

FIAF XXVIII Bucuresti

FIAF XXVIII - BUCURESTI - 1972

The reports contained in this volume have been classified and bound in alphabetical order of the cities in which the archives are located.

Les rapports contenus dans ce volume ont été classés et reliés par ordre alphabétique des villes où les cinémathèques ont leur siège.

AMSTERDAM	STICHTING NEDERLANDS FILMUSEUM
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN / OST	STAATLICHES FILMARCHIV DER D.D.R.
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUCURESTI	ARHIVA NATIONALA DE FILME
BUDAPEST	MAGYAR FILMTUDOMANYI INTEZET ES FILMARCHIVUM
BUENOS AIRES	CINEMATECA ARGENTINA
CAIRO	AL-ARCHIVE ALKAWMY LILFILM
CANBERRA	FILM DIVISION, NATIONAL LIBRARY OF AUSTRALIA
HABANA	CINEMATECA DE CUBA
HELSINKI	SUOMEN ELOKUVA-ARKISTO
ISTANBUL	TURK FILM ARSIVI
KØBENHAVN	DET DANSKE FILMUSEUM
LIMA	CINEMATECA UNIVERSITARIA DEL PERU
LISBOA	CINEMATECA NACIONAL
LONDON	THE NATIONAL FILMARCHIVE
LONDON	IMPERIAL WAR MUSEUM
LOS ANGELES	U.C.L.A. FILMARCHIVE
MADRID	FILMOTECA NACIONAL DE ESPANA
MEXICO	CINEMATECA MEXICANA I.N.A.H.
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINE ARTE DEL SODRE
MONTEVIDEO	CINEMATECA URUGUAYA
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	CANADIAN FILM ARCHIVES
POONA	NATIONAL FILM ARCHIVE OF INDIA
PYONG YANG	KOREAN FEDERATION OF FILM ARCHIVES
ROMA	CINETECA NAZIONALE
SOFIA	BULGARSKA NATIONALNA FILMOTeka
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TIRANA	FILMARSHIVAE REPUBLIKES POPULLORE TE SHQIPERISE
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTeka POLSKA
WASHINGTON	MOTION PICTURE SECTION / LIBRARY OF CONGRESS
WASHINGTON	ARCHIVES OF THE AMERICAN FILM INSTITUTE
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE

Amsterdam

STICHTING NEDERLANDS FILMMEUSEUM
Paulus Potterstraat 13
Amsterdam

Founded in 1946
Member of FIAF since 1947

INTRODUCTION

In practically each country the very serious economical crisis, which prevails all over the world, is noticeable. Unfortunately such a 'situation' immediately becomes evident for most of the filmarchives. Economies became necessary, even more then usual, and the funds the government granted remain unaltered, or are frozen for the present. This also has been the case for the Nederlands Filmmuseum. The plans for a more rapid construction of f.i. the first film-vault and the rebuilding of the Filmmuseum-building in Amsterdam had to be spread over a number of years. The conclusion is that the Nederlands Filmmuseum only very slowly, however certain, may look forward to a better development.

REPORT ON ACTIVITIES in 1971

The Filmmuseum's theater season 1970/1971 (january/may 1971) started with the presentation of a

GARBO Retrospective

Fred Niblo	-THE MYSTERIOUS LADY	USA	- 1928
Clarence Brown	-A WOMAN OF AFFAIRS	USA	- 1928
John S. Robertson	-THE SINGLE STANDARD	USA	- 1929
Jacques Feyder	-THE KISS	USA	- 1929

and further six films of the young German filmmaker WERNER HERZOG were shown

-DIE BEISPIELLOSE VERTEIDIGUNG DER			
FESTUNG DEUTSCHKREUTZ	Germany	-	1965
-LETZTE WORTE	Germany	-	1967
-MASZNAHMEN GEGEN FANATIKER			
	Germany	-	1968
-LEBENSZEICHEN	Germany	-	1967
-AUCH ZWERGE HABEN KLEIN			
ANGEFANGEN	Germany	-	1970
-FATA MORGANA	Germany	-	1970

In February a homage was paid to ASTA NIELSEN - on the occasion of her 90th birthday - by presenting the films:

	- ASTA NIELSEN (Documentary)		
		Denmark	- 1968
Urban Gad	-AFGRUNDEN	Denmark	- 1910
Urban Gad	-DIE ARME JENNY	Germany	- 1912
August Blom	-BALLETDANSERINDEN	Denmark	- 1911
Urban Gad	-ENGELEIN	Germany	- 1913
Urban Gad	-VORDERSTREPPEN-HINTERSTREPPEN		
		Germany	- 1914

Magnus Stifter -DAS LIEBES ABC Germany - 1916
Svend Gade/H.Schall -HAMLET Germany - 1920

Besides in February the Filmmuseum presented (in collaboration with the Romanian Filmarchive) a program entitled

THE ROMANIAN FILM

Ion Popescu-Gopo -IF I WERE THE WHITE MOOR - 1965
Liviu Ciulei -THE FOREST OF THE HANGED - 1965
Manole Marcus -THE SIGN OF THE VIRGIN - 1968
Mircea Muresan -WINTER IN FLAMES - 1965
Andrei Blaier -THE MORNINGS OF A SENSIBLE BOY - 1966
Savel Stiopul -THE LAST NIGHT OF CHILDHOOD - 1966
Géo Saizesco -SATURDAY EVENING BALL - 1968

March started with the last part of the ASTA NIELSEN Retrospective (in collaboration with the Danish Filmmuseum)

Leopold Jessner -ERDGEIST Germany - 1923
Richard Oswald -DER REIGEN Germany - 1920
G.W.Pabst -DIE FREUDLOSE GASSE Germany - 1925
Bruno Rahn -DIRNENTRAGÖDIE Germany - 1927

and a few programs dedicated to

EMIL JANNINGS

E.A. Dupont -VARIETE Germany - 1925
F.W.Murnau -DER LETZTE MANN Germany - 1924
F.W.Murnau -FAUST (fragm.) Germany - 1926

JOSEF VON STERNBERG

-THE TOWN USA - 1944
-THE LAST COMMAND USA - 1928
-THE DEVIL IS A WOMAN USA - 1935
-DER BLAUE ENGEL (fragm.) Germany - 1930

MICHAEL CURTIZ

-CASABLANCA USA - 1943

The American serial

Donald Mc.Kenzie/
Louis Gasnier -THE PERILS OF PAULINE USA - 1914

April started with a program called:

SJÖSTRÖM IN SWEDEN AND HOLLYWOOD

-INGEBORG HOLM Sweden - 1913
-THE WIND USA - 1928

next the Filmmuseum presented:

Filmsby young dutch filmers

Bob Langestraat -DANCE - 1963
" " -UNDER THE TREES - 1965
" " -UNFAITHFUL IN DUPLICATE - 1968
Johan van der Keuken -BEAUTY - 1970
" " " " -THE SPEED 40/70 - 1970
Frans Zwartjes -SORBET - 1968
" " -BIRDS - 1968

Frans Zwartjes	-A FAN		- 1968
" "	-VISUAL TRAINING		- 1969
" "	-ANAMNESIS		- 1969
" "	-EATING		- 1969
" "	-SPARE BEDROOM		- 1970
" "	-SEATS TWO		- 1970
" "	- BEHIND YOUR WALLS		- 1970
" "	-THROUGH THE GARDEN		- 1971

and the Dutch feature film

Max Nosseck	-ORANJE HEIN		- 1936
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further were presented

John Ford	-THE LOST PATROL	USA	- 1934
Erich von Stroheim	-GREED	USA	- 1923
and Sergei Gerasimof's	-QUIET FLOWS THE DON I, II and III	USSR	- 1957 /58

This month ended with four films of

<u>LUIS BUNUEL</u>	-UN CHIEN ANDALOU	France	- 1928
	-L'AGE D'OR	France	- 1930
	-LAS HURDES/TERRE SANS PAIN	France	- 1932
	-ABISMOS DE PASSION	Mexico	- 1953

In may the season was concluded by the presentation of the Oberhausen festival prize-winners 1971

Dezsö Magyar	-BÜNTETÖEXPEDICIO (Strafexpedition)	Hungary	- 1970
Mario Mitrotti	-AL PAREDON	Venezuela	- 1970
Ryszard Tkaczyk	-APEL (apell)	Poland	- 1971
Fjodor Schitruk/Wadim Kurtschewski/ Katja and Klaus Georgi	-EIN JUNGER MANN NAMENS ENGELS	DDR	- 1970
Krsto Papic	-NEK SE CUJE I NAS GLAS (Auch unsere Stimme soll gehört werden)	Yugoslavia-	1971
Hans Hylkema	-BEVRIJDINGSFEESTJE (A liberation party)	Holland	- 1970
Mika Milosevic/ Jovan Jovanovic	-KOLT 15 GAP	Yugoslavia-	1971
Raoul Servais	-TO SPEAK OR NOT TO SPEAK	Belgium	- 1970
	-END OF THE DIALOGUE	England	- 1970
Borislav Sajtinac	-NEVESTA (Die Braut)	Yugoslavia-	1971
Derek Phillips	-THE BATTLE	England	- 1970
Friedhelm Heyde	-DER BERLINFRESSER	Germany	- 1970
Urs Graf	-EINE LINIE IST EINE LINIE IST EINE LINIE	Switzerland-	1970 /71
Carlos Alvarez	-COLOMBIA 70	Columbia	- 1970
Robert Mitchell/ Dale Case	-THE FURTHER ADVENTURES OF UNCLE SAM -part 2-	USA	- 1970

Ernest and Gisèle Ansorge -ALUNISSONS Switzerland-1970
Karpo Acimović Godina -ZDRAVI LJUDI ZA RAZNODU
(Litanei der heiteren Leute) Yugoslavia- 1971

The season 1971/1972 started with the presentation of a
F.W.MURNAU Retrospective

-DER GANG IN DIE NACHT Germany - 1920
-SCHLOSS VOGELÖD Germany - 1921
-NOSFERATU Germany - 1922
-TARTÜFF Germany - 1925
-DER BRENNENDE ACKER Germany - 1922
-PHANTOM Germany - 1922
-TABU USA - 1929
-FAUST Germany - 1926
-OUR DAILY BREAD (City Girl) USA - 1929
-SUNRISE USA - 1927

The Filmmuseum further presented the New Swedish Film I (in
collaboration with the Swedish Filminstitute)

Lars Forberg -JÄNKEN - 1970
Yngve Gamlin -JAKTEN - 1965

the Hungarian film

Miklos Jancso -THE CONFRONTATION Hungary - 1969

and under the title Film and Fascism the films:

William Klein -CASSIUS LE GRAND France - 1964
Dudley Murphy -THE EMPEROR JONES USA - 1933
Edwin S.Porter -UNCLE TOM'S CABIN USA - 1903
Willie Dunn -THE BALLAD OF CROWFOOT Canada - 1968
G.B. Seitz -THE VANISHING AMERICAN USA - 1926

In November the Filmmuseum presented the following programs:

The New Swedish film II (in collaboration with the Swedish
Filminstitute)

Jan Lindqvist/Stefan Jarl
-THE MISFITS (Dom kallar oss Mods) - 1968
Jonas Cornell
-THE PIGHUNT (Grisjakten) - 1970

The Bitter Years

Willard van Dyke/
Ralph Steiner -THE CITY USA - 1939
Paul Strand -THE WAVE, PESCADOS, THE
REVOLT OF ALVARO Mexico - 1935

Visual Experiments

Scott Bartlett	-OFF-ON	USA	- 1967
Eric Duvivier	-IMAGES DU MONDE VISIONAIRE	France	- 1963
Nick Douglas	-TANTRA	England	- 1971

On the occasion of the fifth anniversary of the organisation THEATER KLANK EN BEELD (Theatre Sight and Sound) the Filmmuseum presented the films:

Ernst Winar	-THE DUTCH CABARET ALBUM	Holland	- 1935
M.Binger/M.Doxat Pratt	-JOY (Zonnetje)	Holland	- 1919
Gerard Rutten/Johan de Meester	-RUBBER	Holland	- 1936
Alf Sjöberg	-FADERN (The Father)	Sweden	- 1969
Edmond T.Gréville	- VEERTIG JAAR (Fourty years)	Holland	- 1938

Also in November two programs with films of the Dutch filmmakers Rene Daalder

-BODY AND SOUL I/II	Holland	- 1966 /67
-THE WHITE SLAVE (De blanke slavin)	Holland	- 1969

and Joris Ivens

-LA SEINE A RENCONTRE PARIS	France	- 1957
-600 MILLION WITH YOU	China	- 1958
-LE TRAIN DE LA VICTOIRE	Chili	- 1964
-RENCONTRE AVEC LE PRESIDENT HO CHI MINH	France	- 1969
-LE PEUPLE ET SES FUSILS	France	- 1969

November ended with a program entitled:
Films for social change

Barry Bialik	-DEAR MOM AND DAD YOUR SILENCE IS KILLING ME	USA	- 1970
Ken Hamblin/Sue Hoover	-WINTER SOLDIER '71	USA	- 1971
G. Swatez/K.Miller	-CONVENTIONS THE LAND AROUND US	USA	- 1969

During the month of december the Filmmuseum presented
The Belgian Feature film (in collaboration with the Royal Belgian Filmarchives)

Roland Lethem	-LA BALLADE DES AMANTS MAUDITS		- 1967
" "	-LES SOUFFRANCES D'UN OEUF MEURTRI		-1967
" "	-LE SEXE ENRAGE		- 1970
" "	-BANDE DE CONS!		- 1970
" "	-LE VAMPIRE DANS LA CINEMATHEQUE		- 1971

Eddie Ryssack	-TEETH IS MONEY		- 1962
" "	-CINEMA MAN	Belgium/ France	- 1966
Louis van Maelder	-LE CANARD GEOMETRIQUE		- 1966
Raoul Servais	-GOLDFRAME		- 1969
Lucien Deroisy	-LES GOMMES	Belgium/ France	- 1968
Jean Delire	-L'HOMME QUI OSA		- 1965
" "	-LA PRINCESSE VOUS DEMANDE		- 1968
Jacques Boigelot	-PAIX SUR LES CHAMPS		- 1970
E.G. de Meyst	-LA MAISON DES CIGOGNES		- 1966
Frans Buyens	-IEDER VAN ONS		- 1971
As short films in all these programs were shown:			
Georges Méliès	-LES BULLES DE SAVON ANIMEES	France	- 1906
" "	-A LA CONQUETE DU POLE	France	- 1912
" "	-LA FEE CARABOSSE	France	- 1906
" "	-LE VOYAGE A TRAVERS L'IMPOSSIBLE	France	- 1904
" "	-UN LOCATAIRE DIABOLIQUE	France	- 1908
" "	-LES 400 FARCES DU DIABLE	France	- 1906
Charles Lépine	-LE FILS DU DIABLE FAIT LA NOCE A PARIS	France	- 1906
Norman McLaren	-BLINKITY BLANK	Canada	- 1954
" "	-HEN HOP	Canada	- 1942
" "	-HOPPITY POP	Canada	- 1946
" "	-CANON	Canada	- 1964
Daniel Szczechura	-FOTEL	Poland	- 1963
Teru Murakami	-THE INSECTS	England	- 1963
Ion Popescu-Gopo	-SCURTA ISTORIE	Romania	- 1957
" "	-SANCTA SYMPPLICITAS	Romania	- 1968
Elisabeth Bostan	-NAICA SI BARZA	Romania	- 1966
Erwin Szekler	-SIMFONIE IN ALB	Romania	- 1965
Hans Richter	-INFLATION	Germany	- 1927
Ernö Metzner	-UEBERFALL	Germany	- 1928
R.J. Flaherty	-THE LAND	USA	- 1941
Ralph Steiner/ Willard van Dyke	-THE CITY	USA	- 1939
Wilfried Basse	-MARKT IN BERLIN	Germany	- 1928
Melvin Clay	-TIGER IN THE MUD	USA	- 1969
Jean Genet	-UN CHANT D'AMOUR	France	- 1950
J.Varsjowski/A.Sjein/ A.Swetlof	-OUR MARCH	USSR	- 1970
Per Berglund	-DR.MURKES SAMLADE TYSTNADE	Sweden	- 1969
Jan Schmidt/Pavel Juracek	-JOSEF KILIAN	Czecho.	- 1963
Astère Michel Dhondt	-PROPAGANDA	Holland	- 1969
" " "	- LOUISE MARIE	Holland	- 1970
" " "	- AMSTERDAM	Holland	- 1971
Buster Keaton	-DAYDREAMS	USA	- 1922

Buster Keaton/E.Cline	MY WIFE'S RELATIONS	USA	- 1922
Jorgen Roos	WE'RE HANGING BY A THREAD		
		Denmark	- 1962
Ion Popescu-Gopo	HOMO SAPIENS	Romania	- 1960
Bob Godfrey	PLAIN MAN'S GUIDE TO ADVERTISING		
		England	- 1962

THE TECHNICAL DEPARTMENT

The already mentioned project for starting the first official construction of a filmvault for nitrate films, according to the international qualifications made up by the FIAF-preservation Committee, has come into effect in 1971.

The construction of the vault will be completed in 1972.

Through this finally achieved possibility the Filmmuseum hopes at last in the near future to come to a so-called 10 or 15 year project for preservation of the old films. Naturally this can only come into effect after the vault has been finished.

As mentioned, the encouraging start will be a fact, but may only be completely developed when the second filmvault (already planned) may be constructed and after the laboratory has been settled (for preservation of material which is very difficult to print and duplicate). However these important items (second filmvault and laboratory) cannot yet be realized, because of the economical crisis everywhere.

All this has been the unfortunate cause that the preservation work did fall behind.

The technical department, in which the filmcollections are included, received many films this year under review. The acute lack of space - especially for storage - caused also this year many a serious problem. Nevertheless we continued - as much as possible under these circumstances -

- pre-cataloguing

- identification

and

- storage

of the ever growing filmcollections.

During the year the Nederlands Filmmuseum received the following gifts:

- 3 gifts from Columbia International films
- 6 " " C.I.C. Films
- 1 " " Standaard Films
- 7 " " Centra Films
- 3 " " The Danish Film Museum
- 9 " " private sources
- 1 special gift from the Rijksmuseum Amsterdam, consisting of dia-positives

Poster archive

The problems concerning the preservation of film posters have caused stagnation this year as to the further development of accessibility of the poster-collection; all practical work on posters had to be suspended awaiting a satisfactory solution to this problem.

The directives on preservation in the FIAF-brochure 'Preservation of film posters' had to be abandoned; investigations have been made at the Museum of Modern Art - Amsterdam - (Stedelijk Museum) and the theatre museum of Amsterdam - both having considerable collections - and research will be made, if necessary, by an independent government institute on technological research. The results of this new investigation will be made known as soon as possible.

The accessibility of the collection has been made easier, however, by adding to the already existing systems a card-index system on original film titles, and a card-index on director of films.

The visit of film critic and film poster expert David Robinson from London to the Nederlands Filmmuseum for his book on film posters, expected to be published this year, was quite successful; about 70 posters from the collection have been photographed for this book.

Visits from abroad were from Brasil, Finland, Great Britain and the U.S.A.

Important donations of this year were from the dutch distributing-offices, the Danish Filmmuseum, the Finnish Filmmuseum, the Cuban I.C.A.I.C. and some private collectors. Exchange is made with the Library of Congress of posters from the DESMET-collection and German posters of 1935-1945.

Cataloguing section (Overveen)

In 1971 there were still some administrative changes and also some shifting of staff took place at the end of the year. One staff-member was added to do the typing work and the checking of the card systems.

The boundaries between the technical and administrative tasks at the Technical Department (situated outside Amsterdam, near the city of Haarlem) were more clearly defined.

One of the results was that the cataloguing section took a more definite form. Another important change was the introduction of pre-cataloguing. Because of the great bulk of films that were acquired during the past years and could not be handled fast enough by the technical staff, this pre-cataloguing is meant as a first means of trying to identify the incoming films. Each film gets a number, which for quick reference can be found in a small register, that mentions this number and the title of the film. This is also reported to the staff of the Amsterdam departments, in order to enable them to confirm the acquisitions and to put together the annual list thereof.

Next to this, which meant for 1971 about 2.000 entries in the pre-cataloguing register, the other administrative tasks took their normal course, such as answering phone calls, receiving guests and selecting filmmaterial to be viewed.

The remoulding of the existing card- and other indexes into the general index is in an early stadium because the checking requires so much time and has to be done in close cooperation with the technical staff. It is expected that this will take considerable time.

This last remark goes also for the Dutch fiction film. Some progress has been made last year but there is still a lot of research and checking to be done.

Although there has been some cooperation with the Foundation Film and Science at Utrecht, it has been less intensive than the year before because of other commitments of the Foundation.

SOME FOREIGN VISITORS TO THE FILM MUSEUM

january 11, 1971

Werner Herzog for a press-screening of his films DIE BEISPIELLOSE VERTEIDIGUNG DER FESTUNG DEUTSCHKREUTZ - LETZTE WORTE - MASZNAHMEN GEGEN FANATIKER - LEBENSZEICHEN - AUCH ZWERGE HABEN KLEIN ANGEFANGEN - FATA MORGANA

january 20, 1971

Werner Herzog for the presentation of his films in the Film-museum

february 8, 1971

Will Wehling and Dietmar Schmidt for the pre-selection Oberhausen Film Festival

March 22, 1971

Peter Bloch, The Short Film Service - London

April 8, 1971

Jim Haynes for the International Wet Dream Film Festival

April 16, 1971

Jerry Hardinger to discuss films by Tony and Beverley Conrad

April 19, 1971

Tony Morgan for a screening of one of his films

April 22, 1971

Colin Ford, National Film Archive, London

May 4, 1971

Miss Gabrielle Claes, Koninklijk Filmarchief van België, to discuss the EUROPALIA manifestation on the dutch cinema, to be held in Brussels, which manifestation has been organised by the Koninklijk Filmarchief België

May 14 and 18, 1971

Dimitri Eipides, Montreal, of the Cooperative Cineastes Indépendants

July 8, 1971

Mrs. E.Sharman from Australia, for information about filmarchive questions

July 27, 1971

Herbert C.V.Feinstein, Berkeley/California, was shown the dutch documentary film DINGEN DIE NIET VOORBIJGAAN

August 19, 1971

John B.Kuiper, Head Motion Picture Section, Library of Congress Washington

August 24, 1971 and september 6, 1971

Jacques Ledoux, Koninklijk Filmarchief van België, Brussels

September 13, 1971

Dimitri Eipides, Montreal, of the Cooperative Cineastes Indépendants

September 15, 1971

Frau Reinecke - DDR (Cultural relations between Holland and the DDR)

October 1, 1971

Jim Haynes, International Wet Dream Film Festival

November 2, 1971

Gordon Noble, Ottawa (Canadian Film Institute)

November 4, 1971

Mrs. F.Jaubert, Cinémathèque Canadienne, Montreal

November 5, 1971

Gregory Markopoulos (filmmaker)

December 14, 1971

Three bulgarian filmmakers, who searched for material concerning Georgi Dimitrov (at the request of the Bulgarian Film Archive)

Beograd

XXVIII Congrès de la FIAF à Bucarest - Mai 1972

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Activités nationales

L'événement le plus important de notre Cinémathèque dans le courant de l'année dernière a été le changement de son statut. A la suite de la réorganisation et la décentralisation des fonctions du Gouvernement Fédéral survenu après les amendements constitutionnels, notre institution est passée du niveau fédéral à la compétence de la ville de Belgrade qui a prit sur elle les droits et les charges du financement de la Cinémathèque en collaboration avec les autres Républiques dont les films sont en dépôt chez nous. Ces mesures administratives ont chargées seulement la façon de notre financement, nos rapports envers l'Etat du point de vu juridique mais en réalité les droits et les engagements de notre Institution d'après les lois actuelles ainsi que ses ingérences sur le territoire de notre pays n'ont changés en rien.

L'application de ces formalités administratives occasionneront des problèmes financiers sur le moment car la subvention habituelle n'a pu être prévue au budget de la ville de Belgrade. Nous avons obtenu un crédit réduit prélevé dans les réserves budgétaires. C'est pourquoi nous serons obligés de réduire nos activités dans cette année.

Dans le domaine des acquisitions, de la conservation et des projections notre Cinémathèque est toujours très active. Notre filmothèque s'est enrichie de 1.500 copies de films de long métrage. Notre point faible se situ plutôt dans le domaine du report des films nitra-

te sur acétate, nous n'avons réussi à contretyper au cours de l'année seulement 30.000 mètres.

Dans nos quatre salles, à Belgrade, Zagreb, Ljubljana et Sarajevo, nous avons continué à donner des projections de films importants et classiques. Le programme le plus important que nous avons projeté l'année dernière était la série de films muets américains de 1894 à 1929, que nous avons reçu grâce à l'obligeance du Museum of Modern Art Film Department de New-York et par l'intermédiaire de la FIAF. Nous désirons souligner que notre Cinémathèque serait très intéressé de présenter des séries de ce genre des autres membres de la FIAF et que la circulation des programmes systématisés pourrait devenir la pratique régulière dans la FIAF. A l'occasion de cette rétrospective nous avons traduit et publié "Silent Films" en serbocroate et en slovène.

Notre Cinémathèque désire communiquer aux membres de la FIAF la nouvelle façon de projections qui ont obtenues d'excellents résultats. Les soirées sont composées par un programme special destiné aux abonnés et aux membres du Club des Amis de la Cinémathèque. Nous avons intitulé ce programme "film session" et il est composé de films variés: films primitifs, burlesques, documentaires de court métrage, de long métrage, de films expérimentaux, de reportages sur des faits historiques importants, de films de fiction etc. Une projection de ce genre dure à peu près quatre heures ou même plus. Certains films peuvent être renouvelés deux fois au cours de la soirée si les spectateurs en expriment le désir. La projection est interrompue de temps à autre et les spectateurs peuvent se rafraichir au buffet prévu pour cette occasion. Les spectateurs profitent de cet intervalle pour discuter sur ce qu'ils ont vu et pour exprimer leurs désirs au sujet des représentations à venir. Une longue liste de films est mise à la

disposition des spectateurs qui peuvent choisir ce qui les passionne le plus. Par sa diversité et son caractère intéressant ces programmes sont très recherchés du public, ils permettent de présenter d'une façon attractive et intéressante des films qui d'habitude n'attirent qu'un public très restreint. Ces programmes ont des commentaires très courts qui suscitent l'intérêt pour les représentations futures.

Publications

Un certain nombre de journalistes, d'historiens, de chercheurs universitaires préparant leur thèse, des réalisateurs, des professeurs de l'Académie du cinéma, ont également eu recours à la Cinémathèque pour parfaire leurs connaissances au moyen de projections et de notre documentation.

Nous avons aidé avec notre documentation et collection de films le jeune critique Ranko Munitić qui a écrit un livre "Le fantastique à l'écran" dont la première partie (le film muet) a été publiée sous nos auspices en 1971.

Activités internationale

Notre Cinémathèque a fait plusieurs échanges et prêt de films avec les archives de: Berlin-Est, Bruxelles, Bucarest, Budapest, Copenhague, Haifa, Helsinki, Moscou, New York, Oslo, Poona, Prague, Toulouse, Varsovie et Vienne (Filmmuseum).

Notre Cinémathèque a eu le plaisir d'accueillir à Belgrade M. et Mme Willard Van Dyke; MM. André Astoux, Frank Capra, Peter Finch, Miloš Forman, Trevor Howard, Joseph Losey et Frederic Wiseman.

Berlin/Ost



108 Berlin
Hausvogteiplatz 3-4

Annual Report for 1971

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The Staatliches Filmarchiv der DDR concentrated its attention in 1971 on the following activities:

1. Arranging the archive of cinema and television films in the GDR

The preparations to centralize the archive of cinema and television films in the GDR have been started three years ago by structurally extending the premises of this archive were continued. In 1971 the following important stages were reached:

- a number of teams of architects competed in elaborating architectural and engineering designs comprising all necessary operations for extension;
- in preparation of the planning a study was made containing cost accounting and the building issue of the project;
- the financial and the engineering conditions were provided so that the building activities can be started in the course of the present five-year-plan;
- a storehouse with a base of about 1.000 m² was erected which will hold about 100.000 reels of film material for provisional storage and which will serve for storage until the new vaults of the SFA are completed.

Fernruf:

Telegrammadresse: Filmarchiv Berlin

Bankkonto: BSK 6651-26-130012

2. Cultural activities in the GDR

The 25th anniversaries of DEFA and of the founding of the Socialist Unity Party of Germany were two special events that marked the activity of this archive in the cultural field. Within the frame of the cultural activities film programmes were arranged at the archive film theatre and at film clubs with special attention to the critical realistic and proletarian traditions of German film history before 1933.

About 250 film clubs in the GDR borrowed 200 various programmes for 1.700 events in 1971.

The archive film theatre CAMERA screened more than 700 programmes in Berlin, Leipzig, Dresden and Rostock.

We are pleased to report an ever growing interest especially of the young generation in getting acquainted with the traditions of international film art at the film archive theatre screenings as well as in film clubs.

The retrospective traditionally arranged by Staatliches Filmarchiv during the International Leipzig Documentary and Short Film Festival for Cinema and Television Films was dedicated to the work of the Soviet documentary film maker, Roman Karmen. The retrospective was a big success and found a strong response with the public, the press and the guests to the festival.

The work to arrange a film museum in the GDR was continued. The Staatliches Filmarchiv was authorized by the Minister of Culture to take upon the responsibility to arrange the establishment. According to plan a conception was submitted by the end of 1971 on the function, nature and practice of

the film museum which shall be housed in one of the historical buildings of Potsdam within the next few years.

The service of the archive collection was in great demand last year. About 25 per cent of the total archive collection was used for information and research purposes, for cinema, television and compilation films. This tendency reflects the growing importance of the film archive in the present stage of development of the moving images.

3. Reorganization of the catalogues

The ever increasing demands to the Staatliches Filmarchiv can only be met in the long run with the collection being rendered accessible through optimum filmographic data and contents of the film collection. In order to achieve this, some long-term operations for a reorganization of the catalogues have been introduced. A new cataloguing system for feature films has been elaborated, a system to record subject matters in feature films has been developed, the possibilities of applying optical punched cards and the application of an automatic system have been checked. The test of new possibilities to record and evaluate data will take place in 1972. Up to this time it has been impossible to start the most important project, to develop a thesaurus to record documentary subject matters. A special working team has been formed to dedicate exclusively to the task of reorganizing the catalogues.

4. State film documentation

The working team that was formed in 1970 at the Staatliches Filmarchiv were set the task to film distinguished personalities of the cultural, scientific, and political fields of

the GDR for documentation purposes. They started their work in 1971 and they have produced about 10 portraits of artists and politicians.

Originally consisting of 2 members the team has increased to 11 members in the course of 1971. They are equipped with a complete 16-mm shooting unit and work independently but in close cooperation with film studios and the GDR television.

5. Preservation

By carefully evaluating past experiences and due to some technical changes in the air conditioning plant, it was possible to furthermore reduce and stabilize temperature and air humidity, which resulted in an improvement of storage conditions.

The laboratory increased its production capacity as against 1970. The archive bought 2 second hand printing machines to replace equipment that did not meet today's technical requirements any more.

Another ultra-sonic cleaning machine was being installed.

Some 7 million meter film material was physically checked and more than 1 million meter film was washed.

About 16 tons of film, mostly on nitrate base, was destroyed after technical and editorial checking.

6. Improving archive organization and working conditions

A number of measures were deemed necessary in 1971 to improve the organization within the Staatliches Filmarchiv which had proved delicately complicated due to the Staatliches Filmarchiv being housed at not less than 11 offices altogether within and outside of Berlin. With the introduction of an agreement for supply of film material to users and a number of regulations how to handle certain operations, the working organization in the archive has improved and the productivity increased.

A former film theatre near the archive premises at Wilhelmshagen became operational in 1971 after a lengthy reconstruction period. By reconstructing the building, working accommodation has been made available for 20 staff members and there is a multi-purpose room, too, which serves local organizations of the Wilhelmshagen borough for social meetings out of office hours.

For the Babelsberg premises an investment was spent for a new transformation station, new telephone connections and other facilities to improve the working conditions of the staff.

7. International

7.1 Events in the GDR

The archive film theatre CAMERA organised the following seasons:

a season of French films in cooperation with the Cinémathèque Royale de Belgique,

7.4 Work for FIAF

The Staatliches Filmarchiv contributed to a number of FIAF projects. The second edition of EMBRYO was prepared on the archive's own account. The FIAF Commission on Preservation and Cataloguing were chaired by staff members of the Staatliches Filmarchiv. In October 1971 a Preservation Commission meeting was held in the GDR.

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Bruxelles

Cinémathèque Royale de Belgique

SITUATION GENERALE

On connaît la crise traversée par la Cinémathèque Royale de Belgique en 1971 : crise financière aiguë, qui a réduit le personnel de moitié et provoqué la fermeture totale du service de documentation.

Au moment même où ces lignes sont écrites, les choses ont heureusement évolué. La subvention, sérieusement augmentée permettra la réouverture du service de documentation en 1972 et la reprise des activités provisoirement mises en veilleuse.

Le ralentissement des activités en 1971 a pu assez paradoxalement être mis à profit pour l'agrandissement et le réaménagement des locaux de la Cinémathèque. La surface totale a pu être doublée et la construction d'un nouvel étage de stockage, menée à bien. En tout, la Cinémathèque Royale de Belgique dispose maintenant de 750 m² environ de surface utile de bureaux et de 1200 m² environ de dépôts.

CONSERVATION ET CATALOGAGE DES COLLECTIONS DE FILMS

Rien à signaler, hélas ! Si ce n'est un accroissement normal dû surtout à des dons et dépôts de distributeurs belges.

PUBLICATIONS

Seuls sont à signaler le 12^{me} volume de l'Annuaire du film belge et le Catalogue du film néerlandais sonore publié à l'occasion de la Rétrospective organisée avec le concours du Nederlands Filmmuseum, à l'occasion d'Europalia 1971.

VISITES

Lotte Reiniger, Freddy Buache, Raymond Borde, John Kuiper, William K. Everson, Jan de Vaal, Franz Zwartjes, Fons Rademakers, Joris Ivens, Wim Verstappen, André Pâquet, Marcel Martin, Henri Agel, Noël Burch, Chris Marker, Eric Rohmer, Steve Dwoskin, John Baxter, John Gillett, René Allio, Bo Jonsson, Heinz Rothsack, Werner Herzog ont rendu visite à la Cinémathèque Royale de Belgique, au cours de l'année 1971.

PROJECTIONS

		nombre séances	nombre visiteurs	moyenne par séance
1/71	Rétrospective des rétro- spectives 1970	101	7.483	74
2/71	Hommage aux auteurs et comédiens disparus en 1970	92	5.919	64
3/71	3me Festival de films jeunes/films inédits(1)	100	6.768	68
4/71	3me Festival de films jeunes/films inédits(2) / Acquisitions récentes de la Cinémathèque	99	6.019	61
5/71	50 ans de cinéma (1)	112	7.083	63
6/71	50 ans de cinéma (2)	106	7.326	69
7/71	50 ans de cinéma (3)	111	7.581	68
8/71	50 ans de cinéma (4)	108	8.784	81
9/71	50 ans de cinéma (5)	103	7.952	77
10/71	Cinéma néerlandais sonore / 50 ans de cinéma (6)	113	6.674	59
11/71	Surhommes d'hier et d'aujourd'hui	101	5.461	54
12/71	Hommage à Humphrey Bogart / 40 comédies musicales	109	7.864	72

Depuis le 1 octobre 1971, le nombre de séances des samedis, dimanches et jours fériés a été porté de 3 à 5.

