

NITRATE PICTURE SHOW

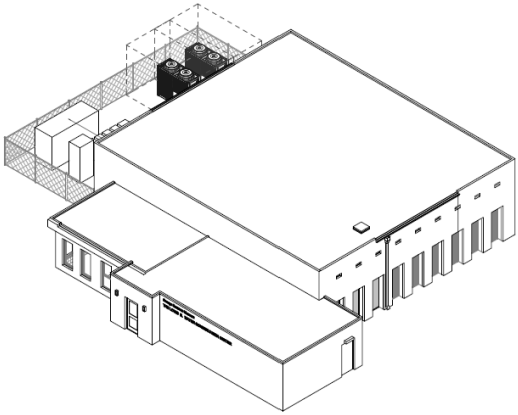
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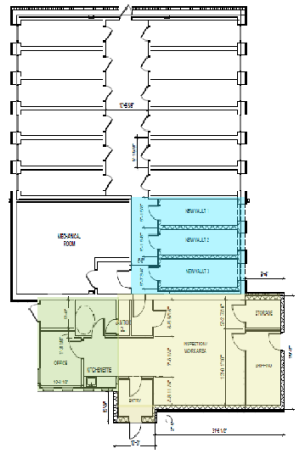
JUNE 1–4, 2023

GEORGE EASTMAN MUSEUM

DRYDEN THEATRE

THE LOUIS B. MAYER CONSERVATION CENTER







For over 70 years, the George Eastman Museum has been a leader in the preservation of the world's moving image heritage. As the archival preservation field has evolved, so have best practices for the conservation of nitrate-based film materials, a centerpiece of the museum's moving image collection. The museum's first dedicated nitrate conservation center, the Henry H. Strong Archives opened in 1951 with climate controlled temperatures, blow-out windows, and individual fire-proof cells. Collection growth necessitated the building of the Louis B. Mayer Conservation Center in 1996, doubling the capacity of storage space and adding upgraded cooling and humidity controls, an inspection room, and a separate office. Today, grants from the National Endowment for the Humanities, the New York State Council on the Arts, the Packard Humanities Institute, the Louis B. Mayer Foundation, and museum trustee H. Digby Clements are allowing the museum to increase the number of vaults, environmentally wrap the building, replace the chiller, and modernize all of the attendant HVAC controls, in an effort to preserve our nitrate film.

GEORGE EASTMAN MUSEUM

DRYDEN THEATRE

THE 7TH NITRATE PICTURE SHOW

Festival of Film Conservation

June 1–4, 2023

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Cover image: *Kain i Artiom [Cain and Artem]* (Pavel Petrov-Bytov, USSR 1929) Print source: Cinémathèque suisse, Lausanne, Switzerland (see p. 20).

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We are often asked why we don't screen this or that specific film at the Nitrate Picture Show. This question comes from the misunderstanding that nearly anything from the first 50-60 years of filmmaking is available on nitrate. Alas, many films do not exist in nitrate prints anymore: original elements have been duplicated onto safety stock and then destroyed. But even among the surviving prints, the absolute majority is no longer projectable because of high shrinkage, bad splices, heavy edge damage, decomposition, etc. These issues are well known, and they lead to another extreme: some of our colleagues are amazed that one can still find any projectable nitrate prints.

Any vintage print should be treated as a museum object. And museum objects–including paintings by Matisse and El Greco, treasures of the ancient era, fragile installations of the 20th century—could and should be exhibited, as long as they are treated properly. That is one of the missions of museums. A film print is an art object, and we are a museum–hence our commitment to exhibit original prints, including nitrates. We've been screening nitrate prints since 1951 when the Dryden Theatre first opened its doors. Over the decades we have become much more cautious and selective, but nitrate screenings are still an important part of our agenda. We have prints we are proud of and we enjoy sharing them with the audience.

Likewise, many of our colleagues all over the world–archives, museums, libraries, private collectors–have nitrate prints they cherish. They know these prints intimately: their aesthetic value and their technical condition. Unfortunately, very few of these institutions or individuals can screen nitrate these days. But, if the print is healthy enough, it may enjoy another performance, and hopefully more than one. In many cases, our friends contact us and suggest something for the festival. Often it is a work we are well familiar with; at times we know very little about the film. But we trust our colleagues and are rarely disappointed. Unless, upon inspection, the print proves to be unprojectable. We have had to return several prints without ever screening them, including great masterpieces of cinema. Believe us, that was heartbreaking. We also try to pursue specific names and titles and actively approach institutions that might hold projectable prints. Every once in a while we get a pleasant surprise.

We have learned a lot over the course of these years. We accept higher shrinkage rates now: 5 we wouldn't project anything higher than 1.0%. This year we are screening a print with 1.55%. We secure and fix some of the bad splices, and we tolerate a certain amount of damaged perforations. But we are not reckless: the safety of people and the safety of prints come first.

This is why every single print is meticulously inspected, repaired, and tested. If we are very lucky, the process lasts a week or two, but more often it takes several weeks. In some cases preparation requires more than a month. A screening of such a print is an achievement, but every nitrate screening is an event for us. When it becomes an event for the audience, our goal is fulfilled.

DEMO

FRIDAY–SUNDAY
10 AM–4 PM



The Nitrate Touch

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

The Nitrate Touch takes place in the Potter Peristyle.

FRIDAY, JUNE 2

10AM–1PM *Dödsritten under cirkuskupolen*—[Incomplete] (Sweden 1912, Georg af Klercker)

Report from the Front by Humphrey Bogart (US 1944, War Activities Committee)

1–4PM *White Star S.S. Baltic Leaving Pier on First Eastern Voyage* (US 1904, Edison Manufacturing)

Two-Color Kodachrome Fox Demonstration Reel (US 1929-1931)

SATURDAY, JUNE 3

10AM–1PM *La Danse du feu* (France 1899, Georges Méliès)

A Wise Choice and *Grandma's Present* (US ca. 1940)

1–4PM *Tabu* (US 1931, F.W. Murnau)

[Kelley Color—Diamond Head Hawaii] (US ca. 1925, Kelley Color Films)

SUNDAY, JUNE 4

10AM–1PM *[Rebecca—Hairdress Tests—Vivien Leigh]* (US 1939, Selznick International Pictures)

Smoked Hams (US 1947, Dick Lundy)

1–4PM *La Maternelle* (France 1933, Marie Epstein and Jean Benoît-Lévy)

Joan the Woman (US 1916, Cecil B. DeMille)



PROGRAM 1
FESTIVAL FAVORITE

THURSDAY, JUNE 1
7:30 PM

BLACK NARCISSUS

UK 1947

"There's something in the atmosphere that makes everything seem exaggerated."

Black Narcissus, a masterpiece from legendary filmmaking duo Michael Powell and Emeric Pressburger, dazzled audiences with its surrealistic photography and suggestive melodrama. Adapted from a novel by Rumer Godden, the film follows a group of nuns led by Sister Clodagh (Deborah Kerr) as they attempt to establish a convent in Mopu, a neglected palace in the Himalayas. Breathtaking vistas, constant gales, distrustful locals, and the unrefined brashness of British agent Mr. Dean (David Farrar) create a psychologically mystifying environment that shakes the sisters' resolve. Their repressed passions–especially those of Sister Ruth (Kathleen Byron)–festers within Mopu, which itself haunts the sisters with its history as a harem.

A groundbreaking exploration of eroticism and desire, *Black Narcissus* occupies a unique place in cinematic history. Its heightened melodrama was in stark contrast to the propagandist war films that flooded British cinemas in the 1940s, and the film was a massive hit, kicking off a period of great success for the filmmakers. Powell and Pressburger hired renowned cinematographer Jack Cardiff, making *Black Narcissus* the third of four features they would make together. Cardiff was surprised–and disappointed–to hear the film would be shot not in India, but almost entirely within England's Pinewood Studios. The studio shoot, however, allowed for complete artistic control over the film's look, and the visual world of *Black Narcissus* is as carefully composed as a great symphony. Himalayan landscapes were rendered through W. Percy Day's brilliant matte paintings, and detailed models of Mopu enabled the filmmakers to control lighting and color. Under production designer Alfred Junge, Pinewood's soundstages were transformed into a prismatic vision of India. At the film's climax, this Technicolor phantasmagoria crescendos into a powerful display of color, sound, and passion.

We are delighted to show this nitrate print, the same one that opened *The Primal Screen*, the 1992 series curated by Edith Kramer at the Pacific Film Archive celebrating the rituals, idiosyncrasies, and beauty of the film screening. The print is in great condition with only fourteen splices, shrinkage between 0.35% and 0.6%, and little perforation damage. [GB]

Directors: Michael Powell, Emeric Pressburger

Writers: Michael Powell, Emeric Pressburger, based on the novel by Rumer Godden

Producers: Michael Powell, Emeric Pressburger

Cinematographer: Jack Cardiff

Art director: Alfred Junge

Composer: Brian Easdale

Cast: Deborah Kerr, Sabu, David Farrar, Flora Robson, Esmond Knight, Jean Simmons, Kathleen Byron, Jenny Laird, Judith Furse, May Hallatt, Eddie Whaley Jr., Shaun Noble, Nancy Roberts, Ley On

Production company: Archers Film Productions

Sound, Technicolor, 101 min.

English language

Print source: Academy Film Archive, Los Angeles, CA

PROGRAM 2
NITRATE SHORTS

FRIDAY, JUNE 2
9:30 AM



Incendiary Blonde



Leave Her to Heaven

Technicolor Trailers

This selection of Technicolor trailers covers the years 1939 to 1945, a time when Technicolor was experiencing major expansion. Previously, many producers and filmmakers had been reluctant to adopt the complex color process. The added production cost (approximately $100,000 per film) and the very slow "speed," or sensitivity, of Technicolor's camera film, which required an enormous amount of light, were major drawbacks. In 1939, however, Technicolor began using a new type of film that doubled the speed of the earlier stock and reduced the required lighting by almost half—close to what was needed for black-and-white cinematography. This innovation reduced the cost considerably and encouraged more studios to begin using Technicolor in the early 1940s.

