



GEORGE
EASTMAN
MUSEUM

DRYDEN
THEATRE

NITRATE PICTURE SHOW

8th

MAY 30-JUNE 2
2024

KODAK



WOLFGANG KLAUE

(1935–2024)

Our friend and colleague Wolfgang Klaue, a film historian, curator, researcher, author, mentor, and leader in the film archiving movement for over sixty years, passed away on February 16, 2024.

Klaue began his career as Head of the Research Department at the State Film Archive of the GDR in 1957. He served as the archive's Director from 1969 until 1991, when he oversaw his institution's integration into the Bundesarchiv in the aftermath of German reunification—a merger which made his own position redundant. After several years as a freelance researcher, Klaue became the Founding Chairman of the DEFA-Stiftung in 1999.

One of the key figures in the world of film preservation, Klaue was a member of the Executive Committee of the International Federation of Film Archives (FIAP) from 1968 to 1991, Chairman of the Cataloging

Commission from 1969 to 1979, and FIAP President from 1979 to 1985. In 1992, he was elected FIAP Honorary Member.

Klaue was instrumental in bridging the East and the West. If archives continued exchanging films and collaborating on restoration projects during the Cold War, that was in great part due to his guidance and the example he set in his own institution.

Using the common heritage of film to hurdle political ideologies, he became one of the pioneer advocates for film archiving in the Global South and championed the FIAP Summer School program, which has since become instrumental in shaping new generations of archivists. He also led UNESCO's resolution on moving image heritage, which resulted in the Recommendation for the Safeguarding and Preservation of Moving Images in 1980.

Since the beginning of the Nitrate Picture Show, Wolfgang Klaue has been a member of the festival's advisory board. In 2016, at the second NPS, he delivered the James Card Memorial Lecture. We dedicate the 2024 festival to his memory.



THE 8TH NITRATE PICTURE SHOW

Festival of Film Conservation

May 30–June 2, 2024

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Cover image: *Partie de campagne* [A Day in the Country]
(Jean Renoir, France 1936). Print source: British Film Institute,
London, England. (see p. 19).

The George Eastman Museum is supported with public funds from the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature and from the County of Monroe, and with private contributions from individuals, corporations, and foundations.

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Over the past ten years and eight festivals, we have screened 140 nitrate prints. This edition adds twenty-three more to the list. We try to be as diverse as possible in terms of genres, styles, names, countries, technologies, etc., and our selection is representative in a way. Not of world cinema throughout the whole nitrate era, though.

Some countries actively destroyed nitrate after preserving it on safety stock. This is why it is so difficult to find Japanese or Russian nitrate prints, let alone projectable ones. In other parts of the world, the storage conditions for decades left much to be desired—thus, we are not yet able to screen anything from Africa and most Asian countries. Sometimes, national legislation forbids shipping nitrate or makes it prohibitively complicated.

So far, we have only been able to find two projectable prints from the 1910s and four from the 1920s. This is due not only to the age of the stock, but also to the extensive use of tinting and toning in silent cinema, two processes which increase the risk of chemical decomposition.

But even the “easy” categories, such as North American and European films from the sound era, are tricky. The print of *The Third Man* in the collection of the Packard Humanities Institute was missing the final reel. We searched for this reel on un-subtitled nitrate in the English-speaking countries. Apparently, no US archive had any nitrate prints of *The Third Man*. The British Film Institute (BFI), which holds many elements

of this classic British film, including the camera negative, had several nitrate prints, but none of them were projectable in their entirety. Fortunately, the condition of the last reel in one of the BFI prints was good enough, and a complete screening of this film became one of the highlights of last year’s festival.

The explanation is obvious: *The Third Man* was immensely popular at the time of its release and decades later, and the original prints wore out. Hollywood blockbusters present a challenge for the same reason. We are regularly asked about *Gone with the Wind*. We tried hard to locate a projectable nitrate print, or even to create a “Frankenstein monster” from two prints, but twenty-four reels of nitrate in excellent condition are not easy to find. And speaking of Frankenstein, of course we would love to show some of the great horror films of the 1930s, but the popularity of a film is usually in inverse proportion to the condition of the print. That’s why we are so grateful to archives and preservationists, past and present, who were able to conserve projectable prints of, say, *Casablanca* or *Meet Me in St. Louis*.

On the flipside, those films that did not do too well at the time of their release often survive in pristine condition. And they often resonate with today’s audience better than the canonical titles. There is some higher justice in that. Having realized this phenomenon, we’ll keep going in both directions: searching for great names and titles, and helping the audience discover hidden gems. Nitrate makes them equal.

DEMO

FRIDAY–SUNDAY
10 AM–4 PM



The Nitrate Touch

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

The Nitrate Touch takes place in the Potter Peristyle.

FRIDAY, MAY 31

10 a.m.–1 p.m. *Les chrysanthèmes* (Segundo de Chomón, France 1907)
Skepp till Indialand (Ingmar Bergman, Sweden 1947)

1–4 p.m. *The Golden Bed* (Cecil B. DeMille, US 1925)
Let My People Live (Edgar Ulmer, US 1938)

SATURDAY, JUNE 1

10 a.m.–1 p.m. *[Parisian Modes in Color]* (Eastman Kodak Company, US 1926)
A Midsummer Night's Dream (Charles Kent and J. Stuart Blackton, US 1909)

1–4 p.m. *A Star Is Born* (William A. Wellman, US 1937)—1938 US release print
A Star Is Born (William A. Wellman, US 1937)—1947 UK re-release print

SUNDAY, JUNE 2

10 a.m.–1 p.m. *The Fall of the House of Usher* (J. S. Watson, Jr. and Melville Webber, US 1928)
[The Garden of Allah—Test—Vincent Price] (Selznick International Pictures, Inc., US 1936)

1–4 p.m. *Playtime in Rio* (André de la Varre, US 1948)
Hintertreppe (Paul Leni and Leopold Jessner, Germany 1921)



PROGRAM 1

THURSDAY, MAY 30

6:30 PM

INTOLERANCE

US 1916

At least twice during the twentieth century, people thought that cinema could, quite literally, change the world. French filmmakers of the *nouvelle vague* may or may not have explicitly said so in the 1960s; conversely, D.W. Griffith made *Intolerance* under the spell of this unqualified belief. On one occasion he was even vindicated by history itself, as it happened at the time of the European premiere of his "sun-play of the ages" on April 7, 1917. On the day before the screening, the United States had declared war on Germany: due to this coincidence, Griffith appeared to the British as a sort of "Messiah" of the long-awaited intervention of Woodrow Wilson's troops. Cloaked in the charisma earned with the landslide commercial triumph of *The Birth of a Nation*, he was welcomed to London with the honors normally bestowed upon a head of state.

Griffith met all the major politicians and intellectuals of the time, including Lord Beaverbrook, Queen Alexandra of Denmark, H.G. Wells, George Bernard Shaw (who bothered him with his theories on the mediocrity of American cinema), John Galsworthy, G.K. Chesterton, and assorted high-society ladies to whom Griffith offered auditions for a charity vehicle he had no intention to make. He even received advice from Winston Churchill and was filmed shaking hands with Prime Minister Lloyd George at the door of 10 Downing Street.

It is important to keep all this in mind when looking at *Intolerance*. For the first and perhaps the only time in cinema history, Griffith achieved the ultimate dream of a politically engaged filmmaker: making experimental cinema for large crowds, delivering a message, and earning big money with it (contrary to legend, the film never went over budget). Sergei Eisenstein, who fully understood this, reciprocated in abundance with his Soviet masterpieces of the 1920s.

The tinted nitrate print shown here (brief segments are on diacetate stock), mostly from the camera negative, was part three of a MoMA program on D.W. Griffith; the Biograph period and *The Birth of a Nation* were, respectively, parts one and two. Its 1935 Kodak edge code suggests its possible inclusion in Iris Barry's exchange program with Frank Hensel at the Reichsfilmarchiv (now Bundesarchiv), where the copy was left dormant until its repatriation to the Library of Congress in 1999. There is a maximum of 49 splices per reel; the highest shrinkage rate is 1.48%. [PCU](#)

Director: D.W. Griffith

Story: D.W. Griffith

Producer: D.W. Griffith

Cinematographer:
Gottfried Wilhelm Bitzer

Art directors: Ralph Dyer,
Walter L. Hall, Frank "Huck"
Wortman

Cast: Mae Marsh, Robert
Herron, Miriam Cooper (*modern
story*); Constance Talmadge,
Elmer Clifton, Alfred Paget,
Seena Owen (*Babylonian
story*); Margery Wilson, Eugene
Pallette, Josephine Crowell
(*French story*); Howard Gaye,
Lillian Langdon, Bessie Love
(*Christ's story*); Lillian Gish
(*the Eternal story*)

Production company: Wark
Producing Corp.

**Silent; b/w, tinted; 182 min
at 16 frames per second
English titles**

Print source: Library of
Congress, Culpeper, VA

Live music accompaniment:
Philip C. Carli, piano

PROGRAM 2
NITRATE SHORTS

FRIDAY, MAY 31
9:30 AM

THE FLUTE OF KRISHNA

US 1926



Choreographer: Martha Graham

Sets and Costumes:
Norman Edwards

Cast: Robert Ross, Evelyn Sabin,
Thelma Biracree, Betty MacDonald,
Susan Vacanti

Production company:
Eastman Kodak Company

Silent, Two-Color Kodachrome,
6 min. 15 sec. at 20 frames per
second

English credits

Print source: George Eastman
Museum, Rochester, NY

In 1925, modern dancer and choreographer Martha Graham accepted a teaching position at Rochester's Eastman School of Music at the invitation of Rouben Mamoulian, then the head of the School of Dance and Dramatic Action. Over the course of her year-long tenure, Graham choreographed a number of short dances with Eastman students, including the lyrical—albeit Orientalist—romance, *The Flute of Krishna*. The dance is a version of traditional Indian Rasalila. It depicts the flute-playing Hindu god Krishna, whose music beckons four women, including the goddess Radha, with whom he is most in love.

First performed live at the Eastman Theatre on May 9, 1926, *The Flute of Krishna* was also staged and filmed in the theater's studio around the same time. This version was produced collaboratively with Mamoulian and shot with an experimental Kodak color process, "Kodachrome." The Kodachrome two-color process was invented in 1913 by Kodak Research Laboratory head John G. Capstaff, and used a beam-splitter to simultaneously capture red and green color records on alternating frames of a single strip of black-and-white camera film. From this negative, release prints were made by exposing both sides of a double-coated stock with their respective color record. After tanning to harden the exposed areas, the soft non-exposed areas were dyed red-orange and blue-green, producing a final two-color image.

The Flute of Krishna documents a brief confluence between two artists in transition. Graham would soon revolutionize the art of dance with her company and school. After his move to Hollywood, Mamoulian would helm such classic films as *Dr. Jekyll and Mr. Hyde* (1931), *Queen Christina* (1933), and *Becky Sharp* (1935), the first feature shot entirely in three-strip Technicolor. Even "Kodachrome," later reapplied to Leopold Mannes and Leopold Godowsky's separate reversal process, would become known the world over as the premier choice for small gauge color film.

