

GEORGE EASTMAN MUSEUM

**DRYDEN  
THEATRE**

**MAY 3-5**

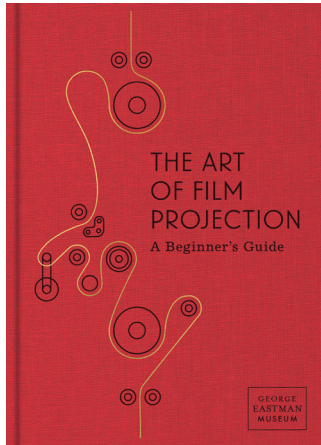
**2019**

THE 5TH NITRATE PICTURE SHOW ●x▲

DEDICATION



This festival is dedicated to the projectionist, the last archivist to handle the film before it is projected on the screen. Without the professionalism of over a hundred years of projectionists, this festival—and much of our cinematic heritage—would not exist.



Coming this Fall  
**THE ART OF  
FILM PROJECTION:  
A BEGINNER'S GUIDE**

Part manual and part manifesto, *The Art of Film Projection* offers an in-depth understanding of the aesthetic, technical, and historical features of motion pictures. Written for both the casual enthusiast and the professional in training, this book is the most accessible and authoritative guide to film projection ever produced.

*Edited by Paolo Cherchi Usai, Spencer Christiano, Catherine A. Surowiec, and Timothy J. Wagner. Foreword by Tacita Dean and Christopher Nolan. Published by the George Eastman Museum.*

Ask about pre-orders in the Museum Store this weekend.

GEORGE  
EASTMAN  
MUSEUM

DRYDEN  
THEATRE

The 5th Nitrate Picture Show  
Festival of Film Conservation

May 3–5, 2019

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Nitrate motion picture film evokes many thoughts and emotions. Some of us might imagine an old forgotten room, with shelves of metal cans awaiting rediscovery. Others feel a nostalgia for when film was our society's primary medium of shared entertainment. The films themselves tell parallel stories: Most were lost, like ancient literature, into the void of history. Many have been woven into the fabric of our cultures and have changed how we express ourselves and perceive the world around us. For any surviving prints to be viewed, a projector, a projectionist, and an audience are needed.

Since the Dryden Theatre opened in 1951, there have been several fundamental changes in the way motion pictures have been screened. Nitrate film was phased out by Eastman Kodak Company that same year. Neighborhood and family-owned theaters were replaced by multiplexes (generally owned by large corporations), which provided a different experience, usually on smaller screens in less grand spaces. The lower distribution costs of digital motion pictures have caused Hollywood studios to drive most cinemas in the United States to convert to digital projection.

This year, we dedicate the Nitrate Picture Show to film projectionists, whose work is an art and a specialized skill, requiring careful execution in working with a delicate medium and a sensitive machine. As generations of career projectionists have passed away and newer technology has transformed the projection booth, we are left with the ultimate question: What will happen to the cinema-going experience for those who love celluloid?

The George Eastman Museum and I are proud that the Nitrate Picture Show, now in its fifth year, has been at the vanguard in resurrecting the presentation of nitrate film despite the dominance of digital media. The subtitle "festival of conservation" is essential. After a motion picture film has finished its initial run, it can—with proper storage and handling—come back to life, again and again, for new audiences.

This festival celebrates the work of film archives around the world that actively take care of their film collections for future generations. These

*continued*

are films that can be viewed with our eyes and felt with our hands. When projected, they can affect us in ways we might have never imagined. At our first Nitrate Picture Show, we screened the Museum of Modern Art's extraordinary nitrate print of *Casablanca*. Over the years, I had seen *Casablanca* in theaters more than twenty times, but watching that archival print, I felt as if I had never seen the motion picture before. It was a breathtaking experience I will always remember.

Passholders for the Nitrate Picture Show have come to Rochester from around the world for an adventure created by the projection of nitrate films. Even if you have seen the motion picture before, viewing it from a nitrate print is always exceptional—and greatly enhanced by sharing it with an appreciative audience. It doesn't matter where you are from or what you do, everyone here has one thing in common—a love of film.

— Bruce Barnes, PhD  
Ron and Donna Fielding Director  
George Eastman Museum

Five years ago, when this group came together to conceive of the Nitrate Picture Show, we thought we had something special. Our theater had been running nitrate film regularly for over six decades, our collection had been inspected with the idea of projection in mind, our top-notch archivists kept the film in good condition, and through the Selznick School, our staff has been training the next generation of archivists in best practices of conservation, preservation, and projection.

What we could not have foreseen is the broad and wonderful effect it would have on the field. Booths are now being built or retrofitted to once again accommodate nitrate projection. Archives from around the world have started to look at their nitrate films with the intent of bringing them back to light. Renewed interest has highlighted venues and festivals that are still able to project nitrate film.

The Nitrate Picture Show has become the George Eastman Museum's premier annual cinematic event, and we wouldn't have been able to keep it going even this long without the support and cooperation of archives and archivists around the world, both past and present, and the wonderful audience that comes from all over to take advantage of this opportunity and revel in the experience. Look at each and every name in this catalogue—they are all part of this festival. Read every name on the badge of every person you meet—they are part of this festival. The nitrate experience is alive and well, as much as a century after these prints were created, and the George Eastman Museum is proud to host what is truly the First Festival of Film Conservation.

— Paolo Cherchi Usai, Jared Case, Jurij Meden, Deborah Stoiber



*Swooner Crooner*

### BATTLE OF MIDWAY

John Ford, US 1942

Print source: Museum of Modern Art, New York

Running time: 18 minutes

**About the print:** Frequent framing adjustments are needed from shot to shot of this archival footage. Heavy perforation and edge damage was repaired. Shrinkage: 0.75%

**About the film:** Shot on 16mm Kodachrome (some scenes with a handheld camera), this Technicolor film was released as a 35mm documentary about the strategic importance of the island during World War II. Commander Ford personally shot some of the footage and was wounded while filming the battle. With voice-over narration by Ray Milland, Donald Crisp, and Jane Darwell. Preserved by the Academy Film Archive in 2006.

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### SWOONER CROONER

Frank Tashlin, US 1944

Print source: Museum of Modern Art, New York

Running time: 7 minutes

**About the print:** While the stock does not have a visible edge code to date it, the print is nitrate with a print-thru edge code of 1943 and only minimal scratches. Shrinkage 0.70%

**About the film:** A look at propaganda during the war—but with humor, as hens lay eggs based on the effect of crooning roosters at the henhouse.

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*continued*





Nitrate Shorts *continued from p. 5*

*Tulips Shall Grow*

TULIPS SHALL GROW

George Pal, US 1942

Print source: Library of Congress, Culpeper, VA

Running time: 7 minutes

**About the print:** Though the print required extensive edge repair, the image and sound remain in excellent condition, including the Technicolor dyes. Shrinkage: 0.83%.