Though Technicolor was still a big name on marquees, it had become increasingly commonplace. The trailers for Technicolor films began putting less emphasis on the process, relegating it to maybe one title overlay, and sometimes only used adjectives such as "glittering" or "magic." *The Four Feathers* (1939), the first trailer in our program, all of the traits of the 1930s Technicolor "look," a muted color scheme biased towards yellows and browns, perfect for the film's desert location. This understated, natural look continues with *Virginia* (1941), a contemporary drama starring Fred MacMurray and Madeline Carroll, whose light blonde hair had been toned down to a honey blonde. Color is used so naturally that Technicolor is barely mentioned in the trailer. The Texas Guinan biopic *Incendiary Blonde* (1945), starring 1940s bombshell Betty Hutton, is typical of the way Technicolor began brightening up its color design by mid-decade. Technicolor's faster film speed was put to good use for nighttime and action scenes in *Belle Starr* (1941), Twentieth Century-Fox's ersatz *Gone with the Wind*. Concluding the program is a trailer for *Leave Her to Heaven* (1945). Technicolor's expanded color range works well to enhance the moods of this noir melodrama.

These trailers were donated to the Eastman Museum by Craig Valenza, a former head film projectionist at the Pacific Film Archive. Like all nitrate prints from Valenza, they are in excellent condition, with shrinkage between 0.85% and 1.0%, and show very little wear. [AL]

The Four Feathers (UK 1939)
Director: Zoltan Korda
Producer: Alexander Korda
Cinematographer: Georges Perinal
Art director: Vincent Korda
Production company: London Film Productions

Incendiary Blonde (US 1945)
Director: George Marshall
Producer: Buddy G. DeSylva
Cinematographer: Ray Rennahan
Art directors: Hans Dreier, William Flannery
Production company: Paramount Pictures

Virginia (US 1941)
Director: Edward H. Griffith
Producer: Edward H. Griffith
Cinematographers: Bert Glennon, William V. Skall
Art directors: Hans Dreier, Ernst Fegté
Production company: Paramount Pictures

Belle Starr (US 1941)
Director: Irving Cummings
Producer: Kenneth Macgowan
Cinematographers: Ernest Palmer, Ray Rennahan
Art directors: Richard Day, Nathan Juran
Production company: Twentieth Century-Fox

Leave Her to Heaven (US 1945)
Director: John M. Stahl
Producer: William A. Bacher
Cinematographer: Leon Shamroy
Art directors: Lyle Wheeler, Maurice Ransford
Production company: Twentieth Century-Fox

Sound, Technicolor, total running time 13 min.
English language

Source of prints: George Eastman Museum, Rochester, NY



OIDHCHE SHEANCHAIS

[A NIGHT OF STORYTELLING]

IRISH FREE STATE 1935

In 2013 a pristine 35mm nitrate print was discovered in Harvard's Houghton Library of a legendary film: Robert Flaherty's 1935 short *Oidhche Sheanchais/ A Night of Storytelling*. The first talkie in the Irish language, *Oidhche Sheanchais* was considered lost after the camera negative was reported destroyed in a London fire and all known prints vanished through neglect or accident. Padlocked in its original wood-lined lead shipping box and safe on a shelf since it was purchased from Flaherty in 1935 by Harvard's Department of Celtic Languages and Literatures, the print sat hidden in plain sight as a testament to the longevity of nitrate film. Despite its shrinkage of 0.95%, the print is in otherwise excellent physical condition, with a remarkable flexibility and without a single splice. Never before projected for an audience and now on permanent deposit at the George Eastman Museum, the print reminds us how conservation can alter and correct the course of film history, here by offering a fascinating compliment and counter-position to Flaherty's beloved *Man of Aran*, a mythopoetic rendering of life in the Aran Islands that was his first sound film.

For *Man of Aran*'s non-synch soundtrack Flaherty brought the cast to London to record dialogue in English, essentially erasing the native language of its subjects. Yet influential folklorist James Delargy se[illegible] for Flaherty a commission by the Department of Education to film a [illegible]chai, or storyteller, recounting a traditional fable and creating a film monument that could circulate across Ireland and keep alive the imperiled oral tradition and, more urgently, the Irish language itself. Flaherty was thus tasked with reassembling around a sound studio hearth the nuclear family invented for *Man of Aran*, together with a famed seanchai, Seáinín Tom Ó Dioráin.

Oidhche Sheanchais brings a new dimension to the mythologization of Man locked in an eternal struggle with Nature central to Flaherty's cinema by exploring not an actual place but the folkloric imagination as a vast, unchartered, fathomless world. The film, like the proto-cinematic hearth fire, crackles with the miracle of the new sound technology's ability to vividly render the cadence and lilt of the Aran dialect spoken and sung by the (non-)actors. The powers of the story told are given haunting further meaning by the death by sea that it foretold – that of Ó Dioráin himself, who perished when his ship was lost in a storm shortly after the film was made. [HG]

Director: Robert J. Flaherty

Cinematographer: Robert J. Flaherty

Cast: Seáinín Tom Ó Dioráin, Colman "Tiger" King, Maggie Dirrane, Michael Dillane, Patch "Red Beard" Ruadh

Production company: Gainsborough Pictures

Distribution company: Gaumont-British Picture Corporation, Ltd.

Sound, b/w, 11 min.

Irish language, electronic English subtitles

Print source: Harvard Film Archive, Cambridge, MA (on deposit at George Eastman Museum, Rochester, NY)



HEN HOP

CANADA 1942

Director: Norman McLaren
Producer: Norman McLaren
Distribution company:
National Film Board of Canada

Sound, Color, 3 min. 40 sec.
English language

Print source:
La Cinémathèque québécoise, Montréal, Canada

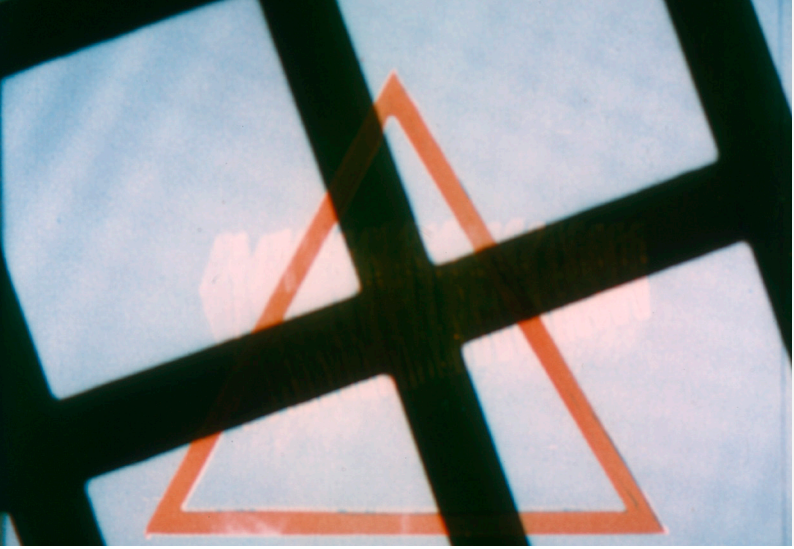
One of Norman McLaren's first major works, *Hen Hop* was initially designed to promote Canadian War Savings Certificates during the Second World War while entertaining audiences–primarily Prairie farmers. The National Film Board of Canada produced several of these "soft" propaganda films at the time, but *Hen Hop* is one that has aged particularly well.

McLaren was a pioneer of cameraless animation, a technique that he and New Zealand artist Len Lye perfected in the 1930s. For *Hen Hop*, McLaren drew directly on clear 35 mm film stock with India ink. Second- and third-generation prints then were made to add color. Bearing the hallmark of McLaren's affection for birds, *Hen Hop* wonderfully illustrates the famous McLarenian principle: animation is not the art of drawings that move, but the art of movements that are drawn. The chicken itself is schematic, but thanks to the sequence of frames and the driving music, the bird acquires a communicative vitality.

Once the war ended, McLaren felt that a 41-second passage explicitly referring to Victory Loans was no longer relevant. Unfortunately McLaren decided to cut the negative outright and print shortened versions of the film. As a result, *Hen Hop* has been largely known only in this truncated form, with the original considered lost.

Miracles, however, are always possible, and *Hen Hop*'s miracle originated with Jean Bélanger, a Montreal collector who accumulated hundreds of reels of film in his home. Following his death, his daughter, Carolle Bélanger, ensured the finest items found their way into the right hands. Among M. Bélanger's treasures was what appeared to be the original version of *Hen Hop*. Once filmmaker and McLaren specialist Donald McWilliams authenticated the print, the Cinémathèque québécoise, with researchers Louis Pelletier and Jean-Pierre Sirois-Trahan, made the decision in 2016 to acquire this precious nitrate film.

The discovery of this magnificent piece in the Jean Bélanger collection allows us to better contextualize this major film, to bring new elements to the history of animation while paying tribute to the master of Canadian animation. With shrinkage just below 1.0% and only one splice, this print is in excellent condition with bright, richly colored red passages which, in the shortened version, tended toward orange. [MdB]



SYNCHROMY NO. 4: ESCAPE

US 1937–38

A pioneer of experimental film animation, Mary Ellen Bute created a body of abstract moving image work remarkable for its mix of technical and artistic innovations. She also succeeded in forging a career as a director at a time when filmmaking opportunities for women were few.

Born to an affluent family in Houston, TX, Bute left home at age sixteen to study painting at the Pennsylvania Academy of Fine Arts in Philadelphia. There she encountered a non-objective painting by Wassily Kandinsky, and later recalled in a 1982 interview that his "beautiful abstractions were similar to a musical and if they were developed in time continuity they would become more interesting than just on a canvas." Inspired by Kandinsky, Bute would later focus on finding a viable system to make her own abstract images move in time.

In 1925 Bute began studying stage design and lighting at Yale University's Department of Drama in the School of Fine Arts. This coursework guided her to cinema. Bute enlisted the assistance of several eminent innovators, including inventor Leon Theremin and composer Joseph Schillinger. Influenced by their scientific and mathematical approaches, Bute collaborated with Schillinger on *Synchromy* in 1932, but the film was eventually abandoned. Her next film, *Rhythm in Light* (1934), includes introductory text announcing "The film is a pioneer effort in a new art form—It is a modern artist's impression of what goes on in the mind while listening to music." This neatly summarizes Bute's objective to create "visual music," or a "seeing sound film," labels she would apply to her early abstract films.

Co-credited to her soon-to-be husband Ted Nemeth, *Synchromy No. 4: Escape* is Bute's first color film, and features groupings of orange triangular forms dancing in counterpoint to a dark, undulating cage-like grid. The elements' momentum is choreographed with exacting precision in synchronization with a recording of Leopold Stokowski's dramatic orchestral arrangement of Bach's *Toccata* from *Toccata and Fugue in D Minor*. This same piece of music would famously be used again in the opening sequence of Walt Disney's *Fantasia* (1940).