This print comes from the George Eastman Museum's collection. It formed the basis of the museum's 1990 preservation, which replicated the Kodachrome palette on color print stock. The primary challenge of this print is its many splices (27). The 0.95% shrinkage, however, is relatively low for a near century-old print. [\[KM\]](#)



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, MAY 31
9:30 AM

THE LUNCH HOUND

US 1927

Showcasing the chaotic, creative spirit of late silent-era animation, *The Lunch Hound* was produced by the formative company Bray Productions as a part of their series *Hot Dog Cartoons*, which featured the combative on-screen relationship between “animat-or” Walter Lantz and the “animat-ed” character Pete the Pup. Like Lantz and Bray’s earlier *Dinky Doodle* series, the *Hot Dog Cartoons* deftly combined animated material with live-action footage.

Popularized by Max Fleischer’s *Out of the Inkwell* series (which began at Bray), the mingling of live-action with drawn animation dates back to the early films of J. Stuart Blackton and Winsor McCay. Bray’s *Hot Dog Cartoons* were cut from the same cloth, and frequently exploited the boundary between the animated image and its creator. Most of *The Lunch Hound*—in which Pete the Pup and Lantz each thwart the other’s attempts to rustle up food—uses parallel editing to jump back and forth between Lantz’s live-action home and Pete’s animated world. The film’s conclusion, however, includes some brief but impressive shots combining live action with animation, a laborious and time-intensive process. First, 8-by-10-inch frame enlargements were made from the original camera negative. These enlargements were then used as backgrounds over which the animators drew, first on thin onionskin, then on transparent cels. The backgrounds and clear overlays would then be rephotographed to create the final composite images.

Although Bray would continue to make educational films, the *Hot Dog Cartoons* would prove to be the last series the company produced before its theatrical animation department shuttered in 1927, due largely to the uncertainty and plummeting rental rates brought on by the popularity of sound films. Lantz, who had become heavily involved in directing and producing Bray’s animated shorts, ventured west to Hollywood, where he would find lasting fame creating the beloved *Woody Woodpecker* series. While many of these later sound films are classics in their own right, the silent cartoons Lantz made at Bray, with all their unbridled, anarchic energy, deserve a second look.

This print of *The Lunch Hound* on 1925–1926 AGFA stock features light perforation damage throughout, as well as substantial scratches on the base and a somewhat high shrinkage measurement of 1.15%. [KM]

Directors: Walter Lantz
(animation), Clyde Geronimi
(live action)

Production company:
Bray Productions, Inc.

Silent, tinted, 9 min. 21 sec.
at 22 frames per second
English intertitles

Print source: George Eastman
Museum, Rochester, NY

FRIDAY, MAY 31
9:30 AM

LIGHTS OUT US 1942



Director: Eddie Donnelly

Writer: John Foster

Producer: Paul Terry

Music: Philip A. Scheib

Production company:
Terrytoons

Distribution company:
Twentieth Century-Fox Film
Corporation

Sound, Technicolor, 6 min.

English language

Print source: George Eastman
Museum, Rochester, NY

Of all the mid-twentieth century American animation studios, Terrytoons—once described by founder Paul Terry himself as the Woolworth's to Disney's Tiffany's—was arguably the most proficient, producing competent, if not groundbreaking, cartoon shorts at a steady pace for over forty years. Among the many characters Terry and his team created, some remain household names (Mighty Mouse, Heckle and Jeckle) while others have largely been forgotten (Fanny Zilch, Dinky Duck). Although Gandy Goose may fall in the latter category, in the 1940s he was one of Terrytoons' most popular characters.

Gandy Goose was created by cartoonist and Terrytoons director John Foster in 1938. With its black feathers and elongated neck, the character's early design may have been a response to Warner Bros.' newly-created Daffy Duck. But where Daffy spoke with a sputtering lisp, Gandy (voiced first by Arthur Kay, then by Tom Morrison) was a broad parody of actor and comedian Ed Wynn, whom Kay had worked with on the stage. Likewise, Gandy's surly partner, Sourpuss the Cat, was performed to sound like the gravel-voiced Jimmy Durante.

Lights Out utilizes one of the series' common narrative formulas: Gandy and Sourpuss fall asleep, dream of adventures in fantastical environments, then eventually wake up to argue. This plot allowed many Gandy cartoons to explore interesting or exotic settings while turning a blind eye to the demands of logic. In the case of *Lights Out*, a bedtime reading-induced nightmare gives rise to a haunted house, Technicolor ghosts, and the "crackpot" Mrs. Jones.

Spooky resonances aside, the title phrase "lights out" would be recognized by wartime audiences as a reminder to help foil air raids by keeping lights off at night. By 1942, animation studios were contributing to the American war effort, producing training films (like Warner Bros.' *Private Snafu* series), advertising war bonds, and featuring the war in the plots of their cartoons. For its part, *Lights Out* peppers its dream plot with wartime references and situates the frame story in a boot camp.

This original release print is a recent donation to the George Eastman Museum by film collector and photographer Jeff Sumberg. It features small sections of edge and perforation damage and is quite oily. The shrinkage, however, is a very manageable 0.60%. [\[KM\]](#)



[Halloween Fun Fest]



A Wise Choice

PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, MAY 31
9:30 AM

Advertising Snipes

For most of the nitrate era, audiences received a lot more for the price of a ticket than a single feature. B-pictures, cartoons, newsreels, and advertisements were all part of the standard program, as were theatrical snipes. Snipes—short film clips produced for movie theaters—served several functions: relaying theater housekeeping notices (“No smoking”); announcing program sections (“Our Feature Presentation”); and advertising upcoming events (“Starts Tuesday!”). A number of companies produced snipes, such as the Filmack Trailer Company, the National Screen Service, and Pike Productions. Although they were made for utilitarian purposes, some later snipes achieved a level of renown, especially Filmack’s *Let’s All Go to the Lobby* and the National Screen Service’s series of “Astro Daters.”

The brief [Halloween Fun Fest] promotes an upcoming holiday event aimed at children, and is an important record of the “spook show”—a twentieth century moviegoing practice that combined films and live theatrics. This snipe also demonstrates the functionality of the form: after the message “Plus this giant screen show....” exhibitors would splice in the name of whatever film had been programmed for the event, allowing the snipe to be customized and reused.

A Wise Choice is a short Technicolor advertisement that encourages buying used cars “from your local Chevrolet dealer.” It was part of an ad campaign that followed the same nuclear family as they used their 1940 Chevrolet in a variety of situations, and all films in the series were produced by the Detroit-based Jam Handy Organization. Founded by the eponymous Olympic athlete, Jam Handy was a leading producer of sponsored and industrial films in the United States. The agency created much of Chevrolet’s most memorable advertising, including *A Great New Star* (1952) featuring Dinah Shore, which popularized the song “See the USA in Your Chevrolet.”

Both films are recent donations to the Eastman Museum: [Halloween Fun Fest] by the Chicago Film Society in 2022, and *A Wise Choice* by Jeff Sumberg in 2023. Apart from a high shrinkage measurement of 1.25%, [Halloween Fun Fest] is in good condition, exhibiting only light travel scratches and dirt. *A Wise Choice* has a manageable 0.70% shrinkage for most of its length, but briefly jumps to 1.08% during the green-tinted end title. [KM]

[Halloween Fun Fest]
(US 1939)

Production company:
Filmack Trailer Company [?]

Sound, tinted, 49 sec.

English titles

Print source: George Eastman
Museum, Rochester, NY

A Wise Choice (US 1940)

Sponsor: Chevrolet

Production company:
Jam Handy Organization

Sound; Technicolor, tinted;
1 min.

English language

Print source: George Eastman
Museum, Rochester, NY

FRIDAY, MAY 31
9:30 AM

KNOW FOR SURE US 1941



Director: Lewis Milestone
Writer: John Sutherland
Producer: Darryl F. Zanuck
Cast: Shepperd Strudwick, Samuel S. Hinds, J. Carrol Naish, Tim Holt, Ward Bond, Joseph Crehan, Etta McDaniel, Edwin Maxwell, Francis Pierlot
Sponsor: United States Public Health Service
Production company: Research Council of the Academy of Motion Picture Arts and Sciences, Twentieth Century-Fox Film Corporation
Sound, b/w, 21 min.
English language
Print source: George Eastman Museum, Rochester, NY

In 1936, newly appointed US Surgeon General Dr. Thomas Parran initiated a campaign to eradicate venereal disease. Although the Venereal Disease Division of the United States Public Health Service (PHS) had existed since World War I, national priorities had shifted during the interwar period, in part due to lack of funding. By the late 1930s, a new war loomed on the horizon, and concern had grown among medical authorities that rampant VD could jeopardize the efforts of the military, related industries, and civil defense organizations. Parran's strategy for combating VD—syphilis in particular—included advocating free testing before marriage, timely treatment of the disease, and identification of sexual partners of affected individuals.

The cornerstone of Parran's plan was public education, and the PHS began producing short films to support this mission. In the spring of 1941, the organization partnered with the Academy of Motion Picture Arts and Sciences to produce *Know for Sure* at Twentieth Century-Fox studios. With professional direction by Lewis Milestone and a cast of familiar faces, including Samuel S. Hinds, Ward Bond, Tim Holt, and Etta MacDaniel, it had no shortage of slick Hollywood luster. Because the actors and filmmakers were donating their labor—and receiving no on-screen credit for their trouble—the two-reel short was completed for a total cost of just \$15,000.

As a piece of didactic cinema, *Know for Sure* argues for prompt, proper medical attention by highlighting the variety of individuals VD can affect: a father whose child is stillborn due to undiagnosed syphilis; a young man who contracts the disease from a sex worker; and an older man who ruins his health by trusting a fraudulent doctor.

Although such emphasis on risk reduction and testing distinguishes this short from more exploitative VD films, it was similarly exhibited. Initially screened for male defense workers, the film's graphic nudity would have been removed before exhibition to female and mixed audiences.

This print has likely been censored, as the nudity has been excised. Several instances of perforation and edge tears in the first reel have been repaired, and shrinkage is at 1.15%. The 1941 edge code indicates that this is an original release print, and the rich visual quality of the image supports this. [KM]



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, MAY 31
9:30 AM

JUKE-BOX FOLLIES US 1945

Despite its long history on the stages of Victorian England and the United States, burlesque arrived late to cinema. Enterprising producers and exhibitors were shooting and screening burlesque shorts as early as 1930, but because theatrically exhibited exploitation films had to mask any salaciousness in the guise of education, direct displays of sexuality were forced to reach audiences through other channels.

In the case of burlesque, this other channel was the peepshow, which exhibited films through a single viewer coin-operated machine. One prominent example was the Panoram "musical jukebox," which could be converted into a peepshow by replacing the device's large display screen with a more private one-viewer "peep front." By the end of the Second World War, however, attitudes toward sex had loosened, and burlesque films began to be shown in cinemas as well.

