

**FIAF XXIV London**

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

XXIV Congrès - LONDON - 23-29 mai 1968

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

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

AMSTERDAM  
BEOGRAD  
BERLIN/OST  
BERLIN/WEST  
BRUXELLES  
BUCURESTI  
BUDAPEST  
HABANA  
HAIFA  
HELSINKI  
ISTANBUL  
ISTANBUL  
KØBENHAVN  
LISBOA  
LONDON  
MILANO  
MONTEVIDEO  
MONTREAL  
MOSKVA  
NEW YORK  
OSLO  
OTTWAWA  
POONA  
PRAHA  
ROMA  
SOFIA  
STOCKHOLM  
TIRANA  
TORINO  
TOULOUSE  
WARSAWA  
WIEN  
WIEN  
WIESBADEN

STICHTING NEDERLANDS FILMMUSEUM  
JUGOSLOVENSKA KINOTEKA  
STAATLICHES FILMARCHIV DER DDR  
DEUTSCHE KINEMATHEK  
CINEMATHEQUE ROYALE DE BELGIQUE  
ARHIVA NACIONALNA DE FILME  
MAGYAR FILMTUDOMANYI INTEZET ES FILMARCHIVUM  
CINEMATECA DE CUBA I.C.A.I.C.  
ARCHION ISRAELI LESERATIM  
SUOMEN ELOKUVA - ARKISTO  
TURK FILM ARSIVI  
TURK SINEMATEK DERNEGI  
DET DANSKE FILMMUSEUM  
CINEMATECA NACIONAL  
THE NATIONAL FILM ARCHIVE  
CINETECA ITALIANA  
CINE ARTE DEL S.O.D.R.E.  
CINEMATHEQUE CANADIENNE  
GOSFILMOFOND  
MUSEUM OF MODERN ART - DEPARTMENT OF FILM  
NORSK FILMINSTITUTT  
CANADIAN FILM ARCHIVES  
NATIONAL FILM ARCHIVE OF INDIA  
CESKOSLOVENSKY FILMOVY USTAV - FILMOTeka  
CINETECA NAZIONALE  
BULGARSKA NACIONALNA FILMOTeka  
FILMHISTORISKA SAMLINGARNA  
FILMARSHIVA E REPUBLIKES POPULLORES TE SHQIPERISE  
MUSEO NAZIONALE DEL CINEMA  
CINEMATHEQUE DE TOULOUSE  
CENTRALNE ARCHIWUM FILMOWE  
OESTERREICHISCHES FILMARCHIV  
OESTERREICHISCHES FILMMUSEUM  
DEUTSCHES INSTITUT FUER FILMKUNDE

**Amsterdam**

STICHTING NEDERLANDS FILMMEUSEM  
Paulus Potterstraat 13  
Amsterdam

Founded in 1946  
Member of the FIAF since 1947

REPORT ON ACTIVITIES IN 1967/68

Filmmuseum Filmtheater's season 1967/68

The season started with a "Cinema Nôvo" presentation of the film DEUS E O DIABLO NA TERRA DO SOL (1964) from Glauber Rocha.

During his stay in Amsterdam JEAN CAYROL visited the Filmmuseum and introduced his films:

LA DEËSSE	- 1964
MADAME SE MEURT	- 1961
DE TOUT POUR FAIRE UN MONDE	- 1962
LE COUP DE GRÂCE	- 1965

From October 25 - November 25, 1967 the Netherlands Filmmuseum could give by kind collaboration of Gosfilmofond - Moscow and Sovexport Film - Amsterdam 12 presentations, called "50 YEARS SOVIET FILM" of the following films:

Iakov Protazanov	- AELITA	- 1924
Lev Kulechov	- NEOBYTCHAINYE PRIKLIOUTCHENIIA MISTERA VESTA V STRANE BOLCHEVIKO	- 1924
	Extraordinary adventures of Mr. West in the land of the Bolsheviks	
Dziga Vertov	KINO-GLAZ	- 1924
Dziga Vertov	- KINO-PRAVDA, NR. 21 Filmtruth	- 1925
Iakov Protazanov	- SOROK PERVII The 41	- 1926
Dziga Vertov	- CHAGAI, SOVET! Stride Soviet!	- 1926
Alexander Dovjenko	- ZVENIGORA	- 1927
Grigori Kozintsev)	S.V.D.	- 1927
Leonid Trauberg )	- The club of the big deed	
Nikolai Chengalaia	- ELISSO	- 1928
Olga Preobrajenskaia)	TIKHII DON	- 1930
Ivan Pravov )	- Quiet flows the Don	
Mikhail Kalatozov	- DJIM CHUANTE Salt for Svanetia	- 1930
Sergei Eisenstein	- BESHIN-LUG The meadows of Beshin	- 1937
Nikolai Chengalaia	- DVADTSAT CHEST KOMISSAROV 26 Commissars	- 1932

Grigori Chukrai	- SOROK PERVII The 41	- 1956
Sergei Gerassimov	- TIKHII DON Quiet flows the Don	- 1958
Grigori Chukrai	- CISTOJE NEBO A clear sky	- 1961
Mikhail Romm	- DEVIAT DNIEI ODNOVO GODA Nine days of a year	- 1961
Alexander Stolper	- JIVYE I MIORTVIE The living and the death	- 1963
Grigori Chukrai	- JYLI BYLI STARIK SO STAROUKHOI There lived an old man and an old woman	- 1964
Sergei Yutkevitch	- LENIN W POLSKE Lenin in Poland	- 1965
Vatautas Zhalakiavichus	- NIKTO NJE CHOTJEL UMIRAT No one wanted to dy	- 1966
Eldar Riazanov	- BJEREGIS AUTOMOBILJA Watch your car	- 1966

The director/actor ALEXEI BATALOV and the actor ANATOLI PAPANOV were the guests of the Filmmuseum and introduced the first nights' programs.

A special pamphlet "50 Years Soviet Film" has been made by the Filmmuseum.

From 1 - 30 November 1967 eight programs were dedicated to KON ICHIKAWA, for which a pamphlet was published.

By the kind collaboration of Mrs. Kawakita the following films could be presented:

PU SAN	- 1953
A BILLIONAIRE	- 1954
THE HEART	- 1955
PUNISHMENT ROOM	- 1956
THE MEN OF TOHOKU	- 1957
CONFLAGRATION	- 1958
FIRES ON THE PLAIN	- 1959
THE OUTCAST	- 1962
THE REVENGE OF YUKINOJO	- 1963
ALONE ON THE PACIFIC	- 1963

During his stay in Holland as the guest of the Filmmuseum, the filmhistorian JAY LEYDA presented and discussed his Eisenstein MEXICO STUDY-FILM.

In the month of January 1968 the Filmmuseum was visited by SHIRLEY CLARKE and P. ADAMS SITNEY. They presented the following NEW AMERICAN CINEMA films:

Shirley Clarke	- PORTRAIT OF JASON	- 1967
Shirley Clarke	- BRIDGES-GO-ROUND	- 1953
Red Grooms	- FAT FEET	- 1967
Bruce Conner	- A MOVIE	- 1961
Bruce Conner	- COSMIC RAY	- 1962
Bruce Conner	- VIVIAN	- 1964
Bruce Conner	- LOOKING FOR MUSHROOMS	- 1961-65
Bruce Conner	- BREAKAWAY	- 1966
David Brooks	- WINTER 64-66	- 1967
Harry Smith	- EARLY ABSTRACTIONS	- 1939-46
Ben van Meter	- UPTIGHT, L.A. IS BURNING ... SHIT	- 1965
Gregory Markopoulos	- THROUGH A LENS BRIGHTLY: MARK TURBYFILL	- 1967
Marie Menken	- WRESTLING	- 1965
Robert Nelson	- OH DEM WATERMELONS	- 1965
Bruce Baillie	- TUNG	- 1965
Bruce Baillie	- CASTRO STREET	- 1966
George Landow	- BARDO FOLLIES	- 1967
Harry Smith	- LATER SUPERIMPOSITIONS	- 1964
Jonas Mekas	- CIRCUS NOTEBOOK	- 1967
Pola Chapelle	- A MATTER OF BAOBAB	- 1967
Andy Warhol	- HARLOT	- 1964
Warren Sonbert	- WHERE DID OUR LOVE GO?	- 1967
Willard Maas	- ANDY WARHOL'S SILVER FLOTATIONS	- 1967

Four programs were dedicated to ROBERTO ROSSELLINI with presentations of his films:

ROMA, CITTÀ APERTA	- 1945
PAISA	- 1946
FRANCESCO GIULLARE DI DIO	- 1949
VIAGGIO IN ITALIA	- 1953
LA PRISE DE POUVOIR PAR LOUIS XIV	- 1966

Other programs were dedicated to:

Jean Renoir	- UNE PARTIE DE CAMPAGNE	- 1936
	- LA CAROSSE D'OR	- 1952
THE DUTCH FILM	- ORANJE HEIN	- 1936

Luis Bunuel

At the request of many members the NFM gave a representation of the films:		
- UN CHIEN ANDALOU		- 1928
- LAS HURDES, TERRE SANS PAIN		- 1932
- L'AGE D'OR		- 1930

Don Levy	- HEROSTRATUS	- 1967
Eisenstein/Marie Seton	- TIME IN THE SUN	- 1940
Dominique Bernard- Deschamps	- LE ROSIER DE MADAME HUSSON	- 1932
Dutch actors in silent and sound films	- "SPECTACLE COUPÉ"	- 1918-53
Ernst Lubitsch	- NINOTCHKA	- 1939
The Yugoslav Animation Film	Festival Prizewinners among which:	
Vladimir Jutrisa	- DIOGENES, PERHAPS	)
Boris Kolar	- DISCOVERER	)
Boris Kolar	- A DOG'S LIFE	)
Slatko Grgic/Branko Ranitovic	- TOLERATION	) 1967
Borivoj Dovnikovic	- INVENTOR OF SHOES	) -
Slatko Grgic	- THE BOXES	) 1968
Borivoj Dovnikovic	- KREK	)
Alex Marks )		)
Vladimir Jutrisa)	- SISYPHE	)
Joris Ivens	- 17ème PARALLÈLE First night for Holland	- 1968
Andy Warhol	- THE CHELSEA GIRLS	- 1967

As usual also a program will be dedicated to the PRIZEWINNERS OBERHAUSEN 1968.

In april Mr. Gregory Markopoulos will pay a visit to Holland. Presentations of his films GALAXIE (1966) and THE ILLIAC PASSION (1967) will be organized in the Filmmuseum Amsterdam as well as in other towns of Holland.

The Filmmuseum expects in the month of May also Mr. Erwin Leiser's coming to Holland. He will introduce his new film DEUTSCHLAND ERWACHE (1968).

As short films in these programs were presented:

BADHUIS )  
PLAY-BACK ) made by students of the Filmacademy in Amsterdam  
DAG ) 1966-67  
RÊVES )

BIG BEN - 1967 - Johan van der Keuken

TAG DER OFFENEN TÜR - 1967 - Pim de la Parra/Wim Verstappen  
 YOUR PORTRAIT - 1967 - Erik van Zuylen  
 LA TARANTA - 1962 - Gianfranco Mingozzi  
 VIOLENCE IS THE TREND - 1967 - Juan Goudsmit  
 WAARDE KAMERAAD - 1968 - Ruud de Heus

#### Filmmuseum Technical Department - Bloemendaal

The first stage of the building of a Technical Department in Bloemendaal has been completed.

The financial problems not being solved, the Netherlands Filmmuseum couldn't afford starting the second stage - the building of new vaults - but hopes to find a way to continue the works in the course of 1968.

By the gift of the Prince Bernhard Fund the Filmmuseum could buy one 35 mm and one 16 mm viewing table, which are already in operation.

#### Filmmuseum - Amsterdam

The Filmmuseum in Amsterdam struggles with great housing problems also. The headquarters are situated in the Museum of Modern Art; the Documentation Department in a building on the other side of town.

In both cases the so badly needed expansion is impossible by lack of space. There is a chance however that still in 1968 the Filmmuseum obtains a big building in which all the Amsterdam activities can be housed together.

#### Filmweek Arnhem

During the International Filmweek Arnhem, which has been held in the month of June 1967, the Filmmuseum organized an exhibition of the work (posters and "collages") of Jan Lenica. During the exhibition-hours the following films of Lenica were presented to the visitors:

DOM	- 1958
MONSIEUR TÊTE	- 1959
LABYRINTH	- 1962
DIE NASHÖRNER	- 1963
A	- 1964

Jan Lenica was the guest of this Dutch Film Festival and



presented the prizes to the winners of the poster-contest, organized by the Film Institute (Amsterdam) for this event. A special booklet, dedicated to Jan Lenica and his work was published by the Filmmuseum.

Visitors from abroad to the Filmmuseum

The filmcritic Paul Davay visited the Filmmuseum and saw on 15 - 16 - 17 and 18th August 1967 a great number (about 50) of Dutch films, features as well as shorts.

Preselections were held for the Cracow Festival (by Mr. Edward Muszka) on 9.2.1968 and for the Oberhausen Festival (by Mr. Will Wehling and Mr. P.Schöder) on 29.2.1968.

Dutch films were also presented to:  
Mr. Claude Givaudan on 26.1.1968 and Mr. Cyrus Kube on 20.2.1968.

The filmhistorian Jay Leyda was the guest of the Filmmuseum from 4 - 15 december 1967.  
He studied material on Joris Ivens and viewed very old unknown films.

Another guest (from January 15 - February 15, 1968) was Mr. P. Adams Sitney.  
He introduced with great success a collection of the American Cinema films in different towns of Holland (about 15 presentations).

As mentioned before also Gregory Markopoulos and Erwin Leiser intend to visit the Netherlands Filmmuseum before long.

Amsterdam, March 1968

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# Beograd

Activité nationale

Les principaux programmes, organisés dans nos trois salles de projection à Belgrade, Ljubljana et Sarajevo ont été : une serie des oeuvres classiques sovietiques à l'occasion du 50-ème anniversaire de la Révolution d'Octobre (organisé grâce à l'aide de Gosfilmofond), le Nouveau cinéma tchécoslovaque (organisé grâce à l'aide de la Cinémathèque Tchécoslovaque), hommages à Jean-Luc Godard, Georges Franju, Julien Duvivier, Anthony Mann, Otto Preminger, Billy Wilder, cycle retrospective du western (40 films) et programme des court-métrages primés au Festival à Oberhausen 1966 et 45 films classiques. En dehors de nos salles, on été présentés, vingt programmes pour les cinéphiles en province.

Notre collection de films est enrichie de 6236 copies positives et contretypes. Parmi les problèmes les plus graves et les plus urgents nous pouvons citer la manque de place dans nos dépôts, qui nous a forcé de préparer les nouveaux plans pour la construction d'un nouveau dépôt, qui sera achevé en 1968.