Bruxelles, le 7 avril 1972
gc

Bucuresti

ARCHIVE NATIONALE DE FILMS
BUCAREST

RAPPORT DES ACTIVITES

1 9 7 1

Aucun élément spectaculaire ne caractérise la 15^e année d'existence de l'Archive Roumaine. De bons résultats ont été obtenus dans le sens de la consolidation de nos fonds et des systèmes de travail.

I - Activités nationales

a. - Le fonds de films s'est enrichi de 1000 nouveaux titres environ, longs et courts métrages en dépôt légal, action qui a entraîné un grand volume de travail de la part des filmothéquaires. En même temps, a continué l'action de transfert des films inflammables sur pellicule nonflamme, la priorité étant accordée aux fonds d'actualités roumaines. Des tâches particulièrement difficiles en ont été la conséquence pour la section Restauration, comme une partie de ces films était dans un état de dégradation avancée.

A leur tour, les documentaristes ont concentré leurs efforts vers le fonds de documents roumains. Une mise en valeur de leur activité s'est faite par les films de montage réalisés en 1971 par la Télévision Roumaine : Contre les ténèbres vertes, Cinquante années en cinquante jours, etc. N'ont pas été négligées non plus les perspectives d'augmentation des collections, et nos spécialistes ont collaboré étroitement à cette fin, avec le constructeur, aux plans d'un nouveau grand dépôt.

b. - Le fonds de documents a augmenté lui aussi de façon remarquable, avec les 1800 dossiers de films qui ont passé en Roumanie, cédés par les distributeurs, et avec 6000 photos obtenues par achat, dons et échanges de doubles.

2000 vieux programmes de salle ainsi qu'une partie de ces matériaux ont été classés et indexés.

- c. - Le fonds de livres et de périodiques s'est accru de 735 volumes, et le nombre de lecteurs à la bibliothèque a marqué à son tour un progrès. A signaler les bons rapports établis avec le Oesterreichisches Filmmuseum et la Cineteca Nazionale, grâce à qui, par voie d'échange, nous avons pu compléter nos collections.
- d. - Publications - Ont continué à paraître les périodiques de l'Archive : 12 numéros du "Caiet de documentare cinematografică", 6 numéros de "Cinematografia în presă", ainsi que les ouvrages désormais traditionnels - l'"Annuaire cinématographique roumain 1970" ainsi que la "Bibliographie internationale du livre de cinéma 1970". A été rédigé le IV^e volume du "Catalogue des films existant dans la collection de l'Archive". Des programmes ont été publiés à l'occasion de certaines manifestations à la "Cinémathèque".
- e. - Culture cinématographique - L'Archive a présenté dans son cinéma un répertoire très varié. En l'honneur du 50^e anniversaire du Parti Communiste roumain, a été organisé le cycle "La seconde première", comprenant 11 films représentatifs pour la cinématographie socialiste roumaine, l'équipe de réalisateurs de chacun de ces films étant présente à la projection. Toujours dans le but de faire mieux connaître la production nationale, s'inscrivent la Rétrospective du documentaire roumain (plus de 80 court-métrages) ainsi que les deux programmes de films réalisés par les étudiants en cinématographie.

Ont continué les habituels portraits de grands cinéastes (Renoir, Ford, Dovjenko, Ophüls, Antonioni, Buñuel, Munk, Hitchcock, Haanstra, Rossellini - ces deux derniers réalisés grâce au Nederlands Filmmuseum et à la Cineteca Nazionale de Rome). Des cycles comme : "Parade du musical", "Le film et la société", "Littérature et film", "Suspense au cinéma", "Le cinéma en lutte pour le progrès social" ont formé la base des programmes. Des manifestations spé-

ciales ont été organisées, comme une "Rétrospective du film italien d'animation" (en collaboration avec l'Institut pour l'étude et la diffusion du cinéma d'animation - de Milan), des "Journées du film d'animation de la R.D.A." (en collaboration avec la Staatliches Filmarchiv der DDR), les "Journées du nouveau cinéma ouest-allemand" (en collaboration avec l'Association des Producteurs Indépendants de Munich) et la "Rétrospective du film muet américain" (grâce aux efforts du Département du Film du Musée d'Art Moderne de New York). Nous profitons de l'occasion pour renouveler nos remerciements à toutes les archives et organisations qui nous ont mis leurs films à disposition avec tant d'amabilité.

II - Activités internationales

- a. - L'échange de matériaux a augmenté sensiblement, aussi pour le nombre de films et de livres entrés par cette voie dans nos collections, que pour le nombre des pays avec lesquels ces échanges ont été effectués: 21 (Albanie, Australie, Autriche, Belgique, Grande Bretagne, Bulgarie, Chili, Corée du Nord, Danemark, France (Toulouse), Hongrie, Inde, Italie (Rome), Pays-Bas, Pologne, RDA, RFA, Tchécoslovaquie, Turquie (Sinematek Dernegi), Union Soviétique et Yougoslavie).
- b. - Actions spéciales. L'Archive a participé avec des matériaux documentaires et un film à l'Exposition et la Rétrospective dédiées aux pionniers de l'animation mondiale - dans le cadre du Festival international d'Annecy. A l'occasion des 75 ans de cinéma en Roumanie, une projection spéciale a été organisée avec le premier document roumain, une bande tournée à Bucarest par un opérateur de l'équipe Lumière, film obtenu par la bienveillance du Musée de Lyon, que nous remercions encore.
- c. - Visites-voyages - A l'occasion des Rétrospectives organisées dans notre cinéma, ou a eu le plaisir d'accueillir

Hannelore Holz et Ekkart Jahnke de la R.D.A., Curt Linda et Michael Dost de la R.F. d'Allemagne. Aux fins de documentation, ont été nos hôtes dr. Erszebet Garai et dr. Sandor Papp - les dirigeants de l'Institut Hongrois pour la Science du Film, dr. Alfred Krautz - chef du secteur documentation de la Haute Ecole pour le Film et la Télévision de Berlin Est. De brèves visites à caractère strict de travail nous ont fait Mme Karen Jones, viceprésidente de la Commission de documentation FIAF, ainsi que M. Sam Kula, directeur adjoint de l'Institut Américain du Film, M. Mario Benocci, directeur de l'Unitelefilm-Rome. Des délégués de l'Archive ont effectué des voyages en Bulgarie, RDA, Pologne et URSS à l'occasion de l'organisation des Rétrospectives du film roumain dans ces pays; en Bulgarie, Hongrie, RDA, Tchécoslovaquie, UR - à des fins de documentation.

III - Activités FIAF

Doivent être mentionnés à ce chapitre l'activité de Dumitru Fernoaga en tant que membre du Comité Directeur, la contribution des délégués roumains Viorel Tudorica et Dumitru Morozan aux travaux de la Commission Technique et à la rédaction du Manuel de conservation du film couleur, ainsi que l'ouvrage "Bibliographie internationale du livre de cinéma 1971" - maintenant à sa sixième édition.

Budapest

Rapport
de l'Institut des Recherches du Film et Cinémathèque Hongroise
concernant l'année 1971.

I. ACTIVITÉ NATIONALE

1./ Vulgarisation scientifique de l'art cinématographique

Aux représentations publiques du cinéma de l'Institut, au "Filmmuzeum" les films suivants, dont le droit "art-cinéma" est possédé par l'Institut, ont été projetés:

Agnes Varda:	Le bonheur (Boldogság)
François Truffaut:	Les baisers volés (Lopott csókok)
Michelangelo Antonioni:	Zabriskie Point
Michelangelo Antonioni:	L'Avventura (A kaland)
István Székely:	Lovagias ügy
Jean Luc Goddard:	Alphaville
Louis Malle:	Les amants (Szeretők)
Ingmar Bergman:	Sasom i en spegel (Tükör által homályosan)
Ingmar Bergman:	Nattvardsgästerna (Urvacsora)
Ingmar Bergman:	Tystnaden (Csend)
Josef von Sternberg:	Der blaue Engel (A kék angyal)
André Cayatte:	La vie conjugale I-II. (Házasélet I-II.)

Dans le programme des manifestations spéciales du Filmmusée nous avons organisé les programmes jubilaires et les retrospectives filmhistoriques suivantes:

Les journées du film français du 13-20 mars,
Les meilleures production du Studio Béla Balázs
ayant son dixième anniversaire, au mois d'avril,
Journées du film des Indes, 29-30 mai,
Journées du film Suédois, du 5 septembre au 3 octobre,
Commémoration au 15^e anniversaire de la mort de
Alexandre Dovchenko,
Commémoration au 30^e anniversaire de la mort de
Gyula Kabos.

Dans le programme des Amis du Filmmusée, nous avons organisé des programmes des personnes filmhistoriques suivants - avec un caractère non-commercial:

Les oeuvres importants de John Ford,
Les meilleures interprétation de Gérard Philippe,
Les grandes interprétations de Yves Montand,
Les inoubliables interprétations de Greta Garbo,
Les grands interprétations de Conrad Veidt,
Les mémorables interprétations de Manyi Kiss,

Avec chacune des abonnements-séries nous avons publiée des courts prospectus.

Au courant de l'année la Cinémathèque a aidé dans 293 clubs dans et hors les écoles les cours filmhistoriques et filmesthétiques. De ces filmclubs 190 ont appartenus aux jeunes des écoles supérieures ou secondaires, et 67 clubs parmi ceux-ci ont projeté des copies de 16 mm. En trois villes universitaires - Budapest, Szeged et Debrecen nous avons cette année aussi assisté dans les cours de film. Hors de prêter les films, nous avons aussi aidé ces cours avec des maîtres de conférences.

Nous avons organisé pour les chefs des film-clubs à Budapest deux-fois des cours ensemble avec des projections.

2./ Travail de recherche filmthéorique (travail de recherche scientifique)

L'Institut a continué son travail de recherche relative à l'histoire de la cinématographie hongroise, durant quelques années déjà.

L'activité scientifique s'est élargie pendant l'année. Le Groupe de Recherche du Film Sociologique a été organisé. Son devoir était l'examination du rapport entre le public et le film.

Les essais les plus importants préparés pendant l'année:

- Erzsébet Garai - Károly Nemes - János Tárnok:
Le programme perspectif des recherches film-sociologiques.

- Erzsébet Garai - Nemes Károly:
Le plan demi-fond de la recherche du film.
- Károly Nemes:
Les tendances du développement de l'art cinématographique hongroise de 1958 à 1971,
- Vince Zalán: La situation de la critique du film hongroise,
- Vince Zalán: Le film populaire-scientifique en 1971,
- István Nemeskürty: L'esthétique du cinéma jusqu'aux premiers livres filmthéorétiques,
- Ferenc Mérei: L'analyse psychologique des apparitions filmsemitiques,
- Dezső Helmich - Ferenc Gereben - László Bertalan:
Le film "Amour" et son public,
- János Tárnok: Préalable examination du public du film Le Temps Présent (Jelenidő)

3./ Publications

- Des études aux ensembles des problèmes filmpsychologiques,
- Des études filmesthétiques soviétiques (rédactrice Mária Kovács)
- Szilárd Ujhelyi: Les 12 de Budapest,
Éducation du goût, art cinématographie (rédacteur Dezső Bujdosó)
- "Filmkultura" 1-6
- Documentation Internationale Cinématographique 1-12
- Film about the Film (Film a filmről) (rédacteurs: István Molnár et Márta Luttor)

4./ Fonds de film, préservation de film, catalogage

Fonds de film	accroissement annuel	en total
Long métrage	424	4664
court métrage	727	5989
actualités	175	3859

Au cours de l'année nous avons produit 40.000 mètres de matière de sécurité des matières nitrique.

Au cours du travail en synthèse nous avons préparé 384 carton descriptifs (carton de base) et 13.800 cartons indicateurs de division par matières.

5./ Librairie et documentation

<u>Dénomination du fonds</u>	<u>augmentation annuelle</u>	<u>en total</u>
Livres	380	5294
Périodiques	77	1971
Manuscrits	151	3745
Scénarios	66	1787
Photos	3865	37024
Affiches	435	5365

II. ACTIVITÉ INTERNATIONALE

Au cours de l'année nous avons un échange de film régulier avec les pays suivants: Bulgarie, Tchécoslovaquie, Yougoslavie, Pologne, Italie, Roumanie, Union Soviétique.

Les invités des manifestations a Budapest

Les collaborateurs de l'Archiva Nationala de Filme de Bucuresti: Aura Puran,
L. Corciuvescu,

Les collaborateurs de l'Institut Cinématographique Slovaque de Bratislava:
Michalik et L. Bakos,

Le chef de la Cinémathèque Tchécoslovaque de Prague: dr. Sumovsky,

Le viceprésident du Centro Sperimentale de Rome: Fernaldo di Giammatteo,

Le directeur de la Filmoteka Polska de Varsovie: K. Michalewicz,

Les voyages en étrangers des collaborateurs de l'Institut:

dr. Sándor Papp directeur: Congrès de FIAF a Wiesbaden, préparation des
journées suédoise a Stockholm, Filmfestival à
Moscou, échanges d'expériences Bukarest

Dr. Erzsébet Garai sous-
directeur:

Bukarest, échanges d'expériences

Mme Miklós Császár économiste:
dr. István Molnár, chef de la
Cinémathèque:

dr. Yvette Biró rédacteur en
chef de "Filmkultura"

dr. Károly Nemes, chef du
groupe de recherche:

Mme Tibor Draskovics chef
du groupe de vulgarisation:

Mme Márta Luttor, chef du
groupe filmographique:

Mlle Gizella Kasza et
Attila Szilágyi collabora-
teurs de la Cinémathèque:

Vince Zalán collaborateur
scientifique:

Mlles Mária Kovács et
Marianna Ember collaboratrices
scientifiques:

Bulgarie, échanges d'expériences

Prague, échanges d'expériences

Moscou, Paris, Rome

Moscou, Sofia, Prague, Varsovie

Stockholm, Sofia, Wiesbaden

Copenhague, séance du Comité de
Catalogisation

Berlin RPA

Belgrad, Berlin, Moscou, Varsovie

Berlin, Moscou

Budapest, le 15 février 1972.

Buenos Aires

RAPPORT DES ACTIVITES

1971

L'activité de la FUNDACION CINEMATHECA ARGENTINA a été plus intense en 1971 que pendant les dernières années, et cela a signifié un progres remarquable non seulement du point de vue de l'élargissement de son contenu (copies de films fameux en positif et en négatif, matériel d'archive et publications, bibliothèque et photothèque, etc.) mais aussi a cause de la grande diffusion de son travail chez le public en général (a travers les ciné-clubs, les organisations officielles, les sociétés privées, les universités, les écoles, etc.) et grace aux contacts établis avec d'autres institutions en Argentine et ailleurs (Fond National des Arts, Institut National de la Cinématographie, Ministère de l'Education et des Affaires Etrangères, Municipalité de la ville de Buenos Ayres, UNESCO, UNICEF, etc.)

BIBLIOTHEQUE: Plus de 400 publications ont été incorporées (137 livres, 205 revues, 52 brochures et catalogues, etc.). On a également acquis 142 exemplaires répétés pour les échanger avec d'autres cinématheques. Le reste du matériel reçu (coupures de journaux, annonces publicitaires, programmes, photos, affiches, press-books, etc.) échappe a une vérification quantitative.

DOSSIER DE PUBLICATIONS: En 1971 s'est intensifiée la tâche de classement et notation du contenu des publications (articles, critiques, photos, etc.) qui ont été incorporées a la Bibliothèque. On a soigneusement révisé 154 publications et le dossier s'est enrichi de 12.600 cartes-fiches distribuées dans leur rayon correspondant: Noms, Pays, Sujets et Film (Ci-joint, une feuille avec quelques modeles de cartes-fiches).

CONSULTATION PUBLIQUE: A partir du 1er. Avril 1972 une salle sera mise a la disposition du public intéressé afin qu'il puisse consulter le matériel de la Bibliothèque et de l'Archive dont s'occupent des personnes spécialisées. Une expérience-pilote menée a bout pendant les deux mois de moins d'activité dans le pays (plein été) et rien que deux fois par semaine dans un horaire tres restreint, a permis a 33 personnes de s'inscrire sur le Livre de Lecteurs. Les dites personnes y son venues 87 fois et ont consulté 141 publications.

EXHIBITIONS: Les séances a la salle Leopoldo Lugones (250 places) du Teatro Municipal General San Martín ont continué chaque jour en matinée et le soir avec une moyenne annuelle de 215.000 spectateurs. Pendant l'année se son réalisés 24 cycles consacrés a plusieurs pays

(France, Etats-Unis, Japon, Italie, Allemagne, Argentine) a des personnages célèbres (Garbo, Hitchcock, Guitry, Chabrol) et a des sujets divers (Les comiques, Le Cinéma des Jeunes, Littérature et Superproductions, La Comédie Américaine, La Comédie Musicale, La Satyre, Les Doubles Versions). Le 28-10-71 a commencé une activité parallèle dans une autre salle de Buenos-Ayres, ceci faisant partie d'un plan de diffusion du cinéma dans les quartiers a travers des cycles consacrés a Chaplin, aux Ecrivains au Cinéma, a la Société Contemporaine, a la Comédie Italienne, et a Bergman et d'autres Suédois. Il y a eu 600 séances avec 15.000 spectateurs.

DIFFUSION: 50 ciné-clubs environ ont utilisé le matériel de la Cinemateca Argentina jusqu'a un total de 3.000 projections. Des cycles spéciaux ont été organisés au Centre Culturel General San Martín (Le Cinéma qu'on n'a pas vu, Le Cinéma au Cinéma, etc.) a l'Institut d'Art Moderne, a la Faculté de Médecine, etc.; et des programmes éducatifs et/ou de revisions historique dans des écoles, des instituts et a la télévision.

D'autres cycles ont été réalisés en collaboration avec le Conseil Britannique (13 épisodes de "Civilisation" de Kenneth Clark) et avec le Musée National des Beaux-Arts (Le Surréalisme Cinématographique). Il y a eu également des exhibitions spéciales et exclusives de plusieurs film anciens et modernes ("El último malón", 1916, d'Alcides Greca, et "Cronique d'Anna Magdalena Bach").

UNESCO: On a confié a la Cinemateca Argentina la distribution exclusive des films produits par l'UNESCO, en Argentine, Paraguay, Uruguay et Chili. Dans ce but on a organisé plusieurs séances spéciales pour jouer ces films au Centre Culturel General San Martín, les quelles ont été présidées par M. Alberto Obligado, sous-directeur général de l'UNESCO.

UNICEF: La Cinemateca Argentina a collaboré aussi a la Campagne UNICEF de l'Association Argentine pour les Nations Unies. Elle a donc joué des films pour les enfants et organisé un concours parmi les enfants des écoles argentines.

CINEMA-AMATEUR: La Cinemateca Argentina a pris part au 20ème concours de cinéma-amateur en 16 et 8 millimetres, organisé par la Direction Générale de Culture de la Municipalité de Buenos-Ayres.- Lors du nouvel anniversaire de la ville de Buenos-Ayres, la Cinemateca a collaboré pendant la semaine des festivités en organisant des séances gratuites dans les parcs, et d'autres pour enfants en quatre salles d'autant de quartiers de la capitale.

COPIES ET NEGATIFS: On a continué le plan de repechage de films argentins muets en voie de disparition ("El último malón", 1916);

"La chica de la calle Florida", 1923). On a fait des négatifs partant de copies en nitrato qui étaient en danger de destruction ("Madame Dubarry", 1919; "Quo Vadis?", 1929; "Un jour de liberté", 1929; On a enfin acquis de nouvelles copies en positif (Olympia", 1936; "Sous les yeux d'Occident", 1936; "Anphytrion", 1935). En tout, pendant 1971, la Cinemateca s'est enrichie d'a peu pres 250 copies en positif et en négatif.

MUSEE COMMUNAL DU CINEMA: Avec l'appui de la Cinemateca Argentina qui a fourni les appareils et les documents, on a créé le Musée Communal du Cinéma, dirigé par le critique et historien Jorge Miguel Cousolo, membre du Conseil d'Administration de la Cinemateca Argentina et directeur du Centre des Recherches l'Histoire du Cinéma Argentina créé par cette Cinémathèque en 1957.

REUNIONS INTERNATIONALES: Le vice-président Guillermo Fernández Jurado a assisté aux deux dernières réunions de L'UCAL (Unión des Cinémathèques de l'Amérique Latine) qui eurent lieu en Juillet 1971 à Montevideo (Uruguay) et en Février 1972 au Mexique. Il a visité aussi d'autres pays de l'Amérique Centrale (Guatemala, Honduras, Costa Rica et Panama) pour y établir des contacts avec des organismes similaires, et pour y présenter un Cycle de Cinéma Argentin avec des films de court et long métrage tournés dans les années 60, sous les auspices et avec la collaboration du Ministère des Affaires Etrangères et de l'Institut National de la Cinématographie.

ECHANGE DE PUBLICATIONS: La Cinemateca Argentina a publié un Catalogue des publications répétées pour augmenter l'échange avec les autres cinémathèques qui, si elles le désirent, pourront demander ledit catalogue et envoyer la liste des publications qu'elles offrent en échange. (Nous envoyons à la FIAF un exemplaire de notre catalogue pour qu'il puisse éventuellement être consulté par d'autres membres).

EXHIBITION, Latin

Amérique et critiques de EXHIBITION (Sup.

Vol. 30/49 (1971) p. 20

Vol. 30/49 (1971) p. 20

CINEMATECA ARGENTINA - BIBLIOTHEQUE ET ARCHIVE

UN EXEMPLE DE CARTE-FICHE POUR L'INDEX DES PUBLICATIONS

1.-

Correspondant au chapitre du livre LE CINEMA ET L'OEUVRE LITTERAIRE de Pio Baldelli (Ed. Galerna, Buenos Aires, 1970) sur "Fiction et Syntaxe narrative dans "Potemkin".

EISENSTEIN, Serguei

Art. de Pio Baldelli s/ "fiction et syntaxe narrative dans "Potemkin", d.l. livre "Le cinéma et l'oeuvre littéraire" (1964).

T.: LIT/BALDELLI p. 159/173

La premiere ligne signale l'endroit ou est casée la carte-fiche dans l'Index/Dossier de la Bibliotheque.

Le texte central explique le genre de la note, l'auteur, le contenu, la publication et l'année de l'original.

La derniere ligne signale l'endroit a est casé le livre dans la Bibliotheque (rayon, code) et l'endroit ou se trouve la note dans le livre (page).

Le meme chapitre du livre origine d'autres cartes-fiches: l'auteur (BALDELLI, Pio), le contenu (SYNTAXE), le theme général (LITTERATURE) et le film (BRONENOSSETZ POTESKIN, URSS, 1925).

2.-

Correspondant a une note sur le FILM TRISTANA, parue dans le MONTHLY FILM BULLETIN Vol, 38 N° 454

BUÑUEL, Luis

Générique et critique de TRISTANA (Esp./Fr./It.) avec photo C.Deneuve, F. Roy
MFB Vol. 38/454 (1971) p. 226 et couverture

Dans ce cas-ci on signale la genre de la note (Critique) et les autres éléments qui la constituent (générique, photo).

Sur les vraies cartes-fiches chaque renseignement particulier est souligné d'une couleur différente (genre de la note, auteur, contenu, année, etc.) afin de rendre visuellement plus facile la perception du renseignement désiré.-

Cairo

AL-ARCHIVE ALKAWMY LILFILM
 36 Sherif Street
 Cairo, EGYPT

REPORT FOR THE YEAR 1971

The National Film Archive has carried on its shows at its theatre three times a week. It still renders its services to ciné-clubs, film societies, universities, in Cairo and provinces, the audience of which amounts to 250000 a year.

Among the feature films were:

J. Feeney	Fountains of the Sun	- Egypt	- 1969
F. Fellini	Satyricon	- Italy	- 1969
A. Kurosawa	Seven Samurai	- Japan	- 1954
R. Dpry	Prologue	- Canada	- 1969
S. Marzouk	My wife and the dog	- Egypt	- 1970
A. Renais	L'année dernière à Marienbad	- France	- 1961
S. Pollack	They shoot horses, Don't they?	- U.S.A.	- 1969
F. Truffaut	Jules et Jim	- France	- 1961
R. Brooks	In cold blood	- U.S.A.	- 1967
Y. Chahine	The choice	- Egypt	- 1970
A. Kurosawa	The throne of blood	- Japan	- 1957
S. Rostotsky	Until Monday	- U.S.S.R.	- 1969
K. Russel	Women In Love	- Britain	- 1969
F. Fellini	La dolce vita	- Italy	- 1960
J.L. Godard	Pierrot le fou	- France	- 1965
R. Mulligan	To kill a mocking bird	- U.S.A.	- 1963
R. Altman	M.A.S.H.	- U.S.A.	- 1969
C. Reed	Oliver	- Britain	- 1968
J. Pinkava	Captain Lorda	- Czech	- 1970
V. de Sica	Miracolo in Milano	- Italy	- 1951
C. Sautet	Les choses de la vie	- France	- 1970
V. Radev	Black Angels	- Bulgaria	- 1970
B. Haanstra	Alleman	- Holland,	- 1963
J. Newland	My love my son	- U.S.A.	- 1969
J. Clayton	The innocents	- Britain	- 1962
A. Surawi Djaya & Mrs. Tatiek Muljati	The Ronggeng Dance-Girl	- Indonesia	- 1970
M. Drack	Amelia ou le temps d'aimer	- France	- 1971
I.P. Gopo	A bomb was stolen	- Rumania	- 1961
V. de Sica	Umburto D	- Italy	- 1952
M. Rady	The barrier	- Egypt	- 1971
F.F. Coppola	The rain people	- U.S.A.	- 1969
S. Eisenstein	Alexander Nyvski	- U.S.S.R.	- 1938
R. Mamoulian	Queen Christina	- U.S.A.	- 1933
R. Mulligan	Summer of 42	- U.S.A.	- 1969
N. Maleh & Others	Men Under the Sun	- Syria	- 1970
L. Visconti	Death in Venice	- Italy/ France	- 1971
W. Barowczyk	Goto, l'île d'Amour	- France	- 1968
G. Kelly	Hello Dolly	- U.S.A.	- 1969

C. Miles	The Virgin and the Gipsy	- U.S.A.	- 1970
M. Kobayashi	Harakiri	- Japan	- 1962
" "	Kwaidan	- Japan	- 1964
J. Losey	Accident	- Britain	- 1967
A. Kurosawa	Red Beard	- Japan	- 1965
W. Wallroth	You and I and Little Paris	- Germ. Dem. Rep.	- 1970
A. Robbe-Grillet	Trans-Europe Express	- France	- 1966
Youssef Chahine	The Choice	- Egypt	- 1971
Konrad Wolf	I was Nineteen	- G.D.R.	- 1967
J.L. Godard	Pierrot le Fou	- France	- 1965
H. Barakat	Lost Love	- Egypt	- 1970
Dušan Vukotić	The Seventh Continent	- Yugoslavia	- 1966
Borislav Sharaliev	Farewell, Friends	- Bulgaria	
Antony Harvy	Lion in Winter	- Britain	
Mohammed Karim	A Bullet in the Heart	- Egypt	- 1938
Chafik Chameia	An Incident of Honour	- Egypt	- 1971
Mark Raydel	The Fox	- U.S.A.	- 1970
Satyagit Ray	Nayak	- India	- 1965
Youssef Chahine	Cairo Station	- Egypt	- 1958
Peter Hall	A Mid-Summer Night's Dream	- Britain	
J.L. Godard	Les Carabiniers	- France	
Louis Mal	Le Feu Follet	- France	
Clarence Brown	The Eagle		- 1925
	Thief of Baghdad) (classics) - U.S.A.	
	The Hunchback of Notre Dame		- 1923
Palo Bielik	Three Witnesses	- Czech	- 1970
Somar Sono	The Legend of Gampang	- Indonesia	- 1970

Among the short films were:

Sa'ad Nadim	Anwar Abdel Mawla	- Egypt	- 1963
Wadyslaw Nehrebecki	Vendetta	- Poland	- 1969
David Adam	Take-off	- U.S.A.	- 1970
Fernand Lemay	Dimension Soleils	- Canada	- 1969
Santiago Alvarez	Now	- Cuba	- 1962
Said Marzouk	Tears of Peace	- Egypt	- 1970
Mona Megahid	Woman in the Painters' World	- Egypt	- 1970
Mustafa Fersi & others	2 + 2 = 5	- Tunis	- 1966
Yakov Bronstein & A. Vidugiris	Castles Built on Sands	- U.S.S.R.	
F. Vystreil	Place in the Sun	- Czech	
Tawfik Saleh	The Puppets	- Egypt	- 1959
Mica Milosevic	The Race	- Yugoslavia	
Charles Meunier	Voltiges	- France	- 1970
Jan Calabek	Feasts of Strength of Plants	- Czech	- 1968
Robert Enrico	La rivière du Hibou	- France	- 1963
Jean Beaudin	Vertige	- Canada	- 1969
L. Janson & C. Menville	Stop, Look and Listen	- U.S.A.	- 1966

Marc Allegret	Lumière	- France	- 1966
Ion Bostan	Printre Pelicani	- Rumania	
S. Nicolaescu	Memoria Trandafirului	- Rumania	- 1963
E. Nussbaum	Brincusi	- Rumania	- 1963
John Savage	Rolling Down the Rhine	- U.S.A.	- 1970
John Feeney	The Eight Wonder	- Egypt	- 1971
E. Sechan	The Golden Fish	- France	- 1959
D.C. de Daunant	Le songe des chevaux sauvages	- France	- 1961
J.M. Dron	Hot Hours & Journal of a Journey to Poland	- France	

The National Film Archive has also organised:

- (a) A Dutch Film Week. Films by H.V. der Horst and B. Haanstra were shown with full study.
- (b) A Canadian Film Week. Films of directors A. Lipsett - Ron Killy - Colin Lou - George Kaczonder were presented and discussed.
- (c) Some other projections were also arranged for a selection of the International Short Films that won prizes at Oberhausen Film Festivals.

Furthermore, the Archive lent Egyptian films from its collection to foreign Cultural Centres in Cairo accompanied by complete synopses and studies.

About 50 Egyptian films were added this year to the stock of the Archive. It is due to its limited budget that the Archive was unable to get films from abroad; yet, it began to receive as present ten films from D.D.R. among which there will be:

The Cabinet of Dr. Caligari - The Last Laugh - Metropolis - The Blue Angel - Lachine (Egyptian film).

We have also reached an agreement with the U.S.S.R. to provide our Archive with the following six films as unlimited loan: Battleship Potemkine - October - The General Line - Alexander Nevsky - Ivan the Terrible.

It is worth mentioning that the Archive has succeeded in obtaining some copies of the Egyptian films being lost since they were produced at earlier stages in the Cinema History in Egypt. Also we are now trying to make dupe negatives from those films that have only single prints.

The library contains now 2800 books in addition to considerable sets of periodicals, pamphlets, film posters, stills, photographs, clippers, scripts and dialogue lists.

The Archive, at present, prints studies on films shown, discussions that follow projection, and also lectures delivered by specialists in art of cinema. We also prepare for an history of the Egyptian Cinema since its birth in 1927 till now.

Canberra

NATIONAL LIBRARY OF AUSTRALIA

Film Collection and Services - Report, 1971

While the year was not distinguished by the acquisition of any major collections the archive has continued to grow at a steady rate with the addition of films obtained from a wide variety of sources.

Documentary and newsreel items added during the year included footage of Australian aviators Bert Hinkler and Sir Charles Kingsford-Smith, street scenes of San Francisco after the 1906 earthquake and a record of motion picture processing techniques in an Australian film laboratory of the 1920's.

Eleven Australian feature films were acquired for preservation, including three previously thought to be lost - 'The ADVENTURES OF ALGY' (1925), 'RANGLE RIVER' (1936) and 'MR. CHEDWORTH STEPS OUT' (1938). A revival of interest in Australian film history has led to national telecasting of many Australian features of the 1930's and 1940's, the Library co-operating with respective copyright owners in having suitable TV prints produced from its preservation masters.

The archive continues to be used as an important resource for film makers, television producers and researchers. During the year, an increasing volume of requests to view footage for research and film study purposes was met. Footage was provided for a number of film and television productions - one notable project, completed during 1971, was a film biography of Australian cinematographer Frank Hurley.

Work was begun on the sorting and listing of some 25,000 unsorted stills presently held in the Taussig collection. During the year several small but significant additions were made to this collection through the courtesy of major film distributors and private individuals; a collection of cinema advertising slides was established and the poster collection grew to approximately 1000 items.

Some 80,000 feet of nitrate stock was transferred to safety base for preservation during the year.

Habana

CINEMATECA DE CUBA
REPORT TO THE XXVIII FIAF CONGRESS
1971-1972

Origins and Aims

Cinemateca de Cuba was created in 1960 as a cultural division of ICAIC (Instituto Cubano del Arte e Industria Cinematográficos) with the purpose of selecting, locating, acquiring, classifying and conserving all the material necessary for a knowledge and study of film from its origins to our day. By material we mean collection of films, books, magazines, catalogues, photographs, posters, press clippings of reviews and articles, and museum pieces. Special attention is given to all material or document concerning the Cuban film and its history.

Another major aim of the Archive is to facilitate the exhibition of these materials to the general public and to place them at the disposal of students and specialists, in order to stimulate knowledge, analysis and development of film culture. Cinemateca de Cuba became a Provisional Member of FIAF (Federation Internationale des Archives du Film) in 1961 and shortly afterwards it became a Permanent Member. It was also appointed Permanent Member of UCAL (Unión de Cinematecas de América Latina) in their Assembly held at Viña del Mar, Chile, in 1967.

The Film Collection

Almost all the films from the early periods of the history of cinema, including mainly those from the silent era, and also many of the films produced during the 1930's and 1940's and some from the 1950's, which the Cinemateca exhibits in its regular programs, were obtained through international exchanges with other Archives members of FIAF.

Before the creation of ICAIC in 1959, Cuba had no organization responsible in a consistent and consequent way for the collection and conservation of film materials, with the exception of the Film Department of Havana University, which despite its meager economic and technical resources, succeeded in saving a few interesting films, largely due to the fervent efforts of Professor José Manuel Valdés Rodríguez.

Because of the indifference of official circles regarding the preservation of film material, hundreds of important films were lost. Especially lamentable was the irremediable disappearance of almost all the films produced in Cuba during the silent era: of a total of approximately 70 films (both feature and documentary) only 5 have been salvaged and of these 3 are incomplete. Also lost was one-third of the Cuban films made during the decades of the 30's, 40's and 50's.

As an essential part of its Film Library, Cinemateca de Cuba keeps a complete collection of **all** the films produced in Cuba starting with the creation of ICAIC in 1959, and all corresponding documentation. It also conserves copies of the films made in Cuba before 1959, those which were saved.

The Latin American Collection of the Cinemateca de Cuba comprises not only full documentation, but also the most complete collection of Latin American films held by any Archive.

One of the tasks that reveal the innovating nature and the revolutionary guidelines of Cinemateca de Cuba has been the collection and conservation of a noteworthy collection of international films dealing with the sugar industry. This work is carried on by the Archive's Sugar Film Section with the cooperation of the Cuban Ministry of Sugar, and is available for the use of students and technicians.

A project which promises to be of utmost importance and of great interest especially to the Archives in the developing countries, is the new Scientific-Technical and Educational Film Section of Cinemateca de Cuba. This project includes the compilation of a general catalogue which will classify, according to subject, all the films in those fields in Cuba, as well as other similar material which will be obtained from other countries and, as far as possible, will also be produced in Cuba, always with a view to the short and long-range requirements of national development.