Quality Pictures, a small studio on Santa Monica Boulevard run by producer-director W. Merle Connell, was one of the preeminent companies putting out burlesque films for the peepshow and theatrical markets. Connell filmed Los Angeles burlesque dancers in short, two-to-three-minute performances and packaged the segments as single-reel compilations, producing twenty-five of these by 1947. Keeping a hand in the peepshow market, Quality also bought and sold Panorams and converted them for a fee. By the 1950s, Quality had begun focusing on narrative films as well; the Quality Pictures studio was even used for several Ed Wood movies, including *Plan 9 from Outer Space* (1959).

Juke-Box Follies is typical of Quality's postwar burlesque output. The one-reel film contains five short performances: two comic songs and three dances which, with their strong exoticism, were clearly aimed at returning servicemen. Although burlesque films were being shown in theaters, there was still significant resistance to their exhibition, as a headline in *Motion Picture Herald* from November 17, 1945 attests: "CHICAGO CENSOR APPROVES ALL BUT FIVE IN MONTH." *Juke-Box Follies* was among these five titles rejected by the Chicago police board (of the 107 examined).

This print was struck on Kodak's pre-tinted "Rose Doree" Sonochrome film base in 1947. Apart from some scratches on the base and light edge roughness, the print is in great projectable shape with no splices and 0.70% shrinkage. [\[KM\]](#)

Producer: W. Merle Connell
Production company:
Quality Pictures Co.

Sound, tinted, 10 min.
English language

Print source: George Eastman
Museum, Rochester, NY

FRIDAY, MAY 31
9:30 AM

LE VIEUX CHATEAU

[THE OLD CASTLE]

FRANCE 1935



Director: Henri Cerutti,
based on a song by Mireille
and Jean Nohain performed
by Pills and Tabet

Sound, b/w, 3 min.

**French language, electronic
English subtitles**

Print source: George Eastman
Museum, Rochester, NY

Little is known about illustrator, animator, and film director Henri Cerutti (1911–1968?). He is mostly recognized for his film poster illustrations. Active in France from the 1930s to the mid-1960s, his artist's signature appears on posters for such films as Jean Renoir's *Toni* (1935) and Henri-Georges Clouzot's *Le salaire de la peur* (*The Wages of Fear*, 1953). But Cerutti also specialized in the production of illustrated songs, and he directed at least a dozen short films within the same period. Most of his extant shorts are preserved in France, but a nitrate print of *Le vieux château* was rediscovered recently within the collections of the George Eastman Museum.

Le vieux château is a rather unique film. This animated short illustrates a 1932 hit song by the famous French singer-songwriter duo Mireille (Mireille Hartuch) and Jean Nohain, interpreted by two equally popular chansonniers, Pills and Tabet (Jacques Pills and Georges Tabet). The soundtrack offers an interesting glimpse into the revival of traditional French songwriting in the 1930s, which was partially initiated by Mireille and Nohain themselves. As with Charles Trenet's songs a few years later, the lyrics focused more on little anecdotes of everyday life. "Le vieux château" is about an old castle with its resident ghosts and rats as big as pigs and even elephants, which a young man inherits from his uncle instead of the money he was hoping to receive.

Cerutti's adaptation of the song is lively and beautifully animated. Playing with contrast lighting, superimpositions, and cubist forms—all rather unusual for the period—he uses puppetry and stop-motion to animate his paper figures. The film was first exhibited in 1935 at the third Venice Film Festival and appears to have been a success; it is referenced in contemporary French and international trade press. *Le vieux château* was acquired for distribution in the United States by Lenauer International Films Inc. alongside six other films, including Jean Vigo's *L'Atalante* (1934). Until the early 1940s it showed up in art houses throughout the country accompanying a wide range of foreign films, from Willi Forst and Anthony Asquith's *Unfinished Symphony* (1934) and Jacques Feyder's *Carnival in Flanders* (1935), to Emilio Gómez Muriel and Fred Zinnemann's *Redes* (1936).

Despite some light warpage and edge creases, as well as a moderate amount of oil present throughout, this 1937 print is in good projectable shape with a manageable 0.95% shrinkage. [\[CA\]](#)



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, MAY 31
9:30 AM

IT NEVER HAPPENED

[TOMATO IS ANOTHER
DAY, TOMATO'S
ANOTHER DAY]

US 1934

Trained as a physician, James Sibley Watson Jr. became a philanthropist, publisher (in the 1920s he co-owned and co-edited one of the most important modernist literary magazines, *The Dial*), and filmmaker. Today he is best known for the experimental short films *The Fall of the House of Usher* (1928) and *Lot in Sodom* (1933), both co-directed with Melville Webber—two seminal works of the so-called First American Film Avant-Garde. His industrial films *The Eyes of Science* (1930, co-directed with Webber) and *Highlights and Shadows* (1938, co-directed with Ken Edwards) were also received with great enthusiasm, as were his pioneering experiments in X-ray cinematography.

The fine line between amateur and avant-garde filmmaking is particularly thin in Watson's case. In spite of the international success of *Usher* and *Lot*, he was reluctant to share with the general public some of the absurdist comedies he made to entertain friends. *It Never Happened* (or *Tomato Is Another Day*, the title Watson preferred) was a rare exception. Watson detested the "talkies," and his friend, composer Alec Wilder, who provided screenplays for most of those surrealist vignettes, wrote a script in which all spoken lines were redundant ("I must be going," says the character after he leaves the room) and loaded with puns, the worse the better. The film's one and only public screening took place at the Boston Fine Arts Theatre in 1934, and even got a review in *The Christian Science Monitor*, though an explicitly negative one. "The people came to complain," recalled Wason. "They thought it was a matter of, you know, mass dementia of some sort." Viewed today, it seems very modern. Film scholar Jan-Christopher Horak, who rediscovered the film in the 1990s, considers it to be "a unique example of Dadaist aesthetics in early sound cinema: a minimalist and virtually expressionless acting style on a claustrophobic set characterizes the melodramatic love triangle." This definition would have probably amused and surprised the authors—but that doesn't mean that Horak is wrong.

A native Rochesterian, Watson spent most of his life in his hometown. Not surprisingly, he developed a good relationship with James Card, the founder of the Eastman Museum's film collection, and the bulk of Watson's prints and negatives ended up at the museum. That included the original print of *It Never Happened*. It has only 3 splices, a modest number of scratches, and a fairly high shrinkage of 1.37%. [\[PB\]](#)

Director: J. S. Watson Jr.

Writer: Alec Wilder

Producer: J. S. Watson Jr.

Cinematographer:
J. S. Watson Jr.

Cast: Jack Lee,
Frances Alexander Miller

Sound, b/w, 7 min.

English language

Print source: George Eastman
Museum, Rochester, NY

PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, MAY 31
9:30 AM

ZAROZHDENIE ZHIZNI

[BIRTH OF LIFE, BIRTH
AND REGENERATION,
DEATH AND
REGENERATION]

USSR 1930



Director: Vsevolod Pudovkin

Cinematographer:
Grigory Kabalov

Production company:
Mezhrabpomfilm

**Silent, b/w, 6 min. at 24
frames per second**

English credits

Print source: British Film
Institute, London, UK

In the summer of 1930, Vsevolod Pudovkin became obsessed with the challenge of capturing on screen “the complex yet definitive rhythm” of rain, and the mowing of “wet, rank grass, which, as it was cut away beneath, slowly gave down on to the ground in a supple movement impossible to describe.” He came up with an idea of a “close-up in time.” “When the director shoots a scene, he changes the position of the camera [...] according to the subject of his concentration of the spectator’s attention [...]. This is the way he controls the spatial construction of the scene. Why should he not do precisely the same with the temporal? Why should not a given detail be momentarily emphasized by retarding it on the screen, and rendering it by this means particularly outstanding and unprecedentedly clear? Was not the rain beating on the stone of the window-sill, the grass falling to the ground retarded, in relation to me, by my sharpened attention?”

The slow-motion technique existed since the birth of cinema, but Pudovkin wanted to incorporate it in the editing construction. He combined shots of rain and mowing filmed at a wide range of frame rates, interspersing normal speed—24 frames per second—with 45, 125, and even 200 fps, just as one would alternate long takes with close-ups. He went on to film soil exhausted by drought, grass and vegetables emerging from underground, as well as explosions (or rather implosions, since they were shown in reverse) compressed into a point, symbolizing the birth of a nucleus.

Pudovkin screened the resulting experimental reel for many audiences before finding a place for it in his next feature, *A Simple Case* (1930). The film, one of the most interesting in Pudovkin’s career, was met with bewilderment in the Soviet Union as well as abroad. When shown at the Film Society in London in 1933, John Grierson, a devoted adherent of the Soviet avant-garde, called it “undoubtedly the most important failure of all in the period of experiment.” The *Birth and Regeneration* sequence, however, left an indelible mark in the memory of all those who saw it, particularly the British filmmakers; it is likely it continued to be screened on its own until the reel was sent to the National Film Library (now the British Film Institute) in 1942.

The print is in remarkable condition, aside from 1.1%-1.2% shrinkage, which is not particularly high for a ninety-four-year-old element. [\[PB\]](#)



PROGRAM 2, CONT'D
NITRATE SHORTS

FRIDAY, MAY 31
9:30 AM

THE SKELETON DANCE US 1929

Despite being among Disney's most enduring cartoon shorts, and the first installment in *Silly Symphonies*, *The Skeleton Dance* began its life modestly. In late 1928, musical director and composer Carl Stalling proposed a template for a new series combining music and dance. "Carl's idea of the 'Skeleton Dance' for a Musical Novelty has been growing on me," wrote Walt to animator Ub Iwerks. "I think it has dandy possibilities."

Iwerks took on the animation almost single-handedly; besides the opening sequence, which was animated by Les Clark and Wilfred Jackson, he painstakingly drew every frame in January and early February 1929. Although the film was animated in California, music and sound were recorded in New York, as Disney did not yet own its own recording studio.

After months of searching for a venue willing to show the film, Disney secured a June 10, 1929, premiere at LA's Carthay Circle Theater, where *The Skeleton Dance* played with F.W. Murnau's now-lost feature *Four Devils* (1928). A second screening at the opening of San Francisco's Fox Theater quickly followed. The response was positive and gave credence to Disney's confidence in the film. In August, a contract was drawn up with Columbia Pictures, which guaranteed distribution for *The Skeleton Dance* and future *Silly Symphonies*.

Although *The Skeleton Dance* signaled new possibilities for Disney and for animated film in general, the skeleton dance—or *Danse Macabre*—was anything but novel. Originally an allegory popular during the late medieval period, it found a place in Victorian stage traditions and vaudeville before being incorporated into films. Disney's version updates the classic form by including such modern steps as the Charleston and the Black Bottom. This mixing of "high" and "low" musical and dance forms would come to exemplify the *Silly Symphony* model, which frequently juxtaposed all manner of material from the musical canon.