Parmi les fonds cinématographiques importants, déposés chez nous, nous soulignons le grand fond des documents historiques peu connus, que nous avons reçu du Secrétariat pour les Affaires Intérieures du Gouvernement Fédéral.

Dans notre Musée du cinéma à Belgrade nous avons organisé une exposition consacrée aux projets, esquisses, photographies de Ivan le Terrible, IIIème partie, non-achevée par Eisenstein. L'exposition nous a été prêtée par Gosfilmofond

et elle a provoqué un grand intérêt auprès des historiens du cinéma.

La Cinémathèque Yougoslave organisée, aidée amicalement par Gosfilmofond et Museum of Modern Art Film Library les manifestations du cinéma yougoslave à Moscou au mois d'avril (30 long-métrages et 15 court-métrages) et à New York au mois d'octobre (trois long-métrages et 25 court-métrages).

Notre Cinéma/thèque a échangé les films avec les archives de: Berlin-Est, Berlin-Ouest, Bruxelles, Bucarest, Moscou, Prague, Sofia, Varsovie et Vienne (Filmmuseum et Filmarchiv).

La Cinémathèque Yougoslave a eu le plaisir d'accueillir à Belgrade Madame Adrienne Mancica et MM. Willard Van Dyke, Bohumil Brejcha et Herbert Merkel.

A l'occasion du retrospective du cinéma yougoslave, suivant l'aimable invitation de M. Privato, MM. Vladimir Pogačić et Filip Acimović ont visité Gosfilmofond et ont participé à l'inauguration de cette manifestation.

A l'occasion de manifestation du cinéma yougoslave à New York, suivant l'aimable invitation de M. Van Dyke, M. Vladimir Pogačić a visité Museum of Modern Art Film Library et a participé à l'inauguration de ce programme.

### Collections

	Total	Acquisitions
- Films	20.405	6.326
- Photographies	92.106	2.960
- Négatifs des photos	35.097	-
- Livres	8.032	466
- Listes de dialogues	3.878	656

- Affiches	5.253	295
- Objets	126	1

Echanges, Projections et Publications

Echanges entre membres

	Emprunté	Prêté
- Prêt limité	58	47
- Prêt illimité	15	19
- Films fournis aux ciné- clubs ou autres:	128	
Nombre de projections:	2.480	Spectateurs: 312.057
- Projections organisés dans les trois salles des archives:	2.540	
Spectateurs:	338.673	

# **Berlin/Ost**

STAATLICHES FILMARCHIV  
DER DEUTSCHEN DEMOKRATISCHEN REPUBLIK

R e p o r t   f o r   1967

For this archive the year 1967 was marked by three special events:

Completion of new vaults with a storage capacity of over 300,000 film reels and the completed transfer of all films to the new vaults; the XXIII FIAF Congress in Berlin and the comprehensive Retrospective of Soviet Documentary Films during the International Leipzig Film Festival, to commemorate the 50<sup>th</sup> anniversary of the Great Socialist October Revolution.

The new vaults put into practice the manual, "Film Preservation", published in 1962 as a report of the FIAF commission for preservation and restoration of films. They are the result of careful deliberation and plans that were realized thanks to the generous support of our government over several years' time. The construction is a model establishment for the permanent storage of films. All necessary technical equipment, air conditioning, protection of nitrate film, inspection apparatus and restoration equipment have been installed. The delegates of the archives to the FIAF Congress were able to visit the new vaults and see

for themselves the necessity of the safety measures provided.

The transfer of films, begun in May 1966 from temporary storage places, at Königstein and Weissenfels, to the new vaults at Wilhelmshagen, was completed in March 1967.

Within ten months approximately 700 tons of nitrate and acetate films - more than 250,000 cans containing 300 meters each, or 75 million meters of film - were moved from temporary storage places and stored in day and night shifts without damage. The vehicles used for transportation covered nearly 65,000 km in that period.

Thanks to the enthusiasm of the staff members of this archive, including research workers, technicians and the storage staff as well, who did this work, an enormous quantity of important cultural materials and precious documents were saved from further deterioration.

In September 1967 an inventory of the films was begun in order to discover errors due to transport and storage and correct these.

The campaign to copy nitrate films on to new acetate film continued through 1967. About 1.5 million meters of film were duplicated. The copies that have thus become superfluous are destroyed, original material will continue to be preserved.

In order to save sticky reels that were moved from former temporary storage places, two more washing machines were installed in the new storage buildings at Wilhelmshagen, in addition to the three washing machines already at work at



the Babelsberg vaults.

1,375,018 m of sticky film were treated in 1967, and 413,615 m of this had to be treated under water. From the results of the tests that we carried through with the material and from the swiftness with which the procedure is going to be continued it can be expected that there will not be considerable loss.

The campaign that was started in 1966 to examine films for editorial restoration, was continued in 1967 upon a large scale with a new working method aiming to select the most complete and best preserved material of the archive by parallel viewings of copies respectively checking on the synchronous table. We hope to clean and complete incomplete material with the help of other archives. During 1967 the different materials of 140 film copies were compared and thus we were able to complete 45 titles.

There were two events that defined in 1967 the character of our work with the film clubs.

Within the frame of the cultural political preparations for the VII Party Congress of the Socialist Unity Party of Germany a special film programme was arranged with special attention to the proletarian traditions of German film history.

In addition to already distributed films this programme was offered to film clubs and other users of the Staatliches Filmarchiv and a number of such screenings were arranged.

In appreciation of the 50<sup>th</sup> anniversary of the Great Socialist October Revolution there was a rise in distribution of Soviet films, both fictional and documentary films. The research workers of the archive attended Soviet film seasons in the German Democratic Republic in order to present and introduce the films.

In two performances once a week at the Museum für Deutsche Geschichte (Museum for German History) the Staatliches Filmarchiv theatre CAMERA shows films from its collection as well as loans from various member archives of the FIAF.

Four quarterly film programmes were published in 1967 and eight new film leaflets with materials on particular films.

In 1967 the Staatliches Filmarchiv arranged during the X. International Documentary and Short Film Festival at Leipzig a comprehensive retrospective of Soviet Documentary Films. As in previous years the retrospective was arranged under the patronage of the FIAF.

The research section of this archive arranged a programme of 47 films with the support of the Soviet archive, Gosfilmofond, that covered the period from the beginning of Soviet documentary films in the first revolutionary days to the present.

Beside the fully illustrated programme brochure a comprehensive publication on Soviet documentary films was published.

The Soviet Retrospective was a big success at the festival and found a strong international response in the support of an extremely distinguished delegation of Soviet film-makers. The delegation was headed by Minister Romanov and there were such deserving personalities as, Alexander Lemberg, the first cameraman to film Lenin, Michael Kaufman (Dziga Wertov's brother), Prof. Lev Kuleshov, Roman Karmen, Roman Grigoryev and many documentarists of the young generation.

Filmographic work was continued in 1967.

The manuscript of the film-bibliographic annual report on the productions of 1966 was finished by the scheduled date and published in November 1967.

A filmography of the DEFA Trickfilm Studio covering the period from 1955 to 1964 was finished and printed by the Staatliches Filmarchiv as its contribution to the FIAF Congress.

Also in progress now are filmographies of the DEFA Studio für Wochenschau und Dokumentarfilme, (DEFA studio for newsreels and documentary films)  
DEFA Studio für populärwissenschaftliche Filme,  
(DEFA studio for popular science films)  
and DEFA Studio für Synchronisation,  
(DEFA studio for synchronization of foreign films)  
and the film-bibliographic annual report of 1967.

At the general meeting of the XXII FIAF Congress 1966 in the capital of the People's Democratic Republic of Bulgaria it was decided to prepare and to hold the XXIII

Congress 1967 in the capital of the GDR.

The XXIII FIAF Congress was held from the 6th to the 13th of June and in the opinion of the participants and judging by its concrete results and atmosphere, it was a successful congress. We hope that the delegates had an agreeable time and returned home with new positive impressions.

In spite of the considerable difficulties for the Staatliches Filmarchiv during the re-storage of its film collection, and the preparation and holding of the FIAF Congress, and the organization of the retrospective while continuing the inventory of the films, that occupied the staff of the Staatliches Filmarchiv, they maintained the uninterrupted exchange of films with member archives of FIAF.

In preparing the retrospective we worked together with the Soviet film archive Gosfilmofond; they gave us great support and our thanks are due to them.

After the Congress there seemed no end to the stream of visitors to inspect the structure and equipment of Wilhelmshagen. There were visitors from all five continents, among them many film engineers and architects - which we are pleased to report.

During 1967, 16 trips to 9 countries were made by members of the archive staff.

# Berlin/West

# DEUTSCHE KINEMATHEK E.V., BERLIN

Report 1967 - 1968

## I. General Introduction

On the 20th December 1967 Mr. Erwin Leiser was elected to the Supervisory Board in the place of the late Professor Dr. Joachim Tiburtius.

The residence of the Deutsche Kinemathek - administration, documentation, film catalogue, exposition rooms, and film theatre - continues to be at Berlin 15, Schlüterstrasse 41.

Our film stocks have been assembled at Berlin 46, Malteserstrasse 74.

We were not granted an increase in our budget, which we are receiving from the Berlin Senat since the foundation of this Kinemathek, for 1968 as we had hoped, though expenditures for the storage of films have risen considerably through the running of our new central film vault and though we badly need larger funds to pay another member to the staff for our documentary department as well as another film technician.

On the other hand we were granted larger funds from special resources compared to what we had received the year before. But these sums are strictly limited to special purposes. For instance, the printing of catalogues, the duplication of nitrate films on to acetate film, and to the acquisition and restoration of especially interesting film material.

## II. National Activities

### 1) Internal

- a) The reconstruction and installation of our new film vault in Berlin-Lankwitz, Malteserstrasse 74, which began in 1967, have been achieved and the rooms were taken into use in the beginning of 1968. Our film stocks were assembled here from five different provisional storage places. Our new vault cannot be compared in space or installation to the vaults of our neighbours in the GDR, but, on a small scale, they offer conditions which come near to those recommended storage of film material. In the reconstruction of an old bunker formerly used for other purposes, the

walls of which are 1,20 meters in width, considerable difficulties had to be overcome. But we have finally succeeded in establishing rooms for storing our films and for the technical work. There is space enough to receive additional films for five years to come; if necessary other rooms in the same building can be added to those now in use.

b) Duplicating of nitrate films on to acetate film.

The duplicating of nitrate films on to acetate film has been continued to about the same extent as last year. The films to be duplicated were selected from the two following points of view:

- 1) considering the degree to which the films were endangered,
- 2) considering their historical and artistic value.

Together we have copied 14 films longer than 1000 meters each and 61 shorter films.

To reach the best possible picture quality the negatives were made 35 mm; for economy's sake we had to have the re-prints made on 16 mm film.

c) Acquisition of films.

We have again acquired new films, among these a number of very early films from the tenths, a number of hand-coloured films and some interesting plastic experimental stripes (plastic film). In the beginning of 1968 we received from the Verband der deutschen Film-Clubs as a long-term loan a collection of German and French films, i.e. 47 long feature films and 83 short films.

d) Acquisition of other documentary material.

Our collection of film apparatus has been supplemented by five items, among them an ICA-projector from 1912.

1.305 posters and 8.752 photos have been added to our collections.

Special funds which we were granted enabled us to buy some outstanding works of international film literature for our information service and our identification work.

Through good fortune we were offered a collection of 1.273 German censorship cards including about 200 cards from the years 1921 to 1929 which are especially important for our work at the Catalogue of German Silent Feature Films.

e) Filing Cabinets.

Other funds which we were granted enabled us to buy 8 special

filing cabinets for posters and filing cabinets to keep unbound periodicals in good repair. From the same funds we had a large part of our valuable film posters restored and properly mounted.

f) Film identification.

We succeeded in identifying further films in our archive.

2) External

a) Publications.

The work for the publication of the Catalogue of German Silent Feature Films is being continued. We are planning to publish this year the available material on German silent films from 1905 to 1922. We have been offered more material from another source which will considerably supplement the material now at hand and which we intend to include into the catalogue.

The two volumes covering the years 1923 to 1931 published in 1967 have been awarded the silver "osella" during the Venice Film Festival of 1967.

In 1967 we also published a treatise on "Oskar Messter, der Begründer der deutschen Filmindustrie" by Professor Albert Narath.

b) Film showings.

We have continued the weekly film showings with film-historical introductions in our own film theatre. Our programme notes are being sent to the members of the Federation.

As a special performance we arranged in November for a week devoted to the New American Cinema. These film sessions were introduced by Mr. Gregory Markopoulos and Mr. Adams Sitney.

Together with the Berliner Filmclub 1949 we organized a "Week of the German Silent Film".

c) Exhibition.

An exhibition of film posters by Josef Fenneker was opened in our rooms on the 28th February 1968. Josef



Fenneker was one of the outstanding artists in the field of German film graphics. We have acquired an important part of his work from his widow. These posters are listed in our exhibition catalogue which has been distributed to the members of F.I.A.F..

d) Berlin Film Festival 1968.

We will again, this year, contribute to the Berlin Film Festival by placing at their disposal documentary material for their Retrospective devoted to Abel Gance.

e) Lending of film copies and other material.

We have continued to lend film copies and film-historical documents to other institutions, among these the Berlin Film Academy, Freunde der Deutschen Kinemathek, universities, students' film clubs, institutions for adult education, and television companies. In various cases we supplied information on film-historical questions.

III. International activities and relations with other members of F.I.A.F.

There was again close cooperation and exchange of films with other F.I.A.F. members, especially Staatliches Filmarchiv der DDR, Cinémathèque Royale de Belgique, Nederlands Filmuseum and Dansk Filmuseum. We are exchanging film posters with Centralne Archiwum Filmowe Warsaw and various material with the Filnoteka of Prague.

The administrative director of the Deutsche Kinemathek had the privilege to visit the archives of Gosfilmofond, Cinémathèque Royale de Belgique, Staatliches Filmarchiv and Deutsches Institut für Filmkunde. The Deutsche Kinemathek in its turn received several visits by representatives of fellow member archives.

We wish to express our thanks to Mr. Jay Leyda (DDR) for his assistance in identifying quite a number of early films in our Archive.

We have repeatedly been in correspondence with film historians in foreign countries (e.g. France, Switzerland, the USA etc.) especially on the German silent film.

March 1968

Berg

# Bruxelles

## CINEMATHEQUE ROYALE DE BELGIQUE

Palais des Beaux-Arts, 23, rue Ravenstein, Bruxelles 1, Belgique

### Activités de préservation

Les cinq dépôts de la cinémathèque sont maintenant conditionnés du point de vue humidité (la stabilité de la température étant suffisante sans que ne doive intervenir aucun conditionnement). Nous avons donc, dans tous les dépôts,  $\pm 14^{\circ}$  C comme température et entre 55 et 60% d'humidité relative.

