





International Federation of Film Archives

34th Congress

Brighton, 28th May - 2nd June, 1978

PROGRAMME

DELEGATES

Executive Committee

Mr. Jan de Vaal, Nederlands Filmmuseum	Amsterdam
Mr. Vladimir Pogacic, Jugoslovenska Kinoteka	Belgrade
Mr. Wolfgang Klaue, Staatliches Filmarchiv der D.D.R.	East Berlin
Mr. Istvan Molnar, Magyar Filmtudományi Filmarchivum	Budapest
Mr. Freddy Buache, La Cinémathèque Suisse	Lausanne
Mr. David Francis, National Film Archive	London
Mr. Robert Daudelin, Cinémathèque Québécoise	Montreal
Mrs. Eileen Bowser, Museum of Modern Art	New York
Mr. Jon Stenklev, Norsk Filminstitutt	Oslo
Mr. Todor Andreykov, Bulgarska Nacionalna Filmoteka	Sofia
Mr. John Kuiper, International Museum of Photography, George Eastman House	Rochester, New York
Mr. Raymond Borde, Cinémathèque de Toulouse	Toulouse

Members

Mr. John Laijckx, Nederlands Filmmuseum	Amsterdam
Mrs. Eva Orbanz, Stiftung Deutsches Kinemathek	West Berlin
Dr. Heinz Rathsack, Stiftung Deutsches Kinemathek	West Berlin
Mr. Jacques Ledoux, Cinémathèque Royale de Belgique	Brussels
Mr. Marin Paraiianu, Arhiva Nationala de Filme	Bucharest
Ms. Aura Puran, Arhiva Nationala de Filme	Bucharest
Mr. Ray Edmondson, National Library of Australia	Canberra
Mr. Pastor Vega, Cinemateca de Cuba	Havana
Mr. Seppo Huhtala, Suomen Elokuva-Arkisto	Helsinki
Mrs. Lia van Leer, Archion Israeli Leseratim	Jerusalem
Mrs. Karen Jones, Det Danske Filmmuseum	Copenhagen
Mr. Ib Monty, Det Danske Filmmuseum	Copenhagen
Mr. Manuel Félix Ribeiro, Cinemateca Nacional	Lisbon
Mr. Florentino Soria Heredia, Filmoteca Nacional de España	Madrid
Mr. Luis Garcia Berlanga, Filmoteca Nacional de España	Madrid
Mr. Manuel Gonzalez Casanova, Filmoteca de la U.N.A.M.	Mexico
Mr. Vladimir Dmitriev, Gosfilmofond	Moscow
Mr. Sergey Khomutov, Gosfilmofond	Moscow
Mr. Jon A. Gartenberg, Museum of Modern Art	New York
Mr. Robert Summers, Museum of Modern Art	New York
Mr. Sam Kula, National Film Archives	Ottawa
Mr. Myrtil Frida, Ceskoslovensky Filmovy Archiva	Prague
Dr. Slavoj Ondrousek, Ceskoslovensky Filmovy Archiv	Prague
Mr. Kim Chol Yong, National Film Archives of D.P.R.K.	Pyong Yang
Mr. Kim Yong Sok, National Film Archives of D.P.R.K.	Pyong Yang
Mr. Pak Sun Tae, National Film Archives of D.P.R.K.	Pyong Yang
Dr. Lodoletta Lupo, Cineteca Nazionale	Rome
Mr. Rolf Lindfors, Svenska Cinemateket	Stockholm
Mrs. Anna-Lena Wibom, Svenska Cinemateket	Stockholm

Mrs. Anna Chodnikiewicz, Filмотека Polska	Warsaw
Mr. Roman Witek, Filмотека Polska	Warsaw
Dr. Lawrence F. Karr, American Film Institute	Washington
Mr. Win Sharples, Jr., American Film Institute	Washington
Mr. Paul Spehr, Library of Congress	Washington
Miss Dorothea Gebauer, Deutsches Institut für Filmkunde	Wiesbaden
Mr. Ulrich Pöschke, Deutsches Institut für Filmkunde	Wiesbaden
Dr. Walter Fritz, Oesterreichisches Filmarchiv	Vienna
Dr. Ludwig Gesek, Oesterreichisches Filmarchiv	Vienna
Dr. Alfred Lehr, Oesterreichisches Filmarchiv	Vienna
Mr. Peter Konlechner, Oesterreichisches Filmmuseum	Vienna
Mr. Peter Kubelka, Oesterreichisches Filmmuseum	Vienna
Mr. Einar Lauritzen, Film-Index	Stockholm
Dr. Herbert Volkmann, Staatliches Filmarchiv der D.D.R.	East Berlin