This print was made using the Cinecolor 2-color process on duplitized film stock and has a shrinkage rating of 0.65%. The Museum of Modern Art acquired the print directly from Ted Nemeth in 1985. [GN]

Director: Mary Ellen Bute

Cinematographer: Ted Nemeth

Technical associate: Bill Nemeth

Music: "Toccata" from *Toccata and Fugue in D minor* composed by Johann Sebastian Bach

Produced by: Expanding Cinema

Sound, Cinecolor 2 color process, 4 min. 10 sec.

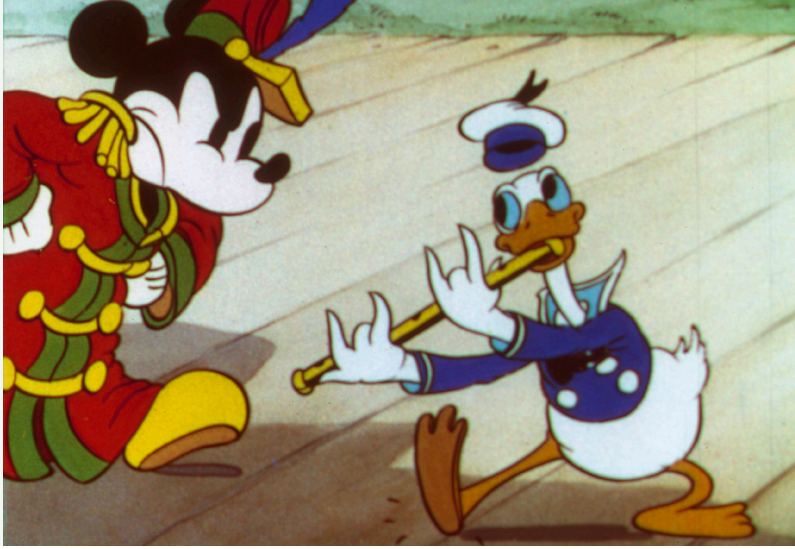
English language

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

FRIDAY, JUNE 2
9:30 AM

FLOWERS AND TREES
US 1932

THE BAND CONCERT
US 1935



The Band Concert

Flowers and Trees
Director: Burt Gillett
Producer: Walt Disney
Production company: Walt Disney Productions
Distribution company: United Artists

Sound, Technicolor, 8 min.
English language

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

The Band Concert
Director: Wilfred Jackson
Producer: Walt Disney
Production company: Walt Disney Productions
Distribution company: United Artists

Sound, Technicolor, 9 min. 20 sec.
English language

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

In the early 1930s, Walt Disney Productions had reached a turning point. The company had ended its relationship with Columbia Pictures and negotiated a new distribution deal with United Artists. The agreement substantially increased the production budget for *Silly Symphony* shorts, creating opportunities for experimentation and risk-taking. Walt Disney had shown a cautious interest in the possibilities of color cartoons and had tested out pre-tinted color film stocks on a number of shorts throughout 1930. Simultaneously, Technicolor had been working on a three-color system to replace the limited palette of their two-color Process No. III. When Technicolor president Herbert Kalmus invited Walt Disney to view their three-color test films, it was serendipitous for them both. "That was what we'd been waiting for," Walt said years later. "When I saw those three colors all on one film, I wanted to cheer."

Disney arranged a two-year exclusive with Technicolor, which prevented other animation studios from using the new system, and got to work. *Flowers and Trees*–a pastoral fantasy featuring arboreal lovers and a malevolent stump–was the guinea pig. Drawn first in black and white as usual, the animation cels were then partially washed, leaving only the original outlines, and repainted in color.

Flowers and Trees premiered at Grauman's Chinese Theater on July 15, 1932, and was an immediate success, quelling doubts about the commercial viability of three-color cartoons. Although the *Silly Symphony* series would continue in color, Disney's Mickey Mouse shorts would remain black and white, until the release of *The Band Concert* (1935), a remake of their own short *The Barnyard Concert* (1930) with elements of the Max Fleischer cartoon *Tree Saps* (1930) thrown in for good measure. *The Band Concert* improves on both of its forerunners however, with a raucous display of musical hijinks.

These nitrate prints come from the Museum of Modern Art, which acquired *Flowers and Trees* in the 1930s and *The Band Concert* from Walt Disney himself in 1940. *Flowers and Trees* was printed in 1933, and *The Band Concert* on Canadian-produced 1937 Kodak stock. Both films needed reinforcement of multiple splices before projection, while *Flowers and Trees* also required repairs to perforations and tears into the image. The shrinkage is a manageable 0.75% to 0.85% throughout both prints, with a brief jump to 1.45% during the opening MoMA title to *Flowers and Trees*. [KM]



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 2
9:30 AM

Screen Tests

GONE WITH THE WIND

US 1936–38

Shortly before Thanksgiving 1937, model Edythe Marrener was on a train to Los Angeles to make a screen test for *Gone with the Wind*. Just three weeks earlier, producer David O. Selznick, still hoping to find an "unknown" to play Scarlett O'Hara, had been shown Marrener's photograph in the *Saturday Evening Post* and arranged an audition with director George Cukor in New York. Cukor reported that Marrener had "vitality" and was a "thoroughly interesting possibility," if not for the role of Scarlett then definitely as a stock player. Selznick offered Marrener a short-term "test contract" and bought her a train ticket.

Marrener reported for work at the Selznick studios and began rehearsals with head of casting Charlie Richards. On December 2 she filmed a silent makeup test in Technicolor; four days later, under the direction of Cukor, she made several more tests. Selznick found Marrener "amateurish" yet full of potential and offered to extend her contract. Marrener declined. She instead signed with Warner Bros. and changed her name to Susan Hayward.

One of the earliest candidates for the role of Scarlett was Tallulah Bankhead, a Broadway star virtually unknown to the mainstream movie audience. Thirty-four years old at the time, Bankhead dieted, capped her teeth, went through facial treatments, and even quit drinking in an attempt to look youthful in the screen test. Selznick was delighted but had to pass because of her age. It would be almost three years before he would be ready to begin filming.

Another early Scarlett hopeful was Linda Watkins, a Theatre Guild veteran who had starred in a handful of modest films. Playing Melanie to Watkins's Scarlett is Frances Fuller, best known at the time for her roles in the Broadway productions of *The Front Page* and *Stage Door*.

Anne Shirley and Dorothy Jordan were both frontrunners for the role of Melanie; Jordan was Selznick's choice if he were unable to cast Olivia de Havilland. Jean Arthur was one of the last to audition for Scarlett. She was an established star and keen to get the part, but Selznick had met Vivien Leigh a week earlier and Cukor was already working with her. Arthur didn't really have a chance.

These tests were donated to the George Eastman Museum by Daniel Selznick, David O. Selznick's son. They have rarely been screened and are consequently in very good condition, with shrinkage between 0.85 and 1.0%. [SW]

Directors: George Cukor, Robert B. Sinclair

Producer: David O. Selznick

Cinematographers: Roy Clark, Wilfrid M. Cline, Bert Glennon, Charles Harten, James Wong Howe, Harold Rosson, Carl Struss

Cast: Makeup and Hairdress Test: Tallulah Bankhead (Scarlett);

Paddock Scene: Jean Arthur (Scarlett), Douglass Montgomery (Ashley);

"You Can't Forget": Linda Watkins (Scarlett), Frances Fuller (Melanie);

"You Can't Forget": Anne Shirley (Melanie), Dorothy Jordan (Scarlett);

"You Can't Forget": Edythe Marrener [Susan Hayward] (Scarlett), Dorothy Jordan (Melanie);

Library Scene: Edythe Marrener [Susan Hayward] (Scarlett), Alan Marshall (Ashley);

"I'm Going to Have a Baby": Edythe Marrener [Susan Hayward] (Scarlett), Dorothy Jordan (Melanie);

Jail Scene: Edythe Marrener [Susan Hayward] (Scarlett), James Craig (Rhett), Will Price (Union Soldier);

Makeup and Hairdress Test: Edythe Marrener [Susan Hayward] (Scarlett).

Production company: Selznick International Pictures

Sound; b/w, Technicolor; total running time 34 min.

English language

Print source: George Eastman Museum, Rochester, NY

PROGRAM 3

FRIDAY, JUNE 2
3 PM



DER BLAUE ENGEL

[THE BLUE ANGEL]

GERMANY 1930

Director: Josef von Sternberg

Writers: Robert Liebmann, Carl Zuckmayer, Karl Vollmöller, based on the novel *Professor Unrat* by Heinrich Mann

Producer: Erich Pommer

Cinematographer: Günther Rittau

Art directors: Otto Hunte, Emil Hasler

Composer: Friedrich Hollaender

Lyrics: Robert Liebmann

Cast: Emil Jannings, Marlene Dietrich, Kurt Gerron, Rosa Valetti, Hans Albers, Reinhold Bernt, Eduard von Winterstein, Hans Roth, Rolf Müller, Rolant Varno, Karl Balhaus, Robert Klein-Lörk, Karl Huszar-Puffy, Wilhelm Diegelmann, Gerhard Bienert, Ilse Fürstenberg

Production company: UFA

Sound, b/w, 108 min.

German language, electronic English subtitles

Print source: Österreichisches Filmmuseum, Vienna, Austria

Immediately upon its release, Josef von Sternberg's *The Blue Angel* won international acclaim and quickly gained a reputation as one of the greatest films of all time. One reason is, of course, Marlene Dietrich, who had made a dozen films in the twenties but whose true film career began with the eccentric role of Lola-Lola, a femme fatale from The Blue Angel cabaret. When first shown Dietrich's photos, Sternberg's assistant commented: "The bottom isn't bad, but don't we need a face, too?" This face would soon become a global icon of charm and style. However, come to think of it, his remark made a lot of sense: the assistant looked at Dietrich's photo in the same way Professor Rath (Emil Jannings) glances at Lola-Lola's photo postcard in the film. Blowing on the attached feather skirt to reveal what's underneath, he's clearly more interested in the bottom than the face.

The legendary critic Siegfried Kracauer found another explanation of the film's triumph: its outright sadism. "The masses are irresistibly attracted by the spectacle of torture and humiliation," he noted in *From Caligari to Hitler*, Kracauer's classic study of Weimar cinema. It is almost physically painful to watch Professor Rath's decline and belittlement caused by the cabaret troupe's cruelty. Yet the emotional strength of these scenes is hypnotizing. Sternberg sets his horror story in an imaginary small town with cozy streets and toy-like town hall clock that becomes a recurring symbol of the film. The contrast between a tragic plot and idyllic painted sets has the effect of a gothic fairy tale–one that is disturbingly connected to its time. Many critics and viewers saw *The Blue Angel* as a metaphor–a most powerful and convincing warning against fascism. It isn't surprising that the film was banned in Nazi Germany.