Notre problème reste que ces dépôts sont absolument pleins et que d'une part, nous ne trouvons plus de locaux qui puissent convenir, notamment pour l'entreposage des films nitrate, et d'autre part, que nous ne disposons pas des crédits nécessaires pour la construction de dépôts spécialement conçus pour la conservation. Nous espérons cependant résoudre ce problème particulier au cours de l'exercice 1969.

### Autres progrès techniques

- a) l'achat d'une machine à nettoyer les films, de fabrication "Premier" (Londres), qui permet à la fois le nettoyage au moyen de méthylchloroforme du type inhibé et le traitement du film au moyen soit de cire pure, soit d'un plastifiant du commerce. La Cinémathèque Royale de Belgique n'utilise que la partie nettoyage, n'ayant trouvé ni dans la littérature, ni dans l'expérience de ses collègues, des garanties suffisantes quant aux effets de la replastification des films.
- b) l'acquisition d'une table de comparaison construite par la firme Arnold et Richter (Arriflex) à Munich et dont les photos seront remises à nos collègues, afin de les joindre au présent rapport. Ces photos leur montreront clairement qu'il s'agit d'une table de synchronisation à quatre bandes (deux de 35 mm, deux de 16 mm) pouvant donc servir à la comparaison de deux, trois ou quatre copies à la fois. Pour des raisons pratiques, on ne compare jamais plus de deux copies à la fois, mais ces copies peuvent être deux copies de 35 mm, deux copies de 16 mm ou une de 35 mm et une de 16 mm. La machine est pourvue d'une part de quatre freins électromagnétiques qui permettent d'arrêter à volonté l'une des quatre bandes et d'autre part de quatre métreuses qui permettent à tout moment de connaître la longueur déjà passée de n'importe laquelle des bandes.

4ème Compétition internationale du film expérimental

Cette quatrième compétition a eu lieu à Knokke-Le Zoute, du 26 décembre 1967 au 2 janvier 1968.

Nous avons eu le plaisir d'y accueillir :

MM. Banaszkiwicz, Centralne Archiwum Filmowe  
de Vaal, Nederlands Filmmuseum  
Ford, National Film Archive  
Frida, Ceskoslovensky Filmovy Ustav - Filmoteka  
Gregor, Deutsche Kinemathek  
Konlechner, Österreichisches Filmmuseum  
Kubelka, Österreichisches Filmmuseum  
Mäkinen, Suomen Elokuva-Arkisto  
Teodorescu, Arhiva Nationala de Filme  
von Bagh, Suomen Elokuva-Arkisto

Mme Wibom, Filmhistoriska Samlingarna

La compétition a eu cette fois un retentissement énorme, bien que les raisons de ce retentissement n'aient pas toujours été exclusivement cinématographiques. Tous les membres de la F.I.A.F. ont reçu le catalogue des films qui furent projetés (90 films en compétition, choisi parmi les 335 films soumis au jury de sélection, et autant de films hors compétition). Auparavant, la Cinémathèque Royale de Belgique, grâce à la firme Gevaert, avait pu distribuer de la pellicule vierge à cent cinéastes expérimentaux dans le monde.

A côté des projections cinématographiques eurent lieu une série de colloques sur l'art d'aujourd'hui, de représentations théâtrales inédites, de concerts de musique d'aujourd'hui, de happenings divers. Il y eut aussi, bien que non prévues au programme, de nombreuses manifestations d'inspirations très diverses.

Le jury de la compétition était composé de Mmes Vera Chytilova et Shirley Clarke et de MM. Walerian Borowczyk, K.G. Pontus Hulten et Reitz Edgar. M. Pontus Hulten avait malheureusement été retenu à Stockholm par la maladie.

Comme d'habitude, l'opinion générale fut que les films en compétition n'apportaient rien de neuf, tout en louant cependant les films de la précédente compétition, qui avaient été tout autant déclarés sans valeur en 1963. Les remous suscités ont été tellement considérables qu'il n'est pas certain que la 5ème Compétition internationale du film expérimental voie jamais le jour. Telle quelle cependant, il est indéniable que la 4ème Compétition valait les efforts d'organisation qu'elle a demandés et ils furent considérables.

Publications

La Cinémathèque Royale de Belgique a publié, au cours de l'exercice 1967 :

- 1<sup>o</sup> Le neuvième volume de l'Annuaire du Film belge (1966-1967)
- 2<sup>o</sup> La version française du rapport sur la Conservation des films, mis au point par la Commission de conservation de la F.I.A.F.
- 3<sup>o</sup> Le catalogue de la 4ème Compétition internationale du film expérimental
- 4<sup>o</sup> Le catalogue de la Rétrospective du Cinéma soviétique sonore (1930-1940)

Musée du Cinéma

La Cinémathèque a organisé au Musée du Cinéma, des projections de films sur les thèmes mensuels suivants :

- |           |  |
|-----------|--|
| Janvier   | : Rétrospective des rétrospectives 1966 - Films primés remarquables refusés au Festival national du film belge - Anvers 1966 |
| Février   | : Hommage à un genre décrié - le film d'épouvante  |
| Mars      | : Hommage à Fritz Lang   |
| Avril     | : Cinéma et théâtre  |
| Mai       | : 1915-1965 50 ans de cinéma à travers 300 films - première série  |
| Juin      | : 1915-1965 50 ans de cinéma à travers 300 films - deuxième série  |
| Juillet   | : 1915-1965 50 ans de cinéma à travers 300 films - troisième série   |
| Août      | : 1915-1965 50 ans de cinéma à travers 300 films - dernière série  |
| Septembre | : Hommage à G.W. Pabst<br>Cinéma USA indépendant et expérimental New American Cinema group                                   |
| Octobre   | : A month of British films (en collaboration avec la National Film Archive)  |
| Novembre  | : A l'occasion du 50ème anniversaire de la Révolution, dix ans de cinéma soviétique sonore (1930-1940)                       |
| Décembre  | : Rétrospective des rétrospectives 1967  |

Activités sur le plan international

La Cinémathèque Royale de Belgique a maintenu des contacts étroits et cordiaux avec les autres membres de la F.I.A.F. Elle a accueilli en stage à Bruxelles, chaque fois pour une période de trois mois:

M. Myrtil Frida, directeur adjoint de la Cinémathèque tchécoslovaque  
M. Peter Dragosavljevic, chargé du catalogage à la Cinémathèque yougoslave  
Mme Aurelia Puran, documentaliste à la Cinémathèque roumaine  
Melle Patricia Marton, étudiante à l'Université de Californie, à Los Angeles

A l'occasion de la réunion à Bruxelles du Comité directeur de la F.I.A.F. en mars 1967, elle a reçu les dirigeants des cinémathèques d'Amsterdam, Belgrade, Berlin-Est, Bucarest, Copenhague, Londres, Moscou, New York, Sofia, Stockholm et Toulouse.

En outre, elle a reçu la visite des directeurs des cinémathèques de Berlin-Ouest et Vienne.

Pour le compte de la Fédération, elle a fait paraître un recueil des organigrammes de 21 cinémathèques et une Bibliographie des livres et revues sur le cinéma publiés avant 1914 et en possession des cinémathèques membres de la F.I.A.F.

Mai 1968

**Bucuresti**

ARCHIVE NATIONALE DE FILMS - BUCAREST

ACTIVITÉS EN 1967

I. Activités nationales

Le fonds de films était, le 1<sup>er</sup> janvier 1968, de 3027 longs métrages et 14.289 courts métrages. Les entrées effectuées au cours de 1966 ont été cataloguées, et on travaille à présent au supplément 1967 du catalogue.

Le fonds de livres a augmenté à son tour, chiffrant à 1.500 les livres de cinéma et à 435 les collections de périodiques. Réouverte après les travaux de réparation et mise à neuf dans le siège bucarestois de l'Archive, la bibliothèque a retrouvé l'affluence des étudiants de l'Institut d'Art Théâtral et Cinématographique et des critiques de cinéma.

La collection de documents s'est enrichie en 1967 par le moyen d'acquisitions précieuses, dont des photos de films roumains disparus et de nombreux programmes de salle. Les exemplaires les plus intéressants ont été présentés au public dans le cadre d'une exposition organisée dans le hall de notre cinéma.

Publications. A part le plan éditorial habituel - à savoir 12 numéros du "Cahier de documentation cinématographique", 6 numéros de "La cinématographie dans la presse" et 27 fiches filmographiques de films roumains - ont été réalisées par les forces seules de l'Archive: la Filmographie du film roumain de fiction et d'animation 1966, le Catalogue collectif des livres de cinéma dans les principales bibliothèques de Roumanie, l'Annuaire du cinéma roumain 1966, le Catalogue des films d'animation existant dans l'Archive Nationale de Films, le Catalogue du fonds circulant de l'Archive Nationale de Films, une traduction du livre de Charles Clarke "The Professional Cinematographer". Dans le cadre des activités FIAP a été réalisée une première "Bibliographie internationale du livre de cinéma - 1966" dont on reparlera au chapitre respectif.

La recherche historique entreprise par l'Archive en 1966, a gagné en ampleur. Ainsi, au mois d'avril 1967 a eu lieu la première séance de travail concernant les problèmes de l'his-



toriographie cinématographique roumaine. Vingt comptes rendus y ont été présentés par les chercheurs de l'Archive et les collaborateurs qu'elle compte dans chaque ville importante de Roumanie. Cette réunion a été d'une grande utilité, ne fût-ce que pour les précisions ou nouveautés supplémentaires qu'elle a apporté à la filmographie nationale. Par acquisitions ou donations, fruit de l'infatigable travail de dépistage fait par ces collaborateurs (à mentionner parmi eux des étudiants de l'Institut d'Art Théâtral et Cinématographique), les collections de l'Archive ont pu s'enrichir de nombreux films-document de la période 1925-1938, ainsi que de fragments de films de fiction disparus. Il faut relever ici la mise en valeur des données et des matériaux récemment acquis - par un cycle d'émissions sur l'histoire du film roumain à la TV, l'assistance accordée à la maison editrice "Meridiane", les informations fournies à des chercheurs roumains et étrangers.

La diffusion de la culture cinématographique s'est faite comme d'habitude. Pour les abonnés du cinéma d'archive ont été présentés des cycles de films comme "Médaillon Andrzej Wajda", "Les meilleurs comédies", la Rétrospective du film soviétique, la Rétrospective Stroheim. Des "Journées du film belge" et des "Journées du film turc" comprenant des longs et des courts métrages ont été organisées en collaboration avec la Cinéma-thèque Royale de Belgique et la Sinematek Dernegi, manifestations que nos abonnés ont accueilli d'un grand intérêt. Nous profitons de l'occasion pour remercier encore une fois tous nos collègues qui nous ont aidé à réaliser nos programmes. Les ciné-clubs roumains ont été en cours de réorganisation en 1967, de sorte que l'Archive n'a prêté des films qu'au Ciné-club des Etudiants et à l'Université Populaire de Bucarest. En collaboration avec la TV, des émissions de culture cinématographique ont été réalisées, qui comprenaient - pour la première fois - aussi des émissions sur l'histoire du film roumain. Des projections spéciales pour cinéastes ou pour abonnés ont été organisées avec le concours de quelques Ambassades.

## II. Activités internationales

L'échange de films a été moins intense en 1967 - avec 8 pays seulement - mais il monte quand même à 151 titres de longs et courts métrages.

L'échange de matériel documentaire s'est amplifié, comprenant les publications de l'Archive, des revues et des livres de cinéma parus en Roumanie, des informations filmographiques et des affiches, offertes non seulement aux membres FIAF, mais aussi à de grandes bibliothèques ou instituts cinématographiques partout dans le monde.

Visites - voyages. Grâce à l'initiative de la Cinémathèque Royale de Belgique, un documentariste de l'Archive Roumaine a effectué un stage de trois mois à Bruxelles. Des délégués de l'Archive ont visité la Staatliches Filmarchiv de Berlin et ont participé aux festivals de Leipzig et de Knokke-Le Zoute. Les collègues: Nikos Payatakis, Leszek Armatys, Istvan Molnar, Nemesz Károly et Hector Garcia Mesa ont visité l'Archive.

Activités FIAF. Ayant pour la première fois une mission précise dans le cadre de ces actions, à savoir la rédaction d'une "Bibliographie internationale du livre de cinéma - 1966", l'Archive Roumaine s'est efforcé d'élaborer cet ouvrage dans les meilleures conditions. Le Bulletin C.N.C. le signalait déjà en termes positifs. Il ne reste qu'à espérer que par une meilleure collaboration avec nos collègues, la seconde édition de la "Bibliographie" soit au moins plus ample.

L'Archive Nationale de Films

- Bucarest -

# Budapest

L'Exposé  
pour l'année 1967 de l'Institut des Recherches du Film  
et Cinémathèque Hongroise.

1./ Vulgarisation d'art cinématographique.

Dans ses séances publiques la Cinémathèque a présenté les films suivants - disposant de droit artkino:

Mamoulian	-	Queen Christine
K.Káchyna	-	Vysoká zed
F.Kazen	-	A streetcar named desire
R.Bresson	-	Le proces de Jeanne d'Arc
Chebrol	-	Les cousins
H-G-Clouzot	-	Les diaboliques
L.Visconti	-	Senso
J.Conway	-	Boom Town
F.Truffaut	-	La peau douce
Antonioni	-	Il grido
Klein-Sobota	-	Mistenka bez návratu
F.Borzage	-	Three comrades
Alekszandrov	-	Veszelié Rebjato
Série de cartons animés soviétiques.		

Dans la série des manifestations spéciales de la Cinémathèque - dans une organisation commune avec les Cinémathèques intéressées - nous avons organisé les retrospectives suivantes:

- 1./ La Cinémathèque a dix ans - récapitulation film-historique
- 2./ Retrospective filmhistorique autrichienne
- 3./ Nous n'avons pas encore vu en Hongrie .... reprise des films célèbres pas encore présentés en Hongrie à l'occasion du 50.e anniversaire de la Grande Révolution Socialiste d'Octobre.

A chacun de ces programmes nous avons publié des prospectus, les films muets nous avons projetés avec accompagnement de piano.

Dans les programmes d'abonnement de caractère non-commercial du Cercle d'Amis de la Cinémathèque nous avons tâché de donner une récapitulation des périodes film-

historiques et tendances importantes. Pour les séries  
d'abonnement nous avons préparé à la maison des pros-  
pectus ptyccois.