This print was created by the Museum of Modern Art in 1937 (through a duplicate negative) from a safety diacetate print sent by Disney. As that safety print was likely struck off the original camera negative, the image quality of the nitrate is strong. It has a somewhat high shrinkage level of 1.05%. For comparison, we will also screen a diacetate print from MoMA's collection, made from the same dupe negative in 1943, with a shrinkage range of 0.8% -0.95%. [\[KM\]](#)

Director: Walt Disney
Animation: Ub Iwerks
Music: Carl Stalling
Production company:
Walt Disney Productions
Distribution company:
Columbia Pictures
Sound, b/w, 6 min.
English language
Print source: Museum of
Modern Art, New York, NY

FRIDAY, MAY 31
3:15 PM

DE MAYERLING À SARAJEVO

[SARAJEVO, FROM
MAYERLING TO
SARAJEVO]

FRANCE 1940



Director: Max Ophüls

Writers: Carl Zuckmayer,
Marcel Maurette, Curt
Alexander, André-Paul Antoine,
Jacques Natanson

Producer: Eugène Tucherer

Cinematographers:
Curt Courant, Otto Heller,
supervised by Eugen Schüfftan

Set designer: Jean d'Eaubonne

Costume designer:
Boris Bilinsky

Music: Oscar Straus

Cast: Edwige Feuillère, John
Lodge, Aimé Clariond, Jean
Worms, Jean Debucourt,
Raymond Aimos, Gabrielle
Dorziat, Henri Bosc, Gaston
Dubosc, Marcel André, Eddy
Debray, Jacques Roussel,
Colette Régis, Silvain Itkine,
Jacqueline Marsan, Henri
Beaulieu

Production company:
B.U.P. Française

Sound, b/w, 91 min.

**French language, German
subtitles, electronic English
subtitles**

Print source: Cinémathèque
suisse, Lausanne, Switzerland

De Mayerling à Sarajevo became something of a World War II casualty. Director Max Ophüls was drafted into the French army at the beginning of the war, and the production had to be abandoned. Later, Ophüls was granted leave to finish the film, which he did with other things on his mind. He never returned to the army and had to flee first Paris and then France, and he did not complete another film until *Exile* (1947), which marked the beginning of his US career.

A true cosmopolitan who made significant contributions to German, Dutch, French, and American cinema, Ophüls blended cinematic traditions. *Sarajevo*—as the picture was called in English-speaking countries to distinguish it from Anatole Litvak's *Mayerling* (1936), on whose success Ophüls capitalized—marks the end of his first French period. While Litvak's film was a melodrama in its purest form, Ophüls used a melodramatic plot to condemn and ridicule politics. The Austro-Hungarian Empire had been mythologized by filmmakers, but if there are footsteps Ophüls was following, they are Eric von Stroheim's.

As in Stroheim's *The Wedding March* (1928), *Sarajevo* demonstrates sophisticated editing which seems to separate the lovers and deprive them of intimacy much more effectively than the intrigues of the court. The camera floats and dances around lavish sets, uniforms, dresses, jewelry, and candle flames, anticipating Ophüls's signature tracking shots of the 1950s, yet the cinematic techniques are limited to simple over-the-shoulder shots whenever any of the characters allow themselves to express genuine feelings.

The film received limited distribution and moderate praise from critics remaining in the occupied country. In the 1950s, when *Cahiers du cinéma* proclaimed Ophüls a great auteur, *Sarajevo* was dismissed as crude. Five decades passed, and it was reevaluated as an important step in the evolution of Ophüls's style.

Quoting the director's first biographer, Claude Beylie, "[*Sarajevo*] is certainly the least finished of Ophüls's films, the one where the usual harmonious rolling is replaced by rough bumps; but the carriage's lacquer is not devoid of shine." This literally applies to this original Swiss release print, which is of remarkable photographic quality. Its many scratches and a high splice count (81) are signs of a successful screening life. Shrinkage is fairly low at 0.4%-0.7%. There is much to admire in this unjustly neglected film, but the "nitrate magic" of the print deserves an appreciation of its own. [\[PB\]](#)

FRIDAY, MAY 31
7 PMTHE GOOD
FAIRY

US 1935



Translated from Ferenc Molnár's 1930 Hungarian stage comedy *A jó tündér*, and a hit on Broadway with Helen Hayes, the play *The Good Fairy* was acquired in early 1934 by Universal Studios as a vehicle for its brightest new star, Margaret Sullivan. She had originally aspired to a stage career, against the wishes of her well-to-do Virginia family, and by 1933 Sullivan was appearing in the Broadway production of *Dinner at Eight*. She attracted the attention of Paramount Studios and Columbia Pictures, but eventually signed a three-year, two-pictures-per-year contract with Universal that would allow her to occasionally return to the New York stage. *The Good Fairy* would be Sullivan's third film with the studio.

The stage-to-screen adaptation was written by the young Preston Sturges who, having already worked with Sullivan on Broadway, tailored the role of Luisa especially for her. Though Sturges was under contract as a director, Universal instead chose one of its best, William Wyler. First cousin once removed to Universal owner Carl Laemmle, Wyler began unpromisingly as a studio messenger in New York in 1921. By the early 1930s, he was in Hollywood directing such prestige dramas as *A House Divided* (1931) and *Counsellor at Law* (1933), and had a reputation for fine comedies like *Her First Mate* (1933). Unfortunately, Wyler also had become infamous for his insistence on multiple takes, which resulted in production delays on *The Good Fairy* and friction with the front office. It would be Wyler's last film for Universal.

The Good Fairy went into production before Sturges' final script was approved by the Production Code Administration, with Universal's assurance that changes would be made to material the censors found objectionable. Rewrites were happening daily with Sturges being only a day ahead of shooting with the script. Eventually Sturges and Wyler were both dropped from the studio payroll. The film met with generally favorable reviews when it opened in early 1935. *The New York Times* critic Andre Sennwald wrote, "[I]t proves to be an engaging and often uproariously funny work [...]. [*The Good Fairy*] contains some of the most painfully hilarious merriment of the new year [...]."

This 1948 print was struck for William Wyler's personal collection and is now on deposit at the UCLA Film & Television Archive. The print is in excellent condition with only 0.75% shrinkage and an average of four splices per 20-minute reel. [\[AL\]](#)

Director: William Wyler
Writer: Preston Sturges
Story: Felix Salten
Producer: Carl Laemmle Jr.
Cinematographer: Norbert Brodine
Art director: Charles D. Hall
Cast: Margaret Sullivan, Herbert Marshall, Frank Morgan, Reginald Owen, Eric Blore, Beulah Bondi, Alan Hale
Production company: Universal Pictures Corp.
Sound, b/w, 98 min.
English language
Print source: William Wyler Collection, UCLA Film and Television Archive, Los Angeles, CA



CONCERTS IN THE HISTORIC MANSION

Thursday, May 30

11:30 a.m. – 12:15 p.m., grand piano, Living Room

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

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



LIVE PIANO ACCOMPANIMENT

Thursday, May 30

6:30 p.m., *Intolerance* (D.W. Griffith, US 1916, 182 min.)

See page 3

Philip C. Carli has been Resident Musician at the Dryden Theatre since 1989. He took his BM 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 received his MA and PhD degrees in Musicology at the Eastman School of Music, where he studied piano with Howard Spindler. He has accompanied silent films since age 13, 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 some 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). At this year's NPS, Dr. Carli will accompany the 35mm nitrate print of *Intolerance* (D.W. Griffith, US 1916) and several films from the Nitrate Shorts program on the Dryden's grand piano.

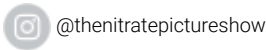
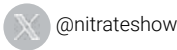
Photo credit: Max Schulte WXXI News

FESTIVAL SCHEDULE

			page
THURSDAY, MAY 30			
10 a.m.		Press conference and announcement of titles	
11 a.m.–7:30 p.m.		Festival registration	
11:30–12:15 p.m.		Concert in the historic mansion (grand piano)	16
3:30–4:15 p.m.		Concert in the historic mansion (Aeolian pipe organ)	16
6:30 p.m.	PROGRAM 1	<i>Intolerance</i> (D.W. Griffith, US 1916, 182 min.)	3
FRIDAY, MAY 31			
9 a.m.		Doors open	
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	2
9:30 a.m.	PROGRAM 2	Nitrate Shorts (approx. 128 min. total)	
		Lunch break	4–13
1:30 p.m.		Talk—Keepers of the Frame: Bryony Dixon	27
3:15 p.m.	PROGRAM 3	<i>De Mayerling à Sarajevo</i> (Max Ophüls, France 1940, 91 min.)	14
		Dinner break	
7 p.m.	PROGRAM 4	<i>The Good Fairy</i> (William Wyler, US 1935, 98 min.)	15
9:30 p.m.	PROGRAM 5	<i>Kikyō</i> (Hideo Ōba, Japan 1950, 105 min.)	18
SATURDAY, JUNE 1			
9 a.m.		Doors open	
9:30 a.m.	PROGRAM 6	<i>Stella Dallas</i> (King Vidor, US 1937, 105 min.)	19
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	2
		Lunch break	
1:30 p.m.	PROGRAM 7	<i>The Plow That Broke the Plains</i> (Pare Lorentz, US 1936, 29 min.)	20
		<i>Partie de campagne</i> (Jean Renoir, France 1936/1946, 39 min.)	21
3:45 p.m.		Talk—The James Card Memorial Lecture: David Pierce	27
5 p.m.	PROGRAM 8	<i>Deutschland im Jahre Null</i> (Roberto Rossellini, 1948, 78 min.)	22
		Dinner break	
8:30 p.m.	PROGRAM 9	<i>The Strawberry Blonde</i> (Raoul Walsh, US 1941, 97 min.)	23
10:15 p.m.		Passholders Reception	
SUNDAY, JUNE 2			
9 a.m.		Doors open	
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	2
10 a.m.	PROGRAM 10	<i>Meet Me in St. Louis</i> (Vincente Minnelli, US 1944, 113 min.)	24
		Lunch break	
2 p.m.	PROGRAM 11	<i>Die 3 Groschen-Oper</i> (Georg Wilhelm Pabst, Germany 1931, 112 min.)	25
4:30 p.m.	PROGRAM 12	Blind Date with Nitrate	26

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#NitrateShow2024



PROGRAM 5

FRIDAY, MAY 31

9:30 PM

KIKYŌ

[HOMECOMING]

JAPAN 1950



Director: Hideo Ōba

Writer: Tadao Ikeda, based on the novel by Jirō Osaragi

Producer: Takashi Koide

Cinematographer:

Toshio Ubukata

Art Director: Tatsuo Hamada

Composers: Hiroshi

Yoshizawa, Toshiro Mayuzumi

Cast: Michiyo Kogure, Shin

Saburi, Keiko Tsushima, Shin

Tokudaiji, Eijirō Yanagi, Sō

Yamamura, Kuniko Miyake,

Shinichi Himori, Yoshiko

Tsubouchi

Production company:

Shochiku Co., Ltd.

Sound, b/w, 105 min.

Japanese language, electronic

English subtitles

Print source: National Film

Archive of Japan, Tokyo, Japan

Hideo Ōba's postwar drama *Kikyō* is based on a 1948 novel by the prize-winning Japanese author Jiro Osaragi. A harsh critique of Japan's loss of its prewar values, the book originally appeared as a newspaper serial, as did Osaragi's novel *Munekata kyōdai* [*The Munekata Sisters*], which was also adapted for the screen in 1950 by Yasujiro Ozu.

