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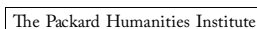
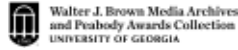


GEORGE
EASTMAN
MUSEUM

DRYDEN
THEATRE

DEDICATION

The 10th Nitrate Picture Show is dedicated to all the archives, institutions, and collectors who have contributed rare yet carefully preserved vintage nitrate prints for our audiences to enjoy, appreciate, and share in our global audiovisual heritage over the past ten festivals.



as well as Anthony Saffrey, Martin Scorsese, Craig Valenza, and the Anonymous Collector.



THE 10TH NITRATE PICTURE SHOW
Festival of Film Conservation
June 4–7, 2026

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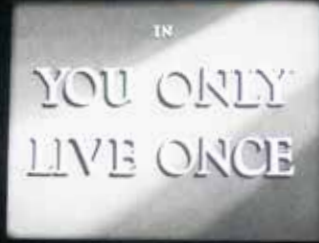
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When the Nitrate Picture Show began in 2015, nitrate projection was going extinct. Half a dozen venues were still holding the fort, but for most of the world, this was a lost cause. Not that this practice is exactly flourishing today—even safety film projection is struggling—but nitrate screenings are a presence now. New festivals want to include nitrate prints; new venues compatible with nitrate projection are opening; and it is telling that for this event, the 500-seat Dryden Theatre completely sold out in six days.

Fashion is rarely a good thing in art. But the fashion for nitrate, largely caused by the exclusivity (or even elusivity) of the screenings, leads, we hope, to something more important: the appreciation of film prints in general. I was going to add “authentic,” but, in certain ways, prints are all authentic. A copy lovingly kept by the filmmaker in near pristine condition (like Cecil B. DeMille’s *Why Change Your Wife?*, which opens this year’s festival, or William Wyler’s *Counsellor at Law* and *The Good Fairy*, screened in the past) is a treat to watch, but it’s as fascinating to see prints affected by historical events or social habits of their time. You won’t notice much of the nudity in *Un Chien Andalou* on Saturday, because the shots had been gradually cut out frame by frame, probably by projectionists, and kept as souvenirs of a “racy” subject in prudish times. The many splices in the credits of Max Ophüls’s *Liebelei*, screened in 2023, indicate the censoring of all the Jewish names for distribution during the Nazi era—and doesn’t that

omission actually add something to the screening? The repeatedly duplicated and heavily scratched clip from *El día que me quieras* is a testimony to Carlos Gardel’s unequalled fame, as is the fact that this may be the only surviving fragment of his last film.

We are now confident enough about the reputation of nitrate screenings to afford a controversial statement: nitrate is a bit of a pretext, a MacGuffin. For us, it has been a perfect excuse to spend a whole year with beautiful prints (they are beautiful, no question about that), with unique historical objects, with excellent films, many of which we hardly knew before. But couldn’t all that be applied to a broader scope? Original acetate prints from the 1950s–1980s (and not just the steadily popular IB Tech prints) should be equally sought after, just as polyester prints from the last few decades. And do not dismiss the cropped 16mm reductions of Hollywood classics, or even black-and-white versions of color features: many a great filmmaker was converted by them. Nitrate is fabulous, and it deserves a festival of its own, if only because there is still so much to screen and not enough venues to screen it. However, our subtitle, The Festival of Film Conservation, may be more important than the title.

With this—here is to many more festivals!

Peter Bagrov
Senior Curator
Moving Image Department

DEMO

THURSDAY–
SATURDAY
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 experience nitrate up close. Participants have the opportunity to examine nitrate prints of early films in a dedicated space, using a rewind bench, gloves, and a magnifying glass. This demonstration acquaints 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 either analog or digital media. Photography is encouraged!

The Nitrate Touch takes place in the Potter Peristyle.

THURSDAY, JUNE 4

10 a.m.–1 p.m.: *The Adventures of Tom Sawyer* (Norman Taurog, US 1938)
A Message from Mr. Gregory Peck (Cecil Barker, US 1948)

1–4 p.m.: *The Great Train Robbery* (Edwin S. Porter, US 1903) – b/w nitrate print
The Great Train Robbery (Edwin S. Porter, US 1903) – tinted and toned nitrate print
Bonus: *The Great Train Robbery* (Edwin S. Porter, US 1903) – paper print fragment

FRIDAY, JUNE 5

10 a.m.–1 p.m.: *Place de l'Opéra* (Auguste and Louis Lumière, France ca. 1897)
Highlights and Shadows (Kenneth R. Edwards, US 1938)

1–4 p.m.: *Big Tim* (Robert Cannon, US 1949)
Parisian Nights (Colorart Pictures, Inc., US 1930)

SATURDAY, JUNE 6

10 a.m.–1 p.m.: *Lonesome* (Paul Fejos, US 1928)
[Lenticular Color Print] (US ca. 1935)

1–4 p.m.: *Cymbeline* (Lucius J. Henderson, US 1913)
Joyu (Teinosuke Kinugasa, Japan 1947)

SPECIAL EVENT
SCREENING

DARKER
US 2024



Academy Award-nominated filmmaker Bill Morrison is proud to present the world premiere of the standalone film version of *darker*. Created in collaboration with Pulitzer Prize-winning composer David Lang, *darker* marks the ninth collaboration between Lang and Morrison across twenty-four years of working together.

With *darker*, Morrison takes inspiration from Lang's restrained and highly detailed score to create what he describes as a slowly lilting depiction of the sublime, in which actors, dancers, and acrobats reappear and disappear back into a bubbling morass of time. Morrison's films frequently incorporate imagery from decomposing nitrate films, creating a haunting photochemical effect.

Originally conceived as a live film and music performance, *darker* is presented at the Nitrate Picture Show in the first standalone screening of the film, with a newly prepared digital presentation incorporating a 5.1 mix of the original score.

Bill Morrison's work often reframes long-forgotten moving images. *The New York Times* has called him "the poet laureate of lost films." His films have premiered at the New York, Sundance, Telluride, and Venice film festivals. He is best known for *Decasia* (2002), *Dawson City: Frozen Time* (2016), and the short film *Incident* (2023), which received an Academy Award nomination in 2025.

Director: Bill Morrison
Composer: David Lang
Music performed by: Ensemble Signal
Conductor: Brad Lubman
Image sources: Library of Congress National Audio-Visual Conservation Center; Cinémathèque de Toulouse
Music publishers: Red Poppy Music and G. Ricordi & Co. (ASCAP)
Music distributor: Universal Music Publishing Group
Recording courtesy of: Cantaloupe Music

DCP, 64 min.



A TRAILER WILL
SCREEN BEFORE EACH
ANNOUNCED FEATURE

NITRATE
TRAILERS



Just Another Blonde (1926)
Director: Alfred Santell
Producer: Al Rockett
Photography: Arthur Edeson
Production company: Al Rockett Productions
Silent, tinted, 1 min.

Anna Karenina (1935)
Director: Clarence Brown
Producer: David O. Selznick
Photography: William H. Daniels
Art director: Cedric Gibbons
Production company: Metro-Goldwyn-Mayer Pictures Corp.
Sound, b/w, 3 min.

Nothing Sacred (1937)
Director: William A. Wellman
Producer: David O. Selznick
Cameraman: W. Howard Greene
Art direction: Lyle Wheeler
Production company: Selznick International Pictures Inc.
Sound, three-color Technicolor, 2 min. 30 sec.

That Night in Rio (1941)
Director: Irving Cummings
Producer: Darryl F. Zanuck
Directors of photography: Leon Shamroy, Ray Rennahan
Art direction: Richard Day, Joseph C. Wright
Production company: Twentieth Century-Fox Film Corp.
Sound, three-color Technicolor, 2 min.

Goodnight, Sweetheart (1944)
Director: Joseph Santley
Cinematographer: Bud Thackery
Art director: Fred A. Ritter
Production company: Republic Pictures Corp.
Sound, b/w, 1 min. 30 sec.

A Tree Grows in Brooklyn (1945)
Director: Elia Kazan
Producer: Louis D. Lighton
Director of photography: Leon Shamroy
Art direction: Lyle Wheeler
Production company: Twentieth Century-Fox Film Corp.
Sound, b/w, 2 min.

The Dude Goes West (1948)
Director: Kurt Neumann
Producers: Maurice King, Frank King
Cinematographer: Karl Struss
Set decorator: Sidney Moore
Production company: Allied Artists Productions, Inc.
Sound, b/w, 2 min. 30 sec.

Oh, You Beautiful Doll (1949)
Director: John M. Stahl
Producer: George Jessel
Director of photography: Harry Jackson
Art direction: Lyle Wheeler, Maurice Ransford
Production company: Twentieth Century-Fox Film Corp.
Sound, three-color Technicolor, 2 min.

The Sundowners (1950)
Director: George Templeton
Producer: Alan LeMay
Cinematographer: Winton C. Hoch
Art director: John Goodman
Production company: LeMay-Templeton Productions
Sound, three-color Technicolor, 2 min.

Source of prints: George Eastman Museum, Rochester, NY

Founded in 1920 by executives Joseph Pollak, a recent German immigrant, and Akiba Weinberg, a New York City-based distributor, the National Screen Service (NSS) introduced itself in film-trade publications as a novelty service specializing in what we would come to know as trailers—short films designed to promote forthcoming motion pictures. Prior to NSS's formation, production companies and film exchanges experimented with various ways of enticing theatergoers to return, such as following a serial's cliffhanger ending with footage from the next episode, or announcing coming attractions via projected lantern slides.



A TRAILER WILL
SCREEN BEFORE EACH
ANNOUNCED FEATURE

NITRATE
TRAILERS

Initially these promotional inserts were shown after the feature, “trailing” the movie, so to speak, and teasing audiences with what they could expect to soon see at the theater in which they were seated.

The NSS developed this early form of in-theater movie advertising into a now-familiar feature of moviegoing, and the firm virtually defined the form. Regardless of a film’s actual qualities, the NSS employed the same hyperbolic, sideshow-barker approach, treating each offering as the “best,” and pitched it as the “can’t miss event of the year” that “you must see to believe,” and with the promise of a rapid turnaround, it quickly found itself in partnership with most of the major studios. As early NSS press releases proclaimed, “It makes no difference whether you change your program without regularity, or every day, or two or three times a week, or once a week—all you have to do is send your advance materials in time and the NATIONAL SCREEN SERVICE DOES THE REST.” Trailers would be cut even while the film was still in production and would sometimes feature alternate takes or scenes that did not appear in the final version. The quick production-to-release timelines of the silent era made this common practice, though it still exists today.

As the business grew, multiple offices opened in the US and abroad (the NSS had a prominent presence in the UK), and by 1924 film exchanges were guiding production companies to the NSS instead of producing trailers independently. The NSS held a virtual monopoly on the trailer industry until the end of the 1960s, when studios began cutting their own trailers in-house or hired a competing agency. As more options became available, the NSS shifted its focus away from trailers to the stills, posters, and other promotional materials it had begun producing. The business ended entirely in 2000 when Technicolor bought the NSS only to shut it down.

For the 10th Nitrate Picture Show, we have programmed a trailer before every announced feature, each one an example of the ways in which studios and firms like the NSS promoted movies. All were selected from the museum’s own collection and advertise American films released between 1926 and 1951. This sample platter of titles spans genres, achievements in sound and color, and critical reception. There is an evolution from early text-based trailers that feature minimal footage from the actual film to extended trailers that highlight the cast and scope of the narrative. In one case, we see how a trailer can give us the flavor of a film that survives only in fragments. Prior to the Festival’s opening night presentation of Cecil B. DeMille’s *Why Change Your Wife?*, we are screening a trailer for the mostly lost Coney Island-set silent comedy *Just Another Blonde*, starring Dorothy Mackaill, Jack Mulhall, and Louise Brooks.

The print condition of the nine trailers ranges from mediocre to excellent. Shrinkage fluctuates between 0.60% and 1.10%. Some repairs were made to cracked perforations as needed. [KS]

PROGRAM 1

THURSDAY, JUNE 4
7:30 PM

WHY CHANGE YOUR WIFE?

US 1920



Director: Cecil B. DeMille
Screenplay: Sada Cowan, Olga Printzlau, from a story by William C. de Mille
Producer: Cecil B. DeMille
Cinematographer: Alvin Wycoff
Art director: Wilfred Buckland
Cast: Thomas Meighan, Gloria Swanson, Bebe Daniels, Theodore Kosloff, Clarence Geldart, Sylvia Ashton, Mayme Kelso, Lucien Littlefield, Edna Mae Cooper, Jane Wolfe
Production company: Famous Players-Lasky Corp.

Silent, tinted, 101 min. at 19 frames per sec.
English intertitles

Print source: George Eastman Museum, Rochester, NY

By the time she appeared in *Why Change Your Wife?*, Gloria Swanson was one of the biggest stars in the world, thanks largely to the three films she and director Cecil B. DeMille previously made together: *Don't Change Your Husband*; *For Better, For Worse*; and the jaw-dropping *Male and Female*. All four were released in 1919–1920, and are central to the cycle of sophisticated “marriage films” DeMille directed for Famous Players-Lasky.