The film is loosely based on the novel *Professor Unrat* by the famous anti-fascist writer Heinrich Mann. When asked if the adaptation distorted the meaning of his book, Mann surprisingly replied, "Had I been more mature (when I wrote it), I would have developed the character of Professor Unrat more humanly, as in the film." A distinguished writer valuing an adaptation more than his own work–one can hardly think of a higher praise for a motion picture.

This print was struck in 1931. Its shrinkage of 1.1% is very low for a 92-year-old element, and aside from some warpage, it is in excellent condition. [AK]



PROGRAM 4

FRIDAY, JUNE 2
7 PM

LE SILENCE EST D'OR

[SILENCE IS GOLDEN]

FRANCE 1947

An aging man in love with his ward who prefers a young rival: the plot of this film comes from Molière's classic stage comedy *The School for Wives*. When transferred to Paris during the early days of filmmaking, however, it is changed beyond recognition, becoming a genuine work of cinema influenced by various genres, from slapstick comedy to sentimental melodrama.

René Clair launched this production upon his return to France after a long period of forced emigration. Post-war Paris, weakened by years of Nazi occupation, would have made a gloomy setting, so the director turned his attention to the past. "I decided that I would have to make a period picture in order to get back to the pre-war atmosphere. I was feeling nostalgic about my art and early days of my career as well as about Paris, so I decided to set the picture in the heroic days of the birth of motion pictures."

Clair knew the first decades of cinema very well: at the beginning of his career, he worked with some of the great pioneers, including Louis Feuillade and Yakov Protazanov. Yet, in *le silence est d'or*, he presents an evocative picture of the era rather than a realistic piece of history. The Fortuna film studio, where the traditional love-triangle intrigue unfolds, is a charming home where hand-painted sets are reminiscent of children's drawings; snow is easily recreated with white feathers; and the employees form a tight-knit and very funny family. In this cozy and fragile world a director can create any type of story in just one day, from a high-society gambling drama to a fairy tale about a poor orphan. He is capable of filming a sunny day under pouring rain or a winter scene in unbearable heat. Moreover, like a true demiurge, he has the power to turn a tragic love story into a happy one, right on the set. Clair himself does something very similar. Instead of mourning "the good old days" when France was the leading cinematic empire, he makes them brilliantly amusing–and immortal.

This original release print is in fair condition with no more than four splices per reel and a moderate shrinkage of 0.8%-1.0%. Printed in post-war Europe, it may not be as crisp as US prints of the late 1940s, but the depth and beautiful palette of grays characteristic of the great cinematographer Armand Thirard are very much present. [AK]

Director: René Clair

Writer: René Clair

Producer: René Clair

Cinematographer: Armand Thirard

Art director: Léon Barsacq

Composer: Georges Van Parys

Cast: Maurice Chevalier, François Périer, Marcelle Derrien, Dany Robin, Christiane Sertilange, Roland Armontel, Raymond Cordy, Paul Demange, Max Dalban, Jean Dauran, Bernard Lajarrige, Albert Michel, Gaston Modot, Paul Ollivier, Robert Pizani

Production company: Pathé Consortium Cinéma

Sound, b/w, 106 min.

French language, electronic English subtitles

Print source: La Cinémathèque française (deposited by Pathé), Paris, France

PROGRAM 5

FRIDAY, JUNE 2
9:30 PM



FORCE OF EVIL

US 1948

Director: Abraham Polonsky

Writers: Abraham Polonsky, Ira Wolfert, based on the novel *Tucker's People* by Wolfert

Producer: Bob Roberts

Cinematography: George Barnes

Art director: Richard Day

Music: David Raksin

Cast: John Garfield, Thomas Gomez, Beatrice Pearson, Marie Windsor, Howland Chamberlin, Roy Roberts, Paul Fix, Stanley Prager, Barry Kelley, Paul McVey

Production company: The Enterprise Studios, Roberts Productions

Sound, b/w, 78 min.

English language

Print source: Library of Congress, Culpeper, VA

Fresh off the unexpected success of its gritty boxing noir *Body and Soul* (1947), independent Enterprise Studios offered its screenwriter Abraham Polonsky the chance to write and direct a follow-up. Polonsky, eager to indulge his penchant for European-style Expressionism, accepted. *Body and Soul*'s John Garfield, who co-founded Enterprise in 1946, agreed to star, but only if the film were a melodrama. The condition was met and the result is film noir at its finest, and one of the best motion pictures of the 1940s. Critic Andrew Sarris thought it among the great films of the modern American cinema, period.

Deftly adapted by Polonsky and Ira Wolfert from Wolfert's 1943 novel *Tucker's People*, and bitterly cynical even by the standards of late '40s noir, *Force of Evil* is an excoriating allegory of American business, using as its central metaphor an illegal New York City numbers racket run by ruthless gang boss Ben Tucker (Roy Roberts). Under the guidance of his ambitious lawyer, Joe Morse (John Garfield), Tucker plans to turn his criminal operation into a legitimate lottery by first breaking, then consolidating his small-time competitors, including the humble neighborhood "bank" run by Morse's older brother (Thomas Gomez).

Cinema has often used the criminal underworld as a metaphor for the American capitalist dream, but rarely has the critique been as sharp, or laced with such disgust. With its opening shot of Wall Street on the day before the Fourth of July, the film announces at the outset that there's little separating Tucker's people from the titans of the financial district. All is not well in post-World War II America, Polonsky tells us, and the corruption is foundational.

Force of Evil was a box-office failure, but its leftist politics did not go unnoticed. Enterprise was out of business by the time the anti-communist Hollywood witch hunt began in earnest, but neither Garfield nor Polonsky escaped the blacklist. Garfield made his final film appearance in 1951's *He Ran All the Way* and died within a year, and it would be twenty years before Polonsky again received an onscreen credit.

This original release print of excellent photographic quality was made towards the end of the nitrate era. However, it is one of the most challenging for a projectionist. At 0.9%-0.95% shrinkage, it contains over 100 splices is significantly warped. [KF]



PROGRAM 6

SATURDAY, JUNE 3
9:30 AM

DUEL IN THE SUN

US 1946

Orphaned Pearl Chavez (Jennifer Jones) arrives in Texas to be cared for by distant relatives, but finds she must also battle her lust and revulsion for two suitors: civilized Jesse McCanles (Joseph Cotten) and his ribald brother Lewt (Gregory Peck). Their delirious triangle of desire literally crawls across the Texas desert to an astonishing, bloody climax.

When David O. Selznick convinced King Vidor to helm *Duel in the Sun*, he promised a "small, intimate" picture. Before long Selznick was hoping it would surpass the glory of *Gone with the Wind*. Selznick applied a formula of excess to everything: multiple directors and cinematographers, costly veteran actors, a surfeit of extras and horses, and what was then the most expensive marketing campaign in cinema history. A lavish $1 million was initially spent promoting the lustier aspects of the story, but fearing the lurid campaign had not sufficiently captured the public's attention, Selznick would spend another million upon the film's release. The final budget soared over seven million dollars.

Color was of particular importance to Selznick. Production designer "Mack" McMillan Johnson created full-color artwork for the pre-production materials, and primary cinematographer Lee Garmes copied Rembrandt's palette for the film's look. Even the desert cacti were painted the "correct" shade of green.

A production perfectionist, Selznick often insisted on script changes to completed scenes, once scrapping a full day's shooting to correct the placement of Cotten's elbow on a sofa. Pushed to the brink by hourly missives, Vidor eventually relinquished his megaphone, never to return. Vidor's work would be bolstered by a series of uncredited Hollywood filmmakers: William Dieterle, Joseph von Sternberg, William Cameron Menzies, Hal Kern, and Chester Franklin.

This exhibition of *Duel in the Sun* was selected from two prints in Martin Scorsese's collection; unlike the antagonistic McCanles brothers, they work well together. Shrinkage ranges between 0.65% to 0.9%, and both prints exhibit a fair amount of stiffness and curled edges. Repair tape has been applied to chipped edges, pulled perforations, and failing cement splices. The number of splices per reel varies greatly, but of the greatest concern are the frequently cracked perforations. The best reels of each print have been utilized to balance print safety with exhibition appeal. [PT]

Director: King Vidor

Writers: David O. Selznick, based on a novel by Niven Busch, adapted by Oliver H.P. Garrett

Producer: David O. Selznick

Cinematographers: Lee Garmes, Harold Rosson, Ray Rennahan

Art director: James Basevi

Production designer: Joseph McMillan Johnson

Music: Dimitri Tiomkin

Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Herbert Marshall, Lillian Gish, Walter Huston, Charles Bickford

Production company: Vanguard Films

Sound, Technicolor, 129 min.

English language

Print source: Martin Scorsese's collection at the George Eastman Museum, Rochester, NY

PROGRAM 7

SATURDAY, JUNE 3
1:30 PM



YOU AND ME

US 1938

Director: Fritz Lang

Writer: Virginia Van Upp, based on a story by Norman Krasna

Producer: Adolph Zukor

Cinematographer: Charles Lang

Art directors: Hans Dreier, Ernst Fegté

Composers: Boris Morros, Kurt Weill

Lyricist: Sam Coslow

Cast: Sylvia Sidney, George Raft, Barton MacLane, Harry Carey, Roscoe Karns, George E. Stone, Warren Hymer, Robert Cummings

Production company: Paramount Pictures Inc.

Sound, b/w, 94 min.

English language

Print source: UCLA Film and Television Archive, Los Angeles

Fritz Lang was almost embarrassed of *You and Me*, referring to it as "my first failure." For decades historians seemed to agree with him, until it was recently reevaluated as one of Lang's most innovative and experimental works. Film historian Peter von Bagh considered it among the few films of the 1930s that "seemed to challenge the Hollywood mode of narrative."

An incredible blend of genres and style–comedy, melodrama, film noir–*You and Me* was made, as Lang confessed, "probably under a little influence of my friend Berthold Brecht." If there is a dominant genre here, it's *Lehrstücke*–a "learning play," as Brecht defined it. Indeed, Sylvia Sidney, as a reformed ex-con, even uses chalk and a blackboard to show a group of mobsters (and the audience) how crime doesn't pay. Literally, in dollars and cents.

Lang engaged Brecht's closest collaborator, the legendary composer Kurt Weill. Weill disliked working in the movies (particularly with Lang, it seems) and backed out of the project halfway through, but he succeeded in setting the pitch, and the simultaneously glamorous, didactic, and cynical opening number, "You Can't Get Something for Nothing," promises an extravagant film. The director wanted "a Lang picture with a light touch," and it may be considered a comic postscript to his hopelessly depressing, earlier American films. Still, Lang's lifelong concern with social evils is clear, and a Hollywood happy ending cannot fully outweigh the treatment of poverty, depression, hypocrisy, and inhuman parole laws.