Ōba made his debut at Shochiku studios in 1939 and distinguished himself in 1950 with *Nagasaki no kane* [*The Bells of Nagasaki*], the film immediately preceding *Kikyō*. In the decade that followed, Ōba became one of the leading directors at Shochiku, which specialized in melodrama. His hit trilogy *Kimi no na wa* [*What Is Your Name?*] (1953-54)—a Japanese *Waterloo Bridge*—became a social phenomenon.

At the time of the release of *Kikyō*, Japan was still under Allied occupation, and many Japanese were confused by the transition. In the film, Shin Saburi stars as a former naval officer who has become stateless after wandering abroad. Once the war ends, he returns to Japan, encounters the former mistress who ratted him out (Michiyo Kogure), and reconnects with his daughter (Keiko Tsushima). However, he is disappointed to find his homeland completely changed, and he once again leaves Japan.

Kikyō was highly acclaimed for its emotional portrayal of people in the midst of the tumultuous post-war reconstruction, and the scene in which father and daughter are reunited at Kyoto's Moss Temple became so well-known that the site became a popular tourist attraction. *Kikyō* placed second in the annual list of ten best films by Japan's most prestigious film magazine, *Kinema Junpo*. Kurosawa's *Rashomon* took fifth place, and Ozu's *Munekata kyōdai* came in seventh. The top spot went to Tadashi Imai's *Mata au hi made* [*Until We Meet Again*].

Originally released in November 1950, *Kikyō* was shown at more than 1,000 theaters nationwide over the course of six months, making it the highest-grossing Shochiku film of the year. This print's 35mm nitrate stock was manufactured by Fujifilm between January and March 1951. Although there are some noticeable scratches, the print is in fairly good condition compared to other nitrate prints in the National Film Archive of Japan's collection. The shrinkage is up to 1.3%. [JO]

SATURDAY, JUNE 1

9:30 AM



STELLA DALLAS

US 1937

While the melodramatic character of the self-sacrificing mother has its modern literary roots in Ellen Wood's 1861 novel *East Lynne*, it was the 1908 play *La Femme X* by Alexandre Bisson that popularized the formula which would become a staple of Hollywood filmmaking throughout the 1930s. Metro-Goldwyn-Mayer's *Madame X*—an adaptation of Bisson's play—kicked things off in 1929, followed by *Once a Lady* (1931), *Born to Love* (1931), *The Sin of Madelon Claudet* (1931), *Frisco Jenny* (1932), *Only Yesterday* (1933), and *Jennie Gerhardt* (1933). But the ultimate selfless mother film of the 1930s hit screens in 1937.

Legendary producer Samuel Goldwin had already adapted Olive Higgins Prouty's 1923 novel *Stella Dallas* as a silent film. His 1925 version, starring Belle Bennett and Ronald Colman, was a substantial hit, so it was only natural for him to remake it as a talking picture. Goldwyn, who had a reputation for making only the highest quality films, hired director King Vidor, famous for prestige pictures such as *The Big Parade* (1925), *The Crowd* (1928), *Hallelujah!* (1929), and *The Champ* (1931). In the role of Stella, Goldwyn cast Barbara Stanwyck, and she delivered one of the strongest performances of her long career. Orphaned at the age of four and raised mostly in foster homes, Stanwyck got her start in 1923 as a Ziegfeld chorus girl before making her film debut four years later. By the early 1930s she had become one of Hollywood's biggest box-office draws, with leading roles in such films as *The Miracle Woman* (1931), *Night Nurse* (1931), *So Big* (1932), and the quintessential pre-Code film, *Baby Face* (1933). Her star turn in *Stella Dallas* would earn Stanwyck her first Academy Award nomination.

"It is without doubt, one of the most satisfactory—say the most—of all the remakes the screen has attempted," wrote Frank S. Nugent of *The New York Times* upon the film's premiere. "You can attribute it, and I feel you must, to what is known as the timeless 'dramatic urgency' of the mother love theme. Motherhood can claim dramatic sanctuary any time; it's sure-fire."

This original 1937 release print comes from Martin Scorsese's collection at The Museum of Modern Art. It has prominent emulsion scratches, but is in overall good condition with 1.1% shrinkage and demonstrates excellent photographic quality. [\[AL\]](#)

Directors: King Vidor

Writers: Sarah Y. Mason, Victor Heerman, based on the novel by Olive Higgins Prouty; Harry Wagstaff Gribble, Gertrude Purcell (dramatization)

Producer: Samuel Goldwyn**Cinematographer:**

Rudolph Maté

Art director: Richard Day**Production designer:**

Joseph McMillan Johnson

Music: Alfred Newman

Cast: Barbara Stanwyck, John Boles, Anne Shirley, Barbara O'Neil, Alan Hale, Marjorie Main, George Walcott, Ann Shoemaker, Tim Holt, Nella Walker, Bruce Satterlee, Jimmy Butler, Jack Egger, Dickie Jones

Production company: Samuel Goldwyn Productions

Sound, b/w, 105 min.**English language****Print source:**

Martin Scorsese's collection at the Museum of Modern Art, New York, NY

THE PLOW THAT BROKE THE PLAINS

US 1936



Director: Pare Lorentz

Writer: Pare Lorentz

Music: Virgil Thomson

Cinematographers:

Leo Hurwitz, Ralph Steiner,
Paul Strand

Narrator: Thomas Chalmers

Production company:

Resettlement Administration
Film Unit

Sound, b/w, 29 min.

English language

Print source: George Eastman
Museum, Rochester, NY

Between 1934 and 1935 alone, an estimated 1.2 billion tons of soil were blown from the dry, windy expanse of the US Great Plains. Droughts were chiefly to blame, but years of rampant misuse by profit-driven landowners had robbed topsoil of nutrients and destroyed the region's protective grasses. The land had been indeed "broken" by overgrazing cattle and the farmer's plow. Wind erosion soon turned the desiccated Great Plains into a deadly Dust Bowl—an enduring symbol of the Great Depression.

As part of Franklin D. Roosevelt's New Deal, the Resettlement Administration (RA) planned to relocate some 650,000 Dust Bowl casualties, and knew it needed an effective public relations campaign to sell voters on what might have been seen as a "socialistic" program. In 1935, the RA hired Pare Lorentz, a film critic with no filmmaking experience, to oversee production of a film about the Dust Bowl. A distaste for radical filmmaking notwithstanding, Lorentz recruited Leo Hurwitz and Ralph Steiner—both of whom had recently left the Film & Photo League to form the provocatively Soviet-sounding NYKino—and the photographer Paul Strand. The trio traveled to Montana to begin filming, but according to Hurwitz, they couldn't make sense of Lorentz's bizarre script, leaving Strand to declare in a letter to Alfred Stieglitz that "the man we are working under is an imbecile." After pleading for a revision that never came, Hurwitz and Strand wrote their own, which enraged Lorentz when he finally joined them in Texas. Lorentz worked with the more amenable Steiner while Hurwitz and Strand were sent off to film dust storms. Lorentz then returned to New York to begin editing footage according to the rhythms of Virgil Thomson's original score. Though Hurwitz, Steiner, and Strand are credited only as cameramen, their overall influence is obvious. NYKino's embrace of dramatization and creative cinematography is on full display, as are Strand's powerfully stark imagery and famous sharp focus.

The Eastman Museum has two prints of this film: one from the year of its release (1936), the other a slightly reedited version dated 1937, when the RA became the Farm Security Administration. As both prints have reels with edge damage and decomposition, the only way to make the film projectable was to combine reels one and two from the 1937 version with reel three from the 1936 version. Shrinkage is 0.95%–1.35%. [KF]



PROGRAM 7, CONT'D

SATURDAY, JUNE 1

1:30 PM

PARTIE DE CAMPAGNE

[A DAY IN THE
COUNTRY, COUNTRY
EXCURSION]

FRANCE 1936/1946

A Day in the Country came together because Jean Renoir was interested in making "a short film that would [...] have the style of a full-length film." Another factor was Sylvia Bataille, a familiar face in the bohemian circles of Montparnasse; the muse of Surrealists, philosophers, and psychoanalysts; and an actress with the agitprop theater. Renoir was interested in doing a film with Bataille, while his friend, the producer Pierre Braunberger, happened to be infatuated with her. Renoir considered the second half of the nineteenth century to be the perfect "cinematic period." Bataille, he thought, called for a costume film, and Guy de Maupassant's dialogue perfectly suited her voice.

Braunberger put together a modest budget, and Renoir intended to shoot the film in ten days. Rainy weather stretched that schedule, and Renoir had to abandon the project for *The Lower Depths* (1936). Further films kept him distracted, the war followed, and *A Day in the Country* was forgotten for a decade. When Braunberger watched the material in 1946 he realized that the film was nearly complete; editing tweaks and two new intertitles did the trick. Renoir was in Hollywood at the time, and he only got to see his picture in 1950.

It was in many ways a friends-and-family affair. Claude Renoir, the director's nephew, was responsible for the cinematography. The editor was Renoir's life companion Marguerite Renoir, who also plays the maid. Writers Georges Bataille and Pierre Lestringuéz acted in the film, and Surrealist Jacques Brunius was cast in one of the main parts. The director himself appears on screen as the innkeeper. And for the first time in Renoir's film career, one can find many references to his father's paintings (Pierre-Auguste Renoir being as evocative of that "cinematic period" as his friend de Maupassant).

This eclectic team does not always deliver a perfectly balanced performance, yet they accentuate the essentials: the purity of Sylvia Bataille's character, the grass, the river. A sudden turn of the head and a desperate gaze just before a passionate embrace, followed by thickening raindrops filmed from a swiftly receding boat, are enough to transform a piquant anecdote of seduction into a great tragic love story. As André Bazin wrote, "maybe history will consider Renoir's *A Day in the Country* superior to de Maupassant's original."

This original UK release print has a shrinkage range of 0.6%-1.0% and many scratches, which is compensated for by excellent photographic quality. [\[PB\]](#)

Director: Jean Renoir

Writer: Jean Renoir, based on the story by Guy de Maupassant

Producer: Pierre Braunberger

Cinematographer:
Claude Renoir

Set designer: Robert Gys

Music: Joseph Kosma

Cast: Sylvia Bataille, George Saint-Saëns [George Darnoux], Jeanne Marken, André Gabriello, Jacques Borel [Jacques Brunius], Paul Temps, Gabrielle Fontan, Jean Renoir, Marguerite Renoir, Pierre Lestringuéz, Georges Bataille

Production company:
Panthéon-Production

Sound, b/w, 39 min.

