



GEORGE
EASTMAN
MUSEUM

DRYDEN
THEATRE

NITRATE PICTURE SHOW^{9th}

MAY 29–JUNE 1,
2025



ROBERT ROSEN

(1940–2024)

Robert "Bob" Rosen, an esteemed colleague, educator, film historian, critic, and preservationist, as well as professor emeritus and former dean of the UCLA School of Theater, Film and Television, passed away on October 2, 2024. He was 84.

Rosen's achievements in the field of film preservation are legendary. He founded the UCLA Film & Television Archive, and under his thirty-year stewardship, it became the world's largest university-based repository of original film and television materials, utilized by generations of students, scholars, filmmakers, colleagues, and audiences. He was appointed dean of the UCLA School of Theater, Film and Television (TFT) in 1999, and during his eleven-year tenure, established the TFT online program, bringing the school's resources to students and scholars worldwide.

In addition to these achievements, Rosen held leadership positions in seminal organizations devoted

to the preservation of the film medium. He was the founding director of the National Center for Film and Video Preservation at the American Film Institute; an executive committee member of the International Federation of Film Archives (FIAF); a member of the National Film Preservation Board of the Library of Congress; a board member of the Stanford Theatre Foundation and the Geffen Playhouse; a film critic for KCRW National Public Radio; a co-founder of The Film Foundation and the founding chair of The Film Foundation's Archivists Advisory Council.

Bob Rosen's reputation as a leader in the field of archival film preservation was recognized by the French government as an Officer of the Order of Arts and Letters, and he was honored with the International Documentary Association Career Achievement Award for Scholarship and Preservation (1990). In 2008, he received The Film Foundation's John Huston Award for his significant contributions to film preservation and restoration. We are grateful to Bob Rosen for his leadership and his friendship, and we dedicate the 2025 Nitrate Picture Show to his memory.



THE 9TH NITRATE PICTURE SHOW

Festival of Film Conservation

May 29–June 1, 2025

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Cover image: *Les Destructeurs de nos jardins* [*The Destroyers of Our Gardens, The Caterpillar*] (Pathé Frères, France 1916).
Print source: George Eastman Museum (see page 10).

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In 2000, the British Film Institute (BFI) held “The Last Nitrate Picture Show.” Thirty-one prints from twelve archives were screened during that legendary event. The title was provocative, of course, and the George Eastman Museum was happy to pick up the gauntlet.

This year, we are celebrating the twenty-fifth anniversary of the BFI show and we decided to check on the prints screened in London. We were not able to gather all the statistics: some prints have not been inspected for over a decade and some institutions were not particularly responsive. But we know enough to generalize.

A substantial portion of the prints are alive and well: they continue to be screened by those few venues that are certified to project nitrate, five of them have played at the previous editions of the NPS, and two—*Důležitě 2 minuty* from the Národní filmový archiv in Prague and *The City* from the Eastman Museum’s own collection—are in the program of this year’s festival.

Another group of prints is still in excellent shape; they can be studied by scholars and used for preservation. However, high shrinkage prevents them from being safely exhibited in a theater. It may be possible to modify the projectors by inserting sprockets with smaller pins, or to keep gradually raising the shrinkage threshold (the highest we had so far was 1.55%), but these experiments should be done with great caution and not on rare and precious prints.

The third group is the most disputable. These prints are technically screenable but have been identified by their custodians as the best preservation material

and designated as “unprojectable” from a curatorial perspective. This approach deserves credit. It demonstrates that archives became more responsible in the last quarter of a century and that, at last, original film prints are being treated as art objects. On the other hand, art objects not only could but should be exhibited, if handled with proper care. When we go to a fine arts museum, we expect to see the originals. Why should it be different with film museums?

Yet, there is a fourth category: prints that are suffering from nitrate decomposition. Fortunately, they represent the minority of our list, but they exist—aside from one print that doesn’t anymore: it has been destroyed due to severe decay. How could a print that was projectable twenty-five years ago decompose to such an extent? Are the archive’s storage conditions poor? Not necessarily. Even if the current conditions are optimal, a lot depends on the life the print led before joining the archive. Just as with human beings, the root of longevity lies in the past.

What conclusions should we draw from this analysis? One is sad: the Nitrate Picture Show is finite. A generation or two (or maybe more—let’s see) will enjoy original nitrate prints on the big screen, but nitrate projection will become a thing of the past. Another outlook is more optimistic: what was once deemed “the last” is now enjoying a revival. Gorgeous prints are coming out of retirement, new venues capable of nitrate projection are being opened, and it has been rumored that several countries are considering resuming nitrate screenings. Nitrate still has a future.

DEMO

THURSDAY

1–4 PM

FRIDAY–SATURDAY

10 AM–4 PM



The Nitrate Touch

Throughout the Nitrate Picture Show, staff members of the Moving Image Department and students of the L. Jeffrey Selznick School of Film Preservation invite festival attendees to 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.

THURSDAY, MAY 29

- 1–4 p.m. *La Matelas alcoolique* (Alice Guy-Blaché, France 1906)
A Farewell to Arms (Frank Borzage, US 1932)

FRIDAY, MAY 30

- 10 a.m.–1 p.m. *The Unknown* (Tod Browning, US 1927)
Roma città aperta (Roberto Rossellini, Italy 1945)
- 1–4 p.m. *The Red Shoes* (Michael Powell and Emeric Pressburger, UK 1948)
A Romance of the Redwoods (Cecil B. DeMille, US 1917)

SATURDAY, MAY 31

- 10 a.m.–1 p.m. Technicolor Trailers: *The Perils of Pauline* (George Marshall, US 1947), *I Wonder Who's Kissing Her Now* (Lloyd Bacon, US 1947), *Belle of the Yukon* (William A. Seiter, US 1944), and *That Lady in Ermine* (Ernst Lubitsch, US 1948)
Body and Soul (Oscar Micheaux, US 1925)
- 1–4 p.m. *Paradise of the Pacific* (Ruth FitzPatrick, US 1934)
[*Rebecca*—*Wardrobe Tests*—*Hairdress Tests*—*Joan Fontaine, Laurence Olivier*] (Alfred Hitchcock, US 1939)



PROGRAM 1

THURSDAY, MAY 29

7:30 PM

BECKY SHARP

US 1935

Becky Sharp was the first feature film to be entirely shot in three-color Technicolor—a fact that forever secured its position in film history books. “Natural colors” were introduced to motion pictures in the late 1900s. The palette, however, was limited, and reproduction of such colors as yellow and blue was impossible until Technicolor Process IV came into play in the early 1930s.

Robert Edmond Jones was one of the country’s leading stage designers, and his work on this film concluded a series of experiments aimed at “taming” color and teaching filmmakers how to use it to express the atmosphere of a scene or the character’s emotions. Director Rouben Mamoulian enthusiastically supported this approach, and the credit line “designed in color by Robert Edmond Jones” appears before the names of the writer and the cinematographer in *Becky Sharp*.

An adaptation of *Vanity Fair* was a perfect subject for a full-color debut, and not only because it was a costume film. Hollywood of the 1930s was hardly capable of showcasing all the layers of one of the world’s greatest novels. However, Thackeray’s story is framed as a puppet play, and that could be one of the keys to a successful film adaptation.

Indeed, *Becky Sharp* opens with a shot of parting curtains. The characters, simple, amusing, and colorful, deceive and seduce each other, much like puppets in a Punch and Judy show. Becky Sharp, the charmingly opportunistic protagonist (or antagonist) of the novel, is the only character who is both a puppet and puppeteer. In the film, she mainly demonstrates her talent for mimicry and plays a chameleon by applying a new gimmick and showing a new acting technique every time she changes the color of her dress. Miriam Hopkins was an actress of rare psychological complexity, and some critics and historians were perplexed by the crudeness of her performance as Becky. Yet, Hopkins implements something rather unique—“Technicolor acting”: it is built on a contrast of garish brushstrokes of local colors, precisely in line with Jones and Mamoulian’s approach.

Mainstream cinema chose a different route, with color rarely becoming the dominant. In this respect, *Becky Sharp* is a precursor to post-war MGM musicals or even the European experiments of the 1960s.

This radiant original print is in excellent condition, with a moderate shrinkage of 0.65%–0.85%, and has, as archivists say, many more screenings in it. [\[PB\]](#)

Director: Rouben Mamoulian

Writers: Francis Edwards Faragoh, from the eponymous play by Langdon Mitchell, based on the novel *Vanity Fair* by William Makepeace Thackeray

Producers: Kenneth Macgowan, Rouben Mamoulian

Cinematographer: Ray Rennahan

Designer: Robert Edmond Jones

Musical director: Roy Webb

Cast: Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke, Alison Skipworth, Nigel Bruce, Alan Mowbray, G. P. Huntley Jr., William Stack, George Hassell, William Faversham, Charles Richman, Doris Lloyd, Colin Tapley

Production company: Pioneer Pictures

Sound, Technicolor Process IV, 84 min.

English language, Dutch subtitles

Print source:

Eye Filmmuseum, Amsterdam, the Netherlands

FRIDAY, MAY 30

9:30 AM

CANYON PASSAGE

US 1946



Director: Jacques Tourneur

Screenplay: Ernest Pascal,
based on the novel by Ernest
Haycox

Producer: Walter Wanger

Cinematographer: Edward
Cronjager

Art directors: John B.
Goodman, Richard H. Riedel

Musical director: Frank Skinner

Songs: Hoagy Carmichael
(music and lyrics), Jack Brooks
(lyrics)

Cast: Dana Andrews, Brian
Donlevy, Susan Hayward,
Patricia Roc, Ward Bond,
Hoagy Carmichael, Fay Holden,
Stanley Ridges, Lloyd Bridges,
Andy Devine, Victor Cutler,
Rose Hobart, Halliwell Hobbes,
James Cardwell, Onslow
Stevens, Tad Devine, Denny
Devine

Production company: Walter
Wanger Pictures, Inc.

Sound, Technicolor Process IV,
92 mins.

English language

Print sources: Library of
Congress, Culpeper, VA (nitrate
reels); anonymous (triacetate
reels)

Ernest Haycox's story of the settling of the Oregon frontier, serialized in *The Saturday Evening Post* in early 1945, was purchased by producer Walter Wanger even before its run was completed. Wanger planned to cast John Wayne, Claire Trevor, and Thomas Mitchell, all of whom had great success in Wanger's 1939 hit *Stagecoach* (also based on a Haycox story). Wanger's first two choices for director, Stuart Heisler and George Marshall, had other commitments, so he turned to RKO to borrow Jacques Tourneur, whose value had risen since directing three distinctive horror films for Val Lewton: *Cat People* (1942), *I Walked with a Zombie* (1943), and *The Leopard Man* (1943).

Canyon Passage, Tourneur's first Technicolor film, was also the first Technicolor feature to be filmed in Oregon, and many reviewers singled out the beautiful scenery as the foremost reason to see the film. Tourneur's approach to filming in color, which was more about naturalistic lighting than the colors used, is evident in the subtly illuminated frontier interiors and contrasting bright daylight of the exterior scenes. Wanger urged Tourneur to add more closeups, claiming color made it too difficult to see actors' expressions. Tourneur's preference for in-camera editing, however, meant his characteristic medium and long shots ultimately prevailed, and very few inserted closeups made it into the finished film.

The film's high cost of \$2.3 million was largely due to filming on location with a cast and crew of over 130 people under unpredictable weather. Locals were extensively employed, particularly in the cabin-raising sequence. The cabin itself was first constructed by lumberjacks using frontier methods, then disassembled and rebuilt by the actors. A fire at Universal Studios resulted in a shortage of wagons, equipment, and furniture for the film, necessitating a call to locals to supply whatever they could from their own storehouses.

The dark mood is lightened somewhat by singer-songwriter Hoagy Carmichael as a folksy pioneer troubadour singing four songs he wrote for the film, including the Oscar-nominated hit "Ole Buttermilk Sky."

This original print has numerous perforation and edge repairs, a high splice count, and a reasonable shrinkage rate of 0.65%. Fifteen minutes of missing footage will be fulfilled by a 1952 triacetate print. [\[NK\]](#)



FRIDAY MAY 30
1:30 PM

Keepers of the Frame

PAULA
FÉLIX-DIDIER

Paula Félix-Didier is a historian specializing in the management, conservation, and archiving of audiovisual media. She holds a degree in History from the Facultad de Filosofía y Letras of the Universidad de Buenos Aires (UBA) and a master's degree in Moving Image Archiving and Preservation from the Tisch School of the Arts at New York University (NYU), and she is currently a PhD student in History at Torcuato Di Tella University.