This eclecticism becomes a feast for cinematographer Charles Lang. The opening showcase of all the things one can buy is a mechanical ballet of photogenic objects. The department store where, unbeknownst to one another, only ex-cons are employed, calls for a Lubitsch look. The romantic episodes, meanwhile, all take place in dull, mundane settings. The shadow play in the mob scenes clearly, and not surprisingly, recalls German Expressionism. When some of these storylines overlap (e.g., when the mobsters decide to rob the department store), it becomes a visual tour-de-force.

All this is captured in the original release print UCLA received from Paramount. With modest shrinkage (1.00%-1.05%), very few splices, light scratches, and perforations which are mostly intact, it is one of the best prints ever screened at the festival. [PB]

FESTIVAL SCHEDULE

			page
THURSDAY, JUNE 1			
10 a.m.		**Press conference** and announcement of titles	
11 a.m.–7:30 p.m.		Festival registration	
11:30–12:15 p.m.		**Concert** in the historic mansion (grand piano)	21
3:30–4:15 p.m.		**Concert** in the historic mansion (Aeolian pipe organ)	21
7:30 p.m.	PROGRAM 1	***Black Narcissus*** (Michael Powell, Emeric Pressburger, UK 1947, 101 min.)	3
FRIDAY, JUNE 2			
9 a.m.		Doors open	
10 a.m.–4 p.m.		**Demonstration: The Nitrate Touch**	2
9:30 a.m.	PROGRAM 2	**Nitrate Shorts** (approx. 108 min. total)	4–9
		Lunch break	
2 p.m.		Talk - Keepers of the Frame: Camille Blot-Wellens	22
3 p.m.	PROGRAM 3	***Der Blaue Engel*** (*The Blue Angel*, Josef von Sternberg, Germany 1930, 108 min.)	10
		Dinner break	
7 p.m.	PROGRAM 4	***le silence est d'or*** (*Silence is Golden*, René Clair, France 1947, 106 min.)	11
9:30 p.m.	PROGRAM 5	***Force of Evil*** (Abraham Polonsky, US 1948, 78 min.)	12
SATURDAY, JUNE 3			
9 a.m.		Doors open	
9:30 a.m.	PROGRAM 6	***Duel in the Sun*** (King Vidor, US 1946, 129 min.)	13
10 a.m.–4 p.m.		**Demonstration: The Nitrate Touch**	2
		Lunch break	
1:30 p.m.	PROGRAM 7	***You and Me*** (Fritz Lang, US 1938, 94 min.)	14
3 p.m.		Talk - Keepers of the Frame: Jon Wengström	23
5:15 p.m.	PROGRAM 8	***Liebelei*** (*Flirtation*, Max Ophüls, Germany 1933, 83 min.)	16
		Dinner break	
8:45 p.m.	PROGRAM 9	***Middleton Family at the New York World's Fair*** [Middleton Family at the World's Fair] (Robert R. Snody, US 1939, 55 min.)	17
9:45 p.m.		**Reception** in the Potter Peristyle	
SUNDAY, JUNE 4			
9 a.m.		Doors open	
10 a.m.–4 p.m.		**Demonstration: The Nitrate Touch**	2
10 a.m.	PROGRAM 10	***The Wizard of Oz*** (Victor Fleming, 1939, 101 min.)	18
		Lunch break	
2 p.m.	PROGRAM 11	***Kain i Artiom*** (*Cain and Artem*, Pavel Petrov-Bytov, USSR 1929, 74 min.)	19
4 p.m.	PROGRAM 12	**Blind Date with Nitrate**	20

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PROGRAM 8

SATURDAY, JUNE 3
5:15 PM



LIEBELEI

[FLIRTATION]

GERMANY 1933

Director: Max Ophüls

Writers: Curt Alexander, Hans Wilhelm, Max Ophüls, based on a play by Arthur Schnitzler

Story: Felix Salten

Producer:
Christoph Mülleneisen Jr

Cinematographer:
Franz Planer

Art director: Gabriel Pellon

Composer: Theo Mackeben

Cast: Paul Hörbiger, Magda Schneider, Luise Ullrich, Gustaf Gründgens, Olga Tschechowa, Willi Eichberger [Carl Esmond], Wolfgang Liebeneiner, Paul Otto

Production company:
Elite Tonfilm-Produktion GmbH

Sound, b/w, 83 min.
(original length 88 min.)

German language,
electronic English subtitles

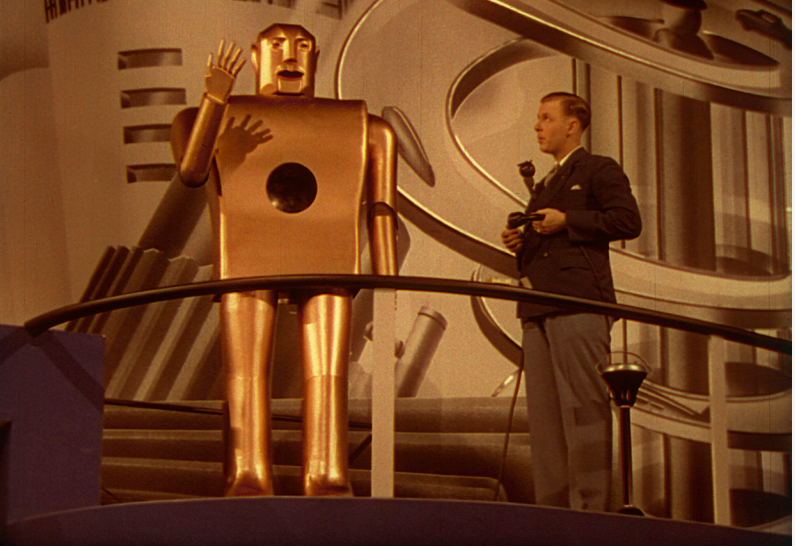
Print source:
Filmarchiv Austria,
Vienna, Austria

A man and a girl silently walk down dusky bystreets and courtyards of snowy Vienna, keeping a polite distance. Time and again they pass by the indifferent camera, until the girl stops to give the man some medicine to cure his headache. Something is about to happen, and the camera starts to closely follow the two, peering into their faces. The man "looks at her for the first time, and never stops looking until the very last time" (quoting Andrew Sarris). This is where the camera tactfully steps aside to let them by, for the two have just fallen in love, whether they realize it or not. "I'm often asked to make a film as simple, calm, tranquil as that one. I don't believe I could do it anymore," confessed Max Ophüls to Jacques Rivette and François Truffaut near the end of his short life.

In early sound cinema, particularly in Europe, the microphone dominated the camera; suddenly, films became stiff and talkative. Yet Ophüls was at ease with the spoken word to such an extent that, if needed, he could avoid it for whole minutes. His complex tracking shots would soon earn him a reputation: in some of his later films their virtuosity became a bit too noticeable, but in *Liebelei* nothing dominates, the technical means are as delicate as the director's treatment of human relations.

The film is mainly shot on studio sets, and the few locations are bound to be disbalancing (Ophüls was fully aware of that and called it "location-shock"). If such a location scene happens to be a duel in what at first seemed like a lyrical comedy, the shock is doubled. The tension becomes unbearable when the anticipated gunshot is neither seen nor heard, and the audience is never given a chance to absorb the tragedy and come to terms with it. Such envious freedom from cinematic conventions in *Liebelei* inspired generations of filmmakers.

This legendary print was the main source of the film's latest restoration. It has shrinkage of up to 1.55%, so far the highest at the Nitrate Picture Show. It is missing several short sequences, including all opening credits with Jewish names (Nazi-era censorship) and the scene featuring the Austro-Hungarian anthem, which would shortly afterwards become the anthem of the Third Reich (post-WWII censorship). One can easily find digital copies of the complete version, but we are proud to screen an original print. [PB]



PROGRAM 9

SATURDAY, JUNE 3
8:45 PM

THE MIDDLETON FAMILY AT THE NEW YORK WORLD'S FAIR

[THE MIDDLETON FAMILY AT THE WORLD'S FAIR]

US 1939

Originally available as both "glorious" 35mm Technicolor and 16mm Kodachrome prints, this pioneering promotional film brings relatively high production values and a romantic subplot to what is essentially an aggressive advertisement for Westinghouse Electric and the free market.

As the 1930s draw to a close, employment stagnation has dimmed the hopes of young Americans like Bud Middleton (James Lydon), who sees few job opportunities beyond federal programs like the WPA. Mr. Middleton (Harry Shannon) hopes the futuristic marvels on display at the 1939 New York World's Fair will brighten his son's outlook. At the fair's Westinghouse Building, Jim Treadway (Douglas Stark) proudly shows off the very latest in Westinghouse research and development—television transmitters; electric looms; Elektro, a cigarette-smoking robot—each just a foretaste of the prosperous, fully electric World of Tomorrow that awaits them all.

Though the ongoing Depression is never mentioned, *The Middleton Family* is an unsubtle rebuke of the Roosevelt administration's economic recovery policies. Rather than a New Deal of employment programs, labor laws, and corporate regulations, the film extols the merits of free enterprise, mechanization, and good old American optimism. According to Jim, innovations by companies like Westinghouse will create hundreds of new industries and countless jobs—more, he predicts, than there will be workers to fill them.

With its saccharine vision of a "typical" American family, their breakfast table crowded with the latest Westinghouse conveniences; the frantic competition between "Mrs. Drudge" and "Mrs. Modern" to see who can wash the most dishes with the least amount effort; and the foreign-born Nicholas Makaroff (George J. Lewis), an oily abstract artist with a Russian name, anti-capitalist views, and designs on Middleton daughter Babs (Marjorie Lord, future costar of the hit TV sitcom *Make Room for Daddy*), *The Middleton Family* is a classic of free-market kitsch. In 2012 it was added to the National Film Registry of culturally, historically, or aesthetically significant motion pictures.

This 35mm Technicolor IB print is in remarkably good condition, with 0.9% shrinkage, 20 splices and very little edge damage. It has a warm, brownish look typical of late 1930s Technicolor. [KF]

Director: Robert R. Snody

Writers: Robert R. Snody, G. R. Hunter, Rick Drummond

Cinematographer: William Steiner

Art Director: Walter Keller

Music: Edwin E. Ludig

Cast: Marjorie Lord, James Lydon, Ruth Lee, Harry Shannon, Adora Andrews, Douglas Stark, George J. Lewis, Georgette Harvey, Ray Perkins, Helen Bennett

Production company: Audio Productions, Inc.

