

GEORGE EASTMAN MUSEUM

THE NITRATE PICTURE SHOW x•••

DRYDEN
THEATRE

APRIL 29–MAY 1
2016

DEDICATION

**SELZNICK
SCHOOL
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28 countries.

Celebrating 20 years and a lasting
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“The only way to learn how to be an archivist is to get your hands dirty working in an archive. The Selznick School afforded me the opportunity to dive into my work, to absorb the knowledge of my teachers and to learn how to do things for myself. It taught me how to troubleshoot in a field where problems are a dime a dozen. I’m not sure if I would be ready, willing, or able to handle my position today had I not attended the Selznick School.”

— Andrew Lampert, archivist, Anthology Film Archives
Class of 2003

“The Selznick School is like a good wine: It’s getting better and better with time (and with no vinegar syndrome!). I belong to the first class of students who completed this program in a new millennium. Saving our moving image heritage for the future generations is a deeply important task. This remarkable school gives its students all the knowledge and hands-on experience to face even the most complex problems in motion picture archiving. I wish I could go all over again!”

— Srdjan Lukić, filmmaker/archivist/lecturer, Danube Film School
Class of 2001

“The Selznick School was a fantastic experience. With its mixture of hands-on and theoretical approach, it proved to be the right place to start and it gave me the opportunity to further develop my career in film restoration.”

— Simona Monizza, project leader in film restoration,
EYE Film Institute, Amsterdam
Class of 1998



The 2nd Nitrate Picture Show
Festival of Film Conservation

Dryden Theatre
April 29–May 1, 2016

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FILM IS COOL. NITRATE IS HOT.

Welcome to the 2nd Nitrate Picture Show! Last year's inaugural edition of the world's first festival of film conservation was successful beyond our wildest expectations. Hundreds of people from sixteen countries around the world gathered in Rochester to witness the glory of nitrate cinema through a star-studded program, ranging from *Black Narcissus* to Hitchcock's *The Man Who Knew Too Much*. We were surprised to learn that quite a few members of the audience had never seen *Casablanca*; we compared their experience of viewing it on a gorgeous vintage print to a first kiss in front of the Taj Mahal, and everyone seemed to concur when the show was over.

The Nitrate Picture Show is unlike any other festival of film preservation in that its "rules of the game" are far more challenging—and often unpredictable. Our selection is based primarily on the physical condition and on the pictorial beauty of the prints; the quality and reputation of the works themselves comes next. As much as we adhere to strict criteria on the completeness and shrinkage of the flammable carriers, we make our final decisions only after a series of test screenings held throughout the year. Our heartfelt gratitude goes out to all of the archives and museums that offered their precious holdings in the course of this process.

The very survival of nitrate prints and the exquisite visual pleasures they bestow on today's audiences are the main themes of our festival. To emphasize these points, and in response to the many useful suggestions received after last year's event, we have diversified the program with the addition of lesser-known titles coming from a broader group of collecting institutions. We have expanded the range of workshops, presentations, and field trips, and streamlined the schedule to allow for a more relaxed interaction among participants without reducing the overall number of programs. Still, a busy and eventful weekend lies ahead of us, as we come together to observe the aura of cinema as a live event. It's cool. It's hot. It's nitrate.

— Paolo Cherchi Usai



Nitrate Shorts I

Object Lesson

OBJECT LESSON

Christopher Young, US 1941

Print Source: Anthology Film Archives

Running time: 10 minutes

About the print: Given to Anthology Film Archives in the late 1970s by the Young family, the print exhibits very little scratching or damage. Shrinkage: 0.6%

About the film: Described by its director as “America’s first surrealist film,” this is a wonderful representation of black-and-white cinematography, with striking juxtapositions exploring nature and humankind’s effect upon it.

CENT ANS DE CHEMINS DE FER SUISSES

Julius Pischewer, Switzerland 1946

Print Source: Cinémathèque suisse

Running time: 5 minutes

About the print: A deposit from the SBB Historic (The Foundation for Historical Heritage of the Swiss National Railway), this print arrived at the Swiss Film Archive in 1996. The archive has several prints of this film, but this represents the best in both condition and color. Shrinkage: 0.8%

About the film: An animated celebration of one hundred years of the Swiss railway system.

JOLLY LITTLE ELVES

Manuel Moreno, US 1934

Print Source: Museum of Modern Art

Running time: 9 minutes

About the print: Part of the Anthony Comanda Collection, this vintage 1934 two-strip Technicolor release print has seen enough use to show some scratches, but otherwise looks great. Shrinkage: 0.9%

About the film: Animated elves help a poor shoemaker become prosperous, and they share donuts and coffee.



Jolly Little Elves

TWENTY YEARS OF ACADEMY AWARDS

Academy of Motion Picture Arts and Sciences, US 1948

Print Source: Academy Film Archive

Running time: 19 minutes

About the print: This 1948 print is exhibited by special arrangement with the Academy. It was created from dupe negs of popular Hollywood films; the difference in image quality is noticeable between the duped and original sections. This film was not released publicly and has very little wear. Shrinkage: 0.7%

About the film: First screened as part of the “Academy Family Film Album” during the twentieth awards show in 1948, the print was later amended with awards from that ceremony.

THE ART DIRECTOR

Otto Lang, US 1947

Print Source: Academy Film Archive

Running time: 8 minutes

About the print: Deposited at the Academy by Twentieth Century-Fox in 2000, the print is in very good shape with very little scratching. Shrinkage: 0.65%

About the film: One in a series of films highlighting different roles in the production of a Hollywood motion picture.