**About the film:** A Dutch boy and girl fall in love, only to be invaded by an army of Screwballs that threaten to destroy their land. Perseverance and a hand from Mother Nature are their only defense.

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LOOKING AT LONDON

US 1946

Print source: Library of Congress, Culpeper, VA

Running time: 10 minutes

**About the print:** Aside from a fair amount of scratching, this print is in generally good condition. Slight repairs were needed. Shrinkage: 0.70%.

**About the film:** This Technicolor Fitzpatrick Travel Talk takes a look at postwar London, including the devastation caused by bombing.

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GARDENS OF THE SEA

US 1947

Print source: Academy Film Archive, Los Angeles

Running time: 9 minutes

**About the print:** Emulsion on both sides of the base makes this a tricky film to inspect and project, but the color remains astounding and the film itself remains in good shape. Shrinkage: 0.60%.

**About the film:** Shot and distributed in Cinecolor (like last year's *Lost Lake*), this Lowell Thomas Movietone examines Australia's Coral Reef and the myriad strange creatures that live and build there.



*Landscape of the Norse*

LANDSCAPE OF THE NORSE

Earl Allvine, US 1947

Print source: Academy Film Archive, Los Angeles

Running time: 8 minutes

**About the print:** The amount of edge repair in this print causes a lateral movement in the gate, requiring special projectionist attention to make sure the image remains in frame. Shrinkage: 0.70%.

**About the film:** A trip to Norway includes Constitution Day celebrations in Oslo, the shipping and fishing industry in Bergen, and a journey north of the Arctic Circle.

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THE COBWEB HOTEL

Dave Fleischer, US 1936

Print source: UCLA Film and Television Archive, Los Angeles

Running time: 8 minutes

**About the print:** The wonderfully conserved print shows some edge repair, but little work was needed for this program. Shrinkage: 0.70%.

**About the film:** This "Color Classic" finds a spider opening a hotel for unsuspecting flies on what may have been Fleischer's actual desk.

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THE TEMPERAMENTAL LION

Connie Rasinski, US 1939

Print source: George Eastman Museum/Chicago Film Society

Running time: 7 minutes

**About the print:** This is possibly a rejected print; the color dyes occasionally seem "smeared" throughout the film. The stock is somewhat brittle, and there is decomposition affecting the image in the opening credits. Shrinkage: 0.90%.

**About the film:** A captured lion is taken unwillingly to the zoo, full of complaints and waiting for the opportunity to take revenge on his captor, Major Doolittle.



## L'ÂGE D'OR

*Age of Gold*, Luis Buñuel, France 1930

Print source: George Eastman Museum, Rochester, NY

Running time: 63 minutes

**About the print**

Henri Langlois of the Cinémathèque Française was traveling the US with nitrate prints, and while visiting Rochester found himself low on funds. His friend (and Eastman Museum's first film curator) James Card purchased this print for the museum's collection. Shrinkage: 0.65%

**About the film**

"Never before at the cinema, and with such vigor, such contempt for decency, has bourgeois society and its properties—the police, religion, the army, morality, the family, even the State—received such a volley of kicks in the ass. . . . Obviously, in making *L'âge d'or*, the authors wanted snobs and fashionable people, who had freely admired *Un chien andalou* and had, thus, insulted them, not to misunderstand their intention this time and to feel the disgust in which they hold them."

— Léon Moussinac, *L'Humanité*, December 7, 1930  
(translated by Alicia Chester)

"Will discord always reign over the Surrealists? . . . Wednesday evening . . . around thirty protesters had decided to interrupt the screening of a film whose incoherence, to tell the truth, must more readily draw a smile than indignation. But it was in the plans of this little troop to be indignant. They did so by blowing whistles, throwing bottles of ink that splattered in unexpected overlays, and using batons to break everything around. Calm was restored only by a squad of agents."

— *Le Figaro*, December 13, 1930 (translated by Alicia Chester)

"All those who have safeguarded the grandeur that is France, all those, even if they are atheists, who respect Religion, all those who honour family life and hold childhood sacred, all those who have faith in a race which has enlightened the world, all those sons of France whom you have chosen to defend you against the moral poison of unworthy spectacles appeal to you now to uphold the rights of the censor."

— Richard Pierre Bodin, *Le Figaro*



## THE BEAUTIFUL BLONDE FROM BASHFUL BEND

Preston Sturges, US 1949

Print source: Museum of Modern Art, New York

Running time: 77 minutes

**About the print**

There is very little scratching to mar the bold colors used to create the texture and vividness of this Twentieth-Century Fox production, a beautiful Technicolor print of the late 1940s. Shrinkage: 0.80%

**About the film**

"*The Beautiful Blonde* never aims much higher than the idea that to shoot a man in the posterior is highly hilarious. They do it three times in the picture, on the theory that a good socko situation bears repetition. It's Betty Grable who is responsible for the rear-guard action. She's a smart-shooting babe of the Old West, whose romance with a handsome gambler is carried on to sound-track strains of Frankie and Johnny. Forced to skip town, she is taken for a school-teacher and becomes involved in another feud. Eventually, but not soon, Miss Grable wings the same character (a Judge, no less) in the same place, and the picture stops, figuring we are about helpless with laughter by now anyway."

— Herbert Whittaker, *The Globe and Mail*, June 18, 1949

"After a dubiously ethical, but dramatically effective, opening, in which a small girl is taught by her grandfather that a woman's best friend is her gun, it relapses into an outrageous and rather cruel fun fair, with all the popinjays of a backwoods town set up to be shot at. Hot Technicolor makes the actors appear to be in a constant fever; strident noise mercifully makes most of the dialogue inaudible. In a rowdy mood, it might be possible to enjoy this screaming hurly-burly, but if you are looking for wit, taste, or adroitness of performance the Odeon, Marble Arch, is hardly the right address."

— C. A. Lejeune, *The Observer*, March 19, 1950





## NIGHTMARE ALLEY

Edmund Goulding, US 1947

Print source: UCLA Film and Television Archive, Los Angeles

Running time: 113 minutes

**About the print**

Although the print has several edge nicks and some splices, the overall image and sound quality are excellent. The blacks are saturated to give the eerie feeling of night shadows and life on the dark side. Wonderful resolution is seen in the details. Shrinkage: 0.60%

**About the film**

"*Nightmare Alley* sets out to prove, in an original setting, that though you can fool most of the people most of the time you will find in the end, quite simply, that dishonesty does not pay. It is nice to know that, at any rate in the film world, this principle still holds good. Mr. Tyrone Power rises from being a skillful circus trickster to reading written messages blindfolded in a night club, and then with the aid of an unscrupulous female psychoanalyst seeks fresh pasturage in the field of bogus spiritualism. It is here, while bringing spurious comfort to a naïve millionaire, that his fraudulence provokes heaven to justifiable anger. Cast into the awful darkness of drink, he ends up as a Geek, which is a half-man half-beast freak in a circus."