Originally from Chicago, where early on she appeared behind Chaplin in the Essanay short *His First Job* (1915), Swanson followed the industry west to California. For Mack Sennett at Keystone, she appeared on a beach in a bathing suit (but later furiously denied ever being a Sennett Bathing Beauty). She then starred alongside Bobby Vernon in a series of comedy shorts before attempting dramatic roles at Triangle. But it was the perfect storm of Famous Players-Lasky’s budget, DeMille’s ego, and Swanson’s talent that would launch her into super-stardom.

The on-screen make-over Swanson’s character undergoes as she transforms from dowdy bluestocking to freewheeling divorcee, costumed in the latest fashions (courtesy of an uncredited Natacha Rambova, the soon-to-be Mrs. Valentino), is more than an exquisitely pleasurable fantasy. DeMille’s marriage films—or, more accurately, “divorce films”—offered a modern vision of American womanhood that was by no means limited to her wardrobe. But pleasurable it is: in keeping with DeMille’s “more is more” ethos, the path to reconciliation with Swanson’s ex (Thomas Meighan) includes near-death by banana peel and a thrillingly staged catfight to end all catfights.

Ironically for Swanson, the lavish wardrobes that made her an icon became a brocade trap; she soon felt being a “fashion plate” detracted from how good an actor she had become. Swanson would make more movies for Famous Players-Lasky—but only two with DeMille—before striking out as an independent producer of her own films.

This tinted print came to the George Eastman Museum from Cecil B. DeMille’s personal collection. It was struck for the director in 1925. Its shrinkage reaches 1.8%, the highest ever projected at NPS. However, the stock is supple and flexible, perforations are mostly intact, and the majority of splices are original (they indicate a change of tints rather than missing footage). [KF]



Tom Turk and Daffy



Apple Andy

PROGRAM 2
NITRATE SHORTS

FRIDAY, JUNE 5
9:30 AM

TOM TURK
AND DAFFY
US 1944

APPLE ANDY
US 1946

In the mid-1940s Daffy Duck was metamorphosing. While early characterizations endowed the duck with an explosive, manic energy, director Chuck Jones began to rein in these screwball aspects during his Looney Tunes tenure, replacing them with human neuroses and insecurities. Jones later recalled Daffy as being “[the character] whose behavior I most clearly recognize and for whom I have the greatest affinity and understanding.”

Tom Turk and Daffy has a hunter-and-quarry setup (an evergreen Looney Tunes premise), previously employed to officially introduce Daffy in the 1937 film *Porky's Duck Hunt*. This time Porky is instead after Tom Turk, a turkey, whom Daffy readily (and violently!) helps hide from the porcine predator. Tempted by Porky's description of his dinner, Daffy betrays Tom Turk's trust and soon finds himself at the wrong end of the pig's musketoon. With its nonstop slapstick, *Tom Turk and Daffy* exemplifies the fever-pitch tempo of the Looney Tunes formula operating at full bore.

Born out of the American panda craze of the 1930s, Andy Panda was introduced to audiences as a cutesy baby bear in 1939's *Life Begins for Andy Panda*. Walter Lantz had visited panda Su Lin soon after the bear's arrival at Chicago's Brookfield Zoo, and his resulting sketches and footage formed the basis for the early Andy designs. In the mid-1940s, ex-Disney director Dick Lundy brought his ample experience to the panda, exchanging the character's original childish qualities for a plucky agelessness à la Mickey Mouse.

Lundy's distinctive affinity for dance is on display in *Apple Andy*, another tale of temptation, from the finger-wagging red apple crooner to the company of strut-kicking apple core Rockettes. Additionally, LaVerne Harding, one of the earliest female studio animators in the United States, gives a frolicsome personality to each of the angels, apples, and demons that populate the short. Unfortunately, despite the high technical quality of *Apple Andy* and many of the Lundy-Andy films, Andy was soon playing second fiddle to the Lantz studio's rising star Woody Woodpecker, and his series would be put to rest in early 1949.

This print of *Tom Turk and Daffy* features a moderate number of splices (13), a small number of edge damages, and a shrinkage of 0.55%. *Apple Andy* has no splices and a shrinkage of 0.45%. [KM]

Tom Turk and Daffy

(US, 1944)
Director: Chuck Jones
Writers: Michael Maltese, Tedd Pierce
Producer: Leon Schlesinger
Animator: Ken Harris
Voice cast: Mel Blanc, Billy Bletcher
Production company: Leon Schlesinger Productions
Sound, three-color Technicolor, 7 min.
English language
Print source: George Eastman Museum, Rochester, NY

Apple Andy

(US, 1946)
Director: Dick Lundy
Writers: Ben Hardaway, Milt Schaffer, based on the song “Up Jumped the Devil in a White Nightgown,” music and lyrics by Hy Heath, Richard Loring, and Johnny Lange
Producer: Walter Lantz
Animators: LaVerne Harding, Emery Hawkins
Music: Darrell Calker, Hy Heath, Richard Loring, Johnny Lange
Voice cast: Walter Tetley, Will Wright, Del Porter, Sara Berner
Production company: Walter Lantz Productions
Sound, three-color Technicolor, 7 min. English language
Print source: Library of Congress, Culpeper, VA

FRIDAY, JUNE 5
9:30 AM

IMOGENE COCA
SCREEN TEST
US 1936



Production: David O. Selznick
Based on two routines:
"The Modest Striptease"
(choreography by Imogene
Coca, to Harry Warren and Mort
Dixon's "Nagasaki") and "Miss
Mimsey" (music and lyrics by
Irvin Graham)
Cast: Imogene Coca, Robert
Burton

Sound, b/w, 4 min.
English language

Print source: George Eastman
Museum, Rochester, NY

Imogene Coca never intended to be a comedian. A fixture of comedy television from the 1950s through the 1980s, Coca has had an acknowledged and plainly apparent influence on a generation of comedians, including Carol Burnett and Lily Tomlin. Her own entry into comedy, however, was completely accidental, born out of a cold theater and a borrowed coat.

During downtime while rehearsing for *New Faces*, a 1934 Broadway revue showcasing fresh talent, Coca and a few of her co-stars (including a pre-Hollywood Henry Fonda) began goofing around. Coca—having borrowed a large camel hair polo coat to weather the chilly Fulton theater—began imitating a dance step and swiftly turned it into a mock striptease. The routine caught the eye of the show's director Leonard Sillman, who put it in the production as an interstitial act, much to Coca's dismay. She had been hired as a dancer, not a comedian!

Despite her reluctance, audiences responded enthusiastically to the polo-coat hijinks, and the routine, which she would develop throughout her career, became a staple of Coca's repertoire. She performed it in her first film short, *Bashful Ballerina* (1937); performed it for television on *The Admiral Broadway Revue* (1949); and was still performing it onstage well into her eighties, at the tail end of her career.

Imogene Coca's strip act—like all humor, philosophers would suggest—works on incongruity. Coca appears to perform the familiar motions of a striptease, such as removing her undergarments, but by clinging to her enormous coat throughout, these traditionally titillating gestures are made ridiculous: they do not serve their purpose. Of course, the very idea of a "modest striptease" is oxymoronic, and Coca inhabits the contradiction brilliantly, giving many a suggestive wink between embarrassed facepalms and head shaking.

This short screen test, made for David O. Selznick in 1936, includes the earliest filmed version of the "modest striptease" act, as well as a song from *New Faces of 1936*, "Miss Mimsey," which satirizes ballet, a frequent focal point of Coca's comedy. The print features light scratches throughout, with 3 splices and a shrinkage level just over 1%. It poses no problems to projection. Although the test ends abruptly, it appears to be essentially complete. [KM]



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 5
9:30 AM

SELZNICK
HOME MOVIE
US 1944

There are few home movies on nitrocellulose film stock—and for good reason. The home-movie industry was predicated on its use of non-flammable “safety” film, for there was serious concern about the flammability of celluloid, especially celluloid in the hands of amateurs. As early as 1912, in a letter to Thomas Edison regarding his Home Kinetoscope, George Eastman wrote that “the furnishing of cellulose nitrate for such a purpose would be wholly indefensible and reprehensible.” Kodak’s 16mm safety film system introduced in 1923—and the 8mm system that followed in 1932—effectively democratized filmmaking for middle class families, making home movies a feasible (and safe) endeavor for more people than ever before.

If anyone were to film their home movies on 35mm nitrate stock, however, it was David O. Selznick. As a producer of large-scale, lavish cinematic works, it is perhaps not surprising that Selznick chose to film his personal life with the same film gauge used for his features. In contrast to his professional filmmaking focus on historical events and exotic settings, the Selznick home movies depict the usual, quotidian home movie subjects: birthdays, holidays, and vacations.

This film captures a children’s party (possibly Danny Selznick’s 8th birthday) at the Selznick’s Summit Drive residence in Beverly Hills, likely in spring or summer 1944. Children participate in a number of yard games (including cornhole, an egg-and-spoon race, a feather float contest, and an unshelled “peanut hunt”), while the adults congregate nearby under a covered porch. Irene Mayer Selznick was reportedly a lifelong fan of games, and her readiness to facilitate the day’s activities is clearly apparent. David O. Selznick, seated at a porch table, is visible making notes, perhaps related to *Spellbound* which went into production in early July. As this was filmed one year before David and Irene would separate over his affair with starlet Jennifer Jones, viewers may also read connubial tension in the archetypical home-movie images. Although Irene maintained she was unaware of David’s affair until he confessed in early 1945, the relationship had been common knowledge in Hollywood for some time.

With one splice and a low shrinkage rating of 0.62%, this print has perhaps the best condition of any film in this year’s Nitrate Picture Show. [\[KM\]](#)

Filed by: Unknown

Featuring: David O. Selznick, Irene Mayer Selznick, Jeffrey Selznick, Daniel Selznick

Silent, b/w, 8 min.

Print source: George Eastman Museum, Rochester, NY

FRIDAY, JUNE 5
9:30 AM

KREISE
GERMANY 1933–1934

KOMPOSITION
IN BLAU
GERMANY 1935

Kreise



Komposition in Blau



Kreise [Circles]

(Germany 1933–1934)

Director: Oskar Fischinger

Producer: Oskar Fischinger

Animators: Oskar Fischinger,
Elfriede Fischinger, Gertrude
Gudjongs

Music: Venusberg ballet music
from *Tannhäuser* by Richard
Wagner and Huldigungsmarsch
from *Sigurd Jorsalfar* by Edvard
Grieg

Sound, Gasparcolor, 2 min.

Print source: Library of
Congress, Culpeper, VA

**Komposition in Blau
[Composition in Blue]**

(Germany 1935)

Director: Oskar Fischinger

Producer: Oskar Fischinger

Animators: Oskar Fischinger,
Elfriede Fischinger

Music: Overture to *Die lustigen
Weiber von Windsor* by Otto
Nicolai

Production company:
Fischinger-Film

Sound, Gasparcolor, 4 min.

Print source: Library of
Congress, Culpeper, VA

Throughout the 1930s and 1940s, Oskar Fischinger was undoubtedly the most celebrated creator of abstract films. His “visual music” shorts were widely distributed all over the world and often outshined the features they accompanied. Fischinger’s “studies” demonstrated combinations of shifting, delicate curves moving through space (“dancing lines,” as critics dubbed them), as well as simple geometric shapes either fully illuminated or partially immersed in shadow, which provided a distinct textural quality to the images.

One of the reasons behind the popularity of Fischinger’s films is his choice of musical accompaniment: light jazz and classical hits, such as opera overtures or Brahms’s Hungarian Dances. It was a deliberate commitment to aesthetic accessibility. Fischinger was convinced that, sooner or later, abstract cinema would supersede narrative film, so he strove—patiently and non-aggressively—to get the audience accustomed to this cinema of tomorrow. Indeed, many great filmmakers of the next generation were lured into avant-garde precisely by Fischinger’s energetic oeuvre; among them Alexandre Alexeieff, Mary Ellen Bute, Karel Dodal and Irena Dodalová, Len Lye, and Norman McLaren.

Fischinger enthusiastically embraced the arrival of color and was instrumental in the development of Gasparcolor—Europe’s vibrant answer to Technicolor. His *Kreise* is considered the first theatrically distributed Gasparcolor film. Like many avant-garde filmmakers, he made a living creating commercials (*Kreise* was initially released as an ad for... an ad agency, Tolirag), but every now and then, he carved out time to work on a pure experiment. Of those, *Komposition in Blau*, with its innovative combination of graphic and three-dimensional animation, has always stood out.

In the mid-1930s, the avant-garde was proclaimed “degenerate art” in Fischinger’s native Germany, and he immigrated to the US, where some of his most significant films would be created with support from what is now the Solomon R. Guggenheim Museum. Guggenheim acquired a substantial collection of Fischinger’s works; eventually the nitrate prints, including these two, were transferred to the Library of Congress. *Kreise* and *Komposition in Blau* show a similar shrinkage range of 0.3% to 1.2%. While the former is in excellent condition, the latter contains 17 splices and a fair amount of edge damage. [PB]



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 5
9:30 AM

BERLINER
STILLEBEN
[BERLIN STILL LIFE]
Germany 1926–1932

Upon moving to Berlin in 1920, the Hungarian-born artist László Moholy-Nagy was inspired by the city's vibrant art scene, which had become an epicenter of culture in the aftermath of World War I. Moholy-Nagy had been building a portfolio of drawings and paintings that ranged from Expressionist portraits to Modernist abstract and geometric illustrations. In the next few years, he became deeply influenced by Soviet Constructivism and expanded his practice to include sculpture, design, printmaking, photography, and filmmaking.

