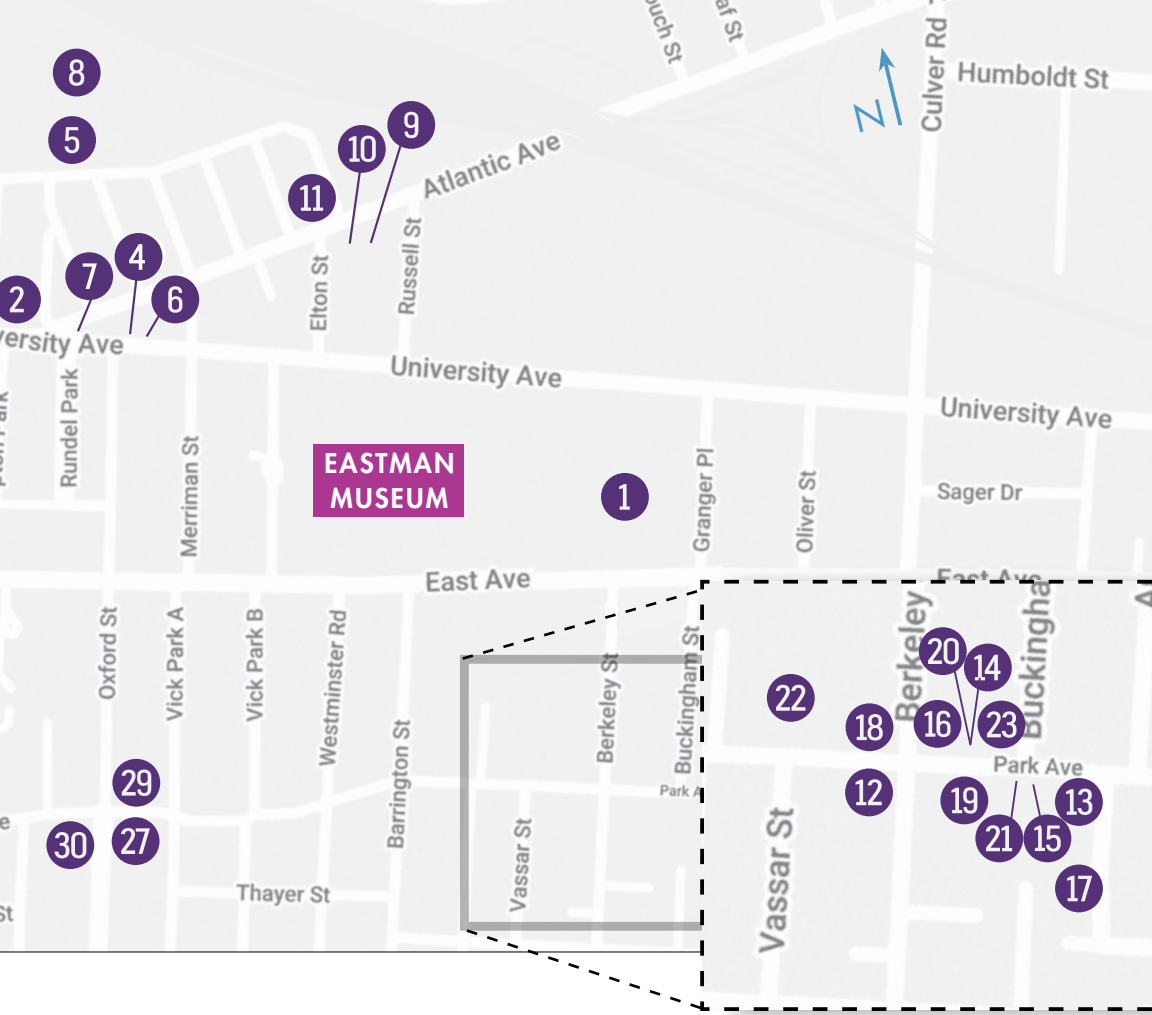
- 1 Greek Festival** Food, drinks, music & more
rochestergreekfestival.com
JUNE 2–5, 11A–11P (FREE ADMISSION)
- 2 The Bachelor Forum** Rochester's oldest gay bar
TH–SU 2P–2A
- 3 Carnegie Cellars** Wine bar & kitchen
TH–SA 4–11P, SU 4–9P
- 4 Edibles** Bistro, cocktails/wine
TH&F 12–3P & 4–9P, SA 4:30–9P
- 5 Good Luck** Upscale plates to share & full bar
TH–SA 4:30P–LATE
- 6 Just Juice** Fresh juice & smoothie bar
TH&F 8A–5P, SA 9A–5P
- 7 Melo Coffee & Kitchen** Espresso, sandwiches
TH–SA 8A–6P, SU 8A–2P
- 8 Nox Cocktail Lounge** Cocktails & comfort food
TH 5–9P, F&SA 5P–12A, SU 5–10P
- 9 Old Pueblo Grill** Mexican streetfood fusion
(TAKEOUT ONLY) TH 11A–8P, F&SA 11A–9P