— Virginia Graham, *The Spectator*, August 6, 1948

"*Nightmare Alley* is a harsh, brutal story told with the sharp clarity of an etching. There isn't a really sympathetic or inspiring character in the show, but acting, direction and production values lift the piece to the plane of gripping drama. In spots it approaches the dignity of authentic tragedy. The picture will satisfy no demands for light entertainment, hence the box office is problematical and largely conditioned on the femme draw of Tyrone Power in the lead. The film deals with the roughest and most sordid phases of carnival life and showmanship. Despite the grim realism of its treatment, it has all the shuddery effect of a horror yarn."

— Fisk, *Variety*, October 15, 1947



## IHMISET SUVIYÖSSÄ

*People in the Summer Night*, Valentin Vaala, Finland 1948

Print source: KAVI, Kansallinen audiovisuaalinen instituutti (National Audiovisual Institute), Helsinki

Running time: 67 minutes

**About the print**

This release print shows some wear and tear on the edges, but overall the quality of the image is good and any scratches do not detract from the exquisite Finnish landscape and people of the film. Shrinkage: 0.85%

**About the film**

"We have never before seen such a wonderful and delicate representation of Finnish nature. For that we can thank Eino Heino, who in this film has also depicted the people excellently and with great sensibility, and thus proved to be first among our cinematographers."

— Toini Aaltonen, *Suomen Sosialidemokraatissa (Finnish Social Democrat)*, October 17, 1948 (translated by Taina Meller)

"Vaala has sensitively and warm-heartedly conveyed the novel, which is epically narrated but at the same time marked with intense empathy, to celluloid. . . . This kind of inspired narration, steeped in the artistically poised personality of the director, we have been entreatingly and for long praying for. Valentin Vaala has now given us a movie that shows such artistic maturity, and after seeing it, one feels happy."

— Raoul af Hällström, *Uuden Suomen (New Finland)*, October 17, 1948 (translated by Taina Meller)

Preceded by: STRANDHUGG

Arne Sucksdorff, Sweden 1950

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

Running time: 15 minutes

**About the print:** The print displays rich, deep contrast and very little scratches or damage. Shrinkage: 1.05%

**About the film:** A seaside poem by the Swedish master of short form whose nitrate highlights of past years' festivals include the unforgettable *Symphony of a City* and *A Divided World*.



## THE NEVADAN

Gordon Douglas, US 1950

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

Running time: 82 minutes

**About the print**

With 133 splices (all of which have been blooped), this rare Cinecolor print also shows some orange scratches where the two-sided emulsion was slightly scratched on the blue-green side. Shrinkage: 0.95%

**About the film**

"Westerns come out of Hollywood like a string of sausages from a meat factory. We like sausages, but we tend to take them for granted. Every so often, however, a Western comes along that is a fine specimen of its kind. *The Nevadan*, with Randolph Scott as a lean US marshal who ties in with an outlaw (Forrest Tucker) by way of recovering a quarter of a million in gold, is a prime example. It may not make any converts to horse-operas, but it will make those who enjoy them happy. Dorothy Malone cuts a trim figure on a horse, and George Macready and Frank Faylen are as obnoxious a pair of gold-hungry skunks as we've had around."

— Edwin Miller, *Seventeen*, March 1950

"Ruggedness and realism, plus the employment of effective Cinecolor photography, have established several cuts above average westerns the sagebrush sagas being produced by Harry Joe Brown and starring Randolph Scott. This entry is no exception. It's as tough as a rawhide latigo and as western as cactus. Where vigorous, action-laden, suspenseful drama is appreciated the picture should prove to be a certain hit. The story, through the introduction of several away-from-formula twists, transcends the stereotyped oater yarn; but the innovational angles are not projected at the expense of chases, gunfights, fisticuffs and the other desirable western ingredients."

— *Boxoffice*, January 14, 1950



## REBECCA

Alfred Hitchcock, US 1940

Print source: George Eastman Museum, Rochester, NY

Running time: 130 minutes

**About the print**

One of three prints donated to the museum in 1999 by Daniel Selznick (son of producer David O. Selznick), it has the original distribution company, United Artists, credited in the opening of the film. There is very light scratching on the emulsion throughout. Shrinkage: 0.60%

**About the film**

"No one knows better than 'Hitch' how to cast a Poe eeriness about a scene, how to use the commonplaces of life to deadly effect, how to isolate a detail so that it shouts drama in your face. From the opening shot . . . he builds up the mood . . . so that every stick and stone, every flimsy knick-knack about the house, has its place in the pattern that fire ultimately devours."

— C. A. Lejeune, *The Observer*, June 30, 1940

"A practically perfect translation of Daphne du Maurier's best-selling novel into a picture. All the old-fashioned charm, the mystery and the originality of treatment which characterized the book may be found in the talkie.

. . . England's premier director has combined with Laurence Olivier, Joan Fontaine and Judith Anderson in turning out a picture that ought to delight every person who has read the book and every person who meant to read it."

— *Daily Boston Globe*, March 22, 1940

## Followed by: REBECCA SCREEN TESTS

Alfred Hitchcock, US 1939

Print source: George Eastman Museum, Rochester, NY

Running time: 10 minutes

**About the prints:** These tests, also donated by Daniel Selznick, show slight emulsion and base scratches with splices between takes. Shrinkage: 0.90%

**About the film:** Rare tests show actors and costumes tested for the production of the feature film. Look closely and you may recognize some of the costumes that were used in another famous film made in 1939.



## DEAD RECKONING

John Cromwell, US 1947

Print source: Library of Congress, Culpeper, VA

Running time: 102 minutes

**About the print**

This copyright deposit print from the Library of Congress does show some changes with the audio track, as it switches from variable area to variable density midway through reel—listen for change in volume. There are slight emulsion cracks along the edges and a slight curl toward the emulsion, as well as intermittent edge creases. Shrinkage: 0.63%

**About the film**

"There are a lot of things about the script of *Dead Reckoning* that an attentive spectator might find disconcerting, but the cumulative effect of the new Humphrey Bogart slug 'em-love 'em and leave 'em picture at Loew's Criterion is all on the good side of entertainment. Old 'Bogey' takes the drubbing of his cinematic life from a tough, psychopathic character who delights in 'messing up' his victims to the strains of sweet music, but the revenge our hero ultimately enjoys is a dilly and, correct us if we're wrong, sets something of a new high in savage melodramatics."