Moholy-Nagy first developed an idea for a city film with his 1922 graphic print, *Dynamik der Gross-Stadt*. As a concept storyboard, the illustration provides insight into his thoughts about the cinema as an art capable of evoking the spontaneous bustle of a modern city. Shortly afterward, in 1923, Moholy-Nagy received an invitation from Walter Gropius to teach at the Bauhaus, the revolutionary German design school that Gropius founded in 1919. While at the Bauhaus, Moholy-Nagy became an influential presence through his teaching of *Vorkurs*, the mandatory introductory design course within the Bauhaus curriculum.

In the latter part of the 1920s, having established himself as a Bauhaus instructor and multidisciplinary artist, Moholy-Nagy began making a group of films that included *Berliner Stilleben*. Forgoing the anchor of a tripod, his hand-held camera was kept buoyant as he recorded impressions of Weimarer-era Berlin street life. Among the notable locations visited is the Meyers Hof, Berlin's massive tenement complex erected in 1874. Moholy-Nagy shows the structure's hierarchy of numbered sections that served as descending levels of class barriers for the residents. Within these social observations, he included sequences of playing children, laborers at work, and a street performer singing along with her gramophone. Before leaving Germany in 1934, Moholy-Nagy completed a trio of socially conscious city documentaries that also includes *Impressionen vom alten Marseiller Hafen (Vieux Port)* (1929) and *Gross-Stadt Zigeuner* (1932).

This is the artist's original workprint on different stocks (Agfa, Lignose, and Zeiss Ikon), with cement splices present at every shot change, many of them slightly misaligned vertically. All this, and a shrinkage range from 0.5% to 1.3%, make this print particularly challenging for a projectionist. [GN]

Director and cinematographer:
László Moholy-Nagy

**Silent, b/w, 10 min. at 20
frames per sec.**

German opening credits

Print source: George Eastman
Museum, Rochester, NY

FRIDAY, JUNE 5
9:30 AM

FOOTAGE OF
ATOMIC BLAST
AT NAGASAKI
US 1945



Filmed by: Walter Goodman,
Lawrence Johnston

Production: United States
Government

**Silent, Technicolor dye transfer
print from 16mm Kodachrome
film, 3 min.**

Print source: George Eastman
Museum, Rochester, NY

In 1898, Bolesław Matuszewski, the first advocate for the creation of film archives, described the medium's potential to be "not only a historic document, but a piece of history, a history that has not vanished and needs no genie to resuscitate it." Indeed, one of film's first and most potent powers is to capture the phenomena of history as it happens—a power illustrated dramatically by the footage taken at the bombing of Nagasaki on August 9, 1945.

Filming the Nagasaki bombing was assigned to Project Alberta's Aerial Observation Team, a small unit of the larger Manhattan Project substructure responsible for measuring the atomic bombs from instrumentation aircrafts. A high-speed 16mm Wollensak Fastax camera was onboard the B-29 bomber *The Great Artiste*, but due to human error it could not be implemented. Thus, the sole existing film record of the bombing comes from a consumer camera—a Bell and Howell Filmo—loaded with 16mm Kodachrome film and shot by Lawrence Johnston and Walter Goodman from the rear compartment of *The Great Artiste*.

In the vivid hues of Kodachrome, the film documents the initial explosion and the rising mushroom cloud, described by a witness aboard *The Great Artiste* as "a giant mountain of jumbled rainbows, in travail," and containing "all the colors of the rainbow... that color was death." What is not visible from the bird's-eye view footage is the immeasurable devastation the bomb caused on the ground. At least 75,000 people were killed in the immediate blast, almost all of them civilians; incalculable more died of radiation-caused cancers in the years that followed. Although both Japanese and American film crews captured the ruined city and its people in the immediate aftermath, the vast majority of that extensive footage was confiscated by the United States government and remained classified and consequently unseen for decades.

This is a fairly rare case of a 35mm Technicolor nitrate print enlarged from a 16mm Kodachrome safety element. With a 1945 edge code, it was likely made for exhibition to service members soon after the bombing. It was donated to the George Eastman Museum in 1956 by Dr. Kenneth Mees, longtime director of the Kodak Research Laboratory, whose staff were directly involved in the Manhattan Project. The print features a relatively low shrinkage measurement of 0.84% and contains no splices. [\[KM\]](#)



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 5
9:30 AM

EL DÍA QUE ME
QUIERAS
[THE DAY THAT
YOU LOVE ME]
(FRAGMENT)
US 1935

In Argentina, when you want to say that someone is the absolute best, you say, “es Gardel.” The phrase needs no explanation on the Río de la Plata. Carlos Gardel (1890–1935) was not merely the king of tango: he was, and remains, the measure of all greatness. Born in France and raised in the Abasto neighborhood of Buenos Aires, he transformed the tango from a disreputable dance-hall genre into the defining popular art form of a continent. His baritone voice was a phenomenon of nature: intimate, theatrical, heartbreaking. Together with his lyricist Alfredo Le Pera, he wrote songs that entire generations learned before they learned to read. Uruguay claims him too, and both countries are right to fight over him: some glories cannot belong to just one nation.

On June 24, 1935, Gardel was killed when his plane collided with another aircraft on an airstrip in Medellín. He was forty-four. *El día que me quieras* was the last film Gardel completed, shot at Paramount’s Astoria Studios in Queens and released in Havana in July 1935, weeks after his death. Gardel called it his finest work. On set, a twelve-year-old Astor Piazzolla—the future composer who would transform the tango—charmed his way into a cameo as a newspaper boy. Gardel wanted to bring the kid on his Latin American tour; his father said no. That refusal kept Piazzolla off the plane in Medellín. The two poles of tango, its origin and its revolution, had met briefly on a film set in Queens.

This fragment features a single musical number—“Guitarra, guitarra mía,” a serenade to the guitar, Gardel’s constant companion—extracted and mounted for independent exhibition. This was a common practice: exhibitors across Latin America acquired such isolated songs from Gardel’s films to screen in small venues. These clips circulated separately, often outlasting the features they came from. Relics of a stardom built as much on the voice as on the face, they are evidence of a pre-television media economy that moved images across borders in ways we are only beginning to document.

This print on 1938 Canadian Kodak stock demonstrates a large number of scratches—a sign of its active screening life. The shrinkage range of 0.9% to 0.95%, though, makes it safely projectable. [\[PFD\]](#)

Director: John Reinhardt
Screenplay and lyrics: Alfredo Le Pera
Producer: Robert R. Snody
Cinematographer: William Miller
Music: Carlos Gardel, Terig Tucci
Cast: Carlos Gardel, Rosita Moreno, Tito Lusiardo, Manuel Peluffo, Del Campo, José Luis Tortosa, Fernando Adelantado, Susanne Dulier, Celia Villa
Production company: Éxito Productions, Inc.

Sound, b/w, 4 min. (length of the complete film 81 min.)
Spanish language

Print source: Museo del Cine Pablo Ducrós Hicken, Buenos Aires, Argentina

FRIDAY, JUNE 5
9:30 AM

UPPBROTT
[DEPARTURE,
THE OPEN ROAD]
SWEDEN 1948



Director: Arne Sucksdorff
Cinematographer: Martin Bodin
Choreographer: Birgit Cullberg
Cast: Kahtitsi Taikon

Production company: Svensk
Filmindustri

Sound, b/w, 8 min.

**Romani language, Swedish
credits**

Print source: Taide-Ja
Kulttuuriviraston (KUVI),
Helsinki, Finland

Though praised by the likes of Siegfried Kracauer, André Bazin, and Jean-Luc Godard, Swedish filmmaker Arne Sucksdorff is barely mentioned in most histories of the documentary film, let alone cinema in general. Film scholar Scott Mackenzie has a few thoughts as to why. First, the long, chilly shadow Ingmar Bergman cast across the international scene effectively occludes most other post-WWII Swedish filmmakers, as “Bergman came to stand in for all Swedish cinema.” Second, the “nature film”—Sucksdorff’s true métier—has been routinely dismissed as merely descriptive, if not amateurish. Third, Sucksdorff’s mode—a poetic, at times experimental hybrid of actuality and expressionistic fiction—was at odds with the concurrent enthusiasm for Direct Cinema, which prized fly-on-the-wall observation and “objectivity.” Whatever the reasons, Sucksdorff’s elision is unfortunate, as he is simply one of Sweden’s great filmmakers.

Trained first as a painter in Germany, where a tendency toward expressionism took root, Sucksdorff found acclaim as a photographer before turning to filmmaking. With the support of the short film production unit at Svensk Filmindustri he developed his highly personal documentary style, which he refined in a series of films focusing on the dramatic doings of wildlife, whether it be the rather harrowing lives of Baltic seabirds in the 1944 short *Trut!*, or the travails of woodland creatures in the feature-length *Det stora äventyret* (1953), which includes an extraordinary POV shot of death as experienced by a mortally wounded fox.

Sucksdorff trained his eye on human habitats as well, and in 1949 he won an Academy Award (the first Swede to do so) for his portrait of Stockholm, *Människor i stad* [*Symphony of a City*] (1947, screened at the 2018 Nitrate Picture Show), one of the last great “city films” and surely among the most beautiful. *Uppbrott* is a supplement of sorts: beneath Stockholm’s eastern Årsta Bridge, a Romani group’s departure is delayed when a car won’t start. While the engine is repaired, the men play cards, the women dance, and a sense of tradition in thrall to modernity becomes palpable. It is short and simple, but an excellent example of Sucksdorff’s unique hybrid style: when the dawn is announced by flowers unfolding via time-lapse photography, the effect is akin to shock.

With only two splices, intact perforations, and a shrinkage range of 0.77%–0.87%, this print is in fantastic shape. [KF]



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, JUNE 5
9:30 AM

SPEAKING OF
ANIMALS:
A MUSICAL WAY
US 1945

One of the oddest film series from a demonstrated purveyor of oddities, *Speaking of Animals* was the capstone in producer Jerry Fairbanks' trifecta of short-subject series at Paramount, following *Popular Science* and *Unusual Occupations* (highlighted in last year's Nitrate Picture Show program). Unlike the earlier series, *Speaking of Animals* did not purport to educate or document as it entertained; rather, it had one unabashedly gimmicky purpose: to superimpose animations of talking mouths onto live-action footage of animals and make them say humorous things.

The series originated with legendary animator Tex Avery during his stint at Warner Bros., where he had directed a series of cartoon travelogue parodies with jokey narration and wisecracking animals. Since the gags were largely verbal rather than visual, Avery wondered if it were possible to use live-action footage of the animals and animation overlays for only their mouths, which could be then synced to the dialog. Despite the success of a subsequent proof of concept, producer Leon Schlesinger refused to let Avery develop the idea, and temporarily fired him when their disagreement led to an out-and-out argument. Undaunted, Tex took the pitch to Jerry Fairbanks at Paramount, who ran with it immediately. After only three episodes, however, the two had their own falling out. Avery sold his interest in the series to Fairbanks and left.

At Fairbanks' studio, animation department head Anna Osborn oversaw the mouth animation, which was married with the live-action animal footage via Fairbanks' patented "Duoplane" process. Wildly popular, *Speaking of Animals* ran for a decade, spanning fifty episodes and garnering two short subject Oscars and a Scientific and Technical Academy Award nomination for the Duoplane process. Though the jokes may not land as riotously as they did in the 1940s, the series' successful utilization of an innovative gimmick led the way for future live action-animation hybrids, and it remains a fascinating curiosity today.

Although this print of *A Musical Way* from the *Speaking of Animals* series features a low shrinkage of 0.65%, there were a number of perforation and edge damages that required dedicated intervention before projection could take place. Most significantly, each of the print's nine splices were offset, meaning the edges of the film were not aligned when they were joined. [KM]

Director: Lou Lilly
Writers: Lou Lilly, Charles Shows
Producer: Jerry Fairbanks
Narrator: Ken Carpenter
Animation: Anna Osborn
Musical director: Edward Paul

Sound, b/w, 9 min.
English language

Print source: Library of Congress, Culpeper, VA

FRIDAY, JUNE 5
9:30 AM

INSPIRACE
[INSPIRATION]
CZECHOSLOVAKIA 1949



Director: Karel Zeman
Story and screenplay: Karel Zeman
Cinematography: Antonín Horák
Animation: Karel Zeman, Arnošt Kupčák
Glass figurines designed by: Jaroslav Brychta
Music composed by: Zdeněk Liška
Production company: Československý státní film – Krátký film Zlín

Sound, Agfacolor, 12 min.
Czech titles

Print source: Taide-Ja Kulttuuriviraston (KUVI), Helsinki, Finland

Inspirace by Karel Zeman is an early film from the “Golden Age of Czech Animation,” an outstanding movement in world cinema which took place from the mid-1940s until 1989. Zeman played a central role, along with two generations of Czech master animators that included Jiří Trnka, Hermína Týrlová, and Jan Švankmajer.