THE GOLDEN STATE

Seymour Kneitel, US 1948

Print Source: Academy Film Archive

Running time: 7 minutes

About the print: A 2006 donation by Marshall Larsen, this print shows some scratching, but the Technicolor dyes retain their marvelous hues. Shrinkage: 0.9%

About the film: An animated history and travelogue of California, it includes a sing-along version of “California Here I Come.”



ENAMORADA

Emilio Fernández, Mexico 1946

Print source: Universidad Nacional Autónoma de México

Running time: 99 minutes

About the print

This print is owned by Televisa in Mexico and held in the vaults at UNAM. It was exhibited at the Filmoteca de la UNAM in September 2015 during Nitrate Week, a program inspired by the first Nitrate Picture Show. The print shows only light scratching and dirt, with almost no edge or perf damage. The copy shown here has no subtitles; electronic English subtitles will be provided. Shrinkage: 0.8%

About the film

“Emilio Fernández, the Mexican craftsman who filmed John Steinbeck’s *The Pearl* two years ago, is dealing with romance in *Enamorada* . . . Against the turbulent background of the Mexican Revolution, he has fashioned a love story that has all the fire and brilliance of the early day screen romances. . . . Fernández is offering no cardboard love affair in *Enamorada*, and has given his protagonists the stuff and substance to support a grand passion. . . . Fernández dedicates his film to the ‘soldaderas’ and their fighting spirit that was part of the impetus of revolution. As such, he deals with the motives of the uprising, but these are merely the background of the story. He is telling a romantic narrative in the grand manner in *Enamorada*, and he has done so brilliantly.”

– James S. Barstow Jr., *New York Herald Tribune*, December 3, 1949

“A tempestuous romantic drama, strikingly framed by the eloquent camera of Gabriel Figueroa . . .”

– Thomas M. Pryor, *New York Times*, December 3, 1949



LAURA

Photofest

Otto Preminger, US 1944

Print source: Academy Film Archive

Running time: 88 minutes

About the print

This print was gifted to the Academy by Twentieth Century-Fox in 1948. This pre-release version includes footage that was cut for its theatrical distribution. Though there are several splices in the print, and some scratches of varying degrees visible throughout, the image still sparkles through. Shrinkage: 0.7%

About the film

“It’s all packaged in a civilized and witty script, and the direction is keen and alert and misses no bets. Even if you should guess the murderer right off, it won’t spoil your pleasure, and there is a satisfying psychological fillip at the end, especially if you’ve read Aldous Huxley’s fascinating article in the November *Harper’s*, entitled ‘Who Are You?,’ and are wise to the eternal conflict between the cerebrotonic and the somatotonic.”

– Albert Goldberg, *Chicago Daily Tribune*, November 17, 1944

“The bulk of the film is a sort of sociological document. Preminger should be congratulated for keeping it hard and vicious. . . . Clifton Webb brings his exacerbating assurance to every sequence in *Laura* as the columnist and radio personality who launches a career and then regrets it. Judith Anderson, one of the finest actresses on screen or stage, gives a brilliantly modulated performance of the gigolo’s ‘protectress,’ putting Miss Tierney in what can only be called the shade on numerous occasions.”

– Howard Barnes, *New York Herald Tribune*, October 12, 1944

PROGRAM 4 | SATURDAY, APRIL 30, 9:30 AM



ANNIE GET YOUR GUN

George Sidney, US 1950

Print source: Library of Congress

Running time: 107 minutes

About the print

Received in 1950, this print was deposited with the Library of Congress by Loew's Incorporated. A vintage Technicolor imbibition print, the film has seen some use, and it exhibits some scratching, dirt, and edge damage. Shrinkage: 0.66%

About the film

"*Annie Get Your Gun* is gay, wonderful, bright entertainment, with Betty Hutton romping happily through her most infectious role in many seasons. It is pleasant to listen to, delightful to look at, and filled with lusty laughter."

— Marjory Adams, *Daily Boston Globe*, June 9, 1950

"Blues-singing impresarios of film entertainment had a chance over the week end to find out just how fond the public still is of a movie that is right. *Annie Get Your Gun* at reopened Loew's State and Egyptian Theaters quite evidently supplied all the desirable values to entice attendance. . . . *Annie Get Your Gun* is just about as right as a light musical film can be. Its only fault is that occasionally it is almost too lavish and rich for reality."

— Edwin Schallert, *Los Angeles Times*, June 5, 1950

"Into this screen translation of the Berlin-Fields musical comedy hit, which had its local premiere at Loew's State yesterday, the West Coast producers have loaded more people, more gaudy Wild West show, more horses, more guns and more clay pigeons than could ever be assembled on stage. With diligence and fidelity—and with Technicolor, of course—they have splashed on a limitless canvas the tale of Annie Oakley, the crack shot."