Associates

Mr. Clive Coultass, Imperial War Museum	London
Mr. Roger Smither, Imperial War Museum	London
Mr. Terence Watson, Imperial War Museum	London

Observers

Mr. Frantz Schmitt, Service des Archives du Film du Centre National de la Cinémathographie	Bois d'Arcy
Mr. Donatien Mbaloula, Cinémathèque Nationale Populaire et Musée du Cinéma	Brazzaville
Mr. Ahmed Al Hadary, Al-Archive Al-Kawmy Lil-Film	Cairo
Mr. Rodolfo Izaguirre, Cinemateca Nacional	Caracas
Mr. Rodolfo Restifo, Cinemateca Nacional de Venezuela	Caracas
Mr. H. Misbach Yusa Biran, Sinemathek Indonesia	Jakarta
Professor Robert Rosen, U.C.L.A. Film Archives	Los Angeles
Ms. Cristina Ferrari, Cinemateca Uruguayaya	Montevideo
Mr. Cosme Alves Netto, Cinemateca do Museu de Arte Moderna	Rio de Janeiro
Mr. Roh Young Suh, Korean Film Archive Incorporated Foundation	Seoul

Secretariat

Mrs. Brigitte van der Elst	Brussels
Ms. Corrine Ramming	Brussels

International Index to Film Periodicals

Miss Frances Thorpe	London
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Symposia Advisers

Cinema 1900-1906

Mr. Noel Burch, film historian and writer
Mr. Tom Gunning, film historian
Mr. Barrie Salt, Department of Film, The Slade School of Fine Art
Mr. Zdenek Stabla, Ceskoslovensky Filmovy Archiv
Dr. Mario Verdone, Department of Film, University of Rome

Film to Videotape and Videotape to Film: the Present and the Future

Mr. Bernard Happé, technical consultant
Mr. Roderick Snell, Learning Resources Centre, Brighton Polytechnic

Some Other Participants

Miss Maxine Baker, Granada Television Ltd.
Mr. John Barnes, Barnes Museum of Cinematography
Mr. William Barnes, Barnes Museum of Cinematography
Mrs. Raymond Borde
Mr. Jean-Pierre Brossard, International Federation of Film Societies
Mrs. Freddy Buache
Mr. Michael Chanan, The Polytechnic of Central London
Dr. Klaas Compaan, Philips Co. Ltd.
Ms. Susan Dalton, Wisconsin Center for Film and Theater Research
Mr. J. Dumont, Institut National de l'Audio Visuel
Ms. Marguerite Engberg, University of Copenhagen
Mr. Stanley Forman, Educational & Television Films Ltd.
Mr. André Gaudréault, Université Laval

Mr. H. M. Karim, Information Department of the Republic of Indonesia
Mrs. Lawrence Karr
Mr. and Mrs. Jerome Kuehl
Miss Karol Kulik, National Film School
Mr. David Lance, International Association of Sound Archives
Mrs. Einar Lauritzen
Mr. Gus MacDonald, Granada Television Ltd.
Dr. Kurt Maetzig, International Federation of Film Societies
Mrs. Madeleine Malthête-Méliès
Miss Janet McBain, Scottish Film Council
Mrs. Aglyea Mitropoulis, Cinémathèque de Grèce
Mrs. Ib Monty
Miss Monty
Ms. Orly Ofrat
Mr. Liam O'Leary
Mr. Enno Patalas, Münchner Stadtmuseum
Mrs. Vladimir Pogacic
Miss Seona Robertson, Manchester Polytechnic

Mr. Henk de Schmitt,
Mr. Ronald Shields, International Federation of Film Societies

Mr. Charles Turner
Mrs. Audrey Wadowska
Professor Rune Waldekranz, University of Stockholm
Mr. Tjitte de Vries
Mrs. Jan de Vaal

Congress Organiser

Mr. David Francis

Congress Co-ordinator

Miss Vanessa Hinton

National Film Archive Staff in Attendance

Mr. Jeremy Boulton
Mr. Harold Brown
Miss Janette Faull
Mr. Roger Holman
Mr. Clyde Jeavons
Miss Christine Kirby
Miss Clare Pickett

Technical Advisers, Regional Department, British Film Institute

Mr. Charles Beddow
Mr. Chris Ellicott

Administrator, Brighton Film Theatre

Mr. Anthony Needham

House Manager, Brighton Film Theatre

Mrs. Roni Harris

Press Officer, British Film Institute

Mrs. Caroline Audemars

DAILY PROGRAMME OF EVENTS

Friday, 28th April - Sunday, 4th June

Early Brighton Film Makers, an exhibition mounted by the National Film Archive at the Brighton Museum, Church Street (Ground Floor next to Entrance).