Avec l'assistance professionnelle de l'Institut est  
formé l'Association des Film-Clubs Hongrois et le  
Comité d'Action Provisoire a continué ses efforts pour  
organiser une Association des Film-Clubs comprenant  
les amis de film de tout le pays. Le Comité aidait les  
séances de vulgarisation des cercles d'amis. Dans plus  
de 100 localités du pays 120 cercles d'amis de film  
fonctionnaient et la Cinémathèque leur a prété plus de  
300 copies.

Pour les conférenciers et les camarades qui présidaient  
aux discussions nous avons organisé deux fois des cours  
centraux à Budapest, et pendant l'été nous avons organisé  
dans les sièges de six comitats des cours de perfectionne-  
ment décentralisés. Aux cours d'une durée de 3-4 jours  
lesquels comprenaient aussi des projections de films  
nous avons tâché de faire connaître à l'audience les  
tendances modernes de l'art cinématographique et les  
cinéastes proéminents.

Dans l'intérêt de la diffusion de la culture de film  
nous avons effectué une étroite coopération avec le corps  
enseignant et la jeunesse de l'université Eötvös Lóránd  
à Budapest, Kossuth Lajos à Debrecen et József Attila  
à Szeged.

## 2./ Le travail de recherche de la théorie filmique

L'objet et le volume des manuscrits préparés au cours  
de l'année du groupe de recherche:

László BERNATH: Le développement du film populaire-  
scientifique 2 cartons  
György FUKÁSZ: La création, comme la  
réalisation de l'essence de l'homme 13 "

Bálint MAGYAR: L'art cinématographique  
suédois 10 cartons  
Károly NEMES: Croquis du développe-  
ment de l'art cinématographique  
universel 15 "  
Vince ZALAN: Nouvelles tendances  
dans le film documentaire 3.5 "

3./ Publications

- 1./ Lajos GRO: Essais filmesthétiques
- 2./ Iván HEVESY: L'histoire universelle du film  
muet I-II
- 3./ C. LIZZANI: L'Histoire du film italien I-II
- 4./ Bálint MAGYAR: L'histoire du film muet  
hongrois 1919-1930
- 5./ István MOLNAR: L'action des vagues du  
Patomkin /Morceaux choisis de l'écho dans  
la presse hongroise sur l'art cinématogra-  
phique soviétique/  
Károly SZALAY: L'anatomie du comique de  
film
- 6./ L'Institut a fait paraître chaque deuxiémé  
mois son périodique théorique FILMKULTURA.
- 7./ Nous avons aussi publié chaque deuxiémé  
mois avec le titre FILMMŰVÉSZETI REPERTÓRIUM  
polycopié à la maison le résumé des articles  
des revues spécialisés de film d'étranger  
et hongrois.

4./ Collection de films, préservation de films,  
cataloguement.

<u>Collection de films</u>	<u>Accroissement annuel</u>	<u>En somme:</u>
Longs-métrages	349 pcs	3738 pcs
Courts-métrages	1000 "	7000 "
Actualités	273 "	3397 "

Au cours de l'année nous avons préparé 136823 mètres de nouvelles copies inflammables, c.à.d. nous avons fait tirer de 129374 mètres nitro-positives des lavandes inflammables.

Au cours de l'année nous avons catalogisé 338 pcs de longs-métrages et tous les courts-métrages venus en notre possession. Nous avons préparé 2223 indicateurs avec des génériques complets, et 5323 pcs tables de matières.

5./ Bibliothèque et documentation

Dénomination de la collection	Accroissement annuel	En somme:
Livres	400 unités	3573 unités
Periodiques	74 "	1630 "
Bulletins des manuscrits	147 "	3238 "
Scénarios	40 pcs	1405 pcs
Photos	4039 "	21187 "
Affiches	608 "	5581 "

II. Activité Internationale

Dans l'intérêt de l'accroissement du stock de film de la Cinémathèque nous avons fait des échanges avec les Cinémathèques suivantes: Bulgarska Nacionalna Filmoteka, Ceskoslovensky Filmowy Ustaw, Centralne Archiwum Filmowe /Varsovie/, Archiva Nationala de Filme /Bukarest/, Gosfilmofond /Moscou/, Cinéma-thèque Royle de Belgique, Danske Filmmuseum, Jugoslovenska Kinoteka, Österreichisches Filmmuseum, Deutsches Institut für Filmkunde, Staatliches Filmarchiv der DDR,

./.

Au Congrès de FIAF à Berlin participaient: Szilárd UJHELYI, directeur, István MOLNÁR, Chef de la Cinémathèque, Mme Tibor DRASKOVICS, Chef du Groupe de Vulgarisation.

Le chef du Groupe Filmographique Mlle Márta LUTTOR a fait un voyage d'études à la Cinémathèque de Bulgarie.

L'économiste, Mme Miklós CSÁSZÁR a fait un voyage d'étude à la Cinémathèque Tchécoslovaque.

Áfin d'étudier l'art cinématographique soviétique M. Károly NEMES résidait à Moscou.

Mme Yvette BIRÓ rédacteur de FILMKULTURA et Károly NEMES participaient au symposium des filmcritiques également à Moscou.

Mme Dezső BARÓTI collaborateur scientifique et Károly NEMES poursuivaient des recherches dans la Cinémathèque de l'Allemagne Démocratique.

M. Bálint MAGYAR chercheur scientifique était invité áfin d'étudier l'art cinématographique suédoise, á Stockholm.

Mme Yvette BIRÓ participait au Festival de Venice et Vince ZALÁN assistant scientifique au Festival des Documentaires á Leipzig.

Áfin d'étudier le mouvement des film-clubs polonais Mme Miklós CSÁSZÁR et Mme Tibor DRASKOVICS visitaient Varsovie.

Mme Miklós CSÁSZÁR était á Berlin pour étudier la construction de la Cinémathèque de l'Allemagne Démocratique.



Au cours de l'année l'Institut a été visitée par les invités étrangers suivants: M. Moussouli Elias, directeur de la Cinémathèque d'Algérie, M. G. Hoellering metteur en scène de documentaire de Londres, F. Acsimovics, chef de département de Jugoslovenska Kinoteka, M. Bendson, directeur adjoint de la Cinémathèque Suédoise, D. Fernoaga, directeur du Filmstudio à Bucarest, M. A. Hackl, directeur du Wiener Film Club, L. Armetys, chef de département de la Cinémathèque Polonoise, M. Rémy Tessonneau, Directeur général de Radio et Télévision Française et M. Gillian Hartholl, collaborateur du British Film-Institute.

Budapest, March 1968.

**Habana**

CINEMATECA DE CUBA  
ANNUAL REPORT  
(April 1967 - March 1968)

During this period of time Cinemateca de Cuba presented in its theater "CINE DE ARTE ICAIC" in Havana (1,500 seats) a total of 359 films in 622 showings. Amongst the most noteworthy titles are:

SUBIDA AL CIELO, 1951, Luis Buñuel; DER BLAUE ENGEL, 1930, Josef von Sternberg; PATHER PANCHALI, 1955, Satyajit Ray; CITIZEN KANE, 1941, Orson Welles; LA TIA TULA, 1964, Miguel Picazo; IL DESERTO ROSSO, 1964 Michelangelo Antonioni; OBCHOD NA KORE, 1965, Jan Kadar - Elmar Klos; LA BATTAGLIA DI ALGERI, 1965, Gillo Pontecorvo; SZEGENYLEGENYEK, 1966, Miklos Jancsó; NIKTO NE HOTEL UMIRATJ, 1966, Vitas Zhalkiavichus; OUR HOSPITALITY, 1923, Buster Keaton y Jack Blystone; ANIMAL CRACKERS, 1930 Victor Heerman; SOME LIKE IT HOT, 1959, Billy Wilder; NEOBYTCHNYE PRIKLIUTCHNIYA MISTERA VESTA I STRANE BOLCHEVIKOV, 1924, Lev Kuleshov; THE TRIAL, 1962, Orson Welles; HAMLET, 1964, Grigori Kozintsev; ORPHEE, 1949, Jean Cocteau; LES 400 COUPS, 1959, Francois Truffaut; MORGAN, A SUITABLE CASE FOR TREATMENT, 1966, Karel Reisz; QUI ETES-VOUS, POLLY MAGOO?, 1966, William Klein; SONS AND DAUGHTERS, 1966, Jerry Stoll; LOIN DU VIETNAM, 1967, Resnais, Godard, Klein, Lelouch, Ivens, Varda, Marker; TERRA EM TRANSE, 1967, Glauber Rocha; OS FUZIS, 1963, Ruy Guerra; TORERO, 1956, Carlos Velo; THE WOMAN IN THE WINDOW, 1944, Fritz Lang; VALAHOL EURO-PABAN, 1947, Géza Radványi; THE KNACK, 1965, Richard Lester; LA CHINOISE, 1967,

Jean-Luc Godard; VERTIGO, 1958, Alfred Hitchcock; FURY, 1936, Fritz Lang; FANTOMAS, 1913, Louis Feuillade.

Likewise noteworthy is the Retrospective Swedish Collection which was shown in collaboration with the Svenska Filminstitutet. A total of 27 films was shown, including several by Victor Sjöström, Mauritz Stiller, Alf Sjöberg, Arne Sucksdorf, as well as some by Ingmar Bergman seen for the first time in Cuba.

We should also like to mention a series of films prepared in collaboration with GOSFILMO-FOND in HOMAGE TO THE 50th ANNIVERSARY OF THE OCTOBER REVOLUTION, consisting of 28 titles. Amongst these were some films by Dziga Vertov, also shown for the first time in Cuba as for example KINOGLAZ, KINOPRAVDA No. 21 (LENINSKAIA), XHAGAI SOVET and CHELOVEK S KINOAPARATOM; also OTETS SERGII, EGO PRIXYV and PRAZDNIK SVIATOGO IORGENO by Yakov Protazanov as well as LUCH SMERTI by Lev Kuleshov and CHESTAIA CHAST MIRA by Pudovkin. The series ended with the film by Mihail Romm NE NIEOBIKNOVIENNI FASHIZM.

Our information service, preparation of programs and film lending service to various cultural and educational institutions of the country have maintained their normal rhythm of growth. 434 requests for loans of films have been taken care of this year. Likewise, the Cinemateca's nationally transmitted weekly television program has been maintained with such a success that some of the programs had to be repeated during extra hours on weekends as a consequence of numerous requests from viewers received both in our offices and in the television station.

In order to extend, as fully as our means allow, Archive activities into those parts of the country where they are most useful, Cinemateca de Cuba began in December 1967 with the regular showing of special programs every Monday afternoon and evening, in the city of Santiago de Cuba, east end of the Island. Immediately afterwards, in January 1968, began the showing by Cinemateca de Cuba, every Sunday, of a Latinamerican cycle, in the CARIBE THEATER of Gerona, capital of the Isle of Pines.

This island, known as the legendary Treasure Island, and today the Island of Youth, in the Caribbean Sea south of Havana, is being flooded, literally, by hundreds of thousands of young people of both sexes between the ages of 15 and 25, who come from all over Cuba to work, study and live there for different periods of time according to their respective tasks. They are helping the economical, social and cultural development of the island and building the base for a vigorous new community which already shows ideal conditions for the integral formation of youth. The atmosphere of enthusiasm which characterizes this region has, understandably, offered an ideal opportunity for the activities of the Cinemateca, which have received the most favorable reception.

We expect very soon to be able to extend our work to all the provincial capitals and other major cities of the country.

This year, Cinemateca de Cuba and its Film Museum, where we have at present a large exhibition of Cuban film posters, have been visited by the following film makers: Francesco Rosi, Jean-Luc Godard, Chris Marker, Antonio Eceiza, Manuel Regueiro, Juan Antonio Bardem, Jerzy

Kawalerowicz, Susumu Hani, Satsuo Yamamoto, Valentino Orsini, Jorge Semprún, and also by a large number of artists and writers who came to Cuba to take part in the Cultural Congress of Havana which took place in January 1968.

Héctor García Mesa  
Director

Havana, March 1968.

**Haifa**

I S R A E L F I L M A R C H I V E - H A I F A .

Activities Report - 1967/8

In 1967/8 we have made considerable progress in spite of several setbacks and difficulties.

we have started in re-organizing and recataloguing the films in storage, as well as preparing a new catalogue for distribution.

The film library has been enlarged, as new copies were added. In 35mm we have acquired, among others: "LA DOLCE VITA", "VIRIDIANA", "EWA CHCE SPAC", "MOTHER JOAN OF THE ANGELS", and "ASHES AND DIAMONDS". In 16mm.: "GREAT ACTRESSES OF THE PAST", "THE TREASURE OF THE SIERRA MADRE" "THE MALTESE FALCON", "HIS GIRL FRIDAY" and "FELDZUG IM POLEN".

Due to increased interest and demand, we have added a weekly screening of series of 4-8 films on various subjects, such as "The Image of the Jew in the Cinema", "Stylos of Comedy" and "War Films". In our 13th season of the Haifa Film Club, we have shown films of the realistic and brutal school.

We published two books: a. "Shakespeare On The Screen" edited by Nachman Ingber, and b. "Film As Literature" by Yaakov Malkin. After compiling data on Israeli feature film production since 1960, the booklet was published by the Ministry of Industry and Commerce.

We have continued our close co-operation with the Israel Museum in Jerusalem and film clubs all over the country, to which new ones have been added. Films were screened at the Ministry of Labour's Training Centre for Photography and Film-making, as well as at the Studio for Filming and Graphic Design of the Bezalel School of Arts and Crafts.

In view of the wide-spread interest, the Archive, in collaboration with the Rothschild Community Centre, organized a symposium on the founding and running of film clubs. 170 participants from many settlements and institutions attended the symposium. The success of this venture indicates the need for a regular seminar, which we are in the process of planning for the coming year.

In the quotidian work of the Archive, we continue in advising and supplying information to cineasts, lecturers and students. We therefore intend to enlarge our reference library, so as to be able to answer the continuously increasing demand for material.



**Helsinki**

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

Eerikinkatu 12 A 9, HELSINKI 10

Membre de la F.I.A.F. depuis 1957

RAPPORT SUR L'ACTIVITE DE LA CINEMATHEQUE FINLANDAISE

Pendant l'année 1967 la Cinémathèque Finlandaise s'est efforcée de stabiliser ses diverses formes d'activité.

La CF a obtenu un soutien économique de l'état un peu plus remarquable que l'année précédente. Ce soutien n'a pourtant pas été suffisant pour un progrès notable. Plusieurs comités ont étudié la question de l'étatisation de la CF. La situation ne pourra être satisfaisante que lorsque ce but sera atteint. Pour le moment on n'a pas de possibilité de recopier des films, on ne possède pas de matériel pour l'échange, la situation dans la conservation des films reste irrésolue, et la CF ne possède pas de théâtre pour ses projections.

