

REPORT OF ACTIVITIES 1962 - 1963

THE DANISH FILM MUSEUM

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I. GENERAL INTRODUCTION

- a) During this winter the Ministry of Cultural Affairs has prepared a draft of a new Danish Cinema Act to replace the existing Act of 1938. The Bill will be introduced during this session and the Act will probably take effect next autumn. The Bill does not contain any fundamental amendments in the proper sense of the word - the Danish licence system and the censorship are maintained - but as far as the Danish Film Museum is concerned it will have a certain effect. In the first place this Bill ratifies the Museum as an independent institution. The old Cinema Act contains nothing on the activities of the Museum.

In the second place the Bill contains a provision to the effect that Danish film production companies are to deliver, at our request, a new print of each of their films to the Museum against reimbursement of their costs of production. This means the introduction in Denmark of a statutory obligation to deliver films to the Museum.

Originally the Museum suggested that the production companies should deliver prints free of charge, but this could not be accepted. The fact that the Museum is to pay for the prints implies of course that its grants will have to be increased. The idea is to preserve all Danish feature films. During the preliminary negotiations about the new Cinema Act the Curator of the Museum tried to bring about that the statutory obligation to deliver prints to the Museum should comprise distributors of foreign films in Denmark too, but this proposal was refused by the representatives of the film trade and the law members of the Board of Supervision.

Considering the fact that the production amounts to abt. 20 Danish films a year, this new provision of course also involves that the Museum's vaults, which already are full up, will have to be extended in the near future.

Another important matter is that this winter a closer contact than hitherto has been established between the Museum and the University of Copenhagen manifesting itself in a course of lectures on the history and aesthetics of the film which the Curator of the Museum, Ib Monty, is to deliver twice a week from the beginning of the autumn term early in September 1963. These lectures have been placed under the Chair of Stage History, but we hope of course that some day film education may be segregated so as to become an independent subject. Visiting lectures have been given before at the University, but it is the first time film is included in the syllabus, and the functions of the Museum will of course be those of a laboratory for the students.

- b) One of the Museum's chronic problems is our relations with the Danish film clubs. In the first place the clubs are so badly off that they can hardly manage, and in the second place they are constantly complaining that our collection of films available to the clubs is insufficient which is true. Consequently we have initiated negotiations with a number of film distributors so as to make them place films which are still distributed commercially, but which have not proved very accessible to the general public, at the disposal of the clubs via the Museum.

II. NATIONAL ACTIVITIES

a) Collection and Preservation of Films and Documents:

From 1st April, 1962, to 1st April, 1963, the Museum acquired 127 films. Among these special mention may be made of Ingmar Bergman's SKEPP TILL INDIALAND and NÅRA LIVET, Sergei Yutkevitch's OTHELLO, François Truffaut's LES QUATRE CENTS COUPS, Fritz Lang's FURY, Griffith's THE BIRTH OF A NATION, John Ford's SHE WORE A YELLOW RIBBON and WAGONMASTER, Buster Keaton's THE NAVIGATOR, Tod Browning's FREAKS, Federico Fellini's LE NOTTE DI CABIRIA, Jean Renoir's THE SOUTHERNER, Luchino Visconti's LE NOTTE BIANCHE, Alekzandr Dovzhenko's ARSENAL, Sergei Eisenstein's IVAN GROZNIJ. Further 10 positives and 12 negatives of primitive Danish cartoons by the artist Robert Storm-Petersen, i.e. his complete production, have been incorporated in the collections of the Museum.

It has been most important that the Museum finally succeeded in establishing a direct contact with the production company Palladium which is one of the oldest active Danish film companies - it was Palladium which, in the twenties, produced the Pat and Patachon films, among others. During April and May this Company has deposited abt. 80 prints of their films - among these 3 prints of Carl Th. Dreyer's DIES IRÆ - with us. As far as the majority of the films are concerned we have received 2-3 prints several of which in bad repair. The Museum is now examining the prints. The bad ones will be scrapped, but the Museum will keep one print of each of the films and several prints of the most important ones. The films have been delivered free of charge according to an arrangement to the effect that the films are to be lodged with the Museum on loan which will no doubt be made permanent.

From this Company we have further received 166 scrapbooks containing reviews and coverages of most of the Company's films, derived from all the Danish newspapers. For the study of Danish films this collection is extremely useful.

From 1st April, 1962, to 1st April, 1963, 9 35mm dupe negatives, 2 35mm prints, and 7 16mm prints were made. As laboratory prices in Denmark have been rising, the means at our disposal for this purpose have proved grossly inadequate and we have applied for an increase of our grants.

During the same period the Museum has had abt. 400 stills made, partly for its personal use, partly for the use of the borrowers. Abt. 2000 new dossiers of films and film personalities were established.

The Stills Department has received abt. 34.000 stills, 700 posters and 15.000 programmes. The Department has lent abt. 900 stills.

The Library has been increased by 520 books out of which 280 are donations. 40 books and 92 periodicals have been bound. 1704 borrowers have availed themselves of the Library.

b) Diffusion of Film Culture.

From 1st April, 1962, to 1st April, 1963, the Museum presented, in its private projection theatre, 57 films out of which 23 in special series dedicated to the American and Swedish film. Out of the 34 films shown in the ordinary series 13 had their first performance in Denmark e.g. LA CASA DEL ANGEL and LA CAIDA by Leopoldo Torre Nilsson, LE JOURNAL D'UN CURÉ by Robert Bresson, IL GRIDO by Michelangelo Antonioni,

ENSAYO DE UN CRIMEN by Luis Bunuel, 1860 by Alessandro Blasetti, VYNALÉZ ZKAZY by Karel Zeman, and BAKARUHABAN by Imre Feher.