Félix-Didier is the Director of the Museo del Cine "Pablo Ducrós Hicken," under the Ministry of Culture of the Government of the City of Buenos Aires, Argentina. In 2018–2025, she has served on the Executive Committee of the International Federation of Film Archives (FIAF). She was also the Academic Director of the Master's Degree in Documentary Film Journalism at the National University of Tres de Febrero.

A dedicated film scholar, researcher, and educator, Félix-Didier has taught university and higher education courses on Argentine and Latin American film history, film aesthetics, and audiovisual media preservation and archiving. She has curated retrospective exhibitions and film series, served as a jury member at film festivals, competitions, and university theses evaluations, and coordinated panels and conferences.

Félix-Didier is the co-founder of ARCA (*Regional Amateur Film Archive*), an initiative focused on the conservation and dissemination of family, educational, institutional, scientific, and experimental films. Additionally, she is the co-author and protagonist of the television series *Películas Recuperadas*, broadcast by Canal Encuentro and INCAA TV.

Her academic contributions include participation in numerous congresses, as well as the publication of articles and book chapters. From 1993 to 2003, she co-founded and served as co-editor of the film periodicals *Film Revista de Cine* and *Film On Line*.

PROGRAM 3

FRIDAY, MAY 30
3 PM

THE CITY

US 1939



Directors: Ralph Steiner,
Willard Van Dyke

Writers: Lewis Mumford,
Henwar Rodakiewicz, from an
original outline by Pare Lorentz

Cinematographers: Ralph
Steiner, Willard Van Dyke

Music: Aaron Copland

Narrator: Morris Carnovsky

Production company:
American Documentary Films,
Inc.

Sponsor: American Institute
of Planners

Sound, b/w, 44 min.

English language

Print source: George Eastman
Museum, Rochester, NY

Sponsored by the American Institute of Planners (AIP), Ralph Steiner and Willard Van Dyke's *The City* has a lot in common with two past Nitrate Picture Show shorts. Like Westinghouse with *The Middleton Family at the New York World's Fair* (1939)—screened in 2023 at NPS—the AIP hoped to reach the largest possible audience by featuring a film at the 1939 exposition. (They well succeeded: in just one year, *The City* was seen by an estimated 44,932,978 fairgoers.) And like last year's *The Plow That Broke the Plains* (1936), which raised the alarm about land misuse, *The City* has an urgent social message: our overgrown cities have become entirely unfit for living.

The creative forces behind *The City* and *The Plow* were also closely aligned. Pare Lorentz, *The Plow*'s credited director, provided *The City*'s original outline, and Steiner, along with filmmaker Leo Hurwitz and photographer Paul Strand, served as *The Plow*'s cinematographer. Steiner and Van Dyke had earlier been part of Frontier Films, a leftist filmmaking cooperative co-founded by Steiner, Hurwitz, and Strand.

Lorentz may have provided the outline, but the film's sentiments belong to sociologist and philosopher Lewis Mumford, a one-time urban advocate who had come to regard city life as dehumanizing. Mumford saw "garden cities"—self-contained satellite towns belted by green spaces—as a solution, and so did the AIP. As Udo Greinacher writes, the tripartite structure of *The City* presents the "ideal" as the country village (Shirley, Massachusetts), before abruptly cutting to the fiery hellscape of "the problem"—Pittsburgh—where gentle hills and winding lanes are replaced by slag heaps and crowded asphalt. Finally, "the solution": Greenbelt, Maryland, one of three garden cities developed by the Resettlement Administration (the New Deal agency behind *The Plow That Broke the Plains*). These "Greenbelt Towns" sought to restore a healthy balance among work, life, and the environment. But however worthy the film's message, the medium undercuts it: "the problem," with its jazzy rhythms and histrionic narration, is easily the most exciting part of *The City*, especially when set against the antiseptic environs of the all-white (in all senses) "solution."

This definitive original print is in very good condition, with no splices in the image area. Shrinkage runs at a relatively high 1.05%–1.15%. [KF]



PROGRAM 3, CONT'D

FRIDAY, MAY 30

3 PM

L'AFFAIRE EST DANS LE SAC

[IT'S IN THE BAG]

FRANCE 1932

Silly, yes, but ever so sly. Written by the celebrated poet and screenwriter Jacques Prévert, a leading light of Poetic Realism, and directed by his brother Pierre, *It's in the Bag* may have more in common with the Marx Brothers than Marcel Carné. But there's more to this farcical caper than meets our eyes. Shot in eight days at the Pathé-Natan Studios outside Paris, the film is largely the handiwork of the October Group, a far-left agitprop troupe. Several members, like founder Jean-Paul Le Chanois (billed as J.P. Dreyfus), who plays our milquetoast "hero," appear in the film and would later have significant careers.

The plot is a spin on that O. Henry chestnut, *The Ransom of Red Chief*: a band of small-time con artists, who, running a hat shop by day (they sell what they have earlier stolen off the heads of their now-hatless customers), plot to kidnap the son of an elderly industrialist who made his fortune manufacturing blotter paper. (His daughter, meanwhile, is courted by an array of hilariously unsuitable suitors.) But when the kidnappers return to their lair, "what's in the bag" is not the kid but the "Blotter Paper King" himself. Irritating, infantile, and delighted to have been kidnapped, the old man may be more trouble than he's worth.

Had it been set in the US, *It's in the Bag* might have received a warmer welcome from French audiences. As it was, the film nearly caused a riot when it first screened, and Pathé all but disowned it. Perhaps the film cut a little too close to the bone. Actor, writer, and filmmaker Jacques Brunius, who appears as Adrien, a proud nationalist and beret fetishist, would later speculate that French audiences saw themselves a little too clearly in "the odious or ridiculous figures on the screen." More to the point, the film openly satirized the French far right. Those menacing details which today strike us as ironically prescient were in fact deliberate provocations: Adrien's unhinged demand for a beret, the prototypically French headgear favored by fascists and interwar nationalists; the sleepwalker who can't help but march with his arm outstretched in a Roman salute. Both are played for laughs, and both are harbingers of terrible things to come.

This rare surviving original print of excellent image quality has a particularly high splice count (109 in a 55-minute film) and a fairly high shrinkage rate of 1.23%. [KF]

Director: Pierre Prévert

Writers: Akos Rathony (scenario), Jacques Prévert (adaptation, dialogue)

Producers: Bernard Natan, Emile Natan

Cinematographers: Alphonse Gibory, Eli Lotar

Production designers: Lou Tchimoukow [Bonin], Alexandre Trauner

Music: Maurice Jaubert

Cast: Julien Carette, Anthony Gildès, Lora Hays, Etienne Decroux, Jean-Paul Dreyfus [Jean-Paul Le Chanois], Philippe Richard, Pierre Darteuil, Paul Darcy, Georges Jamin, Jean Deninx, Freddy Castel, Lou Tchimoukow [Bonin], Marcel Boucard, Jacques Brunius, Lucien Raimbourg, Marcel Duhamel, Daniel Gilbert, Ghislaine May, Marise Rey, Jacques Prévert

Production company: Pathé-Natan

Sound, b/w, 55 min.

French language with electronic English subtitles

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

PROGRAM 4

FRIDAY, MAY 30
7 PM

LA RONDE
[THE ROUND-DANCE]
FRANCE 1950



Director: Max Ophüls

Writers: Jacques Natanson,
Max Ophüls (adaptation),
Jacques Natanson (dialogue),
based on the play *Reigen* by
Arthur Schnitzler

Producer: Sacha Gordine

Cinematographer: Christian
Matras

Set designer: Jean d'Eaubonne

Costume designer: Georges
Annenkov

Music: Oscar Straus

Cast: Anton Walbrook, Simone
Signoret, Serge Reggiani,
Simone Simon, Daniel Gelin,
Danielle Darrieux, Fernand
Gravey, Odette Joyeux, Jean-
Louis Barrault, Isa Miranda,
Gérard Philipe

Production company: Sacha
Gordine Films

**Sound, b/w, 91 min. (original
length 97 min.)**

**French language, electronic
English subtitles**

Print source: La Cinémathèque
française, Paris, France

"From my first film, the ['talking'] side did not interest me at all! I was only concerned with the image," Max Ophüls recalled. "The camera, this new means of expression that I had at my disposal for the first time, irresistibly diverted me from speech, almost like a young mistress diverts a married man from his wife. A mistress whom I loved madly."

Nothing illustrates this better than *La Ronde*. One can forget about the dialogue and entrust oneself to the camera, as it follows a desperate streetwalker up the stairs; attaches itself to a happy dancing couple, then peeps through bushes to spy on a more secretive one; watches a celebrated and narcissistic poet through the eyes of a naïve, lowly girl (lowly in a most literal sense, as demonstrated by angle shots); writhes in lust and anxiety with a shy young man in the presence of a flirty chambermaid; or, in a succession of perfectly symmetrical shots, keeps respectful distance from a married couple in their separate beds, who may no longer be in love but have developed a tender respect for each other.

What's more, the camera and the lighting equipment make an appearance every now and then, and the Master of Ceremonies, who operates the carousel of love, is equipped with a clapboard and a pair of scissors, always ready to cut a particularly risqué shot. He is a Film Director and God at the same time. And since, unlike many great filmmakers, Ophüls had no demiurgic pretensions, he is not comparing a film director to God: he is rather diminishing God to merely a film director.

Arthur Schnitzler's play *Reigen* caused a scandal in turn-of-the-century Vienna. In a series of ten encounters ("The Whore and the Soldier," "The Soldier and the Chambermaid," "The Chambermaid and the Young Man," and so forth, until we return to the Whore), it demonstrated that sexual promiscuity reduces human relations to physical pleasure. Ophüls deprived the play of its cynicism. In the film, each rendezvous contains a spout of true love that is not destined to rise. If not for the Master of Ceremonies' irony and occasional reminders that this is just a film, *La Ronde* would have been one of the most desperate works of cinema.

This print was compiled from at least two original positives. Shrinkage is moderate at 0.95%, however it required substantial repair work. One can appreciate the dark tones of the original, rarely reflected in later copies. [PB]



PROGRAM 5

FRIDAY, MAY 30

9:30 PM

APENAS UN DELINCUENTE

[HARDLY A
DELINQUENT,
HARDLY A CRIMINAL]

ARGENTINA 1949

Hugo Fregonese's career exemplified a truly international trajectory, earning him recognition as a "filmmaker without borders." His early directorial efforts in Argentina in the 1940s showcased his adeptness at blending local narratives with universal themes. Having moved to the US in 1950, he directed a series of films across various genres, including westerns and crime dramas, characterized by a dynamic narrative style and a penchant for exploring themes of displacement and identity. His directorial pursuits extended to Europe. This peripatetic career led critics to describe Fregonese as a "drifter" in the cinematic world, constantly traversing geographical and cultural boundaries. His body of work, though varied, consistently delved into the psyche of outsiders and the intricacies of human conflict, mirroring his own journey as an artist without a single homeland.

Apenas un delincuente stands as one of Hugo Fregonese's most acclaimed Argentine films and a key work of Latin American noir. The story follows a bank clerk who devises a seemingly flawless plan: commit embezzlement, serve a short prison sentence, then enjoy a life of comfort with the hidden money upon release. Shaped by postwar existential anxieties, the film interrogates the seductive logic of crime and the frailty of moral and judicial systems. Crucially, Fregonese rejected the confines of studio shooting and embraced real settings, a bold move at the time. He filmed extensively in the streets of Buenos Aires, offering a rare and vivid postwar portrait of the city, and shot inside an actual prison, which infused the film with a striking sense of authenticity. Though some critics have described the style as neorealist, it is perhaps more accurate to view it as a homegrown noir.