Following the first phase of his career in advertising in the South of France, Zeman moved to the Moravian region of Czechoslovakia in 1939, the same year the area was annexed by the Nazis. During this period of oppression and war, Zeman secured a position with Krátký film Zlín, a major Moravian producer of industrial, advertising, and promotional films. While under German control during the war, Krátký film Zlín shifted to producing animated and short films for children, which enabled a group of animators, including Zeman, to hone their craft.

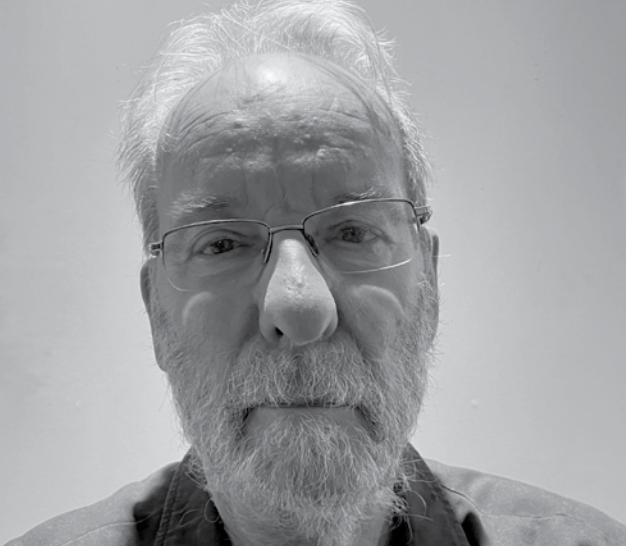
After the war, Zeman spent his first decade as an animation director, working frequently with wooden puppet characters. With *Inspirace*, he expanded his material challenges to include glass figures. An opening title card dedicates the film to Czech glassmakers who “transform the hard mass of glass into magical images of their poetic imaginations.” The film’s delicate figurines were designed by Czech glass artist and teacher Jaroslav Brychta, who sent assistants to help Zeman with an animation process that required multiple articulated parts, some of which had to be reheated and reshaped during production. The animated section of the film emerges from the daydream of a young live-action glassmaker who gazes upon a water droplet from behind a rain-soaked window. Within the tiny water droplet world, the glassmaker’s fantasy becomes a *commedia dell’arte* tale, with Columbine transforming from a flower into an agile ice dancer, and Pierrot the clown entering as a floating dandelion seed. Zeman’s direction exploits the translucent and liquid qualities of glass to bring the miniature enchanted world of ice and water to life.

Inspirace was filmed in Agfacolor, a monopack process developed in Germany as a cheaper alternative to Technicolor. Unfortunately, Agfa stock proved to be extremely unstable, and the delicate colors tend to turn pink or red. This is the first Agfacolor print we are screening at NPS, and, quite remarkably, it doesn’t show any fading. It has a shrinkage range of 0.95%–1.15%. [GN]

FRIDAY, JUNE 5
1:30 PM

Keepers of
the Frame

ROBERT DAUDELIN



Robert Daudelin is a film critic, historian, and curator of the Cinémathèque québécoise (Montréal) from 1972 to 2002. He was Secretary General of the International Federation of Film Archives (FIAPF) from 1979 to 1985, its President from 1989 to 1995, and Editor of the *Journal of Film Preservation* for fifteen years.

Active in the film societies movement, he founded the Montréal film magazine *Objectif* in 1960 and was its editor until 1966. Deputy Director of the Montréal International Film Festival from 1964 to 1967, he was closely associated with the *Rétrospective mondiale du cinéma d'animation* held during Expo 67. He has been a guest professor at Université de Montréal and at Université du Québec à Montréal, and he taught a course on the history of documentary film at Université Saint-Joseph, in Beirut, from 2006 to 2012.

In 1987, he directed *Konitz, Portrait of the Artist as Saxophonist*, a feature documentary on the great American musician. In 2006, he published *L'œil au-dessus du puits / Deux conversations avec Johan van der Keuken* and, in 2020, *Jacques Leduc / Trois pommes à côté du cinéma*. He is currently on the editorial board of the *Journal of Film Preservation* and a regular contributor to the Montréal film magazine *24 images*.

PROGRAM 3

FRIDAY, JUNE 5

3 PM

UNTER DEN BRÜCKEN...

[UNDER THE BRIDGES...]

GERMANY 1945



Director: Helmut Käutner

Writers: Helmut Käutner, Walter Ulbrich, based on Leo de Laforgue's manuscript *Unter den Brücken von Paris*

Producer: Walter Ulbrich

Cinematographer: Igor Oberberg

Sets: Anton Weber, Hans Ender, Jupp Büttgen

Music: Bernhard Eichhorn

Cast: Hannelore Schroth, Carl Raddatz, Gustav Knuth, Margarete Haagen, Ursula Grabley, Hildegard Knef, Helmuth Helsing, Erich Dunskus

Production company: Ufa-Filmkunst GmbH

Sound, b/w, 100 min.

German language, electronic English subtitles

Print source: Österreichisches Filmmuseum, Vienna, Austria

Unter den Brücken..., a tale of two disenchanting coal-barge workers, who both fall in love with a young woman of "questionable virtue," gracefully balances heavy naturalism and lyrical comedy. It was shot almost entirely on location on various rivers and canals in and around Berlin. Premiering at the first Locarno Film Festival in 1946, it appears to fit well into the picture of post-WWII European cinema, blending the last wave of French poetic realism with the flourishing Italian neo-realism.

What's remarkable is that the film was actually made from 1944 to 1945 in Nazi Germany. It was not released by the Reichsfilmkammer, and the German audience only got to see it in 1950. Later, when Helmut Käutner's other films from the war period became widely available through clubs and cinematheques, he would often be called the best filmmaker of the Third Reich, the honor Käutner himself denied, as he preferred not to talk much about those years.

Nazi-era cinema produced many escapist works: melodramas, costume films, musical comedies. Some were fairly innocent, but almost all had a superfluous quality to them. While avoiding the official rhetoric and ideological conventions of the regime, Käutner took much greater risks with his escapism. He preferred to set his bitter films in small nineteenth-century towns, or, better, in Maupassant's Paris, yet the characters were of meat and bones: imperfect, neurotic, unsettled, and poignantly recognizable. Whenever he took on contemporary German material, the dissonance between Käutner's works and the general repertory became striking. Hugely popular with the audience, his films were particularly disliked by Joseph Goebbels, and the fact that Käutner occasionally poked fun at the official aesthetics (e.g., by showing the ridiculously massive paintings of Teutonic nudes in *Unter den Brücken...*) didn't help.

Unter den Brücken... was filmed under heavy bombardment. While documenting the sites, many of which would soon cease to exist, and yet deliberately avoiding any mention of war or politics, Käutner created his most optimistic work. "What we did," he explained years later, "arose from the filmmakers' stubbornness to allow any of the horror which surrounded us to seep into our work."

This original release print has a wide but manageable shrinkage range of 0.5% to 1.25%. Its high warpage leads to some sound issues, but the image quality is excellent. [PB]

FRIDAY, JUNE 5
7 PMWHEN
TOMORROW
COMES
US 1939

John M. Stahl searched far and wide in the fall of 1938 for a new starring vehicle for Irene Dunne, whom he had directed twice before in *Back Street* (1932) and *Magnificent Obsession* (1936), before settling on James M. Cain's unpublished manuscript *A Modern Cinderella*, about a union-organizing waitress who marries a millionaire industrialist with a manipulative mother. This was the first of Cain's stories considered tame enough to be adapted by Hollywood; at the time, *The Postman Always Rings Twice* and *Serenade* were still considered censorable.

In keeping with Stahl's affinity for sentimental melodramas with strong female leads, his attention was clearly focused on Irene Dunne during preproduction. Casting a leading man was usually of secondary importance—until Dunne was perfectly paired with Charles Boyer in the romantic hit *Love Affair*, released in April 1939. To capitalize on the current box-office power of the new team, Universal quickly signed Boyer for *When Tomorrow Comes*, a mere three weeks before production started.

At least five writers (some sources say over twenty) worked on the troubled screenplay, and filming began before the script was completed. The writers altered the source to such an extent that it barely resembled Cain's story. They deemphasized the labor unrest, made Boyer a concert pianist, eliminated the couple's marriage, and replaced Boyer's mother with a wife. The church sequence was deliberately taken from *Serenade* (but was made radiantly chaste, in contrast to the violent sex scene that took place in the book); Cain sued Universal for plagiarism, but lost.

The writers drew from recent events for the film's central dramatic backdrop: the September 1938 hurricane that devastated Long Island, killing hundreds and displacing thousands. During the storm scenes, John J. Mescall, cinematographer of *The Black Cat* (1934) and *Bride of Frankenstein* (1935), strikingly casts the film into Universal darkness and shadow, creating the intimate refuge that brings Dunne and Boyer closer together. Barbara O'Neil, who would soon be seen as Scarlett O'Hara's mother in *Gone with the Wind*, was a standout with the critics, receiving their highest praise for her brief but memorable role as Boyer's wife.

This print on 1946 stock was likely made for the 1948 US re-release. It is in excellent condition with 0.65% shrinkage and 3–4 splices per double reel. [NK]

Director: John M. Stahl
Screenplay: Dwight Taylor, based on James M. Cain's unpublished novel *A Modern Cinderella*

Producer: John M. Stahl
Cinematographer: John J. Mescall

Art director: Jack Otterson
Musical director: Charles Previn
Cast: Irene Dunne, Charles Boyer, Barbara O'Neil, Onslow Stevens, Nydia Westman, Nella Walker, Fritz Feld

Production company: Universal Pictures Company, Inc.

Sound, b/w, 94 min.
English language

Print source: Academy Film Archive, Los Angeles, CA

THURSDAY JUNE 4

PAGE

9 a.m.–7:30 p.m.	Festival registration	Dryden Theatre Lobby	
9 a.m.–5:45 p.m.	Tours: Louis B. Mayer Conservation Center Nitrate Vault (pre-registration required)	Departs from Front Lawn (East Ave)	
10–11 a.m.	Press conference and announcement of titles	Dryden Theatre	
10 a.m.–4 p.m.	Demonstration: The Nitrate Touch	Potter Peristyle	2
11:30 a.m.–12:30 p.m.	Presentation: Reanimating History: Preserving the Library of Congress' Paper Print Collection (pre-registration required)	7Crest Financial Partners Hall	36
12:30–1:15 p.m.	Concert in the historic mansion (grand piano)	Mansion Living Room	33
2 p.m.	Special premiere screening: darker (Bill Morrison, US 2024, 64 min.) introduced by the filmmaker (DCP)	Dryden Theatre	3
3:30–4:15 p.m.	Concert in the historic mansion (Aeolian pipe organ)	Mansion Conservatory	33
7:30 p.m.	PROGRAM 1 <i>Why Change Your Wife?</i> (Cecil B. DeMille, US 1920, 101 min.)	Dryden Theatre	6
9:30–11:30 p.m.	NPS Trivia by MovieJawn and Rochester Cocktail Revival	Radio Social (off-site)	

FRIDAY JUNE 5

9 a.m.	Doors open		
10 a.m.–4 p.m.	Demonstration: The Nitrate Touch	Potter Peristyle	2
9:30 a.m.	PROGRAM 2 Nitrate shorts (approx. 120 min. total)	Dryden Theatre	7–16
	Lunch break		
1:30 p.m.	Talk: Keepers of the Frame: Robert Daudelin	Dryden Theatre	17
3 p.m.	PROGRAM 3 <i>Unter den Brücken... [Under the Bridges...]</i> (Helmut Käutner, Germany 1945, 100 min.)	Dryden Theatre	18
	Dinner break		
7 p.m.	PROGRAM 4 <i>When Tomorrow Comes</i> (John M. Stahl, US 1939, 94 min.)	Dryden Theatre	19
9:15 p.m.	PROGRAM 5 <i>This Happy Breed</i> (David Lean, UK 1944, 111 min.)	Dryden Theatre	22

SATURDAY JUNE 6

8:30 a.m.	Doors open		
9 a.m.	PROGRAM 6 <i>Camille</i> (George Cukor, US 1936, 109 min.)	Dryden Theatre	23
10 a.m.–4 p.m.	Demonstration: The Nitrate Touch	Potter Peristyle	2
	Lunch break		
1 p.m.	PROGRAM 7 Nitrate avant-garde (approx. 100 min. total)	Dryden Theatre	24–26
3:15 p.m.	Talk: The James Card Memorial Lecture: Paolo Cherchi Usai	Dryden Theatre	27
4:45 p.m.	PROGRAM 8 <i>Ala-Arriba!</i> (José Leitão de Barros, Portugal 1942, 87 min.)	Dryden Theatre	28
	Dinner break		
8:15 p.m.	PROGRAM 9 <i>Midnight</i> (Mitchell Leisen, US 1939, 94 min.)	Dryden Theatre	29
10 p.m.–12 a.m.	Passholder's reception	Terrace Garden	

9 a.m.	Doors open		
10 a.m.	PROGRAM 10 <i>The Adventures of Tom Sawyer</i> (Norman Taurog, US 1938, 91 min.)	Dryden Theatre	30
	Lunch break		
2 p.m.	PROGRAM 11 <i>Bellissima [The Most Beautiful]</i> (Luchino Visconti, Italy 1951, 110 min.)	Dryden Theatre	31
4:30 p.m.	PROGRAM 12 <i>Blind Date with Nitrate</i>	Dryden Theatre	32

THE DRYDEN THEATRE

Emergency exits are located at the front and rear of the theatre, and at the back of the balcony. Front exits (next to the screen) are to be used only in an emergency.