Cinemateca de Cuba has accumulated an important collection of films, features and documentaries, which includes many a representative work of the most famous directors

in the history of cinema, such as Eisenstein, Chaplin, Vertov, Godard, Griffith, De Sica, Richardson, Murnau, Welles, Ford, Stroheim, Bergman, Resnais, Pudovkin, Flaherty, Antonioni, Losey, Clair, Pabst, Rossellini, Dovzhenko, Buñuel, Visconti, Forman, Vigo, Ivens, Marker, Brook, Rocha, Jancso, Hitchcock, Rosi, Fellini, Bardem, Ray, Kurosawa, etc.

Every year, Cinemateca adds hundreds of new titles to its collection, of both Cuban and international production, thru direct purchases or exchanges with other Archives.

Film Exhibition

Since December 1961 Cinemateca de Cuba has been showing films daily, without interruption, in its permanent theatre in Havana, "Cine de Arte ICAIC", which has 1.500 seats, optic, magnetic and stereophonic sound, facilities for the projection of 16, 35 and 70mm., and for the simultaneous microphone translation of silent films.

As part of its vast program of film culture divulgation, the archive, in past years, has prepared and presented many film series on the history and development of cinema as well as panoramas for historic and social studies, for thousands of scholarship students in the "Teatro Chaplin" (nearly 5,000 seats) in Havana. As of January 1969, Cinemateca de Cuba began to present every Tuesday, at "Cine de Arte ICAIC", special series of films on different aspects of film history, for university students exclusively. For many years Cinemateca has also collaborated with the Universities of Oriente, Havana and Las Villas, in the preparation and loan of film programs.

Permanent groups have been organized in these universities to study and discuss film culture and its social importance as cultural mass media, which has been enthusiastically received by the student body. The films shown by Cinemateca in the capitals of Santiago de Cuba and Santa Clara are also presented to and discussed by the university students in those cities.

In December 1967 Cinemateca inaugurated a weekly program at "Cine Cuba" (which in January 1972 was transferred to the "Cinéma d'Art et d'Essai Rialto") of Santiago de Cuba. Shortly afterwards another program was started at "Cine Caribe" of Nueva Gerona

on the Isle of Pines. This activity was soon extended to "Cine Cubanacán" of Santa Clara; "Cine Praga" in Pinar del Río; "Cine Alkazar" in Camagüey; "Cine Abraham Lincoln" in Matanzas; "Cine Nicaro" and "Cine Ciro Redondo" in Moa, both the latter in the province of Oriente. It can be said that the Archive programs reach all the provincial capitals and other large cities all over the island.

In addition to its vast network of programs, Cinemateca de Cuba is also in charge of the regular programming of the "Rialto" and "La Rampa" cinémas d'art et d'essai in Havana and "Rialto" in Santiago de Cuba, which brings to 11 (eleven) the total number of film houses where Cinemateca presents films. (Annex 1)

Each week the Archive offers the public a total of 90.778 seats all over the country with a total of 109 separate seances. The truly massive nature of the film exhibition work carried out by Cinemateca de Cuba has overcome in practice the elitist concept of the traditional film archive.

Up to date all Archive film presentations have been made available only to persons above 16. However, Cinemateca is working on a project to create a Children's Film Archive which will go into operation shortly. For this project we shall benefit from the guidance of child psychologists and pedagogues. Cinemateca de Cuba is interested in exchanging programs and experiences with other colleagues on this field.

Since 1963 Cinemateca has presented a weekly nation-wide program broadcast every Saturday on Channel 6 at 11:00 p.m., and ever since August 1969 a similar program which is broadcast over channel Tele-Rebelde in Santiago de Cuba.

In showing its films the Archive generally groups them by subject, in the form of series, which may be devoted to the study of the films of a certain country or region, such as the several series dedicated to the New Latin American Cinema; other cycles refer to social themes, such as "Racism in Cinema", "The Antifascist Film", "American Social Cinema", etc.; there are also series celebrating special events such as the "50th Anniversary of the October Revolution", the "Lenin Centennial", the "X Anniversary of ICAIC" or the series "The Re-

volutionary Film: Revolution in Cinema" in celebration of Cinemateca de Cuba's XI Anniversary. (Annex 2)

Special attention is given to the study of the development of film in the principal film producing countries; accordingly, quite large cycles have been presented on both historic and/or recent film production of France, England, Sweden, Soviet Union, Japan, Spain, Czechoslovakia, Poland, Italy, the New Brazilian Cinema, Hungary, Vietnam, etc. Other different series have been shown on The Classics of Neorealism; Comedy in Film; Homage to Gerard Philipe; Marilyn in Memoriam; Classics of Expressionism; The Science Fiction Film; Animation, etc. Other cycles are dedicated to the study of important film directors, such as the retrospectives presented on Luis Buñuel, Carl Theodor Dreyer, Eisenstein, Pudovkin, Dovzhenko, Dziga Vertov, Joris Ivens, Robert Flaherty, René Clair, Andrzej Wajda, Jean-Luc Godard, Carlos Saura, Miklos Jancso.

The Film Panorama series, which is enriched from time to time with new and old films, has shown for the first time in Cuba, or in "reprise", many of the world's most important films of all times, such as *Ladri di Biciclette*, *Intolerance*, *Ivan Grozni*, *La Grande Illusion*, *Rashomon*, *La Passion de Jeanne d'Arc*, *Der Blaue Engel*, *Man of Aran*, *Kinoglaz*, *Kinopravda*, *Citizen Kane*, *Sunrise*, *The Gold Rush*, *Sciuscia*, *Greed*, *Les Hurdes (Tierra sin Pan)*, *Mat'*, *Der Letzte Mann*, *Das Kabinett des Dr. Caligari*, *Roma Città Aperta*, *Los Olvidados*, *Cabiria*, *L'Age D'Or*, *Henry V*, *Nanook of the North*, *Bejin Lug*, *Stchaste (Medvedkin's)*, the trilogy *Panchali—Apu—Aparajito*, *Die Niebelungen*, *Zero de Conduite*, *The Salt of the Earth*, *Sous les Toits de Paris*, *Kameradschaft*, *Umberto D.*, *Hiroshima Mon Amour*, *La Terra Trema*, *Les Carabiniers* and many others.

Cinemateca de Cuba also presents more recent productions such as *Marat—Sade*, *Week—End*, *The Brig*, *Point of Order*, *Der Leone has Sept Cabecas*, *Cerny Petr*, *Accident*, *Agnus Dei*, *The Chase*, *I Pugni in Tasca*, *O'Salto*, *Pervy Uchitelj*, *Elise ou la vrai vie*, *El Chacal de Nahueltoro*, *Le Mandat*, *Tell Them Willie Boy is Here*, *Dodes'ka—den*, *Cabascabo*, *El Cgraje del Pueblo* and of course Cuban films.

Programming and Public

The programming of Cinemateca, through its different channels of exhibition, aims at decolonizing, cultivating and developing the taste or preferences of the public concerning cinema. It tries to demystify the complex phenomenon of cinema in general and in particular the language, methods and ideology imposed on to the film industry and art by Hollywood, which through its political—commercial apparatus has deformed not only the very concept of this art but also the analytic and critical possibilities of the audiences everywhere, perverting them into complacency.

A constant programming of high level and varied choice, which includes the best in film history and of course contemporary cinema too, especially those films with a social and revolutionary content, represents a contribution to the renewal of taste and to the progressive re—education of the public on the film and its artistic appreciation.

The permanent success of Cinemateca's programs, made evident through the years by the massive affluence of the public to the daily showings in Havana and other major towns throughout the Island, the same as the high rating of the Archive's TV programs, is a good index of the development achieved in these years and of the appearance of a growing mass of spectators more and more interested in film as an artistic expression and instrument of culture and not as a simple article of banal consumption. It is becoming clear, for the larger audiences, that the film is ideology, and not only when the subject matter makes this obvious but also in cases where the structures of language play, in a more or less clear way, the same function.

This awareness and its profundization, this opportunity to take possession of the mechanisms of knowledge capable of converting the passive spectator into a participant spectator, free to analyze and discover the intention, provocation, emphasis, messages and the meaning of a work of art, is precisely one of the main objectives of Cinemateca de Cuba. Much progress has been attained but, of course, there is still much to be done.

ICAIC Mobile Film Units

Because of its general interest as an experience in the mass divulgation of film culture, a summary of the work being done by the mobile film units in Cuba will be delivered to all delegates during the Congress.

Documentation

The central offices of Cinemateca de Cuba maintain a vast documentation archive with files on almost all the films shown in Cuba and many other films of special importance in the history of cinema, as well as files on the most outstanding film directors and other subject of motion picture interest. Each file includes technical or biofilmographical data on each film or director, press clippings and translations of reviews, essays or articles concerning the film or director in question, taken from national and foreign periodicals, as well as photos, booklets, poster collections, etc.

These materials are constantly being used, under the guidance of the Cinemateca staff, by a growing number of film directors, students, professors and specialists, for the purpose of obtaining information on the different aspects of motion picture. A section to which special attention is given is the one on documentation on Cuban and Latin American films.

This documentation and programming service cooperates with different educational, scientific and cultural institutions in the country, increasing these services each year. It could be said that this section attends to thousands of requests annually.

Cinemateca de Cuba also carries out a systematic historical research work on different film subjects to satisfy our domestic demands as well as those originated out of the plans and projects drawn up on an international scale, at the regular meetings of FIAF and implemented through its Technical Commissions.

Right now we are preparing the documentation for the series dedicated to the New Latin American Film and to the Testimonial and Denunciation Film in countries struggling for their liberation.

The Department of Documentation has the everyday responsibility of locating sources of information in order to compile its technical files and to guarantee the availability of all information and critical material on film which arrive in Cuba, and in general on all films interesting to the history of cinema and its directors, as well as the classifying, cataloguing and processing of this information in order to make it readily available at request.

As a result of the international division of work, which FIAF coordinates in the fields of film libraries, Cinemateca has the prime responsibility of accumulating and/or elaborating, classifying and publishing texts which give information on Cuban film production. Since Cuba had no tradition of film research, there were no yearbooks, catalogues or texts which would collect, in a systematical, accurate and reliable way, all the necessary information on Cuban film production in the past. The scarce material there is on the history of film production in Cuba is found only in disperse sources, which many times supply contradictory information.

In view of the above, the Department of Documentation has undertaken the task of consulting all the historical collections of Cuban magazines and newspapers existing in our national libraries, copying every advertisement, article, review or news item referring to film productions, no matter how insignificant they may seem, so with this information and others obtained firsthand through direct interviews with people who were in any way related to the film world in the past in our country, we may draw up a General Catalogue of Cuban Films, from the importation and utilization of the first film equipment in Cuba until the present day.

This detailed work, which includes the complete screening and moviola revision of the credits of old Cuban films which Cinemateca has been able to salvage, is now in its final stage and the catalogue will soon be ready. It will be divided into three parts: 1) The Silent Film (1897—1930); 2) The Sound Film (1930—1959); 3) Films in the revolutionary era (1959—1969). The Catalogue will have a general critical introduction and each film will have one page devoted to technical data or full credits, a summary of the film subject and, in

especial cases, notes of historic interest. There will also be mention of the prizes obtained by each film in international film festivals. For film production after 1969 the Archive intends to publish film yearbooks.

In its annual report to FIAF for the period 1966—67 Cinemateca de Cuba, aware of its double status as member of FIAF and UCAL, reiterated its willingness to devote a good part of its efforts to the investigation, cataloguing and diffusion of the Latin American film. Once again we ratify this decision which we will continue to implement.

In addition to our film series and special programs on the Latin American Film (the first program presented by Cinemateca called "Latin American Social Documentaries" dates back to December 5 and 6 of 1961), the Archive has been gathering reference material such as reviews, statistics, and miscellaneous information in the form of books, catalogues, booklets and separate articles, all on the Latin American Cinema. With this material we are preparing a Latin American Filmography, by separate countries, which is intended to be as complete as possible.

With the object of giving the public an understanding of the silent films which arrive at Cinemateca with intertitles in different languages, the Department of Documentation has undertaken the translation into Spanish of these texts, which are carefully revised and later read over the microphone during the showings. These translations are available to all the Latin American Archives.

The Documentation Department also compiles critical and biofilmographic notes on films and their director which are displayed at the Archive's regular programs.

Film Preservation

One of the most important but least known tasks of Cinemateca de Cuba is the conservation of films. With the object of protecting the films deposited in the Archive vaults, and at the same time ensure that they will be in a condition suitable for showing, Cinemateca contratypes films of which there is only one positive print. This is the case of most of the "old" films. Naturally, the cost and technical care demanded by this type of work, imposes

a criterion of priorities, either on the basis of the films' intrinsic values or on the basis of the frequency of use.

Nitrate films, highly inflammable and quick to deteriorate, must be immediately transferred to security film, otherwise the film runs the risk of being lost. This work is particularly arduous because of the bad shape in which most nitrate films have been found, either on account of inappropriate storage conditions or because they were simply neglected. Frequently, in order to obtain a print as complete as possible, it is necessary to use reels or fragments of different incomplete copies of the same film. It is not rare the case when negative material must be mixed with positive one, so a complicated process of editing and laboratory work must take place to achieve a uniform and complete final print.

As a result of its program of restoring and salvaging films, Cinemateca has copied, up to now, more than 200 black and white films and more than 50 color films. It has also transferred to security film around 70 titles which were originally on nitrate. One-third of the latter are films which were produced in Cuba before 1959.

The immediate work plan, in order of priorities, is the following: 1) to finish the transfer of nitrate films to security film, 2) to finish the restoration and copying of old Cuban films and 3) to continue the copying of color films of rapid chromatic decomposition (de Luxe, Metrocolor, Warnercolor, etc.).

Film Museum

The collection of historic equipment and curiosities in the Archive's Film Museum has been enriched through the acquisition of interesting pieces, such as the first models of the Edison machines used for taping and reproducing sound, in addition to models of old projection equipment such as the Pathé, Debrie and Keystone machines. A selection of the most interesting museum pieces was exhibited in the "ICAIC's X Anniversary Exposition" in the COR Galleries in Havana in 1969.

In the next few months the Film Museum will present an exposition of old and new equipment, posters, photos, statistical tables and different documents on the background,

history and development of the motion picture. This exposition will be of an educational and analytical nature, aimed at contributing to the demystification and decolonization of the film. For this purpose, special visits have been planned for groups of students of different ages and levels, although the exposition will always be open to the public in general.

Other national and international activities

During the celebration of the Tenth Anniversary of Cinemateca de Cuba's uninterrupted showings in the month of December 1971, an extensive series called "The Revolutionary Film: Revolution in Cinema" (Annex 2) was shown in "Cine de Arte ICAIC" in Havana during the months of December 1971 and January and February 1972.

The Cuban press reflected our anniversary by publishing a series of informational articles and interviews with the Director of the Archive. The magazines BOHEMIA and CUBA INTERNACIONAL published extensive articles, the same as the newspaper JUVENTUD REBELDE. Similarly, there were interviews on radio, including RADIO HABANA CUBA which transmitted a special program for Latin America, as well as a TV program on a Saturday night.

Cinemateca de Cuba attended the VI UCAL Congress (Unión de Cinematecas de América Latina) held on February 12–19, 1972, in México City. It was represented this time by Alfredo Guevara, Director–President of ICAIC and Saúl Yelín, Director of International Relations of ICAIC, both members of the Executive Council of Cinemateca de Cuba, and by Pastor Vega, Cuban film–maker who participated, as a guest, in a seminar on Cinema and National Culture in Latin America.

During the present period, Cinemateca de Cuba was visited by Anna Lena Wibom, of the Swedish Film Archive; Jacques Ledoux, Secretary General of FIAF and Curator of the Cinémathèque Royale de Belgique; Pedro Chaskel, Director of Cineteca Universitaria of Chile and Secretary General of UCAL; José Román, until 1970 a member of Cineteca Universitaria of Chile and at present member of the Film Group of the Department of Education and Culture of the Chilean Workers' Confederation (CUT); Walter Tournier Docampo,

from the Cinemateca del Tercer Mundo of Uruguay; Miguel Littin, Chilean film director; Jorge Sanjinés, Bolivian film director; Glauber Rocha, Brazilian film director; Guillermo Cahn and Claudio Sapiaín, Chilean film directors; Luisa Ferrari, organizer of the New Latin American Film Festivals of Viña del Mar, Chile, and Armand et Michele Mattelart, French sociologists specializing in cultural mass media.

Héctor García Mesa
Director
CINEMATECA DE CUBA (ICAIC)
Havana, March 1972

**CINEMATECA DE CUBA - REPORT TO THE XXVIII FIAF CONGRESS
ANNEX I**

THEATRES WHERE CINEMATECA DE CUBA SHOWS ITS PROGRAMS

<u>Theatre and Town</u>	<u>Seats</u>	<u>Weekly Seats</u>	<u>Day and Time of Projection</u>
CINE CARIBE ISLA DE PINOS	828	2.484	MONDAY 4:30 - 7:00 - 9:30 p.m.
CINE PRAGA PINAR DEL RIO	914	2.742	MONDAY 4:30 - 7:00 - 9:30 p.m.
CINE DE ARTE ICAIC (**) HAVANA	1.500	33.000	ALL WEEK 4:30 - 7:00 - 9:30 p.m.
CINE DE ENSAYO LA RAMPA (**) HAVANA	931	20.482	ALL WEEK 4:30 - 7:00 - 9:30 p.m.
CINE DE ENSAYO RIALTO (**) HAVANA	456	10.032	ALL WEEK 4:30 - 7:00 - 9:30 p.m.
CINE MODERNO (*) CINE ABRAHAM LINCOLN (*) MATANZAS	(440) 632	1.896	MONDAY 4:30 - 7:00 - 9:30 p.m.
CINE CUBANACAN SANTA CLARA	1.218	3.654	MONDAY 4:30 - 7:00 - 9:30 p.m.
CINE ALKAZAR CAMAGUEY	1.184	3.552	WEDNESDAY 4:30 - 7:00 - 9:30 p.m.
CINE CUBA (*) CINE DE ENSAYO RIALTO (*) (**) SANTIAGO DE CUBA	(1.128) 438	9.638	ALL WEEK 4:30 - 7:00 - 9:30 p.m.
CINE NICARO NICARO (ORIENTE)	528	1.584	SATURDAY 4:30 - 7:00 - 9:30 p.m.
CINE CIRO REDONDO MOA (ORIENTE)	572	1.716	FRIDAY 4:30 - 7:00 - 9:30 p.m.
	<u>9.201</u>	<u>90.778</u>	<u>109 weekly seances</u>

(*) On January 1, 1972, the Cinemateca of Cuba transferred its showings from "Cine Moderno" to "Cine Abraham Lincoln" in Matanzas, and from the "Cine Cuba" to "Cine Rialto" in Santiago de Cuba. In "Cine Rialto" Cinemateca shows its weekly program on Monday and Tuesday, while a Cinema d'Art et d'Essai functions from Wednesday thru Sunday, with programs similar to those shown in Havana's Cinemas d'Art et d'Essai. All cinemas d'art et d'essai programs are planned with the advice and cooperation of the Cinemateca de Cuba.

(**) Cinemas d'Art et d'Essai have additional showings on Sundays at 2:00 p.m.

CINEMATECA DE CUBA - REPORT TO THE XXVIII FIAF CONGRES
ANNEX 2

ANNIVERSARY PROGRAM (*)
THE REVOLUTIONARY FILM - REVOLUTION IN CINEMA
DECEMBER 1971, JANUARY AND FEBRUARY 1972

- EL CORAJE DEL PUEBLO/1971/Sanjinés
MEMORIAS DE UN MEXICANO/1910-24/Toscano
INTOLERANCE/1916/Griffith
STACHKA/1924/Eisenstein
GREED/1924/Stroheim
DER LETZTE MANN/1924/Murnau
KINOGLAZ, LENISKAIA KINOPRAVDA NO. 21/1924-25/Vertov
BRONENOSETS POTEMKIN/1925/Eisenstein
MAT/1926/Pudovkin
THE CIRCUS/1928/Chaplin
ZEMLIA/1930/Dovzhenko
QUE VIVA MEXICO/1931/Eisenstein
KAMERADSCHAFT/1931/Pabst
REDES/1934-36/Zinnemann-Strand
STCHASTE/1934/Medvedkin
TRI PESNI O LENIN/1935/Vertov
TIERRA SIN PAN/1932-37/Buñuel
BEIJIN LUG/1935-37/Eisenstein
THE SPANISH EARTH/1937/Ivens
LENIN V OKTIABR/1937-39/Romm
LA MARSEILLAISE/1938/Renoir
CITIZEN KANE/1941/Welles
ROMA CITTA APERTA/1944-46/Rossellini
IVAN GROZNI/1944-47/Eisenstein
LA BATAILLE DU RAIL/1946/Clement
VALAHOL EUROPA'BAN/1947/Radvanyi
SIRENA/1947/Stekly
OSTATNI ETAP/1948/Jakubowska
LADRI DI BICICLETTA/1948/de Sica
LOS OLVIDADOS/1951/Buñuel
BIENVENIDO MR. MARSHALL/1952/Berlanga
SALT OF THE EARTH/1953/Biberman
MARTY/1955/Mann
PATHER PANCHALI, APARAJITO, APUR SANSAR/1955-57-59/Ray
ARAYA/1958/Benacerraf
LOOK BACK IN ANGER/1958/Richardson
LES QUATRE CENTS COUPS/1959/Truffaut
SALVATORE GIULIANO/1961/Rosi
LOS INUNDADOS/1961/Birri
LES CARABINIERS/1962/Godard
VIDAS SECAS/1963/dos Santos
PASAZERKA/1964/Munk
LA CAZA/1965/Saura
PERVY UCHITELJ/1965/Konchalovski
LA BATTAGLIA DI ALGERI/1965/Pontecorvo
OBIK NOVIENNI FASHIZM/1965/Romm
THE CHASE/1965/Penn
NGUYEN VAN TROI/1966/Hac-Bao
O SALTO/1967/de Chalonge
TERRA EM TRANCE/1967/Rocha
LE MANDAT/1968/Sembene
LA HORA DE LOS HORNOS/1968/Solanas-Getino
LUCIA/1968/Solas
CABASCABO/1968/Ganda
EL ARD/1969/Chahin
YAWAR MALLKU/1969/Sanjinés
ELISE OU LA VRAI VIE/1969/Drach
RAMPARTS D'ARGILE/1969/Bertucelli
EL CHACAL DE NAHUeltoro/1969/Littin
DODES'KA-DEN/1970/Kurosawa
METELLO/1970/Bolognini
NIE MA POWROTU JOHNNY/1970/Rahnama
LES CAMISARDS/1970/Alлио
CAMARADES/1970/Karmitz
DER LEONE HAVE SEPT CABEÇAS/1970/Rocha
TERCER MUNDO, TERCERA GUERRA MUNDIAL/1970/Espinosa
EL CAMINO HACIA LA MUERTE DEL VIEJO REALES/
1968-71/Vallejo
OSVOBOZHDIENIE/1968-70-71/Ozerov
LOS DIAS DEL AGUA/1971/Gómez
UNA PELEA CUBANA CONTRA LOS DEMONIOS/
1971/Gutierrez Alea
PAGINAS DEL DIARIO DE JOSE MARTI/1971/Massip

(*) This series has been designed as a non exhaustive panorama of outstanding international films in the history of cinema, selected in basis of their contribution to the development of film language and their social or revolutionary contents.

Haifa

I S R A E L F I L M A R C H I V E - H A I F A .
A c t i v i t i e s R e p o r t 1 9 7 1 / 7 2 :

New prints of 16mm. & 35mm. have been added to the Archive's collection. Some were deposited by film distributors and production companies - but most of them are acquired from various archives: The National Film Archive in London, The Museum of Modern Art in New-York, The Imperial War Museum in London. 2 prints were donated by the Jugosloveska Kinoteka in Belgrade.

Most of the films are classics acquired by the Archive to help in teaching the history of the cinema. Some are films which illustrate the history and culture of Israel and Judaism.

'Geva Production Company' have given us a collection of scripts reviews and stills of their films produced until the death of its owner and the sale of its studios and laboratory in 1966. These documents enrich our collection of Israeli film-production history.

Stills and posters have been donated by local distributors.

The library has acquired new books and periodicals and now serves students from all over the country.

Last year we started a series of screenings in Haifa and Jerusalem of films in chronological order, to illustrate the development of the cinema. This retrospective viewing of the historic, technical and aesthetic achievement of the art of the film, is now in its 4th series: 1) The Silent Era 1895-1927. 2) The First Years of Sound 1927-1931. 3) The Thirties 1930-1939. 4) The Second World War 1939-1945. The next series, The Post-War Years - Neorealism, is currently being planned.

To organize the showings, we have had to accept the restrictions of our budget and the limiting circumstances, whereby we have to use mainly films already in the country, as we do not have the resources to bring films on a short-term loan and prepare the Hebrew translations for them. Nevertheless, the showings are a great success and have attracted many young and new members.

The showings are introduced by a lecture and/or accompanied by a programme sheet.

The success of these showings has encouraged us to realize an old plan: Special series of films, which will introduce the art of the film to members of the kibbutzim. With the help of the Cultural Committee of the Kibbutzim and the Workers' Union Film Service, we have started these showings. 25 kibbutzim applied and are now able to have a lecture and see films on the beginning of the cinema, animation, documentaries etc.

We would like to enlarge the scope of these showings, but in spite of the help of the a/m institutions, we are still rather limited financially and have to make do with the available collections, which do not necessitate theatrical rights etc. Thus, we rely on film-lending libraries and local distributors for our material.

We have also had special screenings of films presented by their makers, or by film collectors.

The Archive serves today the enlarged net of film-teaching institutions: The Communication Institute of the Hebrew University in Jerusalem, The Betzalel Academy of Art, the Theatre & Cinema Faculty of the Tel-Aviv University and the Film Department of the Beit Zvi School of Drama.

The library of the Archive and its film collection also served researchers from the Yad Vashem Memorial Institute and the Museum of Lochamei Hagetaot, as well as from the Educational and General Television Services.

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Helsinki

S U O M E N E L O K U V A - A R K I S T O

The Finnish Film Archive

In 1971 the Finnish Film Archives devoted some attention to a large number of the fundamental questions concerning filmlibrary activities and research. To exemplify, the Archives took a lot of interest in the threatening risks of destruction to which Finnish films are subject, and it put forward an initiative to have a lectureship set up in the subject of film knowledge at the University of Helsinki. A struggle was also waged to get the funds to rent a film theatre for showings of the Finnish Film Archives.

The total destruction threatening Finnish films which was described in the last of the Archives' autumn leaflets aroused both public and government into taking an interest in the cultural heritage of the film and into cherishing this heritage. It seems that there used to be a lack of emphasis in insisting on the urgency of the question of saving these films although the problem has existed and has been known throughout the existence of the Finnish Film Archives. There has since been a considerable acceleration in the effort to save these films, through the agency of a memorandum produced by the committee of film policy now in session. In the memorandum the amount of film to be saved was estimated at some 1 750 000 metres, and the costs of saving this at some 6 million marks; and it was proposed on the basis of these estimates that over a period of ten years the Finnish Film Archives should be granted a specific budgetary allocation for the preservation of nitrate films made in 1906 to 1952.

To obtain a film theatre for the Archives an appeal was directed to the city of Helsinki. The Finnish Film Archives application for a budgetary allocation was supported by a public appeal signed by 7 500 private persons and 36 organisations as well as bodies such as the biggest student corporations in Helsinki and several film and cultural associations. However, the city of Helsinki did not grant any budgetary allotment for the renting of a film theatre. The film theatre in question was the Joukola Cinema, which has 400 seats and is located centrally, in the southern section of Helsinki.

Regular film instruction and research has long been desirable at the University of Helsinki. The Finnish Film Archives submitted a proposal on the question to the Finnish Film Foundation, suggesting that the Foundation offer to finance a lectureship at the University and although the faculties of history and philology and of political science recommended the setting up of the post. The attitude of the Finnish Film Archives is that film research cannot be promoted unless instructions and research are taken up at our universities, and the Archives intends to continue to push the issue.

A new form of activity begun during the past season is the export of Finnish films for cultural purposes. Together with the Ministry for Foreign Affairs, arrangements were made for performances at universities, film clubs and various societies in a total of six countries. Extensive interest is felt in the new Finnish film, and the range of films for cultural exchange should be much greater than it is at present.

The Finnish Film Archives have continued with their film showings on the same scale as previously. Particular attention was paid during the season to productions by Murnau, Lang and Straub and to less-known classics of the Soviet film and to films of struggle from Latin America. Performances last season came to a climax with the Buster Keaton series, which attained a popularity that was previously unmatched. The President of the Republic and Mrs. Kekkonen came to see one of these, the first visit of the kind ever to be made to the Archives.

An unexpected extra economic burden on performances occurred when the customs authorities began to collect turnover tax on films arriving from abroad and intended for return. The collection of a tax is quite unreasonable, for the shows of the Finnish Film Archives are in no sense a matter of business activities. A change has been promised in this respect in the law on turnover tax. At the Ministry of Education last year an amendment was prepared in the law on film censorship. It is proposed in the amendment that films shown by the Film Archives should be exempt from censorship.

The activities of the library of the Archives became much livelier during the year. The number of books borrowed doubled. In spring the acetate films were removed to a larger and better storage room. Extra attention was also paid to the management of the documentary department: a person was employed full-time in this department from the beginning of the present year. The post of cultural secretary was declared vacant for the purposes of film shows, instruction and exhibition activities elsewhere in Finland. This provincial secretary has already begun his work.

In this connection we wish to express our gratitude to the film archives abroad that were visited by officers of ours on study and acquaintanceship tours: to the National Film Archive, London (Irmeli Aronen), Svenska Filminstitutet - Cinemateket (Anita Heikkinen, Eeva Kurki, Helena Suomela), Magyar Filmtudományi Intézet és Filmarchívum, Budapest (Peter von Baghand Sakari Toiviainen), Det Danske Filmmuseum, Copenhagen (Peter von Bagh). At the FIAF Congress in Wiesbaden the Finnish Film Archives were represented by Helena Suomela, and at the negotiations of the heads of the film archives of the Nordic countries by Arvo Salo and Helena Suomela.

The Finnish Film Foundation has supported the Archives by making grants for the cultural exchange of films, the acquisition of film copies, publication activities and study tours. This support, like that of the provincial art councils, has substantially improved the Archives' power to act. The government aid amounted to 200 000 marks and covered two thirds of all expenses.

The Committee on Film Policy, whose tasks include the planning of the future organisation of film archive activities in Finland, has set up a subcommittee on archives in order to deliberate on this assignment. Risto Jarva, chairman of the committee, is chairman of the subcommittee and also vice-chairman of the Finnish Film Archives. Helena Suomela, Curator of the Archives, is a member of the Committee we shall advance from being a film archive of the character of an association to become a national film archive.

Helsinki, March 1972

Istanbul

A N N U A L R E P O R T

PRESERVATION

TÜRK FİLM ARŞİVİ has attached importance to cataloguing of films this year. Original negatives, dupe negatives and positives have been catalogued under separate groups. There are different colored index cards for negatives and positives.

ACQUISITIONS

The film companies have continued giving their old and new products this year. All demands cannot be met because of limited space. Today there are over two thousand original and dupe negatives in our Archive.

On the other hand, the work of determining the important national and foreign products in Turkey has continued. Films that could be obtained have been added to our collection. The national film producers have accepted to give all of their original negatives without any restrictions or payments. The only thing they asked for was the right to borrow these negatives for short periods when they needed to make prints for commercial purposes. On the other hand, the foreign film distributors have recognised us the right to make negative prints before the films were shown in the cinemas. Because, this process is, for the time being, rather hard to meet in regards to raw material, we can only make 16 mm. black and white prints. This work may seem unimportant but the agreement is important in regards to the future of our archiving work

FILM SHOWS

TÜRK FİLM ARŞİVİ has continued organising regular film shows in 1971-72. The program of film shows organised twice a week (two shows a day) has been changed to thrice a week (three shows a day) for the program of Italian Films consisting of twentyone films starting on March, 27.

The Program of Italian Films Series has been organised in collaboration with the CINETECA NAZIONALE. We wish to extend our gratitude to Dr. Fioravanti, Mr. Giomatteo, and Dr. Montesanti who have helped us realise this program by sending films.

The program of 1971-72 was as follows: HOMMAGE TO SAMİ AYANOĞLU (İSTANBUL'UN FETHİ), RETROSPECTIVE OF JEAN RENOIR (NANA, TONI, UNE PARTI DE CAMPAGNE, LE GRANDE ILLUSION, LA MARSEILLAISE, LA BETE HU MAINE, LE REGLE DU JEU, ELENA ET LES HOMMES), KAZAN/BRANDO (VIVA ZAPATA, ON THE WATERFRONT), BROOKS/BOGART (DEADLINE U. S. A., BATTLE CIR CUS, THE PROFESSIONALS), FILMS WHICH WON ACADEMY AWARDS (GUESS WHO IS COMING TO DINNER, A MAN FOR ALL SEASONS, WHO'S AFRAID OF VIRGINIA WOLF?, THE GRADUATE, THE BEST YEARS OF OUR LIVES, IN THE HEAT OF THE NIGHT, OLIVER TWIST, HAMLET), RETROSPECTIVE OF ITALIAN FILMS (SCIUSCIA, LADRI DI BICICLETTA, MIRACOLO A MILANO, UMBERTO D, LA CIO

CIARA, RISO AMARO, LA TERRA TREMA, SENSO, LA NOTTI BIANCHE, ROCCO E I SUOI FRATELLI, IL GATTOPARDO, I SOLITI IGNOTI, LA NOTTE, BLOW UP, LA STRADA, LA DOLCE VITA, DIVORZIO ALL'ITALIANA, LA RAGAZZA CON LA VALIGIA, PER UN PUGNO DI DOLLARI, IL BUONO, IL BRUTTO, IL CATTIVO).

----- THE ARCHIVE BUILDING -----

The construction of the building has begun in the December of 1971, as a result of our efforts, since three years. The nitrate film section, in the new building has been removed. The nitrate films which are not much in number, will be transferred to acetate. On the other hand, we are trying to find means of building a separate block for nitrate films.

----- APPARATUS AND EQUIPMENT -----

TÜRK FILM ARŞIVI is granted an appropriation of 1.000.000 TL. for apparatus and equipment, every year. The 35-16 mm. Debie TiproColor Optical Printer and 35-16 mm Arribloc 400 Developing Machine bought with the appropriation of last year has begun functioning in November, 1971. With these machines it is possible to print and develop 2500-3000 meters of film a day. Till the end of November 1971, a 16 mm. foreign film could not be printed with its original sound (The machines in Turkey can only print 17,5 mm sound). In this way a gap of the Turkish Cinema is filled, and by keeping the machines in work it has become possible to support the Archive Budget. With the money earned this way the people whose salaries are paid from the Archive budget are employed and the nitrate films which are small in number are hoped to be transferred to acetate.

With the Apparatus and Equipment appropriation of this year, a Debie Tipro-Color 16-35, 35-35 mm Contact Printer, a 16,35 QC 72 Prevost Editing Table, an IBM Composing Machine, a Bell and Howell 16 mm projector, raw material preservation boxes, are bought.

----- NEW PERSONNEL -----

Three people joined the Archive staff which only consisted of three people till last year, in February 1972. Today, six officially appointed and three archive employees; altogether nine people work in the Archive.

----- PUBLICATION -----

TÜRK FILM ARŞIVI has, in the first place, to guarantee the running of all sorts of things ideally in the coming years, attached greatest importance to the investment program. Our institution, which had to postpone publications for some time because of too much administrative work, has begun publishing material with the coming of new personnel in the beginning of March. Sixth issue of the FILM Magazine has been published.