Sponsor: Westinghouse Electric & Manufacturing Co.

Distribution company: Modern Talking Picture Services

Technicolor, sound, 55 min.

English language

Print source: Prelinger Archives, San Francisco, CA

PROGRAM 10

SUNDAY, JUNE 4
10 AM

THE WIZARD OF OZ

US 1939



Directors: Victor Fleming; George Cukor, King Vidor (uncredited)

Producer: Mervyn LeRoy

Screenplay: Noel Langley, Florence Ryerson, Edgar Allan Woolf

Cinematographer: Harold Rosson

Art director: Cedric Gibbons

Songs: Harold Arlen (music), E. Y. Harburg (lyrics)

Music: Herbert Stothart

Cast: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton, Charley Grapewin, Clara Blandick

Production company: Metro-Goldwyn-Mayer Corp.

Sound, Technicolor, toned, 101 mins.

English language

Print source: Private collector

The success of Walt Disney's *Snow White and the Seven Dwarfs* in 1937 proved that children's fantasy stories, which typically did not do well at the box office, could actually be profitable. At the time, Hollywood was still struggling to find its audience after the onerous enforcement of the Production Code in mid-1934 virtually eliminated sex from the screen. As studios could no longer rely on racy content for box-office profits, they turned to history and classic literature for story ideas. As a result L. Frank Baum's book *The Wonderful Wizard of Oz*, which had been adapted for the stage and screen countless times since its publication in 1900, became a highly desirable property.

MGM purchased the rights to Baum's book from Samuel Goldwyn in 1938 for $75,000, the highest of five bids for the property (including one from 20th Century-Fox head Darryl Zanuck, who wanted it for Shirley Temple). They spent an enormous $2,777,000 on the production, showcasing it as its prestige picture for the season and only expecting it to break even. Indeed, although though the film grossed more than its production costs, the post-production costs resulted in a significant loss. The film did not make a profit until its 1949 re-release.

Oz may be the prime example of a film that hasn't been truly "seen" by audiences since its early theatrical releases. For over 40 years, *The Wizard of Oz* was an annual television event in homes across America, and, in those earliest years, predominantly viewed on small black-and-white TV sets. No spectacular transition from sepia-toned Kansas to the eye-popping color of Munchkinland, no greens in Emerald City, and no red in Dorothy's ruby slippers. Today's digital technology has swung the pendulum to the opposite extreme, eliminating the warmth and subtlety of the original color design and introducing oversaturated neon shades that were never in Technicolor's 1939 rainbow.

This nitrate print beautifully presents the natural–though still very colorful–color palette which Technicolor strove for over 20 years to achieve, making this screening the rarest of cinematic events. It is composed almost entirely of nitrate stock bearing a 1945 UK edge code. Approximately 800 feet at the beginning of the original reel 5 suffered water damage at some point in its history and was replaced by the owner with footage from a 1964 acetate print. It is in remarkably good condition overall with very few splices, light to medium scratches, and shrinkage ranging from 0.5% to 0.8%. [NK, AL]



PROGRAM 11

SUNDAY, JUNE 4
2 PM

KAIN I ARTIOM

[CAIN AND ARTEM]

USSR 1929

Today Pavel Petrov-Bytov is remembered as one of the minor masters of the Soviet silent avant-garde, a comrade-in-arms of Eisenstein, Pudovkin, Dovzhenko, et al. But back in the day he was a rather scandalous figure. In 1928 he made a splash with his article "We Have No Soviet Cinema" in which he criticized Eisenstein and others for being elitist and unscrupulous. He claimed that the peasantry and working class will never appreciate the formal experiments of the avant-garde and suggested speaking "in a familiar, sincere language about a cow that has fallen ill with tuberculosis, about a dirty barn that needs to be converted into a clean and bright one, (…) about village hooligans, a collective farm, etc. etc." Some of his first films, shot on location in the villages, indeed dealt with these subjects and managed to be engaging in their unpretentious demonstration of everyday life. They did not, however, resonate with the majority of filmmakers.

Until, unexpectedly for everyone, including himself, he made one of the most expressionistic works of Soviet cinema, a film full of metaphors and symbols. *Cain and Artem*, based on Maxim Gorky's classic story, castigated pre-revolutionary Russia with its "lead abominations" (Gorky's expression) and specifically focused on antisemitism. Everyday life was still the center of attention, but it was here condensed into a tragic grotesque. The film was shot entirely on the studio lot where Isaak Makhlis's stylized sets were sophisticatedly lit and transformed by Nikolai Ushakov inventive camera. Petrov-Bytov joined the ranks of those he condemned earlier, and someone joked that the power of Soviet filmmaking can force even a bad director to make a good picture.

Cain and Artem was widely distributed abroad. Asta Nielsen, who booked a box to watch it every evening, wrote to her friend, the critic Béla Balázs: "[It] is a film-poem that has no equal. Reality, but seen as if through tears, an inexorable reality, but illuminated by a great idea. Simple facts become fantastic."

Abel Gance was so impressed by the film that he distributed it in France in 1931 after adding a soundtrack with compilation music and effects. An original print of this version was stored by the media archive of the Swiss army (now known as the Armed Forces Digital Media Centre), which donated it to the Cinémathèque suisse in 2014. Its shrinkage ranges between 0.75% and 1.25%, and it has a fair amount of splices. Otherwise the print aged well, and its photographic quality does justice to this visual symphony. [PB]

Director: Pavel Petrov-Bytov

Writers: Olga Kutuzova, Elena Neviazhskaia, Mikhail Remezov, Pavel Petrov-Bytov, based on a short story by Maxim Gorky

Cinematographer: Nikolai Ushakov

Set designers: Nikolai Suvorov, Isaak Makhlis

Cast: Georgii Uvarov, Elena Egorova, Emil Gal, Nikolai Simonov

Production company: Leningrad Sovkino Factory

The 1931 French release version:

Producer: Abel Gance

Sound director: Jean Tedesco

Musical director: Manuel Rosenthal

Production company: Société d'Expansion Cinématographique

Sound, b/w, 74 mins.

French intertitles, electronic English subtitles

Print source: Cinémathèque suisse, Lausanne, Switzerland

PROGRAM 12

SUNDAY, JUNE 4
4 PM

Blind Date with Nitrate



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

The frame enlargement reproduced above was taken from the nitrate print to be presented in this program. If you are able to identify its title from the image, you are more than welcome to spread the news ahead of the screening.

PAST BLIND DATES



2015 *The Fallen Idol* (UK 1948)



2016 *Ramona* (US 1928)



2017 *Levoton veri* (Finland 1946)



2018 *Man of Aran* (UK 1934)



2019 *Gone to Earth* (UK 1950)



2022 *Pinocchio* (US 1940)

CONCERTS IN THE HISTORIC MANSION

Thursday, June 1
11:30 a.m.–12:15 p.m., grand piano, Living Room
3:30–4:15 p.m., Aeolian pipe organ, Conservatory

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

Andreas Benz is a musician and composer who teaches music at Elly-Heuss-Knapp-Gymnasium in Heilbronn (Germany). He also conducts a choir, a string orchestra, and a salon orchestra specializing in original dance band arrangements of music from the 1920s and 1930s. He regularly accompanies silent movies at the organ and the piano, often with his wife Stefanie Benz as projectionist, showing prints from his own collection. In 2011 Andy participated in the Pordenone Masterclasses for silent film accompaniment. In 2017 he wrote and conducted a new score for the Swedish silent film *The Pilgrimage to Kevlaar* (1921) for string orchestra, choir, and harp. In 2021 he completed the restoration of a 1929 Christie theatre organ whose lovely sounds are now entrancing audiences in his hometown Neckarsulm. In addition to everything that features a keyboard, Andy plays other instruments including the saxophone and the contrabassoon, participating in performances of his own works with the Heilbronn Symphony Orchestra. This year, Andy will be performing a selection of German popular music from the Nitrate Era.



MEET THE 2023 SOCIAL MEDIA CORRESPONDENT

Oscar Becher is a 2020 graduate of The L. Jeffrey Selznick School of Film Preservation and a 2023 graduate of New York University-Tisch School of the Arts' Moving Image Archiving and Preservation Program. He currently holds the position of Archivist and Vault Manager for Vinegar Syndrome, a restoration company with the mission to preserve and restore forgotten works of genre film and release them on DVD and Blu-ray. Oscar oversees a climate controlled film vault with over 20,000 reels that have been fully cataloged and conserved. Favorite releases he has worked on include: *Thriller: A Cruel Picture*, *Massage Parlor Murders*, *Flesh for Frankenstein*, *New York Ninja* and *Double Exposure of Holly*. As the NPS correspondent, Oscar hopes to bring a bit of archivist-centered weirdness to the festival's social media presence. His excitement level regarding this festival's slate of films is a C18H21N11O38 on a scale of triacetate to nitrate.

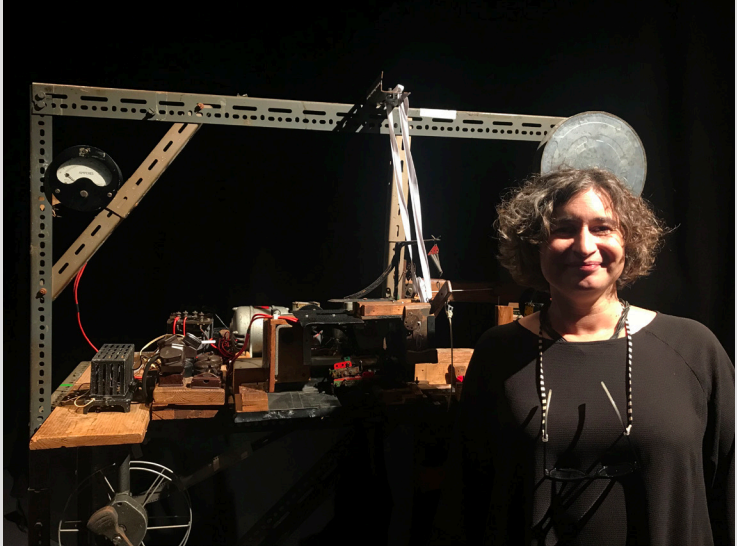
Interested in being a future correspondent? E-mail us at nitrate@eastman.org.