Opening times: Tuesday - Saturday 10.00 - 17.45; Sunday 14.00 - 18.00
Closed all day Monday

Monday, 22nd May - Friday, 26th May

Pre-selection of films for the Cinema 1900-1906 symposium at the Brighton Film Theatre, North Street.

Screenings: 10.00 - 13.00, 14.00 - 18.00 daily
Open to advisers, delegates and other participants only.

Thursday, 25th May - Saturday, 27th May

Meeting of the F.I.A.F. Executive Committee in the Dorset Suite (Third Floor) at the Hotel Metropole, King's Road.

Meeting times: Thursday and Friday 09.00 - 13.00, 14.30 - 18.00:
Saturday 09.00 - 13.00, 14.30 - 17.00

Thursday, 25th May

Dinner hosted by the National Film Archive for members of the Executive Committee to meet the advisers at English's Oyster Bar, 29-30-31 East Street at 20.00.

Friday, 26th May

18.15 and 20.30 Archive Night at the National Film Theatre in London
REGENERATION (U.S.A. 1916) d. Raoul Walsh.
Selected by the Museum of Modern Art (see page 17)

Saturday, 27th May

18.00 - 19.00 Congress Office opens in the Dorset Suite (Third Floor) at the Hotel Metropole.

Sunday, 28th May

- 08.30 - 09.30 Congress Office open (Dorset Suite, Third Floor).
- 08.30 - 09.00 Translators' meeting in Dorset Suite.
- 09.00 - 12.30 General Meeting begins in the Clarence Room (Ground Floor, Rear) at the Hotel Metropole.
- Agenda: 1) Confirmation of the status and voting rights of the members present or represented
- 2) Adoption of the agenda and of the voting procedure
- 3) Approval of the minutes of the preceding General Meeting
- 4) Report of the President
- 5) Status of members - Admission of new members (ratification by the General Meeting)
- 6) Adoption of the budget for 1979
- 7) Questions on the Commissions' reports
- 8) Discharge of the administration of the outgoing Executive Committee
- 12.30 - 14.00 Buffet lunch provided by the National Film Archive in the Clarence Room antechamber.
- 12.30 - 14.00 Congress Office open.
- 14.00 - 16.30 General Meeting continues in the Clarence Room with an Open Forum discussion.
- Items to be discussed: 1) Relations with other international organisations
- 2) Other proposed items
- 17.00 - 18.00 Reception at the Royal Pavilion, Old Steine, offered by the Brighton Council at which the Mayor, Councillor Alfred Feld, will welcome F.I.A.F. delegates to the town (invitations circulated). The Pavilion is ten minutes' walk from the Hotel Metropole.
- 18.30 - 19.30 Private view of the exhibition on the Early Brighton Film Makers at the Brighton Museum, Church Street. The Museum is two minutes' walk from the Pavilion.
- 19.30 Formal opening of the 34th F.I.A.F. Congress by Sir John Read, Chairman of E.M.I.

The programme will end at approximately 21.15.

Monday, 29th May

- 08.30 - 09.30 Congress Office open.
- 09.30 - 13.00 General Meeting in the Clarence Room
(closed session open only to F.I.A.F. Members
and Associates).
- 13.00 - 14.30 Congress Office open.
- 14.30 - 17.00 Symposium - Cinema 1900-1906
First session at the Brighton Film Theatre
- 17.00 - 18.00 Introduction to the film season "Britain: Image and
Reality" by Clive Coultass, Keeper of the Department
of Film at the Imperial War Museum, at the Brighton
Film Theatre.
- 18.00 - 19.30 Congress Office open.
- 18.30 The Politics of Independence:
HELL UNLIMITED (McLaren 1935)
PEACE AND PLENTY (Montagu 1939)
THE NIGHTCLEANERS
JUBILEE YEAR (1935)
SONG OF THE PEOPLE (1945)
at Brighton Film Theatre
- 20.30 State Sponsored Independence:
INDUSTRIAL BRITAIN (Flaherty 1931)
TODAY WE LIVE (Bond and Grierson 1937)
RANK AND FILE (Loach 1971)
at Brighton Film Theatre