This 35mm print was discovered in the early 1990s by film critic Diego Curubeto within the archives of Argentina's Instituto Nacional de Cine and later transferred to the Museo del Cine. With a shrinkage rate of 0.65%–0.80% and infrequent splices, the film is in excellent condition. It is, however, incomplete: a six-minute segment covering the main character's life in prison is missing, though its absence does not diminish the film's strong narrative flow. A more complete 35mm acetate print of the film was recently located and photochemically preserved by the Museo del Cine. [PFD]

Director: Hugo Fregonese

Screenplay: Israel Chaz de Cruz, Hugo Fregonese; Raimundo Calcagno, José Ramón Luna (continuity and dialogue); Tulio Demicheli (adaptation)

Producers: Juan J. Guthmann, José Gutiérrez

Cinematographer: Roque Giaccovino

Musical director: Julian Bautista

Cast: Jorge Salcedo, Sebastián Chiola, Tito Alonso, Josefa Goldar, Linda Lorena, Homero Cárpena, Nathan Pinzón, Tito Grassi, Jacinto Herrera, Fausto Padín, José De Ángelis, Orestes Soriani, Guillermo Casali, José Vazquez, Gaby Guerrico, Raúl Luar, Alfonso Ferrari Amores, Pedro Doril, Alberto Peyrou, Rodolfo Boquel, Mario Cozza, Susana Drimer, Alberto Sicardi, Brenda Conde

Production company: Productora Interamericana

Sound, b/w, 83 min.
(original length 89 mins.)

**Spanish language, electronic
English subtitles**

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

PROGRAM 6
NITRATE SHORTS

SATURDAY, MAY 31
9:30 AM

LES
DESTRUCTEURS DE
NOS JARDINS

[THE DESTROYERS OF
OUR GARDENS,
THE CATERPILLAR]

FRANCE 1916



Production company:
Pathé Frères

**Silent, Pathécolor, 4 min.
27 sec. at 20 frames per
second**

Print source: George Eastman
Museum, Rochester, NY

Live music accompaniment:
Philip C. Carli, piano
See page 29

Colorful, educational, and visually playful, *Les Destructeurs de nos jardins* [*The Destroyers of Our Gardens*] was first released in France in March 1916, and months later distributed in the United States under the considerably tamer title, *The Caterpillar*. Emblematic of Pathé Frères' robust program of documentary shorts, *Les Destructeurs* uses macro photography to great effect, granting intimate access to the hidden world of caterpillar feeding habits: in up-close, textural detail, several species of the titular insect crawl and cavort atop mountainous leaf ridges and tree-trunk plant stems.

Crucial to the film's charm is its stencil coloring, which renders the caterpillars and their leafy meals in gentle, painterly pastels. An industrialized improvement on the hand coloring of film, stencil color—branded Pathécolor by Pathé—was a complicated and multi-step process. First, stencils were made for each intended color, with the pertinent areas of every frame removed. This involved the use of a pantograph, which allowed the technician (usually a woman, due to cheaper labor costs) to cut each stencil frame by tracing the desired areas on a magnified image. After stripping the stencil of its emulsion to avoid potential scratching of the black and white print, the two elements were registered together precisely and advanced across a rotating velvet band carrying the acid color dye. After repeating these steps for each color stencil, a final Pathécolor print was produced.

Though laborious and demanding, stencil coloring could produce remarkably consistent results. Unlike hand coloring, which required each print be painted individually, numerous Pathécolor prints could be struck from one set of completed stencils. Additionally, while hand coloring films often led to uneven blobs of color, stencil-colored prints featured precise color alignment and sharp borders. Although *Les Destructeurs de nos jardins* may not be the most elaborate demonstration of the possibilities of Pathécolor, it shows one of a variety of subjects the stencil color process could bring vibrantly to life.

This original 1916 Pathé Exchange print of *The Caterpillar* comes from the George Eastman Museum collection. It is missing its opening titles and a small amount of footage at its head. Unsurprisingly for a print of its age, shrinkage is quite high (at 1.35%) and splices are frequent (18). [KM]



PROGRAM 6, CONT'D
NITRATE SHORTS

SATURDAY, MAY 31
9:30 AM

EXAMPLES OF COLOR
CINEMATOGRAPHY
PRODUCED BY THE
KODACHROME
PROCESS
US 1925–1926

At its best, Eastman Kodak's boutique two-color Kodachrome process was hauntingly beautiful, with delicate colors and near-perfect reproduction of white skin tones. It could have rivaled Technicolor in the 1920s, but Kodachrome was a missed opportunity, never achieving commercial perfection despite fifteen years of development. Mostly confined to the laboratory where engineers could endlessly tweak the printing, very few two-color Kodachrome films reached the public. Only eight shorts and one insert in a feature received notable distribution between 1922 and 1927.

The Eastman Museum has a sizable collection of two-color Kodachrome reels, which were acquired around the time of the museum's founding over seventy-five years ago. This compilation of prints made in 1925 and 1926 highlights the strengths of the process with scenes of sumptuous clothing and fabrics, life-like shots of fruit, advertising setups, and abstract kaleidoscopic views. Prominently featured are shots of actress/model Hope Hampton, showcasing the latest French fashions from designers including the House of Worth, Lanvin, and Jean Magnin. These scenes were originally featured in the 1926 shorts *Parisian Modes in Colour* and *Colorful Fashions from Paris*, both of which were photographed in Kodak's color film studio at the Eastman School of Dance and distributed across the US by Educational Pictures as part of the *McCall's Color Fashion News* series.

Two-color Kodachrome was a subtractive color process, capturing red and green records through two lenses on one strip of black and white film. These records were then printed onto a film with emulsions on both sides. Because only two color records were created, the process could not reproduce the full range of the color spectrum. This reel is notable because it contains footage where the component colors were tweaked or substituted to create custom results or contrasting color effects. For example, the shots of grapefruit use orange and green dyes on the print instead of the customary red and green, while the kaleidoscope images experiment with combinations of purple and green, and purple and blue.

This original print has seldom been screened since the 1920s. However, its 35 splices and high shrinkage (up to 1.3%) required meticulous prep work to make it projectable. [JL]

Directors: Jules Brulatour
(Hope Hampton footage),
Lloyd A. Jones (Kaleidoscope
footage)

Cinematographers: Lloyd A.
Jones and Clinton Tuttle
(Kaleidoscope footage)

Cast: Hope Hampton, Thelma
Biracree

Production company:
Eastman Kodak Company

Silent, Two-Color Kodachrome,
9 min. 22 sec. at 20 frames per
second

English credits

Print source: George Eastman
Museum, Rochester, NY

Live music accompaniment:
Philip C. Carli, piano
See page 29

SATURDAY, MAY 31
9:30 AM

MARRIED IN
HOLLYWOOD
US 1929



Director: Marcel Silver

Writers: Harlan Thompson,
based on the operetta
Hochzeit in Hollywood by
Bruno Hardt-Warden and
Leopold Jacobsen (libretto)
and Oscar Straus (music)

Producer: William Fox

Cinematographers: Charles
Van Enger; Sol Halperin

Costumes: Sophie Wachner,
Alice O'Neill

Music: Oscar Straus, Dave
Stamper, Arthur Kay

Lyrics: Harlan Thompson

Cast: J. Harold Murray, Norma
Terris, Walter Catlett, Irene
Palasty, Lennox Pawle, Tom
Patricola, Evelyn Hall, John
Garrick, Gloria Grey, Jack
Stambaugh, Bert Sprotte, Leila
Karnelly, Herman Bing, Paul
Ralli, Donald Gallaher, Carey
Harrison, Roy Seegar, Wallace
Ford

Production company:
Fox Film Corporation

Sound; b/w, Multicolor; 12
min. (original length 110 min.)

English language

Print source: George Eastman
Museum, Rochester, NY

With the advent of sound, Hollywood finally had the ability to produce the one genre silent films could not: musicals. The Fox Film Corporation, with its pioneering Movietone sound-on-film system, began musical production in 1929. *Married in Hollywood* featured music by popular composer Oscar Straus and starred Broadway headliners J. Harold Murray and Norma Terris, who were signed by Fox after their 1927 stage successes in *Rio Rita* and *Show Boat*, respectively. Directed by Marcel Silver, a filmmaker from the French avant-garde brought to America by William Fox, *Married in Hollywood* is a Ruritanian musical romance about a showgirl and a prince who wind up in the movies. Originally conceived as a \$2 roadshow attraction, it was eventually released as a program picture. While it did well in big cities, the film fared poorly in smaller towns where audiences were unfamiliar with the two leads from the New York stage.

Like many musicals from 1929 and 1930, *Married in Hollywood* added box-office value with a color sequence. The finale was photographed in Multicolor, a subtractive two-color process that ran two black-and-white negatives through the camera with their emulsions pressed together. Dyed an orange-red, an orthochromatic negative would capture blue values while allowing reds to pass onto the more sensitive panchromatic camera film. The negatives were then printed onto a double-sided stock and each toned either red or blue. The lack of the full spectrum is readily apparent. Flesh tones reproduced somewhat accurately, but overall, colors tended to pastel shades, and the lack of a green record caused foliage to appear a murky gray.

It is highly unusual for only the color portion of an early musical to survive, but this is exactly the case here. The original negative and prints were lost in the disastrous 1937 Fox Film vault fire in Little Ferry, NJ, along with over 40,000 reels of other prints and negatives—nearly all then extant films Fox made prior to 1932. Miraculously, the Multicolor reel is still with us.

This original 1929 print on double emulsion Kodak stock has 11 splices and a steady shrinkage range of 1.0%–1.15%. It runs smoothly, however severe buckling makes it extremely difficult to maintain focus. One can still appreciate the Multicolor palette, and we are lucky that a sample of this short-lived process is projectable. [AL]



PROGRAM 6, CONT'D
NITRATE SHORTS

SATURDAY, MAY 31
9:30 AM

UNUSUAL OCCUPATIONS US 1944–1946

Jerry Fairbanks was a Hollywood Renaissance man. Among the myriad roles he laid claim to over his decades-long career were: aerial cinematographer, innovator of the multi-camera setup for television, industrial film producer for the likes of Standard Oil and Heinz ketchup, and the first filmmaker to direct James Dean (in his famous Pepsi-Cola ad). Given this remarkable range in Fairbanks' professional life, it is perhaps no surprise that he also produced a series titled *Unusual Occupations*.

Following previous cinematic oddity explorations like Warner Bros.' *Believe It or Not* (1930–1932) Universal's *Strange as It Seems* (1930–1934), and certain installments of E. M. Newman's travelogues (1931–1938), *Unusual Occupations* exploited a booming contemporary interest in the offbeat and eccentric. Turning its eye specifically toward the surprising professions and hobbies of otherwise ordinary people, the series—produced by Fairbanks' Scientific Films Inc., and with able narration by sportscaster Ken Carpenter—featured everything from artillery testers to underwear collectors. While the series' two 1936 pilots were shot in Cinecolor, the production soon switched to Magnacolor, a similar two-color subtractive system that had likewise found a place in the film production market as a cheaper alternative to Technicolor. Using bipack camera film to obtain two color records, prints were struck on double emulsion-coated ("duplitized") film with one side toned blue and the other red-orange. The resulting color image is pleasing, if not entirely natural.

Unusual Occupations endured for more than ten years, profiling nearly 500 individuals from the US and abroad, and it served as a fascinating window into the professional and leisure lives of average folks. While Fairbanks moved on to initiate successful endeavors in the world of industrial filmmaking and the burgeoning television industry, his work on *Unusual Occupations* stands on its own as a lighthearted tribute to all of our individual, idiosyncratic interests.