København

DET DANSKE FILLMUSEUM

Report for 1971

The Collections

During 1971 The Danish Film Museum acquired 201 prints and negatives. 8 of these were negatives and 6 were finegrain prints. The film collection of the museum now consists of 5300 negatives and prints.

On an exchange basis the museum received prints for permanent loan from Archiva Nationala de Film in Bucaresti, Gosfilmofond in Moscow and Staatliches Filmarchiv der deutschen demokratischen Republik in Berlin. The museum sent prints for permanent loan to Gosfilmofond and Staatliches Filmarchiv der DDR.

For short term loans the museum received films from La Cinémathèque Royal de Belgique in Bruxelles, Ceskoslovensky Filмотeka in Prague, Finlands Filmarkiv in Helsinki, Jugoslovenska Kinoteka in Belgrade, The National Film Archive in London, Nederlands Filmmuseum in Amsterdam, Norsk Filminstitutt in Oslo, Staatliches Filmarchiv der deutschen demokratischen Republik in Berlin, Svenska Filminstitutet in Stockholm and Österreichisches Filmmuseum in Vienna. The museum sent for short term loans films to La Cinémathèque Royale de Belgique in Bruxelles, Filмотeka Polska in Warsaw, Jugoslovenska Kinoteka in Belgrade, Museum of Modern Art Department of Film in New York, Nederlands Filmmuseum in Amsterdam (9 Asta Nielsen-films), Norsk Filminstitutt in Oslo, Staatliches Filmarchiv der DDR in Berlin, Svenska Filminstitutet in Stockholm, and Österreichisches Filmmuseum in Vienna.

The library of the museum has acquired 1083 books and is now subscribing to 185 periodicals. The library has been visited by 6908 users, and 4218 books were loaned out.

The stills and documentation department has received 77.612 stills from the distributors. 19.612 of these stills have been catalogued and incorporated in the stills collection plus 3250 stills as duplicates. As in earlier years the museum has sent duplicate stills to a number of FIAF-member archives. The stills collection now holds 900.000 stills. The documentation department now has files on 21.645 films and 900 Danish short films, and 11.262 files on persons (directors, actors, etc.). The department has until now registered and catalogued 8100 film posters.

The Showings

During 1971 the museum has presented in its own 158-seat cinema 181 various programmes at 465 showings. Except for June, July and August the museum has 14 showings a week. In the programmes were shown 177 various feature films and 77 short films.

The films were seen by 22.000 spectators and the average attendance in the cinema was about 33%.

The films were shown in the following series:

The Czech Cinema of the Sixties (continued from 1970):	9 films
Reré Clair (continued from 1970):	7 films
Horror films (continued from 1970):	3 films
From the collections of The Danish Film Museum:	44 films
Howard Hawks:	21 films
Moving Pictures (a continuing series of film classics):	19 films
Hollywood in the Thirties:	15 films
Max Ophüls:	14 films
The Danish silent film (a continuing series):	7 films
Dutch films from the Sixties:	6 films
New films from Switzerland: 5 feature films &	19 shorts
Asta Nielsen:	5 films
Sacha Guitry:	4 films
Bring your children (a series for parents and children):	4 films
Films from Algeria:	3 films
Thirty years of cinema (1941-71 - to be continued in 1972):	4 films
Hommage to Fox Film Corporation (to be continted in 1972):	7 films
The National Film Board of Canada - a Retrospective (to be continued in 1972):	18 short films

In November 1971 the museum celebrated its 30th anniversary and the museum's showings during the season 1971-72 marked this anniversary. The museum presented a series of films from the collections in order to show the riches and the variety of the museum's belongings. In another series were shown the development of the world cinema in the period in which the museum has existed (1941 - 1971).

As usual the museum loaned many films to Danish film clubs, associations etc. and showed many films on the premises for students and scholars.

Exhibitions

In connection with the museum's permanent exhibition of apparatus, laterna magicas, cameras etc. was arranged four small special exhibitions during 1971. An exhibition was dedicated to Les frères Lumière and another to Asta Nielsen, who was 90 in September. An exhibition of Polish film posters was arranged and in November opened an exhibition on the history of The Danish Film Museum.

The museum's Carl Th. Dreyer-exhibition was presented by Österreichisches Filmmuseum in Vienna in January, by Museo del Cinema in Torino in May and Cineteca Italiana in Milan in October.

Publications

In 1971 the museum has published 3 programme leaflets and 6 issues of the periodical "Kosmorama". In the series "New Books on Films" were published no. 8 and no. 9.

In collaboration with The Danish Government Film Foundation was published the annual "Årets Film 1970", which has been sent to all FIAF-members.

The museum is collaborating with the Danish publisher "Rhodos" on a series of film books. During 1971 were published three volumes. A book on Jean-Luc Godard by Christian Braad Thomsen, a translation of the Swedish book "Bergman on Bergman" and the book "Om film", a collection of essays and articles of four Danish critics from the Twenties, Thirties and Forties.

The library has published mimeographed bibliographies on Charles Chaplin and Max Ophüls.

In December the museum published the following manuals in English and French versions: "List of Subject Headings"/ "Répertoire des Vedettes-Matières", "Guidelines for Filing"/ "Directives pour le Classement" and "Guidelines for Indexing"/ "Directives pour l'Indexation". These manuals were compiled by Karen Jones in collaboration with Michelle Snapes from The National Film Archive in London and should be used by the archives collaborating on The FIAF Periodical Indexing. The manuals were distributed to the archives engaged in this project, which started on January 1st 1972.

Other activities

In March 1971 the Danish Film Museum was host for the specialised commissions of FIAF. From March 17th to March 19th the meeting of the Preservation commission was held at the museum and present were mr. Herbert Volkmann, Staatliches Filmarchiv der DDR, mr. Harold Brown, The National Film Archive, London, mr. Henk de Smith, Netherlands Filmmuseum, mr. Harry Enequist, Svenska Filminstitutet and mr. Arne Krogh and mr. Thor Prydsø from The Danish Film Museum.

The meetings of the Documentation commission and the Cataloguing commission were held from March 31st to April 2nd. and present were mr. Filip Acimovic, Jugoslovenska Kinoteka, mr. Leszek Armatys, Filmoteka Polska, miss Dorothea Gebauer, Deutsches Institut für Filmkunde, mr. Roger Holman, The National Film Archive, London, me. Jacques Ledoux, La Cinéma-thèque Royale de Belgique, mrs. Marta Luttor, Magyar Film-tudományi Intezet es Filmarchivum, mr. Fausto Montesanti, Cineteca Nazionale, mr. David Penn, Imperial War Museum, mr. C.H.Roads, Imperial War Museum, mr. Peter Westervoorde, Netherlands Filmmuseum, mrs. Brigitte van der Elst, FIAF, mrs. Eileen Bowser, Museum of Modern Art, New York, mr. John Lijckz, Netherlands Filmmuseum, mr. Eberhard Spiess, Deutsches Institut für Filmkunde and mr. Vladimir Vimr, Cesky Filmové Ústav, Prague. From The Danish Filmmuseum attended mrs. Karen Jones, mrs. Luise Roos, mr. Janus Barfoed, mr. Per Calum and mr. Claus Hesselberg.

Mr. Arne Krogh travelled with the museum's Carl Th. Dreyer-exhibition and visited Österreichisches Filmmuseum in January, Museo del Cinema in Torino in May and Cineteca Italiana in October.

Mr. Arne Krogh was at Staatliches Filmarchiv der DDR in Berlin in October for the meeting of the Preservation Commission.

Mrs. Karen Jones was on a private holiday to the United States in February and visited The Museum of Modern Art in New York.

Mrs. Karen Jones and Mr. Ib Monty participated in the FIAF-congress in Wiesbaden in June.

In October Mrs. Karen Jones visited the archives in Bucuresti, Budapest and East-Berlin and participated in the meeting of the Documentation Commission in Prague.

Mr. Janus Barfoed visited the Nederlands Filmmuseum in August.

Miss Margot Rothe Holm attended the Scandinavian Film Seminar near Stockholm in August.

Mr. Ib Monty visited Svenska Filminstitutet in May and in June and participated in the Executive Committee meeting in Toulouse in October.

March 1972

Ib Monty

Lima

CONSEJO NACIONAL DE LA UNIVERSIDAD PERUANA

CINEMATECA UNIVERSITARIA DEL PERU

Apartado 456

Teléfono 35 -20 -35, anexo 47

Lima - Perú - Sud América

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EMPLEADO ENCARGADO DEL ARCHIVO: Celestino Reyes Huamán

ACTIVIDADES DEL AÑO 1970

1 - Ciclo de Clásicos del Cine Ofecido en la Ciudad de Are
quipa en Colaboración con el Cine Club "Max Línder"

(del 11 al 16 y del 25 al 30 de mayo)

1.1 - Sesión dedicada a Max Línder:

- 1.a - Max y el Calzado muy Estrecho
- 1.b - Max y la Inauguración de la Estatua
- 1.c - Max Negro
- 1.d - Siete Años de Mala Suerte

1.2 - Sesión Dedicada a la Vanguardia Francesa.

- 2.a - El Perro Andaluz. Luis Buñuel y Salvador Dalí.
- 2.b - La Edad de Oro. Luis Buñuel y Salvador Dalí.
- 2.c - Sangre de un Poeta. Jean Cocteau

- 1.3 - La Última Carcajada. F.W.Murnau
- 1.4 - El Ciudadano Kane. Orson Welles
- 1.5 - Paisa. Roberto Rossellini

2 - Cuzco. Ciclo de Cine Soviético, en Colaboración con el Cine Club de la Ciudad.

- 2.1 - La Madre. Vusevolod Pudovkin
Lunes 15 de junio
- 2.2 - La Tierra. Alexander Dovchenko
Martes 16
- 2.3 - El Hombre con la Cámara. Dziga Vertov
Miércoles 17
- 2.4 - Tiempo en el Sol. S.M.Eisenstein y Mary Seton.
Jueves 18
Paraninfo Universitario

3 - Lima. Ciclo de Cine Cómico en Colaboración con el Museo de Arte.

- 3.1 - La Obra de Max Linder: Siete Años de Mala Suerte
26 de setiembre de 1970
- 3.2 - El General. Buster Keaton
3 de octubre de 1970

4 - Lima. Proyección Especial

- 4.1 - La Niñez de Máximo Gorki. Mark Donskoi
Local: Museo de Arte
23 y 24 de julio

5 - Lima. En Colaboración con la Casa de la Cultura del Perú: Ciclo de Clásicos del Cine.

- 5.1 - Lunes 9 de noviembre:
 - 1.1 - La Conquista del Polo. George Meliés, Francia,
1927
 - 1.2 - Un Sombrero de Paja de Italia, René Clair.
Francia, 1927
- 5.2 - Lunes 16 de noviembre:
 - 2.1 - Vida y Muerte de un Extra de Hollywood. Robert Flórey. Estados Unidos, 1928

- 2.2 - Un Perro Andaluz
 - 2.3 - La Edad de Oro
- Luis Buñuel
y
Salvador Dalí

5.3 - Lunes 23 de noviembre :

- 3.1 - Agonía de un Espía. Charles Vidor
- 3.2 - El Angel Azul. Joseph von Sternberg.

5.4 - Lunes 30 de noviembre:

- 4.1 - Ritmo de Una Ciudad. Arne Sucksdorf
- 4.2 - Paiss. Roberto Rossellini

5.5 - Lunes 7 de diciembre:

- 5.1 - Max Negro. Max Linder
- 5.2 - El Ciudadano Kane. Orson Welles.

5.6 - Lunes 14 de diciembre:

- 6.1 - En Casa del Fotógrafo. Dibujo animado de Max Fleischer
- 6.2 - Soberbia. Orson Welles.

II - ACTIVIDADES DEL AÑO 1971

6 - Cajamarca. En Colaboración con la Casa de la Cultura: Ciclo de Clásicos del Cine.

- 6.1 - Max Negro. Max Línder.- El General Buster Keaton.
Viernes 19 de marzo de 1971
- 6.2 - La Conquista del Polo. George Melies.-
Nacimiento de Una Nación. D.W.Griffith.
Sábado 20 de marzo de 1971
- 6.3 - En Casa del Fotógrafo. Max Fleischer
La Pasión de Juana de Arco. C.T. Dreyer
Lunes 22 de marzo de 1971
- 6.4 - Agonía de un Espía. Charles Vidor.-
Tiempo en el Sol. S.M. Eisenstein-Mary Seton
Martes 23 de marzo de 1971
- 6.5 - Ritmos de Una Ciudad. Arne Sucksdorff
El Hombre de Aran. Robert Flaherty
Miércoles 23 de marzo de 1971

7 - Ayacucho. En Colaboración con la Dirección de Proyección Social de la Universidad de San Cristóbal de Huamanga: Ciclo de Clásicos del Cine

- 7.1 - Sesión dedicada a Max Línder
 - 1.1 - Max y el Calzado muy Estrecho
 - 1.2 - Max y la Estatua
 - 1.3 - Max y la Tintorera
 - 1.4 - Siete Años de Mala Suerte
- 25 de mayo

- 7.2 - Intolerancia. D.W. Griffith
26 de mayo
- 7.3 - La Pasión de Juana de Arco. C.T. Dreyer
27 de mayo
- 7.4 - El Angel Azul. J. von Sternberg
28 de mayo
- 7.5 - El Hombre de Arán. R.J. Flaherty
29 de mayo
- 7.6 - Paisá. R. Rossellini
30 de mayo

Local: Auditorio de la Universidad.

8 - Cajamarca. En Colaboración con la Casa de la Cultura:
Cursillo de Lenguaje del Cine a Cargo del Prof.
Miguel Réynel S.

- 8.1 - El Nacimiento del Cine: Cinematografía Lumière
- 8.2 - La Obra de George Melies: Viaje a la Luna,
El Reino de las Hadas.
- 8.3 - Los Orígenes del Dibujo Animado: la Obra de Emi
le Cohl (Drama entre Fantoques, El Binetoscopio,
El Reparador de Cerebros, El Pequeño Fausto)
- 8.4 - Los Primeros Pasos de la Narración Cinematográ-
fica: Los Dramas del Alcoholismo y La Pasión, de
Pathé y Zecca.
- 8.5 - El Film D'Art: El Asesinato del Duque de Guisa,
de Le Bargy y Calmettes
- 8.6 - Los Primitivos Americanos: La Vida de un Bombero
Americano y Asalto y Robo del Gran Tren, de Ed-
win S. Porter
- 8.7 - El Western: El Orgullo de su Raza y La Última
Carta, de Thomas H. Ince

- 8.8 - La Obra del Maestro Griffith: Intolerancia.
8.9 - Alemania: La Última Carcajada, de F.W. Murnau
8.10 - El Cine Soviético: La Tierra, de Alexander
Dovchenko.
8.11 - La Vanguardia Francesa: El Perro Andaluz, de
Luis Buñuel y Salvador Dalí
8.12 - Cero en Conducta, de Jean Vigo
8.13 - Rashomon, de Akira Kurosawa
8.14 - El Séptimo Sello, de Ingmar Bergman
8.15 - Viridiana, de Luis Buñuel
8.16 - Cine Peruano: Visión de la Fiesta de las Cru-
ces de la Comunidad de Porcón, de Víctor Campos
(Cajamarca, 8 m.m.)
- 9 - Lima. Setimo Ciclo de Clásicos del Cine
- 9.1 - Rashomon. Akira Kurosawa
2 y 3 de octubre
- 9.2 - Viridiana. Luis Buñuel
9 y 10 de octubre
- 9.3 - El Ángel Exterminador. Luis Buñuel
16 y 17 de octubre
- 9.4 - Juventud Divino Tesoro. Ingmar Bergman
23 y 24 de octubre
- 9.5 - El Séptimo Sello. Ingmar Bergman
30 y 31 de octubre
- 9.6 - Cuando Huye el Día. Ingmar Bergman
6 y 7 de noviembre
- 9.7 - Las Damas del Bosque de Bolonia. Robert
13 y 14 de noviembre Bresson

- 9.8 - El Diario de un Cura Rural. Robert Bresson
20 y 21 de noviembre
Local: Museo de Arte.
- 10 - Ayacucho. En Colaboración con la Dirección de Proyección Social de la Universidad de San Cristóbal de Huamanga: Ciclo de Clásicos del Cine
- 10.1 - Rashomón. A. Kurosawa
13 de noviembre
- 10.2 - Viridiana. L. Buñuel
14 de noviembre
- 10.3 - El Angel Exterminador. L. Buñuel
15 de noviembre
- 10.4 - Juventud Divino Tesoro. I. Bergman
16 de noviembre
- 10.5 - El Sétimo Sello. I. Bergman
17 de noviembre
- 10.6 - Cuando Huye el Día. I. Bergman
18 de noviembre
- 10.7 - Mouchette. Robert Bresson
19 de noviembre
- 10.8 - Las Damas del Bosque de Bolonia. R. Bresson
26 de noviembre
- 10.9 - El Diario de Un Cura Rural. R. Bresson
27 de noviembre
Local: Auditorio de la Universidad.

11 - Chiclayo. En Colaboración con la Casa de la Cultura: Ciclo de Clásicos del Cine.

11.1 - Tiempo en el Sol. S.M.Eisenstein
5 de diciembre

11.2 - El Angel Azul. J.von Sternberg
6 de diciembre

11.3 - Viridiana. L. Buñuel
7 de diciembre

11.4 - Siete Años de Mala Suerte. Max Linder
8 de diciembre

11.5 - El Sétimo Sello. I. Bergman
9 de diciembre.

Como puede apreciarse por la relación anterior la labor de la Cinemateca se ha desarrollado en un radio de acción bastante amplio, que ha abarcado, además de la capital, ciudades muy importantes como Cuzco, Arequipa, Ayacucho, Cajamarca, Chiclayo. Los proyectos para 1972 incluyen otras ciudades de gran importancia como Huancayo y Trujillo, donde la difusión de la cultura cinematográfica tiene especial interés.

El promedio de asistencia ha sido de 300 espectadores para la capital y de 150 para provincias. En el caso de la capital debe tomarse en cuenta que se hacían dos funciones diarias, además de otras proyecciones fuera de programa, por la afluencia de público; y que en provincias también se repitieron algunos ciclos.

Lisboa

CONGRÉS F.I.A.F. 1972
RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL -PORTUGAL
EN 1972

Pendant la période écoulée entre le Congrès de l'année passée et la réalisation de celui qui aura lieu l'année courante à Bucarest l'activité culturelle de la Cinemateca Nacional se revêtit d'une expressive importance donnée la relative extension de son action.

Aussi donc, dans ce laps de temps, a été présenté à son public, qui devient chaque fois plus intéressé à cet aspect d'expansion de la culture cinématographique dans notre Pays, un ensemble d'initiatives d'une incontestable importance et signification.

En effet, sur l'écran de la salle la Cinemathèque, avec une capacité de trois centaines et demie de places fut d'abord présentée — gratuitement comme toujours — la dernière partie d'un cycle dédié à Friedrich W. Murnau qui, d'ailleurs, avait été initié à la fin de l'époque passée; pour cette réalisation vous avons eu la précieuse collaboration de la Cinemathèque Royale de Belgique. Il se suivit une ample retrospective du cinéma muet allemand, composée par des films produits entre 1919 et 1929, dont la plupart a été vue au Portugal pour la première fois, ce qui excelle le mérite de l'initiative et explique son succès.

Aussi vient d'être terminé la projection d'un cycle du cinéma sonore brésilien avec des films dirigés par quelques uns des noms les plus représentatifs du nouveau cinéma du Brésil, lequel a été suivi avec un extraordinaire intérêt et une assistance invulgaire de publique, surtout de la part des jeunes.

A coté de ces manifestations — tant pour les uns comme pour les autres présentés toutes les semaines avec deux séances: à 18 heures et à 21,30 heures — l'exhibition des films d'archive, cycle que nous appelons " Les Films de la Cinemathèque". Dans ces programmes sont inclus des films muets de réel intérêt et signification dans les cadres de l'histoire universelle du cinéma en même temps que d'autres, sonores, d'une réel importance. Avec ses films sont toujours présentés des compléments qui possèdent une valeur soit historique, soit artistique. Un programme illustré, contenant la fiche technique et artistique du film, la biographie illustré du metteur-en-scène et d'autres éléments d'information est toujours distribué parmi les spectateurs.

Une de nos préoccupations majeures est toujours chercher l'élargement des connaissances et d'agrandir une culture à l'égard du cinéma sous divers de ses aspects.

C'est pourquoi, et dans un ensemble avec la réalisation des séances que nous venons de faire référence, notre bibliothèque spécialisée — ouverte à la lecture publique tous les jours pendant une large période horaire et où plus de soixante par cent des espèces y gardées sont aujourd'hui introuvables ce qui, comme on le comprend, rend plus précieux encore cet important secteur de notre Archive — est de beaucoup d'intérêt pour le public qui la fréquente. D'ailleurs son enrichissement s'est processé dans un très bon rythme puisque on a procuré continuer l'acquisition des oeuvres de sujet cinématographique edités partout. Inutile, donc, de

réaffirmer son utilité non seulement comme élément d'information mais aussi de formation.

Malgré les difficultés qui, depuis toujours, on a vérifié dans l'obtention de films, la Cinemathèque continue, très naturellement, à tâcher de faire entrer dans ses archives des copies de films, beaucoup d'eux obtenus par sa cession par nos distributeurs — après la nécessaire autorisation de leurs producteurs — à partir de copies à la fin de leur exploitation commercial.

Lisbonne, Mars 1972

London

NATIONAL FILM ARCHIVE,

LONDON

Report for 1971.

Postal Strike

A two months' strike of British postal workers early in the year caused many difficulties.

Visitors

Amongst our many overseas visitors during the year, we were pleased to welcome staff from several of our fellow FIAF archives.

Extension of Laboratories

Work started at our Aston Clinton premises in July 1971, to provide additional examination and printing rooms, viewing cubicles and offices. Progress has been slower than anticipated and the building was not finished in December as had been hoped. Once this extension is completed, we shall be able to engage additional staff and proceed more quickly with our programme of copying old nitrate film on to acetate, with an annual copying grant from the British Government (£37,750 received so far in each of the years 1970 and 1971).

New Acetate Film Stores

Work has now been completed on the extension to the Archive's film stores at Berkhamsted, and this extra storage space for 12,000 double reels is already rapidly being filled.

Acquisitions

In one year up to 31st March 1971, the Archive received 221 feature films, 390 short films, 369 newsreel subjects and 185 television programmes - an increase in all categories over the previous year. Acquisitions included 35 sound shorts and 3 feature films of Laurel and Hardy, and also the film (with sound-track in English and Welsh) of the investiture of Prince Charles as Prince of Wales at Caernarvon Castle in July 1969. Additional viewing copies of a number of titles were also acquired.

Most of the films had been selected for preservation by the Archive's selection committees, and the majority of them were voluntary gifts from the film industry. Nearly all the TV programmes came from Independent Television (as opposed to BBC), and were purchased with a

£10,000 grant from the ITA-ITCA Television Fund; this is the only field of acquisitions which receives reasonable financial assistance, otherwise the Archive is dependent upon voluntary deposits.

We have been offered large quantities of obsolete nitrate film and have had to rent vaults to house these temporarily during sorting for selection and preservation.

Stills Collection

For some months, work has been going on to convert certain rooms in the Archive's premises at Kingshill House, Berkhamsted, into a studio for printing stills. In the year ended 31st March 1971, copy-stills supplied totalled 14,439 (an increase of over 1,000 on the previous year), so that the amount of photographic copying now required by the Stills Collection makes it economical for the Archive to install its own studio at Berkhamsted, rather than continue to employ the services of a commercial photographer. Therefore, as soon as work is completed on the photographic studio, we shall engage our own photographer.

In the year ended 31st March 1971, the Archive acquired over 32,000 new stills, and its total holdings now number 700,000.

Viewing and Production Services Department

We are going ahead with the building up of the Archive's Viewing Service. A Film Viewings Supervisor (Mr. Jeremy Boulton) has been appointed, and the Archive's Production Library has been absorbed into the new Department. A number of new viewing machines have been purchased, including a Sony Videotape Recorder and Monitor which has produced very satisfactory copies for users of our Viewing Service.

Following the publication in October of a catalogue of the Archive's existing prints for viewing on Archive premises, the immediate priority is to put into operation the 'pilot' viewing scheme recommended by our Governors. (Incidentally, free copies of this Catalogue of Viewing Copies have been supplied at their request to 36 members of FIAF).

We have had four viewing cubicles built at Kingshill House, Berkhamsted; we shall soon be installing our videotape equipment there, and various other types of machines are being ordered. We shall need to engage extra technical staff, and eventually hope to set up a study centre with many facilities at Kingshill. We are now circularising various educational institutions to find out their requirements, and likely usage of our services.

Cataloguing Department

In anticipation of the additional demands the Viewing Service will make upon our Cataloguing staff, the application of data processing to our records is actively being investigated.

Our Cataloguers were able to identify a rare film preserved in the Archive - l'Histoire d'un Crime, made by Zecca in 1901 - as a result of research initiated by a query from EMBRYO.

Information and Research Department

Increasing use is made of this Department. Microfilming of departmental records continues, with monthly updating. Researchers and students are able to consult such records on microfilm viewing machines and can take photocopies directly from a viewer if required. It is also planned to microfilm certain related material - books, leaflets, etc. - where the originals are bulky or valuable or in a fragile condition. It is also hoped to purchase a laminating machine, so as to further preserve some of our fragile documents (as well as new ones, of course) by overlaying with transparent colourless plastic sheeting.

British Retrospective in New York

We were pleased to assist with the supply of films to the Museum of Modern Art for their Retrospective of British films in September.

Staff

Colin Ford, who has been Deputy Curator since August 1965, is leaving early in 1972 to take up a post at the National Portrait Gallery in London.

Paul Willemen, Senior Stills Assistant, left during the year to work in Amsterdam at the Nederlands Filmmuseum.

British National Film School

We are in close contact with the Film School, which opened during this year. Its Director is Professor Colin Young, previously Director of the Department of Theater Arts Film Archive, UCLA, Los Angeles, which is a Corresponding member of FIAF.

Ernest Lindgren.
Curator.

London

IMPERIAL WAR MUSEUM
ACTIVITIES' REPORT 1971.

The Department of Film suffered in November 1971 the sad loss of its Film Librarian John Sutters who died suddenly after a short illness. He had directly supervised the film collection for the past eight years and had an unrivalled knowledge of its contents, especially in the difficult area of the large groups of unedited films relating to the world wars. He was well known and highly respected both in London and abroad.

This unexpected situation created a need for a re-structuring of the Department. The post of Film Librarian has not been retained but his duties have been re-distributed amongst other members of staff. Anne Fleming becomes Deputy to Clive Coultass.

Public film performances continued in the Museum's cinema on the normal basis and now included a number of television programmes, including a pair made by ATV on the Suez crisis. The summer programmes were again particularly successful and included for the first time in Britain the original French version of Rossif's MOURIR A MADRID. During the year a total of 241 educational performances were given in the cinema to schools or colleges (by the Department of Education) and seven presented outside the Museum.

An educational seminar on "Documentary Film in the Third Reich" was held on April 14, 15 and 16. Dr Hans Koch of the University of York

attended to give lectures and to lead discussions. Most of the films were provided from the Museum's collection with the exception of a number purchased from the National Film Archive and three loaned by the Bundesarchiv, Koblenz.

Clive Coultass attended a conference on "Audio Visual media and the historian" held on April 19, 20 and 21 at the Foundation Film and Science, Utrecht, and he there gave an illustrated talk on "Film records of the strategic bombing of Germany".

Representatives from Britain, Holland and West Germany set up a working relationship for future conferences on the uses of film for historical studies. Anne Fleming attended in June a conference on a similar basic theme at Padua, organised by the International Committee for the History of the Second World War and specifically dealing with films of the European resistance.

A number of British war documentaries were loaned to the American Film Institute and shown at their theatre in Washington DC on October 22, introduced by Clive Coultass. Other foreign loans during the year were made to the Danish Film Museum and to the Annecy Festival.

The twenty-six part Thames Television series on the Second World War (to be completed in 1973 or 1974) has made heavy demands on the Museum's resources during the year. In addition to supplying most of the film material the Museum is giving advice on the content of the programme. Another series with which the Museum has been

closely involved is the B.B.C. - Open University project on "War and society".

During 1971 further progress was made with the copying of nitrate film to acetate stock. Donations to the Museum included an important group of films from British Transport dealing with the railways during the Second World War. The Department of Information Retrieval catalogued over a million feet of film, concerning itself particularly with the British official documentary film for which analyses in depth were made.

Los Angeles

THE UCLA FILM ARCHIVE

Department of Theater Arts
University of California at Los Angeles
Los Angeles, California 90024

REPORT FOR 1972

Introduction

This has been a very good year for the archive. More than 700 feature prints were acquired from Paramount, 680 from 20th Century-Fox, 1,200 scripts from MGM, and numerous other smaller collections of film and supporting material. The television section nearly doubled in size, programs are being undertaken to provide public access, and a community research center appears to be imminent.

Motion Picture Acquisitions

Approximately ten million feet for 35 mm film, most of it, unfortunately, nitrate, was acquired during the past year. Paramount Pictures Corporation made an outright gift of more than 700 features, virtually the entire studio output of such material from 1929 to 1948. Copyright to these prints continues to be held by EMKA, a division of Universal City Studios, but the Paramount vault prints are now owned by the UCLA Film Archive.

The second major collection consists of 680 prints placed on long-term deposit by 20th Century-Fox, representing most of the studio's feature production from the late '20's to the middle '50's.

These collections have now been inventoried, inspected, and properly stored--an activity that has consumed most of the time of the archive staff during the past year.

Television Acquisitions

The collection of the National Television Archive at UCLA now numbers over 1,000 prints, tapes, and kinescopes, representing the history of the medium over the past quarter century. An aggressive acquisitions program is currently being planned, which will hopefully result in a considerable increase in our holdings. Since the archive automatically receives prints of all programs nominated for the annual "Emmy", we will be assured of continued increments of representative material.

Library Acquisitions

The major addition to the ever-growing collection of paper material this year has been 1,200 scripts from Metro-Goldwyn-Mayer, primarily from the period 1924-1947. In addition to the several hundred miscellaneous film, radio, and television scripts acquired beyond

the M-G-M collection, there have been nearly 5,000 production stills placed in the files, raising the total holdings to about 25,000.

One notable addition was the collection of Walter Beyer, the late Director of the Motion Picture Council. In addition to his letters, papers, articles, etc., there were more than 88 reels of 8, 16, 35, and 70 mm film donated, representing several years of experimentation in such processes as wide screen, traveling matte, and various formats and process photography.

Inter-Archival and Community Cooperation

Because the UCLA Film Archive believes it should cooperate with existing archives in the United States, rather than beginning its own program to preserve unique materials, we have been entering into arrangements with the Library of Congress, the Museum of Modern Art, and the American Film Institute collection at the Library of Congress, whereby the rare or unique items we acquire are transferred to safety stock or duped by one or more of these institutions. Progress along these lines has been excellent and provides a model for what cooperation in the area can accomplish.

In addition, the UCLA Film Archive has led the way in Southern California in attempting to join together the many diverse film and television schools, archives, and institutions to form a center for film and television research.

The prospects of finding a permanent home for such a research center, with an appropriation, appear at this writing to be excellent. If these plans materialize, the UCLA Film Archive would place as much of its collection as possible at the disposal of the research center, so that public access could be assured.

In the meantime, the archive is attempting to solve the funding problems that have plagued it since its inception, so that a well-rounded program, so urgently needed in the area, may become a reality.

Frognosis

If the present pace of acquisitions and enlargement of the programs continues, the UCLA Film Archive, already the possessor of the largest institutional collection west of the Library of Congress in the United States, can be expected to develop into one of the major facilities in this hemisphere.

Dr. Howard Suber
Director, UCLA Film Archive

Los Angeles
March, 1972

Madrid

RAPPORT SUR LES ACTIVITES DE LA FILMOTECA NACIONAL DE ESPAÑA EN 1971.

La Filmoteca Nacional de España a commencé à dérouler ses activités en 1971, conformément aux normes de réorganisation établies dans l'Ordonnance Ministérielle du 17 novembre 1970.

Un Conseil de Direction, de fonctions consultatives, ayant été désigné, la Filmoteca española a établi, au cours de l'année qui vient de se terminer, les lignes d'une action destinée à remplir sa mission de promotion de la culture cinématographique.

Pour résoudre les problèmes urgents posés par l'insuffisance de ses installations provisoires actuelles dans des locaux cédés par l'Ecole Officielle de Cinématographie, on a réalisé un projet qui permettra de doter la Filmoteca, dans un avenir prochain, de locaux propres, dûment aménagés pour le classement et la conservation des films et autres services nécessaires, tels que salles de projection, bureaux, laboratoire, bibliothèque, hémérothèque, photothèque, etc.

Au cours de l'année 1971, 167 films ont été acquis, outre ceux qui sont entrés dans les archives de la Filmoteca en vertu de la remise gratuite à laquelle sont obligés les producteurs espagnols qui bénéficient de la protection de l'Etat.

L'activité culturelle de diffusion développée en 1971 s'est manifestée en particulier comme suit :

- Organisation d'un cycle commémoratif des 75 ans de la naissance du cinéma, composé de divers films évoquant les différentes étapes de son histoire. Ce cycle a circulé dans la plupart des provinces espagnoles.
- Hommage à Segundo de Chomon, grande figure du cinéma espagnol et universel, à l'occasion du centenaire de sa naissance. La Filmothèque Nationale a effectué, tant en Espagne qu'à l'étranger de difficiles recherches de films de cet innovateur, qui, entre autres trouvailles, fut le créateur du cinéma animé et le premier qui utilisa le "travelling".

.....

Ces films de Segundo de Chomon ont été projetés aux Festivals d'Annecy, Sitges et Bilbao, ainsi qu'au cours de l'hommage qui lui fut rendu dans sa ville natale, Teruel, où une plaque commémorative fut découverte sur sa maison natale. Un livre consacré à ce grand créateur et technicien du cinéma primitif est déjà sous presse.

-Cycle sur l'enfant, en tant que problème pour les adultes; un autre destiné à présenter diverses oeuvres, inédites en Espagne, du grand réalisateur français, Jean Renoir; une sélection représentative du cinéma brésilien moderne ainsi que d'autres projections d'intérêt cinématographique. Des brochures informatives ont été éditées pour les divers cycles et projections.

-Collaboration aux Festivals Internationaux de San Sebastian et Gijon, outre ceux déjà mentionnés d'Annecy, Sitges et Bilbao.

-Prêts de films aux Chaires de Cinématographie des Universités de Valladolid et Murcia, à l'Ecole Officielle de Cinématographie, à des Lycées, ciné-clubs et autres établissements culturels. Le nombre total de films prêtés à ces organismes s'est élevé, en 1971, à 713.

Mexico

XXVIII CONGRESO DE LA F.I.A.F. 1972

INFORME DE LA CINEMATECA MEXICANA DEL I.N.A.H.