French language, English subtitles

Print source: British Film Institute, London, UK

PROGRAM 8

SATURDAY, JUNE 1
5 PM

DEUTSCHLAND IM JAHRE NULL

[GERMANIA ANNO
ZERO, GERMANY
YEAR ZERO]

ITALY, FRANCE,
FEDERAL REPUBLIC OF
GERMANY 1948



Director: Roberto Rossellini

Writers: Roberto Rossellini,
Carlo Lizzani, Max Colpet

Producers: Roberto Rossellini,
Alfredo Guarini

Cinematographer:
Robert Juillard

Sets: Piero Filippone

Composer: Renzo Rossellini

Cast: Edmund Meschke, Ernst
Pittschau, Ingetraud Hinze,
Franz Krüger, Erich Gühne

Production company: Union
Générale Cinématographique,
Tever Film

Sound, b/w, 78 min.

**German language, Finnish and
Swedish subtitles, electronic
English subtitles**

Print source: Kansallinen
audiovisuaalinen instituutti
(KAVI), Helsinki, Finland

Few major filmmakers have endured reputational swings as wide as Roberto Rossellini. Admired by his contemporaries for his early films and reproached for much of the rest, Rossellini declined to meet expectations better fulfilled by the likes of Luchino Visconti and Vittorio De Sica, though he alone might have remained truest to the promise of the "new Italian realism."

Rossellini's rise seemed sudden. After three short but accomplished wartime features about the Fascist armed forces, he achieved international renown with the stunning *Rome Open City* (1945), the first in his War Trilogy, followed by the ambitious Neorealist landmark, *Paisan* (1946). But Rossellini's star would fall nearly as fast. Accused of betraying Neorealism—a betrayal embodied in his personal and professional spurning of the very Italian Anna Magnani for the glamorous Hollywood star Ingrid Bergman—Rossellini soon had few fans apart from a small coterie of French film cultists: Jean-Luc Godard, François Truffaut, Eric Rohmer, Jacques Rivette, and André Bazin. This critical about-face appears to have begun with *Germany Year Zero*, the grim finale to the War Trilogy and a bitter pill for either victor or vanquished to swallow. "I don't think it's possible to say more bad things about a film than were said about *Germania anno zero*," Rossellini later remarked.

With exteriors shot mostly in Berlin, the film follows a family of "good Germans" as they struggle to survive in a city reduced to rubble. The patriarch is a bed-ridden widower, too weak to support his children. His daughter cadges tradable cigarettes from Allied officers at nightclubs, while his eldest son, a former Nazi soldier, is too fearful of exposure and arrest to find a job. The youngest, a resourceful twelve-year-old, isn't old enough for a work permit and is left vulnerable to crime and moral corruption.

At this point in the trilogy, these characters may feel familiar, but here they are the "enemy" whose soldiers tortured Rome in *Open City* and slaughtered partisans in *Paisan*. To recognize our common humanity, however, is the challenge posed by the War Trilogy, and *Germany Year Zero* is a fitting conclusion to one of Italy's greatest cinematic achievements.

This original Finnish release print features both Finnish and Swedish printed-in subtitles. Shrinkage ranges from 0.65% to 1.2%. [\[KF\]](#)



PROGRAM 9

SATURDAY, JUNE 1

8:30 PM

THE STRAWBERRY BLONDE

US 1941

"That's the kind of a hairpin I am" is the oft-spoken line in *The Strawberry Blonde*, a personal touch added by star James Cagney, who remembered his father using the expression. The film was a sentimental undertaking for both Cagney and director Raoul Walsh, harking back to their own New York City childhoods. Walsh said *The Strawberry Blonde* reminded him of his late mother. Of his many sound films, it was his favorite.

The Strawberry Blonde was the second adaptation of James Hagan's nostalgic 1933 Broadway play *One Sunday Afternoon*. Paramount first filmed it under the original title in 1933, then sold the rights to Warner Bros. as a starring vehicle for Cagney. (In 1948 Warners would remake it as a musical, with Walsh again directing.) Julius and Philip Epstein collaborated on a new script—the lifeless Paramount adaptation needed considerable peppering up—and changed the setting from a small midwestern town to New York City, adding all the trappings of the Gay Nineties: barbershop quartets, buggy rides, and beer gardens. Cagney's brother William, the associate producer, inspired by their mother's strawberry blonde hair, suggested rebuilding the film around the 1895 song "The Band Played On" (with its refrain "Casey would waltz with a strawberry blonde [...].") and proposed changing the title.

Ann Sheridan was originally cast in the title role, but shortly before production began she demanded a salary increase and was suspended. Rita Hayworth was borrowed from Columbia as a last-minute replacement. Advancing her from starlet to star, it proved to be a turning point in Hayworth's career. *Time* magazine wrote, "Rita Hayworth [...] takes the picture away from [Cagney], and dark-eyed Olivia de Havilland, with her electric winks, [...] takes it away from both of them." Indeed, de Havilland is at her best, handling both the comedy and the light drama with a quiet tenderness. Walsh declared that her reunion with Cagney after his release from prison was one of the most emotional scenes he ever directed.

This 1947 print is in very good condition with slight to fair emulsion and base scratches and a shrinkage of 0.45% to 0.60%. Reel four has emulsion scratches that occasionally cross into the soundtrack. All reels have moderate oil/dirt and a fair amount of warpage. The final reel ends abruptly, as the concluding sing-along of "The Band Played On" and end credits are missing. [NK]

Director: Raoul Walsh
Writers: Julius J. Epstein, Philip G. Epstein, based on the play *One Sunday Afternoon* by James Hagan
Producer: Hal B. Wallis
Cinematographer: James Wong Howe
Art director: Robert Haas
Music: Heinz Roemheld
Cast: James Cagney, Olivia de Havilland, Rita Hayworth, Alan Hale, Jack Carson, George Tobias, Una O'Connor, George Reeves, Lucile Fairbanks, Edward McNamara, Helen Lynd, Herbert Heywood
Production company: Warner Bros. Pictures, Inc.

Sound, b/w, 97 min.

English language

Print source: Jugoslovenska kinoteka, Belgrade, Serbia

SUNDAY, JUNE 2
10 AM

MEET ME IN ST. LOUIS

US 1944



Director: Vincente Minnelli

Screenplay: Irving Brecher,
Fred F. Finklehoffe, based
on stories by Sally Benson

Producer: Arthur Freed

Cinematographer:
George Folsey

Art director: Cedric Gibbons,
Lemuel Ayers, Jack Martin
Smith

Songs: Hugh Martin, Ralph
Blane

Cast: Judy Garland, Margaret
O'Brien, Mary Astor, Lucille
Bremer, Leon Ames, Tom Drake,
Marjorie Main, Harry Davenport,
June Lockhart, Harry H. Daniels,
Jr., Joan Carroll, Hugh Marlowe,
Robert Sully, Chill Wills

Production company:
Metro-Goldwyn-Mayer

Sound, Technicolor, 113 mins.

English language

Print source: Library of
Congress, Culpeper, VA

Though producer Arthur Freed intended to make *Meet Me in St. Louis* “the most delightful piece of Americana ever,” he faced negativity from both MGM executives, who didn’t see much merit in the source material, and a twenty-one-year-old Judy Garland, who had moved on to adult roles and felt playing another teenager would be a major step backward in her career. Freed forged ahead nonetheless and, a top-notch creative team, turned a potential “Andy Hardy”-like programmer into one of the studio’s most important films of the year.

Freed had convinced MGM to buy the rights to Sally Benson’s autobiographical *New Yorker* vignettes chronicling a year in the lives of a St. Louis family and culminating in the city’s 1904 World’s Fair. After several script missteps (including one by Benson herself), the studio’s concern over a clear storyline seemed justified, until writers Irving Brecher and Fred Finklehoffe pulled a very small plot point from one of the stories—an impending move to New York City—and made it the focus of the film.

MGM originally planned to simply redecorate its “Andy Hardy” street set with Victorian trim, but Freed brought in Broadway set designer Lemuel Ayers, fresh from his success on *Oklahoma!* The entirely new “St. Louis Street” and Smith family home cost over \$200,000, but it was money well-spent: the house is practically a character in its own right, and director Vincent Minnelli’s talent for decor and George Folsey’s intimate camerawork evoke every detail.

Meet Me in St. Louis was only Minnelli’s third film, and his first in color. Regardless, his impressive background in theatrical set design and innovative use of Technicolor shaped every aspect of the polished production—though he did manage to irritate art director Cedric Gibbons and befuddle Technicolor consultant Natalie Kalmus. Minnelli’s sensitive direction of Garland, meanwhile, won her over on-screen and off. They married in June 1945.

This original release print, deposited at the Library of Congress for copyright registration, is in fairly good condition, with light to moderate emulsion and base scratches, 114 splices, and a shrinkage of 0.7%–1.0%. It originally contained thirty-three gray slugs ranging from two to fifteen frames in length (which accounts for most of the splices), possibly inserted in place of damaged frames. They were removed prior to this screening. [\[NK\]](#)



PROGRAM 11

SUNDAY, JUNE 2

2 PM

DIE 3

GROSCHEN-OPER

[DIE

DREIGROSCHENOPER,

THE THREEPENNY

OPERA]

GERMANY 1931

Referred to by Henri Agel as “the most indefinable of German directors,” G. W. Pabst never achieved the stature of Fritz Lang or F. W. Murnau, as his career and diverse directorial style defy easy categorization. Once considered a significant figure in international cinema owing to his landmark Weimar productions, Pabst’s reputation has suffered as a result of the more mediocre post-1933 pictures he made in France, Hollywood, and—problematically—Nazi Germany. Pabst’s artistic blending of social realism, melodrama, and stylized Expressionism, and his keen insight into feminine psychology, are often overshadowed by a greater interest in his actresses: Asta Nielsen, Greta Garbo, and Louise Brooks. The initial success and enduring popularity of Bertolt Brecht and Kurt Weill’s 1928 satiric stage musical *The Threepenny Opera* on which the film is based also played a part. So did Brecht and Weill’s controversial lawsuit alleging Pabst, though a committed socialist, watered down their anti-capitalist play.

Regardless, Pabst’s film is his most ambitious work, and it stands on its own merits. His visionary adaptation is not only highly atmospheric, its equation of big capital, power, and corruption arguably offers a more effective critique of capitalism and contemporary social ills than Brecht and Weill’s play. Pabst’s compassionate and suggestively realistic rendition of “the beggar’s march” occupies a special place as one of cinema’s most memorable and acclaimed moments of social protest.

For many decades, the original negative was believed to have been destroyed sometime after the Nazis banned the film in 1933. However, this fairly complete nitrate print, received by the Österreichische Filmmuseum from the Soviet distributor Sovexportfilm in 1966 with little information as to its provenance, offers compelling evidence to the contrary. It comprises fifteen different AGFA nitrate stocks, some of which were printed directly from the negative but are dated no earlier than the late 1930s. Its assemblage might date back to the film’s GDR re-release in 1948. The last reel contains a textured pattern due to an improper surface treatment of the base side. Despite fair to moderate warpage, fluctuations in shrinkage (up to 1.25%), many edge repairs, and 88 splices, the film runs very well through the projector. [MM]

Director: Georg Wilhelm Pabst

Writers: Léo Lania, Ladislao Vajda, Béla Balázs, based on the play *Die Dreigroschenoper* by Bertolt Brecht (text) and Kurt Weill (music)

Producer: Seymour Nebenzal

Cinematographer: Fritz Arno Wagner

Art director: Andrej Andrejew

Cast: Rudolf Forster, Carola Neher, Reinhold Schünzel, Fritz Rasp, Valeska Gert, Lotte Lenya, Hermann Thimig, Ernst Busch, Wladimir Sokoloff

Production companies: Nero-Film AG, Tonbild-Syndicat AG (Tobis), Warner Bros. Pictures GmbH

Sound, b/w, 112 min.