— T. M. P., *New York Times*, January 23, 1947

"In Columbia's homicidal orgy now on view at the Earle, Mr. Bogart is cast as Capt. Rip Murdock, of the paratroopers, intent—after the first reel—on solving the mysterious disappearance of his sergeant, Johnny Drake, on the eve of receiving the Congressional Medal. Miss Scott is the languorous blonde, Coral Chandler, of whom Johnny prattled incessantly in both his day and night dreams—that throaty love song, purling from her gentle lips, the scent of jasmine in her hair, etc., etc. Between them, they churn up as sanguinary a yarn of violence and murder as ever compounded high nervous tension or challenged credulity."

— Nelson B. Bell, *Washington Post*, April 18, 1947

## COUNSELLOR-AT-LAW

William Wyler, US 1933

Print source: UCLA Film and Television Archives, Los Angeles

Running time: 82 minutes

**About the print**

The print is in very good condition, with little scratching and warpage. Despite overall stiffness of the base, the copy has an excellent look on screen. As it is an early sound film, the print has some volume issues printed in, but this can be adjusted in the projection booth. Shrinkage: 0.70%

**About the film**

"John Barrymore is to be seen in an incisive and compelling pictorial translation of Elmer Rice's play, *Counsellor-at-Law*, which undoubtedly owes no small part of its strength to the fact that the screen script was written by the author himself. The film, which has succeeded *Little Women* at the Radio City Music Hall, moves along with lusty energy, the scenes being so complete that none of them seems a fraction of a minute too long."

— Mordaunt Hall, *New York Times*, December 8, 1933

"John Barrymore gives us one of his most controversial portrayals in a film that has many claims to distinction. . . . The result is likely to give rise to much conflicting opinion. By sheer perfection of technique he contrives convincingly to suggest Simon's sharp, legal mind, his generosity, his dread of being debarred when a political enemy gets the goods on him for faking an alibi and his blind love for an unworthy wife, while the spectacle of Barrymore in full eruption at least makes the personality vivid and interesting, which is all that matters, I suppose."

— M. D. P., *Picturegoer*, January 27, 1934

"A veritable Hope Diamond of a movie is sparkling on the Palace screen! A picture that holds you raptly absorbed from opening to closing scene. You simply HATE to have it end! . . . The action speeds into the tensest sort of drama, resulting in a knockout finale that sends you tingling from the theater. Never has John Barrymore done anything as human, as many faceted, as vivid, as persistently appealing, as his portrayal of Simon. The fact that he is a Gentile makes his performance the more remarkable."

— Mae Tinee, *Chicago Daily Tribune*, January 8, 1934



## Blind Date with Nitrate

A popular mainstay of our festival, the Blind Date with Nitrate invites you to a mysterious encounter with a cinematic treasure you will not forget.

"On nitrate, characters somehow move across the screen at a more lifelike pace than on regular film. It feels like you're sharing an atmosphere with them, within reach of their conversations. This festival was the most wonderful moviegoing experience of my life. It was the closest I've ever felt to time travel."

— John Lingan, *The Verge*, June 17, 2015

"Watching the film again on nitrate was an intoxicating experience. . . . For me, the special qualities of nitrate are most evident when light sources come into play, either natural or artificial. . . . Water, whether gushing from a fountain or flowing down a river, glistened and shimmered in sunlight."

— Amran Vance, *Silent London*, May 5, 2016

"The actor's faces glowed, and their clothing revealed a surface and depth that I had never seen on film."

— Jonathan Schroeder, quoted in *Rochester Democrat and Chronicle*, April 26, 2016

"A vintage nitrate print, struck decades ago, endows the viewing experience with another stratum of time, a kind of phantom memory."

— Nora Fiore, *The Nitrate Diva*, May 13, 2015

Full program notes will be distributed after the screening.



## 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.

### FRIDAY, MAY 3

- 10a–1p *Atomic Blast at Nagasaki* (US Army, US 1945)  
*The Plow that Broke the Plains* (Pare Lorentz, US 1936)
- 1–4p *City Lights* (Charles Chaplin, US 1931)  
*Married in Hollywood* (Marcel Silver, US 1929)

### SATURDAY, MAY 4

- 10a–1p *Modern Dairies Limited* (Canada ca. 1940)  
*Market Scene, City of Mexico* (Edison Manufacturing Co., US 1898)
- 1–4p *Le Million* (René Clair, France 1931)  
*The Midget's Romance* (Vitagraph, US 1913)

### SUNDAY, MAY 5

- 10a–1p *Search for Beauty* (Paramount Pictures, US 1934)  
*Forever Amber* (Otto Preminger, US 1947)
- 1–4p *Duel in the Sun* [Makeup and hairdress test—Jennifer Jones, Gregory Peck] (Vanguard Films, US 1946)  
*Eau de Cologne Russe 'me-ko'* (ca. 1920)