TALK

FRIDAY, JUNE 2
2 PM

Keepers of the Frame



Camille Blot-Wellens

Camille Blot-Wellens is an independent film historian, researcher, and archivist. She has collaborated with film archives since 2000 with identification, research, restoration and training, and more notably worked for Filmoteca Española (Madrid, 2000-2007), Cinémathèque française (Paris, 2007-2011), and Svenska Filminstitutet (Stockholm, 2016-2019). An expert in Early Cinema and Photography, she is the author of two books and numerous articles in specialized publications. She is a member of the FIAF Technical Commission (since 2012) and served on the Board of Domitor (2018-2022). Associate Professor at Paris 8 University, she is co-responsible for the specialization Film Heritage of the Master in Film Studies, and she teaches Film Conservation and Restoration as part-time lecturer at the University of Lausanne. In 2018, she was the recipient of the Jean Mitry Award (Le Giornate del Cinema Muto, Pordenone) and the Outstanding Achievement Award for Film Preservation (Film Heritage Foundation, Mumbai). In 2019, she was invited to honor Film rvationist Harold Brown giving the Jonathan s Memorial Lecture (Le Giornate del Cinema Muto, Pordenone) and Ernest Lindgren Memorial Lecture (British Film Institute, London). In 2020, she edited a new, expanded edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification* (FIAF). She was also part of the Scientific Committee of the exhibition *Enfin le cinéma!* at the Musée d'Orsay (September 28, 2021–January 16, 2022).



TALK

SATURDAY, JUNE 4
3 PM

Keepers of the Frame

THE JAMES CARD MEMORIAL LECTURE

Jon Wengström

Jon Wengström began working at the Swedish Film Institute as a cinematheque programmer in 1990. From 2003-2019 he was curator of the Institute's Archival Film Collections and is currently its Senior Curator. After several years as a member of FIAF's Programming and Access to Collections Commission, he served on the FIAF's Executive Commission as Treasurer in 2013-2023. Wengström has curated numerous programs and has lectured on Swedish films and film history, preservation, and archival policy at numerous archives, festivals, and conferences throughout the world. He is a regular guest lecturer at the Archive Master studies program at Stockholm University and has written several articles for the *Journal of Film Preservation* and other publications. Wengström is a member of the Artistic Committee of the Il Cinema Ritrovato festival in Bologna and in 2018 was the recipient of the 2018 San Francisco Silent Film Festival Award.

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 most recent lectures were delivered by Alexander Horwath, Elaine Burrows, and Jan-Christopher Horak The James Card Memorial lecture is supported by Callista Card and David Morisaki.



THE PROJECTORS

The 500-seat Dryden Theatre, which first welcomed the public on March 2, 1951, is the premier exhibition venue for the art of cinema as interpreted by the George Eastman Museum, and one of the few theaters in the world equipped for original nitrate film projection.

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

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

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

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

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

THE PROJECTIONISTS



Patrick Tiernan is a 2002 Film Studies graduate of SUNY College at Brockport. He has been projecting films at the Little Theatre, the Cinema Theater, and the Dryden Theatre since 2011. He is Associate Collection Manager in the Moving Image Department and Projection Supervisor for the Nitrate Picture Show.



Chris Crouse has worked as a projectionist since 2011. He graduated from the L. Jeffrey Selznick School of Film Preservation in 2019 and joined the museum as a Preservation Officer in 2021. He worked as the founding Technical Director at The Metrograph and projected at Anthology Film Archives and The Museum of Modern Art.



Nicole Diroff is a graduate of The L. Jeffrey Selznick School of Film Preservation and was the 2021 recipient of the Rockefeller Archive Center-Selznick Fellowship. She was Assistant Collection Manager for ***The Photo-Drama of Creation*** (1914) project at the Eastman Museum and projects at the Dryden and Little theaters.



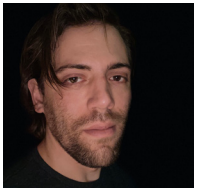
Matthew Hidy is Head Projectionist at Cornell Cinema in Ithaca, New York and a Service Technician at Entertainment Equipment Corporation. He is a 2020 graduate of The L. Jeffrey Selznick School of Film Preservation and is co-chair of the Association of Moving Image Archivists Projection and Exhibition Committee.



Darryl G. Jones has worked as a projectionist since 1968, serving as a projectionist and service engineer for the museum and at 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.



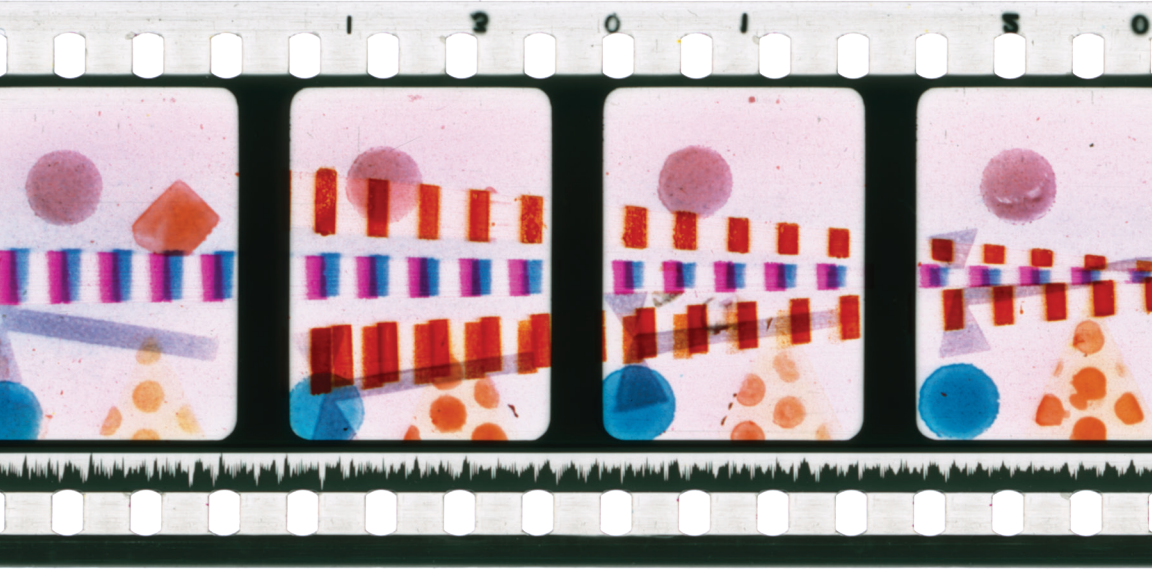
Mary Lewandowski projects at the Dryden Theatre and works at Visual Studies Workshop as a collections specialist, projectionist for the Salon series, and workshop instructor for handmade film and small gauge projection. She received her M.F.A. from VSW in 2021. Mary is an artist with a wide ranging practice, including small gauge film production and handmade and expanded cinema.



Casey Sanders is a projectionist at the Dryden Theatre. He is involved in various activities in the local arts community, in which he has worked as sales director for the Rochester Fringe Festival and coordinates monthly art exhibitions at Fuego Coffee Roasters.



Sheryl Smith holds a B.A. in fine art photography from the Rochester Institute of Technology and is a 2018 graduate of The L. Jeffrey Selznick School of Film Preservation. She is the Chief Projectionist for the Dryden Theatre. Her prior career includes 23 years as an advertising producer/director for Time Warner Media.



2022 PATRONS & DONORS

The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of the 2022 festival:

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Paul Young

MOVING IMAGE COLLECTION



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

In addition to one of the world's finest collections of films from the silent era, the Eastman Museum holds the largest corpus of original Technicolor negatives, including those of *Gone with the Wind* and *The Wizard of Oz*, some of the seminal works of US cinematic avant-garde, and the personal collections of film directors such as Cecil B. DeMille (1881–1959), Leo Hurwitz (1909–1991), Norman Jewison (b. 1926), Martin Scorsese (b. 1942), Kathryn Bigelow (b. 1951), Ken Burns (b. 1953), William Kentridge (b. 1955), and Spike Lee (b. 1957). The museum is also the repository of the largest body of South Asian films outside of the subcontinent.

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

GEORGE EASTMAN MUSEUM



Founded in 1947, the George Eastman Museum is one of the earliest international film archives and the world's oldest museum dedicated to photography. The museum is located on the National Historic Landmark estate of George Eastman—the founder of Eastman Kodak Company, renowned philanthropist, and pioneer of popular photography and motion picture film. The museum's holdings comprise hundreds of thousands of photographs, tens of thousands of motion picture films, the world's preeminent collection of photographic and cinematographic technology, one of the leading libraries of books related to photography and cinema, and extensive archival documents and other objects related to George Eastman.

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

RESTAURANTS, COFFEE SHOPS, BARS

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

Hours given for Thursday–Sunday only and may vary.

NEIGHBORHOOD OF THE ARTS & VILLAGE GATE

1 Greek Festival Food, drinks, music & more
rochestergreekfestival.com
JUNE 1–4, 11A–11P (FREE ADMISSION)

2 The Bachelor Forum Rochester's oldest gay bar
TH–SU 2P–2A

3 Carnegie Cellars Wine bar & kitchen
TH–SA 4–11P

4 Edibles Restaurant and Bar Bistro, cocktails/wine
TH&F 11:45–3P & 4:30–9P, SA 4:30–9P

5 Good Luck Upscale plates to share & full bar
TH 4:30P–12A, F&SA 4:30P–2A

6 Just Juice Fresh juice & smoothie bar
TH&F 8A–5P, SA 9A–5P

7 Melo Coffee & Kitchen Espresso, sandwiches
TH–SA 8A–6P, SU 8A–2P

8 Old Pueblo Grill Mexican streetfood fusion
TH 11A–8P, F&SA 11A–9P

9 Petit Poutinerie Poutine, sandwiches, dessert
TH–SA 11A–9P

10 Three Heads Brewing Beer, bring your own food
TH 2–9P, F&SA 12–11P, SU 12–5P

PARK AVE (EASTERN SECTION)