Tuesday, 30th May

- 08.30 - 09.30 Congress Office open.
- 09.30 - 13.00 Symposium - Cinema 1900-1906
Second session at the Brighton Film Theatre
- 14.30 - 18.00 Symposium - Film to Videotape and Videotape to Film -
the Present and the Future: videotape to film transfers
First session at the Brighton Film Theatre.
Mr. Bernard Happé will deliver the main paper and chair
the symposium.
- 18.00 - 19.30 Congress Office open.
- 18.00 - 19.30 Reception offered by Southern Television in the Starlit
Room (Top Floor of the Hotel Metropole).
- 18.30 Avant Garde:
MUSICAL POSTER (Lye 1941)
FOXHUNT (Gross and Hoppin 1936)
KAKAFON KAKOON (Paolozzi 1965)
MEATDAZE (J. Keen 1970)
AFTER LUMIERE (LeGrice 1974)
SEVEN DAYS (Welsby and Okun 1974)
at Brighton Film Theatre
- 20.30 The Grierson Legacy I:
THE SAVINGS OF BILL BLEWITT (H. Watt 1936)
A LIFE APART (Grigsby 1973)
at Brighton Film Theatre

Wednesday, 31st May

08.30 - 09.30 Congress Office open.

09.30 - 13.00 Symposium - Cinema 1900-1906
Third session at the Brighton Film Theatre

14.30 - 18.00 Symposium - Cinema 1900-1906
Fourth session at the Brighton Film Theatre

18.00 - 19.30 Congress Office open.

18.15 Free Cinema (the original 1956 Free Cinema programme):
O DREAMLAND (Anderson 1953)
MOMMA DON'T ALLOW (Reisz and Richardson 1956)
TOGETHER (Mazzetti 1955)
at Brighton Film Theatre

20.00 War - Nostalgia and Fantasy:
HOME FIRES (Whitehead 1974)
THE LIFE AND DEATH OF COLONEL BLIMP (Powell and
Pressburger 1943), a newly restored and reconstructed
print.
at Brighton Film Theatre

Note One of the directors, Emeric Pressburger, will attend
the screening of THE LIFE AND DEATH OF COLONEL BLIMP.
A reconstructed print which follows the original editing
and is longer than any shown recently will be used.

Thursday, 1st June

- Congress Office closed all day.
- 08.30 Coaches leave Hotel Metropole for London.
- 10.45 Arrive at Visnews Ltd., Cumberland Avenue, N.W.10, and drop those who wish to visit the library.
- 11.00 Arrive at B.B.C. Film Library, Brentford. This visit is limited to thirty people.
- 12.15 Pick up Visnews party
- 12.30 Pick up B.B.C. Film Library party.
- 13.00 Arrive at the National Film Theatre for lunch provided by Leslie Hardcastle, Controller of the Theatre.
- 14.30 A demonstration of the Theatre's technical capabilities.
- 15.45 A screening of FILMS FROM THE RAJ, a documentary film by Victoria Wegg-Prosser and Mary Thatcher using amateur footage preserved in the Archive. The directors will introduce the screening.
- 16.20 Leave the National Film Theatre.
- 16.45 Arrive at 127 Charing Cross Road for tea provided by Brenda Davies, Head of the Institute's Information and Documentation Department, in their new premises.
- 18.30 Leave 127 Charing Cross Road.
- 19.15 Arrive at the Kodak Museum at Harrow for a demonstration of the Kinemacolor process by Brian Coe, Curator of the Kodak Museum, using the original apparatus. There will also be a demonstration of Lenticular Kodacolor 1928.
- This will be followed by a dinner given by the Museum and the Motion Picture Division.
- This visit will be limited to fifty people.
- 21.45 Coaches leave for Brighton.
- 22.15 Coaches will stop at the National Film Theatre to pick up those who have not visited the Kodak Museum. Collection point: the Bar.

The Oxford Street stores are open until 20.00 on Thursdays and the films listed below will be playing at the National Film Theatre on Thursday evening. Tickets can be obtained for delegates in advance. Anyone missing the coach can reach Brighton by train in one hour. Trains leave Victoria on the hour up until midnight.