DIFUSION DEL ARTE CINEMATOGRAFICO :

CICLOS DEL AÑO 1971 :

CICLO "EL CINE JOVEN DE ALEMANIA"

JAGDSZENEN AUS NIEDERBAYERN
de P. FLEISCHMANN, 1968

CARDILLAC
de E. REITZ, 1969

ARTISTEN IN DER ZIRKUSKUPPEL ... RATLOS
de A. KLUGE, 1968

LERENSZEICHEN
de W. HERZOG, 1968

CICLO "EL CINE JOVEN DE RUMANIA"

LANTERNA CU AMINTIRI
de J. GEORGESCU, 1962

COMOARA DIN VADUL VECHI
de S. ILIU, 1963

ULTIMA NOAPTE A COPILARIEI
de S. STIOPUL

ZODIA FECIOAREI
de M. MARCUS

BALUL DE SIMBATA
de G. SAIZESCU, 1967

APOI S-A LEGENDA
de A. BLAIER, 1968

CANARUL SI VISCOLUL
de M. MARCUS, 1969

CICLO "EL CINE JOVEN DE BELGICA"

LES GOMMES
de L. DEROISY, 1969

MONSIEUR HAWARDEN
de H. KUMEL, 1967

UN SOIR, UN TRAIN
de A. DELVAUX, 1968

Y MAÑANA
de E. DEGELIN, 1965

LA GRANDE BARRIERE DE CORAIL
de M. DUBUISSON, 1969

CICLO "EL CINE JOVEN DE SUECIA"

FLICKORNA / DE M. ZETTERLING, 1968
KVARTERET KORPEN / de BO WIDEBERG
DOM KALLAR OSS MODS / de J. LINDQUIST, 1968
JANKEN / de L. FORSBERG
SYSKONBADD / de K. GREDE, 1966
OSS EMELLAN / de P. OSCARSON, 1969
FADERN / de A. SJOBERG, 1970

CICLO "EL CINE JOVEN DE YUGOSLAVIA"

LA BATALLA DE NERETVA / de V. BULAJIC, 1970
TRI / de A. PETROVIC, 1966
LJUBAVNI SLUCAJ / de D. MAKAVEJEV, 1967
PREKOBROJNA / de M. SVOJRA, 1967

Para lograr los Ciclos Cinematograficos antes mencionados la Cinemateca Mexicana ha tenido la ayuda de los siguientes Miembros de la F.I.A.F. :

GOSFILMOFOND / Moskow
MUSEUM OF MODERN ART / New York
DEUTSCHES INSTITUT FUR FILMKUNDE / Wiesbaden
ARHIVA NATIONALA DE FILME / Bucuresti
CINEMATEKET - SVENSKA FILM INSTITUTET / Stockholm

Asimismo esta Cinemateca ha dado todos los datos referentes al CINE MEXICANO, (1986 - 1971), para el primer Diccionario de Realizadores. Estos datos fueron pedidos por GOSFILMOFOND que se encargará de su realizacion.

LA CINEMATECA MEXICANA del I.N.A.H. presentò varios Ciclos dedicados a :

LA HISTORIA DEL CINE

Tambien presento "EL CINE MEXICANO" (1930 - 1940)

LA MUJER DEL PUERTO / de A. BOYTLER, 1934
TIERRA AMOR Y DOLOR / de R. PEON, 1934
EL AUTOMOVIL GRIS / de E. ROSAS, 1919
BOHEMIOS / de R.E. PORTAS, 1935
MALDITAS SEAN LAS MUJERES / de J. BUSTILLO ORO, 1936
EL ROSARIO DEL AMOZOC / de J. BOHR, 1938

"EL CINE MEXICANO" (1940-1950)

AVE SIN NIDO / de CH. URUETA, 1943
DISTINTO AMANECER / de J. BRACHO, 1943
DIVORSIADAS / de A. GALINDO, 1943
EL GLOBO DE CANTOLLA / de G. MARTINEZ SOLARES, 1943
MURALLAS DE PASION / de V. URRUCHUA, 1944
EL SOCIO / de R. GAVALDON, 1945
LA CORTE DEL FARAON, / de J. BRACHO, 1944
LA NOCHE Y TU / de CH. URUETA, 1946

La Cinemateca Mexicana del I.N.A.H. ha comenzado un trabajo de investigacion sobre el Cine Mexicano de los años 1905 - 1920.

LA CIUDAD DE MEXICO / de S. TOSCANO, 1905
LAS FIESTAS DEL CENTENARIO / de M. BECERRIL, 1910
DESFILE HISTORICO / de M. Becerril, 1910
POLAVIEJA EN MEXICO / de M. BECERRIL, 1910
NINOS EN LA ALAMEDA / de M. BECERRIL, 1910
CORTOS SOBRE LA REVOLUCION / de S. TOSCANO Y J. ABITIA, 1910-1917
SAN LUNES DEL VALEDOR / de J. AGUILAR, 1906
TIEMPO MAYA y LA VOZ DE LA RAZA / C. MARTINEZ ARREDONDO, 1912
FATAL ORGULLO / de F. HARO, 1914
EL MATA MUJERES / de C. ALVIAR, 1915
LOS DOS RECLUTAS / de A. CANGUIANO, 1915
EL ROBO DEL PERICO / de O. RUBIO, 1915
LA LUZ / de M. DE LA BANDERA, 1917
TRISTE CREPUSCULO / de M. DE LA BANDERA, 1917
EN DEFENSA PROPIA / de J. COSS, 1918
EN LA HACIENDA / de VOLLRATH, 1920
CUAUHTEMOC / de M. DE LA BANDERA, 1918
SANTA / de L.G. PEREDO, 1918
JUAN SOLDADO / de E. CASTILLA, 1919
HASTA DESPUES DE LA MUERTE / de VOLLRATH, 1919
ALAS ABIERTAS / de L. LEZAMA, 1921
CARMEN / de VOLLRATH, 1921
LA PACELA / de VOLLRATH, 1921

La CINEMATECA MEXICANA ha seguido dando todo su apoyo a todos los Cine-Clubs de la ciudad de México, así como a los del País en general.

En presente año, la Cinemateca comenzará un Ciclo sobre la HISTORIA DEL CINE (1896 - 1970), la difusión de este Ciclo será a nivel nacional, siguiendo las instrucciones de la Dirección del I.N.A.H.

La Cinemateca Mexicana, para poder lograr la mayor ilustración de esta Historia del Cine, pedirá la ayuda de todos los Miembros de la F.I.A.F. A cambio, la Cinemateca Mexicana ofrecerá un Ciclo sobre EL CINE MEXICANO (1930-1940).

GALDINO GOMEZ GOMEZ
Director de la Cinemateca Mexicana
del I.N.A.H.

Milano

CINETECA ITALIANA, ARCHIVIO STORICO DEL FILM
MUSEO DEL CINEMA

Siège: Villa Comunale, Via Palestro 16 - Milano
T. 799.224

Salle de projection: Teatro S. Marco, via S. Marco 2
Milano. T. 639.156

Archives Films : Via Sammartini 95, - Milano
T. 694.622

RAPPORT D'ACTIVITE - 1971

Archives

Pendant l'année 1971 l'enrichissement des archives (tirages, contretypes, dépôts, dons, échanges) a été d'environ 400 titres de films. En plus il faut signaler les tirages de films en 16mm. pour les écoles et les Universités.

Projections de films

En total 420 projections pour ciné-clubs, clubs universitaires, associations culturelles. Parmi les manifestations il faut signaler: Alessandria, Bergamo, Bologna, Brescia, Faenza, Ferrania, Fidenza, Firenze, Genova, Ispra, Lecce, Livorno, Lucca, Milano, Modena, Palermo, Roma, Savona, La Spezia, Torino, Venezia, Verona.

Musée du Cinéma

Au Teatro S. Marco avec 2 projections par jour est continué en 1971 l'activité directe de la Cineteca Italiana avec films rétrospectifs et récent. Projections spéciales pour les enfants le dimanche après-midi.

3° Festival du cinéma à Milan

Du 30 juin au 9 juillet la Cineteca Italiana a organisé pour la Ville de Milan le 3° Festival du cinéma. Au programmes des films de Rocha, Jancso, Faenza, Downey, Tanner, Godard, Kramer, Wajda, Duras. Le nombre total des spectateurs a été de 13.100.

Le palmares du public: 1) "Charles mort ou vif" - 2) Paysage après la bataille" - 3) "Putney Swope" - 4) "La strategia del ragno".

Exposition Carl Th. Dreyer

Du 15 au 30 octobre en collaboration avec les collègues du "Danske Film-museum" de Copenhague a été organisé dans les locaux de la Bibliothèque Comunale de Milan l'exposition de Carl Th. Dreyer. Plus de 5.000 personnes on visité l'exposition. Une sélection de films de Dreyer a été présenté à l'occasion.

Laboratoire Filmstudio

Notre Laboratoire, qui est un centre expérimental d'études et de recherches pour étudiants a été dédié à la mémoire de notre Vice Président Filippo Sacchi, écrivain et critique bien connu, mort en 1971, et depuis plus de dix ans Vice Président de la Cineteca Italiana et membre fondateur. Plusieurs groupes de jeunes on travaillé pendant l'année dans notre Laboratoire et un film a été réalisé: une enquête sur la banlieu de Milan et sur le problème de l'immigration.

Le cinéma dans les écoles

Le 5 mai 1971 la Cineteca Italiana a organisé une réunion sur le thème "Initiative scolaire pour la culture cinématographique" avec la participation de professeurs, représentant des Municipalité, étudiants. Un projet de la Cineteca Italiana a été présenté et discuté pour la réalisation d'une histoire du cinéma pour une circulation dans les écoles. Déjà en 1971 la Cineteca Italiana a collaboré avec le prêt de films avec les Universités de Florence, Gênes, Pisa, Parma, Padova, Bologna.

Collections

Il faut signaler l'enrichissement surtout des collections du Musée du Cinéma qui maintenant possède des appareils de grand intérêt. Pendant 1971 le Musée à été visité par de nombreuses personnes. Le travail a augmenté aussi dans les sections Bibliothèque et Photothèque pour consultation, prêt; dans le Musée on a organisé des rencontres avec la Presse et des visiteurs étrangères comme le metteur en scène William Friedkin, le producteur Sam Spiegel, l'acteur Clint Eastwood.

Milan, janvier 1972

Montevideo

C I N E A R T E D E L S . O . D . R . E .
ACTIVITIES REPORT 1971

The 1971 season brought light and dark moments for Cine Arte. In the whole, the year's events were dominated by a fire which completely destroyed SODRE's theater.

The fire and consequences - Around 6 p.m. on Saturday September 18, 1971, for yet unknown reasons, flames took the curtain of the 1.960 seat theater and few minutes later the fire had spread through the building beyond the possibilities of the firemen. The roof collapsed soon after and by the time the firemen gained control, the theater was completely gone and only a few of the outer offices were saved from destruction.

It has been decided that it would be too costly and impractical to reconstruct the old building, and plans are under way for a completely new theater in a different location. A National Committee has been appointed to help raise the necessary funds, but considering the dimension and cost of the project, it will demand a long time to accomplish.

Cine Arte is now seeking an adequate place to continue its activities in the near future. Negotiations under way will possibly lead to an arrangement for the use of the 350 seat theater of the National Library. Generous offers of films from FIAF members, which have started to arrive, will undoubtedly help to sustain Cine Arte's season and the reconstruction task.

Film Festival - In July 1971, Cine Arte organized the VIII International Festival of Documentary and Experimental Films, with the participation of 27 countries and the inscription of 134 films. The main awards were granted to Herman van der Horst's "Toccata" (Low Countries), and Dr. Michael Verhoeven's "Eische" (Germany, F.R.)

The next Festival is scheduled for July 1973.

Rumanian retrospective - Before the fire, Cine Arte carried out its regular season with a total of 60 exhibitions and an attendance of 7.142 spectators.

The Arhiva Nationala de Filme (Bucarest) constituted to it with a retrospective of feature and documentary films, which were shown with the cooperation of the Cinemateca Uruguay, and later sent to Buenos Aires for circulation among other Latin-American members of the Federation.

Eugenio Hintz
Director de Cine Arte

Montevideo

CINEMATECA URUGUAYA
Rincón 569, piso 1°
Montevideo (Uruguay)

ANNUAL REPORT 1971

The task of Cinemateca Uruguay was particularly difficult during 1971:

- a) the acute social, political and consequently cultural crisis that affects the country, produced appreciable effects on the projected plans of the institution;
- b) the successive devaluations of Uruguayan currency and the total lack of importation of virgin material made difficult the preservation and purchasing of films, which in part had to be postponed;
- c) the appearance of non-established forms of censorship, but which actually exist, forced the adopting of uncommon forms of exhibition for several films, especially those with a political content and coming from Third World countries;
- d) the pressures endured by cultural institutions not depending on political power were strongly felt.

However, Cinemateca Uruguay held and increased its activity in relation to the preceding year, intensified exchanges with other archives in its zone, particularly Cinemateca Argentina, Cineteca Universitaria de Chile, Cinemateca Uiversitaria de México, Cinemateca do Museu de Arte Moderna do Rio de Janeiro, Cinemateca Colombiana, and established agreements for 1972 with other archives belonging to UCAL (Union of Film Archives of Latin America). In the matter of acquiring films, nearly 200 new feature films were added to its archivé, the most complete cinematographic library in the country was organized and the daily tas of ordering periodic cinema publications was started. The institution held daily regular exhibitions during almost eight months and weekly midnight saturday night shows the whole year.

It must be pointed out that Cinemateca Uruguay maintained during 1971 its criterion of cultural independence, neither receiving nor trying to obtain financial support from the State. All its activity took place with its own resources, understanding that, due to the political situation of the country in 1971, this was the only suitable procedure for the institution to comply with its statutory purposes and its cultural policy, with no submission whatsoever. This likewise allowed a direct action with popular sectors and the opening of its program to syndicates and committees, with a view of cultural extension opposed to the officialistic line of the government.

I. CONGRESS OF UCAL (Union of Film Archives of Latin America)

During the last week of July the V Congress of UCAL took place, organized by the Secretaryship of the Union of Film Archives of Latin America, which up to that moment was undertaken jointly by Cinemateca Uruguay and Cine Arte del Se dro. Cinemateca Uruguay was confirmed in this Secretaryship and at the time being holds this function.

The following institutions and delegates attended the Congress:

- Argentina. Cinemateca Argentina (Guillermo and Paulina Fernández Jurado);
- Brasil. Cinemateca do MAM do Rio de Janeiro (Cosme Alves Neto and José Carlos Avelar);
- Brasil. Cinemateca Brasileira de Sao Paulo (Rudá Andrade);
- Chile. Cineteca Universitaria de la Universidad de Chile (Pedro Chaskel);
- México. Cinemateca de la Universidad Nacional Autónoma (Manuél González Casanova).

2/Cinemateca Uruguaya

- Uruguay. Cine Arte del Sodre (Eugenio Hintz, Jorge Alvite);
- Uruguay. Cinemateca Uruguaya (Walther Dassori Barthes, Luis Elbert, Manuel - Martínez Carril);
- Paraguay. Cinemateca Paraguaya (Oscar Trinidad);
- Venezuela. Cinemateca Nacional (Perán Erminy)

Cinemateca Universitaria of Perú and Cinemateca Enrique Torres of Guatemala dellegated powers in Cinemateca Argentina. The Museu Imagem e Som of Sao Paulo - attended as observer.

The following resolutions were adopted:

- a. REDEFINITION OF THE CONCEPT OF FILM ARCHIVE.- With an express recommendation that the changes be taken into account for a future modification of the statutes of UCAL, it was agreed upon that cinematographic culture in Latin America must be directed towards making contact with the mass of workmen, giving priority to ideological discussion of the exhibited material so as to awaken critical conscience. It also says in the approved document that "cinema, as an expression and vehicle of ideas, inasmuch as it accepts cultural models, is an ideological fact which for this reason has evident political reaches in -- function of which must lie the future work of latinamerican film archives". In another part of the document is specified: "It also remains clear, as the concept of film archive is reviewed, that, without relinquishing the compilation and preservation tasks, which can by no means be abandoned, the film archives must give priority to the diffusion of cinema which best contributes to develop an authentic national culture opposed to the imposed values of the system". This idea is completed in the following terms: "Thus we agree upon rejecting the 'élite' attitudes that form the basis of the apologetic or non-critical concept of the material given out by imperialistic cultural penetration"
- This declaration was adopted by majority, with only one contrary vote. Its definitive wording was proposed by Cineteca Universitaria de Chile and Cinemateca Uruguaya.
- b. RELATIONS WITH THE CUBAN FILM ARCHIVE.- The blockade the United States imposed on Cuba affects normal communications with it Film Archive. Several measures were taken in the V Congress to solve this problem which in the opinion of the Congress is extremely serious.
- c. RELATIONS WITH FIAF.- After a lengthy debate there was no majority of opinions in favor of all archives of UCAL confirming their membership to (or becoming members of) FIAF, which was considered in the Congress at the proposal of Cinemateca Uruguaya and Cine Arte of Sodre. It was agreed upon however that all Latin American archives would be free to become members or confirm their membership to this world organization. Nevertheless, Cinemateca Uruguaya, as Secretary of UCAL, was committed to take steps to obtain from FIAF, through the Secretaryship of Brussels, certain films and informations. These measures have not produced positive results. This Secretaryship also took steps towards obtaining the Cuban films pool FIAF administers, there being in this respect the beginning of an agreement with Mr. Jan de Vaal. Finally, the Congress approved a motion to make known to all archives of FIAF, through the Secretaryship of Brussels, that the Mexican Archive INAH (Cinemateca Mexicana INAH) - does not belong to the Union of Archives of Latin America.
- d. "CINEMATECA" MAGAZINE- It was decided to accept the proposal of Cinemateca Universitaria de México to publish, in Mexico, the magazine "Cinemateca". The first issue has already been published, and it becomes a "contribution of the Universidad Autónoma Nacional de México to promote the Union of Archives of Latin America (UCAL)". This magazine is distributed through all the film archives of the continent.

3/Cinematca Uruguaya

e. CUSTOM PROBLEMS.- Steps were taken before UNESCO, at the initiative of the V Congress in Montevideo, for the governments in the zone to confirm agreements signed in 1949 with UNESCO on customs franchise for cultural cinematographic material.

f. POOL OF UCAL.- It was decided to create a "pool" of negatives and positive prints, of UCAL. In order to form part of it, each archive belonging to the Union of Film Archives of Latin America subsequently informed the V Congress of the list of available titles. The definitive members of the "pool", its administration and conditions will be established in the VI Congress, which will take place in February 1972 in Mexico City.

g. COOPERATION FOR ACQUIRING ORIGINAL 35 MM. NEGATIVES.- Taking into account that the copies of commercial films in Latin America are printed mostly in Argentine laboratories, and that Cinematca Argentina has access to these negatives, it was decided that several archives cooperate financially in purchasing negatives in Buenos Aires avoiding their loss.

h. COPYRIGHT.- The study of problems arising from legislation on copyright was begun. The issue will be discussed again in the VI Congress in Mexico City. To this effect Cinematca Paraguaya will elaborate an extense legal report, in consultation with Cinematca Uruguaya as Secretary of UCAL.

i. NEXT CONGRESS.- It will take place in Mexico City, from the 13th. to the 19th. of February, 1972. It will be organized by Cinematca Universitaria de México. While this report is being written, the archives of UCAL are considering the list of topics to be discussed, proposed by Cinematca Universitaria de México and Cinematca Uruguaya as Secretary.

j. NEW MEMBERS.- The V Congress decided to leave in suspense the request of Cinematca Distrital de Colombia, to become a member, until more data can be gathered on its activity and during a longer period of time.

The following members of UCAL were absent from the V Congress of Montevideo, and did not delegate powers: Cinematca do Cuba, Cinematca Colombiana, Cinematca Nacional do Rio de Janeiro.

Finally, Cinematca Uruguaya, as Secretary of UCAL, understands it is its duty to communicate the addresses of the archives of the Union of Film Archives of Latin America:

- Cinematca Argentina. Guillermo Fernández Jurado. Lavalle 2168, 1º, 37. Buenos Aires (Argentina).
- Cinematca do Museu de Arte Moderna do Rio de Janeiro. Cosme Alves Neto. Caixa postal 44. Rio de Janeiro, Guanabara. (Brasil).
- Fundação Cinematca Brasileira. Rudá Andrade. Caixa postal 12.900. Sao Paulo (Brasil).
- Cinematca Universitaria. Pedro Chaskel. Amunátegui 73, oficina 12. Santiago de Chile (Chile).
- Cinematca Colombiana. Hernando Salcedo Silva. Apartado postal nacional 1898 Bogotá (Colombia).
- Cinematca de Cuba. Héctor García Mesa. Calle 23, Nº 115. Habana. (Cuba).
- Cinematca Universitaria de México. Manuel González Casanova. California Nº 107. México, 12, D.F.
- Cinematca Enrique Torres. Leonel Mónde. Apartado postal 1345. Guatemala.
- Cinematca Universitaria del Perú. Miguel Réynel Santillana. Apartado 456. Lima (Perú).
- Cinematca Paraguaya. Oscar Trinidad. Estrella 496, oficina 10. Asunción (Paraguay).
- Cinematca Nacional. Rodolfo Izaguirre. Edificio Gran Avenida. Plaza Venezuela. Caracas (Venezuela).

4/Cinematoca Uruguay

- Cine Arte del Sodre. Eugenio Hintz. Andes y Mercedes. Montevideo (Uruguay).
- Cinematoca Uruguay. Rincón 569, piso 1. Montevideo (Uruguay).

II. PRODUCTION OF FILMS

During 1971 Cinematoca Uruguay carried out a plan of cinematographic production, which resulted in the filming of the first Uruguayan feature film in 13 years. It was financed by means of a cooperative formula with two cine clubs, it has a provisional title -since it has not yet been exhibited- (Ay, Uruguay) and lasts 95 minutes. It consists of four episodes directed by José Bouzas, Miguel Castro Ginberg, Juan Carlos Rodríguez Castro and Oribe Irigoyen. Each of the narrations refers to different aspects of the social and political reality of Uruguay, ending with a 45 minute one about syndical struggle and workmen's resistance. At the moment the plan is to exhibit this feature film in open performances in all Uruguay and subsequently to have it circulate internationally, in some cases by means of agreements with other Latin American film archives.

At the time this feature was being shot, a filming group of Cinematoca Uruguay documented several political and social events that convulsed the country during 1971. They have not been edited and are being kept as archive material. Street incidents, clashes with police forces, official receptions, diplomatic acts and the national elections are included.

Cinematoca Uruguay had to postpone several projects of making short documentary films, initially planned for 1971.

III. COURSES ON CINEMA

In Uruguay there are no official cinema courses. The only ones that took place in 1971 were those organized jointly by Cinematoca Uruguay, Cine Universitario and Cine Club del Uruguay. 168 pupils attended this first year. The courses took place in three periods:

1. Theoretical-practical course.
It was divided in one cycle on theory and history (by Luis Elbárt and Manuel Martínez Carril) and another on technique and practice of cinema (by Miguel Castro Ginberg).
2. Practical work on the making of films and taking part in filming. This period had the guidance of prof. Castro and of other cinema directors.
3. Complementary course on general culture.
It consisted of a series of 12 classes given by specialists in social and creative problems of cinema in relation to other forms of expression.

The cinema courses will continue in 1972, with a second cycle and the reiteration of the first one for new pupils.

IV. ARCHIVE

The works on the archive include in 1971: the improving of the block-house - installations for nitrate films, furnished since 1970 with a refrigerator and air conditioner -the first in South America- and complemented now with the construction of a reinforced concrete structure.

Also catalogue number 10 was edited, which brings up to date the list of films belonging to Cinematoca Uruguay. The volume of this archive places it as third in importance in Latin America.

In the matter of acquiring films, priority was given to 35 mm. original prints. During 1971 184 features, most of them fiction films, were added to Cinematoca Uruguay. The most important titles are the following:

5/Cinematoca Uruguay

- "Nosferatu, eine Symphonie des Grauens" (Murnau).
"Frauen" (Heinz Müller) DDE.
Bekanntnisse des Hochstaplers Felix Krull (Hoffmann)
Das Totenschiff" (Tressler).
"Es geschah am 20 Juli" (Pabst).
"Sarajevo" (Kortnor).
"Pr'vyat kurier" (Yanchev)
"La rosa blanca" (Emilio Fernández).
"Obzalovanie" (Kadar/Klos).
"Valparaíso" (Ivens).
"City Light" (Chaplin).
"David and Lisa" (Parry).
"The Great Dictator" (Chaplin).
"Isle of the Dead" (Robson).
"The Legend of Rudolph Valentino" (Killiam & Turell).
"Modern Times" (Chaplin).
"The Quiet Man" (Ford).
"The Salt of the Earth" (Bibárman).
"That Hamilton Woman" (Korda).
"Scorpio Rising" (Anger).
"La cabalgata de Chaplin" (Chaplin), I and II.
"L'affaire est dans le sac" (Prévert).
"A bout de souffle" (Godard).
"L'affaire Maurizius" (Duvivier).
"La bulle américaine" (Dhéry).
"Cléo de 5 à 7" (Varda).
"Le défroqué" (Joannon).
"Du rififi chez les hommes" (Dassin).
"Les évadés" (Le Channois).
"Une femme est une femme" (Godard).
"Le fil à la patte" (Lefranc).
"La fin du jour" (Duvivier).
"French Can Can" (Renoir).
"Les grandes manoeuvres" (Clair).
"Lola Montes" (Ophüls).
"Lola" (Demy).
"Les lettres de mon moulin" (Pagnol).
"La Marseillaise" (Renoir).
"Mayerling" (Litvak).
"Le quai des brumes" (Carné).
"Le rouge et le noir" (Autant-Lara).
"Le salaire de la peur" (Clouzot).
"Topaze" (Pagnol).
"Le voyage en ballon" (Lamorisse).
"A Kind of Loving" (Schlessinger).
"The Lady Vanishes" (Hitchcock).
"The Angry Silence" (Green).
"Cry the Beloved Country" (Korda).
"Hobson's Choice" (Lean).
"The Ghost Goes West" (Clair).
"The Happiest Days of Your Life" (Lauder/Gilliat).
"Orders to Kill" (Asquith).
"Richard III" (Olivier).
"Three Cases of Murder" (Toye/Edy/More O'Ferrall).
"Queen of Spades" (Dickinson).
"The Heart of the Matter" (More O'Ferrall).
"Things to Come" (Cameron Menzies).

7/Cinemateca Uruguaya

(with the local premiere of the short film "Montparnasse-Levallois") and another on Luis Buñuel's classics.

4. Cycle at Palacio Salvo Theatre.

97 shows 15.018 spectators

Only material belonging to Cinemateca Uruguaya was used. Two-feature shows were held, not ordered into cycles.

These shows were organized directly by Cinemateca Uruguaya, by renting theatres. Thus was solved the lack of a projection theatre of its own. Several cycles were also held, together with Cine Arte del Sodre, including a brief review simultaneous to the Congress of the Union of Film Archives of Latin America.

The films belonging to Cinemateca Uruguaya were shown in different parts of the country, utilizing the cine clubs, cultural and universitarian institutions, and, for the exhibitions of political cinema, the premises of basic popular committees and syndical organizations. This latter phase of exhibitions deserved special attention, in the understanding that it is the most urgent aspect to comply with in Uruguay. These exhibitions registered the following figures:

920 shows 50.000 spectators (approximate figure, since we do not count with precise statistics).

By way of non commercial television, only Channel 5 (Sodre) of Montevideo broadcasted:

118 fiction feature films

12 short documentary films

1 documentary feature film

(There are no statistics to determine the amount of spectators to these television emissions).

VII. RELATIONS WITH FIAF

Cinemateca Uruguaya continues to miss a normal relationship with European archives. However, during 1971, agreements of exchange were brought to conformity with the National Film Archive of London, and the Gosfil'mofond of Moscow. Also a review of Bulgarian cinema was organized and will take place in 1972 - with the cooperation of the National Bulgarian Archive. Cinemateca Uruguaya likewise agreed to cooperate with the FIAF Periodical Indexing, being in charge of the work concerning three magazines published in Latin America.

VIII. ARCHIVE OF URUGUAYAN FILMS

The difficulties of former years towards recuperating Uruguayan films were maintained. The negligence of owners of copies has determined that much of this material is given up as definitively lost and that other is dispersed. In spite of these difficulties, Cinemateca Uruguaya owns more than half the films made up to the present in Uruguay, with a total of 78 archived films. Actually, Cinemateca Uruguaya is practically the only archive of Uruguayan cinema which is kept in order and in conditions of preservation.

IX. AUTHORITIES

The present Directive Board of Cinemateca Uruguaya, with mandate until December 5, 1972, is formed by Luis Elbert, Juan Kulas and Manuel Martínez Carril (executive directors), José Carlos Alvarez, José Bouzas, Walther Dassori Barthelet, Carlos Nápoli, Carlos Raúl Oroño, Nelson Pita, Gladys Warda.

Montevideo, February 1972

LUIS ELBERT/MANUEL MARTINEZ CARRIL/JUAN KULAS (Executive Directors)

Montréal

LA CINEMATHEQUE QUEBECOISE
Musée du cinéma

RAPPORT POUR LA SAISON 1971-1972

1 - CONSERVATION

a) Films

Nos efforts ont surtout été consacrés au cours des derniers mois à intéresser les cinéastes canadiens au problème de la conservation. Ainsi avons-nous obtenu que des cinéastes déposent à la Cinémathèque les chutes de leurs films, matériel particulièrement précieux pour les chercheurs. D'autre part, nous avons fait de nombreux tirages de protection et avons pu rénover quelques films, notamment LA DAME AUX CAMELIAS, le premier film de Gratien Gélinas.

Des cinéastes de tout le Canada ont continué à déposer des copies ou du matériel d'impression de leurs films à la Cinémathèque.

Notre collection générale s'est enrichie d'environ 300 films au cours des douze derniers mois. De plus, nous avons récemment fait l'acquisition d'une intéressante collection de films en 9,5mm, comprenant notamment des actualités tournées au Canada et des dessins animés d'O'Galop.

b) Photothèque - Affiches - Musée

Notre photothèque a continué à s'enrichir surtout grâce à des échanges avec des collectionneurs. Des quantités importantes de photos nous ont de plus été données par des journalistes. Comme par le passé, nous avons attaché une attention particulière au matériel publicitaire relié aux films canadiens, et tout spécialement aux affiches.

En même temps que les films 9,5mm, nous avons pu faire l'acquisition de quelques appareils et de documents divers sur ce format. D'autres appareils anciens se sont également ajoutés à notre collection qui compte maintenant plus de 250 pièces.

c) Documentation

La Cinémathèque se spécialise surtout dans la documentation non publiée. Ainsi, au cours de cette année, plusieurs cinéastes nous ont donné des scénarios, des notes de montage, etc. Claude Jutra a pour sa part déposé à la Cinémathèque une quantité importante de documents sur le tournage et la production de ses films.

2 - MANIFESTATIONS PUBLIQUES

a) Projections

Les projections publiques de la Cinémathèque se sont poursuivies exceptionnellement jusqu'au 18 juin dernier et ont repris le 23 septembre.

Outre les séances régulières réservées au cinéma canadien et au cinéma d'animation, et celles consacrées aux grands classiques, la Cinémathèque a présenté plusieurs séries spéciales, notamment :

- 7 séances Bunuel (période mexicaine)
- un cycle Mizoguchi
- une série consacrée au cinéma italien
- un hommage à Jean Lods, avec la participation de l'auteur
- 5 séances de courts métrages de Chaplin
- deux soirées rétrospectives du Festival international d'Oberhausen
- une rétrospective René Clément
- un hommage à Grigori Kozintsen, avec la participation de l'auteur
- 11 séances consacrées à des films oubliés de John Ford (1917 à 1936), préparées et présentées par l'historien américain William K. Everson
- une série consacrée au cinéma de la République démocratique allemande
- une rétrospective de l'oeuvre du cinéaste finlandais Jorn Donner
- plusieurs soirées consacrées aux cinéastes hollandais Joris Ivens et Johan van der Keuken
- une série de dix soirées consacrées à l'oeuvre d'Alberto Cavalcanti, avec la participation de l'auteur
- 12 séances consacrées aux films de Richard Brooks
- trois soirées consacrées aux trésors de la Ciné-

- mathèque royale de Belgique, en présence du conservateur de cette archive, M. Jacques Ledoux
- des Journées cinématographiques belges complétées par une série de projections consacrées au jeune cinéma en Belgique (au total, 26 séances), avec la participation d'une délégation belge.

D'autre part, grâce à la collaboration amicale de nombreux distributeurs et producteurs, aussi bien canadiens qu'étrangers, plusieurs films ont été présentés en avant-première à la Cinémathèque au cours de notre saison :

- PETIT A PETIT (France) de Jean Rouch
- ADRIFT (USA/Tchécoslovaquie) de Jan Kadar
- ON EST LOIN DU SOLEIL (Canada) de Jacques Leduc
- KING LEAR (URSS) de Grigori Kozintsev
- THE MURDER OF FRED HAMPTON (USA) de Howard Alk
- LE ROLE DE MA FAMILLE DANS LA REVOLUTION MONDIALE (Yougoslavie) de Bato Cengic
- LE CHAGRIN ET LA PITIE (France/Suisse) de Marcel Ophüls
- MILLHOUSE : A WHITE COMEDY (USA) de Emile de Antonio
- LA PREMIERE CHARGE A LA MACHETTE (Cuba) de Manuel Octavio Gomez
- RENDEZ-VOUS A BRAY (France/Belgique) d'André Delvaux
- une soirée de films d'animation inédits de Raoul Servais (Belgique).

Ces diverses manifestations ont été possibles grâce aux archives suivantes : The American Film Institute, Washington - les Archives canadiennes du film, Ottawa - la Cinémathèque royale de Belgique, Bruxelles - la Cinemateca de Cuba, La Havane - la Cineteca Nazionale, Rome - Det Danske Filmmuseum, Copenhague - Gosfilmofond, Moscou - The Library of Congress, Washington - The Museum of Modern Art, Film Department, New York - The National Film Archive, Londres - Nederlands Filmmuseum, Amsterdam - Staatliches Filmarchiv der D.D.R., Berlin - Svenska Filminstitutet, Stockholm.

Les personnalités suivantes ont été les hôtes de la Cinémathèque québécoise : MM. Barthélemy Amengual, Jean-Marc Carle, Alberto Cavalcanti, Bato Cengic, André Delvaux, Willie Dunn, William K. Everson, Emmett Grogan, Hilmar Hoffmann, Jan Kadar, Grigori Kozintsev, Jacques Ledoux, Jacques Leduc, Jean Lods, Michel Moreau, Dominique Noguez, Raoul Servais, Patrick Straram, Edward Sturlis, Jacques Tati.

b) Expositions

La Cinémathèque a monté, à l'automne, sa deuxième exposition "Cinéastes/photographes", consacrée à Michel Brault. Puis, en février 1972, une exposition consacrée aux animateurs belges, et en particulier à Raoul Servais, dans le cadre des "Journées cinématographiques belges".

c) Publications

La Cinémathèque a continué la publication du bulletin "Nouveau cinéma canadien". Ce bulletin qui est publié en deux éditions, française et anglaise, a maintenant un tirage de 7.000 exemplaires et est diffusé dans le monde entier. C'est la seule publication du genre au Canada. La qualité et l'importance de son information en font un outil indispensable. A l'occasion du Festival de Cannes, et étant donné l'importance de la présence canadienne à cette manifestation, un numéro spécial du bulletin a été préparé et remis à tous les visiteurs professionnels qui ont assisté au festival.

En décembre, la Cinémathèque a collaboré avec les Editions québécoises à la publication d'une brochure de Patrick Straram consacrée au cinéaste Gilles Groulx.

Enfin, à l'occasion de l'importante série que nous avons récemment consacrée au cinéma belge, la Cinémathèque a publié une brochure de 39 pages sur "Le Cinéma en Belgique".

d) Diffusion des classiques

Afin de répondre à un souhait fréquemment émis aussi bien par nos membres que par de nombreux cinéphiles résidant hors de Montréal, la Cinémathèque a décidé, à l'automne de 1971, de procéder à un essai de diffusion de films classiques.