La CF a organisé deux vastes séries de représentations; ces représentations ont eu lieu dans une salle louée. En plus de deux séries ordinaires on a ajouté une troisième série hebdomadaire de sorte qu'on a pu élargir un peu le programme. Au printemps les films suivants ont été représentés: Josef von Sternberg: UNDERWORLD, THE LAST COMMAND, THE DOCKS OF NEW YORK, MOROCCO, DISHONORED, AN AMERICAN TRAGEDY, THE SCARLET EMPRESS, THE DEVIL IS A WOMAN, THE TOWN et THE SAGA OF ANATAHAN, Michelangelo Antonioni: LE AMICHE, Jean Rouch: LA PYRAMIDE HUMAINE, Jean-Pierre Melville: LE DOULOS, Lowell Sherman/Mae West: SHE DONE HIM WRONG, René Clair: LE DERNIER MILLIARDAIRE, Claude Chabrol: LES GODELUREAUX, Jean Vigo: A PROPOS DE NICE, TARIS, ZERO DE CONDUITE et L'ATALANTE, Jean Cocteau: ORPHEE, Orson Welles: OTHELLO, John Ford: THE LOST PATROL, Francesco Rosi: I MAGLIARI et

SALVATORE GIULIANO, Roberto Rossellini: L'AMORE (UNA VOCE UMANA, IL MIRACOLO), INDIA 58 et L'ETA DEL FERRO, Jean-Luc Godard: CHARLOTTE ET SON JULES, LA PARESSE et LE GRAND ESCROC, Paul Grimault: LE PETIT SOLDAT et LA BERGERE ET LE RAMONEUR, Risto Jarva: KAUPUNGISSA ON TULEVAISUUS, D.W. Griffith: ORPHANS OF THE STORM, Charles Chaplin: VAGABOND, Humphrey Jennings: LISTEN TO BRITAIN, Alan Schneider: FILM, Gerald Potterton/Buster Keaton: THE RAILRODDER et Ole Roos: MICHEL SIMON.

Le programme de l'automne a été le suivant: Alexandr Dovzenko: ZVENIGORA, IVAN, AEROGRAAD et STSORS, Vsevolod Pudovkin: MATJ, Mark Donskoi: KAK SAKALJALAS STAL, RADUGA, SELSKAJA UTSITELNITSA, MATJ, DOROGOI ZENOI, FOMA GORDEJEV, SERDZE MATERI et VERNOST MATERI, Julia Solntseva: POEMA O MORE et ZATSAROVANNAJA DESNA, Roberto Rossellini: EUROPA 51, Marco Bellocchio: I PUGNI IN TASCA, Luchino Visconti: LA TERRA TREMA, Brunello Rondi: IL DEMONIO, Lina Wertmüller: I BASILISCHI, Luis Bunuel: LAS HURDES et ESPANA 1937, Joris Ivens: THE SPANISH EARTH, André Malraux: L'ESPOIR, Frédéric Rossif: MOURIR A MADRID, Kurt & Jeanne Stern: UNBÄNDIGES SPANIEN, Marguerite Duras: LA MUSICA, Henri Colpi: UNE AUSSI LONGUE ABSENCE, Chris Marker: DESCRIPTION D'UN COMBAT, Charles Ridley: GERMANY CALLING/LAMBETH WALK, Nyrki Tapiovaara: VARASTETTU KUOLEMA et MIEHEN TIE, Joris Ivens: A VALPARAISO et Georges Franju: EN PASSANT PAR LA LORRAINE.

Les suivantes organisations ont aimablement prêtées des films pour les séries de projections: Cescoslovensky Filmovy Ustav 1, Centralne Archiwum Filmowe 1, The National Film Archive 1, Filmhistoriska Samlingarna 1, Det Danske Filmmuseum 3, Svensk Filmindustri 2, The Museum of Modern Art 7, Columbia Films (à Stockholm) 1, L'Ambassade de France en Finlande 3, British Broadcasting Corporation 1, Les Grands Films Classiques 1, Staatliches Filmarchiv der DDR 4, L'Ambassade d'Italie en Finlande 4 et Gosfilmofond 9 films.

La vaste représentation des oeuvres d'Alexandr Dovzenko et de Mark Donskoi n'aurait pas été possible sans le soutien amical de Gosfilmofond.

La partie essentielle des films concernant la guerre civile d'Espagne a été obtenu de Staatliches Filmarchiv der DDR.

Trois réalisateurs ont visité la CF pendant l'année 1967: en printemps Paul Grimault qui en plus de ses propres oeuvres a présenté de la nouvelle cinéma d'animation du monde. En automne Marguerite Duras a présenté sa première réalisation LA MUSICA. Ces deux visites ont été organisées en collaboration avec L'Ambassade de France en Finlande. Pour la fin de la série de Mark Donskoi on a projeté en l'honneur de sa visite son oeuvre en deux parties: LE COEUR D'UNE MERE et LE DEVOUEMENT D'UNE MERE.

Le directeur de la CF, Monsieur Peter von Bagh, a été le représentant de la CF au congrès de la F.I.A.F. à Berlin en juin. En décembre il a participé au festival des courts-métrages expérimentals à Knokke-Lezoute.

La CF a contribué aux Journées Culturelles de la ville de Jyväskylä en fournissant des films pour une vaste représentation du cinéma Italien, surtout Rossellini. On a eu en plus la rétrospective des oeuvres de Humphrey Jennings et Jan Lenica.

La CF a entretenu des rapports amicaux avec des ciné-clubs en leur procurant de films d'une façon satisfaisante.

Au cours de l'année 9 firmes ont déposé 45 copies de films étrangers à l'expiration de leur contracts dans les collections de la CF. Les collections de films comptent actuellement 561 long-métrages et

approximativement 2250 bobines de court-métrages. Au cours de l'année la CF a prêté aux archives étrangers 11 films de ses collections. La bibliothèque de la CF compte actuellement approximativement 3500 livres et une collection de périodiques du cinéma. Dans notre collection photographique nous disposons de plus de 12.000 titres de films, ce qui signifie approximativement 160.000 photos. Quant aux journaux, nos collections comprennent des articles critiques sur les films ainsi que des articles sur les metteurs en scène, producteurs, etc. Le nombre considérable des affiches n'a pas été calculé.

Au printemps le nombre de membres actifs a été 233 et de membres temporels 861. En automne le nombre de membres actifs a été 223 et de membres temporels 833.

C I N E M A T H E Q U E F I N L A N D A I S E

CONSEIL D'ADMINISTRATION  
DE 15 MEMBRES

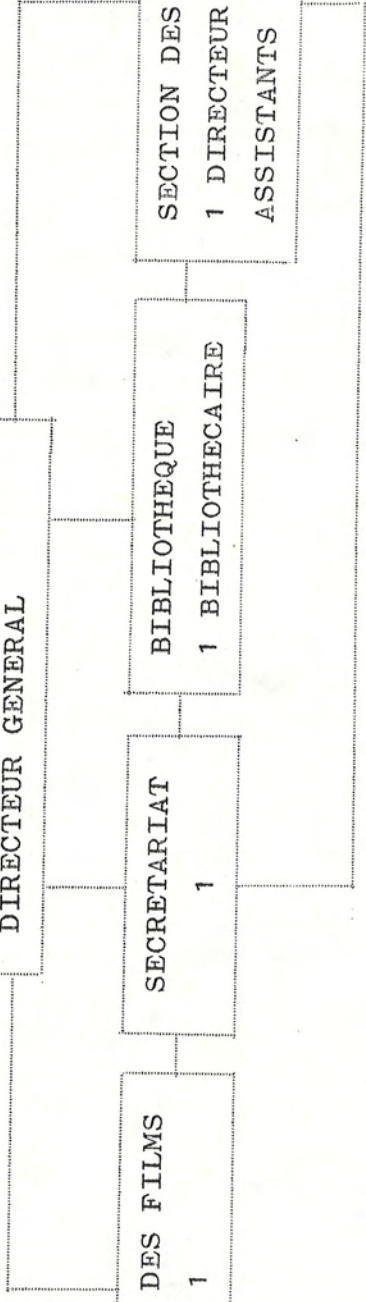
DIRECTEUR GENERAL

SECTION DES FILMS  
1

SECRETARIAT  
1

BIBLIOTHEQUE  
1 BIBLIOTHECAIRE

SECTION DES RECHERCHES  
1 DIRECTEUR  
ASSISTANTS



**Istanbul**

TÜRK FİLM ARŞİVİ  
Devlet Güzel Sanatlar Akademisi  
Fındıklı-Istanbul-Turkey

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The Turkish Film Archive  
The National Academy of Fine Arts  
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### A C T I V I T I E S R E P O R T

After the 23rd Congress of F.I.A.F. the TÜRK FİLM ARŞİVİ has concentrated its attention on the following subjects:

1. Preservation of films
2. Acquisition of the products of the Turkish Cinema
3. Film projections
4. Publications

These four subjects included in the programme have been realized by the TÜRK FİLM ARŞİVİ as follows:

1. TÜRK FİLM ARŞİVİ has started building the first section of the first film vault in Turkey, in accordance with the preservation Book of F.I.A.F. as much as its budget suffices, in August 1967 and completed it by January 1968. The vault holds 3200 normal sized cans of film. It is on the first floor of the three storied building of the National Academy of Fine Arts. Its nearest side to the outside is at a distance of 12 meters and in between this distance there are two empty spaces partitioned by two one meter thick walls. On the other sides there are empty spaces and rooms between the walls of the vault and the outside. Thus it is entirely away from external effects. The vault is made of brick and coated with cement. Ventilation holes are covered with metal plates. Film shelves are made of metal. The vault is entered by passing three doors. The second door which is 10 centimeters in front of the outer metal door opens to



the small section where positive copies are kept. The third metal door opens to the section of the negative copies. Metal cupboard boards have been placed for the nitrate films. There is no combustible object in the vault. The humidity is 50-56 % and the temperature changes between +12°C, +14°C. Ventilation is connected to the lighting key. It begins to work when somebody enters the vault. The air is purified by a strong aspirator. The most important characteristic of this first vault of Turkey is that from the metal compositions to welding all work has been done by the students of the National Academy of Fine Arts. To be able to preserve all the contributions which keep increasing everyday the TÜRK FİLM ARŞİVİ is searching financial possibilities for establishing wider sections. Finishing the second and the third sections has been included in the programme of 1968.

A library has also been built with the actual labour of the students of the National Academy of Fine Arts. 8, 16, 35mm projectors have been placed in the library. Films are privately shown to the people interested in the library and a chance given for studying them. Posters, photos and other documents are kept in the cupboards in the library.

2. The Turkish Film Producers have given the negatives of their films to the TÜRK FİLM ARŞİVİ at the end of 1967. Thus the negatives of the most important products of the Turkish Cinema have been acquired by our archive. In addition, the copyrights of the Turkish films (In Turkey and abroad) have been transferred to the TÜRK FİLM ARŞİVİ by an official agreement.

While collecting the works of cinema in Turkey the TÜRK FİLM ARŞİVİ has also been aided by the member archives of F.I.A.F. The first contribution of 1967 was made by the Director of the Bulgarska Nacionalna Filmoteka, Mr. G. Stojanov BIGOR. Mr. BIGOR, besides contributing "The Earth" of Dovzhenko and "Alexander Nevsky" of Eisenstein, has also aided the TÜRK FİLM ARŞİVİ by sending films for screening.

The state of the TÜRK FİLM ARŞİVİ in 1967 and in March, 1968:

Number of:	in 1967	in March 1968	Total Number
Negatives	13	70	83
Positives	63	50	113
Scripts	93	22	115
Photographs	6300	680	6980

Number of:	in 1967	in March 1968	Total Number
Posters	375	225	600
Publications	335	100	435
Tape Recordings	86	86	86

3. TÜRK FİLM ARŞİVİ has reserved the projection year of 1967-68 for classics and showing two films a week tried to realize its programme. We feel it a debt to express our thanks to the members of F.I.A.F. (Mr. de VAAL, Mr. BIGOR, Mr. PRIVATO) who have supported us by sending films.

TÜRK FİLM ARŞİVİ has tried to keep the membership subscriptions small as much as possible. 1967-68 subscriptions are so arranged that every cinema-fan in Turkey can pay it. For the people who cannot pay anything at all there is also a Social Aid Fund.

#### MEMBERSHIP SUBSCRIPTIONS PER ANNUM

Students of the National Academy of Fine Arts:	15TL (\$1.5)
Other Students:	25TL (\$2.5)
Professors of the National Academy of Fine Arts:	50TL (\$ 5 )
Those people who are not students:	120TL (\$ 12)
Members aided by the Social Aid Fund:	-

TÜRK FİLM ARŞİVİ has enrolled 423 members from November, 1967 to March, 1968. Apart from this 57 people have been granted membership of the TÜRK FİLM ARŞİVİ making use of the Social Aid Fund and these people are entitled to the same privileges as the other members. Members are admitted to the showing of two separate films three times a week without paying any admission fees all through the year. (In a commercial cinema in İstanbul they charge 3TL (30 cents). If a member was to see the films he sees in the TÜRK FİLM ARŞİVİ in an ordinary cinema he would have to pay 180TL ( \$18 ).

4. TÜRK FİLM ARŞİVİ has also attached importance to the matter of publication in 1967-68. A publication section has been established for this reason. The Student Association of the National Academy of Fine Arts has made a gift of an IBM typewriter, a small printing machine and photographic material. The necessary technical procedures for offset printing are entirely done by

the archive staff. Making use of these possibilities the TÜRK FİLM ARŞİVİ has started issuing a monthly magazine entitled ÖZGÜR SİNEMA.