N.F.T. Programme for 1st June:

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| 14.30 | N.F.T. 2 | BADLANDS (U.S.A. 1974) d. Terence Malick |
| 18.30 | N.F.T. 1 | THE BARTERED BRIDE (DIE VERKAUFTE BRAUT)
(Germany 1932) d. Max Ophuls |
| 20.45 | N.F.T. 1 | THE MAN WHO LEFT HIS WILL ON FILM
(TOKYO SENSO SENGO HIWA)
(Japan 1970) d. Nagisa Oshima |
| 18.15 and 20.30 | N.F.T. 2 | OUR NEIGHBOUR, MISS YAE (TONARI NO YAE-CHAN)
(Japan 1934) d. Yasujiro Shimazu |

For those who stayed in Brighton, the Brighton Film Theatre will show:

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|-------|--|
| 18.00 | Documentary Fiction I: |
| | CATHY COME HOME (Loach 1966) |
| | HOUSING PROBLEMS (Anstey and Elton 1935) |
| | GOODBYE, LONGFELLOW ROAD (Willis 1977 - extract) |
| 20.30 | Historical (Science) Fiction: |
| | CULLODEN (Watkins 1964) |
| | IT HAPPENED HERE (Brownlow and Mollo 1966) |

Friday, 2nd June

- 08.30 - 09.30 Congress Office open.
- 09.30 Coaches leave for the Learning Resources Centre at Brighton Polytechnic, Lewes Road, Moulscroomb.
- 10.00 - 13.00 Symposium - Film to Videotape and Videotape to Film - the Present and the Future: the use of non-broadcast standard videotape in the Archive
Second session at the Learning Resources Centre
- 13.00 - 14.30 Lunch available at the Brighton Polytechnic cafeteria.
- 14.30 - 17.30 Symposium - Film to Videotape and Videotape to Film - the Present and the Future: the use of non-broadcast standard videotape in the Archive
Third session at the Learning Resources Centre
- 17.30 Coaches return to the Hotel Metropole.
- 18.00 - 19.30 Congress Office open.
- 18.00 - 20.00 New Executive Committee meets in the Dorset Suite at the Hotel Metropole.
- 20.30 Coaches leave for the Brighton and Hove Engineerium for a farewell reception given by Keith Lucas, Director of the British Film Institute (invitations circulated).

At the Brighton Film Theatre:

- 18.00 The Grierson Legacy II:
BEHIND THE RENT STRIKE (Broomfield 1974)
LAND OF PROMISE (Rotha 1946)
- 20.30 The Grierson Tradition:
FIRES WERE STARTED (Jennings 1943)
NORTH SEA (Watt 1938)
COAL FACE (Cavalcanti 1935)

At the National Film Theatre in London - Archive Night:

- 18.15 N.F.T. 2 KARL VALENTIN PROGRAMME Part One
- 20.30 N.F.T. 2 KARL VALENTIN PROGRAMME Part Two

Both programmes will be introduced by Enno Patalas. A full list of the films shown during the special Archive Nights organised in conjunction with the 34th Congress can be found on pages 17 and 18.

Saturday, 3rd June

08.30 Coach leaves the Hotel Metropole for visit to the Archive's premises at Aston Clinton and Berkhamsted.

12.15 Arrive at Aston Clinton

12.30 - 13.30 Buffet lunch provided by the National Film Archive.

13.30 - 15.30 Tour of the Preservation Section.

15.30 Coach leaves for Berkhamsted.

15.45 Arrive at Berkhamsted.

15.45 - 16.30 Tour of the premises.

16.30 Coach leaves Berkhamsted.

18.00 Coach arrives at Heathrow.

19.00 Coach arrives at Victoria.

21.00 Coach arrives at the Hotel Metropole.

Note Please remember to take luggage with you if you are not returning to Brighton.

Screenings at the Brighton Film Theatre:

14.30 Ealing:
PASSPORT TO PIMLICO (Cornelius 1948)
THE LOVES OF JOANNA GODDEN (French 1947)

20.30 THE CHEVIOT, THE STAG AND THE BLACK, BLACK OIL (Mackenzie 1974), television performance of the John McGrath - 7.84 play.

Sunday, 4th June

Screenings at the Brighton Film Theatre:

16.30 FREE THAELMANN (Montagu 1934)
BEFORE HINDSIGHT (Lewis and Taylor Meade 1977)

19.00 Documentary FictionII:
DAYS OF HOPE Parts One and Two (Loach 1975)

THE EVENTS

Symposium - Cinema 1900-1906

Originally we planned to consider all the films produced during this period and discuss the inter-relationship between fact and fiction. As it turned out, however, members' response to our requests for fiction films was so overwhelming that we decided to limit our discussions to the fiction films of this period.