This print was donated to the George Eastman Museum in 2024 by the Mahoning Drive-In Theater and combines segments from multiple episodes of the series from 1944–1946. Although the change in stocks between each segment has made maintaining focus difficult, the element is in otherwise fine projectable condition, with 21 splices and a shrinkage range of 0.5%–1.05%. [KM]

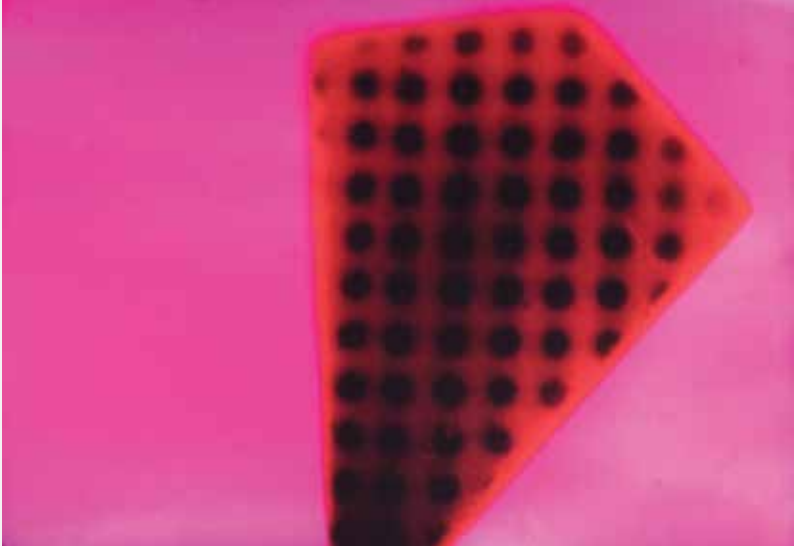
Writer: George Brandt
Producer: Jerry Fairbanks
Musical director: Edward Paul
Narrator: Ken Carpenter
Production company:
Scientific Films Inc.

Sound, Magnacolor, 11 min.
English language

Print source: George Eastman
Museum, Rochester, NY

SATURDAY, MAY 31
9:30 AM

COLOUR FLIGHT
UK 1938



Director: Len Lye

Producer: Len Lye

Music: *Rumba Tambah* (1935)
by the Lecuona Cuban Boys
and *Honolulu Blues* (1931)
by Red Nichols & His Five
Pennies

Sponsor: Imperial Airways

**Sound, Gasparcolor, 4 min.
43 sec.**

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

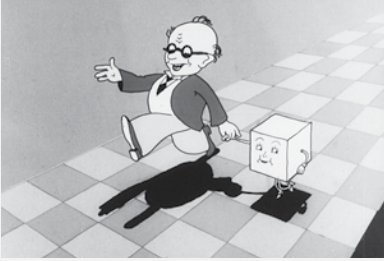
Born in New Zealand, Len Lye spent his formative years in the South Seas, captivated by the art of Māori, Samoan, and Aboriginal cultures. Throughout his artistic career, Lye would incorporate these influences in his drawing, painting, sculpture, writing, and filmmaking.

In 1926, Lye immigrated to England, where, as a member of the Film Society of London, he saw important modernist films. With Film Society funding, he spent two years making his first cel animation film, *Tusalava* (1929). Encouraged by the experience, Lye pursued filmmaking as an artform, which he hoped would reach a broad audience while providing a regular income.

In 1935 Lye began experimenting with the cameraless technique, later known as "direct animation," in which ink and paint are applied directly onto film. The process showcased his exceptional skill at implementing designs on tiny 35mm surfaces which, when projected, resulted in eye-popping explosions of colors and patterns. Lye was hired by the UK General Post Office to make *Colour Box* (1935), his first commission in the direct animation style. While not all British moviegoers appreciated the abundance of flashing colors, the film established Lye's name as an animator, and further commercial opportunities followed.

Imperial Airways, a forerunner of British Airways, approached Lye to promote the airline using his direct animation style. In *Colour Flight*, stenciled images of the airline's Speedbird logo acrobatically careen around dense patterns of hand-applied lines, colors, and shapes which evoke the sky, while text informs viewers that Imperial Airways connects the far-reaching British Empire through its mail service. The rich color saturation is the result of printing on Gasparcolor 35mm film stock, with which Lye achieved excellent results in the GPO-sponsored *Rainbow Dance* (1936, shown at the 2022 NPS). Introduced in Germany in 1933, Gasparcolor was developed by Béla Gaspar with the assistance of Oskar Fischinger, the innovative artist and animator who helped ensure that the three-color dye system would be well-suited for animation.

This 35mm Gasparcolor print on 1939 Eastman Kodak stock comes from the collection of the Museum of Modern Art. It has a shrinkage factor ranging from 0.95% to 1.05% and some fair to moderate curl. Minor repairs and reinforcements were needed in the perforation areas. [\[GN\]](#)



Všechno pro trhanec



Důležité 2 minuty

PROGRAM 6, CONT'D NITRATE SHORTS

SATURDAY, MAY 31
9:30 AM

Animation in Czechoslovakia in the 1930s

Much of Czech animation's due acclaim has centered on mid- to late-twentieth century filmmakers. Earlier, however, there were the Dodals, an innovative animation team which produced commercial and experimental cartoons during Czechoslovakia's pre-war years.

In 1932, Karel Dodal and Irena Leschernová met and became a couple—romantically and professionally. Between Karel's filmmaking experience as an art director and animator and Irena's business knowledge, they had the essential skills of an animation studio, and in 1933 they launched IRE-Film. With Karel's ex-wife Hermína Týrlová animating, IRE-Film began producing ads for Czech businesses, each inflected with their own developing style. As Prague's sole animation studio, IRE-Film depended on international models for inspiration; the influences of Disney and the Fleischers are plainly seen in *A Cheerful Concert*, which promotes Telefunken radios while a loose-limbed cartoon orchestra struggles to play amid the wildlife of the summer outdoors.

Everything for a Scrambled Pancake!, an ad for Vitello margarine, animates a recipe with anthropomorphic ingredients. Gasparcolor, introduced to the Dodals by experimental animator Oskar Fischinger, is briefly on display. Though Gasparcolor added a new dimension to IRE-Film's already vibrant animation, the complicated—and expensive—color process brought with it a host of challenges. Because the process required repeated exposures, the workflow had to be altered to allow three color records to be made for each frame. It is easy to see why color was often reserved for a film's final shot.

The Dodals continued to improve the quality of their ads, but international competition occasionally disrupted potential commissions. After learning of the intended production and importation of a German-produced ad for Kalodont toothpaste, IRE-Film unsuccessfully petitioned the Film Advisory Board to let them produce the film domestically. The film—*The Crucial Two Minutes*—was ultimately made by the German animator Hans Fischerkoesen.

All three prints had perforation damage and significant curl, but relatively few splices and low shrinkage (0.85%, 1%, and 0.65%, respectively). *Everything for a Scrambled Pancake!* is on the uncommon Selo stock, which was often used in Gasparcolor. [KM]

Veselý koncert [*A Cheerful Concert*]
(Czechoslovakia 1935)

Directors/Writers: Irena Dodalová,
Karel Dodal

Animation: Hermína Týrlová

Music: Bedřich Kerten

Production company: IRE-Film

Sound, b/w, 4 min.

Czech language, electronic
English subtitles

Všechno pro trhanec [*Alles um
einen Schmarren, Everything
for a Scrambled Pancake!*]
(Czechoslovakia 1937)

Directors/Writers: Irena Dodalová,
Karel Dodal

Animation: Hermína Týrlová

Music: Bedřich Kerten

Production company: IRE-Film

Sound; b/w, Gasparcolor; 5 min

German language, electronic
English subtitles

Důležité 2 minuty [*2 Minuten
von Bedeutung, The Crucial Two
Minutes*]

(Czechoslovakia/Germany 1938)

Director: Hans Fischerkoesen

Production company:

Fischerkoesen Film Production

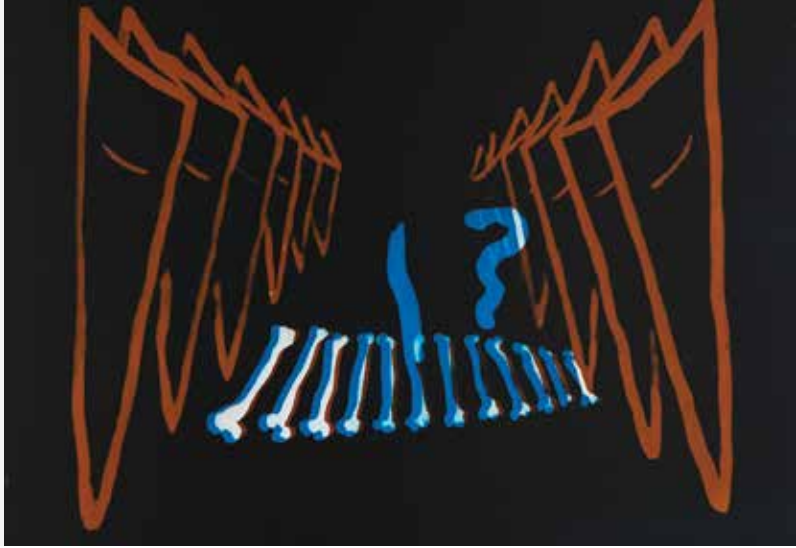
Sound, Gasparcolor, 4 min

German language, electronic
English subtitles

Prints source: Národní filmový
archiv, Prague, Czech Republic

SATURDAY, MAY 31
9:30 AM

SPOOK SPORT
[SPOOK SPORT: A
GRAVEYARD GAMBOL]
US 1939



Director: Mary Ellen Bute

Animated by: Norman McLaren

Music: *Danse macabre*, Op. 40 by Camille Saint-Saëns, performed by the Philadelphia Orchestra, conductor Leopold Stokowski

Production company: Ted Nemeth Studios

Sound, Cinecolor, 8 min. 38 sec.

English language titles

Print source: Library of Congress, Culpeper, VA

Spook Sport, Mary Ellen Bute's seventh film, and her second using the two-color Cinecolor process, demonstrates another leap forward for this trailblazing experimental animator. Following the encouraging reception of her previous color film, *Synchromy No. 4: Escape* (US 1937–1938, shown at the 2023 NPS), Bute's work on *Spook Sport* began in New York City in 1939 as a series of supernatural character designs that included bats and spirits floating against a night sky.

With her otherworldly concept still forming, Bute met 25-year-old emerging Scottish filmmaker Norman McLaren, who had recently moved to New York after being awarded a Guggenheim Fellowship grant. McLaren had distinguished himself with his work for the UK General Post Office (GPO) Film Unit, where he directed two shorts and assisted on several other productions made between 1936 and 1939. Bute recognized McLaren's talent and hired him to help bring her *Spook Sport* characters to life. McLaren suggested that he render Bute's designs using direct animation, a cameraless technique where inks and paints are applied directly to the surface of the film stock. McLaren had used the technique in his student days and had admired recent films made by his GPO colleague Len Lye, a master of the direct animation style.

McLaren delivered a virtuoso direct animation ballet featuring Bute's cast of ghostly shapes as they gambol in sync to the famous symphonic work *Danse macabre* by Camille Saint-Saëns. Bute, with the assistance of Ted Nemeth, her producer and soon-to-be husband, merged McLaren's hand-painted elements with graveyard and cloud image layers to create an impressive hybrid of direct and cel animation styles.

For both Bute and McLaren, *Spook Sport* stands out as a significant work in their filmographies, and they would remain lifelong friends. Bute would go on to produce eight more abstract animated short films over the next twenty years before switching to narrative filmmaking. McLaren left New York in 1941 to establish and lead the animation unit of the National Film Board of Canada, where he would have one of the most innovative and influential careers in the history of film animation.

This original release 35mm Cinecolor print comes from the Library of Congress's AF1/Guggenheim Museum Collection. It has only four splices and a stable shrinkage range of 0.4%–0.45%, the lowest we ever encountered at the NPS. [\[GN\]](#)



PROGRAM 6, CONT'D
NITRATE SHORTS

SATURDAY, MAY 31
9:30 AM

FLORIDA, LAND OF FLOWERS US 1940

From the 1920s through the 1960s, going to the movies meant seeing more than just a feature film. Newsreels, cartoons, comedies, and travelogues were all part of the regular moviegoing experience. Of all these short-subject genres, none benefited more from natural-color cinematography than the travelogue. By the mid-1930s, MGM's *James A. Fitzpatrick's Traveltalks* (1931–1954) had become the most popular series, due in large part to its early adoption of three-color Technicolor in 1934. *Traveltalks'* closest rival was *Magic Carpet of Movietone*, which the Fox Film Corporation had begun producing in 1931. Originally a weekly release, by 1934 the series was reduced to one a month.

In 1938, Fox, which had by then merged with Twentieth Century Pictures to become 20th Century Fox, contracted popular radio commentator Lowell Thomas to narrate *Magic Carpet of Movietone* as well as *Movietone News*, which he had been doing since 1932. Thomas had gained international fame after WWI through a series of lecture-film shows about T. E. Lawrence. During the 1920s he worked as a magazine editor and by the end of the decade he was heard regularly over the radio. Thomas's commanding voice was well known to the American public, and his narration of the *Magic Carpet of Movietone* films lent the series added prestige. While some of these shorts featured tinting and toning, most were released in black and white. Beginning in 1940, however, four of each season's six releases would be photographed in Technicolor. 20th Century Fox could now seriously rival *Fitzpatrick's Traveltalks* in terms of audience appeal.