PARK AVE (EASTERN SECTION)

- 12 Blu Wolf Bistro** Burgers, sandwiches, entrees, bar
TH&F 11A–12A, SA&SU 9A–12A
- 13 Cafe Sasso** Coffee & cocktails
8A–8P
- 14 Dorado** Mexican food, full bar
TH 11:30A–10P, F&SA 11:30A–12A, SU 11:30A–9P
- 15 Dragonfly Tavern & Pizza** Pizza, wings, full bar
TH 4–11P, F&SA 4P–2A, SU 12P–11P
- 16 Furoshiki** Pan-Asian, ramen, beer/wine/sake
11:30A–10P
- 17 Glen Edith** Coffee/espresso/tea
8A–5P



- 18 Jines Restaurant** Diner with all-day breakfast
TH–SA 7A–9P, SU 7A–3P
 - 19 Marty's on Park** BBQ, sandwiches, sides, bar
TH–SA 11A–9P, SU 11A–5P
 - 20 Roux** French kitchen, wine, cocktail & absinthe bar
TH&SU 5–9P, F&SA 5–10P, S&SU BRUNCH 11A–2P
 - 21 Sinbad's Mediterranean** Pitas, kebabs, platters
TH–SA 11A–9P, SU 12–8P
 - 22 Szechuan Opera** Authentic & American-style Chinese
TH–SU 11A–9:45P
 - 23 Vern's** New American/Italian, amari, natural wine
TH&SU 4–9P, F&SA 4–10P
- ### PARK AVE (WESTERN SECTION)
- 24 Apogee Wine Bar** Wine, cheese, desserts
TH–SA 4P–CLOSE
 - 25 Bodega** Takeout, grocery, beer, snacks to go
8A–10P



EASTMAN MUSEUM

26 Calabresella's Italian-style deli

TH 10A-8P, F&SA 10A-9P, SU 10A-7P

27 Half Pint Pub Beer, full bar, no kitchen

TH 2P-12:30A, F 1P-12:30A, SA 11A-12:30A, SU 12P-12:30A

28 The Mad Hatter Café fare, high tea & baked goods

8A-2:30P

29 Magnolia's Salads, sandwiches, beer/wine

TH-SA 11A-7P, SU 11A-4P

30 The Red Fern All vegan, kombucha/beer/wine

TH 11A-9P, F&SA 11A-9:30P

31 Roam Café Italian American, full bar

TH-SA 11:30A-11P, SU 10:30A-10P

32 Vasko's on Park Garbage plates, burgers, shakes

TH 4-11P, F&SA 11A-2A, SU 11A-8P

EAST END

33 Daily Refresher Cocktails, snacks & sandwiches

TH 4P-12A, F&SA 4P-2A, SU 2-10P

34 Locals Only Coffee, brunch, cocktails

8A-3P

35 The Old Toad British pub

TH 4-10P, F&SA 4P-12A

36 Ox and Stone Latin-inspired food, cocktails

TH-SA 4:30P-LATE

37 Shema Sushi Noodles, sushi, sake & beer

TH&F 11:30A-9P, SA 4:30-9P

38 Swan Dive Pizza, snacks, cocktails, weekend DJs

TH 4-LATE, F&SA 4P-2A, SU 12-11P

TAXICABS & RIDESHARE

- Airport Taxi Service, (585) 737-5272
- Park Avenue Taxi, (585) 851-1888
- Rochester ASAP Taxi, (585) 279-9999
- Uber and Lyft both operate in Rochester

