

Activities.

During the year 1964 the Danish Film Museum acquired 132 film prints. The most remarkable titles among these new acquisitions were two Carl Th. Dreyer films DER VAR ENGANG, which, however, was not complete, and TVÅ MÅNISKOR. These films make the Museum's collection of Dreyer films complete. The only titles missing are Dreyer's latest films ORDET and GERTRUD which, however, have been secured for inclusion later on. By exchanges with other FIAF Members the Museum acquired a number of prints essential to the increase of the collection of film classics necessary. But also Danish film distributors contributed a large number of important films e.g. ET DIEU CREA LA FEMME (Vadim), LE DÉJEUNER SUR L'HERBE (Renoir), LES AMANTS (Louis Malle), THE NIGHT OF THE HUNTER (Charles Laughton), THE WOMAN IN THE WINDOW (Lang), REBECCA (Hitchcock), BRINGING UP BABY (Hawks), TILL GLÄDJE and KVINNODRÖM (Bergman), THE HIDDEN FORTRESS (Kurosawa). Further, the Museum has incorporated two Valentino films THE SON OF THE SHEIK and THE EAGLE and has increased its collection of Chaplin films by 8 prints of films from Keystone and Essanay. Besides there is reason to mention the acquisition of 13 primitive films dating back to the turn of the century and shown by the Danish film pioneer Peter Elfelt.

The increase of the Museum's library was greater than usual during 1964 which is due to the fact that a number of valuable books were acquired second-hand. The collection of stills is growing too with ever increasing speed. The Museum has finally come to an agreement with all Danish film distributors about the supply of stills, and the sorting and filing of these stills, of which the Museum only keeps some, as the distributors supply up to 10 sets of stills of the same film, demand an increased effort from the staff. The Museum keeps two sets of stills for each film, the rest of them are sent regularly as a present to the other three Scandinavian archives. In return the Museum receives, to a large extent, stills from Filmhistoriska Samlingarna in Stockholm.

The Museum's vaults and technical department have been extended by new apparatus e.g. a cleaning machine and testing equipment like the English one.

The Museum continued its showings as usual, and even if the competition on the part of the television, the art cinemas, and clubs and societies showing films, is great and has changed conditions considerably compared

with the early fifties when the Museum was the only institution to show films of a special character, the showings must be said to do well, the average number of seats occupied amounting to 50 - 60%. The Museum has its own projection theatre which is no longer technically satisfactory (e.g. there is no Cinemascope equipment); it has, however, an excellent situation in the centre of Copenhagen. In this projection theatre, which will seat 84 people, 465 performances totalling abt. 25,000 spectators were organized during 1964.

57 different films in all as well as 2 short film programmes have been presented in the series, and besides, a number of short films have been shown before the main films. Out of these films 13 have not been shown previously in Denmark. 12 of the films were presented together in a special series entitled "Shakespeare and the Film", and this series, which was organized during the spring of 1964, was the Museum's greatest success so far, as there was a full house for all performances. 11 of the films were shown in the autumn's special series dealing with "The First World War in Films", and finally three serial films were included in a special series dedicated to Louis Feuillade. For all these performances printed four-page introductions were composed, and as far as the two big special series are concerned leaflets were sent out.

Besides the Museum showed its films in the Danish film clubs of which there are abt. 30, and placed films at the disposal of associations, folk high schools, film study circles etc. The Museum has made an arrangement with a number of Danish film distributors to the effect that they place some of their films which are still being distributed commercially, at the disposal of the Danish film clubs through the Museum. The films in question are new films of artistic value which have only had a limited circulation outside Copenhagen. During 1964 40 films of this category were placed at the disposal of the film clubs which more and more base their activities on the popularization of modern films. In November the Museum organized the annual meeting of the film clubs.

As is well known, the museum every year organizes a competition for the best Danish film posters. In 1964 a new initiative was taken, as, in co-operation with United Artists, a public competition for the creation of a Danish poster for Alain Resnais' MURIEL was arranged.

The Museum's publishing activities have expanded. Besides the printed introductions two leaflets "Shakespeare in Films" by Tue Ritzau and "The First World War in Films" by Niels Jensen were brought out. Further the Museum published "Dansk filmlitteratur" by Marguerite Engberg, a complete Danish film bibliography. Finally the Museum has entered into co-operation with a Danish publishing house as regards the publication of a three-volume anthology in paperback size comprising foreign film essays. The first volume of this work "Se - det er film" appeared in the autumn of 1964 and the next two volumes will appear in the course of 1965.

The Museum borrowed and lent a considerable quantity of films from and to foreign film archives. As regards major manifestations the Museum contributed a large number of films for participation in the Scandinavian retrospective organized in connection with the Festival of Venice and arranged a complete Carl Th. Dreyer season at the Museum of Modern Art Film Library in New York in the autumn of 1964.

Mr. Ib Monty, Curator of the Museum, attended the committee meetings in Zürich and Paris and the congress in Moscow and further attended two meetings of the Scandinavian film archives, in Stockholm in April 1964 and in Helsinki in December 1964.

The Museum's greatest problem has been of a financial nature. The Museum's subsidy has not been increased for a number of years, and considering the rise in prices it has been more and more difficult for the Museum to fulfil all its purposes and to carry on all the activities in view. This has particularly influenced the Museum's possibilities of making negatives and prints, which of course is a serious problem, as these activities are of fundamental interest to the Museum, and it has in fact had the effect that the Museum has been unable to exchange films with foreign archives to such an extent as would have been desirable. A number of archives have been extremely sympathetic, supplying the Museum with prints after all, but it is obvious that the Museum's debts as regards these archives are rapidly growing.

However, there are indications now that these conditions will improve considerably. On 1st January 1965 a new Film and Cinema Act took effect in Denmark. For the first time the Museum figures in this law as an established, independent institution which means that the Museum is now a purely governmental institution. The law lays down the objects of the Museum, and further it has been legalized that the Danish Film Museum is to secure an unused print of each Danish film having been publicly shown, on payment of the costs of production for each print. Further the law stipulates that negatives of Danish films having been publicly shown must not be destroyed until they have been offered to the Museum free of charge.

In practice this of course gives rise to a good many problems the most serious of them all being of a financial nature. It is now up to the Ministry of Cultural Affairs to provide the Museum with sufficient funds for the fulfilment of the tasks assigned to the Museum according to the new law.

The budget of the new financial year beginning on 1st April 1965 already provides for a considerable increase of the means placed at the Museum's disposal so that the Museum will be able to transfer nitrate prints to acetate material and to secure negatives of films only available in unique prints. Further the Museum hopes to be granted a modern cinema equipment for its projection theatre.

As far as 1965 is concerned the Museum is organizing, during next spring and pari passu with its ordinary series, special series dedicated to G.W. Pabst, F.W. Murnau and Hungarian films. Further the Museum contemplates a Fritz Lang series and a Carl Th. Dreyer exhibition in Paris during the autumn of 1965.