Released in mid-September 1940, *Florida, Land of Flowers* would be the first Technicolor *Magic Carpet of Movietone* to hit the screen. The location was a natural for the color camera, and the film showcases Miami Beach, St. Augustine, the Bok Garden Singing Tower, and Marineland. The famous flowers of the title make their appearance in the last couple of minutes of the film. While very pretty to look at, the film does feature the genre's typical white male point-of-view narration that can strike modern audiences as naïve, pretentious, and condescending.

This original print with gorgeous colors has a fairly low shrinkage of 0.65%–0.75%. Its main challenge is small cracks in nearly all inboard perforations. [\[AL\]](#)

Arranged by: Russ Shields

Cinematographer: Jack Painter

Music: John Rochetti

Narration: Lowell Thomas

Distribution company:
20th Century Fox Film Corporation

Sound, Technicolor Process IV,
9 min.

English language

Print source: George Eastman Museum, Rochester, NY

| THURSDAY, MAY 29 | | | |
|-----------------------|-----------|--|-----|
| 9 a.m.–7:30 p.m. | | Festival registration | |
| 9:15 a.m.–5:45 p.m. | | Tours: Louis B. Mayer Conservation Center Nitrate Vault and Technology Collection (pre-registration required) | |
| 10 a.m. | | Press conference and announcement of titles | |
| 11:30 a.m.–12:30 p.m. | | Presentation: Beyond Nitrate: Highlights from the Stills, Posters, and Paper Collection (pre-registration required) | |
| 11:30 a.m.–12:15 p.m. | | Concert in the historic mansion (grand piano) | 29 |
| 1 p.m.–4 p.m. | | Demonstration: The Nitrate Touch | 2 |
| 1:30 p.m.–2:30 p.m. | | Presentation: Film Atlas (open to all passholders, limited capacity) | 33 |
| 3:30 p.m.–4:15 p.m. | | Concert in the historic mansion (Aeolian pipe organ) | 29 |
| 7:30 p.m. | PROGRAM 1 | <i>Becky Sharp</i> (Rouben Mamoulian, US 1935, 84 min.) | 3 |
| FRIDAY, MAY 30 | | | |
| 9 a.m. | | Doors open | |
| 10 a.m.–4 p.m. | | Demonstration: The Nitrate Touch | 2 |
| 9:30 a.m. | PROGRAM 2 | <i>Canyon Passage</i> (Jacques Tourneur, US 1946, 92 min.) | 4 |
| | | Lunch break | |
| 1:30 p.m. | | Talk: Keepers of the Frame: Paula Félix-Didier | 5 |
| 3 p.m. | PROGRAM 3 | <i>The City</i> (Ralph Steiner, Willard Van Dyke, US 1939, 44 min.); <i>L'affaire est dans le sac [It's in the Bag]</i> (Pierre Prévert, France 1932, 55 min.) | 6–7 |
| | | Dinner break | |
| 7 p.m. | PROGRAM 4 | <i>La Ronde [The Round-Dance]</i> (Max Ophüls, France 1950, 91 min.) | 8 |

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|-----------|------------------|--|---|
| 9:30 p.m. | PROGRAM 5 | <i>Apenas un delincuente [Hardly a Delinquent]</i> (Hugo Fregonese, Argentina 1949, 83 min.) | 9 |
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SATURDAY, MAY 31

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| 9 a.m. | Doors open | | |
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| 9:30 a.m. | PROGRAM 6 | Nitrate shorts (approx. 126 min. total) | 10–21 |
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| 10 a.m.–4 p.m. | Demonstration: The Nitrate Touch | | |
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| Lunch break | | | |
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| 1:30 p.m. | PROGRAM 7 | <i>You Only Live Once</i> (Fritz Lang, US 1937, 86 min.) | 22 |
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| 3:30 p.m. | Talk: The James Card Memorial Lecture: Patrick Loughney | | |
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| 5 p.m. | PROGRAM 8 | <i>Tsuma yo bara no yô ni [Wife! Be Like a Rose!]</i> (Mikio Naruse, Japan 1935, 74 min.) | 24 |
|--------|------------------|---|----|

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| Dinner break | | | |
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| 8:30 p.m. | PROGRAM 9 | <i>Hue and Cry</i> (Charles Crichton, UK 1947, 82 min.) | 25 |
|-----------|------------------|--|----|

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| 10 p.m. | Passholders Reception | | |
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SUNDAY, JUNE 1

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| 9 a.m. | Doors open | | |
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| 10 a.m. | PROGRAM 10 | <i>My Man Godfrey</i> (Gregory La Cava, US 1936, 93 min.) | 26 |
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|-------------|--|--|--|
| Lunch break | | | |
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| | | | |
|--------|-------------------|--|----|
| 2 p.m. | PROGRAM 11 | <i>Matka Joanna od Aniołów [Mother Joan of the Angels]</i> (Jerzy Kawalerowicz, Poland 1961, 100 min.) | 27 |
|--------|-------------------|--|----|

| | | | |
|-----------|-------------------|--------------------------------|----|
| 4:30 p.m. | PROGRAM 12 | Blind date with Nitrate | 28 |
|-----------|-------------------|--------------------------------|----|

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#NPS2025

SATURDAY, MAY 31
9:30 AM

ER WAS EENS –
EEN MODERNE
SPROOKE

[ONCE UPON A TIME –
A MODERN FAIRY TALE]

NETHERLANDS 1949



Animator: József Misik
Producer: Joop Geesink
Sponsor: Georg Dralle
Production company:
Dollywood Studios

Sound, Technicolor Process IV,
3 min. 43 sec.

English language

Print source: Eye
Filmmuseum, Amsterdam,
the Netherlands

In the late 1940s, while Europe was still recovering from World War II and almost no film industry existed in the Netherlands, Dutch producer Joop Geesink was successfully building an international client base for his stop-motion "puppet films." A few years earlier, in 1943, when Geesink worked in hand-drawn animation, he had met Sies Numann, publicity director for the Philips corporation. Numann suggested using puppets, and Geesink took this advice to heart; he even changed the name of his animation studio to "Dollywood." Over the next two decades, the studio rapidly grew. Dollywood specialized in commercials intended for cinemas and television, with nearly seventy percent of the studio's productions made for foreign markets, of which the UK, Germany, Italy, and the US were the biggest. Philips remained Geesink's most important client, but he also produced commercials for Campari, Coca-Cola, Maggi, Players, Otto Versand, and Mackeson beer, among many others. The rise of television, especially in the US, was crucial for Geesink's success. Many Dollywood ads for brands such as Alka-Seltzer, Ballantine beer, Beech-Nut chewing gum, and Heinz were broadcast on American television.

Once Upon a Time – A Modern Fairy Tale, an advertisement produced in 1949, represents Dollywood's early period, and the creation of Dutch, English, French, Spanish, and Portuguese versions of the film testifies to the studio's already international clientele. The use of Technicolor suggests also that this was an important commission for the studio; at the time, many Geesink advertisements were still produced in less-expensive black and white. The Dutch version promotes a popular birch water hair tonic manufactured by Dralle, a German producer of soap, fragrances, and cosmetics with offices across Europe, including the Netherlands. In 2018, Eye Filmmuseum in Amsterdam added fourteen nitrate prints of *Once Upon a Time* to the collection of over 3,000 Geesink advertising films received in 1972 after the studio's bankruptcy. Many of these films are now available for streaming on the Filmmuseum's Eye Film Player. [\[LR\]](#)

With no splices or visible scratches, and a shrinkage range of 0.8%–0.85%, this is one of the best-conserved prints ever projected at NPS.



Three Little Pigs



Rhapsody Rabbit

PROGRAM 6, CONT'D
NITRATE SHORTS

SATURDAY, MAY 31
9:30 AM

THREE
LITTLE PIGS
US 1933

RHAPSODY RABBIT
US 1946

Following the rousing success of the first three-strip Technicolor short (and 2023 Nitrate Picture Show selection) *Flowers and Trees* (1932), Walt Disney Productions signed a six-film agreement to extend its relationship with Technicolor. Among the cartoons that followed was a landmark for both companies: *Three Little Pigs*. Like *Flowers and Trees*, *Three Little Pigs* showcased Technicolor IV's wide chromatic range with subtlety, reserving strong hues for spotlighting significant elements (the third pig's blue overalls, the wolf's red pants) against a largely pastel palette. Though not an immediate success, the film gained momentum during the worst period of the Great Depression, thanks in no small part to the radio success of "Who's Afraid of the Big Bad Wolf," the short's original song. Eventually the skyrocketing popularity was so great that foreign-language prints had to be screened in the US in lieu of scarcer domestic copies.

By the 1940s, Technicolor was more common in animation and the use of color was bolder and brasher. At Warner Bros., there was an open line of communication between staff layout artists and Technicolor laboratory technicians to verify that the colors on film matched the painted elements. Characteristic of this level of proficiency is the dense, gag-laden Bugs Bunny short *Rhapsody Rabbit*, a chamber piece of cartoon tomfoolery in which pianist Bugs brawls physically and musically with a piano-dwelling mouse. Though well-received, *Rhapsody Rabbit* was soon overshadowed by another film, MGM's *The Cat Concerto* (1947), which bore a striking resemblance in premise, music, and gag construction. According to animator Tex Avery, Technicolor accidentally delivered *Rhapsody Rabbit* footage to MGM near the end of the film's production, which may have spurred MGM to rush production on *The Cat Concerto*. When both shorts were screened for Academy members in early 1947, MGM's film preceded Warners', leading to allegations of plagiarism and perhaps guaranteeing the Oscar for *The Cat Concerto*.

This French-language print of *Three Little Pigs* is on 1935 Kodak stock, while *Rhapsody Rabbit* is an original release print from 1946. Although the shrinkage level of both films is quite manageable (0.65% and 0.45%, respectively), each has a large amount of splices and perforation damage, all of which had to be reinforced and repaired before projection. [\[KM\]](#)

Three Little Pigs [*Trois Petits Cochons*] (US 1933)

Director: Burt Gillett

Producer: Walt Disney

Animators: Fred Moore, Jack King, Dick Lundy, Norm Ferguson, Art Babbitt

Music: Carl W. Stalling, Frank Churchill

Production company: Walt Disney Productions

Sound, Technicolor Process IV, 8 min.

French language

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

Rhapsody Rabbit (US 1946)

Director: Friz Freleng

Writers: Tedd Pierce, Michael Maltese

Animators: Manuel Perez, Ken Champin, Virgil Ross, Gerry Chiniquy

Music: Carl Stalling

Pianist: Jakob Gimpel

Cast: Mel Blanc

Production company: Warner Bros. Cartoons, Inc.

Sound, Technicolor Process IV, 7 min.

English language

Print source: Library of Congress, Culpeper, VA

PROGRAM 7

SATURDAY, MAY 31

1:30 PM

YOU ONLY LIVE ONCE

US 1937



Director: Fritz Lang

Writers: Gene Towne, Graham Baker

Producer: Walter Wanger

Cinematographer: Leon Shamroy

Production designer: Alexander Toluboff

Musical director: Alfred Newman

Cast: Sylvia Sidney, Henry Fonda, Barton MacLane, Jean Dixon, William Gargan, Jerome Cowan, Chic Sale, Margaret Hamilton, Warren Hymer, Guinn Williams, John Wray, Walter De Palma

Production company: Walter Wanger Productions, Inc.

Sound, b/w, 86 min.

English language

Print source: British Film Institute, London, UK

Fritz Lang identified his main theme as "fight against destiny." Perhaps that's why he was particularly fond of *You Only Live Once*, his second US film, inspired by the true story of Bonnie and Clyde.