SITE MAP & MUSEUM INFORMATION

MUSEUM HOURS & AMENITIES

TUESDAY–SATURDAY 10A–5P, SUNDAY 11A–5P

- Free admission for passholders June 2–5 includes all exhibitions and the historic mansion.
- Multipurpose Hall is available as a lounge for festival passholders.
- Saturday reception is in the Potter Peristyle.

Self-Guided Audio Tours

- Access audio tours for the mansion and selected exhibitions at eastman.ocell.com.

Open Face at Eastman Museum

TUESDAY–SATURDAY 10A–5P, SUNDAY 11A–5P

- **Please note:** Open Face is open to the public and has limited seating. We can not guarantee seating, wait times, or product availability.
- Open Face features handcrafted specialty sandwiches. Gluten-free, vegan, vegetarian, or omnivore . . . we're not one, we're a bit of each. Whether housemade or local favorites, our soups, salads, baked goods, and beverages always tickle the senses.

Museum Shop

TUESDAY–SATURDAY 10A–5P, SUNDAY 11A–5P

- Passholders receive 10% off purchases during the Nitrate Picture Show.

Restrooms

- Restrooms in the Tischer Visitor Center are open the full duration of the festival.
- Restrooms on the second floor of the mansion and off of the Potter Peristyle are open during museum hours only (see above).
- The Peristyle restrooms will also be open during the Saturday night reception.