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




## FESTIVAL SCHEDULE

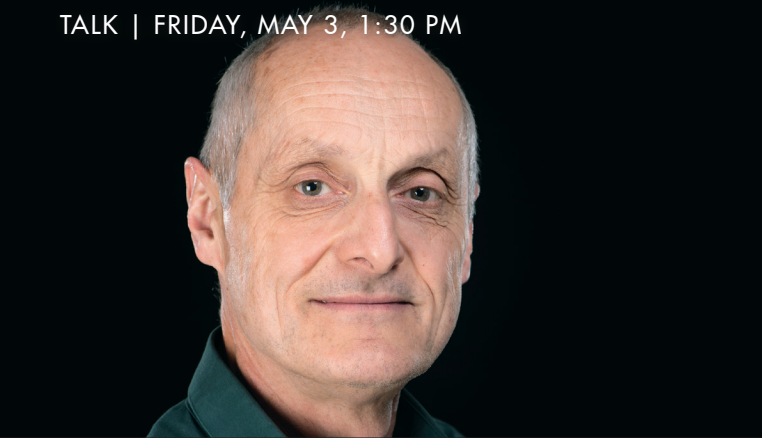
		Page
<b>Friday, May 3</b>		
9 a.m.–10 p.m.	Festival registration	
10 a.m.–4 p.m.	Demonstration: The Nitrate Touch	17
10 a.m.–4 p.m.	<i>see p. 26 for individual tour times; pre-registration required</i> Tours: Nitrate Vaults	26
10:30 a.m.–4:30 p.m.	<i>see p. 23 for individual tour times; pre-registration required</i> Tours: Film Preservation Services	23
11 a.m.–2 p.m.	<i>see p. 24 for individual tour times; pre-registration required</i> Tours: Technology Collection	24
1:30 p.m.	Talk: Keepers of the Frame—David Walsh	20
1:30–4 p.m.	<i>see p. 25 for individual workshop times; pre-registration required</i> Workshop: Making Nitrate Film	25
3 p.m.	Talk: Keepers of the Frame—Elaine Burrows	21
4:30 p.m.	<b>PROGRAM 1</b>   Nitrate Shorts (approx. 74 min. total)	5
8 p.m.	<b>PROGRAM 2</b>   <i>L'âge d'or</i> (Age of Gold, Luis Buñuel, France 1930, 63 min.)	8
10 p.m.	<b>PROGRAM 3</b>   <i>The Beautiful Blonde from Bashful Bend</i> (Preston Sturges, US 1949, 77 min.)	9
<b>Saturday, May 4</b>		
8:30 a.m.	Doors open	
9:30 a.m.	<b>PROGRAM 4</b>   <i>Nightmare Alley</i> (Edmund Goulding, US 1947, 113 min.)	10
10 a.m.–4 p.m.	Demonstration: The Nitrate Touch	17
11:30 a.m.–12:30 p.m.	Book Signing: Paolo Cherchi Usai, <i>Silent Cinema</i>	36
1 p.m.	<b>PROGRAM 5</b>   <i>Strandhugg</i> (Arne Sucksdorff, Sweden, 15 min.)	11
	<i>Ihmiset suviyössä</i> (People in the Summer Night, Valentin Vaala, Finland 1948, 67 min.)	11
3:15 p.m.	<b>PROGRAM 6</b>   <i>The Nevadan</i> (Gordon Douglas, US 1950, 82 min.)	12
7 p.m.	<b>PROGRAM 7</b>   <i>Rebecca</i> (Alfred Hitchcock, US 1940, 130 min.)	13
9:30 p.m.	Reception in the Museum	
<b>Sunday, May 5</b>		
9 a.m.	Doors open	
10 a.m.–4 p.m.	Demonstration: The Nitrate Touch	17
10 a.m.	<b>PROGRAM 8</b>   <i>Dead Reckoning</i> (John Cromwell, US 1947, 102 min.)	14
1:30 p.m.	<b>PROGRAM 9</b>   <i>Counsellor-at-Law</i> (William Wyler, US 1933, 82 min.)	15
3:30 p.m.	<b>PROGRAM 10</b>   Blind Date with Nitrate	16
<b>Monday, May 6</b>		
9 a.m.–12 p.m.	Projection booth tours	28

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Keepers of the Frame: David Walsh

David Walsh received an MA in chemistry at Oxford University in 1974. His fascination with film led him to joining the Imperial War Museum (IWM) in 1975 to study the decomposition of cellulose nitrate film, leading to an involvement in all aspects of the work of the IWM Film and Video Archive, where he became head of preservation in the 1990s. He is currently advising on IWM's strategy for digitization and digital preservation, while still acting as the main repository of film preservation knowledge. He joined the Technical Commission of the International Federation of Film Archives (FIAF) in 2006 and served as its head from 2011 to 2016, and now is FIAF's Training and Outreach Coordinator, taking a lead role in defining and implementing FIAF's training initiatives around the world.

Open to all passholders.



Keepers of the Frame: Elaine Burrows

#### THE JAMES CARD MEMORIAL LECTURE

Elaine Burrows began her career as a cataloguer at London's National Film Archive, a position in which she stayed for several years. She subsequently moved on to become head of the archive's Viewing Service, arranging viewings for student and non-commercial researchers, and sending prints to the British Film Institute's chain of National and Regional Film Theatres, to International Federation of Film Archives (FIAF) colleagues, and to other venues abroad. A short stint as a special project officer saw her, among other things, editing the most recent edition of Denis Gifford's *The British Film Catalogue* and, in 2000, working with Clyde Jeavons organizing that year's FIAF Congress. The theme of the FIAF Congress symposium was "The Last Nitrate Picture Show," and among many other tasks, Burrows had primary responsibility for dealing with the transport of nitrate film elements from archives and other sources around the world. Her last post at the National Film Archive was in the Preservation Department, helping to organize workflows for their Heritage Lottery Fund project.

Since retiring from the BFI, she has worked with the British Arts Council to catalog their nonfiction collection and with the British Universities Film & Video Council on a couple of projects, including EUScreen, which cataloged and put online a large collection of television programs from around Europe. Burrows has been the editor of FIAF's *Journal of Film Preservation* since 2013.

#### About the James Card Memorial Lecture

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 two most recent lectures were delivered by Paul C. Spehr and Alexander Horwath.

Open to all passholders.



TOUR | THURSDAY, MAY 2, 8 AM, 9 AM, 12 PM, 1 PM



## Kodak Factory Tour

Hosted by Jonathan Barlow, Matt Stoffel, Nancy DiBella, and Diane Carroll-Yacoby, Kodak

George Eastman opened what came to be known as Kodak Park at the corner of Ridge Road and Lake Avenue nearly 130 years ago, and film has been manufactured there ever since. Spanning 1,300 acres, the park is nearly 4 miles long and, at the height of manufacturing, included 154 manufacturing buildings and employed over 30,000 people. This city-within-a-city had its own power generation facilities, sewer system, railroad, fire department, water treatment facilities, and even its own ZIP code.

Now known as Eastman Business Park, the area is still home to Kodak's film factory, where iconic film stocks are produced. For the second time at the Nitrate Picture Show, a limited number of guests will be given an exclusive behind-the-scenes tour of the grounds and facilities, including the George Eastman Memorial, the film sensitizing facility, and the film finishing factory. This three-hour visit is a rare glimpse at state-of-the-art film manufacturing.

**Pre-registration required.**

TOUR | FRIDAY, MAY 3, 10:30 AM, 12:30 PM, 2:30 PM



## Film Preservation Services Tour

Hosted by Kyle Alvut, Manager, Digital Lab; Bryan Burns, Preservation Officer; and Anthony L'Abbate, Preservation Manager

The Eastman Museum's Film Preservation Services division offers internationally renowned archival expertise to businesses, film archives, filmmakers, universities, museums, and nonprofit organizations, in addition to serving the museum's own preservation needs.

This tour will provide an introduction to the museum's typical workflow for digitizing archival films from our cinema collection. We will demonstrate the techniques that are used to inspect, clean, and repair nitrate film, as well as the ways that film is then scanned using our Arriscan scanner and Spirit Datacine. We will also show digital restoration techniques on our Blackmagic Resolve system, including editing, digital removal of dirt and scratches, stabilization of the image, grading, and timing the image. Attendees will see firsthand digital color correction, particularly as it pertains to re-creating the tinting found on many silent nitrate prints.