Etant donné l'absence de budget spécifique pour ce projet, et afin aussi d'être davantage en mesure d'en évaluer la rentabilité culturelle, nous avons limité cette première expérience aux villes de Québec et de Trois-Rivières. La série a été inaugurée en septembre avec des films de Grigori Kozintsev, présentés par l'auteur à l'occasion de son passage au Canada. Les séances se sont poursuivies au rythme d'une séance par semaine et par ville. Ces projections ont été possibles dans leur majeure partie grâce à la collaboration d'autres archives, en particulier Gosfilmofond et Staatliches Filmarchiv.

3 - CINEMA CANADIEN

L'activité intense de ce secteur a continué à se prolonger dans la séance hebdomadaire que la Cinémathèque réserve toujours au cinéma canadien. Comme par le passé, nous avons fréquemment utilisé cette séance pour informer notre public de la production d'autres centres canadiens : Toronto avec THE TRAGIC DIARY OF ZERO THE FOOL, GOING DOWN THE ROAD, KILL, etc.; Vancouver avec MADELEINE IS, PROXY HAWK, THE LIFE AND TIMES OF CHESTER-ANGUS RAMSGOOD. D'autre part, cette séance permet régulièrement un retour en arrière dans l'histoire de notre cinéma; ainsi on a pu récemment y voir l'ensemble de la production de la société Coopératio, société qui a joué un rôle important dans le renouveau du cinéma au Québec dans les années 60.

De plus, le travail de recherche et de documentation du secteur canadien se manifeste régulièrement dans la publication du bulletin "Nouveau cinéma canadien" dont il a été question précédemment.

En novembre, le département du cinéma canadien a été responsable de l'organisation d'une quinzaine de cinéma canadien à Lausanne et à Zurich en collaboration avec la Cinémathèque suisse. Le cinéaste Roger Frappier et le critique (et ancien collaborateur de la Cinémathèque) André Pâquet ont été délégués à cette manifestation qui a été largement couverte par la presse suisse.

Enfin, c'est la Cinémathèque qui a assuré la coordination de la participation canadienne aux Xèmes Journées cinématographiques de Poitiers (4-10 février 1972) qui étaient cette année consacrées à notre cinéma. Carol Faucher, responsable du cinéma canadien à la Cinémathèque et principal artisan de cette coordination, a représenté la Cinémathèque à cette manifestation.

4 - CINEMA D'ANIMATION

La Cinémathèque a poursuivi son travail de recherche et de conservation dans le domaine de l'animation. De nombreuses séances de nos projections publiques ont été consacrées à cette spécialité et nous avons été heureux d'y accueillir un nombre de plus en plus grand de cinéastes d'animation canadiens, de même que quelques animateurs étrangers de passage à Montréal (Raoul Servais, Edward Sturlis). Enfin la Cinémathèque demeure en contacts étroits avec ASIFA-Canada et ASIFA-international.

5 - ADMINISTRATION

Le 22 juin 1971 l'Assemblée générale annuelle des membres de la Cinémathèque, désireuse de donner à la Cinémathèque une efficacité accrue et voulant de plus reconnaître que le territoire desservi par la Cinémathèque est le territoire québécois et que le cinéma illustré par la Cinémathèque est avant tout le cinéma québécois, a décidé de modifier le nom de la Cinémathèque canadienne en celui de Cinémathèque québécoise.

Dans l'esprit de ce mandat, les membres ont recommandé que le secteur CONSERVATION s'occupe prioritairement de l'inventaire et de la sauvegarde du matériel québécois et qu'au chapitre de la DIFFUSION la Cinémathèque mette de l'avant des expériences de diffusion à travers le Québec, en tenant compte des besoins régionaux et des pôles culturels.

Enfin il a été souligné que, à l'échelle internationale, étant donné justement la jeunesse du cinéma que représente la Cinémathèque québécoise, l'accent sera d'abord mis sur la nécessité de multiplier les liens avec les jeunes cinémathèques et les jeunes cinémas nationaux. A l'échelle canadienne, les membres ont rappelé que la Cinémathèque compte de nombreux amis dans les organismes professionnels de Toronto, Ottawa et Vancouver qui oeuvrent dans ce domaine et qu'il faudrait multiplier les occasions de collaboration avec eux.

Montréal, mars 1972.

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF
DE SON ACTIVITE EN 1971

En 1971 le Gosfilmofond de l'URSS a continué son travail lié à la collecte des films, à la conservation, aux études scientifiques des collections. La direction principale des travaux dans les sections techniques et d'études scientifiques continuait d'être la restauration et le complètement des films soviétiques et étrangers ayant une grande valeur artistique et historique.

Pendant la période révolue la collaboration internationale du Gosfilmofond avec les Cinémathèques, membres de la FIAF continuait à s'accroître. Les manifestations avec la participation des autres Cinémathèques se sont aussi accrues y compris les Retrospectives des films. L'échange des films et des livres est devenu encore plus vif.

Le Gosfilmofond de l'URSS a pris une part active aux festivités consacrées au 50-ème anniversaire de la formation de l'Union des Républiques Socialistes Soviétiques. Pour les groupes de tournage des Studios de cinéma et de la TV qui créaient des films jubilaires on a fait le choix de morceaux des films nécessaires et leur tirage. Le Gosfilmofond continuait à projeter les films des cinéastes éminents du cinéma soviétique et mondial dans ses Cinémas ILLUSION, KINEMATOGRAPHE et COSMOS.

Le Gosfilmofond a aussi pris une part active dans l'organisation des manifestations cinématographiques dans notre pays et à l'étranger en faisant projeter les meilleurs films soviétiques.

I. ACTIVITE NATIONALE

a) Collecte et conservation des films et des documents.

Des films entrés.

En 1971 la collection du Gosfilmofond s'est complétée d'un grand nombre de films soviétiques et étrangers. On a obtenu et inventarisé 30.243 bobines des films des institutions diverses.

Le travail sur la restauration et la conservation des films.

On a effectué le contrôle des films soviétiques et étrangers. On a complété les films soviétiques et étrangers par des mor-

ceux manquants.

Pour restaurer les films des années passées on a tiré 613,1 mille mètres des positifs blanc et noir, en couleurs et des lavandes. On a restauré et tiré pour passer en pellicule acétate 1.492 mille mètres des films.

Filmographie et cataloguisation.

Les sections d'études scientifiques ont continué à compléter et améliorer les fichiers des films soviétiques et étrangers. On a agrandi les fichiers des cinéastes. On continuait le travail sur les fichiers thématique et d'objets qui aident à la bonne utilisation des films dans les buts scientifiques, industriels et culturels. L'année passée on a fait plus de 1.100 nouveaux fiches filmographiques.

Archives, bibliothèque, photothèque.

En 1971 on a établi 1398 nouveaux dossiers des films, 1324 dossiers déjà existants ont été complétés par nouveaux documents: scénarii littéraires, découpages techniques, sténogrammes de discussions, des échos de la presse etc. On a donné pour travail 498 dossiers de film aux visiteurs. La photothèque s'est complétée par 348 dossiers de photos de film. La collection des affiches s'est accrue de 92 affiches. La bibliothèque a acheté 404 livres de cinéma. On a reconstruit d'une manière capitale le dépôt de la bibliothèque et les appartements des Archives.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1971 aux Cinémas de Gosfilmofond ILLUSION (Moscou), KINEMATOGAPHE (Léningrad), COSMOS (Tbilissi) on a organisé les Retrospectives des films soviétiques et étrangers. Le Gosfilmofond a donné près de 1.800 bobines pour ça. Le Gosfilmofond a aussi donné ses films pour les conférences de cinéma au Bureau de propagande du cinéma de l'Union des cinéastes de l'URSS en quantité de 2120 fragments des films pour les buts de la propagande de cinéma.

Au Gosfilmofond, dans ses salles on a projeté près de 350 films soviétiques et étrangers et on a donné 9.912 bobines pour les représentants des organisations scientifiques et artistiques en parti-

culier pour l'Institut de l'histoire des arts, pour l'Institut d'Etat de la Cinématographie, pour les Studios de Moscou, de Léninegrad et pour les Studios républicains, ainsi que pour la TV.

Expositions.

Dans les Cinémas du Gosfilmofond on a préparé en 1971 plusieurs Expositions. Des grandes Expositions ont eu lieu à ILLUSION, à KINEMATOGRAPHE et à COSMOS consacrées aux cinéastes soviétiques et étrangers. Dans les foyers des Cinémas de Gosfilmofond on a fait régulièrement les Expositions des affiches de cinéma.

Publications.

En 1971 le Gosfilmofond de l'URSS a transmis à l'Edition ISKOUSSTVO les recueils LES SCENARISTES DU CINEMA SOVIETIQUE, LES ACTEURS DU CINEMA SOVIETIQUE, 50 ANS EN FAITS ET EN DATES et l'Edition ISKOUSSTVO travaille sur eux. On a continué le travail sur le 5-ème volume du CATALOGUE ANNOTE: LES FILMS SOVIETIQUES ARTISTIQUES ainsi que sur le recueil consacré aux réalisateurs de quelques pays socialistes. Pour le recueil fondamental LE CINEMA SOVIETIQUE EN DOCUMENTATIONS on a trouvé une grande quantité de matériaux: 318 documentations d'Archives pour le 1-er volume et 602 documentations d'Archives pour le 2-ème volume. En 1971 le Gosfilmofond a fait paraître la brochure LES FILMS SUR V.I.LENINE.

c) Relations avec la production des films et avec TV.

En 1971 le Gosfilmofond continuait sa collaboration active avec les Studios de production, avec des usines de tirage massive et avec TV. Il leur donnait en prêt limité 13.134 morceaux des films différents. Les collaborateurs des sections scientifiques du Gosfilmofond ont donné des consultations, choisi les matériaux filmiques et fait la traduction synchronique pour plus de 100 équipes de tournage presque de tous les Studios du pays.

d) Base technique et de production.

Les laboratoires du Gosfilmofond ont tiré des copies pour les groupes de tournage ainsi que pour les Retrospectives dans notre pays et à l'étranger. On a élargi le tirage des copies pour nos collections.

On a tiré une grande quantité des morceaux de films pour les Studios de production, pour TV et pour le Bureau de propagande de l'Art cinématographique. Ainsi on a travaillé en 1971:

des matériaux de films différents	13.194 mille mètres,
y compris:	
restauré	7.366 mille mètres
renouvelé la bande sonore	580 mille mètres
nouveau tirage	5.248 mille mètres
(y compris pour 109 groupes de tournage des morceaux de film - 1.675 bobines	381 mille mètres).

La section de contrôle technique continuait à améliorer son contrôle des films en conservation.

e) Agrandissement de la base technique et de production.

En 1971 on a continué l'exploitation normale du nouveau bâtiment et des nouveaux laboratoires, on perfectionnait les méthodes technologiques du tirage et de la restauration des films.

II. ACTIVITE INTERNATIONALE

En 1971 le Gosfilmofond de l'URSS a contribué largement à l'affermissement des relations actives avec 33 Archives, membres de la FIAF. On a continué l'échange des films: envoyés en prêt illimité - 511 films dont 111 films soviétiques et 400 films étrangers et 106 films en prêt limité dont 61 films soviétiques et 45 films étrangers; obtenus en 1971 des Archives étrangères 381 films y compris 357 films en prêt illimité et 24 films étrangers en prêt limité.

On a continué à effectuer l'échange des livres de cinéma on a envoyé aux Cinémathèques étrangères 109 livres, revues et brochures. Le Gosfilmofond a obtenu 348 livres, revues, brochures des Cinémathèques étrangères.

En 1971 le Gosfilmofond a contribué aux projections des films soviétiques dans les pays suivants: L'AUTRICHE, LA BULGARIE, LE CANADA, LE CUBA, L'ESPAGNE, LA FINLANDE, L'ITALIE, LA POLOGNE, LA RDA, LA RFA, LA ROUMANIE, LA SUEDE, LA VENEZUELA, LA JUGOSLAVIE. Plusieurs Retrospectives ont été consacrées à l'oeuvre des cinéastes éminents soviétiques: M. Donskoi, G. Kozintsev, A. Ptouchko, R. Karmen, D. Vertov, A. Dovjenko etc.

New York

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM
11 West 53rd Street, New York, New York 10019
Founded 1935, Private, Founder Member of F.I.A.F.

I. INTRODUCTION

Due to the increasing shortage of funds experienced by this museum, and most museums throughout the country, extreme economy measures necessitated a number of changes within the Department of Film.

The Technical Department was disbanded and checking, processing and shipment of films are now done by an outside firm under contract. The position of Music Director was eliminated and piano accompaniment for silent films is also done under contractual arrangement. The position of assistant to the Associate Curator, Collections, was also abolished. The Film Study Center is now open for accredited scholars and students only three afternoons a week.

On the other hand, due to the generosity of donors, the cooperation of other archives, and the continuing smooth functioning of our various preservation programs, we were able to receive many new acquisitions. We were also able to continue our varied exhibition program with its many special programs such as Cineprobe, What's Happening?, and the new Archive for Children.

Among the other special events of this year was a series of lectures by the American film theoretician P. Adams Sitney, a six-part Preview Club in cooperation with the Film Society of Lincoln Center in which we brought new films to the attention of the wider public, and a special benefit showing of Death in Venice which was a financial success, resulting in a substantial sum for the Department.

As the following report indicates, despite increasing lack of staff and funds, and the enormous economic deficit suffered by the Museum as a whole, the year 1971 found the Department of Film able to continue and progress in the twin fields of acquisition and preservation.

-- Willard Van Dyke
Director

II. PRESERVATION

Approximately 800,000 feet (or 244,000 metres) of nitrate films were transferred to acetate, matching the previous year's accomplishments. In December, the National Endowment on the Arts allocated funds for nitrate transfer, to be divided between the archives of George Eastman House, The Library of Congress, and The Museum of Modern Art, to be administered by the archives of the American Film Institute. Representatives of all these archives met and formed the Archives Advisory Committee, to decide priorities, to avoid duplication of effort, and to find the best possible printing materials. This grant has enabled the Museum to double the funds available for film preservation for 1971-1972. The copying of the unfinished Eisenstein film Que Viva Mexico was made the highest priority, and more than half of it was accomplished during the closing months of 1971.

III. ACQUISITION

A total of 203 feature films and 149 short films, documentaries and television productions were acquired. The largest group came from Twentieth Century-Fox, the result of the company's decision to deposit in archives, nitrate prints from the 1929-1950 period for which they already have acetate protection materials; these prints will continue to enter the collection during 1972. Acquisitions of the work of independent filmmakers were at a record high, totalling 109 films. Although our acquisition funds were extremely limited this year, we were successful in adding a number of foreign classics by exchanging our extra prints with other F.I.A.F. members. The major American companies were generous in donating prints of some of their newest films, and a private collector gave a truckload of nitrate prints which we have not yet completely examined and catalogued. Among the rarities, we found an original print, in excellent condition, of the 1898 Hollaman-Eaves Passion Play.

IV. COMPUTOR CATALOGUE

During the year we began to enter the catalogue of our films into the data bank of The Museum Computer Network, a group of American museums that have joined together to uniformly catalogue works of art in order that data processing can be utilized. The Network is coordinating with other computer projects, including contact with an ICOM working party on museum documentation. Ours is the first film archive to be entered in the data bank. We expect to complete this work in 1972. We will be able then to print our catalogue in numerous ways and with thorough indexes, including production and technical information. We will not be able to produce lists by genre or subject, as we do not have this information to feed the computer, although the catalogue may be printed with description of content and partial bibliographies. A more detailed report will be made to F.I.A.F. when we have completed the project and can provide sample print outs.

V. INTERNATIONAL ACTIVITIES

The circulating series, "The Silent American Film," completed its tour of the Far East under the auspices of U.S.I.S. and in October

was handed over to F.I.A.F. to continue its distribution in Europe. Although the Chaplin short films program had disappeared en route, the surviving prints were reported to be in fairly good condition still.

We exchanged films on both short and indefinite loan with the following F.I.A.F. archives: The National Film Archive of London made a major loan for "Sixty-Five Years of British Cinema"; Cinémathèque Royale de Belgique, Cinémathèque de Toulouse, The Czechoslovak Film Archives, Nederlands Filmmuseum, Jugoslovenska Kinoteka, Staatliches Filmarchiv der DDR, Det Danske Filmmuseum, Cinémathèque Québécoise, Canadian Film Archives, Cineteca Nazionale (Rome), Cinemateket/Svenska Film Institutet, Motion Picture Section of Library of Congress, Film Archives of American Film Institute, Oesterreichisches Filmmuseum.

VI. FILMS SHOWN AT THE ARCHIVE

The following series were continuous throughout the year: Wednesday at Noon, an hour-long program concerned with the short film of all types; The History of Film, a chronological survey of the major films in the collection; Films From the Archive, an attempt to present over a period of years every film in the collection that may be projected; What's Happening?, an informational program compiled from films that are socially and/or politically engaged; Films for Children, a new weekly series; and Cineprobe, which brings new and/or independent filmmakers to show their work and discuss their films with an audience. A grant from Standard Oil of New Jersey supported Cineprobe activities this year. Cineprobe guests were Ian Hugo, Robert Nelson, Radley Metzger (with The Lickrish Quartet), Ernie Gehr, Storm de Hirsch, Barbara Loden (with Wanda), the Conrads, George Landow, Leonard Kastle (with The Honeymoon Killers), Melvin Van Peebles (with Watermelon Man), Richard Bartlett (with Ruby), David Rimmer, Morley Markson (with The Tragic Diary of Zero the Fool), James Broughton, Mike Grey (with The Murder of Fred Hampton), Russ Meyer (with Vixen), Andrew Noren (with Kodak Ghost Poems), John Stember (with "7254"), Louis Marcorelles (with Morley Markson's Breathing Together), Sandy Daley (with Robert Having His Nipple Pierced), David Neves of Brazil (with Memories of Helen), and Warren Sonbert (Wings Over the World).

The following special series were presented:

Hal B. Wallis, Film Producer (through January 12)
Film Preservation: George Eastman House Motion Picture Study
Collection (January 14-27)
The Films of Elia Kazan (January 28-February 12)
New Acquisitions (February 13-18)
Filmmakers for RAI-TV (February 18-March 3)
The Films of Allan Dwan (March 4-April 9)
Three Japanese Acquisitions (April 1, 8, 15)
Films Saved: Twentieth Century-Fox (April 10-22)
Stan Brakhage: A Retrospective, 1952-1970 (April 22-May 5)
The Films of Shirley Clarke (May 6-12)
Four Films for Youth (May 13)
Self-Referential Cinema (films which refer to themselves)
(May 14-June 2)
Recent Acquisitions (June 3-17)

VII. SPECIAL EVENTS

Preview Club, beginning in January, a six-month subscription series of films as yet unreleased in the United States, in conjunction with the Lincoln Center Film Society.

Premiere of Taking Off by Milos Forman, February 24.

Screening of Mockery, a lost film, February 26, by invitation.

Death in Venice benefit and reception, June 15.

Screening of Panic in Needle Park, July 6, by invitation.

Premiere of The Go-Between and reception, July 28.

An Evening with Dalton Trumbo (Johnny Got His Gun), August 3.

Screening of The Last Movie by Dennis Hopper, September 24, by invitation.

Four Fridays, beginning October 22, in conjunction with the Junior Council of the Museum, consisting of films of interest to high school and college students.

Screening of McCabe and Mrs. Miller, November 17, by invitation.

VIII. PUBLICATIONS

Cukor and Co. The Films of George Cukor and His Collaborators, by Gary Carey. 167 pages, illus. Published for the Cukor retrospective.

The Films of Hal Roach, by William K. Everson. 96 pages, illus. Published for the Hal Roach retrospective.

Violent America: The Movies 1946-1964, by Lawrence Alloway, 95 pages, illus. Includes an appendix with credits and program notes from the series held at the Museum in 1969, under the title "The American Action Movie: 1946-1964."

IX. FILM CIRCULATION

A number of films by American independent filmmakers were added to the circulation: Films by Bruce Baillie, Scott Bartlett, Stan Brakhage, Robert Breer, Bruce Conner, Hollis Frampton, James Herbert, Will Hindle, Ken Jacobs, Ovady Julber, Standish Lawder, Robert Nelson, F. Olvey and R. Brown, Donald Richie and Michael Snow, as well as John Whitney's Matrix. The CooperSchoedsack Grass (1925), out of circulation for some years, is again available. Other new additions are two films on Edward Weston and two films on Dorothea Lange, produced in 1965 by KQED in San Francisco.

X. FILM STUDY CENTER

Due to cuts in staff, the Film Study Center was obliged to curtail its hours to three afternoons a week, beginning in October, 1971. As the demand for its private viewing facilities and informational sources is very great indeed, we hope this curtailment will be only temporary. As an experiment, we have introduced a small fee for viewing, to cover our costs in shipping and inspection of the prints.

Oslo

NORSK FILMINSTITUTT
Aslakveien 14, Oslo 7.
NORWAY.

REPORT FOR THE YEAR 1971.

1. The Board of Governors has been: Director Øyvin Semmingsen (chairman), deputy director Alv Heltne (Ministry of Education) and director Robert Halvorsen.
2. The staff: Jon Stenklev, director
Arne Pedersen, first archivist
Hein Rusten, second archivist
Ralph Høilund, film assistant
Inger Lise Rønning, librarian
Bjørn Hammer has worked part-time as book-keeper, cashier and office clerk.
3. The need for new and larger vaults is great and 1971 has unfortunately brought no solution. There has been some progress in the planning but nothing positive can be expected before 1973.
4. The collections.
 - a. The film collection. During the year 1971 74 foreign feature films in 35 mm and 12 in 16 mm have been deposited. 11 Norwegian feature films in 35 mm and 2 in 16 mm have been deposited. Approx. 70 documentary films have been deposited. The most important feature films were: A BOUT DE SOUFFLE, THE CARETAKER, DR. STRANGELOVE, JOANNA, ZORBA THE GREEK, THE COLLECTOR, EAST OF EDEN, WHO IS AFRAID OF VIRGINIA WOLF, MY FAIR LADY.
Much work has been spent on Norwegian feature films and documentary films from the 20-ties and the 30-ties.
 - b. Film and cinetechanical collection. Many valuable gifts have been received, among these several cameras from the 20-ties and the 30-ties.
 - c. Library. The library now has a collection of 3.665 books, 515 manuscripts and 66 magazines and periodicals in subscription.
 - d. Other collections. Newspapers are cut systematically. Programmes and posters and stills have been deposited by producers, distributors and importers. Posters have been laminated.
5. Educational activities. The fourth course for professionals ended in March 1971. The fifth course started in August for directors and filmteams - the course called TEAMWORK 1971-72 with 26 participants. The course will last to the end of February 1972. Teachers are from Sweden and Norway.
6. Film club activities. There are now more than 50 film clubs all over the country. The Institute distributed film for 510 showings.

7. International relations. The director, now being a member of the executive committee of the FIAF took part in the committees meetings in Potsdam, Wiesbaden and Toulouse and attended the FIAF-congress in Wiesbaden. The director has taken part in three meetings in Stockholm with the colleagues from Denmark, Finland and Sweden where the Nordic archives have made an analysis on their demands for the next years asking the Nordic Cultural Council for support.
- Films have been borrowed from Belgium, Denmark, Great Britain and Sweden.
- Films have been lent out to Belgium, Denmark and Sweden.
8. Other activities.
- On the premises of the Institute there have been 210 arrangements during the year: Conferences, meetings and film showings.

Oslo, February 1st 1972.

Øyvind Semmingsen (s)
Chairman of the Board

Alv Heltne (s)

Robert Halvorsen (s)

Jon Stenklev (s)

Ottawa

REPORT OF ACTIVITIES 1971

Ottawa, March 1972

This past year has seen some changes. While staff and resources have grown, the absence of the Curator until August inevitably hampered developments in some areas.

Film Conservation

The entry of the Public Archives of Canada into the film preservation field as part of its interest in collecting material relating to Canadian history has enabled us to reassess our position on the kinds of film and television material we collect and preserve. We have in the past collected non-fiction film documents pertaining to Canada but now feel this responsibility can in good conscience be ceded to the Public Archives. This will allow us to concentrate our efforts on the cinema as an art form.

The Public Archives has also made additional vault space available to us and is prepared to offer yet more. This has gone some way toward solving the continuing and pressing problem of space for the acquisition of new film materials.

Films continue to be acquired by either chance or good luck and we have begun to develop policies for a more systematic approach to the question of acquisitions. Discussions are underway with the Canadian Motion Picture Distributors' Association and producers in relation to the deposit of theatrical features and short films. This problem is of prime importance and its solution is being given priority in 1972.

Film Study Centre

After my return to the Archives last August, Michael Moulds was named Associate Curator with particular responsibility for the Film Study Centre. While indexing and the acquisition of documentation resources have continued at an accelerated pace, priority is currently being given to the transfer of these resources onto microfilm. Some seventy file cabinets housing newspaper clippings, programme notes and other material (grouped in three categories: film title, biography and subject classified) are being transferred to microfilm. In addition to the saving of space, there are at least two other major advantages: the ready dissemination of the information plus the conservation of the collection (duplicate rolls of microfilm are being stored in the vaults as "insurance" against loss or damage to the copy in use.)

We decided to use 16mm microthin jackets, each of which is capable of storing sixty items in a 6" x 4" format. In practice, however, each jacket is treated as a file equivalent for ease of retrieval and addition of new material.

This programme has been underway for six months with two members of staff working half-time. It is expected to be completed by 1974. Before disposal of the original clippings, items considered to be of intrinsic interest (press books etc.) are removed and preserved separately.

During the year the Archives acquired a large quantity of advertising material (stills, posters, press books) covering mainly American and British films of the fifties. Most of this has now been sorted preparatory to cataloguing.

Publications

Several new publications in the Canadian Filmography series are underway including Part 2 of CANADIAN FEATURE FILMS 1913-1969, and booklets on Paul Almond, Don Owen and Joyce Wieland.

National Film Theatre

Perhaps the most important development during 1971 was the increase in the number of programmes from two to four every week throughout the year. Attendance has also increased for each projection despite the increase in the total number of screenings. This is doubtless due to the greater variety of programming that could be offered.

Seasons were devoted, among others, to René Clair, John Huston, Jean Cocteau, Elio Petri, Monte Hellman, Emile de Antonio, Johann van der Keuken, Joris Ivens, the silent British cinema, rediscovered American films from the American Film Institute Archives and recent films from Finland, Poland and Radiotelevisione Italiana. Barbara Loden's WANDA and Peter Lorre's DER VERLORENE received their Canadian premiers as did several of the films in the other seasons.

During the first week of September, the National Film Theatre organized an International Film Week. Some 22 new films from 15 countries were shown to enthusiastic audiences. The success of this event has led to the Archives' parent body, the Canadian Film Institute, organizing "The Canadian and International Film Exposition" (FILMEXPO) from July 23 - August 3, 1972 in Ottawa. Filmexpo will embrace a week long Canadian Film Festival, a week long International Film Festival and an International Exhibition of Film Posters. This event is probably of interest to FIAF members though it is not an activity of the Archives.

Our plans for a permanent home for the National Film Theatre in the National Arts Centre building have been brought closer to fruition and we hope that this can be achieved during 1972.

Regional Film Theatres

Three new Film Theatres (Winnipeg, Calgary and Edmonton) opened in January 1971. These Film Theatres are affiliated with the Archives but are not operated directly by the Archives as is the National Film Theatre.

The past year has been one of experimentation and growth with all the problems attendant on such a project. However, audience response has grown and each Theatre is gradually establishing a foothold in the community. The programmes presented over the past year have included the works of Dietrich/von Sternberg and a series of major film classics. Special one night screenings of recent releases have been offered to members including Wajda's new film BIRCHWOOD, Delvaux' RENDEZ-VOUS A BRAY, Zanussi's LA VIE DE FAMILLE. A Buñuel retrospective is being prepared for next season.

The number of cities involved has expanded to include Regina and Halifax, each of which will present its first season in 1972.

The independently operated Film Theatre in Toronto is also an affiliate of the Archives and we have collaborated in many of its presentations.

Peter Morris
Curator

Poona

NATIONAL FILM ARCHIVE OF INDIA

POONA

ACTIVITIES REPORT 1971

ACTIVITIES - National

I. Acquisition :

91 Indian and 37 foreign films were added during the year 1971 (January to December). Out of this nearly one-third were free deposits and the rest acquired either at print cost or on archival exchange basis. The majority of free deposits are of national award films.

The most significant film acquisitions of the year have been Prabhat's AMRIT MANTHAN (1934), AMAR JYOTI (1936) and MANOOS (1939), Bombay Talkies' JHOOLA (1941), MILAN (1946) and MASHAAL (1950) and New Theatres' DUSHMAN (1939), and NARTAKI (1940) and Mrinal Sen's BHUVAN SHOME (1969).

Vigorous efforts are being made to locate old Indian films lying scattered in various parts of the country. Wherever the owners are traceable we are obtaining their authorisation for transferring to safety base for archival preservation. However there are still number of old nitrate negatives awaiting to be copied. The delay is mostly due to the fact that their owners are not traceable. We are trying our best to sort out the legal problems of copyright for archival acquisition of such material.

Out of 493 books added during the year 1971, 175 were received as complimentary copies. The Archive is getting regular complimentary supply of books/journals, stills, wall posters, booklets from local as well as foreign parties.

Collection - Statistical Data

The detailed statement of archival acquisition as on 31st December 1971 is given below:-

	<u>As per last report</u>	<u>Additions during the year</u>	<u>Total</u>
Films	604	128	732
Stills	4,391	460	4,851
Wall posters	1,517	125	1,642
Disc-records	872	-	872
Books	3,031	493	3,524
Journals	169	38	131
Booklets (song books)	1,356	(discontinued) 167	1,523

List of feature films added during 1971 (January-December) :

INDIAN :- (Film title / Year of Production / Director)

- (ADARSHA KUTUMBAM/1969/K.P. Atma); (ADIMAKAL/1969/
K.S. Sethumadhavan); (ADINA MEGHA/1969/Amrit Moitra);
(AMAR JYOTI/1936/V.Shantaram); (AMRIT MANTHAN/1934/
V.Shantaram); (AASHIRWAD/1969/Hrishikesh Mukherjee);
(AAH/1953/Raja Nawathe); (ALWAYS TELL YOUR WIFE or
MIYA BIBI/1936/Franz Osten);
(BANDHAN/1940/N.R. Acharya); (BEETE DIN/1947/Ezra Mir);
(BHABHI/1938/Franz Osten); (BHAKTA-DHRUV/1947/Shanti Kumar);
(BHAKTA SURDAS (1942/Chaturbuj Doshi); (BEQASSOR/1950/
K. Amarnath); (BAZAAR/1949/K.Amarnath); (BEES SAAL
BAAD/1962/Biren Naug)
(CHANDRALEKHA/1948/S.S.Vasan); (C.I.D./1956/Raj Khosla);
(CHANDRASENA/1935/V.Shantaram);
(DHARMATMA-Hindi/1935/V.Shantaram); (DHARMATMA-Marathi/
1935/V.Shantaram); (DOLI/1947/S.K. Ojha); (DAKSHYA YAGNA/
1934/Jyotish Banerji); (DEVTA/1939/Master Vinayak);
(DAASI/1944/Hiren Bose); (DUSHMAN/1939/Nitin Bose);
(DIBARATIR KABYA/1969/Bimal Brownik and Narayan Chakraborty);
(DOCTOR BEZBAROOAH/1969/Brajen Baruah);
(EK HI RASTA/1956/B.R. Chopra); (FOOTPATH/1953/Zia Sarhady);
(EK THI LARKI/1949/Roop K. Shorey)
(GORA/1938/Naresch Chandra Mitra); (GOPAL KRISHNA-Hindi/
1938/Damle-Fathelal); (GEJJE POOJE (1969/S.R. Puttanna
Kannagal); (GORAKHNATH/1940/Bhalji Pendharkar);
(IRU KODUGAL/1969/K. Balchandar); (JAI BHAVANI/1947/
Bhalji Pendharkar); (JHOOLA/1941/Gyan Mukherji);
(KOHRAA/1964/Biren Nag); (KANNAGI/1942/M. Somasundaram
and R.S. Mani); (KANKU/1969/Kantilal Rathod); (KRISHNA
SUDAMA/1936/Phani Burma); (KASHMIR/1949/Rajendranath Jolly);
(LAGAN/1941/Nitin Bose);
(MANOOS/1939/V.Shantaram); (MAYA MAHAL/1963/Chandrakant);
(MALHAAR/1951/B. Harish); (MAN KI JEET/1944/W.Z. Ahmed);
(MR. & MRS. ... 1955/Guru Dutt); (MIRZA SAHIBAN/1947/
K. Amarnath ... /1950/Nitin Bose);
(NAYA DAUR ... P. Chopra); (NARTAKI/1940/Debaki Bose);
(NANHE MUNHE/1955/Datta Dharmadhikari); (NAI KAHANI/1943/
D.D. Kashyap); (NAM JAHAJ HAI/1969/Pannalal
Maheshwary); (NARUN ... /1969/Dinen Gupta);

(PAHELA ADMI/1950/Bimal Roy); (PHOOL/1945/K. Asif);
(PARDA/1949/A.G. Soorma);

(ROJULU MARAYAI/1955/V. Madhusudan Rao); (RATRIR TAPASYA/
1952/Sushil Mazumdar);

(SHRI TULSIDAS/1950/Hiren Bose); (SAAT HINDUSTHANI/1969/
K.A. Abbas); (SANGRAM/1950/Gyan Mukherji); (SATYAKAM/
1969/Hrishikesh Mukherjee); (SRI VALLI/1945/A.V. Meiyappan);
(SITARA/1939/Ezra Mir); (SHARARAT/1959/H.S. Rawail);
(SHIV KAVI/1943/S.M. Shri Ramulu Naidu); (SINHAGAD/1933
V. Shantaram); (SWAYAM SIDDHA/1947/Naresh Mitra);
(SADHAK RAM-PRASAD/1956/Bansi Ash); (SAQI/1952/H.S. Rawail);
(SAWANAYA RE/1949/Kishore Sahu);

(TAMBADI MATI/1969/Bhalji Pendharkar);

(VELAIKKARI/1949/A.S.A. Swamy); (URAN KHATOLA/1955/
S.U. Sunny);

FOREIGN : (Film title/Country of Origin/Year of
Production/Director)

(AN ACTOR'S REVENGE/Yukinojo Henge/Japan/1963/Kon Ichikawa);
(ASHES AND DIAMONDS/Popiol i Diament/Poland/1958/Andrzej Wajda);
(DEVIL'S EYE, THE/Djavulens Oga/Sweden/1960/Ingmar Bergman);
(DR. WHO AND THE DALEKS/U.K./1956/Gordon Flemying);
(FIRST LOVE INFERNAL/Hatsukoi Jigokuhen/Japan/1968/Susumu Hani);
(GREAT WALL, THE/Shin no Shikotei/Japan/1964/Shigeo Tanaka);
(KAMERADSCHAFT/Germany/1931/G.W. Pabst);
(KNIFE IN THE WATER/Noz W Wodzie/Poland/1961/Roman Polanski);
(IT'S RAINING MONEY/France/
/Jose Luis Monter);
(L'AGE D'OR/France/1930/Luis Bunuel);
(LOS OLVIDADOS/Mexico/1950/Luis Bunuel);
(LA STRADA/Italy/1954/Federico Fellini);
(NANDOK OF THE NORTH/1925/Robert Flaherty); U.S.A.
(ONE POTATO TWO POTATO/U.K./1956/Larry Peerce);
(OLE DOLE DOFF/Eeny Meeny Mine Moe/Sweden/1968/Jan Troell);
(PETIT SOLDAT, LE/The Little Soldier/France/1960/Jean Luc-Godard);
(REBELLION/Joi Uchi/Japan/1967/Masaki Kobayashi);
(RED BEARD/Aka Hige/Japan/1965/Akira Kurosawa);
(SILENCE, THE/Tystnaden/Sweden/1963/Ingmar Bergman);
(SEVENTH SEAL, THE/Del-Sjunde Inseget/Sweden/1963/Ingmar Bergman);
(SAPS AT SEA/U.S.A./1940/Gordon Douglas);
(SUNRISE/U.S.A./1927/F.M. Murnau);
(THROUGH A GLASS DARKLY/Sasom I En Spegel/Sweden/1961/
Ingmar Bergman);
(TOKYO STORY/Tokyo Monogatari/Japan/1953/Yasujiro Ozu);
(TRIAL OF JOAN OF ARC/France/1962/Robert Bresson);
(VIRGIN SPRING/Jung-frukallan/Sweden/1959/Ingmar Bergman);
(WILD STRAWBERRIES/Smultronstallet/Sweden/1957/
Ingmar Bergman)

contd....4

II. Documentation and Research

Indian National Filmography :

Data in respect of films produced upto 1950 has already been compiled. The work in respect of the remaining period is now in progress and is expected to be completed soon. We will soon be publishing the first volume covering the silent era which contains cast and credits of over 1,000 Indian silent films produced between 1913 and 1934. The compilation of data relating to non-fiction films is also being taken up.