For the enjoyment of all audience members, food is not allowed in the theatre (including food containers). Only water in closed containers is allowed, all other beverages are not.

The theatre will be cleared at meal breaks. Please take all of your belongings with you!

Lost and Found is located at the visitor center’s security desk. The George Eastman Museum is not responsible for lost or missing items; please do not leave personal items unattended.



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PROGRAM 5

FRIDAY, JUNE 5

9:15 PM

THIS HAPPY BREED

UK 1944



Director: David Lean

Screenplay: David Lean, Ronald Neame, Anthony Havelock-Allan, based on the play by Noël Coward

Producer: Noël Coward

Cinematographer: Ronald Neame

Art director: C.P. Norman

Musical director: Muir Mathieson

Cast: Robert Newton, Celia Johnson, John Mills, Kay Walsh, Stanley Holloway, Amy Veness, Alison Leggatt, Eileen Erskine, John Blythe, Guy Verney, Merle Tottenham, Betty Fleetwood, Laurence Olivier (Narrator)

Production company: Two Cities Films, Cineguild

Sound, three-color Technicolor, 111 min.

English language

Print source: British Film Institute, London, UK; Library of Congress, Culpeper, VA

Though best known for epics such as *Lawrence of Arabia* (1962), David Lean was equally skilled at directing films on a far more intimate scale.

Lean made his debut co-directing *In Which We Serve* (1942) with the playwright Noël Coward, who wrote the original screenplay, composed the score, and starred. Though Coward would never again direct a motion picture, he was pleased with the outcome and suggested the film's creative team adapt several of his plays for the screen.

Written in 1939 but not staged until 1942 due to the outbreak of World War II, Coward's play *This Happy Breed* focuses on the lower middle-class Gibbons family during the interwar years, and is one of the few works by the playwright set outside his typical upper-class milieu. The play toured in September 1942 with Coward starring as patriarch Frank Gibbons, before opening in London on April 30, 1943. Two weeks later, the film version began production.

Lean bookends the film with panoramic views of London. Starting with a left-to-right pan narrated by an uncredited Laurence Olivier, the camera moves toward the window of the Gibbons family's new home. The film concludes with the family leaving the house and the camera poignantly passing through the now-empty rooms and out the window. The shot then reverses its original movement, panning back across the city while "London Pride," Coward's patriotic and sentimental anthem to Blitz-ravaged London, plays.

To give the film a modern touch, Lean chose to shoot in Technicolor, which cinematographer Ronald Neame then adapted to the setting of the story. "In order to make Technicolor less glorious," Neame later wrote, "we exaggerated the age and shabbiness of everything; tidemarks round the bath, stains on the walls. With shades of gray and brown to 'dirty down' the sets and costumes, I was able to light the picture so that everything looked drabber than normal."

This copyright deposit print from the Library of Congress is on 1947 stock. It exhibits a moderate amount of scratching and a low shrinkage between 0.45% and 0.55%. However, 86 splices in reel 9 not only indicate a substantial amount of missing footage but also make the reel difficult to project. A replacement reel was provided by the British Film Institute. It is also on 1947 stock and is in good condition, with shrinkage measuring 0.9%. [AL]



PROGRAM 6

SATURDAY, JUNE 6

9 AM

CAMILLE

US 1936

"And just imagine how my father would have loved your film," reportedly reads a letter from the daughter of Alexandre Dumas fils to Greta Garbo after she watched *Camille*, an adaptation of Dumas's novel *The Lady of the Camelias* (1848). She allegedly went on to praise Garbo's performance as exceeding those of Sarah Bernhardt and Eleonora Duse, whom she had seen in the role. Did Garbo really outshine the greatest actresses of their time in portraying the romantic courtesan, Marguerite Gautier?

Garbo's success in this role did not come from treating Marguerite as a psychologically complex heroine of a nineteenth-century novel. In a sense, her performance moves in the opposite direction: in George Cukor's film, Garbo creates a symbolic image of a camellia rather than a living woman. The metaphor of a beautiful woman as a flower has become so familiar that its meaning has faded. With her Marguerite, Garbo brings it back to life. In every scene, she reminds us that a beautiful flower does not gradually age, but is constantly close to withering. "I always look well when I am near death," says Marguerite. Throughout the film, she sustains this aura of doomed beauty.

Dumas's novel is one of those rare great books that few people know. It tends to be forgotten even by those who once read it, overshadowed by many film and stage adaptations and Giuseppe Verdi's famous opera *La Traviata*. Yet the novel offers a sophisticated narrative structure and a multi-layered portrayal of French society on the eve of the 1848 Revolution. Most adaptations reduce this complexity to a linear story of a courtesan who sacrifices herself for her lover and dies. Cukor's film is no exception, yet it moves beyond the conventional melodramatic pattern. Instead of a typical cinematic ending, it culminates in one of the longest death scenes in classical Hollywood, lasting nearly seven minutes. ("If you're going to die on screen, you've got to be strong and in good health," Greta Garbo remarked.) Her Marguerite is so weak she can barely speak; she whispers. She seems less to be dying than to be returning to her original, flower-like form. It is no coincidence that the film is titled *Camille*, not *The Lady of the Camelias*.

This print is on 1946 Kodak stock and is likely to have been struck off the camera negative. It has an average of 3 splices per reel and a shrinkage rate of 0.45% to 0.55%. [AK]

Director: George Cukor

Screenplay: Zoë Akins, Frances Marion, James Hilton, based on Alexandre Dumas fils's play and novel *The Lady of the Camelias*

Cinematographers: William Daniels, Karl Freund

Art director: Cedric Gibbons

Musical score: Herbert Stothart

Cast: Greta Garbo, Robert Taylor, Lionel Barrymore, Elizabeth Allan, Jessie Ralph, Henry Daniell, Lenore Ulric, Laura Hope Crews, Rex O'Malley

Production company: Metro-Goldwyn-Mayer Corp.

Sound, b/w, 109 min.

English language

Print source: George Eastman Museum, Rochester, NY

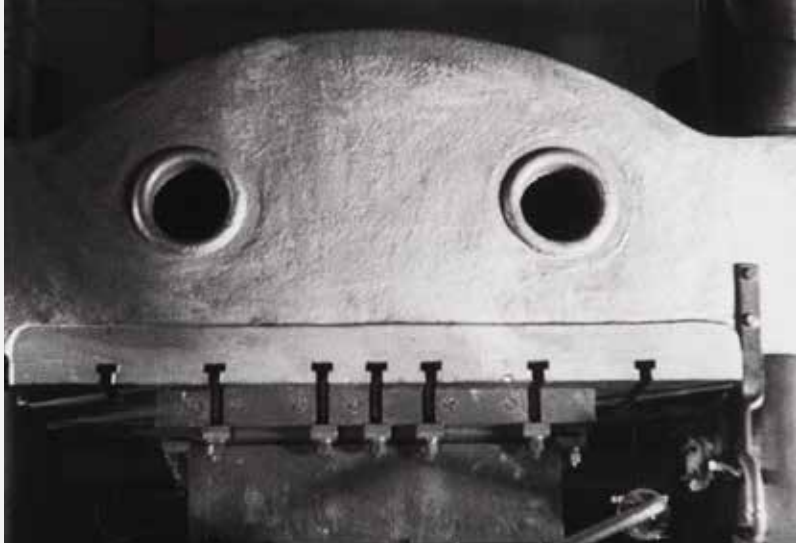
PROGRAM 7
NITRATE AVANT-GARDE

SATURDAY, JUNE 6
1 PM

PHILIPS-RADIO

[SYMPHONIE
INDUSTRIELLE,
INDUSTRIAL
SYMPHONY]

NETHERLANDS 1931



Director: Joris Ivens

Writer: Joris Ivens

Cinematographers: Joris Ivens,
Edgar Fernhout, Mark Kolthoff

Editors: Joris Ivens, Helen van
Dongen

Music: Lou Lichtveld

Production company: Capi
Films

Sponsors: Nederlandse Philips,
Eindhoven; Capi-Holland

Sound, b/w, 34 min.
English intertitles

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

Dutch-born filmmaker Joris Ivens had a long and distinguished career directing non-fiction films imbued with poetic style, while often supporting leftist social and political causes. Influenced by Soviet Constructivism, Ivens established himself as a leading avant-garde filmmaker with two acclaimed shorts: *De Brug* [*The Bridge*] (1928) and *Regen* [*Rain*] (1929). This success soon led to opportunities to direct several sponsored films. Among Ivens's clients was Philips, the innovative Dutch company that had grown since its 1891 formation, quickly becoming a leading producer of light bulbs, vacuum tubes, and, as of 1927, a popular line of consumer radio components. The company's advertising campaigns of the 1920s reflected the pinnacle of European graphic design, so it was very much in Philips' character to give free rein to a rising visionary like Ivens.

Regarding his intentions with *Philips-Radio*, Ivens said, "Instead of a heroic parade of all the different departments, I decided to concentrate on how people work in a modern mechanized factory, showing the actual working conditions [and] exploiting every nuance of texture...." Often credited as the first Dutch sound film, *Philips-Radio* features minimal dialog and industrial sounds woven together with a modernist musical score by Ivens' comrade, the Surinamese composer and activist Lou Lichtveld.

Upon completion, *Philips-Radio* was generally well received by the Philips management. However, Ivens later remarked that his pro-worker portrayal of the company did not sit well with all of Philips' managers, with some complaining that "this film with all its negative images of our company is a disgrace and cannot be used for advertising." Of the forty prints struck for initial distribution, only seven were used.

This is a 35mm nitrate black and white composite print on two reels, with spliced-in acetate English intertitles. Reel 1 has a shrinkage range of 1.25%, reel 2 has a shrinkage factor range of 1.15%–1.45%. Both reels display fair to moderate positive curl with some repairs and reinforcements needed, particularly in the perforation areas and around old splices. [GN]



PROGRAM 7
NITRATE AVANT-GARDE

SATURDAY, JUNE 6
1 PM

LA PETITE
MARCHANDE
D'ALLUMETTES
[THE LITTLE
MATCH GIRL]

FRANCE 1928

There are two layers to *La Petite Marchande d'allumettes*. For Jean Renoir, it was, first and foremost, a technical tour de force. He was eager to try the new panchromatic film stock with its wide range of grays. Also, after a series of impressionistic films and a lavish "Stroheimian" adaptation of *Nana* (1926), Renoir was interested in making a film almost entirely based on special effects. This would be feasible in a very small studio, and Jean Tedesco, owner of Vieux Colombier, the leading avant-garde film theatre in Paris, turned its attic into a set. The new stock required different lighting, and with the help of an engineer from Philips, Renoir modified ordinary electric bulbs. An old car motor, cooled by tap water, generated electricity. Another friend turned his kitchen into a film lab to develop the negatives. Some scenes were shot by five cameras at different angles; another one was photographed by a handheld camera on horseback; miniature sets and mirrors were used extensively. As André Bazin wrote, "Renoir's fascination with technical effects—the almost sensual pleasure he derives from the originality of his fantastic images—(...) is the basis of the film's poetry."

And that's the second layer. "The Little Match Girl" is one of Hans Christian Andersen's most cruel and realistic stories. It is not even a fairy tale, strictly speaking, for all the wondrous and magical events are merely the delirium of a girl who is freezing to death in the snow. Glimmers of Andersen's inevitable irony only heighten the tragic effect. Film adaptations (there were many) usually shift toward sentimentality. Renoir's special effects, which he doesn't even try to hide; Catherine Hessling's grotesque acting; the giant toys and the toy sets—all are antidotes to sentimentality. Renoir was a thorough and appreciative reader of Andersen, and he sensed the realistic undercurrent of the writer's fantasy. When Death appears in the form of a friendly jack-in-the-box, that's true Andersen with his dry humor and Christian morality. Of all Renoir's silent films, this fairy tale, this technical exercise is the closest precursor to his realistic masterpieces of the sound era.

MoMA acquired this print in 1936 from Renoir and Tedesco, and it has likely been struck specifically for that purpose. Aside from high shrinkage (up to 1.55%), it is in excellent condition. [PB]

Director: Jean Renoir

Writer: Jean Renoir, based on the fairy tales of Hans Christian Andersen

Producers: Jean Renoir, Jean Tedesco

Cinematographer: Jean Bachelet

Decorator: Erich Aes

Cast: Catherine Hessling, Jean Storm, Manuel Raaby, Anny Xells

Production company: Ateliers du Vieux Colombier

Silent, b/w, 36 min. at 20 frames per sec.