We made one further compromise. We could not afford to import all the films into Britain and therefore agreed to accept Eileen Bowser's generous offer to organise the pre-selection of films - mainly from the Library of Congress Paper Print Collection - which were already located in America. Her selection group consisted of Paul Spehr, Jon Gartenberg, Tom Gunning, John Fell (a specialist in popular culture of the period), David Levy from McGill University in Montreal and John Hagan (a graduate student at New York University under Jay Leyda), with additional help from Jay Leyda himself, Russell Merritt (Head of the Cinema Department at the University of Wisconsin), Ron Mottram, Lucy Fisher and Charles Musser. They chose 189 titles, which were included in the screenings of other films organised for the advisers whose names appear on page 3 between 22nd - 26th May at the Brighton Film Theatre. The films included in the four sessions are those selected by the advisers during these screenings.

We have received numerous papers, some prepared for other purposes, others resulting from pre-selection screenings, and these have been circulated to all delegates. They are purely for study purposes and must not be reproduced except with the express approval of the authors. A full list appears below.

Brenda Davies and her staff have prepared a bibliography on the Cinema 1900-1906 and this will be circulated to delegates. All the discussions will be recorded and transcribed by the Secretariat in due course.

List of Papers

"The Evolution of Film Form up to 1906" by Barrie Salt, Department of Film,
The Slade School of Fine Art, London

"Pioneers of Cinematography in Brighton 1897" by John Barnes, M.B.K.S.,
The Barnes Museum of Cinematography, St. Ives, Cornwall
(extracted from his forthcoming book: "The Beginnings of the Cinema
in England", Vol. II)

"The Non-Continuous Style of Early Film 1900-1906" by Tom Gunning, New York

- "Camera Movement in Edison and Biograph Films 1900-1906"
by Jon A. Gartenberg, Department of Film, Museum of Modern Art,
New York
- "The Fake Train Robbery: reconstituted newsreels, re-enactments and
the American narrative film" by David Levy, McGill University,
Montreal
- "The Brighton Project: an introduction" by Eileen Bowser,
Department of Film, Museum of Modern Art, New York
- "Erotic Tendencies in Film 1900-1906" by John Hagan, New York University
- "Simultaneous Action in Film 1900-1906" by John Hagan
- "Theo Bouwmeester: English films directed (or possibly directed)
by Theo Bouwmeester" by Geoffrey N. Donaldson, Rotterdam
- "Articulation of Spatial Relationships in Designated Films 1900-1906"
by John L. Fell, Department of Film, San Francisco State University
- "James A. Williamson: an American view" by Martin Sopocy, New York
- "The Early Cinema of Edwin Porter" by Charles Musser, New York
- "Les Détours du Récit Filmique sur la Naissance du Montage Parallèle"
by André Gaudréault, Université Laval, Quebec
- "The British Realist Film" by Clive Coultass, Keeper of the Department
of Film, Imperial War Museum, London

Symposium - Film to Videotape and Videotape to Film -
The Present and the Future

This symposium has two basic functions: firstly to show how non-broadcast standard videotape can be used for access and research purposes in the Archive and how such tapes can be easily and cheaply produced utilising a Steenbeck or a projector: secondly to keep delegates up-to-date with developments in the tape industry which might have a future bearing on the safeguarding of film and television images.

The first session is devoted to transfers from videotape to film and is being organised by Bernard Happé, previously Technical Manager at Technicolor. He will explain the different transfer systems and show examples of B.B.C. programmes - the same extracts in each case - transferred by four different companies: Colour Video Services, Image Transform, Rank Video Centre and Technicolor.

We have also prepared a test reel running five minutes forty seconds, including examples of black and white and colour films preserved in the Archive, and ranging from 1900 to 1976. This test reel was transferred by the B.B.C. from 35mm film to 2-inch videotape and then four 2-inch copy tapes were made at the same time and sent to the laboratories previously listed, who generously agreed to transfer them to 16mm film (35mm in the case of Image Transform).

The transfers and the original films will be screened at the Brighton Film Theatre - when the transfer is 16mm it will be compared with a 16mm reduction made from the original 35mm film. A 16mm black and white film recording made by the B.B.C. will also be shown.

We have arranged a demonstration of projected television and short illustrated talks on the Rank film-to-film transfer process and the Philips videodisc. We will also be screening some interesting test films made by the National Film Board of Canada.

The second and third sessions, which will be held at the Learning Resources Centre at Brighton Polytechnic, will be devoted to the use of non-broadcast standard videotape in the Archive. They are being organised by Roderick Snell, Technical Facilities Manager at the Polytechnic, and will consist of workshop demonstrations, during which delegates will have an opportunity of making tapes from the output of both viewing machine and projector, and lectures which explain the difference between film and tape and show those more familiar with film how to read tape images and indicate the uses to which non-broadcast standard videotape can be put in an archive of moving pictures. There will also be a summary of the present state of the art and a proposal on how F.I.A.F. can avoid the problems created by the lack of an international standard in this area.