EXHIBITIONS ON VIEW

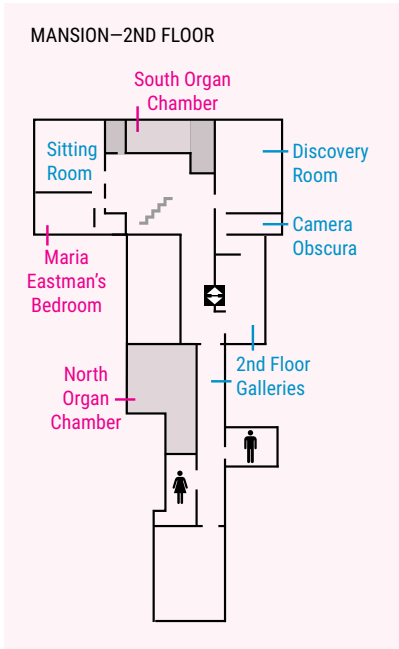
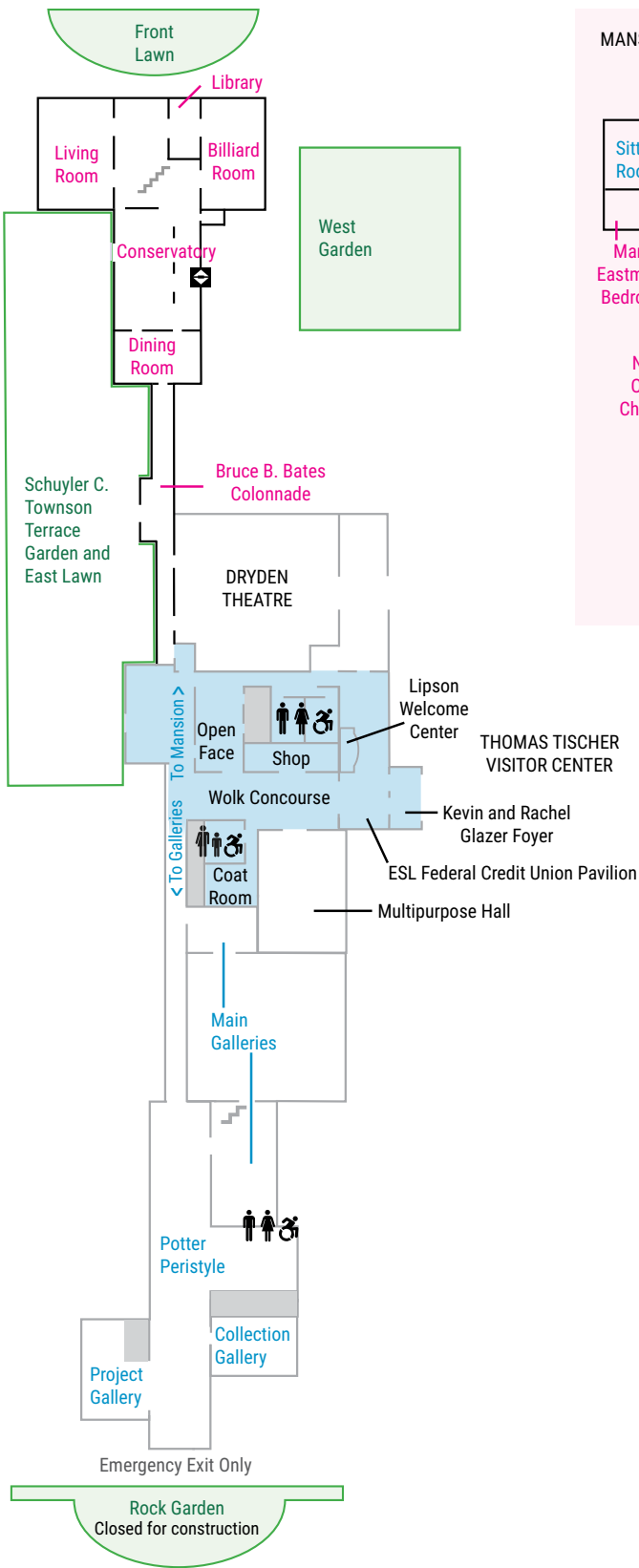
Joshua Rashaad McFadden: *I Believe I'll Run On* (Main Galleries)—Working across genres—documentary, reportage, portraiture, and fine arts—Joshua Rashaad McFadden critically examines race, masculinity, sexuality, and gender. In this early-career survey, McFadden considers the contemporary condition of Black life while referencing US history as a means to rediscover and define the Black self. *Generously sponsored by ESL Federal Credit Union, Leading Edge Advising & Development LLC, and Nocon & Associates, a private wealth advisory practice of Ameriprise Financial Services LLC. Support provided by Market NY through I LOVE NY/New York State's Division of Tourism as a part of the Regional Economic Development Council awards. Media Partner: WXXI.*


James Tylor: *From an Untouched Landscape* (Project Gallery)—Artist James Tylor takes an expansive approach to landscape and photography. Tylor's first solo exhibition in the US features daguerreotypes etched with Kaurna place names; photographs of significant sites for Aboriginal peoples and sites of colonial encounters and violence, with black velvet shapes blocking the full view; and Indigenous and colonial-era objects carved by the artist. *Generously sponsored by Embassy of Australia, Washington, DC, and the Honourable Nick Greiner, Australian Consul-General, New York. Presented in partnership with the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia.*


Selections from the Collection (Collection Gallery)—Objects from the photography and technology collections highlight how the history of photography has intersected with the evolution of tourism in the United States and abroad. *Made possible in part by a grant from the National Endowment for the Humanities. Sponsored in part by ESL Federal Credit Union.*


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. *Made possible in part by Debbie Lestz Teahan and Thomas Teahan.*

Jodie Mack: *Matter Matters* (Multipurpose Hall, during Saturday night reception only)—Selected experimental animated films by Jodie Mack, an artist whose filmmaking style provides new perspectives on familiar materials, inviting us to contemplate the nature of disposability. Originally shot in 16mm, the films are screened digitally on a loop (21 min. total).