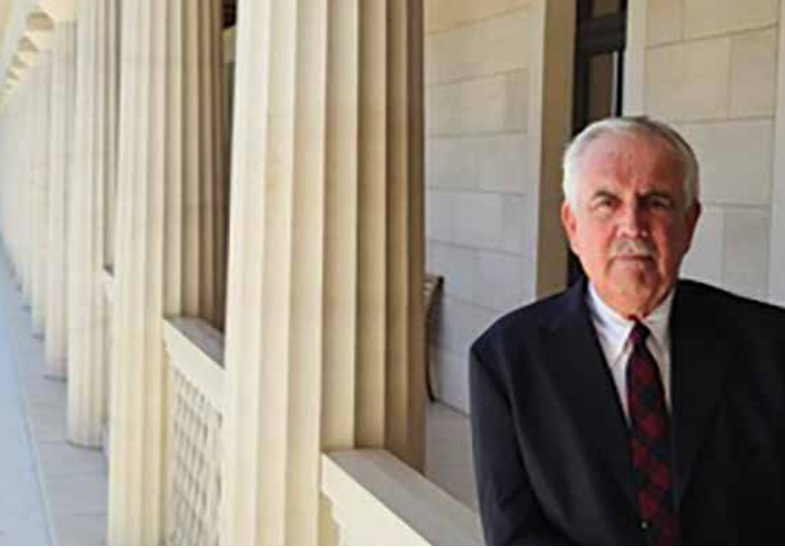
In his previous work, *Fury* (1936), Lang was forced to seal his merciless verdict on American society with a kiss and comforting exit music. Walter Wanger, the producer of *You Only Live Once*, gave the director complete freedom, and Lang used the opportunity not only to deal with some of the social evils of the United States but also to get even with Hollywood and its conventions.

The film's lighthearted opening is embarrassingly clichéd. Everything is shot in interiors with balanced key lighting; the characters, in perfect makeup and hairstyles, exchange puns all the time; and a stereotypical Italian shopkeeper provides comic relief for a drama that hasn't even had time to develop. It does soon enough: the story of an ex-convict who tries to fit back into society has no other choice. And with each knot, another convention falls away. There is a touching kiss through prison bars, but that's at the very beginning when the hero is about to be released. The next time we see him behind bars he is on death row, and the couple can only communicate through a tiny iron-sided window, which, with its many rivets, resembles a submarine porthole. Metal and glass prevail over the human face, and the texture itself prevents any sentimentality.

In the most romantic scene, the lovers are shown upside down, reflected in a pond, and their dialogue is accompanied by the croaking of the bullfrogs. The prison breakout takes place in deep fog, the characters are bound to move slowly, and this creates a dreamlike effect. The jail cell's bars and their shadows intertwine in a truly surreal (or Expressionist, given Lang's past) manner. And yet, the director was firm: "Obviously, you haven't seen that jail cell at San Quentin because it is reproduced exactly in the film, even with the exact lighting. In one sense, there is a documentary quality to that scene, a fidelity with reality."

Reality itself called for Expressionism, and *You Only Live Once*, while remaining a gripping social document, became one of the main predecessors to film noir.

This hauntingly beautiful original print is on British Ilford stock. Based on its low splice count and not too many scratches, it has not been screened very often. Its main issue is high shrinkage (up to 1.35%). [\[PB\]](#)



SATURDAY MAY 31
3:30 PM

Keepers of the Frame

THE JAMES CARD
MEMORIAL LECTURE

PATRICK
LOUGHNEY

Patrick Loughney has worked in a variety of positions in the field of film, television, radio, and sound recording archiving and preservation since starting at the Library of Congress in 1978. He is currently Director of The Packard Humanities Institute PHI Stoa Archive in Santa Clarita, California. Prior to that, he was the Head of the Library of Congress Packard Campus for Audio-Visual Conservation in Culpeper, Virginia.

From 2004 to 2009, he served as Curator of the Motion Picture Department and Head of the L. Jeffrey Selznick School of Film Preservation at the then George Eastman House, a period he describes as his most sustained source of personal satisfaction. During his tenure, he also taught film studies through a partnership with the University of Rochester and oversaw a collection of more than 3.6 million artifacts, including one of the world's most significant holdings of silent films and the largest collection of Technicolor negatives.

Dr. Loughney holds a PhD in American Studies from George Washington University. Over the course of his career, he has held leadership positions in some of the country's major film archives, overseen vast collections of motion picture and television materials, and contributed extensively to professional discourse through public speaking and publications. He is a member of the Association of Moving Image Archivists (AMIA) and the Society of American Archivists. From 2005 to 2013, he was a member of the Executive Committee of the International Federation of Film Archives (FIAF) and served as FIAF Treasurer from 2007 to 2013.

ABOUT THE JAMES CARD MEMORIAL LECTURE

Since 2000, the George Eastman Museum has honored the legacy of its first film curator and founder of the moving image collection, James Card (1915–2000), with an annual lecture by a visiting scholar, filmmaker, festival director, or film preservation specialist. The most recent lectures were delivered by David Pierce and Jon Wengström.

SATURDAY, MAY 31

5 PM

TSUMA YO BARA NO YÔ NI

[WIFE! BE LIKE A
ROSE!; KIMIKO]

JAPAN 1935



Director: Mikio Naruse

Writer: Mikio Naruse, based on the play *Futari tsuma* [*Two Wives*] by Minoru Nakano

Cinematographer: Hiroshi Suzuki

Art director: Kazuo Kubo

Music: Noboru Itô

Cast: Sachiko Chiba, Sadao Maruyama, Yuriko Hanabusa, Tomoko Itô, Kamatari Fujiwara, Chikako Hosokawa, Setsuko Horikoshi, Heihachiro Ôkawa

Production company: P.C.L. (Photo Chemical Laboratories), Tokyo

Sound, b/w, 74 min.

Japanese language, English subtitles

Print source: George Eastman Museum, Rochester, NY

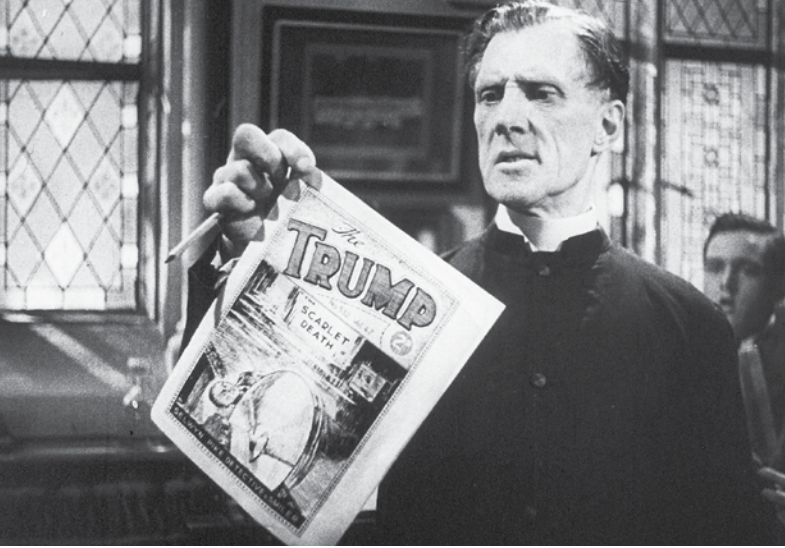
Wife! Be Like a Rose! is the translated title of Mikio Naruse's twenty-fifth film, one of five he made in 1935 and his third talkie. Retitled *Kimiko*, it opened at New York's Filmarte Theatre along with a Japanese musical travelogue and ran for one week as the first Japanese sound film commercially released in the US.

Naruse transformed a popular shinpa play (a stylized domestic melodrama featuring lovers thwarted by tradition and class difference) with signature film technique: fluid camerawork and editing, foregrounded compositions, and narratage. Naruse adds droll humor, psychological insight, contemporaneity (e.g., the opening location shots in Marunouchi's business district and at Tokyo Station), and a grounding in popular culture. In hindsight, the nods to Frank Capra and René Clair gain significance: within five years all but German foreign films were banned as Japan mobilized for war.

In Japan, *Wife! Be Like a Rose!* was Naruse's first major critical success, winning the 1935 Kinema Junpô Best Film Award. US critics, however, lacked context for everything Japanese viewers appreciated, and reviews were mixed. Burton Crane of *The New York Times* succinctly described it as being centered on a wife steeped in old conventions; a husband happily living with a former geisha; and "a modern Japanese daughter's struggle between loyalties." American critics applauded *Kimiko*'s "authenticity" and "picturesque atmosphere," but criticized its "dreary pace" and production technique as "below the Hollywood average." "Japanese [are] racially not emotionally demonstrative," *Variety* lamented.

Naruse joined Shochiku Studio in 1920, directing twenty-four films between 1930 and 1934. Overshadowed by Ozu and denied opportunities to make sound films, he moved to P.C.L., a pioneer in sound technology and musical entertainment exploiting it. Naruse made ten films at P.C.L. before it merged with Toho, where he remained until his career ended in 1967.

Sources suggest *Kimiko* was abridged for its New York run. However, this original U.S. release print on 1936 Kodak stock with 0.9%–0.98% shrinkage appears to be complete. It has been in the Eastman Museum's collection since 1951, acquired from Wesley Greene, a Chicago-affiliated distributor responsible for bringing Naruse's film to the US. To our knowledge, this is the only surviving nitrate print of this classic film. [\[JB\]](#)



PROGRAM 9

SATURDAY, MAY 31

8:30 PM

HUE AND CRY

UK 1947

As with "MGM Musical" or "RKO Noir," "Ealing Comedy" doesn't simply denote a type of film made at a certain studio. Instead, the term conjures something unique, a genre picture that's more than the sum of its conventions but whose essence can be tricky to capture. "Very sly and very dry," said Leonard Maltin of the Ealing Comedy. "Rebellion," offered Martin Scorsese. "But very quiet, very gentle." And by any reckoning, very British—so British that some critics would later ponder whether the Ealing Comedy was the closest the UK came to having a national cinema.

Ironically, of the ninety-five features produced at Ealing during its "Golden Age"—the twenty or so years spent under producer Michael Balcon, who transformed Ealing from a small-s studio into a Studio in the Hollywood mold, albeit in miniature—fewer than thirty were comedies. But what comedies! *The Man in the White Suit* (1951), *The Lavender Hill Mob* (1951), *The Ladykillers* (1955), and above all, *Kind Hearts and Coronets* (1949). Hardly the first comedy to be produced at the long-standing facilities in Ealing Green, *Hue and Cry* is considered to be the inaugural "Ealing Comedy." Visually, however, it may have more in common with the contemporary Italian Neorealism of *Germany Year Zero* (1948) than, say, *Whiskey Galore!* (1949). The adventures of our young hero (Harry Fowler), who is convinced the plots devised by an eccentric comic-book writer (Alastair Sim) predict real-life crimes, take him and his gang down London's actual Blitz-scarred streets and into their impoverished flats. This documentary-style grittiness was entirely by design. Determined to bring a greater degree of realism to Ealing's earlier wartime product, Balcon had poached a few documentary filmmakers—Harry Watt and Alberto Calvacanti chief among them—from the Crown Film Unit (formerly the pioneering GPO Film Unit), and their influence would prove transformative on the postwar Ealing style. The rough edges would eventually smooth, the tone would darken, and Balcon and company would produce ever more clever films. Few, however, would feel as uninhibited and flat-out fun as *Hue and Cry*.

This Czech release print replaces the original opening credit sequence with Czech-language titles. While the shrinkage is moderate (0.65%–0.8%), the number of splices (170) made preparation of this print a challenge. [KF]

Director: Charles Crichton

Writer: T.E.B. Clarke

Producer: Michael Balcon

Cinematographer: Douglas Slocombe

Art director: Norman G. Arnold

Composer: Georges Auric

Cast: Alastair Sim, Jack Warner, Valerie White, Jack Lambert, Harry Fowler, Douglas Barr, Ian Dawson, David Simpson, John Hudson, Jeffrey Sirett, Stanley Escane, Gerald Fox, Albert Hughes, David Knox, James Crabbe, Joan Dowling, Frederick Piper, Vida Hope, Grace Arnold, Paul Demel

Production company:
Ealing Studios

Sound, b/w, 82 min.