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FILMS SHOWN FROM NOVEMBER, 1967 TO MARCH, 1968:

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Bulgaria

RETROSPECTIVE OF CONTEMPORARY BULGARIAN FILMS:

THE EARTH: Z. Jandov (1957)  
 INSPECTOR AND THE NIGHT: R. Vulchanov (1963)  
 THE SCENT OF ALMONDS: L. Sharlandjiev (1967)  
 THE MAN IN THE SHADE: Y. Yakimov (1967)  
 THE LONGEST NIGHT: V. Radev (1967)

Germany

DER LETZTE MANN: F. Murnau (1924)  
 VAMPYR: C. Dreyer (1932)  
 DIE 1000 AUGEN DER DR. MABUSE: F. Lang (1960)

France

ENTR'ACTE: R. Clair (1924)  
 UN CHIEN ANDALOU: L. Bunuel (1928)  
 LA PASSION DE JEANNE D'ARC: C. Dreyer (1928)  
 LES BAS FONDS: J. Renoir (1934)  
 LA BATAILLE DU RAIL: R. Clément (1946)  
 LE SILENCE EST D'OR: R. Clair (1947)  
 GAUGUIN (1950), GUERNICA (1950), TOUTE LA MEMOIRE DU MONDE (1955) :  
 A. Resnais  
 THERESE RAQUIN: M. Carné (1953)  
 GOHA: J. Baratier (1957)  
 LE FEU FOLLET: L. Malle (1963)

Italy

IL POSTO: E. Olmi (1961)  
 BANDITI A ORGOSOLO: De Seta (1961)  
 LA RAGAZZA DI BUBE: L. Comencini (1963)

Turkey

SON GECE: M. Ün (1967)  
 KOZANOĞLU: A. Yılmaz Batıbeki (1967)  
 RETROSPECTIVE OF TURKISH FILMS:  
 SUSUZ YAZ (1963), SEVMEK ZAMANI (1966): M. Erksan  
 ÜÇ ARKADAŞ (1958), NAMUSUM İÇİN (1965): M. Ün  
 KARANLIKTA UYANANLAR: E. Göreç (1965)  
 BİTMEYEN YOL: D. Sağıroğlu (1964)  
 HAREMDE DÖRT KADIN: H. Refiğ (1965)  
 ÇALIKUŞU: O. Seden (1966)  
 KIZILIRMAK KARAKOYUN: Ö. L. Akad (1967)

U.S.A.

INTOLERANCE: D. W. Griffith (1916)  
 KISS ME DEADLY: R. Aldrich (1955)

U.S.S.R.

ZEMLIA: A. Dovzhenko (1930)  
 POTOMOK JENGHIS KHANA: V. Pudovkin (D 29)  
 ZOSSIA: M. Bogin (1967)  
 THE PURE SKY: G. Chukhrai (1961)

TÜRK SINEMATEK DERNEĞİ  
ASSOCIATION DE LA CINEMATHEQUE TURQUE  
(RAPPORT D'ACTIVITE)

Après le Congrès de Berlin, l'Association de la Cinémathèque Turque a poussé ses efforts vers l'élargissement de ses activités selon les buts établis par ses statuts et obtenu des résultats satisfaisants dans les domaines de la préservation et de l'acquisition des films. L'A.C.T. a aussi donné un plus grand essort à la présentation des films, en organisant des Semaines du Cinéma turc à l'étranger et à la diffusion en Turquie, des oeuvres classiques du cinéma ainsi que des films marquants du cinéma contemporain.

Dans la période en question les activités de l'A.C.T. se sont concentrés comme suit :

1. Préservation des films.

La collection des films a augmenté considérablement depuis l'an dernier. Une partie des fonds a été consacrée à l'achat des copies, car l'Association étant un organisme privé et le dépôt légal n'existant pas en Turquie, la déposition de certaines copies aux archives soulève quelquefois des difficultés. Une partie des nouvelles acquisitions font l'objet des dons du Centre Cinématographiques de l'Université d'Istanbul et des organismes privés ainsi que ceux des producteurs. Enfin, Gosfilmofond a bien voulu déposer, en prêt illimité deux films de S.M.Eisenstein. Parmi les films acquis figurent les quelques films sauvés datant de la période 1935-45 de la cinématographie nationale, très probablement les derniers existant de nos jours.

Le nombre des films nous posant un sérieux problème de conservation, des mesures ont été prises pour le transfère prochain des films dans des locaux pourvus des qualités nécessaires. Le nombre des films catalogués jusqu'à ce jour est de 124. En 1967 nous comptons 39 films déposés dans nos archives.

En ce qui concerne les photographies le chiffre de 600 de 1967 a été porté à 3430, tandis qu'un grand nombre d'affiches ont été réunis par différents moyens.

La bibliothèque s'est enrichi de plus de 200 volumes et d'un nombre considérables de périodiques. Nous comptons aujourd'hui 635 livres dans notre bibliothèque et plusieurs collections de revues, brochures, catalogues et fascicules.

2. Projections

L'A.C.T. a organisé des projections régulières cette année aussi. 68 programmes ont été présentés entre Avril-Mai '67 et Novembre '67-Mars '68.

Nous tenons à remercier les membres de la FIAF qui nous ont si généreusement

aidé cette année : la BULGARSKA NACIONALNA FILMOTeka, le SVENSKA FILMINSTITUTET, la JUGOSLOVENSKA KINOTEKA, la CINEMATHEQUE ROYALE DE BELGIQUE, l'ARHIVA NACIONALNA DE FILME, le GOSFILMOFOND, la CESKOSLOVENSKY FILMOVY USTAV - FILMOTeka, la CINETECA NAZIONALE et la CENTRALNE ARCHIVUM FILMOWE.

L'A.C.T. a organisé plusieurs rétrospectives : le jeune cinéma Canadien (3 programmes), rétrospective Alain Robbe-Grillet (3 programmes), le cinéma Suédois (4 programmes) le post-néo-réalisme Italien (4 programmes), les classiques Soviétiques (4 programmes), le cinéma Tchécoslovaque (5 programmes), les films de Jiri Trnka (11 programmes).

Nous avons accueilli à Istanbul et Ankara MM. les Professeurs Mario Verdone et Rostislav Yourenev, ainsi que Alain Robbe-Grillet, Jean-Louis Rieuepeyrou et l'actrice Soviétique Via Artmane .

Nous avons aussi présenté les oeuvres du cinéma national parmi lesques figurent 4 programmes qui datent de la période 1935-45. Nous comptons programmer en Avril une rétrospective des films de M. Antonioni et en mai une autre sur le cinéma Roumain (avec la collaboration de l'Arhiva Nationala de filme, présenté par son directeur M. Marius Teodorescu).

Le nombre des membres de la Cinémathèque est actuellement de 6000 à Istanbul (dont 3500 qui suivent régulièrement les activités) et de 1500 à Ankara (dont 1350 membres réguliers). Les membres suivent les projections gratuitement. Ils doivent seulement verser une cotisation annuelle qui est de 25 Ltqs. pour les étudiants et de 120 Ltqs. pour ceux qui ne le sont pas. Un abonnement à la revue "Yeni Sinema" est aussi proposé aux membres, afin de leur permettre de suivre les activités de la cinémathèque régulièrement. Nos programmes ont donné à nos membres la possibilité de connaître les oeuvres classiques d'Eisenstein, Feyder, Clair, Vigo, Renoir, Ford et les oeuvres d'autres cinéastes contemporains.

En ce qui concerne ses rapports internationaux, tout en continuant de les renforcer avec les divers pays membres de la FIAF, l'A.C.T. a organisé, à Sofia et à Bucarest avec l'aimable collaboration de la Bulgarska Nacionalna Filmoteka et de l'Arhiva Nationala de Filme deux semaines du cinéma turc et a présenté des longs et court-métrages choisis parmi les plus indicatifs de la production nationale. A ces manifestations ont pris part et présenté les films les délégations de la cinémathèque. D'autres Semaines du cinéma turc sont en cours de préparation.

### 3. Publications

La revue "Yeni Sinema" (Cinéma Nouveau) continue à être publiée et offre aux membres et lecteurs des études, monographies, critiques, nouvelles sur le cinéma ainsi que des détails sur les différentes activités de la cinémathèque, en cours et prévues. Quatre numéros spéciaux ont été publiés : "Le Cinéma turc", "La Critique Cinématographique", "Le Cinéma et les autres arts", "Modes d'expression au cinéma".

Parmi les publications ultérieures figurent le premier volume d'une série de monographies consacrées aux cinéastes turcs. dédié au pionnier de notre cinéma,

Fuat Uzkınay; une filmographie complète du cinéma turc; une enquête nationale sur notre cinématographie.

#### 4. DEBATS

Les débats suivants ont été organisés par l'A.C.T. :

La Fonction des ciné-clubs sur la cinématographie nationale (a participé Jean-Louis Rieupeyrout)

Nouveau Cinéma-Nouveau Roman (a participé Alain Robbe-Grillet)

Le post-néo-réalisme (a participé le Prof. Mario Verdone)

S.M.Eisenstein et son oeuvre (a participé le Prof. Rostislav Yourenev)

Un cycle de 6 conférences a été organisé par notre bureau d'Ankara, parmi lesquelles figurent les thèmes suivants : "Les problèmes du cinéma turc", "La Conservation des Films", "La Censure Cinématographique", "La Télévision et le Cinéma" etc.

#### 5. EXPOSITION

Nous comptons organiser la "II. Exposition internationale des Affiches du Cinéma" en Avril avec la participation de 16 pays dont 9 membres de la FIAF.

#### 6. AIDE AUX CINE-CLUBS

Après avoir constamment milité pour la fondation des ciné-clubs dont le nombre vient d'atteindre le chiffre 15 qui était de 7 en 1967, l'A.C.T. poursuit aujourd'hui le but non seulement d'épauler par tout ses moyens l'activité et le développement de ces ciné-clubs, mais aussi d'aider la Fédération des ciné-clubs en train de prendre forme.

6. Parmi les films projetés par la cinémathèque se trouvent :

Les classiques français, dont Une Partie de Campagne (J.Renoir, 1936). Le Silence est d'Or (R.Claire, 1947), Les Parents Terribles (J.Cocteau, 1948), Guernica (A.Resnais, 1950), Zéro de Conduite (J.Vigo, 1933), Les Bas-Fonds (J.Renoir, 1936), 14 Juillet (R.Claire, 1933), La Kerneuse Héroïque (J.Feyder, 1935), ainsi que La Prise de Pouvoir par Louis XIV. (R.Rossellini, 1966).

Les Classiques Soviétiques: Zemlia (A.Dovjenko, 1930), Bronenosetz Potiomkine (S.M.Eisenstein, 1928), Potomok Tchinguiz Hana (V.Poudovkine, 1928), Tchapaïev (S. et G. Vassiliev, 1934), Detstvo Gorkovo (M.Donskoi, 1938) ainsi que Zosia (M.Boguine, 1967).

Classiques Suédois : Herr Arnes Pengar (M.Stiller, 1919), Fröken Julie (A.Sjöberg, 1951), Gyglarnas Afton (I.Bergman, 1953), Smultronstallet (I.Bergman, 1957)

Films Italiens : La Strada (F.Fellini, 1954), Kapo (G.Pontecorvo, 1960), Banditi a Orgosolo (V. de Seta, 1961), Accattone (P.P.Pasolini, 1961), IPugni in Tasca (M.Bellocchio, 1965), Germania Anno Zero (R.Rossellini, 1947), Il Posto (E.Olmi, 1961), La Battaglia di Algeri (G.Pontecorvo, 1966).

Films Tchécoslovaques: Cerny Petr (M.Forman, 1964), O Necem Jinem (V.Chytilova, 1963), Demanti Noci (J.Nemec, 1964), Kazdy Den Odvahu (E.Schorm, 1964), Intimni Osvetlени (I.Passer, 1965), Iasky Jedne Plavovlasky (M.Forman, 1965), Perlicky na Dne (Collectif) et les films de Jiri Trnka.

Films Canadiens : Le Chat dans le Sac (G.Groulx,1964), La Fleur de l'Age (Collectif), Le Festin des Morts (F.Danserau, 1964)

Films Grecs: Electra et To Koritsi me ta Mavra (M.Cacoyannis,1962,1957), Mikres Afrodites (N.Kondouros,1962).

Films Turcs : Kivircik Paşa (F.Kenç,1940), Şehvet Kurbanı (M.Ertuğrul,1940), Kahveci Güzeli (M.Ertuğrul,1947), Bitmeyen Yol (D.Sağiroğlu,1965), Hudutların Kanunu (I.Ö.Akad,1966), Ölüm Tarlası (A.Yılmaz,1966), Muradın Türküsü (A.Yılmaz,1965).

# **Kobenhavn**



## DET DANSKE FILLMUSEUM

### Report for 1967

During 1967, The Danish Film Museum has incorporated 149 prints and negatives in its collections. On an exchange basis, the Museum has received films from among others Gosfilmofond, Deutsches Institut für Filmkunde in Wiesbaden and Cineteca Nazionale in Rome. The Museum received a present of 16 recent Russian films from Sovexportfilm. From Library of Congress in Washington, the Museum received 16mm fine-grain prints and projection prints of 14 Danish, early 1900, silent movies. The films have been transferred from paperprints. The Danish Film Museum did not have any of them in its collections.

The Museum has had seventeen 35mm negatives made and has transferred 24 films from nitrate stock to acetate stock. During 1968, the Museum assumes that all the silent nitrate negatives will be transferred to the collection of acetate fine-grain prints.

The library of the Museum has incorporated 500 books, and the still department has received the total of 55.000 stills. Of these 30.000 stills have been entered and filed in the department, while 25.000 have been sent as presents to Filmhistoriska Samlingarna, Stockholm, Norsk Filminstitut, Oslo, Finlands Filmarkiv, Helsinki, Nederlands Filmmuseum, Amsterdam, Cineteca Nazionale, Rome, Cineteca Italiana, Milan, Smithsonian Institution, Washington, Canadian Film Institute, Ottawa and Centralne Archiwum Filmowe, Warszawa.

During 1967, 91 different films have been presented at the Museum's showings in its own cinema. Ten films have been shown in a special series about the Danish director Benjamin Christensen, 10 in a Kon Ichikawa series, 7 in an Ernst Lubitsch series, 5 in a series of new Italian films and 9 in a series of new German films "Bukis Kino".

Twenty-five out of the 91 films have not been shown previously in Denmark.

The films were seen by 18.000 viewers.

Moreover, the Museum has loaned a series of films to the Danish film clubs, folk high schools etc. Also, it has sent several films to foreign film archives.

The Museum has provided service for its. 2.700 library members.

In 1967, the Museum published leaflets in connection with the showings of Benjamin Christensen and Kon Ichikawa. In addition, it has printed smaller introductions for numerous other films.

Last autumn, the first copy of a new publication, "Nye bøger om film", was issued. This book lists a selection of new film literature which has been added to the Museum's collection.

Since the autumn 1967, the Museum's 14-year-old publication KOSMORAMA has been expanded and is published 6 times a year now.

Internationally, the Museum has furnished films for retrospective series of Carl Th. Dreyer in Moscow and Mexico City, as well as providing films by Theodor Christensen for the Cinemateca de Cuba in Havana

March 1968

Ib Monty

**Lisboa**

CONGRÈS F.I.A.F. 1968

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL-PORTUGAL  
EN 1967

Pendant la période qui écoule entre le Congrès de l'année dernière et la réalisation de celui qui aura lieu cet année, l'activité de la Cinemateca Nacional eut comme objectif — ce qui est naturel — l'enrichissement de notre Archive, surtout aux deux secteurs qui sont les plus représentatifs dans l'ensemble de son patrimoine — la filmothèque et la bibliothèque.