The tour will conclude with a screening of recent digitization projects that will include scenes from *The Melomaniac* (Georges Méliès, France 1903), *Thirty Years of Motion Pictures* (Otto Nelson, Terry Ramsaye, US 1927), *Joan the Woman* (Cecil B. DeMille, US 1916), *The Photo-Drama of Creation* (Charles T. Russell, US 1914), *Napoli che canta* (Roberto Leone Roberti, Italy 1926), and *The Legend of Boggy Creek* (Charles B. Pierce, US 1972).

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

**Pre-registration required.**

TOUR | FRIDAY, MAY 3, 11 AM, 1 PM



## Technology Collection Tour

Hosted by Todd Gustavson, Curator, Technology Collection

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

The collection offers an unparalleled opportunity to examine photographic and cinematographic technology. Many of the objects are unique, representing distinguished historical ownership and significant scientific achievement. The collection includes cameras and equipment used by renowned photographers such as Ansel Adams, Eadweard Muybridge, Arnold Newman, Alfred Stieglitz, and Edward Weston. Among the collection's holdings are still and motion picture cameras and projectors, handheld mono and stereo viewers, lenses, accessories, film and paper packaging supplies, exposure measuring instruments, and objects related to darkroom developing and printing, including enlargers, timers, and trays.

Attendees should meet in the Potter Peristyle 15 minutes before the scheduled time of the tour for which they are registered.

**Pre-registration required.**

WORKSHOP | FRIDAY, MAY 3, 1:30 PM, 2:45 PM



## Making Nitrate Film

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

The means to make gelatin emulsions predates the first commercial motion picture film by more than a decade. Flexible supports to bear gelatin emulsions were 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 explain the basic techniques of making nitrate film in this rare demonstration that includes casting a sample nitrocellulose film stock, emulsification of silver bromide gelatin emulsion, coating raw film stock, stripping coated stock to 35mm, and perforation.

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

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

Attendees should meet in the Potter Peristyle 15 minutes before the scheduled time of the workshop for which they are registered.

**Pre-registration required.**





## Nitrate Vault Tour

Hosted by Deborah Stoiber, Collection Manager, Moving Image Department

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

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

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

**Pre-registration required.**



## The Louis B. Mayer Conservation Center

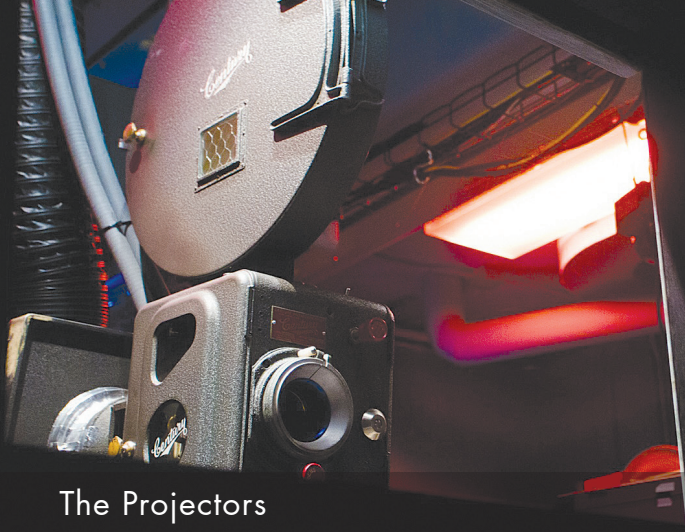
The Eastman Museum maintains its collection of nitrate film at the Louis B. Mayer Conservation Center, located approximately 14 miles from the museum, in Chili, New York. This state-of-the-art facility consists of twelve vaults containing more than 26 million feet of film and the museum’s collection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

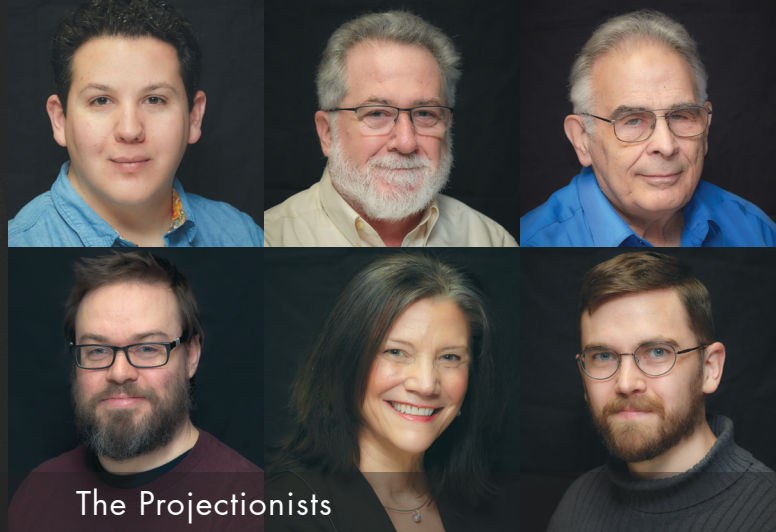
The projection booth of the Dryden Theatre also includes two Kinoton FP38E projectors for modern prints on 35mm and 16mm stock, as well as a Barco digital projector.

### PROJECTION BOOTH TOURS

**Monday, May 6, 9 a.m.–noon**

Meet in the Dryden Theatre lobby any time between 9 a.m. and noon. Small groups will be escorted into the booth.

**Open to all passholders.**



## The Projectionists

*Clockwise from top left:*

**Spencer Christiano, Chief Projectionist**, has taught film projection at the L. Jeffrey Selznick School of Film Preservation, the University of Rochester, and the National Film Archive of India. He is the content manager and a co-editor of the forthcoming Eastman Museum publication *The Art of Film Projection: A Beginner's Guide*. His work as a playwright includes *Endangered Features* (2016).

**James P. Harte** has worked in the film industry for forty years, including as assistant to special makeup and effects artist Tom Savini on *Maniac* (1980), editing room assistant on Barbara Kopple's *American Dream* (1990), and archivist and stock footage researcher at John E. Allen Inc. He has been a projectionist at the Eastman Museum since 2012.

**Darryl G. Jones** has worked as a projectionist since 1968. In addition to serving as a projectionist and service engineer for the museum, he was employed by Eastman Kodak Company from 1974 to 2007 as a systems development technician. He has been the projection chairperson for the Rochester International Film Festival since 1975, and is a life member of the Society of Motion Picture and Television Engineers.

**Sam Lane** holds a bachelor's degree in film and media studies from the University of Rochester and a master's degree from the university's joint program with the Selznick School. He has worked as a film projectionist since 2006—at the Dryden Theatre since 2016. He also works at the Eastman Museum as film conservation specialist.

**Sheryl Smith** holds a bachelor's degree in fine art photography from the Rochester Institute of Technology and is a 2018 graduate of the Selznick School. She is a projectionist at the Dryden Theatre, the Little Theatre, and Kodak Center Theater. Her prior career includes 23 years as an advertising producer/director for Time Warner Media.