German language, electronic English subtitles

Print source: Österreichisches Filmmuseum, Vienna, Austria

PROGRAM 12

SUNDAY, JUNE 2
4:30 PM

Blind Date
with Nitrate

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



The frame enlargement reproduced above was taken from the nitrate print to be presented in this program. If you are able to identify its title from the image (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)

FRIDAY MAY 31
1:30 PM

Keepers of the Frame

Bryony Dixon is the curator of Silent Film at the British Film Institute (BFI) National Archive in London, UK. She has written on many aspects of silent cinema and film archiving, and co-directs the annual British Silent Film Festival, in addition to programming for a variety of film events worldwide. Dixon is the author of *100 Silent Films* (BFI Screen Guides, 2011) and *The Story of Victorian Film* (BFI Screen Stories, 2023). She is also a regular contributor to *Sight and Sound* magazine and the BFI's DVD and Blu-ray publications. Dixon has been lead curator on a number of the BFI's recent film restorations, including Anthony Asquith's *Underground* (1928) and *Shooting Stars* (1927), *The Great White Silence* (1924), *South* (1919), and all nine surviving Hitchcock silent films.



SATURDAY, JUNE 1
3:45 P.M.

Keepers of the Frame

THE JAMES CARD MEMORIAL LECTURE

Archivist and historian **David Pierce** recently retired as Assistant Chief and COO of the National Audio-Visual Conservation Center at the Library of Congress. He worked at the British Film Institute from 2001 to 2004, first as head of preservation and manager of the J. Paul Getty Jr. Conservation Center, and was appointed curator (Head) of the archive in 2002. Pierce is the author of *The Survival of American Silent Feature Films: 1912–1929*, published for the National Film Preservation Board in 2013. He is the co-author (with James Layton) of *The Dawn of Technicolor: 1915–1935* (George Eastman Museum, 2015), which received the award for Best Film Book of 2015 from the Theatre Library Association. He and Layton also wrote *King of Jazz: Paul Whiteman's Technicolor Revue* (2016). Pierce founded the Media History Digital Library, which has digitized two million pages of the printed record of the motion picture, broadcasting, and recorded sound industries for free access.

ABOUT THE JAMES CARD MEMORIAL LECTURE

Since 2000, the 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 James Card Memorial lecture is supported by Callista Card and David Morisaki.





THE PROJECTORS

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

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

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

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

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

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

THE PROJECTIONISTS

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 College at Brockport. He has been projecting films at The Little Theatre, the Cinema Theater, and the Dryden Theatre since 2011. He is Associate Collection Manager in the Moving Image Department. Since 2022, he has also been supervising nitrate projection at the Dryden Theatre.



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



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



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



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



Mary Lewandowski projects at the Dryden Theatre, and works at Visual Studies Workshop (VSW) as a collections specialist, projectionist for the Salon series, and workshop instructor for handmade film and small gauge projection. She received her master's of fine art degree from VSW in 2021. Mary is an artist with a wide ranging practice, including small gauge film production and handmade and expanded cinema.



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





MOVING IMAGE COLLECTION

The George Eastman Museum preserves and promotes the art of film in all its forms, from the mainstream to the avant-garde. Founded by the museum's first curator of film, James Card (1915–2000), the moving image collection now comprises 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 the largest corpus of original Technicolor negatives, including those of *Gone with the Wind* and *The Wizard of Oz*, some of the seminal works of US cinematic avant-garde, and the personal collections of film directors such as Cecil B. DeMille (1881–1959), Leo Hurwitz (1909–1991), Norman Jewison (1926–2024), Martin Scorsese (b. 1942), Kathryn Bigelow (b. 1951), Ken Burns (b. 1953), William Kentridge (b. 1955), and Spike Lee (b. 1957). The museum is also the repository of the largest body of South Asian films outside of the subcontinent.

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



FILM PRESERVATION SERVICES

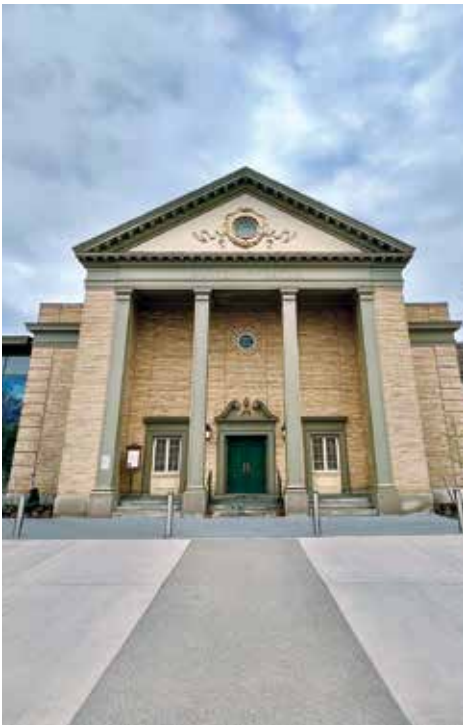
The Eastman Museum's Film Preservation Services division offers internationally renowned archival expertise to film archives, filmmakers, universities, museums, and businesses, in addition to serving the museum's own digital preservation needs. Experts scan film in 35mm and 16mm—including fragile nitrate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

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

The evolution of film and projection technology has brought substantial changes to the Dryden. The original Academy-ratio screen frame now supports the twenty-three-foot wide screen that was added in the early 1970s. The lobby was renovated in 2000, and in 2007, the theatre 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).



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, apprx. 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 of professional training in its field. The museum also has an active publishing program; recent moving image books include *The Art of Film Projection: A Beginner's Guide* (2019) and the award-winning *The Dawn of Technicolor, 1915–1935* (2015). For more information, visit eastman.org and follow the Eastman Museum account on Facebook, Instagram, TikTok, and Threads.





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Donna Fijolek	Brandon Rowe	



MEET THE 2024 SOCIAL MEDIA CORRESPONDENT

Rachel Bauer describes herself as a "Photo Mistress with a moving image archiving background." After graduating from the Selznick Graduate Program in Film and Media Preservation in 2010, she spent seven years as a Visual Collections Archivist in Stanford University's Hoover Institution Library & Archives, where her days involved handling formats ranging from Autochrome plates to ProRes video files. Having developed an affinity for metadata and databases during those years, she traded the world of socio-political history for ballet in 2017, becoming the Media Asset Administrator for San Francisco Ballet, tasked with managing the ninety-year-old ballet company's digital photo archives. Bauer has never missed a Nitrate Picture Show. If you have not encountered her between screenings, it may be because she was visiting one of her favorite Rochester shops or restaurants.

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

RESTAURANTS, COFFEE SHOPS, BARS

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

- 1 **Greek Festival** rochestergreekfestival.com
- 2 **The Bachelor Forum** bachelor4m.com
- 3 **Carnegie Cellars Wine Bar & Kitchen** carnegiecellars.com
- 4 **Edibles Restaurant and Bar** ediblesrochester.com
- 5 **The Gate House** thegatehousecafe.com
- 6 **Good Luck** restaurantgoodluck.com
- 7 **Just Juice** instagram.com/justjuice4life
- 8 **Melo Coffee & Kitchen** melocoffeeandkitchen.com
- 9 **Old Pueblo Grill** oldpueblogrillroc.com
- 10 **Petit Poutinerie** petitpoutinerie.com
- 11 **Shui Asian Fusion** shui-asianfusion.com
- 12 **Three Heads Brewing** threeheadsbrewing.com

PARK AVE (EASTERN SECTION)

- 13 **Blu Wolf Bistro** bluwolfbistro.com
- 14 **Cafe Sasso** instagram.com/cafesasso
- 15 **Dorado Mexican food** doradoparkave.com
- 16 **Dragonfly Tavern & Pizza Factory** dragonflytavern.com
- 17 **Furoshiki** parkavenoodles.com
- 18 **Pearson's Market & Cafe** ilovepearsons.com
- 19 **Jines Restaurant** jinesrestaurant.com
- 20 **Leonore's** iloveleonores.com
- 21 **Roux** rouxparkave.com
- 22 **Sinbad's Mediterranean Cuisine** mysinbads.com
- 23 **Szechuan Opera** szechuanoperany.com
- 24 **Vern's** iloveverns.com

PARK AVE (WESTERN SECTION)

- 25 **Ardor Park Artisanal Pizza** ardorpizza.com

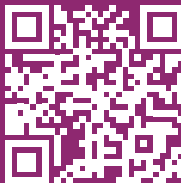
- 26 **Apogee Wine Bar** apogeewinebar.com
- 27 **Bodega–Takeout, grocery, beer, snacks to go** bodegaonpark.com
- 28 **Calabresella's on Park** instagram.com/calabresellasonpark
- 29 **Half Pint Pub** thehalfpintpub.com
- 30 **The Mad Hatter Restaurant & Bakery** madhatterrestaurantandbakery.com
- 31 **Magnolia's** magnoliascafe.com
- 32 **The Red Fern–vegan restaurant** redfernrochester.com
- 33 **Roam Café** roamcafe.com
- 34 **Vasko's on Park** facebook.com/Parksplatesandshakes

EAST END

- 35 **Daily Refresher** thedailyrefresher.com
- 36 **Locals Only** localsonly311.com
- 37 **The Old Toad** theoldtoad.com
- 38 **The Alexander Resturant & Social Club** alexandersocial.com
- 39 **Shema Sushi** instagram.com/shemasushi
- 40 **Swan Dive** swandiveroc.com

TAXICABS & RIDESHARE

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



SCAN QR CODE
for a complete list of
restaurants.

SITE MAP & MUSEUM INFORMATION

MUSEUM HOURS & AMENITIES

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

- Free admission for passholders May 30–June 2
- Saturday Passholder's Reception is held in the Potter Peristyle

Self-Guided Audio Tours

- Access audio tours for the mansion and selected exhibitions through the Bloomberg Connects app.

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.