— Bosley Crowther, *New York Times*, May 18, 1950

Photofest

PROGRAM 5 | SATURDAY, APRIL 30, 1 PM



BRIGHTON ROCK

John Boulting, UK 1947

Print source: British Film Institute

Running time: 92 minutes

About the print

This print was acquired by BFI in 1956 from Associated British-Pathé. It was one of six titles the archive chose to preserve that otherwise would have been destroyed. It shows almost no scratching, with little edge and perf damage. There is some curl to the film and some splices in each reel. Shrinkage: 0.7%

About the film

"For reasons not wholly mysterious, the film the Boulting Brothers made in England in 1947 from Graham Greene's novel, *Brighton Rock*, has been given the much more graphic title of *Young Scarface* over here. . . . The new designation is not entirely misleading or unfair, for *Young Scarface*, beyond peradventure, is a tough and relentless gangster film—to be sure, in an English environment and in the English idiom, but a gangster film, nonetheless. It centers about a youthful hoodlum, boss of a small-time gambling gang that operates on the fringes of Brighton, the popular seaside resort. . . . From an initial graphic murder of a reporter who has apparently done some damage to the gang, through a series of gangland liquidations, right down to the doing away with the youngster while on the point of causing the death of an innocent girl, the film is tense. This is a hard-boiled gangster picture in every sense of the word."

— Bosley Crowther, *New York Times*, November 8, 1951

"The Chief Secretary, Mr. J. M. Baddeley, has forbidden the film *Brighton Rock* to be shown in New South Wales. A senior officer . . . declined to reveal what reasons Mr. Baddeley gave for his action. . . . The New South Wales Chief Secretary's Department last banned a film in 1934. It was the Australian bushranger film *When the Kellys Rode*."

— *Sydney Morning Herald*, July 10, 1948



LADRI DI BICICLETTE

Photofest

Bicycle Thieves, Vittorio De Sica, Italy 1948

Print source: George Eastman Museum

Running time: 89 minutes

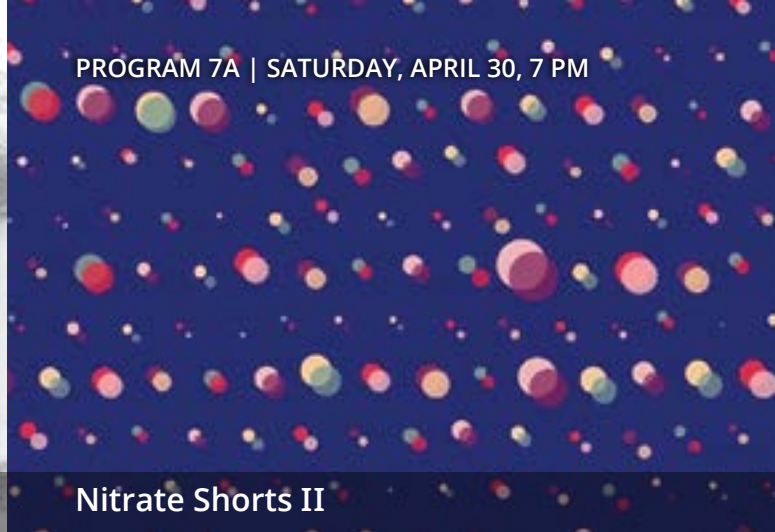
About the print

An American release of the film, this print was donated to the museum by film distributor Joseph Burstyn in 1953. It has minimal wear, including some edge and perf damage. The print has English subtitles. Shrinkage: 0.75%

About the film

"Although he has again set his drama in the streets of Rome and has populated it densely with significant contemporary types, De Sica is concerned here with something which is not confined to Rome nor solely originated by postwar disorder and distress. He is pondering the piteous paradoxes of poverty, no matter where, and the wretched compulsions of sheer self-interest in man's desperate struggle to survive. And while he has limited his vista to a vivid cross-section of Roman life, he actually is holding a mirror up to millions of civilized men. . . . That is the picture's story—it is as stark and direct as that, and it comes to a close with a fade-out as inconclusive as a passing nod. But during the course of its telling in the brilliant director's trenchant style, it is as full and electric and compelling as any plot-laden drama you ever saw. Every incident, every detail of the frantic and futile hunt is a taut and exciting adventure, in which hope is balanced against despair. Every movement of every person in it, every expression on every face is a striking illumination of some implicit passion or mood."

— Bosley Crowther, *New York Times*, December 3, 1949



Nitrate Shorts II

An Optical Poem

[GEORGE EASTMAN GREETING SMPE]

US 1930

Print source: George Eastman Museum

Running time: 1 minute

About the print: A gift from the Kodak Research Laboratories, this is one of several prints of the same footage that are housed in the museum vaults. Not often used, this print shows very little damage. Shrinkage: 0.98%

About the film: George Eastman welcomes attendees of the national Society of Motion Picture Engineers conference held in Rochester in 1930. Filmed at the Eastman Theatre, 26 Gibbs Street.

AN OPTICAL POEM

Oskar Fischinger, US 1937

Print Source: Library of Congress

Running time: 6 minutes

ALLEGRETTO

Oskar Fischinger, US 1936/1943

Print Source: Library of Congress

Running time: 3 minutes

About the prints: These prints were donated to the Library of Congress in 1969 from the Solomon R. Guggenheim Museum via the American Film Institute. Both prints retain the spectacular colors that made the films famous. Shrinkage: 0.8% (*An Optical Poem*); 0.95% (*Allegretto*).

About the films: Two of Fischinger's troubled Hollywood productions, *An Optical Poem* was created for MGM, and *Allegretto* was intended to be part of *The Big Broadcast of 1937* for Paramount. Both are animated choreographies of shape and form set to instrumental music.