The same test reel used in the first session will be used for all demonstrations. The B.B.C. made a 1-inch copy of the original 2-inch transfer and all the other copies have been made from this. Once again, tape copies will be compared with the films from which they have been made.

Paper

"The Transfer of Videotape Recordings to Film: a review of current processes" by Bernard Happé

Britain: Image and Reality

This season has been organised by the Imperial War Museum, the National Film Archive and the Film Availability Services Department of the British Film Institute. The programme notes have been prepared by Paul Willemen of F.A.S., and Clive Coultass, the Keeper of the Department of Film at the Imperial War Museum, will give a brief illustrated résumé of the aims of the season to delegates on Monday, 29th May at 17.00.

A few of the programmes are based on a season presented at the National Film Theatre last year entitled "Journey to a Legend and Back" and organised by Eva Orbanz of the Stiftung Deutsches Kinemathek. The other programmes have been designed to show delegates films or television programmes which they have had little opportunity of viewing in their own country. These consist of British avant garde films, the Independent Documentary movement of the Thirties and examples of television drama and dramatised documentaries.

Delegates can go to all these screenings free of charge but they must show their delegate badge at the Box Office to get a ticket.

Archive Night at the National Film Theatre

For the past year the National Film Archive has been organising an Archive Night in N.F.T. 2 every Friday. During May and June we decided to link Archive Night to the Congress and devote it to films chosen by archivists all over the world. A list of the films included appears below.

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|----------|--|
| 5th May | THE ROBBER SYMPHONY
(G.B. 1936) d. Friedrich Feher
(Nederlands Filmmuseum) |
| 12th May | LA DANSE DE MORT (THE DANCE OF DEATH)
(France/Italy 1947) d. Marcel Cravenne
(Det Danske Filmmuseum) |
| 19th May | NORRTULLSLIGAN (NORRTULL GANG)
(Sweden 1923) d. Per Lindberg
(Svenska Filminstitutet) |
| 26th May | REGENERATION
(U.S.A. 1916) d. Raoul Walsh
(Museum of Modern Art) |
| 2nd June | KARL VALENTIN PROGRAMME Parts One and Two
(Munchner Stadtmuseum) |
| 9th June | EMBEREK A HAVASON (PEOPLE OF THE MOUNTAINS)
(Hungary 1942) d. Istvan Szots
(Magyar Filmarchivum) |

- 16th June LA DONNA DEL LAGO (THE WOMAN OF THE LAKE)
(Italy 1965) d. Luigi Bazzoni and Franco Rossellini
(Cineteca Italiana)
- 23rd June KAMPFER (FIGHTERS)
(Germany/U.S.S.R. 1936) d. Gustav von Wangenheim
(Staatliches Filmarchiv der D.D.R.)
- 30th June L'ARGENT (MONEY)
(France/Germany 1928) d. Marcel L'Herbier
(Centre National de la Cinémathographie)

Oesterreichisches Filmmuseum Posters

There will be a special exhibition of posters designed by Gerti Frölich for the Oesterreichisches Filmmuseum in the Theatre Clubroom from 17th May to 20th June, 1978.

Early Brighton Film Makers

This exhibition entitled "Early Brighton Film Makers", organised by the National Film Archive in conjunction with the Brighton Museum, contains artefacts and documents associated with the film makers Esme Collings, George Albert Smith and James Williamson, the engineer Alfred Darling and the entrepreneur William Friese-Greene, and shows through frame enlargements the technical innovations associated with the Brighton School. A videotape of the films themselves will be shown during the exhibition, which runs from 28th April to 4th June. Exhibits were generously loaned by the Kodak Museum, the Science Museum and Samuelson Film Services.

Brighton and the Cinema

There will be a chance to see the work of the Brighton film makers in the opening programme "Brighton and the Cinema" which will take place at the Brighton Film Theatre on Sunday, 28th May at 19.30.

The programme will also include examples of Brighton as a film location and some fascinating records of life in Brighton since the turn of the century. Before the screening Sir John Read, Chairman of E.M.I., will formally declare the Congress open.

Television and the Congress

Both the B.B.C. and Southern Television have synchronised programmes about the early cinema with the Congress. The B.B.C. series BIOSCOPE DAYS consists of five programmes and the transmission dates are 10th, 17th, 24th and 31st May and 7th June.

