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FIAF 1984

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

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FIAF, 1984 Annual Report of the Film Department, IMP/GEH,  
Rochester, N.Y.

#### ACQUISITIONS

The collections grew by 284 titles during 1984. Seventy (25%) of these were in 35mm format, 214 in 16mm. In addition, one animation cell was added to the collection. Among the titles were six films acquired through FIAF exchange. For the first time a representation of television dramatic and documentary films was among the additions, including programs from the BIOGRAPHY series, AMELIA EARHART, BENITO MUSSOLINI, CHARLES DEGAULLE, DAG HAMMARSKJOLD, DOUGLAS MACARTHUR, HERBERT HOOVER, JACKIE ROBINSON, WERNHER VON BRAUN, WILL ROGERS, and others. The DICK VAN DYKE SHOW is also represented, as is THE MUNSTERS.

#### PRESERVATION

Expenditures for nitrate film preservation during the year amounted to approximately \$329,600. About 64 titles were copied from around 190,000 feet of nitrate. At this writing, exact figures are not yet available.

Although it was begun in 1983, an unusual aspect of this year's preservation work was the use of low fading color film to preserve some of the original titles that have color sequences or those with hand tinting or printed on tinted stock. THE CHEAT (1915), THE GREAT TRAIN ROBBERY (1903), NORTHWEST MOUNTED POLICE (1940), and THE SIEGE DE CALAIS (1911) were among those titles.

Funds for preservation came from the budget of Eastman House including donations from users of the collection and from individuals and groups in Rochester, Western New York, Canada, and preservation grants from the New York State Council on the Arts and the AFI/NEA film preservation grant program.

A highlight of the year came in the fall when acetate negatives and masters were moved into a new storage area. Also located in this new area is the Warner Brothers still collection. The vault is 20 x 23.5 feet and contains an electronically controlled movable shelving system, an air-conditioning and humidity control system, and a halon fire-retardant system.

## CATALOGING-DOCUMENTATION-RESEARCH

During the year film materials continued to be entered into the computer system. Near the end of the year, 10,000 film collection items were in the data base. The generation of lists from the computer data base for collection management and research is anticipated during the early part of 1985.

Use of the collection for research, learning, and viewing purposes remained high. However, the number of general, non-specialized viewers dropped compared to 1984. Thirty-four individual researchers used the collection. University film classes held 48 meetings with an attendance of 2,119. Screenings for groups with special film interests drew 3,344 viewers. Six Dryden Theatre film series attracted a general audience of 24,530 and included well attended talks and screenings by independent filmmakers (1167 spectators). Weekly mid-week screenings to a group of senior citizens drew 20,813. In addition there were special screenings on Halloween, New Year's Eve, and one for museum members. These screenings attracted 1036 viewers. The total number of researchers, users, and viewers for the year was 51,876.

## FILM SHOWINGS

During 1984 film exhibition was programmed in many ways. Our regularly scheduled six series of films in the Dryden Theatre showed 194 films, 35% of which (67 titles) came from our own collection. When all uses of film during the year are considered, the grand total of films screened was 360.

Two special features of the regular Dryden series were the screenings of silent films with orchestra and the visits of independent filmmakers to talk and answer questions before and after a screening of their films.

### Dryden Theatre Film Series

The six regular Dryden Film Series were titled: SWASHBUCKLERS and THE LAST DECADE (25 films); LADIES OF THE PRESS, THE GERMAN DEMOCRATIC REPUBLIC (28 films); LAWBREAKERS AND THE LAW, DISCOVERING PORTUGUESE CINEMA, MOVIES ON A SHOESTRING (39 films); ACQUISITIONS, PRESERVATION, LOUISE BROOKS (32 films); DIRECTORS: VISION AND OPPORTUNITY (28 films); FROM BOLSHOI TO BROADWAY (29 films).

### Special Film Events

Incorporated within the regular Dryden Series were special visits by filmmakers or independent feature film experts Timothy Ney, Donald Rosen, Robert Michelsen, Mark Rappaport, Robert Mugge, Al Green, Emile de Antonio, George Griffin, Eagle Pennel, and Fred Salaff. Dr. Patricia Herminhouse of the University of Rochester introduced one of the screenings of the films from the GDR. Two performances of a MULTI-IMAGE FESTIVAL supervised by Bob Gibbons were also held.

The Eastman-Dryden Orchestra accompanied THE LAST COMMAND (1928) for two screenings and toured to the campus of the University of Rochester for a performance of PETER PAN (1924).

### EXHIBITIONS-PUBLICATIONS

The Department produced screening guides for each of the six Dryden series. Introductory materials for these guides were written by John Kuiper, Jane B. Baum, Horst Pehnert, Kaye Macrae, Morgan Wesson.

### BUDGETARY MATTERS

In July the Trustees of the Museum approved in principle the transfer of the photography, camera, motion picture collections, and the library to another institution. The proposal included the separation of the archive functions of the present institution from the exhibition, historic house, and educational functions of it.

Because the proposal would mean the physical transfer of the collections from Rochester and a change in the ownership of them, a public reaction against this plan occurred.

Questioning and supportive statements were sent to the Trustees by FIAF members here and abroad, from the USA Film Archive Advisory Committee Meeting held in Rochester in September, and by prominent film personalities in this country. A local and regional group of citizens established a group called, Photo Archives Belong In Rochester (PABIR).

At the end of the year the eventual solution was unclear, but it seemed likely that the motion picture archive would remain in Rochester. The Trustees established a fund to provide a mechanism for interested corporations, foundations, and individuals to contribute to this cause.

## INTERNATIONAL RELATIONS

Film Department loans were made to five FIAF members (3 overseas). In all, twenty-one institutions or qualified users/donors borrowed films.

John Kuiper represented the Department at the FIAF Congress in Vienna and served on the North American sub-committee of the Preservation Commission and as technical column editor of the Bulletin.

## SPECIAL EVENTS-MISCELLANEOUS

George Pratt, Curator of Film, retired on June 30 after nearly thirty-one years of service to the Museum. He will continue his relationship with the Museum and the Film Department as Curator Emeritus. A tribute to his talents and achievements will appear in the Bulletin.

In September, Jan-Christopher Horak joined the Film Department as Associate Curator of the Film Collection. The first Eastman House film internship was filled by Horak in 1975-76. He is a regular contributor to photography and film journals and has recently completed a Ph.D. in communications from the University of Muenster. His doctoral study was of anti-Nazi films by German exiles in Hollywood. Horak is an honorary member of the German Society for Photography.

Jane Baum, who served the Department for two years as a volunteer and as an intern, accepted a position with the Museum as a cataloger. Candace Bothwell, also a former intern in the Film Department, accepted a position as the film archivist at the Folger Shakespeare Library in Washington, D.C.

John Kuiper lectured to film and television professionals in Nigeria, Kenya, and Zimbabwe during the summer and appeared on a paper reading symposium sponsored by the Society of Cinema Studies at Chapel Hill, N.C. in October.

International visitors related to FIAF included Mr. Harald Brandes from Koblenz in April and Dr. Günter Schulz from SFA, Berlin in October.

A new screen was installed in the Dryden Theatre, replacing the one that was hung in October 1972. The new screen continues the ability of the theatre to project 35mm materials in five screen ratios: silent full aperture, 1:33:1, 1.66:1, 1.85:1, and anamorphic or scope. Locally, only the Dryden and one commercial theatre can accommodate as many ratios.