English language, Czech subtitles

Print source:

Nasjonalbiblioteket/
The National Library
of Norway— Film and
Broadcasting, Oslo, Norway

PROGRAM 10

SUNDAY, JUNE 1
10 AM

MY MAN GODFREY

US 1936



Director: Gregory La Cava
Screenplay: Morrie Ryskind,
Eric Hatch, based on the novel
1101 Park Avenue by Eric
Hatch

Producer: Charles R. Rogers
Cinematographer: Ted Tetzlaff

Art director: Charles D. Hall
Musical director: Charles
Previn

Cast: William Powell, Carole
Lombard, Alice Brady, Gail
Patrick, Eugene Pallette, Jean
Dixon, Alan Mowbray, Mischa
Auer, Pat Flaherty, Robert Light

Production company:
Universal Productions, Inc.

Sound, b/w, 93 mins.

**English language, German
subtitles**

Print source: Filmarchiv
Austria, Vienna, Austria

Director Gregory La Cava once described his relaxed method of comedy improv to his drinking companion W.C. Fields as "whatever came to mind," mixed with "a sort of party atmosphere on set." Indeed, the production of *My Man Godfrey* was lubricated by free-flowing liquor, with cast and crew alike imbibing throughout the shoot. They were co-conspirators in La Cava's "go as you please" filmmaking ethos, and no matter what their role in the production, anyone who brought the party down would be dismissed.

La Cava was the instigating improviser, reworking the script as he saw fit and allowing his actors to ad lib and overlap dialogue, thereby delivering as many jokes as possible. La Cava encouraged stars William Powell and Carole Lombard, Powell's real-life ex-wife, to lean into their personalities. An esteemed Hollywood hostess and party icon, Lombard was game: her unrestrained portrayal of Irene Bullock mushroomed her own eccentricities. Lombard spent hours before the mirror perfecting Irene's carousel of child-like expressions, and she earned her only Oscar nomination. Powell, meanwhile, feared the casually boozy surroundings and numerous production delays would sink the film.

The splendid, chaotic party scenes were easy to incite, as many involved were themselves teetering on the rim of inebriation. However, it's during the quieter, in-between moments that the ensemble shines brightest. Eugene Pallette is at his exasperated best as the family patriarch reaching the end of his rope. Alice Brady nearly steals every scene as the cavernously empty-headed Mrs. Bullock, only to be inevitably topped by Mischa Auer as Carlo, Mrs. Bullock's peckish protégé. Auer started out playing villains, but his bananas comedic turn here permanently changed the trajectory of his career.

My Man Godfrey was beloved upon release, a magnet for rave reviews and award nominations. Unfortunately, this high-society takedown would be the apex of La Cava's time in Hollywood, as his own alcoholism scuttled the creative party he once hosted.

This 1936 original release print on Canadian Kodak stock has German subtitles. There is a fair amount of vertical scratching, and the print is slightly warped. The shrinkage is consistently between 0.95% and 1.05%. Dozens of notch cuts and edge tears, chips, and nicks have been repaired. [PT]



PROGRAM 11

SUNDAY, JUNE 1

2 PM

MATKA JOANNA OD ANIOŁÓW

[MOTHER JOAN OF
THE ANGELS]

POLAND 1961

The nuns of the Ursuline convent in Loudun were not the first to be possessed by demons, but they are among the most famous, largely because this particularly lurid affair climaxed in the trial, torture, and public burning of the French city's own priest. First reported in 1632, the Loudon possessions are also among the best documented, though there is enough intriguing ambiguity to allow for multiple interpretations and a few significant works of art: Aldous Huxley's history *The Devils of Loudun* (1952), Krzysztof Penderecki's opera *Die Teufel von Loudun* (1968–1969), and, infamously, Ken Russell's *The Devils* (1971), a motion picture so blasphemous it became one of the UK's top grossing films of 1972.

Based on the 1943 novella by the Polish poet Jarosław Iwaszkiewicz, and directed by Jerzy Kawalerowicz, an influential member of the Polish Film School, which also included Andrzej Wajda, the chillingly austere *Mother Joan of the Angels* is less grotesque but equally unsettling. Set some months after the execution of Father Garniec—the charred post still stands outside the convent walls—the film imagines what might have happened had the convent been located, not in France, where plague, nationalism, and sectarian violence contributed to the hysteria, but in an isolated Polish village where inner torments would determine the course of events. Into this stark landscape rides unworldly Father Suryń (Mieczysław Voit, who, during a striking tête-à-tête, also plays the village rabbi). Suryń has come to help exorcise the stubborn demons from the nuns who, in their crisp white habits, continue to madly titter, twirl, and fly about, as free as uncaged doves. Father Suryń's special charge is Mother Joan (Lucyna Winnicka), the order's unnervingly alluring abbess who claims to be possessed by no fewer than eight demons, and whose accusations of sorcery sent Suryń's predecessor to the stake.

Originally filmed in Polish, this Soviet release version has been expertly dubbed into Russian. Though most of Western Europe and the United States had long since phased out nitrate film stock in favor of acetate safety film, the Soviet Union and some Central and Eastern European countries continued to use it well into the 1960s. Aside from a wide shrinkage rate of 0.8%–1.15% and several spots of decomposition, the print is in very good shape. [KF]

Director: Jerzy Kawalerowicz

Writers: Tadeusz Konwicki, Jerzy Kawalerowicz, based on the novella by Jarosław Iwaszkiewicz

Cinematographer: Jerzy Wójcik

Sets and costumes: Roman Mann, Tadeusz Wybult

Composer: Adam Walaciński

Cast: Lucyna Winnicka, Mieczysław Voit, Anna Ciepielewska, Maria Chwalibóg, Kazimierz Fabisiak, Stanisław Jasiukiewicz, Zygmunt Zintel, Jerzy Kaczmarek, Franciszek Pieczka, Jarosław Kuszewski, Lech Wojciechowski

Russian dubbing director: Aleksandr Andrievskii

Russian voice cast: Antonina Konchakova, Viktor Rozhdestvenskii, Danuta Stoliarskaia, Galina Frolova, Ivan Ryzhov, Aleksandr Baranov, Isai Gurov, Cheslav Sushkevich

Production company: Studio Filmowe Kadr

Sound, b/w, 100 min.
(original length 105 min.)

Russian language, electronic
English subtitles

Print source: Filмотека
Народова–Институт
Аудиовизуалны, Warsaw, Poland

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)



2024 *Vredens dag* (Denmark 1943)

LIVE MUSIC AT THE FESTIVAL

CONCERTS IN THE HISTORIC MANSION

Thursday, May 29

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, participating 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

Saturday, May 31

9:30 a.m. Nitrate Shorts Program, grand piano, Dryden Theatre

See pages 10 and 11

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 prints of *Les Destructeurs de nos jardins* (1916) and *Examples of Color Cinematography Produced by the Kodachrome Process* (1925–1926) on the grand piano.



Photo credit: Max Schulte WXXI News



THE PROJECTORS

The two **Century Model C** projectors used for all nitrate screenings were installed in the Dryden Theatre in 1951. These dual-projection, or “**changeover**,” projectors were originally outfitted with carbon-arc lamphouses which were replaced with xenon lamps in 1979. The Century projectors’ sound readers use infrared light sources, which are ideal for reproducing silver-dye optical tracks. The machines are “closed head” projectors, so called because the entire film path is enclosed.

Safety features on the projectors include two **fire roller** clusters, located between the body of the projector and the film magazines. In the event of nitrate film igniting mid-projection, these rollers help 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 the 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 theatre. The shutters can be triggered manually or automatically, when heat reaches any of the **fusible links** built into the shutter system’s cable rigging. These links will melt at high temperatures, severing the rigging chain and dropping all four shutters simultaneously.

Every nitrate screening requires three projectionists: one for each projector, and one to rewind film and communicate with theatre management. While a projector is active, its operator 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 Dryden Theatre projection booth is also equipped with two Kinoton FP38E projectors—capable of projecting 35mm and 16mm prints with analog and digital soundtracks—and a Barco 2K digital projector.

THE PROJECTIONISTS

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



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



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



Chris Crouse has worked as a projectionist since 2011. He graduated from The L. Jeffrey Selznick School of Film Preservation in 2019, joined the museum as a Preservation Officer in 2021, and is currently Laboratory Manager in the Moving Image Department. He was the founding technical director at 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 an independent cinema engineer, maintaining and installing film and digital cinema systems for theaters in the Northeastern United States. In addition, he works as an occasional festival projectionist. Matthew is a 2020 graduate of the L. Jeffrey Selznick School of Film Preservation and currently serves as a 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.



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



Student Projectionists: Joshua Hafen & Jake Ryan

LOUIS B. MAYER CONSERVATION CENTER



For over seventy years, the George Eastman Museum has been a leader in the preservation of the world's moving image heritage. As the archival preservation field has evolved, so have best practices for the conservation of nitrate-based film materials, a centerpiece of the museum's moving image collection. The museum's first dedicated nitrate conservation center, the Henry H. Strong Archives, opened in 1951 with climate-controlled temperatures, blow-out windows, and individual fireproof cells. Collection growth necessitated the building of the Louis B. Mayer Conservation Center in Chili, New York, in 1996, doubling the capacity of storage space and adding upgraded cooling and humidity controls, an inspection room, and a separate office. Currently, the facility's twelve vaults contain more than twenty-six million feet of motion picture film and the nitrate negatives from the museum's photography collection. By 2017, it was apparent that a major renovation was needed in order to sustain the collections in an optimal setting due to the age of the building and wear and tear on the equipment.

Recent grants from the National Endowment for the Humanities, the New York State Council on the Arts, the Packard Humanities Institute, the Louis B. Mayer Foundation, and museum trustee H. C. Digby Clements allow the museum to continue its commitment to preserving our nitrate film heritage. Facility conditions and improvements made between 2019 and 2025 include energy maintenance and efficiency—such as electrical upgrades, HVAC replacement, and improvements to the building envelope, particularly around the film storage vaults. The museum also addressed air infiltration and insect migration through doors and windows, installing a vapor barrier to mitigate condensation on the interior walls and seal penetrations and cracks in the exterior envelope. Additional upgrades included the construction of three new vaults, a redesigned inspection area, shipping room, ADA-compliant bathroom, kitchen, and office, as well as the installation of a new backup generator and other emergency preparedness measures.



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



The George Eastman Museum and the International Federation of Film Archives (FIAF) are pleased to announce the full public launch of **filmatlas.com**—an ambitious new online project that aims to foster new film scholarship.

This freely accessible, encyclopedic resource pairs high-resolution imagery with newly commissioned essays to document the history of film as a physical medium, from the dawn of cinema to the present. Facilitated through collaboration between international moving image archives and more than 150 established academics, emerging scholars, film archivists, and industry professionals from around the world, Film Atlas offers a comprehensive visual guide to every motion picture film format, 3D system, soundtrack, and color process ever invented.

Continuously expanding, the website currently features over 125 essays and will eventually include more than 650 essays upon the project's completion.

Film Atlas is made possible thanks to the generous support of the Louis B. Mayer Foundation, FIAF's Eileen Bowser Memorial Fund, and the George Eastman Museum Publication Endowment.

filmatlas.com

fiaf

GEORGE
EASTMAN
MUSEUM

The Louis B. Mayer
Foundation



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 and moving image artists such as Cecil B. DeMille (1881–1959), Leo Hurwitz (1909–1991), Norman Jewison (1926–2024), Martin Scorsese (b. 1942), Kathryn Bigelow (b. 1951), Bill Viola (1951–2024), Ken Burns (b. 1953), William Kentridge (b. 1955), and Spike Lee (b. 1957). The museum is also the repository of the largest body of South Asian films outside 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 35mm and 16mm film—including fragile nitrate and diacetate 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), *Moi syn* (Evgenii Cherviakov, USSR 1928), *Too Much Johnson* (Orson Welles, US 1938), and several works in the Merchant Ivory collection at the Cohen Group, as well as projects for Ken Burns's Florentine Films.

DRYDEN THEATRE

The 500-seat Dryden Theatre is the premier exhibition venue for the art of cinema as interpreted by the Eastman Museum, and one of the few 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 theater was rewired, the sound equipment replaced, and new Kintion 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, approximately 31,000 motion picture films, the world's preeminent collection of photographic and cinematographic technology, one of the leading libraries of books related to photography and cinema, and extensive archival documents and other objects related to George Eastman.