 Restrooms
 Please note various restroom hours on p. 30

 Elevator

 Stairs

SPONSORS & CONTRIBUTORS

SPONSORS

Callista Card Scott O. Harbert

ADDITIONAL SUPPORT



For information on how you or your organization can support the Nitrate Picture Show, contact Bridget Harvey, Assistant Director of Development, at bharvey@eastman.org.

The George Eastman Museum is a proud member of the International Federation of Film Archives (FIAF) and is accredited by the American Alliance of Museums.



ORGANIZED AND HOSTED BY



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Walter J. Brown Media Archives
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SAVE THE DATE!

THE 7TH NITRATE PICTURE SHOW | JUNE 1-4, 2023



PROGRAM 12

SUNDAY, JUNE 5

4 PM

PINOCCHIO

US 1940

All things considered, it could have been a disaster. Hurried into production once producer Walt Disney decided *Bambi* would not be his studio's second full-length feature, *Pinocchio* lacked much of the painstaking preparation that had gone into *Snow White and the Seven Dwarfs* (1937). The company's shift away from comic shorts to feature-length production meant an expanded workforce that couldn't be micromanaged as Disney would have liked, and he was having trouble finding a way into the source material. Carlo Collodi's 1883 Italian novel was more a series of short, often violent vignettes than a coherent narrative, and Disney felt its "hero" was too naughty to win over an audience. (By the end of chapter 4, Collodi's Pinocchio has killed the talking cricket with a hammer.) And throughout production Disney was increasingly distracted by a project he believed would fulfill his greatest ambitions for the animated film. Tentatively titled "The Concert Feature," it would be released later the same year as *Fantasia*.

Pinocchio would prove twice as costly and only half as profitable as *Snow White*, but it is without question a masterpiece: a psychologically complex, hugely entertaining fable which continues to engage scholars and delight audiences. It was also a remarkable technical and artistic achievement. Never before had audiences seen an animated world so fully rendered, one that appeared to extend beyond the confines of the screen and to be subject to the physical laws of the natural world. *Pinocchio*'s use of color was also extraordinary. Disney was the earliest commercial adopter of Technicolor's "glorious" Process Number IV for its 1932 short *Flowers and Trees*, and the three-color dye-transfer palette is here pushed to its absolute limit (see: the entire underwater sequence). And should *Pinocchio* sound familiar to this year's Nitrate Picture Show audience, there's good reason. He's voiced by Dickie Jones, breakout child star of the Edward Dmytryk curio *Trail of the Hawk*.

Upon inspection, reel one of Cinémathèque suisse's Technicolor IB nitrate print was considered unprojectable. With an average shrinkage of 0.85% across the other nine reels, however, and after numerous repairs, the remainder is considered suitable for projection. For the purposes of this presentation, reel one is from a Technicolor IB acetate safety print provided by an anonymous lender. [KF]

Distributor: RKO Radio Pictures

Supervising directors: Ben Sharpsteen, Hamilton Luske

Producer: Walt Disney

Animation direction: Fred Moore, Franklin Thomas, Milton Kahl, Vladimir Tytla, Ward Kimball, Arthur Babbitt, Eric Larson, Woolie Reitherman

From the story by Carlo Collodi

Story adaptation: Ted Sears, Otto Englander, Webb Smith, William Cottrell, Joseph Sabo, Erdman Penner, Aurelius Battaglia

Music and lyrics: Leigh Harline, Ned Washington, Paul J. Smith

Art direction: Charles Philippi, Hugh Hennesy, Kenneth Anderson, Dick Kelsey, Kendall O'Connor, Terrell Stapp, Thor Putnam, John Hublely, McLaren Stewart, Al Zinnen

Voice cast: Dickie Jones, Cliff Edwards, Christian Rub, Walter Catlett, Evelyn Venable, Frankie Darro, Charles Judels, Don Brodie

Sound, Technicolor, 88 min.

English language, with French subtitles on reels 2–10

Print source: Cinémathèque suisse, Lausanne, Switzerland (reels 2–10); anonymous (reel 1)