

FIAF  
ANNUAL REPORT OF THE FILM DEPARTMENT  
INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT  
GEORGE EASTMAN HOUSE  
1983

FIAF, 1983 Annual Report of the Film Department, IMP/GEH, Rochester, N.Y.

#### ACQUISITIONS

Mainly through the generosity of private donors, the collection grew by 312 titles during 1983. Ninety-four of these are 35mm format, 217 are 16mm, and one is a Mutoscope. Among the acquisitions was a nitrate collection of 8-12 early films (some are still unidentified) including: DON JUAN (Pathe Freres, 1908), DOPEHEAD CLANSY [sic](Phoenix, 1909), GETTING SQUARE WITH THE INVENTOR (1910), THE MAGIC FLOWER (Kalem, 1910), and THE WONDERFUL WIZARD OF OZ (Selig, 1910). The titles in 16mm format considerably enriched our study holdings of USA films from the twenties, forties, fifties, and sixties.

#### PRESERVATION

Since fiscal year 78/79, expenditures on film preservation have increased from \$253,234 to a high of \$410,995 in 81/82. This fiscal (82/83) \$363,531 were expended. During calendar year 1983, film preservation activities resulted in the copying of sixty-five titles from about 200,000 feet of nitrate. Funds for this work came from three sources: the budget of Eastman House, including donations from Dryden Theatre patrons and users of the collection, the New York State Council on the Arts, and the AFI/NEA film preservation grant program. In addition, work was begun on the renovation of a storage area for film preservation masters and negatives and for the storage of the Warner Brothers film-stills collection.

#### CATALOGING/DOCUMENTATION/RESEARCH

Development work continued on the computerization of the collection. Although work disrupting major modifications and changes of the main frame computer we use were underway, the Department was able to enter many newly arrived acquisitions into the system. However, real progress in using the computer for research and updating was postponed until the completion of computer changes in 1984.

Use of the collection for research and learning purposes was high. Twenty-eight individual researchers used the collection. University classes accounted for an attendance of 1,466. Screenings for groups with special film interests drew 2,366 viewers. Six Dryden Theatre film series attracted a general audience of 30,737 and weekly mid-week screenings to a large group of senior citizens accounted for 20,138 viewers. The total number of researchers, users, and viewers for the year was 54,705.



## FILM SHOWINGS

Six separate series of films and a number of special film events were presented in the Museum's Dryden Theatre or sponsored and co-sponsored elsewhere by the Film Department during 1983. Of the 223 separate films shown during the year, 105 (47%) were from the Museum's own collection.

### Dryden Theatre Film Series

The six regular Dryden Film Series during the year were titled: WOODY ALLEN, CHINESE CINEMA-TAIWAN, 1981 WHITNEY BIENNIAL (46 films); GERMAN CINEMA:EXPRESSIONISM, THEATRICALITY, REALISM, and REBIRTH (24 films); ROCHESTER'S FAVORITES and MOVIES ON A SHOESTRING (the 25th anniversary of an international amateur festival, 53 films); THE SCREEN IMAGE OF YOUTH (37 films); SPORTS ON FILM and A DASH OF EVIL (31 films); THREE BARRYMORES:THE ROYAL FAMILY ON FILM (32 films).

### Special Film Events

Interspersed throughout the six Dryden series were special visits by filmmakers Barbara Moss and Steve Mack, Ron Mann, Rob Nilsson, Danny Lyon, and Charles Musser.

Special film events also included screenings with orchestral accompaniment by the Eastman-Dryden Orchestra of THE MARK OF ZORRO (1920) and THE TEMPEST (1928), free senior citizens matinees on Thursdays, a Halloween children's show, a local group showing recent films in Russian, and two visiting groups, one in the Spring and another late in the Summer, to view almost ten continuous hours of film from the collection.

## EXHIBITIONS-PUBLICATIONS

The exhibit, FACES & FABRICS/FEATHERS & FURS, organized by George Pratt traveled to the Louisiana Arts and Science Center, Baton Rouge, Louisiana.

IMAGE, the Museum's quarterly periodical, published the following articles on film:

Evan W. Cameron, "The Divergence of Cinematographic from Photographic Lighting Techniques 1930-1945," Vol. 26, No.1 (March 1983),20-24.

John Kuiper, "Film Preservation at George Eastman House," Vol. 26, No.4 (December 1983),19-24.

The Department also produced a screening guide for each of the six Dryden series. Introductory materials for these guides was written by Spencer M. Berger, John G. Handhardt, John Kuiper, T.J. May, and Adam Reilly.

#### BUDGETARY MATTERS

The Film Department's budget continued to grow during 1983, our present staff was maintained, and the Department's acquisition, preservation, and exhibition projects continued to develop. Preservation grant funds continued to be awarded from the two primary funding agencies, New York State Council on the Arts and the AFI/NEA matching grants program for film preservation. The Museum itself is contributing more than ever to film preservation from its own budget and it more than matched the AFI/NEA preservation grant this year.

However, there was an increasing awareness by members of the Eastman House Board of Trustees that the Museum as a whole faced a difficult financial future. To examine this situation, the Board appointed a special "Ad Hoc" Committee. The report of this special committee was not expected before the summer of 1984.

#### INTERNATIONAL RELATIONS

The Film Department made loans of films to several FIAF members during the year including one in Europe and two within the United States. It provided materials for the UNESCO Courier to the Secretary General of FIAF. George Pratt kept up international correspondence from the Curator's desk. John Kuiper represented the Film Department at the Stockholm Congress where he demonstrated a copy of the IMP/GEH video disk. He served on the North American sub-committee of the Preservation Commission, and as technical column editor of the Bulletin.

#### SPECIAL EVENTS-MISCELLANEOUS

Since the mid-1970's, the Film Department has benefited from many excellent interns and volunteers. For example, Herbert Reynolds, Sam McElfresh, Kenneth Horowitz, Cecile Horowitz, Jeff Schuets, Jacque Schultz, and Candace Bothwell in their turn and each in their own special way, have served the Department admirably. This year, Jane Baum added immeasurably to the vitality of the film activities on which she worked.