PROGRAM 7B | SATURDAY, APRIL 30, 7:15 PM



THE TALES OF HOFFMANN

Michael Powell and Emeric Pressburger, UK 1951

Print source: Library of Congress

Running time: 113 minutes

About the print

Received in 1951, this print was deposited with Library of Congress by British Lion Film Corporation Ltd. Produced during the changeover from nitrate to acetate, this original release print includes both, with all stock produced in 1951. Showing very little scratching, the print does have some perf and edge damage, along with some warping.

This is the American release of the film. Shrinkage: 1.05%

About the film

"One of the most artistically produced, photographed, and startlingly beautiful films ever made. From the opening shot, with whirling weather vanes silhouetted against peaked rooftops and a cobalt blue sky, to the final scene in which Sir Thomas Beecham lays down his baton and closes the score with precision, the footage consists of one stunning scene after another, photographed in colors which vary from the melting to the molten, designed with consistent skill and frequently breathtaking loveliness."

– Mae Tinee, *Chicago Daily Tribune*, April 18, 1951

"London Films and the camera have done more for Jacques Offenbach's fantastic opera, *Tales of Hoffmann*, than the opera house ever could. They have kept the musical integrity of the work, but at the same time, they have given the story such a free rein of imagination and choreographic motion that it has become a dazzling spectacle."

– Cyrus Durgin, *Daily Boston Globe*, April 11, 1951

"By far the most glowingly ambitious and swanky attempt ever made to recreate classical opera upon the motion-picture screen. . . . [Moir Shearer] dances one stunning ballet number in the prologue, a dashing, shimmering thing about a dragonfly, created by Frederick Ashton especially for this film. . . . [Her dance numbers] are cinematic gems, combining a rare and thrilling fusion of pantomime, music and dance."

– Bosley Crowther, *New York Times*, April 5, 1951

PROGRAM 8 | SUNDAY, MAY 1, 10 AM



ROAD HOUSE

Jean Negulesco, US 1948

Print source: UCLA Film and Television Archive

Running time: 95 minutes

About the print

This is a vintage print on deposit with UCLA for Twentieth Century-Fox. There is some edge damage that has been repaired and intermittent scratching appears, particularly at reel changes. Slight warping is evident, but does not affect projection. Shrinkage: 0.6%

About the film

"List first the fact that [Richard] Widmark, though he stands in danger of being typed as the screen's prime psychotic, does an excellent job (complete with chilling laughter) of the road house owner, who gets his friend paroled so as to further torture him. Although Ida Lupino is described as being able to 'do more without a voice than anyone I've heard,' her portrayal as the beleaguered chanteuse is expertly brittle and passionate and her singing of three low-down numbers convincing. Cornel Wilde is the sedate but muscularly attractive object of her affections, while Celeste Holm is her customary witty self in the decidedly minor role of road house cashier."

– A.W., *New York Times*, November 8, 1948

"At the center of the story, turning in one of the best performances of her career is Ida Lupino, playing a low-down blues warbler who finds herself in the middle between Widmark and Cornel Wilde. . . . Miss Lupino's standout performance is highlighted by her first-rate handling of a brace of blues numbers, including 'One for My Baby,' 'The Right Time' and 'Again,' all three being solid tunes."

– Herm Schoenfeld, *Variety*, September 22, 1948



BLITHE SPIRIT

David Lean, UK 1945

Print source: Museum of Modern Art

Running time: 96 minutes

About the print

This is Martin Scorsese's personal print, on deposit at MoMA. Though the print has some wear, including scratching, the Technicolor imbibition process has kept the colors pristine. There are several areas of edge and perf damage that have been repaired for this screening. A handful of splices per reel and the amount of projector oil and dirt on the film show a healthy lifetime for this print. Shrinkage: 0.8%

About the film

"Noel Coward's brilliant comedy has been made into a Two Cities film that is just as brilliant, resplendent in Technicolor and full of sparkling dialogue and wit. . . . This is an excellent picture, with all the ingredients of first-class entertainment and really clever trick photography used in the presentation of the supernatural sequences. Don't miss it on any account!"

— *Times of India*, September 28, 1945

"The important consideration is that the new manifestation of the tale of a young husband who, through his own prankishness, suddenly finds himself confronted with the ethereal presence of his first wife, seven years dead, and thus brings about the peculiarly unobjectionable demise of his second, and ultimately his own expunction, is so gaily fashioned and expertly played that any spectator must revel in its literacy, wit and swift developments. In this subject, the screen finds a diversion that might be enormously enjoyed with the eyes closed—were it not for missing the miraculously helpful Technicolor camera tricks—so engagingly entertaining is the brilliant humor with which Coward has endowed it."

— Nelson B. Bell, *Washington Post*, December 21, 1945



Blind Date with Nitrate

There was a fierce debate during the preparation of the first Nitrate Picture Show on whether we should announce the festival's schedule in advance. We eventually agreed not to reveal the program until the morning of the opening day, and the audience's response proved we made the right decision. More so than the rediscovery of lost cinematic treasures, this event revolves around the projection of nitrate film as a cultural treasure in its own right. On display is the visual texture and resonance of the prints themselves in all their splendor—and, yes, with the blemishes and flaws they accumulate over time. All of this is part of the nitrate experience.

In an ideal world, we would have kept each of the festival titles under wraps until the lights in the Dryden Theatre went down and the first image appeared on the screen. While this may have pushed our concept a little too far, there is something irresistible about sitting in a darkened theater while being "in the dark" about what is to come. This is perhaps why last year's *Blind Date with Nitrate* provoked such excitement from our audience and emerged as one of the festival's most popular offerings.