French language, electronic English subtitles

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

PROGRAM 7
NITRATE AVANT-GARDE

SATURDAY, JUNE 6
1 PM

UN CHIEN
ANDALOU
[AN ANDALUSIAN
DOG]

FRANCE 1929



Director: Luis Buñuel
Writers: Salvador Dalí, Luis Buñuel
Cinematographer: Albert Duverger
Art director: Pierre Schild
Cast: Simone Mareuil, Pierre Batcheff, Luis Buñuel, Salvador Dalí, Robert Hommet, Kieran Agterberg, Fano Messan, Jaume Miravittles
Producer: Luis Buñuel

Silent, b/w, 18 min. at 22 frames per sec.

English intertitles

Print source: British Film Institute, London, UK

"*Un Chien Andalou* was born of the encounter between my dreams and Dalí's," wrote Luis Buñuel in his memoir *My Last Breath*. "I told him about a dream I'd had in which a long, tapering cloud sliced the moon in half, like a razor blade slicing through an eye. Dalí immediately told me that he'd seen a hand crawling with ants in a dream he'd had the previous night. 'And what if we started right there and made a film?' he wondered aloud..."

Buñuel and Dalí's *succès de scandale* was written over six days at Dalí's house in Figueras, Spain, in January 1929. Buñuel described this period as one of "total identification," in which "our only rule was very simple: No idea or image that might lend itself to a rational explanation of any kind would be accepted." Their intention was "to profit by a mechanism analogous to dreams," and—in contrast to the formalism of much 1920s avant-garde cinema—to resist any intended symbolism.

The film was shot over a fortnight in March 1929. In his autobiography *The Secret Life*, Dalí would recall working on the set like a sculptor: pouring glue over the donkeys to enhance their "putrefaction"; hacking at their eye sockets and mouths "so that it would appear that, although the donkeys were already rotting, they were still vomiting up a little more of their own death."

The premiere was held at Paris's Studio des Ursulines in June 1929, in front of an audience that included André Breton's skeptical Surrealist group. Buñuel operated the gramophone accompaniment of Wagner's *Liebested* from *Tristan und Isolde* and a pair of Argentine tangos, armed with a pocketful of stones to throw at the Surrealists in case of heckles. But the film was embraced, and Buñuel reciprocated. "*Un Chien Andalou* would not exist had surrealism not existed," he wrote in November 1929, identifying the enemy instead as the bourgeoisie "that has found 'beautiful' or 'poetic' what is but a desperate, impassioned call to murder."

This screening with gramophone accompaniment follows one held at the 2025 BFI Film on Film Festival, for which we sourced two 78 rpm Argentine tango discs that would have been available in 1929, and the *Liebested* from *Tristan und Isolde*. This 1929 release print comes from the BFI National Archive collection. The fine image quality more than makes up for the high number of splices (40 for 1438 feet) and shrinkage level (up to 1.4%). [\[JB/SG\]](#)

Griffith

Österreichisches Filmmuseum
Augustinerstraße 1, 1010 Wien
T 533 70 54 www.filmmuseum.at



SATURDAY, JUNE 6
3:15 PM

Keepers of the Frame

THE JAMES CARD
MEMORIAL LECTURE

PAOLO CHERCHI
USAI

Paolo Cherchi Usai is Senior Curator-at-large of the George Eastman Museum, Curator Emeritus of the National Film and Sound Archive of Australia, and Honorary Member of the International Federation of Film Archives (FIAP). Co-founder of the Pordenone Silent Film Festival and of Domitor, the International Society for the Study of Early Cinema, he directed the films *Passio* (2007), *Picture* (2015), and *In a Landscape* (2022). His new monograph, *Firefly* (London: Reaktion Books), is forthcoming in Fall 2026.

The Lindgren Manifesto,
Part 11 (conclusion):
The Invisible Collection

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 Patrick Loughney and David Pierce.

SATURDAY, JUNE 6

4:45 PM

ALA-ARRIBA!

PORTUGAL 1942

**Director:** José Leitão de Barros**Screenplay:** Alfredo Cortez**Cinematographers:** Octávio Bobone, Salazar Dinis**Set designer:** Raul Faria de Fonseca**Music:** Ruy Coelho**Lyrics:** Augusto Santa-Rita**Cast:** Domingos Gonçalves, Elsa Bela-Flor, Luís Pinto, Maria Olguim, Madalena Vilaça**Production company:** Tobis Portuguesa**Sound, b/w, 87 min.****Portuguese language,
electronic English subtitles****Print source:** Cinemateca Portuguesa, Lisbon, Portugal

José Leitão de Barros (1896–1967) was one of the most influential filmmakers in the history of Portuguese cinema. A film critic and a publisher, Barros was well acquainted with international film trends when he directed the short documentary *Nazaré, Praia de Pescadores* (1929) and the feature-length docudrama *Maria do Mar* (1930). Both were filmed in the same fishing village and were influenced, to some extent, by the European film avant-gardes, particularly by contemporary Soviet cinema. During this period, he also directed *Lisboa Crónica Anedótica* (1930), a documentary feature that unequivocally echoes the European city symphonies genre, as well as *A Severa* (1931), the first Portuguese sound film, which was recorded at Joinville Studios in Paris. During the 1930s and 1940s, Barros consolidated his career by directing four shorts and ten feature films, including biopics, popular comedies, historical adaptations, and short propaganda documentaries.

Ala-Arriba! (1942) concludes his trilogy about the sea and fishing communities. (Roughly translated as “upward strength,” the title is a call once shouted by Portuguese fishermen as they pulled their boats up onto the sand.) Filmed in Póvoa do Varzim, it is a love story set against the backdrop of two clashing families. Deftly combining fiction and documentary sequences and using a large cast of non-professional actors, the film was met with a sympathetic response from the Portuguese press, who praised it for its cinematography and accurate representation of the community. *Ala-Arriba!* was presented at the Venice Film Festival, where it won a Biennale Award.

The Cinemateca Portuguesa holds three nitrate prints of this film, as well as the original camera and optical sound negatives. The negatives were transferred to the Cinemateca from a Lisbon film laboratory in 1974 and were photochemically preserved by Cinemateca in 1982 and again in 2025. All the nitrate prints were struck from the original negatives and use Kodak film stock dating from 1941–1943. The circumstances of the incorporation of these prints are undocumented, although one was listed in the archive’s oldest inventory, dating from 1959, and is likely to have been purchased by the Cinemateca directly from the producer. The print selected for NPS is the most complete in Cinemateca’s collection, with a length of 7,917 feet, 33 splices, and a shrinkage range of 1.3%–1.5%. [TB]



PROGRAM 9

SATURDAY, JUNE 6

8:15 PM

MIDNIGHT

US 1939

In *Hollywood Director*, David Chierichetti's 1973 biography of Mitchell Leisen, the author posits that the filmmaker and his filmography have been nearly forgotten. Leisen had once been quite successful: after a brief stint as an actor, he designed costumes and sets for Cecil B. DeMille before moving on to direct more than forty films of his own. And while dissatisfied collaborators, such as Billy Wilder and Preston Sturges, disparaged both Leisen's craft and his bisexuality (which Leisen never hid), his work was often met with acclaim. Nevertheless, today Mitchell Leisen is barely discussed outside of cinephile circles. *Hollywood Director* was published one year after Leisen's death, and over half a century later we are still undoing his erasure.

A lighthearted screwball comedy about love, class, and hidden identities, *Midnight* displays Leisen's many talents while hinting at his complicated personal life. Wilder and Charles Brackett's screenplay pokes fun at the ridiculousness of high society and the falsity and fluidity of relationships; characters are willing to drop one partner for another at the drop of a hat. The title, however, derived from the line "Every Cinderella has her midnight," implies the time for pretending will inevitably run out.

When *Midnight* opened to favorable reviews in 1939, critics had already reported on its tumultuous production. Leisen and Wilder clashed over the screenplay, with Wilder insisting it be filmed exactly as written and Brackett coming in to cool the temperature. (After this experience Wilder began directing his own films.) Claudette Colbert, meanwhile, seized control of her wardrobe and refused to allow the right side of her face filmed, claiming she had a crooked nose (Colbert's face is seldom seen in full). Mary Astor was pregnant, which was hidden using costumes and clever blocking, and John Barrymore, who had trouble staying sober, read all his lines from cue cards. Despite the circumstances, Leisen would speak of his cast with kindness and amusement. Colbert would work with Leisen three more times and remember him fondly as both a director and a person.

In 1971, Paramount donated 637 nitrate prints to the UCLA Film & Television Archive, including this original release print of *Midnight*. It has a high shrinkage of up to 1.20%, but it required minimal repair work, and the image quality is excellent. [KS]

Director: Mitchell Leisen

Writers: Charles Brackett, Billy Wilder, from a story by Edwin Justus Mayer and Franz Schulz

Producer: Arthur Hornblow Jr.

Cinematographer: Charles Lang Jr.

Art direction: Hans Dreier, Robert Usher

Music: Frederick Hollander

Cast: Claudette Colbert, Don Ameche, John Barrymore, Francis Lederer, Mary Astor, Elaine Barrie, Hedda Hopper, Rex O'Malley, Monty Woolley, Armand Kaliz

Production company: Paramount Pictures, Inc.

Sound, b/w, 94 min.

English language

Print source: UCLA Film & Television Archive, Los Angeles, CA

SUNDAY, JUNE 7
10 AMTHE
ADVENTURES OF
TOM SAWYER

US 1938



Director: Norman Taurog
Screenplay: John V.A. Weaver, Barbara Keon, Marshall Neilan, based on the novel by Mark Twain
Producer: David O. Selznick
Cinematographer: James Wong Howe
Art director: Lyle Wheeler
Cave sequence designer: William Cameron Menzies
Composer: Max Steiner
Cast: Tommy Kelly, Ann Gillis, Jackie Moran, May Robson, Walter Brennan, Victor Jory, David Holt, Victor Kilian, Nana Bryant, Olin Howland, Donald Meek, Charles Richman, Margaret Hamilton, Marcia Mae Jones, Mickey Rentschler, Cora Sue Collins, Philip Hurlic
Production company: Selznick International Pictures

Sound, three-color Technicolor, 91 min.
English language

Print source: George Eastman Museum, Rochester, NY

Gone with the Wind may be producer David O. Selznick's most famous literary adaptation, but it is far from his only one. Selznick had a history of bringing classic books to the screen with such films as *Little Women* (1933), *David Copperfield* (1935), and *Little Lord Fauntleroy* (1936). Given this consistent return to literary source material, it is not surprising that he chose to adapt a boyhood favorite, *The Adventures of Tom Sawyer*.

Selznick was originally committed to filming his version of the story in Technicolor, but when finalizing the script and cast caused production delays, he decided instead to shoot in black and white. With H. C. Potter directing and James Wong Howe behind the camera, filming commenced in July 1937 on a replica Mississippi River town built at the Paramount Ranch by art director Lyle Wheeler. However, when nearly two weeks later, a Technicolor unit became available, Selznick changed his mind once again. He halted production for three days in order to conduct color tests, then made the costly decision to start all over again, this time in color. The shift in production schedule also required a change in directors, with Norman Taurog—known for his skill in working with children—replacing Potter.

Filming in color for the first time, Howe took a restrained approach, and the result was one of the most natural-looking color films of its time. Originally designed for black and white, sets had to be reworked for Technicolor. Most were repainted in neutral tones—beige, gray, and white—while brighter colors were reserved for costumes and select props. The film's climax, when Tom and Becky Thatcher become lost in McDougal's Cave, is a standout. Designed by William Cameron Menzies, the sequence is visually striking, with the children dwarfed by the cavern, beset by bats, and menaced by the maniacal Injun Joe.

Released early in 1938, *The Adventures of Tom Sawyer* was not a financial success due to its high production cost of \$1.5 million. With this film, Selznick's run of adapting his favorite childhood books for the screen came to an end.

This print, on 1938 UK Kodak stock, perfectly demonstrates the authentic dark tones of the film. It has been in the hands of private British collectors since at least the 1940s and was recently donated to the George Eastman Museum by Anthony Saffrey. Shrinkage is between 0.6% and 0.7%. [AL]



PROGRAM 11

SUNDAY, JUNE 7

2 PM

BELLISSIMA
[THE MOST
BEAUTIFUL]

ITALY 1951

Bellissima was only Visconti's third film as director, yet already a noticeable cynicism had settled in, particularly in regards to the "new realism." His first film, *Ossessione* (1943), a gritty tale of adultery and murder shot on location among the provincial poor, is often cited as the earliest feature in the Neorealist style. Visconti then took things several steps further with *La terra trema* (1948), which renounced professional actors and could pass for a documentary were it not for the dramatic plot and political rhetoric.