Museum Shop

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

- Passholders receive 10 percent off purchases during the festival

EXHIBITIONS ON VIEW

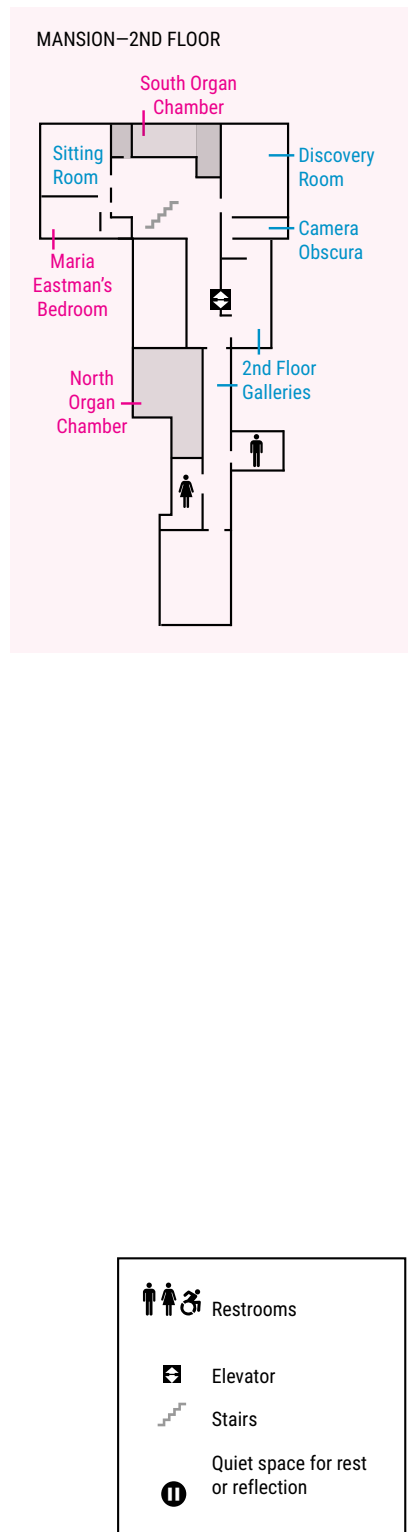
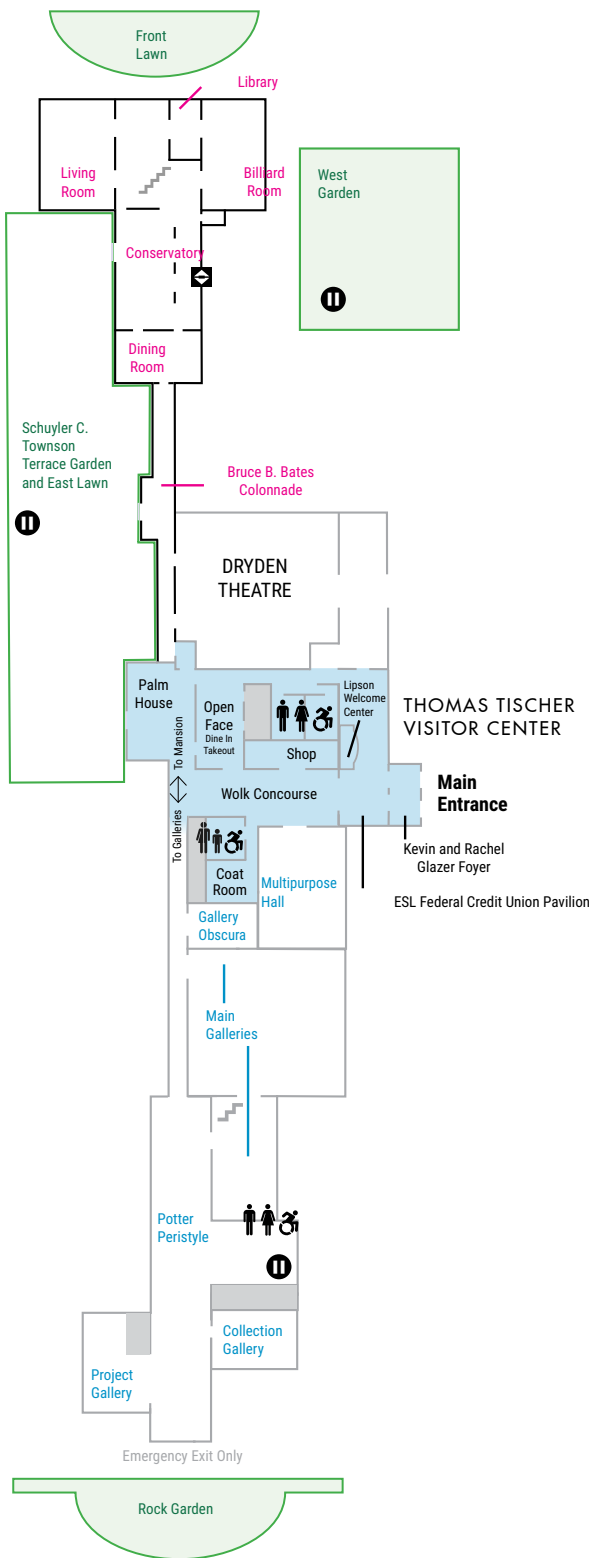
Crashing into the 60s: Film Posters from the Collection (Main Galleries)—Films from the 1960s depicted the turbulence of the time. Poster artists from across the globe, assigned to capture the essence of these films, brought their own wildly differing creative interpretations of the subject matter to the masses. An era of political, cultural, and sexual revolutions, the 1960s was a decade of great changes and great tragedies. This was also one of the greatest decades in film history. The posters selected from the museum's rich collection represent popular Hollywood titles including *The Apartment*, *The Miracle Worker*, *My Fair Lady*, and major artistic achievements from overseas including Ingmar Bergman's *Persona*, Claude Lelouch's *A Man and a Woman*, and Jacques Tati's *Playtime*, among others. Curated by Peter Bagrov and Nancy Kauffman, Moving Image Department. *Major support for 75th Anniversary exhibitions provided by the Rubens Family Foundation. Generously sponsored by St. John's.*

Virginia L. Montgomery: Dream Metamorphosis (Multipurpose Hall)—Virginia L. Montgomery (VLM) (American, b. 1986) is a multimedia artist who works with video, performance, sound design, and sculpture mediums. VLM is known for her synthesesque and surrealist works that unite elements of mysticism, science, and her own lived experience as a neurodivergent individual. *Dream Metamorphosis* features a selection of three works made in 4K digital video that pull viewers into an all-encompassing miniature world inhabited by moths and butterflies.

New Directions: Recent Acquisitions (Project Gallery)—As part of the slate of programs in honor of the 75th anniversary of the public opening of the George Eastman Museum, *New Directions: Recent Acquisitions* features work acquired by the museum over the past five years and showcases significant developments in photographic practice. Alongside photographs made in the past decade, the exhibition includes works by artists who were often overlooked or marginalized in the past, but whose contributions are touchstones for contemporary art. Photographers and artists in the exhibition include An-My Lê, Annie Hsiao-Ching Wang, Baldwin Lee, Eileen Quinlan, Erica Baum, Ilse Cardoen, Janice Guy, Joan Lyons, Justine Kurland, Keith Smith, Ken Gonzales-Day, Lola Flash, Meghann Riepenhoff, Sophie Calle, and Zanele Muholi. Curated by Phil Taylor and Louis Chavez, Department of Photography. *Major support for 75th Anniversary exhibitions provided by the Rubens Family Foundation.*

Selections from the Collection (Collection Gallery)—The items chosen for this exhibition demonstrate connections among photography, cinema, technology, and culture. They chart a course through photo history, identifying notable movements and trends while giving context to a breadth of photographic practices, technologies, communities, and traditions. Grown to encompass a multitude of voices and diverse perspectives, photography continues to bring forth new challenges and provocative assessments of that which came before. *The Collection Gallery is sponsored in part by ESL Federal Credit Union.*

Flower City Arts Center: Studio 678 Photo Club (Gallery Obscura)—In a gallery space that features exhibitions created or presented in collaboration with community institutions and school and youth programs, experience the latest exhibition. See powerful photographic and written works by students from the FCAC after-school program for Rochester City School District students.



SPONSORS & CONTRIBUTORS

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Darcy Cohn and Spencer Seidman



SPONSORS

Callista Card and David Morisaki

ADDITIONAL SUPPORT



For information on how you or your organization can support Nitrate Picture Show, contact Lisa Seischab, Vice President of Development, at lseischab@eastman.org

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



ORGANIZED AND HOSTED BY



CONTRIBUTING ARCHIVES & COLLECTIONS



 cinémathèque suisse



SAVE THE DATE!

THE 9TH NITRATE PICTURE SHOW | MAY 29–JUNE 1, 2025

PROGRAM 12

SUNDAY, JUNE 2

4:30 PM

VREDENS DAG

[DAY OF WRATH]

DENMARK 1943



Director: Carl Th. Dreyer

Writers: Carl Th. Dreyer, Mogens Skot-Hansen, Poul Knudsen, based on the play *Anne Pedersdotter* by Hans Wiers-Jenssen

Producer: Carl Th. Dreyer

Cinematographer:

Karl Andersson

Art director: Erik Aes

Music: Poul Schierbeck

Cast: Thorkild Roose, Lisbeth Movin, Sigrid Neiiendam, Preben Lerdorff-Rye, Albert Høeberg, Olaf Ussing, Anna Svierkier

Production company:

Palladium Film

Sound, b/w, 100 min.

Danish language, English subtitles

Print source: George Eastman Museum, Rochester, NY

Ten years had passed since Danish director Carl Th. Dreyer's enigmatic masterpiece *Vampyr* (1932) was booed in Berlin, and in the interim Denmark's film industry had undergone significant change. It had long since ceased to be the world's leading producer of motion pictures, and foreign demand shrank even further with the arrival of sound; with only several million Danish speakers worldwide, the audience for films with Danish soundtracks was essentially limited to the Danes themselves. As a result, the industry turned inward, producing folksy musicals and mediocre comedies which were successful at home but had little appeal beyond Denmark's borders. Unfortunately for Dreyer, there was no place for an artistic filmmaker with a reputation for being extravagant and difficult; that he had directed one of the world's greatest films, *La Passion de Jeanne d'Arc* (1928), didn't seem to count for very much. Frustrated but undeterred, he continued to plan future films. After Dreyer proved himself with a government short about unwed mothers, Palladium Film offered him a contract for three features. *Vredens dag*, shot in Nazi-occupied Denmark, would be the first of them.

Like all of Dreyer's films, *Vredens dag* is based on a pre-existing source—Hans Wiers-Jenssen's 1908 play *Anne Pedersdotter*—but adapted to foreground Dreyer's enduring theme: the treatment of transgressive women in rigidly patriarchal societies. In a seventeenth-century village beset by witch hunts, unhappy Anne (Lisbeth Movin) has been married off to an older minister (Thorkild Roose) who, for his own selfish reasons, spared her mother from the stake. Now Anne herself risks denunciation as she embarks on an affair with her husband's adult son (Preben Lerdorff-Rye). Though few villagers are ever actually seen, the confining Old Master compositions, stiff costuming, and austere black-and-white art direction effectively convey the repressive, Manichean mindset of a community that will doom Anne to a terrible fate.

As our good and greatly missed friend David Bordwell has written, no filmmaker's work has been more mutilated for English-language audiences than that of Carl Th. Dreyer. Fortunately, the injury to *Vredens dag* is limited to the opening scroll: Dreyer's unorthodox Danish version of the poem "Dies Irae" has been replaced by a direct English translation of the Latin original. This original US release print from 1948 has only 27 splices and steady 0.5% shrinkage throughout, and is in very good projectable condition. [KF]