Having decided by unanimous vote of the Nitrate Picture Show team to present you with a second *Blind Date*, we faced the challenge of choosing a frame from the film to reproduce on this page. During last year's event, we encouraged our audience to identify the frame enlargement from the mystery print and to spread the news freely if they were able to do so. Some particularly ambitious festivalgoers distributed the image online with the hopes of confirming the print's identity. This year, we have made it a bit more difficult for you. The frame reproduced above was painstakingly culled from a stunning release print, and the solution will be officially revealed when the curtain rises on Sunday.

FESTIVAL SCHEDULE

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1–3 p.m.	Tour: Nitrate Vaults (2)	20
1:30–2:45 p.m.	Workshop: Making Nitrate Film (1)	19
2 p.m.	Talk: Keepers of the Frame—David Francis	21
2:45–4 p.m.	Workshop: Making Nitrate Film (2)	19
3–5 p.m.	Tour: Nitrate Vaults (3)	20
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5 p.m.	PROGRAM 1 Nitrate Shorts I	4
6 p.m.	Welcome Reception & Toast in the Museum	
7:30 p.m.	PROGRAM 2 <i>Enamorada</i> (Emilio Fernández, Mexico 1946)	6
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Saturday, April 30		
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9:30 a.m.	PROGRAM 4 <i>Annie Get Your Gun</i> (George Sidney, US 1950)	8
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1 p.m.	PROGRAM 5 <i>Brighton Rock</i> (John Boulting, UK 1947)	9
3 p.m.	Talk: Carbon Arc Projection	23
4 p.m.	PROGRAM 6 <i>Ladri di biciclette</i> (<i>Bicycle Thieves</i> , Vittorio De Sica, Italy 1948)	10
7 p.m.	PROGRAM 7A Nitrate Shorts II	11
7:15 p.m.	PROGRAM 7B <i>The Tales of Hoffmann</i> (Michael Powell and Emeric Pressburger, UK 1951)	12
9 p.m.	Reception in the Museum	
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9 a.m.	Doors open	
10 a.m.–4 p.m.	Demonstration: The Nitrate Touch	18
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Monday, May 2		
9 a.m.–12 p.m.	Projection booth tours	

DEMONSTRATION | FRIDAY-SUNDAY, 10 AM-4 PM



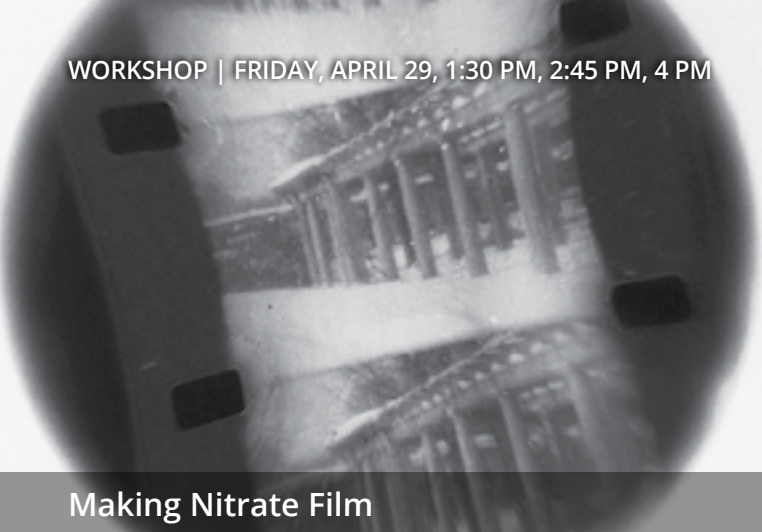
The Nitrate Touch

On December 16, 1934, the Film Society of London organized a screening of John Grierson's *The Song of Ceylon*, accompanied by a group of Soviet documentaries. Also present was an unidentified French fantasy short, promoted as an example of "colour being applied direct on to the positive film." A young film historian would eventually see this film on a rewind table at the British Film Institute more than half a century later. She had already seen hundreds of films from the same period in restored prints, but this one was different. Blue, yellow, and red tinting and toning still leapt from the emulsion; splashes of other stenciled colors exploded in consecutive images until they filled the entire frame. The aniline pigments almost seemed to pour out from the screen into the world. Instinctively, the scholar took the nitrate print in her hands: she was "seeing" it with her fingertips, "touching it" with her eyes. In this instant, she was witness to the fact that, at some time during the early 1910s, cinema had a unique visual resonance, which is lost in its reincarnation in duplicate copies.

Throughout the Nitrate Picture Show, staff members of the museum's Moving Image Department and students of the L. Jeffrey Selznick School of Film Preservation invite festival attendees to share the same experience of encountering this marvelous technology 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 samples on view were selected for their sharp photographic detail and the subtlety of their colors, applied through the stencil process and by manual coloring of the emulsion. The film prints will change often, so feel free to visit multiple times during the festival. The demonstration takes place in the museum's Potter Peristyle.

Open to all passholders.

WORKSHOP | FRIDAY, APRIL 29, 1:30 PM, 2:45 PM, 4 PM



Making Nitrate Film

Presented by Mark Osterman and Nick Brandreth

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 nitrate film-making in a 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 registered.

Pre-registration required.