In the self-reflexive *Bellissima*, however, Visconti takes cinematic artifice—even Neorealism's—as his subject. Anna Magnani—the international face of Neorealism, thanks to her performance in Roberto Rossellini's *Roma città aperta* (1945)—stars as Maddalena, a working-class mother who is determined to get her child (Tina Apicella) cast in the latest film by director Alessandro Blasetti. (Blasetti, a progenitor of Neorealism who did use non-actors, appears as himself.) He hopes to discover an unknown girl to star, and so the production company is running a contest. But the finalists are hardly the urchins of *Shoeshine* (1946). Primped, crimped, and trained to dance, they are more like dolls than "realistic" children, and so Maddalena begins to spend her hard-earned savings in a desperate effort to transform her daughter into a starlet.

Bellissima is set among the "unlucky" working poor of Rome—a world Count Visconti, an aristocratic Milanese whose wealthy mother was heir to the Erba pharmaceuticals fortune—knew nothing about (he slyly admits as much by conspicuously setting a scene involving a con man from the north in front of a Carlo Erba store). Though the film was shot on location around Rome and the Cinecittà studio, Visconti had begun to dispense with the trappings of Neorealism, ready to move past what Geoffrey Nowell-Smith recognized as Visconti's "realist aesthetic." Draperies, mirrors, and a disorienting visual complexity begin to appear, all in anticipation of Visconti's next film: the operatic masterpiece, *Senso* (1954).

This print with German subtitles was struck during the transition era: it is on nitrate stock (with no edge code), though the print-through information suggests that the original camera negative was, at least in part, triacetate. It has 48 splices and a shrinkage of up to 1.1%. [KF]

Director: Luchino Visconti

Writers: Cesare Zavattini, Suso Cecchi d'Amico, Francesco Rosi, Luchino Visconti

Producer: Salvo D'Angelo

Cinematographer: Piero Portalupi

Production designer: Gianni Polidori

Music: Franco Mannino, based on a theme from Gaetano Donizetti's *Lelisir d'amore*

Cast: Anna Magnani, Walter Chiari, Tina Apicella, Gastone Renzelli, Tecla Scarano, Arturo Bragaglia, Alessandro Blasetti

Production company: Film Bellissima

Sound, b/w, 110 min.

Italian language, German subtitles, electronic English subtitles

Print source: Filmarchiv Austria, Vienna, Austria

PROGRAM 12

SUNDAY, JUNE 7
4:30 PM

Blind Date
with Nitrate



Full program notes will be distributed as you exit the theatre 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 (particularly without the use of the internet), 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)

2023



The Third Man (UK 1949)

2024



Vredens dag (Denmark 1943)

2025



Die Reise nach Tilsit (Germany 1939)

LIVE MUSIC AT THE FESTIVAL

CONCERTS IN THE HISTORIC MANSION



Thursday, June 4

12:30–1:15 p.m., grand piano, Living Room

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

The Nitrate Picture Show welcomes back Andreas Benz for the fourth year, 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, conductor, and composer who teaches at the Elly-Heuss-Knapp-Gymnasium in Heilbronn (Germany). He studied organ with Axel Becker and saxophone with Bernd Konrad at the Stuttgart Music Conservatory.

His activities as a silent film musician include increasingly popular silent film screenings in his hometown of Neckarsulm, accompanied on his own 1929 Christie cinema organ (preferably with 16mm prints from his own collection, projected by his wife and Selznick School graduate Stefanie Benz). Andy and his cinema organ can also be heard on Vols. 2 and 3 of the new Flicker Alley Blu-ray restorations of the Laurel & Hardy silent shorts. In 2011, he participated in the Pordenone Masterclasses for silent film accompaniment.

He composed and conducted orchestral scores for the Swedish silent *Vallfarten till Kevlaar* (1921) in 2017 and for Méliès's *Le Voyage à travers l'impossible* (1904) in 2023. His orchestral works were performed by the Heilbronn Symphony Orchestra and by the choirs of the Kilianskirche Heilbronn (e.g., a large-scale setting of the 119th Psalm for soprano, chorus, and orchestra), where he is also deputy organist. His salon orchestra specializes in original 1920s and 1930s dance band arrangements. Apart from all keyboard instruments, he also plays the various saxophones and the contrabassoon.

This year's programme will feature musical selections from the Nitrate Film Era, including requests from last year's audience, as well as the greatest hits from 1926.

LIVE PIANO ACCOMPANIMENT

Thursday, June 4

7:30 p.m. Program 1: *Why Change Your Wife?* (1920)

See page 6

Saturday, June 6

1 p.m. Program 7: *La Petite Marchande d'allumettes* (1928)

See page 25

Philip C. Carli has been Resident Musician at the Dryden Theatre since 1989. He received his bachelor of music degree in music history at Indiana University, studying euphonium with Harvey Phillips and piano with Péter Nagy, and minored in film studies with Harry Geduld. Carli earned his master's and doctorate degrees in musicology at the Eastman School of Music, where he studied piano with Howard Spindler. He has accompanied silent films since age thirteen, has toured throughout the United States, Europe, and Southeast Asia, and regularly performs at the Library of Congress Packard Campus, the Museum of Modern Art in New York, the San Francisco Silent Film Festival, and the Giornate del Cinema Muto in Pordenone, Italy. For several years he was also archivist and cataloger at the George Eastman Museum and actively assisted in restoring films such as *Carmen* (1915), *Snow White* (1916), *The Lost World* (1925), *The Scarlet Lady* (1928), *Lonesome* (1928), and *The Shakedown* (1929).



Photo credit: Max Schulte WXXI News

THE PROJECTORS

The two Century Model C projectors used for all nitrate screenings were installed in the Dryden Theatre in 1951. These dual-projection, or “changeover,” projectors were originally outfitted with carbon-arc lamphouses, which were 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 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 the buildup of heat near the aperture.

The projection booth itself is constructed of thick concrete. Each window is equipped with a suspended

steel-plate gravity shutter, which prevents flames from spreading into the theatre. 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 melt at high temperatures, severing the rigging chain and dropping all four shutters simultaneously.

Every nitrate screening requires three projectionists: one for each projector and one to rewind film and communicate with theatre management. While a projector is active, its operator focuses 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 conduct drills to rehearse procedures in the event of a nitrate emergency. Because burning nitrate cannot be extinguished, projectionists are not instructed to fight the fire. Instead, they stop the projector, cut off the light source, bring up the house lights, drop the port shutters, trigger the fire alarm, and exit the booth.

The Dryden Theatre projection booth is also equipped with two Kinoton FP38E projectors—capable of projecting 35 mm and 16 mm prints with analog and digital soundtracks—and a Barco 2K digital projector.



THE PROJECTIONISTS

Sheryl Smith, Chief Projectionist for the Dryden Theatre and Projection Supervisor for the Nitrate Picture Show, holds a bachelor's degree in fine art photography from the Rochester Institute of Technology and is a 2018 graduate of The L. Jeffrey Selznick School of Film Preservation. Her prior career includes twenty-three years as an Advertising Producer-Director for Time Warner Media.



Patrick Tiernan, Nitrate Projection Supervisor, is a 2002 Film Studies graduate of SUNY Brockport. He has been projecting films at The Little Theatre, ROC Cinema, and the Dryden Theatre since 2011. He is Associate Collection Manager in the Moving Image Department. Since 2022, he has also been supervising nitrate projection at the Dryden Theatre.



Winna Carrasco is a graduate of The L. Jeffrey Selznick School of Film Preservation Master's Degree Program in partnership with the University of Rochester. She was the 2024 recipient of the Film Preservation Services Fellowship through the George Eastman Museum. Prior to completing her degree, she worked as a photojournalist and editor for two local news stations, WROC News 8 (CBS) and WHEC News 10 (NBC).



Chris Crouse has worked as a Projectionist since 2011. He graduated from The L. Jeffrey Selznick School of Film Preservation in 2019, joined the museum as a Preservation Officer in 2021, and is currently Laboratory Manager in the Moving Image Department. He was the founding Technical Director at Metrograph and has also projected at Anthology Film Archives and The Museum of Modern Art.



Nicole Diroff holds a bachelor's degree in Cinema Studies and Philosophy from Oakland University and is a 2021 graduate of the L. Jeffrey Selznick School of Film Preservation. She has worked on archival projects at the George Eastman Museum, The Rockefeller Archive Center, and Visual Studies Workshop, and as a projectionist at the Dryden Theatre, The Little Theatre, Kodak Center, the Seattle International Film Festival, and DOCNYC.



Josh Hafen is a graduate of The L. Jeffrey Selznick School of Film Preservation. During his studies he completed a personal project focused on film projection and assisted with programs and events at the Dryden Theatre. He was the 2025 recipient of the Film Preservation Services Fellowship from the George Eastman Museum and currently works as a projectionist at the Dryden Theatre.



Darryl G. Jones has worked in film projection since 1968, serving as a Projectionist and Service Engineer for the George Eastman 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.



Casey Sanders is a Projectionist at the Dryden Theatre, where he regularly inspects and repairs film prints for screenings. He also projects at The Little Theatre and curates art exhibitions at Fuego Coffee Roasters.



Guest Projectionist: Jake Ryan is a 2025 graduate of The L. Jeffrey Selznick School of Film Preservation. From projecting carbon-arc at the Roxie Theater in San Francisco, California, to conducting an entirely photochemical restoration of an original nitrate print through the 2025 Haghefilm Fellowship, Ryan specializes in the operation and preservation of historical film exhibition systems. They currently work as a projectionist in New York City, at Anthology Film Archives and Metrograph.





PRESENTATION

THURSDAY, JUNE 4
11:30 AM – 12:30 PM

ZCREST FINANCIAL PARTNERS HALL

REANIMATING HISTORY: PRESERVING THE LIBRARY OF CONGRESS' PAPER PRINT COLLECTION

During the first twenty years of moviemaking, US copyright law did not accommodate the burgeoning medium of film. As early as 1893, resourceful producers registered their works as still photographs printed on paper rather than celluloid. These deposits comprise the foundational Paper Print Collection at the Library of Congress, representing some 6,500 titles. Because

these materially unique artifacts of cinema history cannot be viewed without intervention, they have long been the subject of preservation work. Efforts to reanimate the paper prints, begun in the early 1940s, continue to this day.

Erin Palombi is a Moving Image Archives Technician at the National Audio-Visual Conservation Center in Culpeper, Virginia. She has a master's degree in Film and Media Studies from the L. Jeffrey Selznick School of Film Preservation and the University of Rochester, and a bachelor's degree in German from the College of Wooster. She has completed translations and live subtitling from German for films shown at Capitol Fest, the Nitrates Picture Show, the San Francisco Silent Film Festival, and for Flicker Alley Blu-ray releases. Currently, she is thrilled to be co-writing a book about the Paper Print Collection for the Library of Congress Publishing Office.



MEET THIS YEAR'S SOCIAL MEDIA CORRESPONDENT: ROSALIE KICKS

The Old Sport, **Rosalie Kicks** is the Editor-in-Chief of *MovieJawn*, a quarterly print publication and website established in 2015. She hails from Philadelphia, where she dabbles in filmmaking experiments. When she isn't watching motion pictures, she can be found toiling away in her laboratory, dissecting films of Tinseltown's past for her podcast, Cinematic Crypt. Rosalie will serve as the 2026 Nitrates Picture Show's Social Media Correspondent. This is her second time attending the festival, and she is accompanied by her husband (and doll (son)), Tommy Udo, who will be assisting her throughout the weekend. She has a fondness for black-and-white pictures, but is always up for a Technicolor treat. As a Bela Lugosi enthusiast, she believes that capes never went out of style.

The Nitrates Picture Show social media correspondent takes over the @thenitratespictureshow account for the weekend, providing commentary on films and their own unique take on the festival. Interested in being next year's correspondent? Email us at nitrates@eastman.org.

THE LOUIS B. MAYER CONSERVATION CENTER

For more than seventy 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, blowout windows, and individual fireproof cells.

Collection growth necessitated the construction of the Louis B. Mayer Conservation Center in Chili, New York, in 1996, doubling the storage capacity and adding upgraded cooling and humidity controls, an inspection room, and a separate office. Currently, the facility's fifteen vaults contain more than twelve million feet of motion picture film and the nitrate negatives from the museum's photography collection. By 2017, it was apparent that a major renovation was needed to sustain the collections in an optimal environment due to the building's age and wear on the equipment.

Recent 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, the Frankenthaler Climate Initiative, and museum trustee H. C. Digby Clements have allowed the museum to continue its commitment to preserving our nitrate film heritage. Facility improvements made between 2019 and 2026 include energy maintenance and efficiency upgrades—such as electrical enhancements, HVAC replacement, and improvements to the building envelope, particularly around the film storage vaults. The museum also addressed air infiltration and insect migration through doors and windows, installing a vapor barrier to mitigate condensation on interior walls and sealing penetrations and cracks in the exterior envelope. Additional upgrades included the construction of three new vaults, a redesigned inspection area, shipping room, ADA-compliant bathroom, kitchen, and office, as well as the installation of a new backup generator and other emergency preparedness measures.