In October a special series dedicated to the Swedish film was started - a series comprising 24 films from INGEBORG HOLM to HEMSÖBORNA. 10 of these films were derived from the Museum's own collections. The rest of the films were placed at our disposal by Swedish production companies via Filmhistoriska Samlingarna in Stockholm. A printed introduction to the series was composed by the film historian Bengt Idestam-Almquist.

In October the Museum started a series of classical performances specially intended for our numerous new, young Members. The films have all of them been shown previously by the Museum, but the young people interested in films never had a chance of seeing them. During this season 12 films were shown in this series e.g. DAS KABINET DES DOKTORS CALIGARI, BRONENOSETS DOTYOKIN, JEANNE D'ARC, THE CROWD, STAGECOACH etc.

Further, the II Part of ANTOLOGIA DEL CINEMA ITALIANO and a programme of recent American experimental films were shown at special performances.

During the past season the Museum lent films to 21 film clubs and a large number of cultural societies, folk high schools etc. The loans total 601 35mm films and 873 16mm films.

In co-operation with LANDSSAMMENSLUTNINGEN AF DANSKE FILMSTUDIEKLUBBER (The National Union of Danish Film Study Clubs), as has been the case the years before, the Museum arranged in September a national congress of the film clubs at the University of Aarhus.

In October the Museum started a series of debates entitled "Debate on Film" taking place in the Library of the Museum. Besides the staff of the Museum abt. 30 of our Members participated in these evenings where film questions of current interest were discussed. During the past season the Museum arranged 10 evenings in all and the result was most fruitful. Above all a direct personal contact between the most interested Members of the Museum was established.

From 23rd February to 10th March, 1963, the Museum organized an exhibition of Sergei Eisenstein's drawings previously shown by other Archives. The Exhibition was held at the Town-Hall of Lyngby, abt. 10 km from the centre of Copenhagen. During the Exhibition Eisenstein's films were shown all of them except NEW AND OLD. The Exhibition was a great success. There were more than 3000 visitors and more than 2000 attended the film performances.

During the Exhibition the Museum received a visit from Professor N.A. Lebedev from Moscow who got an opportunity to meet Danish film makers.

In the little exhibition room adjoining to our private projection theatre a number of small exhibitions have been held - one dealing with Marilyn Monroe, one on Swedish films and one on two Danish actors Clara Pontoppidan (Wieth) and Poul Reumert both of whom were eighty this spring.

c) Publications.

The 9th volume of the Museum's periodical KOSMORAMA has just been completed. As regards the contents of this volume special mention may be made of an article on Orson Welles by Jean Béranger, an interview with Luis Bunuel by J.F. Aranda, and the first part of an analysis of the New

American Cinema by Colin Young. Filmographies of Frank Tashlin, W.C. Fields, Friedrich Ermler, and Joe E. Brown were published too.

In December 1962 the Museum brought out a special issue of the periodical containing the script of the Danish film WEEKEND, perhaps the most important Danish film since ORDET. It was the first time a film script was printed in Danish.

III. INTERNATIONAL ACTIVITIES.

a) Loan and Exchange of Films:

From 1st April, 1962, to 1st April, 1963, 218 exchanges of films between the Danish Film Museum and foreign archives were effected. The Museum supplied 151 films 2 of which as indefinite loans, and received 67 films 8 of which as indefinite loans.

b) Participation in Festivals and Exhibitions.

The Museum contributed a large number of films to the retrospective Asta Nielsen series at the Film Festival in Berlin 1962, and in May 1963 a Carl Th. Dreyer series will be presented at the Johann Wolfgang Goethe University in Frankfurt am Main. The Museum also participated in the retrospective Cavalcanti series at the Short Film Festival in Leipzig in November 1962. In April a selection of Danish film posters was supplied to an exhibition arranged in connection with Nordische Filmtage in Lübeck. On the occasion of the Eisenstein Exhibition the Museum had 18 big enlargements of stills of Eisenstein's films made. These were placed at the disposal of Norsk Filminstitut and Filmhistoriska Samlingarna and later on they have been forwarded to the National Film Archive in London.

c) Visits and Conferences.

In June 1962 Ib Monty attended the F.I.A.F. Congress in Rome and in November the Committee Meeting in Geneva.

In November Mr. Arne Krogh visited The National Film Archive in London with express purpose of studying the vaults in Ashton Clinton.

In December the four Scandinavian Film Archives met for the Third time to discuss problems of common interest. The meeting took place in Copenhagen.

IV. F.I.A.F. ACTIVITIES.

b) Participation in Specialized Commissions.

Ib Monty was a member of the Programme Commission whose other members are Miss Yvette Biro, Mr. Miroslav Svoboda, and Mr. Fausto Montesanti who is the Chairman. Among other things this Commission dealt with the planning of the Manifestation of the Historical Film during the Congress in Rome and has suggested various series to be arranged at congresses in the years to come.

At the Congress in Rome Ib Monty was given the task of inquiring into the film showing facilities of the Archives. To start with Ib Monty prepared a questionnaire which was sent to all F.I.A.F. Members. A report based on the replied received will be submitted to the Congress in Belgrade.