TOUR | FRIDAY, APRIL 29, 11 AM, 1 PM, 3 PM



Nitrate Vault Tour

One addition to this year's Nitrate Picture Show schedule that we are especially proud to offer is the opportunity to tour our nitrate storage facility. Located outside the city of Rochester, the Louis B. Mayer Conservation Center 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. The tour will give guests a look inside the vaults—how the film is stored, inspected, and organized—offering a view into the museum's herculean efforts to conserve these artifacts for the next several hundred years.

Those who are registered for a tour should wear comfortable shoes and pack a sweater. Photographs are welcome, so bring your cameras!

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

Pre-registration required.

TALK | FRIDAY, APRIL 29, 2 PM



Keepers of the Frame: David Francis

David Francis began his distinguished career in moving image archiving in 1959 as television acquisitions officer at the National Film Archive of the British Film Institute, where he ascended to the role of curator in 1974. Under his direction, the J. Paul Getty Jr. Conservation Centre at Berkhamsted and the nitrate vaults at Gaydon were both built to house the national film collection. Together with Leslie Hardcastle, he designed the Museum of the Moving Image on the South Bank, London. In 1978, Francis organized the now-famous Brighton conference "Cinema 1900–1906" for the International Federation of Film Archives (FIAF).

Francis left the National Film Archive in 1990 to assume the position of chief of the Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress in Washington, DC, where he was responsible for the preservation of the United States' national collections of film, television, radio, and recorded sound. He retired from the Library of Congress in 2001 and moved to Bloomington, Indiana, where he was instrumental in establishing the film archive at Indiana University.

In 2012, Francis returned to the UK, where he and his wife, Joss Marsh, laid plans for the Kent Museum of the Moving Image, scheduled to open in 2016. Francis is a founding member of the Magic Lantern Society, and he served for many years on the executive committee of FIAF. In 1990, he received an OBE for his outstanding services to film preservation. He is also the recipient of the Prix Jean Mitry from the Pordenone Silent Film Festival (1994) and of the Mel Novikoff Award from the San Francisco International Film Festival (2002). He has coauthored books on Charlie Chaplin and film curatorship and is renowned for his encyclopedic knowledge of pre-cinema, expressed in the form of live magic lantern shows.

Open to all passholders.

TALK | FRIDAY, APRIL 29, 3:30 PM



Keepers of the Frame: Wolfgang Klaue

Wolfgang Klaue, one of the most esteemed preservationists of cinema, has been a leader in the film archiving movement for more than fifty years. After graduating from the University of East Berlin in 1957, he joined the staff of the German Democratic Republic's Staatliches Filmarchiv, working as an archivist and historian before heading up the institution's research department. From 1969 to 1990, Klaue served as the director of the Staatliches Filmarchiv and oversaw its integration into the Bundesarchiv, Berlin, following German reunification.

From 1991 to 1999, Klaue worked as a researcher for the ABC News series *20th Century* and for the documentary filmmaker Erwin Leiser, and lectured on film archiving at various branches of the Goethe-Institut. In 1999, Klaue became the founding chair of the DEFA Foundation, which holds the rights to all films produced in the former GDR and supports film culture through historical research and film screenings.

Between 1968 and 1991, Klaue sat on the executive committee of the International Federation of Film Archives (FIAP), which made him an honorary member in 1991. He served as chair of FIAP's Cataloging Commission (1969–79) and was the president of FIAP from 1979 to 1985. In 1973, Klaue initiated a UNESCO resolution on integrating the moving image heritage into the UNESCO program. These efforts culminated in UNESCO's landmark *Recommendation for the Safeguarding and Preservation of Moving Images*, ratified in Belgrade in 1980.

Klaue has coauthored and edited books on the history of documentary filmmaking and film cataloguing, and has compiled definitive filmographies on many film professionals. His most recent book, *Bilder des Jahrhunderts. Staatliches Filmarchiv der DDR. 1955–1990. Erinnerungen*, was published in 2015.

Open to all passholders.

TALK | SATURDAY, APRIL 30, 3 PM



Carbon Arc Projection: An Introduction

Lenses, mirrors, and light sources are as important as the print itself when it comes to approximating what audiences saw in the cinema during the first half of the twentieth century. Nitrate films were shown mostly on projectors with two carbon rods carefully aligned in the lamphouse. After turning on the electric power, the rods were struck together with a knob or a lever, thus making them burn at nearly 6,000 degrees Fahrenheit. The resulting light, which had a distinctive warmth and color, is virtually impossible to reproduce by other means.

Of course, projecting film with carbon arc lights posed many challenges. To begin with, the projectionist was responsible for keeping a bright picture on the screen by advancing the carbons as they were consumed, so that the light produced by the arc would remain as vivid as possible. This was achieved either manually or by motors in the lamphouse. Moreover, the carbons required frequent replacement; this would generally happen on one projector at a time, when the other one was running. The audience could tell that a change was needed when the light on the screen would start to dim.

In short, carbon arcs only added to the existing demands of the nitrate projection booth. Very few theatres are still projecting film on carbon arc, and the carbon rods themselves are increasingly hard to find. Virtually all film projectors in use today are equipped with xenon lamps, and the Dryden Theatre's are no exception.

We have invited one of our senior technicians, Darryl Jones, to explain why the projection apparatus is so crucial to the look of a print on the big screen. His presentation will provide further insights on this fascinating and yet unjustly neglected art by conveying his own story as a projectionist.

Open to all passholders.



The 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 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 an exhibition space 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 nitrate screenings part of its regular program.