As a research and teaching institution, the Eastman Museum is a leader in film preservation and photograph conservation. In 1996, the Eastman Museum founded The L. Jeffrey Selznick School of Film Preservation, regarded as the premier venue 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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The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of the 2024 festival:

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MEET THE 2025 SOCIAL MEDIA CORRESPONDENT

Oscar Becher is a 2020 graduate of the L. Jeffrey Selznick School of Film Preservation and a 2023 graduate of New York University Tisch's Moving Image Archiving and Preservation Program. He currently serves as a chair of the Nitrate Committee for the Association of Moving Image Archivists (AMIA) and holds the position of Archivist and Vault Manager for Vinegar Syndrome—a restoration company with the mission of preserving and restoring forgotten works of genre film and releasing them to home media. As Vault Manager for Vinegar Syndrome, he oversees nearly 30,000 reels of original materials while supervising all film-related operations, including print traffic and maintenance of all film archive functions. As archivist, his job includes identifying and conserving materials used by Vinegar Syndrome in their preservation and restoration projects. He has additionally overseen the recovery of several lost films that Vinegar Syndrome subsequently restored and released.

The Nitrate Picture Show social media correspondent takes over the @thenitratepictureshow 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 **The Bachelor Forum** bachelor4m.com
- 2 **Carnegie Cellars Wine Bar & Kitchen** carnegiecellars.com
- 3 **Edibles Restaurant and Bar** ediblesrochester.com
- 4 **The Gate House** thegatehousecafe.com
- 5 **Good Luck** restaurantgoodluck.com
- 6 **Greek Festival** rochestergreekfestival.com
- 7 **Just Juice 4 Life** instagram.com/justjuice4life
- 8 **Melo Coffee & Kitchen** melocoffeeandkitchen.com

- 9 **Old Pueblo Grill** oldpueblogrillroc.com
- 10 **Shui Asian Fusion** shui-asianfusion.com
- 11 **Three Heads Brewing** threeheadsbrewing.com

PARK AVE (EASTERN SECTION)

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

PARK AVE (WESTERN SECTION)

- 24 **Ardor Park Artisanal Pizza** ardorpizza.com
- 25 **Apogee Wine Bar** apogeewinebar.com

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

EAST END

- 34 **Daily Refresher** thedailyrefresher.com
- 35 **Locals Only** localonly311.com
- 36 **The Old Toad** theoldtoad.com
- 37 **The Alexander Restaurant & Social Club** alexandersocial.com
- 38 **Shema Sushi** instagram.com/shemasushi
- 39 **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 29–June 1 includes all exhibitions
- Saturday Passholder's Reception is held in the Potter Peristyle

Self-Guided Mobile Tours

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

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

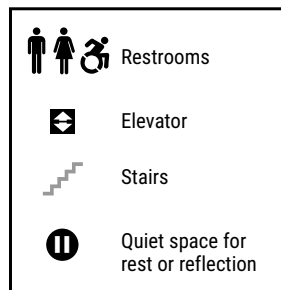
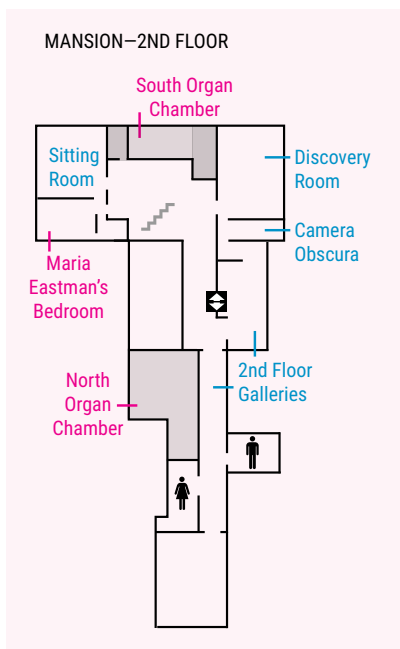
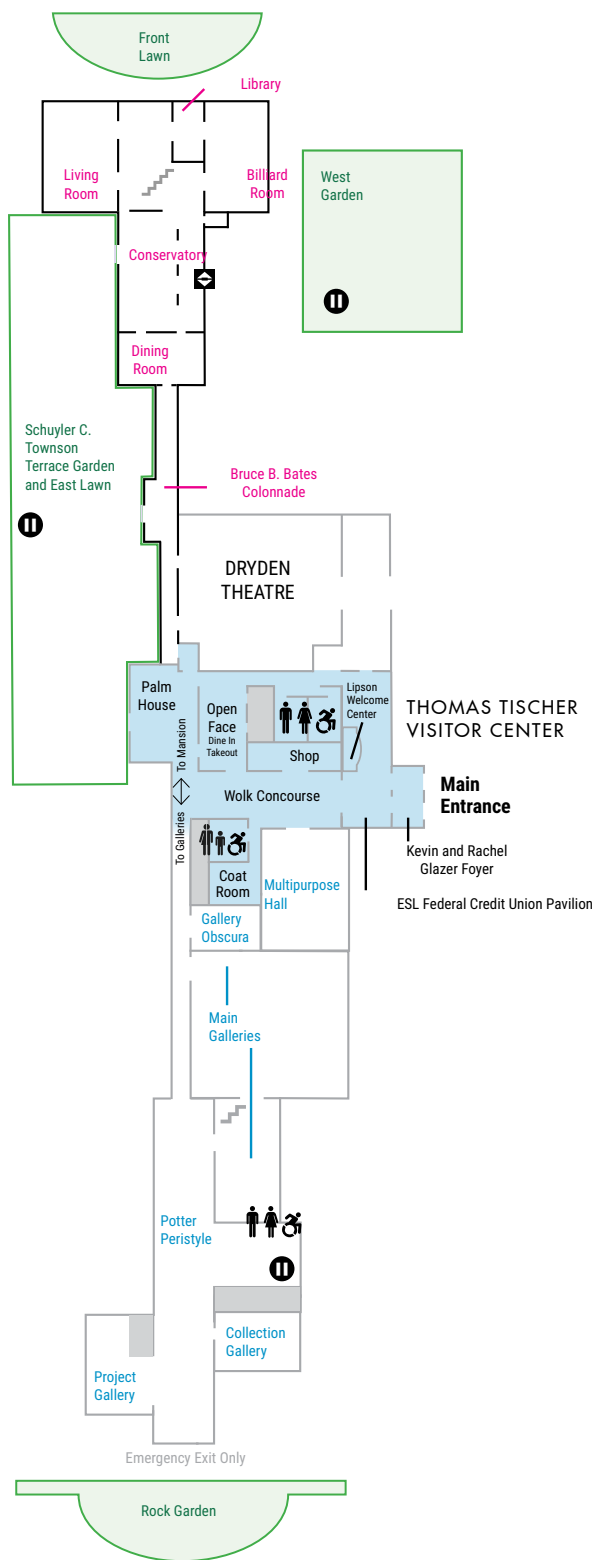
Life With Photographs: 75 Years of the Eastman Museum (Main Galleries)—This exhibition explores the many ways in which photographic objects have come to shape our everyday lives. The exhibition encompasses broad cultural histories and image-making practices, from pre-photographic experimentation to critical advances that challenge our conceptions of the medium. While the objects on view highlight certain strengths in the museum's holdings, lesser-known works are included to illuminate unexpected pathways into this rich and diverse collection. Curated by Jamie M. Allen, Phil Taylor, Daniel Peacock, and Louis Chavez, Department of Photography. *Major support for 75th Anniversary exhibitions provided by the Rubens Family Foundation. Generously sponsored by Midtown Athletic Club, St. John's, and Leading Edge Advising and Development.*

Lindsay McIntyre: Ajjigiingiluktaaqutugut (We Are All Different) (Multipurpose Hall)—Lindsay McIntyre is a multi-disciplinary artist of Inuit and settler descent who often works in the medium of analog film. *Ajjigiingiluktaaqutugut (We Are All Different)* is a short documentary structured in eight sections that builds to form a remarkable statement about Indigenous identity. Featuring stop-motion animation and hand-scratched film emulsion textures, the imagery follows the captivating movements of several antique wind-up toy bears. Curated by Gordon Nelson, Moving Image Department.

Zig Jackson: The Journey of Rising Buffalo (Project Gallery)—This exhibition bridges the performative and observational practices of Zig Jackson, a photographer whose work is concerned with demystifying the ordinary experiences of Native American life and culture, with a focus on community, sovereignty, and respect for the land. His images are simultaneously playful and somber, attesting to the contradictions between the everyday joys and struggles of those he depicts in his work. Curated by Jamie M. Allen and Louis Chavez, Department of Photography, with Zig Jackson and Andrew Smith.

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.*

Liz Deschenes: Frames per Second (Silent) (Potter Peristyle)—Working with photographic media and their histories, Liz Deschenes reconfigures the various relationships among image, viewer, apparatus, and architecture. In conjunction with the Eastman Museum's 75th anniversary, Deschenes presents new works that draw connections among the museum's collections of photography, film, and technology, testing the potential of these media to reproduce (and produce) perceptions of time and color. Curated by Phil Taylor, Department of Photography. *Generously made possible by Deborah Ronnen. With additional support from John Benis and Elaine Goldman. Major support for the 75th Anniversary exhibitions provided by the Rubens Family Foundation.*



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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.



SAVE THE DATE!

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PROGRAM 12:
BLIND DATE WITH
NITRATE

SUNDAY, JUNE 1
4:30 PM

DIE REISE NACH TILSIT

[THE TRIP TO TILSIT]

GERMANY 1939



Director: Veit Harlan

Writer: Veit Harlan, based
on a novella by Hermann
Sudermann

Cinematographer: Bruno Mondt

Production designers: Paul
Markwitz, Fritz Maurischat

Music: Hans-Otto Borgmann

Cast: Kristina Söderbaum,
Frits van Dongen [Philip Dorn],
Anna Dammann, Charlotte
Schultz, Albert Florath, Ernst
Legal, Eduard von Winterstein,
Manny Ziener, Jakob Tiedtke,
Paul Westermeier, Joachim
Pfaff, Wolfgang Kieling, Heiner
Dugall

Production company:
Majestic-Film GmbH

Sound, b/w, 90 min.

**German language, electronic
English subtitles**

Print source: George Eastman
Museum, Rochester, NY

Having fallen for another woman, the husband tries to drown his wife, but, unable to carry out his plan, falls in love with her again. Hermann Sudermann's novella *The Trip to Tilsit* became the basis of two remarkable films: F. W. Murnau's *Sunrise* (1927), made in the US, and Veit Harlan's German adaptation, *Die Reise nach Tilsit* (1939). "Murnau made his whole film into a piece of scenery, all in the studio. I did my version in Memel, where the story takes place," recalled Harlan. "Murnau's *Sunrise* was a poem, but if you'll excuse me, mine was a real film."

Nothing can diminish Murnau's masterpiece, but Harlan had a point. The giant atmospheric sets and multiple tracking shots in *Sunrise* conveyed the feelings of the characters better than the acting. Harlan's film was shot on location, with fishing sails, ice skaters, and boundless dunes providing a sense of veracity. There are many tracking shots and pans here too; however, they are much shorter, and their goal is to intensify the dynamics of human interactions.

Tension is the main sentiment in *Tilsit*. Instead of a "song of two hearts" (the subtitle Murnau gave to *Sunrise*), we witness a clash of three wills. It is a triangle, and an equilateral one—primarily thanks to Anna Dammann, a superb stage actress accustomed to Sophocles, Shakespeare, and Chekhov, who couldn't help accreting her "seductress" with layers of psychological complexity and dignity. Her performance elevates that of Kristina Söderbaum as the neglected wife: this superstar of Third Reich's cinema, who specialized in self-sacrificing suffering heroines, was never as unpredictable as here.

The reason *Die Reise nach Tilsit* isn't better known is very simple: Veit Harlan was the leading filmmaker of Nazi Germany, singled out by Dr. Goebbels, and his next film *Jud Süß* (1940) is arguably the most famous piece of antisemitic propaganda in the history of cinema. After the war, he was put on trial twice, charged with crimes against humanity, and, controversially, acquitted both times. He continued making films, estranged from most of the community, as well as from his own children, all of whom became ardent anti-Nazis.

Harlan's reputation besmirched all his works, even the purest of them. But, as Henri Langlois allegedly said: "All films are born free and equal."

This original print required some preparatory work, but the shrinkage range of 0.85–1.05% is modest, and the image quality is superb. [\[PB\]](#)