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



## The Dryden Theatre

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

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

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

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

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

As of 2017, in addition to feature film screenings, the Dryden exhibits works in time-based media daily during regular museum hours.



## George Eastman Museum

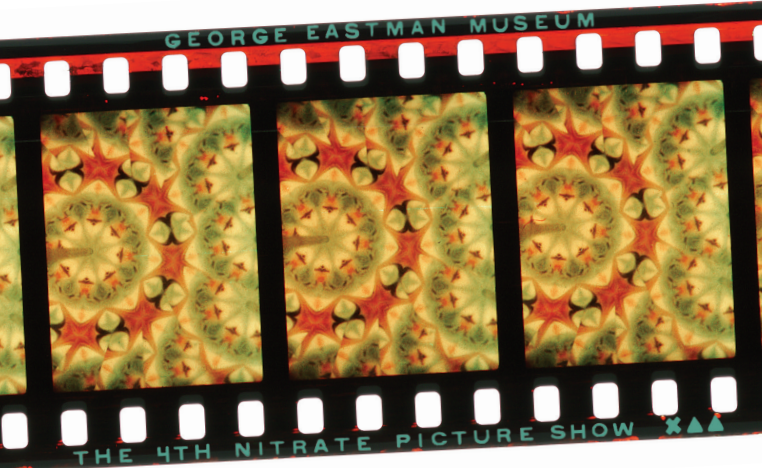
Founded in 1947, the George Eastman Museum is one of the earliest international film archives and the world's oldest museum dedicated to photography. The museum holds unparalleled collections—encompassing several million objects—in the fields of photography, cinema, cameras and related technology, and 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, 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. 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, Spike Lee, and William Kentridge; 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.





## 2018 Festival Patrons

The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of the 4th Nitrate Picture Show:

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### MEET THIS YEAR'S SOCIAL MEDIA CORRESPONDENT



**James David Patrick** is a writer with a chronic movie problem. His writing has appeared in *PANK Magazine*, *Monkeybicycle*, *Bartleby Snopes*, *Empty Mirror*, and many others. He runs #Bond\_age\_, the James Bond Social Media Project and live tweet series, and he writes about classic film for Netflix's *Inside the Envelope* and *Action-A-Go-Go*. He blogs about movies, music, and '80s nostalgia at [thirtyhertzrubble.com](http://thirtyhertzrubble.com) and is co-founder of *Cinema Shame* and host of the monthly *Cinema Shame* podcast. Beyond the festival, follow him on Twitter at [@007hertzrubble](https://twitter.com/007hertzrubble).

The Nitrate Picture Show social media correspondent takes over the @nitrateshow account for the weekend, providing commentary on films, behind-the-scenes info on tours and workshops, and their own unique take on the festival. Interested in being next year's correspondent? E-mail us at [nitrate@eastman.org](mailto:nitrate@eastman.org).



## PLAN YOUR NITRATE WEEKEND



### RESTAURANTS, COFFEE SHOPS, BARS

- 1 **Blu Wolf Bistro** F 11A–12A, S&SU 9A–12A Burgers, sandwiches, entrees, bar
- 2 **Chester Cab Pizza** F&S 11A–12A, SU 12–10P Pizza, wings, subs
- 3 **Daily Refresher** F&S 4P–2A (FOOD 5P–2A), SU 1P–LATE (FOOD 5–10P)  
Cocktails, backyard w/food truck
- 4 **Dorado** F&S 11:30A–12A, SU 11:30A–9P Mexican food, full bar
- 5 **Edibles** F 11A–2:30P & 5–10P, S 11A–3P & 5–10P Bistro, cocktails/wine
- 6 **Fiamma Centro** F&S 5–10P, SU 4–9P Italian featuring Neapolitan pizza
- 7 **The Frog Pond** F 7A–2P, S&SU 8A–3P Diner serving breakfast & lunch
- 8 **Furoshiki** 11A–10P Pan-Asian, ramen, beer/wine/sake
- 9 **Glen Edith Coffee** 8A–5P Coffee/espresso/tea
- 10 **Good Luck** F&S 4:30P–2A (FOOD 5P–12A) Upscale plates to share & full bar
- 11 **Half Pint Pub** F 2P–12:30A, S 11A–12:30A, SU 12P–12:30A Beer (no kitchen)
- 12 **Jines** F&S 7A–10P, SU 7A–8P Diner serving all-day breakfast, Sunday brunch
- 13 **Just Juice** F 7:30A–7P, S 8A–5P, SU 9A–2P Fresh juice & smoothie bar
- 14 **Locals Only** F&S 8A–2A, SU 8A–3P Coffee, brunch, dinner, cocktails
- 15 **The Mad Hatter** 7A–3P Café fare, high tea & baked goods
- 16 **Magnolia's Deli & Cafe** F&S 10A–10P, SU 10A–9P Salads, sandwiches, beer/wine
- 17 **Magpie Irish Pub** F 1P–2A, S&SU 12P–2A Beer & basic American grub
- 18 **Marty's on Park** F&S 11A–9P, SU 11A–5P BBQ, sandwiches & seasonal sides
- 19 **Nox Cocktail Lounge** 4P–12A Cocktails & revisited comfort food
- 20 **Old Pueblo Grill** F&S 11A–12A Mexican fusion
- 21 **Park Avenue Paninoteca** F&S 11A–9P, SU 11A–6P Subs, panini, Italian deli
- 22 **Park Avenue Pub & Restaurant** F&S 5–10P, SU 5–9P Seafood, steak, pasta
- 23 **The Red Fern** F&S 11A–9:30P, SU 11A–9P All-vegan with gluten-free options, kombucha/beer/wine

- 24 **Roam Café** F&S 11:30A–12A (FOOD TIL 11P), SU 10:30A–11P (FOOD TIL 10P)  
Italian American, full bar
  - 25 **Roux** F 11A–10P (BAR LATER), S 11A–2P & 5P–10P (BAR LATER), SU 11A–2P & 5–10P  
French kitchen, wine, cocktail & absinthe bar
  - 26 **Scratch Bakeshop** F&S 8A–6P, SU 8A–3P Bakery (vegan/allergen-free/traditional), coffee
  - 27 **Sinbad's Mediterranean Cuisine** 11A–10P Pitas, kebabs, platters
  - 28 **Starry Nites Cafe** F 7:30A–12A, S 8A–12A, SU 9A–9P  
Breakfast, soups, salads & sandwiches, coffee & wine
  - 29 **Swan Dive** F&S 4P–2A (FOOD TIL 5P–1:30A), SU 1P–11P (FOOD TIL 10P)  
New American/Italian, pizza, cocktails, bar
  - 30 **Three Heads Brewing** F&S 12P–12A, SU 12–7P Beer, no kitchen
- Hours given for Friday–Sunday only and may vary.