Par ce qui regarde celle-ci et dans le but d'élargir le plus possible son existence — qui atteint déjà, au moment présent, un nombre supérieur à six mil volumes d'œuvres concernant le cinéma, à qui doivent être joints deux mil cinq cent volumes respectant les publications périodiques sur cinéma publié partout, et dûment reliés — on a maintenu un rythme très intéressant d'acquisitions, soit de nouvelles œuvres parues, soit de livres publiés à d'autres époques.

Par ce qui concerne la filmothèque, il y a à enregistrer l'entrées dans les " blockaus " — munis d'installation d'air conditionné — des copies de quelques productions portugaises qui n'étaient pas encore incluses à la collection en possession de la Cinemateca, et aussi l'effort fait pour obtenir des films étrangers. La difficulté dans ce chapitre est commune aux Archives de tous les pays, données les draconiennes dispositions contractuels qui règlent la distribution cinématographique, et il semble que partout, de résolution normale impraticable.

Cependant et grâce à un louable esprit de compréhension de quelques distributeurs portugais et des producteurs étrangers détenteurs des droits respectifs, il fut possible, dernièrement, l'entrée dans la Cinemateca Nacional de copies

retirées de l'exhibition après le terme de son exploitation parmi nous, de films européens et américains. Leur nombre est vraiment important et il vient enrichir un si important secteur au sein d'une cinemathèque.

Quant au musée, et loin encore de notre ambition, il fut possible y intégrer quelques pièces de valeur, particulièrement une lanterne magique de fabrication anglaise, très bien conservée; quelques appareils de projection français — des chronos et des machines complètes, celles-ci encore en état, de fonctionner.

Au plan cultural, la Cinemateca à élargit jusqu'à Madère — une de nos îles adjacents de l'Atlantique -- et aux provinces d'autre-mer d'Angola et Mozambique la réalisation de retrospectives du cinéma portugais muet et sonore, en même temps qu'elle a continué à prêter des films aux cineclubs locaux et à d'autres groupements avec fonctions culturelles.

Aussi, il s'est rendu possible donner commencement à une initiative qui, il y a longtemps, nous ambitionnions — des séances chaque semaine, dans notre salle, avec des films en archive, cycle que nous appelons " Les Films de la Cinemateca".

Dans ces programmes sont incluses films muets d'une réelle signification dans l'histoire du cinéma, alternant avec des films sonores d'importance tout à fait firmée, avec une première partie de compléments d'intérêt historique ou artistique.

Simultanément, nous organisons deux expositions par

semaine -- l'une de caractère bibliographique concernant le réalisateur du film en exhibition et l'autre, d'aspect documentaire, sur le film proprement dit. La Cinemateca publie, aussi, pour chacune de ces séances, un programme illustré qui contient les fiches technique et artistique du film et d'autres éléments d'intérêt, aussi bien que la biographie illustrée du réalisateur, la transcription d'opinions de critiques portugais et étrangers à propos du film, et encore de documents photographiques.

Le succès qui a accueilli cette manifestation est pour nous fort significatif.

Lisbonne, Avril 1968

**London**

REPORT OF THE  
NATIONAL FILM ARCHIVE, LONDON  
1967-1968

NEW ACETATE FILM STORE

The most important development in the work of the National Film Archive during the year 1967-68 has been the building of a new store exclusively for acetate film. In 1966 six acres (2.4 hectares) of ground, with a large house, were bought at Berkhamsted, 28 miles north-west from London (and 7 miles from the Archive's nitrate film store at Aston Clinton). The first stage in the development of this site (which is expected to meet the Archive's future needs for well over 50 years) was undertaken this year by the building of four storage rooms with a total capacity of some 25,000 reels (of 1000 feet, or 300 metres). These will be fully air-conditioned, and one of the rooms will be maintained at a temperature of  $-18^{\circ}\text{C}$  for the storage of colour-dye copies, and fitted with a conditioning chamber for reels entering or leaving this very low temperature. It is planned to have the new store formally opened during the London Congress of FIAF by the British Minister responsible for the Arts, the Rt. Hon. Jennie Lee, M.P.

LONDON CONGRESS OF FIAF

The staff of the Archive have also spent a considerable time this year preparing for the 24th Annual Congress of FIAF, which is to be opened by Her Royal Highness Princess Margaret on Thursday, 23rd May.

FILM EXCHANGES

Films have been sent to, or received from, a large number of other members of FIAF during the year, either on temporary or indefinite loan. Perhaps the most important consignment of films which we sent from London were those supplied to the Cinémathèque Royale de Belgique for its British Film Retrospective of over 80 programmes in Brussels.

STATUTORY DEPOSIT

A considerable number of recent feature films, short films and television programmes have been deposited in the National Film Archive during the year, and some interesting collections of early films have also been acquired. Nevertheless, the Archive is by no means satisfied with the number of films it receives under the voluntary system of deposit existing in Great Britain, and the possibility of introducing



statutory deposit is being actively explored. The Archive has proposed that it should be given a legal right, not to have copies of films as gifts, but to purchase copies at laboratory cost, the expense to be met by a special Archive annual purchase grant; it is hoped that this will help to meet the most important objections likely to be raised by the film industry. It should be emphasised that at present these are only proposals, with no immediate certainty of being accepted.

#### ACCOMMODATION IMPROVEMENTS

During the year, alterations have been made in the headquarters building of the British Film Institute at 81 Dean Street, London, which have greatly improved the accommodation of the public departments of the Archive (that is to say, its Information and Research Departments, its Book Library, its Film Cataloguing Department, and its Stills Collection). The use of all these departments is constantly growing, and the Information Department, for example, is now dealing with some 1200 enquiries each month on every kind of film subject.

#### STAFF CHANGES

Friends of Mr. John Gillett, who worked for many years in our Information Department, may like to know that he has been promoted to the post of Programme Planning Officer for the National Film Theatre. He has been succeeded by Mr. Peter Seward, who was previously Secretary of the British Federation of Film Societies.

Ernest Lindgren.  
Curator.

May 1968.

**Milano**

CINETECA ITALIANA, ARCHIVIO STORICO DEL FILM  
MUSEO DEL CINEMA

Villa Reale, via Palestro 16, 20121 MILANO - Tel. 799-224

## 1. INTRODUCTION

L'année 1967 a été caractérisé par un grand développement des activités culturelles de la Cineteca Italiana, de la recherche et de l'enrichissement des films d'archives, à la diffusion de l'art cinématographique en Italie, aux manifestations rétrospectives, à la collaboration avec de nombreuses Institutions dans le Pays et à l'étranger. Grâce à la nouvelle loi sur le cinéma, où la Cineteca Italiana trouve sa place parmi les Institutions subventionnées, il a été possible de réaliser un plus vaste programme de travail. L'année 1967 a marqué le 20<sup>e</sup> anniversaire de la Cineteca Italiana qui a été officiellement fondée en 1947, après une activité privée et presque clandestine pendant le fascisme depuis 1936.

## 2. ACTIVITES PRINCIPALES

### a) Travail de conservation et de laboratoire :

- Les nouveaux blokhous construits en 1966 ont été insuffisants pour abriter tous les films et ainsi pendant les mois de juillet et août il a été construit un autre blok pour une capacité de 4000 bobines.
- parmi les plus intéressants travaux de laboratoire il faut signaler le commencement du sauvetage d'un énorme stock de films des années 1905-1915 d'environ 150.000 mètres de pellicule flammée. Un accord a été signé avec l'Association Italienne pour les Recherches de l'Histoire du Cinéma et ainsi en 1967 il a été fait le contretype des premiers 12.000 mètres. Il s'agit de films de D.W. Griffith, G. Méliès, M. Linder, F. Zecca et de beaucoup d'autres de production américaine, française, italienne. Dans le stock il y a beaucoup de copies uniques au monde et après l'identification une communication sera mise à la disposition des membres de la F.I.A.F.
- pour l'activité des ciné-clubs il a été tiré beaucoup de copies positives de classiques (Vigo, Chaplin, Eisenstein, Griffith, Dreyer, ect.).
- dans l'année il faut signaler beaucoup de dépôts faits par les producteurs italiens, réalisateurs de films. Des échanges ont été faits aussi avec des cinémathèques membres.

b) Diffusion de la culture cinématographique.

- Dans l'année et pour 118 associations de toute l'Italie (ciné-clubs, cercles universitaires, association de culture) le total des projections avec les films de la Cineteca Italiana a été de 350.
- des cycles spéciaux ont été organisés pour le Cine-Club de l'EURATOM à Espra, pour le CENTRE INTERNATIONAL DE PERFECTIONNEMENT TECHNIQUE de Turin, pour le CENTRE DE FILMOLOGIE EXPERIMENTALE de Naples.
- des projections gratuites de films ont été organisées pour le bénéfice des clubs touchés par les inondations de novembre 1966, surtout à Florence et Venise.
- pour la première fois la Cineteca Italiana, en accord avec le Ministère du Spectacle, a imprimé un Catalogue spécial des films destinée aux clubs. Il s'agit d'un volume de 66 pages avec 218 titres de films; chaque programme est illustré avec des notes critiques et illustratives. Des exemplaires du Catalogue, en nombre limité, sont à disposition des membres de la F.I.A.F. ici à Londres auprès de la délégation italienne de la Cineteca Italiana.
- à Milan le cercle "Amis de la Cinémathèque" a continué son activité avec la présentation de nombreux cycles, conférence, rencontre avec des réalisateurs, ect. Parmi les manifestations extraordinaires le cercle a organisé les "Journées du film roumain" et un "Panorama du cinéma hongrois". Il faut signaler aussi une très intéressante présentation du jeune cinéma italien avec des films de Alfredo ANGE LI, Ferdinando BIRRI, Gian Vittorio BALDI, Riccardo GHIONE, Giorgio TRENTIN. Chaque auteur a illustré et présenté son oeuvre.

c) Manifestations et collaboration diverses.

- Hommage à G.W. Pabst.

Pendant l'annuel Festival des Deux Mondes de Spoleto (Giancarlo Me notti) la Cineteca Italiana a fait un hommage au grand réalisateur allemand récemment disparut. Parmi les oeuvres présentés: LULU, DON QUICHOTTE.

- Rétrospective à Venise.

Comme chaque année la Cineteca Italiana a collaboré pour la section rétrospective du Festival de Venise qui cette année était dédié au western américain.

- Congrès FIPRESCI à Milan.

La Cineteca Italiana a participé à l'organisation du Congrès et de

l'Assemblée Générale de la FIPRESCI (Fédération Internationale de la Presse Cinématographique) qui s'est déroulé au M.I.F.E.D. de la Foire de Milan

- Collaboration avec la Rai-RadioTélévision Italienne.

Pour le cycle de Robert Flaherty, pour des transmissions sur l'histoire, pour un hommage à Stroheim, pour une évocation du cinéma muet italien, ect. la Cineteca Italiana a prêté à la Télévision Italienne des séquences de films. La Télévision a fait don à la Cineteca de beaucoup de matériel d'archive.

- Visites à la Cineteca Italiana.

Des rencontres et des réceptions ont été organisées pour des réalisateurs, auteurs, acteurs, avec des projections. Signalons Jean Kadar, Alain Robbe Grillet, Julie Christie, Lee Van Cleef, Luciano Salce, Luigi Comencini, Alberto Lattuada, Ugo Liberatore.

- Bibliothèque, Photothèque, Musée.

300 nouveaux livres, 10.000 nouvelles photos et autre matériel pour le musée (affiches, appareils, ect.) sont le bilan de l'enrichissement des collections pour l'année 1967.

### 3. CONCLUSIONS

Une plus large diffusion de la culture cinématographique a caractérisé le travail de la Cineteca Italiana pendant l'année 1967 et aussi un accroissement des collections de films. Les statuts de la Cineteca Italiana ont été modifiés pour donner une place de droit à un représentant du Ministère du Spectacle et à un représentant de la Municipalité de Milan dans le Conseil d'Administration de la Cineteca Italiana.

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# Montevideo

CINE ARTE DEL SODRE - Montevideo, Uruguay

Report for 1967

On May 2nd., Cine Arte del SODRE inaugurated the VII International Festival of Documentary and Experimental Films, which is organized every two years. Twenty seven countries participated sending nearly 150 films.

First prizes were awarded in different categories to:

- The human family (Poland)
- Maschine (Germany, Federal Republic)
- Art Scenes USA (United States)
- 60 cycles (Canada)
- The birth of the red kangaroo (Australia)
- Hoffnung - the symphony orchestra (England)
- Blaho lasky (Czechoslovakia)
- Contrepied (France)

In the whole, 28 exhibitions took place in the frame of the Festival, with an attendance of 9.955 spectators.

The regular official season was substantially reduced this year, due to a very long local newspaper's strike, which made information difficult. In spite of this handicap, a short cycle of new american cinema ("Lord of the flies", "Good times, wonderful times", "The brig" and "Hallelujah, the hills") was scheduled very successfully, followed by several releases out of our own film archives.

The loan of cultural (16mm.)films for educational purposes was particularly active during 1967, reaching a total number of 621 in the capital and the interior, with an attendance of 103.818 spectators, mainly youngsters.

In September and October, with the cooperation of the local branch of Ymca and the Cinemateca Uruguaya, an exposition on "History and Evolution of the Cinema" was opened during four weeks, consisting of nearly 100 stills on the subject.

Parallely, 18 showings took place in the adjoining cinema, describing the main stages of this evolution, from the first Lumiere films to contemporary innovators. All these showings were preceded by a conference.

Eugenio Hintz  
Director of Cine Arte

**Montréal**



# la cinémathèque canadienne

## musée du cinéma

RAPPORT POUR LA SAISON 1967-68

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La Cinémathèque canadienne a connu, pendant l'année 1967, une expansion considérable, répondant ainsi à un besoin qui se fait sentir de plus en plus au Canada et plus particulièrement au Québec dans le domaine de l'éducation cinématographique.

### 1. Conservation des films

La collection de films a continué à augmenter, tout particulièrement dans les domaines du cinéma canadien et du cinéma d'animation. Une copie de chaque long métrage produit au Canada pendant l'année 1967 a été déposée dans notre archive, ainsi qu'un nombre de court-métrages choisis pour leur importance artistique ou historique. Dans la plupart des cas, il s'agit de copies neuves qui pourraient éventuellement servir de contretype si le négatif original était perdu ou avarié. La collection s'est aussi enrichie de quelques 250 films d'animation américains, pour la plupart muets, à partir des films de Winsor McCay jusqu'aux Felix le Chat et les Krazy Kat. Une centaine de films-annonces produits pour le concours "Terre des Hommes" à l'EXPO 67 ont également été déposés, constituant ainsi un éventail extraordinaire de la production mondiale de films publicitaires. Notre collection compte maintenant au delà de mille films. Lors d'un incendie dans les voûtes nitrates de l'Office national du Film, la Cinémathèque a perdu quelques copies de films d'importance mineure, la plupart en assez mauvais état, qui avaient été déposés par certains distributeurs. La Cinémathèque avait pour politique de faire copier tous les films nitrates importants qui lui étaient confiés de telle sorte que sa collection a échappé aux ravages de cet incendie.