Providing a proper venue to screen the museum's film collection was of paramount importance to Oscar N. Solbert, the museum's first director. He secured funding for the construction of the theater from George Dryden, widower of George Eastman's niece, Ellen, and 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, the official opening. Since its curtain was raised in 1951, the Dryden Theatre has supported the growth of the museum's cinema collection, provided a forum for discussion on the history of the medium, 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 helps to support a 23-foot-wide screen that was added in the early 1970s. A technical upgrade in 2007 saw the entire theater rewired, all of the sound equipment replaced, and new Kintoon 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 the original Heywood-Wakefield seats were reupholstered and repaired several times. 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. The theater reopened with a new color scheme, new carpet, LED ceiling and cove lighting, a hearing loop system, new seats, and a state-of-the-art digital projection system.



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 Kintoon FP38E projectors for modern prints on 35mm and 16mm stock, as well as a Barco digital projector.

Projection Booth Tours
Monday, May 2, 9 a.m.—noon



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 graduated from Eastern New Mexico University in 2006. He 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. He was hired as a projectionist at the museum in January 2016.

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.



2015 Festival Patrons

The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of last year's Nitrate Picture Show:

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PLAN YOUR NITRATE WEEKEND

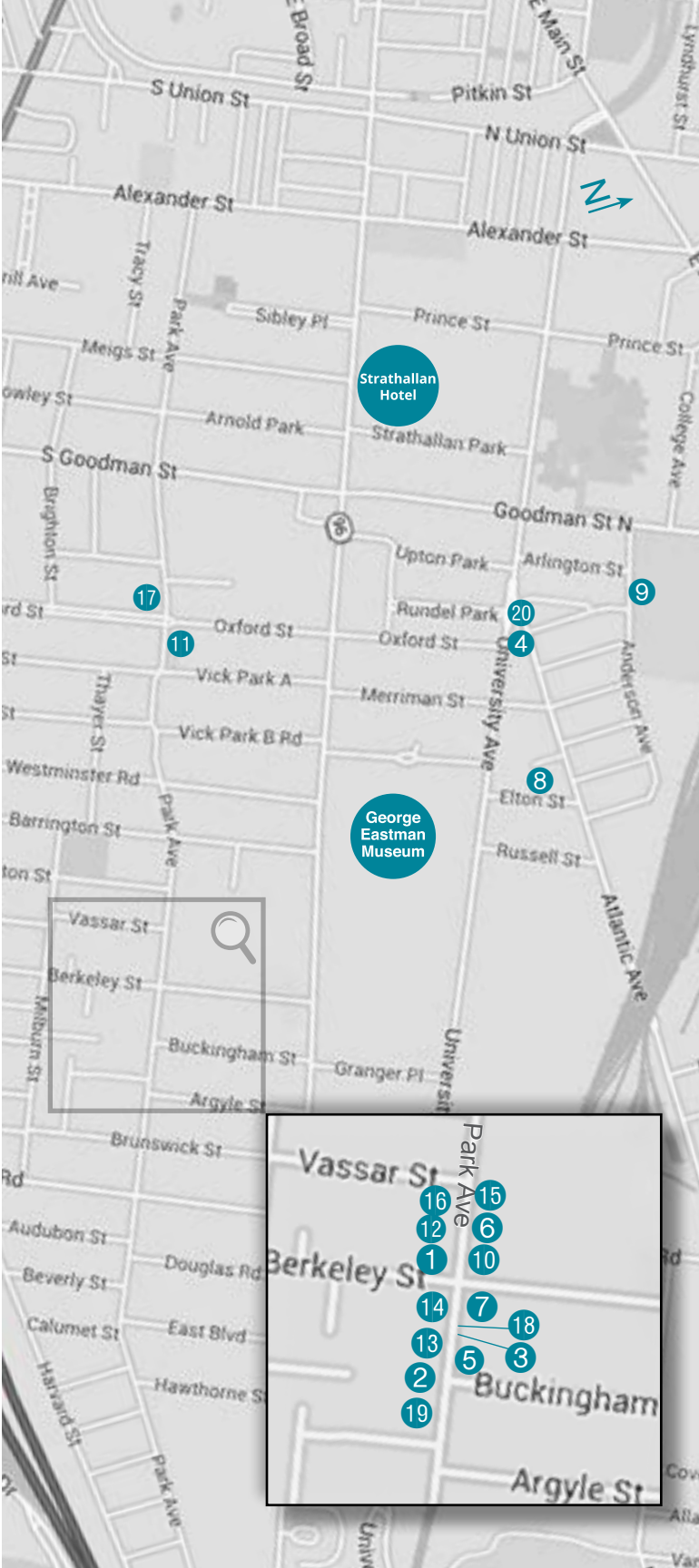
RESTAURANTS

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

- 1 **Blu Wolf Bistro**, (585) 270-4467, F 11a–12a, 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 low-fat varieties in a converted house, plus wings & subs
- 3 **Dorado**, (585) 244-8560, F–Sa 11:30a–mid, Su 11:30a–9p, Small cantina serving margaritas & cocktails and Latin fare beneath a sky-painted ceiling
- 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, from tom yum salads to squid panang
- 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 & Upper Crust Cakery**, (585) 256-2253, F–Sa 7a–6p, Su 9a–5p, Airy, below-street-level cafe serving espresso & brewed coffee alongside cupcakes & pastries
- 9 **Good Luck**, (585) 340-6161, F & Sa 4:30p–2a (food 5p–mid), Upscale plates to share and full bar in an industrial yet intimate space 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 Dryden Theatre

- No food or drink allowed in the theater (including food containers).
- Theater will be cleared at meal breaks.
- Do not leave personal items unattended in the theater. Lost and Found is located at the Dryden box office. The Eastman Museum is not responsible for lost or missing items.
- 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.

