

REPORT FROM THE ISRAEL FILM INSTITUTE

to the FIAF Congress - Rome 1962

The most important events concerning our newly formed archive this year were:-

1. Acceptance as provisional member by the FIAF.
2. Recognition by the Government of Israel, namely by the Ministry of Education.
3. Grant from the Van Leer Foundation of a working budget for the next three years.

The problems faced by the archive are complex and many. There are several film collections in Israel, dispersed between various institutions and individuals:-

1. The archives of the Jewish Agency, a semi official government body, in charge of immigration and settlement, who is making mainly propaganda and fund-raising films. In Jerusalem. At the moment they are willing to sell us copies of any film we choose, but not willing to donate.
2. The archives of the Keren Kayemeth, the National Fund in charge of land development, who have also made films for a number of years about their activities, films of a certain documentary value. In Jerusalem. Also willing to sell copies but want to hold on to what they have.
3. The archives of the Holocaust Museum (Mrs. Novitch).
4. We have traced the collection of about 600,000 feet of film, mainly newsreel material and two features, dating from 1927 and belonging to Mr. Axelrod, one of the first film-makers in Israel. This material is stored in a shed outside Tel-Aviv, all nitrate negatives. Mr. A. has several times applied to the Government for storing facilities and financial help to copy the material but was unsuccessful. Should we have proper vaults and give him the means to copy the material, he would be willing to deposit it with us.
5. The collection of Mr. Agadati, another pioneer film maker, consisting of newsreel material and one full feature (1937). Would be willing to deposit in proper vaults.
6. A small number of documentary films of the Ministry of Information.

To bring unity in all this is a formidable task. Apart from a small grant from the Ministry of Education, at the moment, the Government facing problems of much greater magnitude of immigration and settlement, is not willing to help. In view of the small resources at our disposal we face the decision either to build first proper vaults for storage, or acquire the greatest number of films. We would appreciate the advice of other archives with greater experience, faced with the same problem.

We have acquired this year the following films:

In 16 mm	THE GENERAL (Buster Keaton)	ON THE BOWERY
	NEXT OF KIN	STAZIONI TERMINI
	INDISCREET (Gloria Swanson)	NEIGHBOURS
	TWO MEN AND A WARDROBE	THE SEVENTH SEAL
In 35 mm	LOLA MONTEZ	SCIUSCIA
	PAISA	KING LAVRA
	THE SONG OF THE PRAIRIE	

We have received from the Hungarian archives a newsreel on Father Kun, and from the Netherlands Film Museum:

THE IRON MASK	In 16 mm
400 MILLION	(Joris Ivens)
THE BRIDGE	"
RAIN	"
NEW EARTH	"

All films have been cleaned and stored in iron boxes.

Special projections were arranged of the films of Joris Ivens:

NEW EARTH	LA SEINE RENCONTRE PARIS	RAIN
THE BRIDGE	400 MILLION	

Films of Alain Resnais:

GUERNICA	VAN GOGH	TOUTE LA MEMOIRE DU MONDE
LE CHANT DU STYRENE	NUIT ET BROUILLARD	
	HIROSHIMA, MON AMOUR	

Films of Lionel Rogosin:

ON THE BOWERY	COME BACK AFRICA
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A series on the development of the short film, foreign and Israeli.

A series of comedies:

EVA WANTS TO SLEEP	YOU CANNOT TAKE IT WITH YOU	
THE GENERAL	THE CIRCUS	I SOLITI IGNOTI

Shakespeare in the cinema: ROMEO AND JULIET RICHARD III
HAMLET

A series on the Italian neorealism for the youth, accompanied by lectures.

An important part of our activities was the loan of films to film societies at a nominal sum, and to debating societies free of charge.

We have established good relations with the film industry. The head of the largest film studio (Herzlia) is on the archive council. We have also approached the Film Distributors' Association and met with a sympathetic response. Many have donated posters and stills and undertook to deposit old copies of films, provided agreement from the copyright owners is received.

At the request of the Polish archives, we began a search for copies of old Polish films, and in spite of being repeatedly told that the copies were destroyed, after a great deal of persistence and cloak and dagger technique, we finally traced three Polish films of the thirties: KAZDEMU WOLNO KOCHAC ROMEO I JULCIA PRZYBLEDA, which we shall be glad to acquire for the Polish archives.

We have participated in the FIAF catalogue of Silent Feature Films and offered our participation to the FIAF MEMBERS FILM SERVICE.