With these improvements, the George Eastman Museum continues to fulfill its mission to preserve, study, and exhibit photographic and cinematic objects and related technology from the inception of each medium to the present.



MOVING IMAGE COLLECTION

The George Eastman Museum preserves and promotes the art of film and moving image 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 approximately 31,000 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 seminal works of the US cinematic avant-garde; and the personal collections of film directors and moving image artists such as Cecil B. DeMille (1881–1959), Leo Hurwitz (1909–1991), Norman Jewison (1926–2024), Martin Scorsese (b. 1942), Kathryn Bigelow (b. 1951), Bill Viola (1951–2024), 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 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 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 more than 400,000 photographs, approximately 31,000 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.

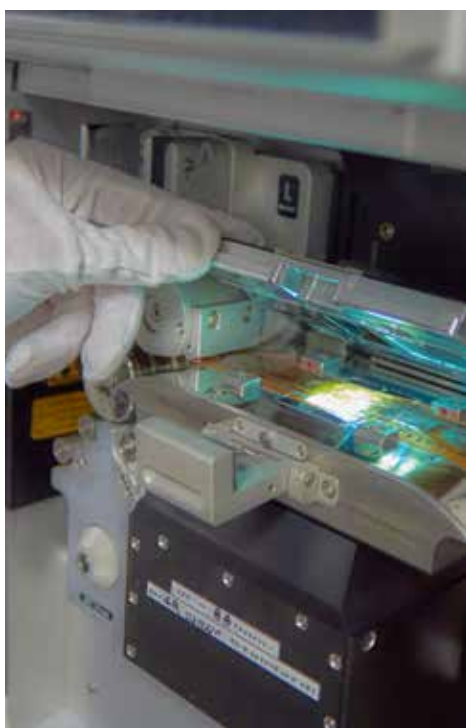
As a research and teaching institution, the Eastman Museum is a leader in film preservation and photograph conservation. In 1996, the Eastman Museum founded The L. Jeffrey Selznick School of Film Preservation, regarded as the premier venue for professional training in its field. The museum also has an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



FILM PRESERVATION SERVICES

The Eastman Museum's Film Preservation Services division offers internationally renowned archival expertise to film archives, filmmakers, universities, museums, and businesses, in addition to serving the museum's own digital preservation needs. Experts scan 35mm and 16mm film—including fragile nitrate and diacetate stocks—in HD, 2K, and 4K, using ARRI, Cintel, and Scanity scanners. Image restoration systems Diamant, Phoenix, and DaVinci Resolve are employed for editing, dirt and scratch removal, image stabilization, and grading.

Staff are noted for performing exceptional work in color correction, particularly as it pertains to recreating the tinting and toning found on many silent nitrate prints. The preservation team has produced major digital restorations of films including *Joan the Woman* (Cecil B. DeMille, US 1916), *Body and Soul* (Oscar Micheaux, US 1925), *Man, Woman and Sin* (Monta Bell, US 1927), *The Unknown* (Tod Browning, US 1927), *Moi syn* (Yevgenii Chervikov, USSR 1928), *Too Much Johnson* (Orson Welles, US 1938), and several works in the Merchant Ivory collection at the Cohen Group, as well as projects for Ken Burns's Florentine Films.



DRYDEN THEATRE

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

The Dryden Theatre first welcomed the public on March 2, 1951, with special guest Lowell Thomas broadcasting a salute to George Eastman and the City of Rochester. Since then, the Dryden has supported the growth of the museum's cinema collection, provided a forum for discussion, and screened more than 17,000 titles.

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



2025 PATRONS & DONORS

The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of the 2025 festival:

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A 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.

NEIGHBORHOOD OF THE ARTS & VILLAGE GATE

Carnegie Cellars Wine Bar & Kitchen

carnegiecellars.com

Edibles Restaurant and Bar

ediblesrochester.com

The Gate House

thegatehousecafe.com

Good Luck

restaurantgoodluck.com

The Grilled Cheese Factory ROC

grilledcheesefactoryroc.com

Just Juice 4 Life

instagram.com/justjuice4life

Melo Coffee & Kitchen

melocoffeeandkitchen.com

Old Pueblo Grill

oldpueblogrillroc.com

Pizza NOTA

pizzanota.com

Shui Asian Fusion

shui-asianfusion.com

Three Heads Brewing

threeheadsbrewing.com

PARK AVE (EASTERN SECTION)

Bevy

ilovebevy.com

Blu Wolf Bistro

bluwolfbistro.com

Cafe Sasso

instagram.com/cafesasso

Dorado Mexican Food

doradoarkave.com

Dragonfly Tavern & Pizza Factory

dragonflytavern.com

Furoshiki

furoshikiny.com

Jines Restaurant

jinesrestaurant.com

Pearson's Market & Cafe

ilovepearsons.com

Roux

rouxparkave.com

Sinbad's Mediterranean Cuisine

mysinbads.com

Szechuan Opera

szechuanoperany.com

Vern's

iloveverns.com

PARK AVE (WESTERN SECTION)

Apogee Wine Bar

apogeewinebar.com

Ardor Park Artisanal Pizza

ardorpizza.com

Calabresella's on Park

instagram.com/calabresellasonpark

Half Pint Pub

thehalfpintpub.com

The Mad Hatter Restaurant and Bakery

madhatterrestaurantandbakery.com

Magnolia's

magnoliascafe.com

The Red Fern—Vegan Restaurant

redfernrrochester.com

Roam Café

roamcafe.com

Vasko's on Park

vaskosonpark.com

EAST END

The Alexander

alexandersocial.com

Daily Refresher

thedailyrefresher.com

Locals Only

localonly311.com

The Old Toad

theoldtoad.com

Shema Sushi

shema-sushi.com

Swan Dive

swandiveroc.com

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SITE MAP & MUSEUM INFORMATION

MUSEUM HOURS & AMENITIES

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

- Free admission for passholders June 4–7 includes all exhibitions
- Saturday Passholder's Reception is held in the Terrace Garden

SELF-GUIDED MOBILE TOURS

- Explore the museum with the free arts and cultural guide, Bloomberg Connects.

MUSEUM SHOP

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

- Passholders receive 10 percent off purchases during the festival

EXHIBITIONS ON VIEW

Edward Steichen and the Garden Through September 6 (Main Galleries)

Through the lens of the garden, rediscover one of the most important figures in the history of photography, Edward Steichen (1879–1973). The exhibition draws significantly from the museum's collection to show how Steichen's creative evolution was inspired by his spiritual engagement with nature and his passionate exploration of plant hybridization.

Special thanks to our Presenting Sponsor, the Rubens Family Foundation, with additional support from Susan and Nathan Robfogel. With additional support from Midtown Athletic Club and St. John's.

Erica Baum: the bite in the ribbon—a paper show Through June 7 (Potter Peristyle and Project Gallery)

Through the selection, manipulation, and reproduction of existing printed materials, Erica Baum creates a poetry of word and image that inspires close looking and close reading. In the exhibition several series are juxtaposed, revealing the interrelated explorations of her practice. The exhibition includes never-before-seen work throughout.

Generously supported by the Rubens Family Foundation. With additional support from Susan and Nathan Robfogel.

OPEN FACE AT EASTMAN MUSEUM

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

Open Face offers specialty sandwiches, soups, salads, and baked goods. Featuring distinct bottled and house-made beverages. Serving signature favorites since 2004.

Flexitarian | GF Friendly.

The eatery is counter service and open to museum visitors and the public. Seating, wait times, and product availability cannot be guaranteed.



Flower City Arts Center: Studio 678 Photo Club 2025/2026

Through June 21 (Gallery Obscura)

On view in the museum's community gallery, the Gallery Obscura, are works by members of the 2025–2026 Studio 678 Photo Club at Flower City Arts Center, reflecting the students' unique visions of the world. Students used 35mm film cameras, produced their black-and-white prints in a darkroom, and wrote poems to accompany their images.

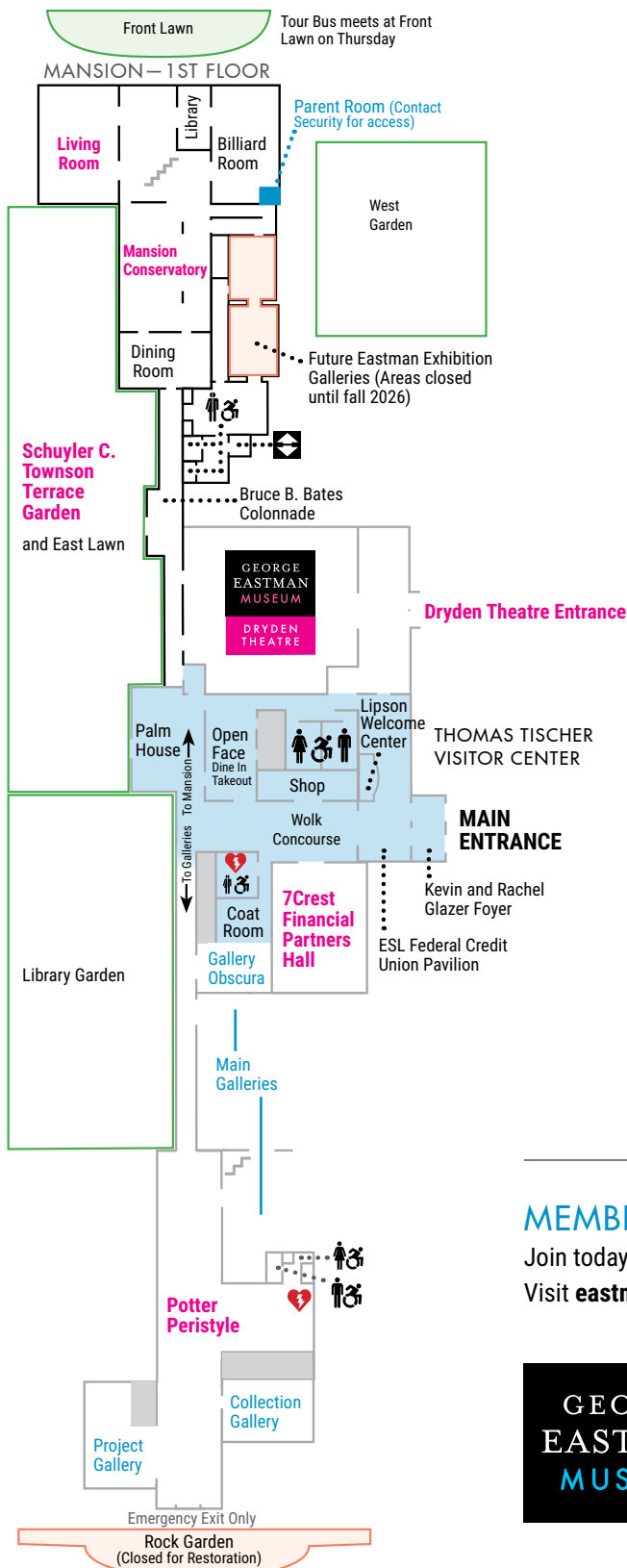
Gallery Obscura exhibitions and programs generously sponsored by ESL

Paper Prints in Motion Through July 5 (7Crest Financial Partners Hall)

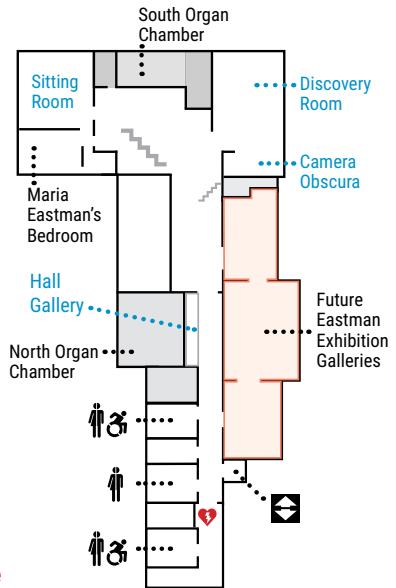
This exhibition features three recently restored paper prints from the Library of Congress originally produced by Biograph Studios and directed by D.W. Griffith in 1908. Also included is a partially restored version of *Le Mélomane* [*The Melomaniac*], a 1903 short by the French special effects virtuoso, Georges Méliès (1861–1938).

Selections from the Collection Ongoing (Collection Gallery)

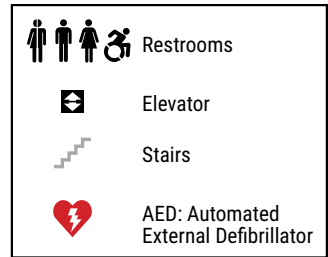
The George Eastman Museum photography collection is among the best and most comprehensive in the world. With holdings that include objects ranging in date from the announcement of the medium's invention in 1839 to the present day, the collection represents the full history of photography. Works by renowned masters of the medium exist side-by-side with vernacular and scientific photographs.



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

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For information on how you or your organization can support Nitrates Picture Show, contact Sara McNamara, Director of Annual Giving, at smcnamara@eastman.org.

SAVE THE DATE!

THE 11TH NITRATE PICTURE SHOW | JUNE 3-6, 2027 | PASSES ON SALE: DECEMBER 8, 2026