### FOOD & DRINK ON-SITE

- Food trucks on museum grounds: F 6–8P, S 11:30A–1P & 5–7P, SU 11:45A–1:30P
- See next page for Eastman Museum Café hours and details
- Please enjoy any outside food or drink (not purchased from the Eastman Museum Café) in the Passholder Lounge only

### 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

## PLAN YOUR NITRATE WEEKEND

### The Eastman Museum Café F 8:30A–10P, S 8:30A–8P, SU 9A–5P

- Serving soups, salads, sandwiches, baked goods, coffee & tea, gelato
- Lunch/Dinner special (sandwich, side, beverage): \$10; tickets must be purchased by 10a and cannot be purchased during lunch or dinner
- Extra seating is available in the Passholder Lounge, next to the café

### The Eastman Museum Store F 10A–5P, S 10A–5P, SU 11A–5P

- Book signing Saturday, 11:30a–12:30p, Palm House: *Silent Cinema* by Paolo Cherchi Usai; available in the Museum Store for \$39.95
- Passholders receive 10% off purchases during the festival
- Nitrate Picture Show t-shirts available for \$25 each

### The Dryden Theatre

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

### The Museum F&S 10A–5P, SU 11A–5P

- Free admission for passholders May 3–5 includes all exhibitions
- Saturday reception is held in the Potter Peristyle

### Docent Tours (meet in the Potter Peristyle)

- Historic mansion: F 10:30A, 2P, 4P; S 10:30A, 2P; SU 2P
- Exhibitions: F 11:30A, 1P; S&SU 1P

### Exhibitions On View

**Nathan Lyons: *In Pursuit of Magic*** (Main Galleries)—Nathan Lyons had a tremendous impact on photography for more than 60 years through his writings, curatorial practice, teaching, photographs, and photobooks. This is the first opportunity to see Lyons's color photographs in tandem with his earlier photographs. *Supported by the Phillip and Edith Leonian Foundation.*

**#LarsonShindelman #Mobilize** (Project Gallery)—Nate Larson and Marni Shindelman transform data into photographs that show how social media can be used to assert one's identity, call out media bias, and create new forms of protest. *Generously supported by the Rubens Family Foundation.*

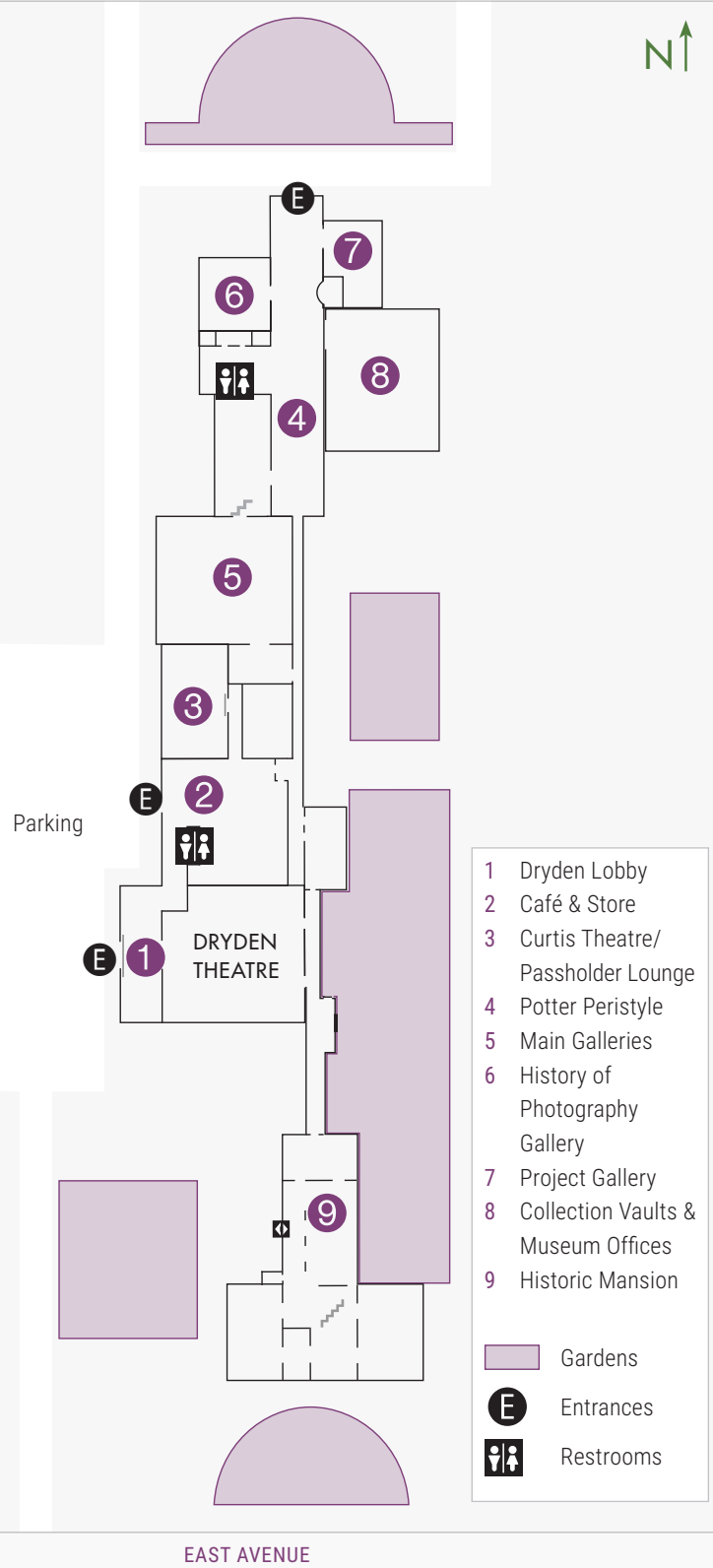
**History of Photography Gallery**—Current installation celebrates the 50th anniversary of the Apollo 11 moon landing through objects from the photography and technology collections. *Sponsored in part by ESL Federal Credit Union.*

### **From the Camera Obscura to the Revolutionary Kodak** (Mansion)

Features a room-size 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.*

**COMING SOON | *The Art of Warner Bros. Cartoons*** (June 28–October 6, Main Galleries)—For more than eighty years, Warner Bros. animation has been bringing joy to all ages. Sketches, models, paintings, and cels tell the behind-the-scenes story of the work that went into creating the famous films from the 1930s, 1940s, and 1950s.

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THE NITRATE PICTURE SHOW MOVES TO JUNE IN 2020!  
SAVE THE DATE: JUNE 4-7, 2020