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 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 and posters available for \$25 each.

The Museum F & Sa 10a–5p, Su 11a–5p

- Free admission for passholders April 29–May 1 includes all exhibitions.
- Friday and Saturday receptions are 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

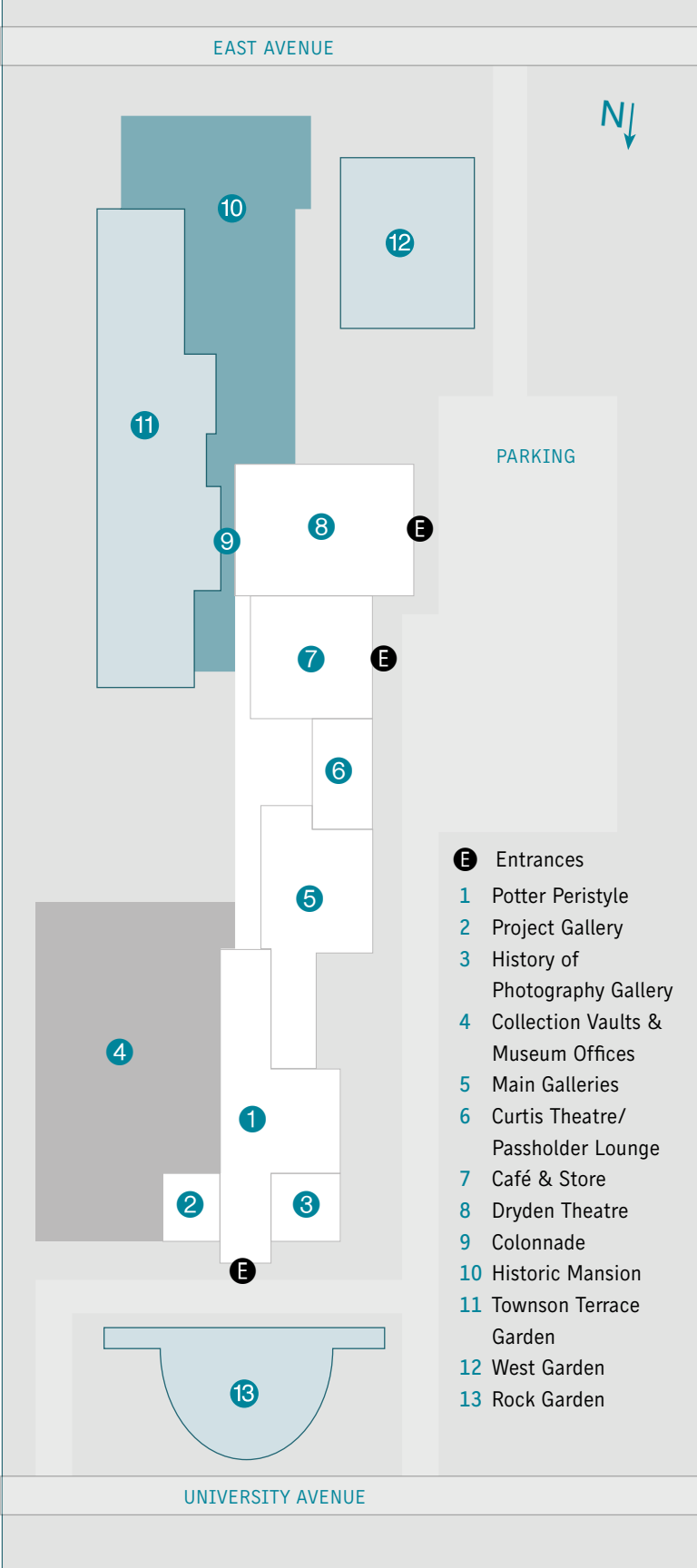
Taryn Simon: Birds of the West Indies (Main Galleries)—Taryn Simon’s two-part work reveals the connection between American ornithologist James Bond and Ian Fleming’s international superspy through a photographic inventory of the women, weapons, vehicles—and birds—in the Bond films.

Lorna Bieber: Fabrications (Project Gallery)—Lorna Bieber enlarges, reduces, and paints and/or draws on stock photographic images until they become thoroughly her own. This exhibition features the debut of Bieber’s most recent and monumental work, *Tapestry*.

History of Photography Gallery—A rotating selection of photographs and cameras from the museum’s collection. The current installation explores black history and culture through photography.

Collecting Shadows: The Legacy of James Card (Colonnade)—Celebrates the museum’s first curator of motion pictures and his roles as collector, educator, and showman.

From the Camera Obscura to the Revolutionary Kodak (Second Floor, Mansion)—Explores early photographic processes through cameras, related equipment, and snapshots from the museum’s collections. Includes a room-sized camera obscura offering a unique view of the West Garden and two displays focused on the evolution of photographic technology, *Making Photographs: The First 50 Years* and *The Revolutionary Kodak*.

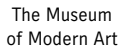


The Nitrate Picture Show would like to thank the entire staff of the George Eastman Museum and gratefully acknowledge the following donors and contributors:

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SAVE THE DATE
The 3rd Nitrate Picture Show, May 5-7, 2017