Monographs :

Printed copies of Dr. P.V. Pathy and Guru Dutt monographs are getting ready for circulation to FIAF members. Monograph projects in respect of other Indian film pioneers like Bimal Roy, P.C. Barua, V. Shantaram are also being assigned to suitable film critics and film research workers.

III. Screen Education

Archive Distribution Library :

About 20 fresh titles were added to the Archive Distribution Library during the year which has now a total of 47 films available on loan to film societies, film clubs and educational institutions and other film study groups in the country for non-commercial study screenings on nominal service charges. There has been considerable increase in the request for loan of Archive films from film societies and film clubs and we are trying our best to meet all such requests.

Film Study :

Archive films are being constantly used for the academic purposes of the Film & TV Institute housed in the same premises. We are providing necessary guidance and assistance to educational institutions in the country interested in starting film clubs and organising academic discussions on film.

Lecture Service :

The Assistant Curator delivered a series of lectures on the History of Indian and International Cinema with suitable extracts from the Archive collection at the National Design Institute, Ahmedabad, during September 1971.

We are also arranging periodical lectures on the nature of the film medium using selected short films and extracts for the benefit of local public. The Archive is getting necessary assistance from Film Institute teachers for conducting this lecture service.

Archive Screenings :

Regular weekly screenings of selected films and also important films obtained on loan from outside parties continue to be held at Poona for interested local public. These screenings are invariably followed by discussions on the thematic content, cinematic treatment and the director's style. The discussions are so designed to encourage common audiences to look at films critically and objectively. Occasionally lecture programme on aspects of cinema are also being arranged with a view to familiarise common audiences about the nature of the film medium. The Archive screenings and lecture programmes have generated keen interest among local public. We propose to extend this activity to Bombay and other major centres in the near future. Some of the important films shown by the Archive during 1971 are given below :-

India

- AURAT (Mehboob) 1940
- BAISEY SRAVAN (Mrinal Sen) 1960
- BANDHAN (N.R. Acharya) 1940
- BASANT (Amiya Chakraborty) 1942
- CHANDIDAS (Nitin Bose) 1934
- DOCTOR (Subodh Mitter) 1941
- DR. KOPNIS KI AMAR KAHANI (V. Shantaram) 1947
- KESHUDITA PASHAN (Tapan Sinha) 1960
- MAHANAGAR (Satyajit Ray) 1963
- MAZE BAL (Master Vinayak) 1943
- MEERA (Ellis R. Dungan) 1947
- MUDIYANAYA PUTHRAN (Ramu Kariatt) 1961
- RATTAN (M. Sadiq) 1944
- TANSEN (Jayant Desai) 1943
- VIDYAPATI (Debaki Bose) 1937

France

- WAGES OF FEAR (H.G. Clouzot) 1955
- MONSIEUR HULOT'S HOLIDAY (Jacques Tati) 1952
- LES BELLES DE NUIT (Rene Clair) 1952
- HIROSHIMA MON AMOUR (Alain Resnais) 1959

Poland

- ASHES AND DIAMONDS (Andrej Wajda) 1958
- THE DAYS OF MATHEW (Witold Leszezynski) 1967
- KNIFE IN THE WATER (Roman Polanski) 1961

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U.S.A.

THE GOOD EARTH (Sidney Franklin) 1937
ONE POTATO TWO POTATO (Larry Peerce) 1964
SAPS AT SEA (Gordon Douglas) 1940

Czechoslovakia

BLONDE'S LOVE (Milos Forman) 1965
SHOP ON THE MAIN STREET (Kadar & Klos) 1965

Italy

HELLO ELEPHANT (Gianni Franciolini) 1949
LA STRADA (Federico Fellini) 1954

U.S.S.R.

BATTLESHIP POTESKIN (Sergei Eisenstein) 1925
DESTINY OF MAN (Sergei Bondarchuk) 1959

Japan

UGETSU MONOGATARI (Kenji Mizoguchi) 1953

Exhibition :

June 1971 : "Seventy five years of Cinema Exhibition In India" was celebrated at a function held in Bombay when selected extracts of important Indian films of the silent and talkie era from the Archive collection were screened.

September 1971 : The Archive assisted the Government of Mysore in holding a festival of Indian and foreign films at Mysore as a part of the Dasara celebrations.

November 1971 : A two-day session of selected award-winning films from Mannheim Film Festival was held at Poona with the assistance of local Max Mueller Bhavan and in association with Film & TV Institute of India.

December 1971 : In collaboration with Mayura Film Society, Bangalore, a festival of New Theatres' films was held at Bangalore.

Publications :

The Archive assisted in the publication of following film literature with suitable material and stills :

1. Festival of Prabhat Films -
published by Prabhat Chitra Mandal, Bombay.
2. Festival of New Theatres' Classics - 1971
Brochure brought out by Mayura Film Society, Bangalore.
3. GURU DUTT FILMS -
Brochure brought out by Film Forum

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- 4. CULTURAL FORUM - Special issue on Films in India - published by Ministry of Education and Youth Services, Government of India.
- 5. AJKAL (Urdu) - Special issue on Indian film - published by Publications Division, Ministry of Information and Broadcasting, Government of India.

The following mimeographed sheets were brought out by the Archive :

- 1) A comparative study of two film versions of Macbeth. (1) Maurice Evans' British colour film and (2) Kurosawa's B/W THRONE OF BLOOD
- 2) Structure analysis of the following short films :
 - 1) NEIGHBOURS (McLaren)
 - 2) GLASS (Haanstra)
 - 3) WEDDING (Mikhail Bogin)
 - 4) SAMAPTI (Satyajit Ray)
 - 5) BIG CITY BLUES (Van Der Horst)
 - 6) OUR DAILY BREAD (King Vidor) (The Channel Digging Sequence)

ACTIVITIES - International

Participation in the Weisbaden Congress :

Shri N.V. Raman, Assistant Press Attachee of Indian Embassy, Bonn, represented the National Film Archive of India at XXVIIth Congress of FIAF held at Weisbaden during June 1971. He had met representatives of various archives and exchanged notes on matters of mutual interest.

Archival Exchanges :

A print of D.G. PHALKE, the first Indian film director was exchanged with Museum of Modern Art, New York, for a similar compilation "Movies March On" - on American movies.

A print of the award-winning Cuban short film TAKING OFF AT 1800 HOURS (1967) shown at 1969 New Delhi International Film Festival has been deposited with the Archive.

The Archive recently acquired four important films of the famous Swedish director, INGMAR BERGMAN -

- 1. THE SEVENTH SEAL (1956)
- 2. WILD STRAWBERRIES (1957)
- 3. VIRGIN SPRING (1959)
- 4. THE SILENCE (1963)

Flaherty's NANOOK OF THE NORTH (USA, 1922), MOANA (1926), and MAN OF ARAN (1936), Murnau's SUNRISE (USA, 1927) and Pabst's KAMERADSCHAFT (Germany, 1931) were received on archival exchange from the State Film Archive, G.D.R., East Berlin.

New Theatres' CHANDIDAS (1934), DEVDAS (1935), and VIDYAPATI (1937) were sent to the Cineteca Nazionale, Rome to complete our earlier exchange commitments with them.

A set of three Bunuel films (UN CHIEN ANDALOUS, L' AGE D'OR and LOS OLVIDADOS) were received from the Cuban Film Archive and in return we sent them Satyajit Ray's APARAJITO (The Unvanquished) and APUR SANSAR (The World of Apu) - the last two parts of the Trilogy.

Fellini's LA STRADA and Godard's LE PETIT SOLDAT were received from the Yugoslav Film Archive, Belgrade to whom we sent in exchange Ray's PATHER PANCHALI (original version).

Five Chaplin shorts were purchased from the British Film Institute at print cost. We are awaiting the copy of Himansu Rai's KARMA, the first Indian film in English promised by the National Film Archive of London.

Through the kind courtesy and mediatory efforts of Madam Kawakita of Japan Film Library Council, Tokyo we have been fortunate in getting some of the important works of major Japanese directors at nominal print cost. We have been assured of continued assistance from the Japan Film Library Council in building up our collection of Japanese Cinema.

Important foreign visitors :

Following foreign guests visited the Archive during 1971 :-

- 1) John Grierson, famous Documentary film Pioneer.
- 2) Sheldon Renan, Director, Pacific Film Archives in the University of California.
- 3) Hanns Maier, Director of the International Film Festival, Mannheim, and Klaus Hofmann, Press Officer of the International Film Festival, Mannheim
- 4) Dr. Bohumil Steiner, First Deputy Director General of the Czechoslovak Film Export, Prague, and Vladimir Cech, Czech Film Director.

contd...9

FIAF Projects :

The Archive contributed to the following
FIAF projects :-

- a) Documentation and Classification of Film
Periodicals - Exchange of Indexing Information
(Archive-Weisbaden)
- b) International Bibliography of Books on Cinema 1971
(Archive - Bucharest).

Pyong-Yang

Assistant Curator : P. K. NAIR

Pyong-Yang

KOREAN FEDERATION OF FILM ARCHIVES
PYONGYANG, D.P.R.K.

REPORT ON ACTIVITIES IN 1971

Under the paternal solicitude and warm care of Comrade Kim Il Sung, the great Leader of Korean people, the Korean Federation of Film Archives have successfully carried out its activities in the year 1971.

In 1971 the KFFA did a number of activities such as collecting and preserving films, collecting materials on films, researching the techniques for film preservation and giving assistance to film makers while reinforcing material and technical foundations of the film archives.

The KFFA has made a new advance in strengthening close contacts with the FIAF and intensifying the relations and co-operation with film archives of other countries, the member archives of FIAF.

At the general meeting of KFFA held in the end of last year mainly discussed was the work of collecting and preserving good films produced in our country and of developing active co-operation with other member archives of the FIAF under the close contact and collaboration with the Secretariat of FIAF to exchange good, classic films, thus enriching our film archives.

Last year, we collected hundreds of precious films newly made by many a cinema studios in our country. Among them are scores of fine feature films showing the worthwhile, lively and joyful struggle of the heroic Chollima riders who are displaying distinguished feats in socialist construction under the wise leadership of Comrade Kim Il Sung, the great Leader of the Workers' Party of Korea and the Korean people, and films representing the heroic struggle of the south Korean people who are waging a bloody struggle for achieving the cause of the reunification of the fatherland, the supreme national task of our people, and more than one hundred of documentaries and newsreels including a long documentary film in colour "THE FIFTH CONGRESS OF THE WORKERS' PARTY OF KOREA" recording the Fifth Congress of the WPK, the event of epochal significance in the history of our people, and tens of scientific and educational films, and a number of cartoons and puppet films.

We have undertaken the work of repairing the building for preservation films to permanently keep precious films, and took measures for preventing the films in store from damage.

On the other hand, the work for setting up a new building for preservation films was planned and it is now under way to store ever increasing films as the work of film archives is getting brisk, and at the same time, the work of reinforcing the technical equipments of film archives is also being made ahead.

Last year, we reproduced some forty-odd old films after mending them in a technical way.

In 1971, the KFFA widely organized the screening of the Korean films as well as foreign films for the film workers and movie fans. The KFFA offered hundreds of reels of films and many a reproduction materials to some 80 creation teams of cinema studios at home such as Korean Feature Film Studio, February 8 Feature Film Studio of Korea, Korean Documentary Film Studio, Korean Scientific and Educational Film Studio and Korean Children's Film Studio, etc.

In 1971, too, we kept collecting materials of Korean films: Scenarios, play scripts, montage lists, synopses, stills and leaflets of hundreds of feature films, documentaries, scientific films and cartoons; and on the other hand, we did the work of discovering the materials of the films made long ago.

We collected catalogues of new foreign films and pictures of the film stars and directors.

In 1971 the KFFA exerted much efforts to keep a close contact with the FIAF and its member archives and maintained contacts with foreign film makers and personnels in cinema world. And it made practical contact with a number of film archives of the world for film exchange, and borrowed scores of films for viewing from a number of film archives of other countries with a time fixed. All this bespeaks that last year the work of KFFA was carried out successfully and it keeps developing on.

Roma

C I N E T E C A N A Z I O N A L E
presso il CENTRO SPERIMENTALE DI CINEMATOGRAFIA

00173 - Via Tuscolana 1524 - tel.740.046

RAPPORT D'ACTIVITE' - ANNEE 1971

Le nombre total des films à présent est de 12.550 copies environ (négatifs, lavander, positifs, film à sujet, documentaires, dessins animés, actualités): en effet, pendant l'année 1971 la Cinémathèque a enrichi ses collections de 150 nouveaux titres. On a continué le travail de control sur les négatifs et sur les copies d'époque, en transférant sur pellicule non flammable les films les plus importants (contretypes d'après positifs originaux et lavander d'après négatifs d'époque). Les films sont gardés à présent dans huit blockhouses: cinq pour les films sur nitrate; et trois pour les films sur acetate.

L'activité de la Cineteca Nazionale se déroule comme toujours dans les suivantes directions principales:

- 1) Manifestations organisées directement par la Cinémathèque (à Rome ou dans d'autres centres d'Italie).

Après les séries sur ANTONIONI, PASOLINI, ROSSELLINI, on a continué le programme dans l'année 1971. Les séries qui ont été organisées sont les suivantes:

- LA COMMEDIA ALL'ITALIANA (La Comédie à l'italienne)
 DISEGNI, PUPAZZI E COSI' VIA (Cartoons, poupées animées, etc.)
 RIFLESSIONI SULLA CENSURA (Reflexions sur la censure en Italie)
 RICORDO DI HAROLD LLOYD (Hommage à H.Lloyd)
 STERNBERG RIVISITATO (Revision de Sternberg)
 TUTTO JANCSO PER LA PRIMA VOLTA (Jancsò, complet, pour la
 première fois)
 TUTTO VISCONTI (Visconti, complet)

2) Distribution des films aux Ciné Clubs italiens:

Le numéro des copies en distribution est de 400 environ.
 Pendant l'année 1971 les Ciné-Clubs en activité ont été
 160 environ (l'activité culturelle des Ciné-Clubs se de-
 roule du mois d'octobre jusqu'au mois de juin).

3) Diffusion à l'étranger de la culture cinématographique et
 en particulier du cinéma italien passé et présent: on a
 envoyé des programmes retrospectifs dans les pays suivants:
 Argentina, Austria, Belgio, Canadà, Cecoslovacchia, Cipro,
 Colombia, Cuba, Danimarca, Egitto, Finlandia, Francia,
 Germania, Guatemala, Indonesia, Inghilterra, Iran, Irlanda,
 Malesia, Persia, Perù, RAU, Romania, Spagna, Svizzera,
 Tailandia, Tunisia, Turchia, U.S.A.)

Les films les plus utilisés dans ce domaine ont été, comme pour le passé, les Anthologies du Cinéma Italien: Premier Chapitre (Le Film Muet) et Deuxième Chapitre (Le Film Parlant, jusqu'à 1943) dans les versions en différentes langues (Italien, Français, Anglais, Allemand et Espagnol).

Parmi les films italiens envoyés à l'étranger on peut citer les suivants: ABBASSO LA MISERIA, ACCATTONI, ACCIAIO, ALTRI TEMPI, L'AMORE, L'AMOROSA MENZOGNA, LE AMICHE, ANIMA NERA, ANTOLOGIA DEL CINEMA ITALIANO, L'APE REGINA, ASSUNTA SPINA, L'AVVENTURA, BANDITI A ORGOSOLO, IL BANDITO, LA BATTAGLIA DI ALGERI, BLOW UP, IL BOOM, CABIRIA, CAMPO DE' FIORI, CAMMINO DELLA SPERANZA, IL CAPPELLO A TRE PUNTE, CAVALLERIA, CAVALLERIA RUSTICANA, LA CINA E' VICINA, COMIZI D'AMORE, LE CONFESIONI DI UNA DONNA, I COMPAGNI, CRONACA DI UN AMORE, I DANNATI DELLA TERRA, IL DELITTO DI GIOVANNI EPISCOPO, DESERTO ROSSO, DESIDERIO, DILLINGER E' MORTO, DIVORZIO ALL'ITALIANA, DOLCE VITA, DOV'E' LA LIBERTA', DUE CUORI FELICI, DUE LETTERE ANONIME, L'ECLISSE, EDIPO RE, E' PRIMAVERA, E' PICCERELLA, ERA NOTTE A ROMA, ETTORE FIERAMOSCA, EUROPA '51, FABIOLA, IL FERROVIERE, LA FINE DELL'AMORE, FRANCESCO GIULLARE DI DIO, FUMO DI LONDRA, IL GATTOPARDO, GENTE DEL PO, GENERALE DELLA ROVERE, GERMANIA ANNO ZERO, GIORNI DI GLORIA, GIULIETTA DEGLI SPIRITI, IL GRIDO, INDIA, GLI INDIFFERENTI, IN NOME DELLA LEGGE, IO LA CONOSCEVO BENE, LE ITALIANE E L'AMORE, LETTERE DI UNA NOVIZIA, LUCIA LUCI', LA MACCHINA AMMAZZACATTIVI, IL MAESTRO DI VIGEVANO, MADDALENA ZERO IN CONDOTTA, IL MAFIOSO, MAMMA ROMA, LE MANI SULLA CITTA', MALOMBRA, MARIUTE, MILLE LIRE AL MESE, MIO FIGLIO PROFESSORE, 1860, MIRACOLO A MILANO, IL MULINO DEL PO, O' S... , O... , S...

LA NAVE BIANCA, NON C'E' PACE TRA GLI ULIVI, LA NOTTE,
 LE NOTTI BIANCHE, N.U. O' SCHIAFFO, OSSESSIONE, 8 $\frac{1}{2}$,
 PANE AMORE E FANTASIA, PAISA', PARTNER, LA PAURA,
 PELLE VIVA, PECCATO CHE SIA UNA CANAGLIA, IL PICCOLO CE-
 RINAIO, PICCOLO MONDO ANTICO, IL POSTO,
 I PUGNI IN TASCA, I PROMESSI SPOSI, QUATTRO PASSI TRA LE
 NUVOLE, LA RABBIA, ROCCO E I SUOI FRATELLI, ROMA CITTA'
 APERTA, ROGOPAG, RISO AMARO, RUBACUORI, SALVATORE GIULIANO,
 SECONDA B, IL SEGNO DI VENERE, LA SEGRETARIA PRIVATA,
 IL SEME DELL'UOMO, SENSO, SENZA PIETA', I SEQUESTRA TI DI
 ALTONA, SEDOTTA E ABBANDONATA, SIAMO DONNE, IL SIGNOR
 MAX, LA SIGNORA SENZA CAMELIE, SI VE VULESSE BENE, SISSI-
 GNORA, I SOGNI NEL CASSETTO, LO SQUADRONE BIANCO, STROMBO-
 LI, SOCRATE, SVEGLIATI E UCCIDI, SUPERSTIZIONE, IL TEMPO
 SI E' FERMATO, TEOREMA, LA TERRA TREMA, LA TERRA VISTA
 DALLA LUNA, IL TETTO, TOTO' A PARIGI, UCCELLACCI E UCCEL-
 LINI, GLI ULTIMI GIORNI DI POMPEI, UMBERTO D, L'UOMO DELLA
 CROCE, GLI UOMINI CHE MASCALZONI, VAGHE STELLE DELL'ORSA,
 IL VANGELO SECONDO MATTEO, VIAGGIO IN ITALIA, I VINTI,
 VIVA L'ITALIA, VIVERE IN PACE, VITA DIFFICILE, ZABRISKIE
 POINT.

En ce qui concerne les publications, il faut rappeler
 tout d'abord la revue du Centro Sperimentale di Cinemato-
grafia "BIANCO E NERO" dont sont parus, en 1971, les sui-
 vants numéros: 1-2 (Janvier-Février), 3-4 (Mars-Avril),
 5-6 (Mai-Juin), 7-8 (Juillet-Août)

Enfin le Department de documentation du Centro Speri-
 mentale di Cinematografia a publié 3 cahiers qui reprodui-
 sent les plus importants articles parus sur la presse na-
 tionale, qui regardent les suivants problèmes:

"LA POLEMICA SULL'ENTE DI GESTIONE" (numéro unique)

"RAI", IL DIBATTITO PER LA RIFORMA: I et II (en deux parties)

La Cineteca Nazionale a aussi publié plusieurs bro-
 chure et dépliants concernant ses propres cycles de pro-
 jections.

==..==..==..==..==..==..==

Sofia

CINEMATHEQUE NATIONALE BULGARE

R A P P O R T 1971/72

Pendant la période écoulée entre le XXVII congrès de la FIAF à Wiesbaden et la fin du mois de février 1972, la Cinémathèque Nationale Bulgare a continué son activité multiple traditionnelle.

Ainsi que pendant les autres années une attention particulière a été réservée aux initiatives liées avec la popularisation du 7-ième art. Dans le cinéma de la Cinémathèque ainsi que dans le pays ont été organisés plusieurs panoramas et cycles. Avec la collaboration de Archive Nationale de Filme de Roumanie a été organisé un Panorama du Cinéma Roumain contemporain, et avec l'aide de Staatliches Filmarchiv der DDR a été organisée une rétrospective de l'oeuvre du documentariste cubain Santiago Alveres ainsi que le Festival "Hiver Russe". Pour cette période ont été organisés 12 cycles parmi lesquels: "De Griffith à nos jours", "Réalisateurs bien connus", "Tendances critiques dans le cinéma mondial", "Le cinéma d'actualité", "L'Art cinématographique mondial", "Tolstoj et Dostoevski dans le cinéma".

Des expositions de l'affiche soviétique de cinéma ont été organisées dans les villes de Pleven et de Pernik.

Sur l'initiative de Ceskoslovensky Filmovy ustav et avec notre collaboration a été organisée une Semaine du Film Bulgare à Prague. Ont été organisées aussi des expositions de l'affiche bulgare de cinéma avec notre collaboration par Filмотека Polska à Warsovie et par l'Union des cinéastes soviétiques à Moscou.

Outre les brochures consacrées au cinéma que nous éditions régulièrement, nous avons publié aussi les filmographies "Guéorgui Dimitrov" et "Actualités 1944-1947".

Actuellement nous sommes en train de préparer la publication d'une édition périodique à nous - "Revue de la Cinémathèque Nationale Bulgare", où seront publiées des recherches sur le cinéma bulgare et étranger ainsi qu'une riche information et documentation.

Les filmographies des films bulgares de fiction, d'animation, de vulgarisation scientifique et documentaires ont été

complétés jusqu'à la fin de 1970.

Grâce au dépôt légal ainsi qu'aux échanges très actifs avec GOSFILMOFOND, Staatliches Filmarchiv der DDR, Arhiva Nationale de Filme de Roumanie, Filmoteka Polska, Magyar Filmtudományi Intézet és Filmarchivum et Československý Filmový Ústev notre Cinémathèque s'est enrichie de plus de 500 nouveaux films. Des autres acquisitions nous sommes surtout fiers du "Le chemin épineux du Cinéma Bulgare" - manuscrit volumineux de l'histoire du Cinéma Bulgare écrite par Vessil Guendov, l'homme qui pose les bases du film bulgare de fiction au commencement du siècle.

Nous avons réservé une attention particulière aussi à la restauration des films anciens et d'un grand nombre de films flamme ont été tirées de nouvelles copies. 30.000 bobines ont été vérifiées pour constater l'état de la pellicule et 110.000 m. de pellicule a été employée pour des nouvelles copies.

Pendant la période écoulée nous étions heureux de recevoir comme nos hôtes le directeur du Centro Sperimentale et de Cineteca Nazionale dr. Leonardo Fioravanti, la réalisatrice roumaine Malvina Ursanu, la critique soviétique Lenina Markula ainsi que nos collègues Borika Draskovics et Sarika Czaszar de Filmtudományi Intézet, Aurora Pancaldi et Isabella Conis de Arhiva Nationale de Filme de Roumanie, Aleksander Ledochowski de Filmoteka Polska, Ivo Pondelicek et Valentin Knor de Československý Filmový Ústev, Kim Bong Chun et Kim Yun Chol de la Corée du Nord.

Le directeur de la Cinémathèque Nationale Bulgare et d'autres collaborateurs de la cinémathèque ont eu la possibilité de visiter l'Union Soviétique, la République Démocratique Allemande, la Hongrie et l'Italie et d'échanger d'expérience grâce à l'amabilité des cinémathèques et des instituts cinématographiques de ces pays.

Stockholm

CINEMATEKET
SVENSKA FILMINSTITUTET
ACTIVITIES REPORT 1971

Staff

Mr. Berndt Santesson, research assistant to the Film Archive for many years, left his office at the end of 1971.

During the year a film editor has been working on half time basis for the Film Archive and from August such an editor has been more closely connected with the preservation work being done inside the Film House. The purpose is to make her familiar with all aspects of film preservation. Our former film technician, Mr. Carlson is still at the age of 73 dealing with the nitrate material on our rented premises outside the city.

The Archive will employ a secretary/assistant from the beginning of 1972.

Storage and Preservation

The construction of the climate conditioned vaults inside the Film House has been terminated during the year. The refrigeration system is not yet operating but the natural temperature has settled at 10°C and films have been moved into the vaults to profit from the semi-climatization. These storage facilities are exclusively aimed for acetate film, particularly colour film stock.

More space for nitrate films has been acquired at the private laboratory outside the city where all the nitrate stock is kept.

At the end of 1971 two silent films believed to be lost were recovered by the Archive and measures to preserve them have begun. Technical problems at the commercial laboratories with whom the Archive collaborates has limited the preservation work. Ten feature films and one short were transferred.

Acquisition and deposition

Film classics were acquired through the kind cooperation of Det Danske Filmmuseum (1), The National Film Archive (2), Gosfilmofond (4) and Staatliches Filmarchiv (1).

The Cinematheque received a considerable number of depositions from distributors in Sweden. Major Swedish distribution companies assisted the Cinematheque in terminating deposition agreements with the rights owners.

Acquisitions and depositions

Amount of titles

	Feature films	Shorts
Acquisitions	33	30
Depositions	292	109

International activities

A major drive was initiated by The Swedish Film Institute to save films on nitrate stock produced in the Scandinavian countries. Despite the efforts that have been and are being made in each separate country the resources are far short of those necessary to avoid a major catastrophe in a few years to come. The initiative resulted in an application to the cultural fund of The Nordic Council for a grant of 23 million Swedish crowns over a period of five years. The sum includes the total need of the four Scandinavian countries, Denmark, Finland, Norway and Sweden for the transferring of the remaining nitrate stock to acetate film and the manufacturing of viewing prints to certain important films (100). A folder will be printed in 1972 containing the application and a register of films existing and films lost in each Scandinavian country. It is assumed that this register will be of value to all FIAF members.

In connection with the above action The Swedish Film Institute acted as a host to representatives of the other Nordic Archives at two sessions in Stockholm.

The director of the Cinematheque, Mr. Bo Jonsson visited La Cinemathèque Royale de Belgique and The National Film Archive during the year. He also participated accompanied by Mr. Torsten Jungstedt, at the FIAF Congress in Wiesbaden.

Mr. Geber participated at the session of the FIAF Preservation Commission in Kleinmachnow, organized by Staatliches Filmarchiv der DDR.

The Film Archive received visits from Mr. Colin Ford from the National Film Archive, Mrs. Eileen Bowser from the Museum of Modern Art, Department of Film, Mr. Robert Cazenave-Pagès from Centre National de la Cinématographique (Paris) and Mr Sandor Papp from the Hungarian Film Archive.

.../...

Mr. Gordon Noble of the Canadian Film Institute paid a visit to inform himself of the activities of the Cinematheque.

Film writer and historian Mr. William Everson visited the Film Archive in connection with the extensive program of early American films which he arranged for the Film Club.

Very valuable assistance has been given the Archive in its research work by the Library of Congress, Prints & Photographs Division, Motion Picture Section.

Deutsches Institut für Filmkunde kindly loaned a print to the Archive at the occasion of a lecture by Mr. Erwin Leiser.

The Cinematheque delivered one print of "The Parson's Widow" to Österreichisches Filmmuseum and a second to Anthology Film Archives, New York, the latter on exchange basis.

Finally The Swedish Film Institute delivered to Gosfilmofond copies of 4 of its recent productions as part of the exchange between the archives.

THE DOCUMENTATION DEPARTMENT

In January the Documentation Department opened the new Film Institute Library with a reading room seating 58 persons. The expenses of this reading room are partly born by Stockholm University, since the university courses in film and theatre art are held within "Filmhuset", and the library facilities of the Film Institute are also used by the students. This new arrangement has functioned very well.

The different collections are growing, for example we have nearly 17.300 books and some 900 Swedish film scripts.

Publications: The Swedish Film Institute has an arrangement with the publishing firm Norsted & Söner whereby the Institute guarantees the publisher against losses in connection with a series of film literature in paperback. This side of our publishing is not connected with the film literature we send free of charge to FIAF members.

In 1971 Norstedt and the Swedish Film Institute released four volumes: Leif Furhammar: Filmpåverkan. Socialpsykologiska uppsatser (New edition), Leif Furhammar and Folke Isaksson: Politik och film (New revised edition) -- an English translation has just been published, Erik Skoglund: Filmcensur (Mr. Skoglund is the former head of our film censorship bureau), Gösta Werner: 50 filmer och deras regissörer (Essays on 50 films used in connection with the university film courses.)

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The Documentation Department published in 1971 the following two volumes, which have been sent to FIAF members:

Bertil Wredlund: Filmårsboken 1970 (complete credits on 364 feature films released in Sweden 1970), Uno Asplund: Chaplin i Sverige (a presentation of Chaplin with particular interest shown in what happened to Chaplin's films when they came to Sweden.)

Bengt Idestam-Almquist wrote a booklet commissioned by the city of Gothenburg called: Filmstaden Göteborg. Hasselblads - Georg af Klercker - en bortglömd epok. We have also distributed this to our friends in FIAF.

Work is continuing on Filmårsboken 1971, on a supplement to Authors of Swedish Feature Films and Swedish TV Theatre, on a book on Swedish animation in the silent era: Kapten Grogg och hans vänner, as well as on the large lexicon covering 5.490 actors in Swedish films. Most of this we hope to get on the market in 1972.

The Documentation Department takes part in the organization of exhibitions inside "Filmhuset", and is assisting the two other organisations, The Drottningholm Theatre Museum and the Dance Museum, over theirs. The Documentation Department itself has had two small exhibitions: Swedish silent film posters and Eisenstein's drawings. The Drottningholm Theatre Museum has exhibited stage designs by Carl Grabow and theatre caricatures by Knut Stangenberg. Students of the School of Arts and Crafts have exhibited stage costumes designed for the operas Don Juan and Pimpinone. The Dance Museum held its inaugural exhibition of dresses belonging to the Russian Ballet in Paris.

THE FILM CLUB OF THE CINEMATHEQUE

The Film Club of the Cinematheque opened the season on February 1, 1971 in the new building. With administration, theatres, archives, print inspection and documentation departments finally located under one roof the Film Club has during the past year more than doubled its activity and presented during the year 431 different film programs. The programs are distributed monthly to members and announce the screening of 45-50 films.

The screenings take place in the largest of the three film theatres of the house, seating 364 visitors, and equipped with facilities for simultaneous interpretation through ear phones and for 16, 35 and 70 millimeter projection.

The number of members registered in the Film Club amounted during the period January 1 - December 31, 1971 to 9.000 and the screenings of the same period were visited by approximately 48.000 persons.

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In collaboration with the Institution for Cinematography and Drama Research of the Stockholm University the Film Club outlined a basic program of silent and sound classics to be screened in a yearly cycle.

Special programs have been dedicated to the following directors:

Jean Renoir
Luis Bunuel
William Klein
Dziga Vertov
Sergej Eisenstein
Jean-Marie Straub

and to the photographer:

Sven Nykvist

National film series from the following countries have been presented:

The Peoples Republic of China
North and South Vietnam
Czechoslovakia
Senegal
Algeria
Hungary
Yugoslavia
Canada
Israel
Swedish cinema of the 60ies

The following persons have been the special guests of the Film Club at the introduction of various films and programs:

William K. Everson, New York, introducing a choice of Fox
Films from the 20ies
Colin Ford, London, introducing Shakespeare on film.
M. Hocine, Alger, introducing the Algerian film week
William Moritz, New York, introducing films of Oscar Fishinger
Bram Chandler, London, introducing a retrospective of National
Film Board of Canada films.
Will Wehling, Oberhausen
Francis Bel, Paris
Eugène Ionesco, Paris
William Klein, Paris
the Swedish directors Öjvind Fahlström and Lars Westman

Over the period the Film Club published 9 monthly programs, 5 special booklets and 500 stenciled leaflets.

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The Film Club has received friendly and generous support from many other film archives, notably

Det Danske Filmmuseum
Norsk Filminstitutt
Suomen Elokuva Arkisto

with which archives we have exchanged many programs. Several other archives have provided us with prints of various films, among them.

The British Film Institute
Cinémathèque Royale de Belgique
Staatliches Filmarchiv der DDR
Museum of Modern Art Film Library
Nederlands Filmmuseum
Gosfilmofond
Cinémathèque Algérienne
Freunde der Deutschen Kinemathek

Tirana

R A P P O R T

SUR L'ACTIVITE DE LA FILMARCHIVE DE LA RP D'ALBANIE DURANT L'ANNEE 1 9 7 1.-

Le travail de la Filmarchive de la RP d'Albanie durant l'année passée en ce qui concerne la sauvegarde et la manutention des fonds existants de notre Filmarchive s'est effectué d'après les règles techniques, et d'une façon plus systématique et plus ample. Tout ce travail a consisté dans l'accomplissement régulier des services techniques, dans l'amélioration des conditions de la sauvegarde du film et dans l'application de mesures pour le tirage des films en acétatfilm, tout particulièrement des films à caractère historique pour notre pays, pour notre art cinématographique, ainsi que pour celui mondial.

Parallèlement à cela, un bon travail a été fait pour l'enrichissement de notre fond avec des films nouveaux, documentaires et de chronique, des ciné-journaux réalisés par le Studio "Albanie Nouvelle", ainsi qu'en tournant nous mêmes divers aspects ayant une importance historique pour notre pays. Durant la même période nous avons collaboré avec d'autres Filmarchives, particulièrement avec l'Archive Nationale de Films de la République Socialiste de Roumanie, concernant l'échange de films sur l'histoire de notre pays et sur l'art cinématographique mondial.