The Southern Television programme, specifically about world fiction films between 1900-1906, will be shown on Friday, 26th May. The B.B.C. Radio programme TAKE FIVE, B.B.C. Radio Brighton and Southern Television will be interviewing delegates during the Congress. Articles on the Congress have already appeared in the Daily Mirror, The Times and the Brighton local papers, the Evening Argus and the Brighton and Hove Gazette. The B.B.C. television programme PEBBLE MILL AT ONE has also covered the Congress.

Publications

The International Index to Film Periodicals will have a stand in the antechamber of the Clarence Room on Sunday, 28th May and the morning of Monday, 29th May. (Thereafter, details of the publication can be obtained from the Congress Office).

Videotape Programme

A tape containing unidentified films will be available in Dorset 3, the room in the Dorset Suite which will be available to delegates as a meeting place during the Congress. If any delegate can identify any of the films, please make notes on the paper provided.

We also hope to have tapes of the Brighton film makers' films and the B.B.C. programmes mentioned previously.

Acknowledgments

So many individuals and organisations have helped us with the Congress that I am afraid a few names may escape the list. If this happens I would like to apologise to those concerned in advance - their help was nonetheless appreciated.

Starting with the organisations, I would like to thank the B.B.C. for undertaking the transfer of our test film and arranging for delegates to visit their film library; Granada Television for loaning us the services of the Congress Co-ordinator, Vanessa Hinton; Southern Television for the reception in the Starlit Room; Sony (U.K.) Ltd. for the loan of the video equipment used during the sessions at the Learning Resources Centre; Samuelson Film Services for the loan of the projection television system, the 35mm portable projector and two exhibits for the Early Brighton Film Makers exhibition; Kodak Ltd. for the dinner at the Kodak Museum; Image Transform, Rank Video Services, Colour Video Services and Technicolor for making U-matic cassettes of our unidentified films; the Brighton Council for hosting the reception at the Royal Pavilion; Visnews for arranging a visit to their library; the Learning Resources Centre for hosting our two sessions on videotape; the Brighton Museum for providing the venue for our exhibition on Early Brighton Film Makers; the Brighton Film Theatre for giving us a home for our symposia and screenings; the National Film Theatre for providing lunch and the Institute's Information and Documentation Department for providing tea on Thursday, 1st June; Film Availability Services and the Press Office for their input of resources for publicity, and the Institute as a whole for its sympathetic support of the Congress.

As for individuals, the list is even longer. I would like to thank Robin Scott, Peter Tigwell, Alistair Knox, John Goss and Anne Hanford of the B.B.C.; Sir Denis Forman at Granada Television; Paul Bryers and Jeremy Wallington at Southern Television; Brian Coe of the Kodak Museum; Mr. T. MacArthur of Sony (U.K.) Ltd.; David Samuelson of Samuelson Film Services; Pam Turner of Visnews; Leslie Wershker of Image Transform; Len Richardson and Fred Nunny of Rank Video Centre; Howard Manley of Colour Video Services; Ron Egerton of Technicolor; Clive Hewitt, Roderick Snell, Ian Spalding and David Sharpe of the Learning Resources Centre; Dr. Duncan Simpson and Alison Packer of the Brighton Museum; Bryan Brown, who gave us our grand image, and Pat Flynn, who painted the hoarding outside the Brighton Film Theatre and the Theatre tea room; James Ferman for assisting us with censorship problems; John Huntley for his advice on the programme "Brighton and the Cinema"; John King for the loan of the slide projector; Stan Hibbert and John Morton of the Musicians' Union and the Performers' Alliance; Jim Higgins and Judy Gardner of C.I.C.; Victoria Wegg-Prosser and Mary Thatcher for the loan of FILMS FROM THE RAJ; Clive Coultass of the Imperial War Museum for his introduction to "Britain: Image and Reality"; Jill Johnson for acting as Executive Committee interpreter and for translating two papers; Brigitte van der Elst for her help and concern; and the staff of the National Film Archive and of the Institute for their hard work, their support, their understanding and their sympathy.

I would also like to thank the following for their assistance in mounting the season of films "Britain: Image and Reality": Cecil Borge, B.B.C., British Gas Corporation, Concord Films, Educational & Television Films Ltd., Elstree Studios, E.M.I. Film Distributors, Granada Television, London Film Productions Ltd., London Film Makers' Co-operative, Ivor Montagu, National Council for Social Services, The Other Cinema, Michael Powell, The Post Office, Emeric Pressburger, Rank Film Distributors, Thames Television, United Artists and Yorkshire Television.