11 Blu Wolf Bistro Burgers, sandwiches, entrees, bar
TH&F 11A–12A, SA&SU 9A–12A

12 Cafe Sasso Coffee & cocktails
8A–8P

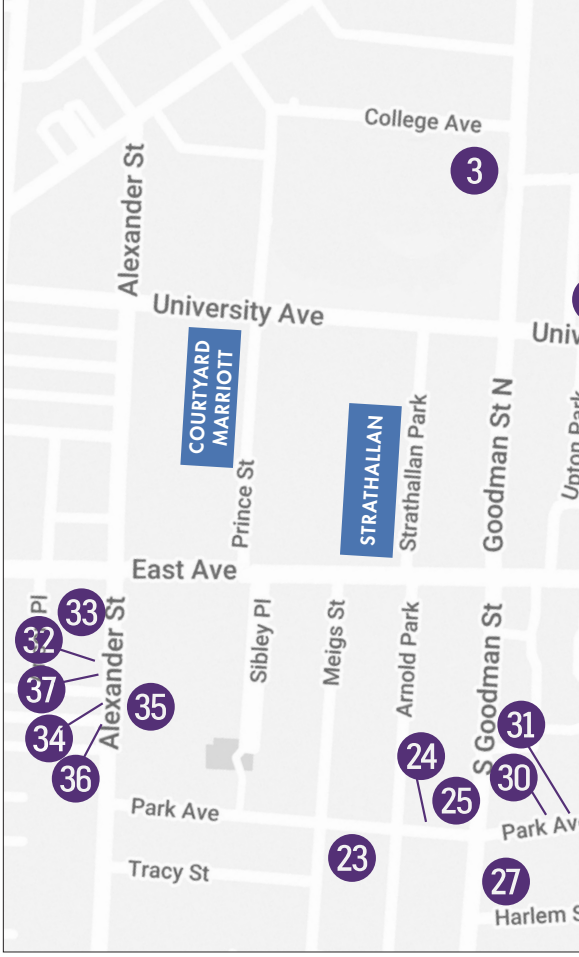
13 Dorado Mexican food, full bar
TH 11:30A–10P, F&SA 11:30A–12A, SU 11:30A–9P

14 Dragonfly Tavern & Pizza Pizza, wings, full bar
TH 4–11P, F&SA 4P–2A, SU 12–11P

15 Furoshiki Pan-Asian, ramen, beer/wine/sake
11:30A–9P

16 Glen Edith Coffee/espresso/tea
8A–2P

17 Jines Restaurant Diner with all-day breakfast
TH–SA 7A–9P, SU 7A–3P



18 Leonore's Asian street food, full bar & non-alcoholic
TH 4–11P, F&SA 4P–12A

19 Roux French kitchen, wine, cocktail & absinthe bar
TH 4–10P, F 4–11P, SA 11A–2P & 4–11P,
SU 11A–2P & 4–10P

20 Sinbad's Mediterranean Pitas, kebabs, platters
TH–SA 11A–9P, SU 12–8P

21 Szechuan Opera Authentic & American-style Chinese
TH–SU 11A–10P

22 Vern's New American/Italian, amari, natural wine
TH 4–10P, FRI&SA 4–11P, SU 4–10P

PARK AVE (WESTERN SECTION)

23 Apogee Wine Bar Wine, cheese, desserts
TH–SA 4–11P

24 Bodega Takeout, grocery, beer, snacks to go
8A–10P



25 Calabresella's on Park Italian-style deli
TH–SU 10A–6P

26 Half Pint Pub Beer, full bar, no kitchen
TH 2P–12A, F 1P–12:30A, SA 11A–12:30A, SU 12P–12:30A

27 The Mad Hatter Restaurant & Bakery
Café fare, high tea & baked goods | 8A–2:30P

28 Magnolia's Salads, sandwiches, beer/wine
TH–SA 11A–9P, SU 11A–4P

29 The Red Fern All vegan, kombucha/beer/wine
TH 11A–9P, F&SA 11A–9:30P

30 Roam Café Italian American, full bar
TH–SA 11:30A–11P, SU 10:30A–10P

31 Vasko's on Park Garbage plates, burgers, shakes
TH 4–11P, F&SA 11A–11P, SU 11A–10P

EAST END

32 Daily Refresher Cocktails, snacks & sandwiches
TH 4P–12A, F&SA 4P–1A, SU 2–10P

33 Locals Only Coffee, brunch, cocktails
8A–3P

34 The Old Toad British pub
TH 4–10P, F&SA 4P–11P

35 Ox and Stone Latin-inspired food, cocktails
TH 10P, SA 4:30P–1A

36 Shema Sushi Noodles, sushi, sake & beer
TH&F 11:30A–9P, SA 4:30–9P

37 Swan Dive Pizza, snacks, cocktails, weekend DJs
TH 4–12A, F&SA 4P–2A, SU 3–10P

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

MUSEUM HOURS & AMENITIES

TUESDAY–SATURDAY 10AM–5PM, SUNDAY 11AM–5PM

- Free admission for passholders June 1–4 includes all exhibitions and the historic mansion.
- Multipurpose Hall is available as a lounge for festival passholders.
- Saturday reception is in the Potter Peristyle.

Bloomberg Connects

Download & Explore the museum with the free arts and culture app. Check out interactive maps, audio tours, videos, collection highlights, and more!

Open Face at Eastman Museum

TUESDAY–SATURDAY 10AM–5PM, SUNDAY 11AM–5PM

- Open Face features handcrafted specialty sandwiches. Gluten-free, vegan, vegetarian, or omnivore . . . we're not one, we're a bit of each. Whether housemade or local favorites, our soups, salads, baked goods, and beverages always tickle the senses.

Museum Shop

TUESDAY–SATURDAY 10AM–5PM, SUNDAY 11AM–5P

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

Restrooms

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

Dryden Theatre

- Emergency exits are located at the front and rear of the theater and at the back of the balcony. The front exits (next to the screen) are to be used only in an emergency.
- Food and drink are not allowed in the theater (including food containers).

EXHIBITIONS ON VIEW

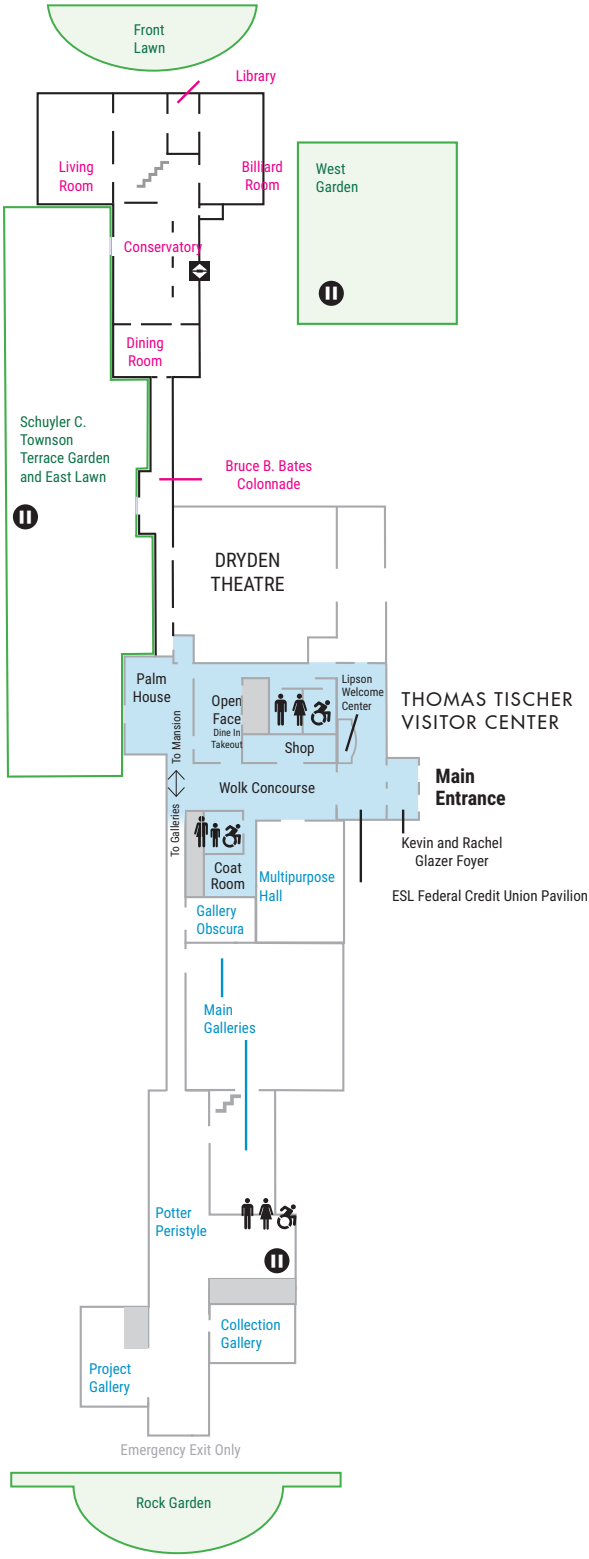
Marcia Resnick: As It Is or Could Be (Main Galleries)—Resnick was one of the most ambitious and innovative American photographers of the 1970s. Combining social critique with poignant, often humorous performance, her photographs explore—in a conceptual vernacular—aesthetic, social, and political issues at once timely and timeless. *Generally supported by the Rubens Family Foundation.*

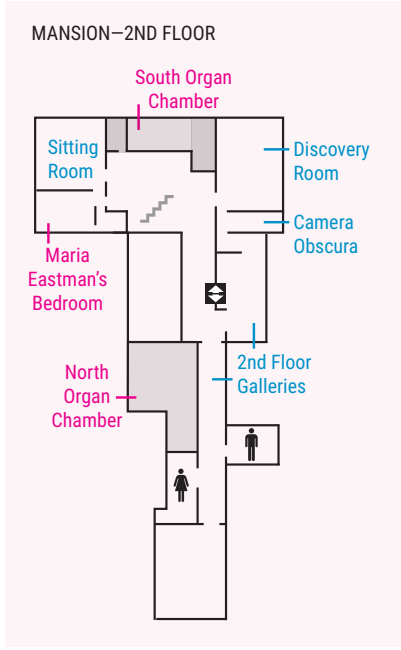
Adam Ekberg: Minor Spectacles (Project Gallery)—Loneliness permeates Ekberg's whimsical photographs that document the climax of orchestrated events. While the camera freezes them into still lifes, a sense of continuity—like the arc of a story—happens as one realizes that Ekberg invented, manifested, documented, and concluded these events. The objects take on lives of their own, even though we know that such agency is impossible.

Selections from the Collection (Collection Gallery)—A wide variety of objects explore the breadth and depth of the museum's photograph holdings. Iconic images and works by well-known photographers are featured along with some hidden gems and delightful surprises. *Made possible in part by a grant from the National Endowment for the Humanities. Sponsored in part by ESL Federal Credit Union.*

Studio 678 Photo Club (Gallery Obscura)—Photographs and poems by eleven youths who participated in Flower City's *Studio 678 Photo Club* in 2021 and 2022.

From the Camera Obscura to the Revolutionary Kodak (Mansion)—Features a walk-in camera obscura with a view of the West Garden and explores the evolution of early photographic processes. *Made possible in part by Debbie Lestz Teahan and Thomas Teahan.*





Restrooms
Please note various restroom hours on p. 30

Elevator

Stairs

Quiet space for rest or reflection

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The Criterion Collection

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

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

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