Le fonds de notre Archive s'est enrichi comme suit avec des films de notre production:

- Ciné-journaux	60	avec	63 bobines
- Documentaires	40	avec	97 bobines
- Films de fiction	5	avec	38 bobines

L'Archive Nationale de Films de la République Socialiste de Roumanie a bien voulu nous fournir 31 films de fiction, réalisés par la cinématographie roumaine et mondiale.

Les réalisations cinématographique albanaises, dont il est question plus en haut, reflètent le progrès du développement de notre pays dans tous les secteurs de la vie en RP d'Albanie; ils traitent de questions particulières à caractère scientifique, didactique, sportif, artistique, culturel, etc. Ces films, ainsi que d'autres films albanais et étrangers, ont été mis dans une

mesure plus ample que dans le passé à la disposition d'institutions culturelles, d'enseignement public, d'institutions à caractère artistique, des organisations des masses, des centres de travail, etc.

Dans la salle de la Filmarchive ou ailleurs ont été projetés les films suivants:

<u>A l'intérieur de la Filmarchive</u>		
- Ciné-journaux	150	72.000 spectateurs
- Documentaires	112	68.000 spectateurs
- Films de fiction	92	5.900 spectateurs
<u>Hors de la Filmarchive</u>		
- Ciné-journaux	88	1.300 spectateurs
- Documentaires	117	2.100 spectateurs
- Films de fiction	72	1.900 spectateurs

VASKE ARISTIDHI
Directeur

Torino

Museo Nazionale del Cinema
Palazzo Chiabrese
Piazza San Giovanni 2 – Tel. 510.370
10122 TORINO (Italie)

Le Musée a été visité en 1971 par 26.000 personnes, étrangers, journalistes, élèves des écoles, ect.. De janvier à mai et en novembre et décembre (du mardi au dimanche) le Musée a présenté dans sa salle de projection la suite d'un "Hommage à Edward Dmytryk", un "Hommage à Carl Theodor Dreyer", un "Hommage à Marlene Dietrich", le film "Primo cinema 1896-1906", une anthologie de films primitifs de Gaumont, Pathé, Urban, ect. rassemblée par le Musée à l'occasion du trentième anniversaire de sa fondation (1941-1971), un programme "Film da rivedere" (Films à revoir) avec des oeuvres dirigées par Robert D. Webb, Henry Koster, Robert Rossen, Dick Powell, John Huston, Lewis Gilbert, Blake Edwards, Michael Curtiz.

La Bibliothèque internationale de cinéma et photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 556 lecteurs avec 1700 lectures. Les volumes sur la photographie et le cinéma sont 6220 avec 1214 opuscules, 1860 revues italiennes et étrangères, 766 disques de musique de films et 25 enregistrements de bandes de son de films étrangers.

Le Musée a présentée en janvier au Cine Club Napoli le film de Grock (Adrien Wettach) "Anima di clown" (1931); en avril à l'Union Industrielle de Turin, en collaboration avec Association Nationale de l'Arme de Cavalerie, des documentaires sur la guerre italienne-turque (1911-1912) et le documentaire de Luca Comerio "Plotone nuotatori di Cavalleria" (1911); à la Galerie d'Art Moderne de la Ville de Turin, en collaboration avec le Consulat des Etats Unis, neuf films du "Second Avant-Garde Mouvement" avec des oeuvres de Maya Deren, Frank Stauffer, Wheaton Galentine, James Davis, Francis Thompson John Whitney, Carmen D'Avino, Hilary Harris; du 29 avril au 11 mai en collaboration avec le Filmfonden Danois et Det Danske Filmmuseum de Copenhague, un "Hommage au Cinéma Danois" avec la projection de films de Jens Ravn, Lene et Sven Groenlykke, Palle Kjaerulff-Schmidt, Henning Carlsen et Carl Theodor Dreyer, et du 4 au 15 mai, une "Exposition Carl Theodor Dreyer" dans la salle de l'Institut Bancaire San Paolo de Turin; en juin, à l'occasion du Festival d'Annecy, le Musée a envoyé sa copie du film d'animation "La guerra e il sogno di Momi" de Giovanni Pastrone et Segundo De Chomon (Itala Film, 1916); de juin à décembre a présenté dans sa galerie des expositions un choix d'affiches de films de Charlie Chaplin, de 1914 à "Monsieur Verdoux" (1947).

L'11 mars, devant le notaire M. Giuseppe Pavese, de Turin, le Musée a constitué le "Ciné Club pour Jeunes – Museo nazionale del cinema" qui a pour but la diffusion du cinéma dans les écoles et l'éducation audiovisuelle des jeunes.

Toulouse

CINEMATHEQUE DE TOULOUSE
Membre de la Fédération Internationale des Archives du Film
3, rue Roquelaine - Toulouse, 31 - France

RAPPORT D'ACTIVITE POUR L'ANNEE 1971

La Cinémathèque de Toulouse a eu, en 1971, une activité régulière et elle a pu résoudre certains problèmes matériels, mais son budget demeure insuffisant et cette question financière, reste pour elle, un souci majeur.

ACQUISITION ET PRESERVATION DES FILMS

Les collections se sont enrichies dans les proportions suivantes :

- 102 longs métrages en 35 mm
- 36 longs métrages en 16 mm
- environ 150 courts-métrages (16 ou 35 mm)

Le format 16 millimètres concerne essentiellement des films français antérieurs à 1950, pour lesquels les copies 35 mm, qui étaient sur support nitrate, sont devenues introuvables.

Un problème irritant a reçu enfin une solution, celui du blockhaus. La Cinémathèque utilisait jusqu'ici, pour la conservation de ses films, des locaux provisoires et mal adaptés, qui ne lui appartenaient pas. Grâce à une aide privée, elle a fait construire un blockhaus qui est entré en service au mois de décembre 1971. Sa capacité actuelle est suffisante pour abriter les collections, mais il est prévu d'en doubler la surface d'ici trois ans.

BIBLIOTHEQUE

L'année 1971 a apporté, là aussi, une solution définitive. La bibliothèque était installée jusqu'ici au Centre Régional de Documentation Pédagogique, et s'y trouvait très à l'étroit.

La Ville de Toulouse a confié à la Cinémathèque des locaux quatre fois plus vastes et le transfert des documents est maintenant achevé.

Cette bibliothèque comprend environ :

- 15.500 dossiers de films,
- 45.000 photographies,
- 6.000 affiches,
- 3.500 ouvrages,
- un fonds très important de périodiques anciens ou actuels, sur lesquels a porté l'essentiel de l'effort en 1971.

PROJECTIONS DE FILMS

La Cinémathèque donne à son siège 4 séances par semaine, du 1er octobre au 30 juin. Le public est formé en presque totalité d'étudiants. La fréquentation, qui va de 50 à 200 spectateurs, est fonction du renom des films. Sur ce plan, les observations faites à Toulouse confirment, en tous points, celles des autres Archives : les titres connus attirent davantage que les découvertes et le rôle d'initiation que doivent avoir ces séances demeure assez ingrat.

La Cinémathèque de Toulouse a participé en outre au Festival "CONFRONTATION" qui s'est tenu à Perpignan du 4 au 11 avril sur le thème : "La Méditerranée et son cinéma".

Enfin elle a organisé, du 11 au 19 juillet, avec le concours de la Cinémathèque Royale de Belgique, du Gosfilmofond, de la Cineteca Nazionale à Rome et de la Cinémathèque Suisse, le XIe CICI intitulé "Les plus beaux mélos du monde".

PUBLICATIONS

"LE CINEMA NAZI" de Pierre Cadars et Francis Courtade a inauguré la collection "Cinémathèque de Toulouse", publiée en co-édition avec Eric Losfeld (Le Terrain Vague) à Paris.

En outre, le groupe de cinéphiles qui anime les séances régulières données à Perpignan a édité un périodique, les "Cahiers de la Cinémathèque", qui a eu déjà 5 numéros.

RAPPORTS INTERNATIONAUX

Les relations d'échange avec les membres de la FIAF se sont poursuivies dans des conditions excellentes :

- Films reçus (longs et courts métrages)
 - en prêt illimité : 61
 - en prêt limité : 26
- Films envoyés (longs et courts métrages)
 - en prêt illimité : 16
 - en prêt limité : 48

Ces chiffres montrent la générosité de certaines Archives, comme le Gosfilmofond, qui ont grandement aidé la Cinémathèque de Toulouse.

Enfin celle-ci a eu le plaisir d'accueillir, du 23 au 25 octobre, le Comité Directeur de la FIAF.

RAPPORTS NATIONAUX

Une convention a été signée, le 8 novembre 1971, avec le Centre National de la Cinématographie. Elle porte sur les conditions privilégiées de dépôt de copies (notamment de copies nitrate) au Service National des Archives du Film à Bois d'Arcy.

Une autre convention, à caractère plus général, est à l'étude : elle définira les modalités de collaboration des deux organismes.

Par contre, les négociations avec le Ministère de l'Education Nationale sont laborieuses et il semble bien qu'il faille s'orienter vers des accords directs avec certaines Universités.

En conclusion, l'exercice 1971 a confirmé la vitalité de la Cinémathèque de Toulouse, et aussi sa stabilité et son autonomie, mais l'insuffisance des moyens financiers limite encore ses activités ou ralentit la réalisation de ses projets.

Warszawa

FILMOTEKA POLSKA

Année de fondation - 1946, membre de la FIAF cette même année.

Institution d'Etat.

En 1971, nous avons obtenu l'accord du Ministère de la Culture et de l'Art pour la construction de grands entrepôts modernes et d'ateliers de conservation ainsi qu'une dotation pour ce but. Le temps d'aménagement dans les nouveaux locaux est prévu pour 1975. Les nouveaux locaux permettront d'emmagasiner les films dans un seul endroit /actuellement ils sont éparpillés dans plusieurs locaux non adaptés/ et de les conserver en toute sécurité. Les ateliers de conservation seront équipés d'appareils modernes pour le contrôle, la conservation et le copiage des films.

La collection des films au 31 décembre 1971 se montait à:

- 4890 films long métrage
- 3184 films court métrage
- 1250 périodiques de film

Au total en 1971 la collection de la Filмотека Polska s'est enrichie de 442 positions: 251 films long métrage et 191 films court métrage.

Le problème essentiel /du point de vue technique, financier/ est obvier à la destruction des films par leur copiage sur matériel à base toute sécurité. On a établi les suivants critères de copiage et de conservation:

- en premier lieu les films polonais long métrage d'avant 1940,

- le film classique,

- autres films pour les besoins courants.

L'année dernière le plus grand accent a été porté sur l'action de conservation des films polonais long métrage; cette action est presque entièrement terminée, il ne reste seulement que 5 titres, qui seront réalisés cette année.

Au total 430 bobines ont été assurées par tirage.

Ce travail présente les difficultés suivantes, telles que:

- a/ difficultés techniques en cas de films âbinés,
- b/ dilemme essentiel - si après copiage détruite les bandes nitro. Notre expérience nous a démontré, que même le meilleur tirage ne rend jamais toutes les caractéristiques de l'ancienne image. C'est pour cela qu'a été appliqué le principe suivant - qu'indépendamment des tirages les matériels de base sur bandes nitro des films les plus importants seront quand même conservés.

Le deuxième problème - jusqu'à présent non résolu - est d'obvier à la destruction de films en couleur, surtout des anciens films qui, vu le système imparfait, subissent une destruction rapide. Les difficultés présentent de trois façons:

- a/ manque de matériels de base /une copie faite d'une copie donne un résultat très médiocre/,
- b/ haut degré de difficultés techniques avec les matériels à image en mauvais état,

c/ frais élevés dépassant le budget de la Filmoteka.

En 1972 ce problème sera minutieusement examiné. Cette année également les premiers travaux ont été entrepris pour l'introduction d'un nouveau catalogue sélectif des collections de films sur cartes perforées. Le nouveau système permettra de concentrer sur une carte toutes les informations sur un films donné et permettra d'obtenir immédiatement les réponses nécessaires non seulement sur des films particuliers, mais également des données de groupes et statistiques. Cette entreprise durera plusieurs années.

Le Centre de Propagation de la Filmoteka Polska dispose de 1393 copies /dont 1361 titres/ et collabore avec 117 Ciné-Clubs de toute la Pologne. Dans différentes villes des revues de films ont été organisées et des séminaires:

1. Rétrospective des films roumains à Varsovie, Poznań, Zielona Góra, Koszalin et Szczecin au mois de mai,
2. Participation au Festival des Films Court Métrage à Cracovie au mois de juin,
3. Revue de films à l'occasion du 75 anniversaire de la première projection en Pologne, Cracovie, novembre /14 films/,
4. Soirées spéciales avec films destinées aux connaisseurs /11 projections/,
5. A l'occasion du 75 anniversaire de la Cinématographie on a organisé à:
- Ełdź une revue comptant 18 films

- Szczecin des séminaires et des revues de 13 films
- Świnoujście des séminaires et des revues de 13 films.

Grace à la collaboration avec d'autres cinémathèques et centres culturels étrangers, nous avons organisé de nombreuses manifestations, dont les plus importantes sont:

1. Revue des films français de la "Nouvelle Vague" avec la collaboration de la Salle de Lecture Française à Varsovie,
2. Revue des films de Dušana Makavejeva avec la collaboration de Jugoslovenska Kinoteka,
3. Revue de films de Marek Doniski avec la collaboration de Gosfilmofond,
4. Revue des films avec Asta Nielson avec la collaboration de Det Danske Filmmuseum,
5. Nouveaux films hongrois avec la collaboration du Centre de la Culture et de l'Information de la République Populaire de Hongrie à Varsovie.

Au total 800 séances environ ont été organisées dans notre propre siège ainsi qu'avec collaboration d'autres partenaires - 430 films ont été présentés.

Le Service de Documentation a organisé les expositions suivantes:

1. Les affiches polonaises du film de l'année 1970 /janvier - mars/, des collections de la Filmoteka Polska.
2. Les affiches françaises du film /mars - juin/ avec l'aide de la Salle de Lecture Française à Varsovie.

3. Les éditions tchécoslovaques du film /juillet - septembre/ avec l'aide de la cinémathèque tchécoslovaque - Český Filmový Ústav.
4. Les débuts de la Cinématographie de Pologne /septembre - novembre/, des collections de la Filmoteka Polska.
5. Affiche du film bulgare /novembre - décembre/, avec l'aide de Cinémathèque Nationale Bulgare.

La collection de la bibliothèque de la Filmoteka Polska s'est agrandie de la façon suivante:

livres -- de	titres	montant total	9658 titres
-- périodiques -- de	52 titres	" "	751 "
-- programmes -- de	32 "	" "	7233 "
-- affiches -- de	310 "	" "	7034 "
-- imprimés -- de	35 "	" "	90 "
-- photos -- de	3477 "	" "	12230 "
-- négatifs -- de	1600 "	" "	3799 "
-- scénarios -- de	1236 "	" "	8645 "
-- groupes d'archives -- de	108 "	" "	170 "
-- dessins -- de	4000 "	" "	4561 "

La collaboration dans le domaine et l'échange et du prêt de films s'est étendue sur 11 cinémathèques, Dans le cadre de l'échange de matériels autres que les matériels de films nous avons envoyé vol. d'imprimés, 357 exemplaires de périodiques, 1102 photos, 472 affiches et 32 programmes vers 30 pays.

En 1971 la Filmoteka Polska a eu l'honneur de recevoir Mr Henri Langlois, directeur de la Cinémathèque Fran-

çaise, Mr Georgu Popescu vice-directeur de Archiva
Nationale de Filme de Bucarest et le metteur en scène
roumain Mr Gec Saizescu, Mr Graham White représentant
de la section du film télévisé américain, Mr John Kuiper
de Washington - vice-président de la FIAF, Mr Jaromil
Buliček et Mme Blažena Urgosikova de Český Filmový
Ústav ainsi qu'un groupe de 40 étudiants environ de
Lunds Studenters Filmstudio.

Les représentants de la Filmoteka Polska ont de leur
part rendu visite aux cinémathèques de Budapest, Moscou,
Prague, Sofia et Wiesbaden.

Washington

MOTION PICTURE SECTION, PRINTS & PHOTOGRAPHS DIV.
The Library of Congress, Washington, D. C. 20540
F.I.A.F. Activities Report, Calendar Year, 1971

I. ACQUISITION OF MATERIAL

The number of films added to the collection during the year reached record proportions through copyright deposits, the cooperative gift programs of the American Film Institute, and other gift sources. The total number of acquisitions was 4714 titles and over half of these were nitrate-base films (2632 titles) while contemporary color materials accounted for 1007 titles. Less video-tape was added (39 titles) than during 1970 and the acquisition of 8mm and Super 8mm were also down (129 titles). Other additions included acetate, b&w, copyright titles. Related descriptive materials also continued to be acquired including approximately 2200 contemporary stills, 220 pressbooks, and 440 posters. Other gifts added 4500 older stills and 150 older posters. It is estimated that the Library's still collection now numbers about 300,000 items.

II. PRESERVATION AND ORGANIZATION OF THE COLLECTIONS

The Library's printing laboratory began to function at an increased pace during the year and by the end of December 185 titles had been preserved there. 189 foreign titles, mostly German in origin, were also preserved in acetate through the cooperative program with the Bundesarchiv. The staff at the Wright-Patterson nitrate vaults and the Suitland vaults were strengthened by the addition of one person each. To these devoted staff members fell the task of handling the unusually heavy demands of shelving, shelf-listing, and inspecting the massive additions of nitrate originals. Special note should be given to the physical movement of the Motion Picture Section and the acetate collections during the months of April through December. This nine-month move of staff and collections was accomplished with the minimum of disruption of service to the users of the collections, and by year's end the Section found itself installed in much more favorable quarters. Considerable attention was also given to the indexing and filing of documentation materials on the foreign collections and to the analysis sheets of features and shorts made during WW II.

III. REFERENCE SERVICES AND SPECIAL EVENTS

The year was marked by an enormous increase in contacts with users and researchers. Requests for service amounted to 8165 and included 5160 telephone inquiries and administrative calls, 672 reference requests answered by correspondence, 555 screenings held, and 1769 researchers who requested help in person. Many of the personal requests involved extensive viewing of films. Materials for several special programs during the year were supplied. Some recipients were: AFI, MOMA, L. A. Museum, York University, State University, N. Y.-Albany, Swedish Film Institute, Canadian Film Institute, Kemp Niver, and the Ontario Film Institute.

IV. ADMINISTRATIVE MATTERS

In May, John Kuiper represented the Library at the FIAF 27th G. A. and remained in Europe through August for both official and personal research. He was graciously received by FIAF members in Denmark, Holland, Germany, Yugoslavia, Belgium, Poland, and Czechoslovakia. As Vice-President, he served on the Executive Committee in Toulouse in October. There was a great deal of staff appointment and shifting during the year. The Laboratory staff grew by three and was saddened by the illness of Vic Armstrong, the Laboratory Supervisor. The cataloging staff was augmented by one and the technical staff also grew as a result of a favorable increase in the preservation budget for FY 72. The AFI research group moved to expanded quarters in March and continues to make fruitful use of the collections. In sum, the year was one of massive changes in physical location, staff, collections, and budget, and we look forward to 1972 as a year of consolidation and further progress.

Washington

ACTIVITIES REPORT

American Film Institute Archives

1971

1971 was a very productive year for AFI ARCHIVES. We are now confident we can assume and discharge the responsibilities of a full member of FIAF and we are applying for that status at the next General Meeting, Bucharest, 29 May - 1 June, 1972. The program budget of AFI ARCHIVES in 1971 was in excess of four hundred thousand dollars (\$400,000.00).

A report on the activities of AFI ARCHIVES since it was established in 1968 (as part of a larger report on the Institute) is now in the press and copies will be distributed to FIAF members at the end of February. In 1972 we expect to expand and accelerate our activities in film preservation and restoration and documentation, and to initiate new programs in the technology of image storage and transmission and documentation of current film and television production.

PRESERVATION AND RESTORATION

Through established contacts with the motion picture industry, public and private organizations, and a network of private sources, AFI Archives has added over 3000 titles to the AFI Collection, which now numbers over 8000 titles. A description of the Collection with examples of collections and individual titles acquired in 1971 is included in the report mentioned above. A booklet on the Collection, placing the categories of acquisition in their historical perspective is in preparation and will be distributed to FIAF members in May.

In a new preservation program designed to accelerate the transfer of nitrate film held by archival institutions in the United States, AFI ARCHIVES is funding (with the support of the National Endowment for the Arts) and coordinating the work of the Library of Congress Motion Picture Section, the Museum of Modern Art Film Department and George Eastman House. Under the program an Archive Advisory Committee, consisting of representatives from the

four organizations, assists the archivist of AFI ARCHIVES is setting priorities and assuring the preservation of the best surviving copies.

DOCUMENTATION

The first volume of THE AMERICAN FILM INSTITUTE CATALOG, Feature Films, 1921-30, was published in August, 1971, and has been widely accepted as the standard reference work in the field. Work is now in progress on Feature Films, 1961-70 and Feature Films, 1911-20.

In association with the Institute's Center for Advanced Film Studies in Los Angeles, AFI ARCHIVES is continuing an oral history program involving surviving pioneers of the American motion picture industry. The edited transcripts are available for study in the Charles K. Feldman Library at the Center for Advanced Film Studies. A list of the studies completed or in progress will be published as part of the report mentioned above.

AFI ARCHIVES and the Institute have published the first three of a series of transcripts from seminars with prominent filmmakers -- Fellini, Mamoulian and Capra -- and will continue the series in a more flexible format under the title DIALOGUE ON FILM. The new format will allow the more frequent publication of transcripts along with filmographies, bibliographies and special reports.

EXHIBITION

As part of a program to generate public support for the work of AFI ARCHIVES and the Institute AFI ARCHIVES organized a series of two-week exhibitions in five cities involving screenings of significant American films and the personal appearance of the filmmakers associated with the productions.

AFI ARCHIVES collaborated with FIAF members in London, Montreal, Ottawa, New York and Vienna (Filmmuseum) is supplying films for exhibition in 1971.

In a continuing program to make the films it has preserved and restored available to film students and scholars, AFI ARCHIVES regularly supplies films for programs presented at the AFI Theatre in Washington. Many of these programs were subsequently toured to other cities in America.

Wien

ÖSTERREICHISCHES FILMARCHIV

Austrian Film Archives

Archives autrichiennes du Film

Founding Members: Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Gesellschaft der Filmfreunde Österreichs, Österreichische Gesellschaft für Filmwissenschaft, Österreichische Nationalbibliothek, Volksbildungshaus Wiener Urania.

Rauhensteingasse 5

Tel. 52 99 36

1010 Wien I.

President: Prof. Dr. Alfred Lehr

Secretary General: Prof. Dr. Ludwig Gesek

Founded 1955

Member of FIAF

R E P O R T 1971

1. After three years of construction film storage building in Laxenburg proposed in 1963 was completed and officially taken over on June 17, 1971.
2. These fully air-conditioned buildings make it possible to give up the preliminary storehouse for nitrate and safety films within the next time. For this purpose all the Filmstock of the Austrian Film Archives and its founding members had to be moved to Laxenburg, there stored again and prepared for dataloguing.
3. The dubbing of endangered nitrate film materials on to safety film was continued according to the degree of being exposed to destruction, of the necessity of preservation, and of demonstration.
4. Furthermore the Austrian Film Archives, according to plan, took over additional archive film materials.
5. As a basis for cataloguing examining of the copies were continued and the foundations for a catalogue on titles and on general index were laid down.

6. The restoration of the exhibition rooms of the Austrian Film Archives on the first floor of Laxenburg's Old Castle was completed. The second exhibition there was dedicated to Richard Oswald "Wien - Berlin - Hollywood", compiled by the German Kinemathek in Berlin but newly adapted for Austria. A retrospective of Oswald's film works completed the exhibition. In 1972 an exhibition and a retrospective on G.W. Pabst is being planned in cooperation with the Municipal Museum of Munich.
7. As the offices of the film Archives with projection and viewing rooms in the city were renewed during 1971 it will be possible to fully use them for studies and film demonstrations in 1972.
8. Since the funds for the Austrian Film Archives, given for several years, and also for construction of the Laxenburg Film Buildings, were accumulated to one figure, a report of the Federal Ministry of Education caused some misleading echo in the Austrian press on the financial situation of the Archives. To clarify the facts the Austrian Film Archives summoned a press-conference and invited the journalists to a visit to the premises of the Austrian Film Archive in Laxenburg.
9. With the Austrian Film Museum a contract was signed on the storage of its filmstock in the new film storage buildings in Laxenburg. The Austrian Film Archive stressed the view, also expressed by the Minister of Education and Art Dr. Fred Sinowatz, that the Austrian Film Archives and the Austrian Film Museum should not compete against but complement each other.
10. The using of the filmstock of the Austrian Film Archives increased during 1971. For scientific purposes and for new productions materials were made available.
11. On the beginning of 1972 the Austrian Film Archives with the aid of the Federal Ministry of Education and Art took over further rooms in the Old Castle in Laxenburg.

By 1973 these rooms should be adapted for even larger exhibitions, for the documentation division and for the research institute for visual media planned by the Austrian Film Archives in co-operation with the Austrian Society for Film Research and the competent university institutes.

To this general report the following details:

1. The film storage buildings in Laxenburg.
Construction was begun on 20th Dec. 1968, then for a reduced project. 21st July 1970 the funds for the whole project were granted. February 1971 the Austrian Film Archive took over the buildings. 22nd March 71. starting of the air-condition on trial and handing over control in July 24. September 1971, filling of the storehouse for nitrate films after the trial period.
2. Until the end of the year 133 conferences of the building committee took place; 36 companies worked on the project, 5,600.000,-- Austrian Schillings (approx. US\$ 235,000,--) were spent, excluding only preparatory and estate cost. This amount lies far below all comparable installations of this size. It is the first time that an air-conditioned blockhouse for nitrate film was built in Austria.
2. Until the start of the film storehouses the Archives primarily used insufficient depots for nitrate and safety films. With the completion of the Laxenburg depot especially the nitrate film materials had to be transferred to the modern storehouse; in 1971 this was done with 3992 reels, corresponding to 3 full store-sections. Some more 4700 reels will need additional 4 store-sections. As the materials of the Austrian Film Museum were stored under dangerous conditions, 4 sections for them had to be made ready immediately. Therefore the storage room for nitrate film in Laxenburg is not sufficient even for the present nitrate filmstock of the Austrian Film Archives. Therefore together with the Museum the Archives approached the Ministry of Education and Art for further funds in order to build a second storehouse.

By the end of December 2.512 reels of safety film materials were deposited in Laxenburg. This process is being continued.

3. The dubbing of nitrate films to acetate material was continued. Owing to rising of copy prices this action was stopped for several months. Since in autumn 1971 an agreement on prices could be reached, the action was continued and by the end of the year 44.000m more film were dubbed to safety material. Increased efforts will secure more endangered materials from destruction; since the beginning of this process 350.000m of nitrate films were dubbed.
4. 1971 the Archives acquired 917 films: 107 Long Films and 810 new-reels, and are presently holding about 4.000 films.
5. The fundamental work for the registration of the film documents is being done. By the end of the cataloguing suitable informations for scientific work and for film and television productions can be given.

In co-operation with the theatre department of our National Library the Archives worked out the basis for a catalogue of catch-words containing references to titles, persons, localities, and scenes. 1675 analyses representing a third of the whole task, have been worked out for this catalogue.

6. In the Old Castle in Laxenburg a film studio seating 84 persons was established with 35mm and 16mm projektors allowing speeds between 16 to 24 pictures/sec.
7. The exhibition about Richard Oswald was effected with 15 large boards with photographies and other illustrations and with 40 films, many of wich were shown the first time in Austria. While the works of Oswald were performed 143 showings on 48 days, for 5000 visitors, the retrospective on the Austrian film, shown the year before was frequented by 3500 persons in 250 performances on 83 days. In connection with the exhibition 800 people became members.; the number of wich is now 1150.

The Oswald exhibition and retrospective were enabled by: Deutsche Kinemathek, Berlin; Deutsches Institut für Filmkunde, Wiesbaden; Staatliches Filmarchiv, Berlin-DDR; Danish Film Archives, Kopenhagen; Cinematheque Suisse, Lausanne; Jupiter Film, Vienna; Mrs. Käthe Oswald.

8. On the occasion of the 5th anniversary of G.W. Pabst's death a touring exhibition will be prepared with materials of the exhibitions of the "Stadtmuseum" in München. Rudolph Joseph, a former collaborator of Pabst of the film department of the Museum will arrange the exhibition together with Dr. Walter Fritz of the Austrian Film Archives. This exhibition that will be shown between June and October in the rooms of the Archives in Laxenburg will again be combined with film performances. Many documents of Pabst's filmic remains will be shown for the first time in public.
9. The exhibition and a number selected films of the retrospective of the year before will possibly be shown in 1972/73 in Teheran, Ankara and Istanbul; the installation of the exhibition together with a retrospective of Austrian films is being negotiated.
10. The reference film library and the study room of the Archives in Vienna are open to university institutes, (especially of dramatic arts), for filmmakers and for new productions. The library holds 365 copies in 16mm for internal study purposes, for checking and analysing of films; it was used during 114 hours.
11. The Archives effected 1418 film dispositions. By the activities of the Archives the public revenues amounted to over Austrian Schilling 400.000,-- for film licence fees since 1968; private license holders earned over 1,000.000,-- Austrian Schillings.
12. The secretariat of the Archives fulfilled the following tasks: permissions and license contracts for films; control of the

building up in Laxenburg; the encouragement of international contacts with archives abroad, especially on experiences with film storehouses. All these tasks were done by 7 fully employed and 11 part time employees of whom only in Laxenburg worked 1 fully and 7 part time people.

Documentation and information

13. 11.000 further photographs, acquired in 1971, brought the present stock to 46.000 pieces which are preliminarily set up in Laxenburg. The cataloguing of them is being done. A number of books were added to the reference library.

20 new films documentations were edited which increase the total sum of documentations available to approximately 500.

By procuring a number of stills the Archives made it possible that films, shot in the thirties, could be shown again in cinemas in Vienna.

The main projects for 1972 will be:

1. Cataloguing of materials;
2. Increased copying of nitrate films on to safety films in order to make these materials available for many purposes;
3. Taking into stock of further films worth while to be stored;
4. Organisation of an exhibition and a retrospective on G.W. Pabst;
5. Initiatives for lending the exhibition "Film in Austria"
6. Film documents of film history and other branches of knowledge (in cooperation with the department of scientific film in "Bundesstaatliche Hauptstelle für Lichtbild u. Bildungsfilm")
7. Research in visual media together with three university institutes (theatre, journalism, sociology) and the film department of the academy of music and dramatic art within the scope of the institute of visual media research (film and television) established by the Austrian Film Archives and the Austrian Society of Film Research.

Wiesbaden

A N N U A L R E P O R T 1 9 7 1

I. DOCUMENTATION DEPARTMENT.

1. Library.

The Library is a reference library and included on Dec. 31, 1971 a total of 19.369 titles. In 1971 were recorded 878 entries. The Periodical Division is regularly supplied 289 periodicals. The Institute's script collection now totals 2.131 copies. The number of German dialogue lists of foreign productions was increased by 329 new entries and runs up to 10.772 copies.

2. Newspaper Clippings-, Poster and Photograph Archives.

The Documentation Department collects, classified according to the Dewey decimal system which had been slightly modified to meet our requirements, the following items:

- a) Newspaper Clippings (several millions, classified in more than 8.500 document files);
- b) Photographs (sets, stills, portraits, studio stills).
47.022 new entries were recorded in 1971. The total number now amounts 385.586 (approx. 150.000 photographs, mainly of German sound motion picture productions made prior to 1945, are awaiting being included in the Institute's archives);
- c) Film Posters. 532 new entries were recorded. The collection now comprises 21.862 posters;
- d) Distribution-, Press- and Advertising Leaflets;
- e) Foreign Censorship Documents and Film Lists.

The Transit-Film Co. kindly transferred to the Institute a large number of filmed and unfiled scripts as well as posters, photographs and advertising material from German

sound motion pictures of the 1930s and 40s.

The Export Union of the German Film Industry kindly offered us, to complete our stock, many publications and trade journals covering, in particular, the period prior to 1945.

The Department had been represented by the Assistant Director of the Institute at the meeting of the FIAF Commission on Documentation - of whom he is also the Chairman - which was held in Copenhagen from March 31 to April 2, 1971, as well as at the meeting of the same Commission in Prague from October 19 to 21, 1971.

II. FILM ARCHIVES DEPARTMENT.

In 1971, 102 new entries were recorded. 344 films were loaned out, among which 21 to foreign archives.

27 film prints were exchanged with other archives.

For the Berlin Film Festival 1971 had been edited a filmic cross section to honour German film professionals of the 1920s and 30s, like in the year before.

Work on the Archives' card index for cataloguing the stock of prints has been continued. Card indexes for indexing classified according to directors, film literature, years of production and countries of production were further completed.

Work on the central catalogue and on the subject card index has been continued.

The Department was represented by its Curator at the meeting of the FIAF Commission on Cataloguing from March 31 to April 2, 1971 in Copenhagen.

The Department acted as consultants in the selection of films for the organization of retrospectives and in providing films from commercial distributors to non-commercial organizations.

III. EVENTS, EXHIBITIONS, PUBLICATIONS.

The "Deutsches Institut für Filmkunde" (German Film Institute)

acted as host to the 27th Annual Congress of the FIAF from June 1 to 5, 1971 in Wiesbaden, as well as to the preceding three-day meeting of the Executive Committee of the same Organization. 15 delegates of the FIAF Member Archives assisted to this latter meeting. At the Wiesbaden Congress convened 62 delegates of 33 Film Archives from 27 European and non-European countries. The Congress was opened by FIAF President Jerzy Toeplitz (Warsaw) in the presence of Mr. Wolfram Dorn, Parliamentary State Secretary of the Federal Ministry of the Interior, who welcomed the delegates on behalf of the Federal Government. The opening session was also attended by Members of the Board of Directors of the "Deutsches Institut für Filmkunde" as well as by journalists.

A retrospection of "The German Sound Movie from 1930 - 1932" had been arranged for during the Congress.

A Lubitsch retrospection had been organized in June 1971 in cooperation with the "Nationales Filmzentrum", Zurich. During the "32nd Mostra Internazionale d'Arte Cinematografica" in Venice was held, in active cooperation of the Institute, the retrospection "La Lezione di Reinhardt nel Film Tedesco in Costume".

Cooperation in the Week-end Seminar of the Ministry of Culture of North-Rhine/Westphalia on November 20/21, 1971 in the Folkwang Museum in Essen with lectures on storing films in archives in the Federal Republic of Germany, as well as on the German film in the 1920s.

The "dif - Filmkundliche Mitteilungen", issued for the first time in November 1968, appeared in their fourth consecutive year.

For the FIAF Congress had also been issued a facsimile edition of the working-script of Friedrich Wilhelm Murnau for the film "Sunrise" written by Carl Mayer.

In addition, the Film Bibliographical Yearbook of the F.R.G. compiled by Hans-Wolfgang Jurgan, was published by us. This

yearbook supplies information about all feature films publicly shown by distribution firms in the F.R.G. in 1970 and shall henceforth be published every year.

IV. MEMBERSHIPS.

The "Deutsches Institut für Filmkunde" is a member of the "Deutsche Gesellschaft für Kommunikationsforschung (previously: "Deutsche Gesellschaft für Film- und Fernsehforschung") and of the Fédération Internationale des Archives du Film(FIAF).

Board of Directors:

Dr. Theo Fürstenau

Ulrich Pöschke