### 2. Conservation de documents d'animation

Notre collection de documents d'animation a été enrichie cette année par le dépôt de la quasi-totalité des anciens celluloses et storyboards de l'Office national du Film et d'une quantité considérable d'autres documents provenant d'autres pays, parmi lesquels des souvenirs de travail de Winsor McCay, des dessins de J.R. Bray, des Felix-le-Chat authentiques, des Bugs Bunny, Plutos, Woody Woodpeckers, etc. Cette collection vient s'ajouter aux archives intégrales de Norman McLaren que nous possédions déjà.

### 3. Conservation de photos, d'affiches, d'appareils

La collection d'appareils s'est enrichie d'une reproduction fidèle du Théâtre Optique d'Emile Reynaud, exécutée à Paris sous la direction de Jean Vivié, ainsi que d'une douzaine de vieux projecteurs et caméras. Nous avons aussi ajouté trois modèles grand format de praxinoscope, zootrope et phenakistiscope. La collection de photos et d'affiches a fait de modestes progrès durant l'année.

### 4. Bibliothèque

La bibliothèque compte plus de 7,000 livres et brochures, et 40,000 périod-

diques de toutes sortes. Le catalogage est terminé, et a donné lieu à un projet de classification qui sera communiqué aux membres de la F.I.A.F. en vue d'obtenir leurs commentaires.

#### 5. Projections publiques

Les projections de notre Musée ont continué à l'Université McGill, et ont atteint en avril 1968 le rythme de quinze projections différentes par semaine. Cet effort de maintenir une programmation variée représente une volonté bien arrêtée de la part de la Cinémathèque de devenir un véritable répertoire permanent du cinéma au Canada. Parmi les plus importants cycles de l'année: Dovjenco, Mankiewicz, Lang, Laurel & Hardy, Brakhage, le cinéma français méconnu, Jacques Becker, les meilleurs films de Bruxelles dix ans plus tard, et 25 programmes de films d'animation pendant lesquels plus de 225 dessins animés furent choisis et présentés. Nous tenons à remercier les membres suivants de la F.I.A.F. de leur aide généreuse: Staatliches Filmarchiv, Berlin; Canadian Film Archives, Ottawa; Gosfilmofond, Moscou; Museum of Modern Art Department of Film, New York; La Cinémathèque Yougoslave, Belgrade; La Cinémathèque Tchèque, Prague. En tout, la Cinémathèque a montré 218 films de long métrage et 610 films de court métrage.

#### 6. Rétrospective mondiale du Cinéma d'Animation

La Rétrospective mondiale du Cinéma d'Animation, organisée en collaboration avec le Festival International du Film de Montréal et l'Office national du Film du Canada dans le cadre d'EXPO 67, fut un succès extraordinaire. Plus de deux cents animateurs venus de tous les pays du monde prirent part à une rencontre internationale; une importante exposition conçue et réalisée par M. Raymond Maillet de l'Association française pour la Diffusion du Cinéma fut organisée avec la collaboration de nombreux pays et studios de production; dix-huit programmes de films d'animation furent présentés pendant le Festival; et un "arbre généalogique" du cinéma d'animation, préparé par M. André Martin, fut publié à cette occasion. Enfin, sept pionniers du cinéma d'animation américain furent honorés lors d'une cérémonie spéciale: John Randolph Bray, Max et Dave Fleischer, Paul Terry, Walter Lantz, Otto Messmer et Ub Iwerks. Cette manifestation a permis à la Cinémathèque d'enrichir ses collections et de se faire de nombreux amis à travers le monde. Depuis, la Cinémathèque est devenu le secrétariat pour l'Amérique du Nord de l'ASIFA (Association internationale du Cinéma d'Animation).

#### 7. Cinéma canadien

La Rétrospective du Cinéma canadien, organisée pendant la saison 1966-67, s'est continuée sous la forme de sept programmes itinérants, résumant en quelque sorte l'histoire du cinéma au Canada. Ces programmes sont à la disposition de tous les groupes canadiens, et leur mise en diffusion a marqué une nouvelle étape pour la Cinémathèque, qui s'occupe maintenant de la distribution de films aussi bien que de la conservation. A l'occasion de cette Rétrospective, la Cinémathèque a publié une brochure sur le cinéma canadien contenant une chronologie de notre cinéma ainsi que d'autres renseignements utiles. Depuis quelques mois, la Cinémathèque publie aussi un Bulletin portant sur la production cinématographique canadienne courante. Ces informations sont diffusées à titre de service public à plus de 4,000 journalistes, professionnels de cinéma et organismes cinématographiques.

8. Diffusion des classiques

Cette saison a aussi marqué le début d'une diffusion de classiques du cinéma. Pendant 1968-69 environ quinze films de long métrage seront mis à la disposition des ciné-clubs du Québec par nos soins. "Les Amis de la Cinémathèque" seront constitués dans chaque ville du Québec et permettront aux cinéphiles de voir des films de haute qualité.

9. Publications

En plus des publications mentionnées ci-dessus, il faut ajouter la série de treize feuillets ("flip-books") éditée par nos soins pendant la Rétrospective d'Animation. Commandités auprès des meilleurs artistes d'animation du monde, ils ont connu un succès instantané. La Cinémathèque se propose de continuer activement son programme de publication, et compte cette automne éditer un livre sur l'histoire de l'Office national du Film.

10. Participation aux Semaines de Cinéma à l'étranger

La Cinémathèque a co-ordonné, pour les producteurs canadiens, la participation canadienne à la Semaine du Jeune Cinéma Canadien au Festival de Berlin, 1968. Cette manifestation, la première d'importance pour notre jeune cinéma, comportera cinq ou six films de long métrage et de nombreux courts métrages. Il est également prévu que la Cinémathèque co-ordonnera la participation de l'entreprise privée lors d'une manifestation consacrée au cinéma canadien, prévue à Stockholm vers la fin de 1968.

11. Administration

Le personnel de la Cinémathèque a augmenté de quatre à huit employés pendant l'année, ce qui a nécessité une restructuration et la création du poste de Directeur Administratif que remplit Mme Françoise Jaubert depuis la fin février 1968. De nouveaux locaux sont prévus pour le début de la saison 1968-69, l'expansion de la Cinémathèque semblant continuer au même rythme que pendant l'année précédente.

12. Perspectives

La Cinémathèque répond à de multiples besoins qui se font sentir dans le milieu québécois, et ses tâches deviennent de plus en plus variées. C'est avec beaucoup d'optimisme que nous envisageons la nouvelle année, et avec la conviction que la croissance de la Cinémathèque est loin d'être terminée.

Montréal, le 15 mars 1968.

**Moskva**

## R A P P O R T

### DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF DE SON ACTIVITÉ EN 1967

En 1967 l'activité du Gosfilmofond a été liée aux plusieurs manifestations consacrées au 50-ème anniversaire de l'Etat Soviétique. Toute attention a été dirigée pour aider les équipes de tournage des Studios de cinéma et de télévision qui faisaient les films jubilaires; les collaborateurs aidaient à faire le choix des morceaux de films nécessaires et effectuaient leur tirage. Le Gosfilmofond tâchait de contribuer à l'organisation des projections des meilleurs films soviétiques dans notre pays et à l'étranger.

En 1967 le Gosfilmofond continuait son travail traditionnel lié à la collecte des films, à la conservation, aux études scientifiques des collections et à la popularisation des oeuvres de cinéma. 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 grande valeur artistique et historique.

Pendant la période révolue la collaboration internationale du Gosfilmofond avec les Cinémathèques, membres de la FIAF s'est accrue considérablement. Les manifestations avec la participation des autres Cinémathèques se sont aussi accrues y compris les Retrospectives des films.

#### I. ACTIVITÉ NATIONALE

##### a) Collecte et conservation des films et des documents.

##### Des films entrés.

En 1967 la collection du Gosfilmofond s'est complétée d'un

grand nombre de films soviétiques et étrangers. On a obtenu 150 films soviétiques artistiques et 70 films de vulgarisation scientifique. On a obtenu 432 titres des films étrangers.

#### Le travail sur la restauration et la conservation des films.

On a fait le travail sur la vérification et le complètement des copies des films destinées à être incluses dans les Retrospectives consacrées au 50-ème anniversaire d'Octobre. Le Gosfilmofond a préparé pour les Studios MOSFILM le contretype du film de S.M. Eisenstein OCTOBRE qui a été sonorisé par la musique de D.D. Chostakovitch. On a fait compléter les films soviétiques et étrangers muets par les titres.

#### Filmographie et cataloguisation.

Les sections d'études scientifiques des films nationaux et étrangers continuent la collecte des matériaux factologiques pour les Répertoires des cinéastes soviétiques et étrangers. En particulier on collecte les matériaux pour le Répertoire ACTEURS DU CINÉMA SOVIÉTIQUE, on travaille aussi sur le Répertoire METTEURS EN SCÈNE DE LA BULGARIE, DE LA HONGRIE, DE LA ROUMANIE ET DE LA YUGOSLAVIE. On a continué le travail sur le livre 50 ANS DU CINÉMA SOVIÉTIQUE EN FAITS ET EN DATES. On a continué le travail sur les fichiers des films soviétiques et étrangers.

#### Archives, bibliothèque, photothèque.

En 1967 on a établi 172 nouveaux dossiers des films soviétiques; les dossiers déjà existants ont été complétés par 1024 nouveaux documents: scénarii littéraires, découpages techniques, sténogrammes de discussions etc. On a donné pour le travail 877 dossiers de film aux visiteurs. La photothèque s'est complétée par 421 dossiers de photos de film. On a fait la bibliographie pour le Répertoire METTEURS EN SCÈNE DES PAYS DU SOCIALISME ainsi que la bibliographie des livres de

cinéma sortis en 1966-67 pour le Catalogue de la FIAF. On a fait 700 mètres de microfilms des documents d'archives pour les Cinémathèques étrangères et pour les institutions de cinéma de notre pays. Pour la bibliothèque on a acheté 280 livres sur le cinéma.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1967, aux cinémas de Gosfilmofond ILLUSION (Moscou), KINEMATOGRAPHE (Léningrad), COSMOS (Tbilissi) on a organisé les grandes Retrospectives jubilaires des films historiques-révolutionnaires ainsi que des films reflétant la vie de l'Etat Soviétique pendant 50 ans d'existence. Le Gosfilmofond a donné ses films pour les conférences au Bureau de propagande du cinéma de l'Union des cinéastes de l'URSS en quantité de 4 000 bobines.

Au Gosfilmofond on a projeté près de 600 films soviétiques et étrangers pour les représentants des organisations scientifiques et artistiques en particulier pour l'Institut de l'histoire des Arts, pour l'Institut d'Etat de la Cinématographie, pour les Studios de Moscou, de Léningrad et pour les Studios républicains.

Le Gosfilmofond a organisé des grandes manifestations des films étrangers dans ses cinémas ILLUSION (Moscou) et KINEMATOGRAPHE (Léningrad). Nos collègues de la FIAF nous ont beaucoup aidé à organiser ces manifestations:

- 1) La Retrospective des films yougoslaves que nous avons faite avec Jugoslovenska Kinoteka.
- 2) Le cycle des films danois de K.T. Dreyer - avec Danske Filmmuseum.
- 3) La Retrospective des films canadiens - avec la Cinémathèque Canadienne.
- 4) La manifestation des cinémas des pays socialistes consacrée au 50-ème anniversaire de la Revolution d'Octobre - avec les

Archives de la Pologne, de la RDA, de la Tchécoslovaquie, de la Hongrie, de la Bulgarie, de la Roumanie, de la Yougoslavie.

5) La Retrospective des films du réalisateur tchèque Martin Frič - avec Československa Filtotéka.

6) La Retrospective des films italiens - avec Cineteca Nazionale.

7) La Retrospective des films roumains - avec Arhiva Nationala de Filme.

La plupart des Retrospectives avait un très grand succès et ça a démontré une fois de plus que la collaboration des Archives, membres de la FIAF assure les manifestations qui donnent la possibilité de mieux connaître les cinémas nationaux de différents pays.

#### Expositions.

Pour ILLUSION on a préparé plusieurs Expositions. La place centrale a été occupée par l'Exposition CINQUANTE ANS DU CINÉMA SOVIÉTIQUE qui comprenait la grande quantité d'affiches et de photos uniques. Le public soviétique a rencontré avec un très grand intérêt l'Exposition de très belles photos prêtée au Gosfilmofond par la Cinémathèque Canadienne et par l'Office National du Film. Dans le foyer des cinémas ILLUSION ET KINEMATOGRAPHE on a organisé les Expositions des cinéastes soviétiques et étrangers.

#### C) Publications.

Pendant la période écoulée le Gosfilmofond a préparé pour l'édition: les recueils de matériaux sur les films LE CUIRASSÉ POTEKINE (20 pages d'imprimerie) et OCTOBRE (20 pages d'imprimerie) ainsi que sur le film de V. Poudovkine LA MÈRE (15 pages d'imprimerie). En 1967 on a terminé le travail sur le Répertoire METTEURS EN SCENES DE LA POLOGNE, DE LA RDA, DE LA TCHECOSLOVAQUIE qui sera bientôt édité. On a édité une brochure LES FILMS YOUGOSLAVES consacrée à la Retrospective des films de ce pays. Le Gosfilmofond avec la Maison d'édi-



tion ISKOUSSTVO a édité le livre-film LA BALLADE DU SOLDAT (série: chefs d'oeuvre du cinéma soviétique).

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

En 1967 le Gosfilmofond continuait sa collaboration active avec les Studios de production, avec des usines de tirage massive et avec TV. Il leur a donné en prêt limité 20 000 bobines. Les collaborateurs des sections scientifiques ont donné des consultations, choisi les matériaux filmiques et fait la traduction synchronique pour 130 équipes de tournage presque de tous les Studios du pays. On a aidé les équipes de tournage LA LIBERATION DE L'EUROPE, LE ROYAUME DES FEMMES, PLUS VIVANT QUE LES AUTRES VIVANTS (de V.I. Lénine), GRENADA, GRENADA, OH MA GRENADA etc. On a choisi une grande quantité des matériaux pour le programme d'émission de TV à plusieurs séries LES CHRONIQUES DE DEMI-SIÈCLE, préparé par TV durant toute l'année.

e) Base technique et de production.

Les laboratoires du Gosfilmofond ont tiré des copies pour le renouvellement de nos collections, pour l'échange avec les Cinémathèques étrangères, pour les équipes de tournage ainsi que pour les Retrospectives jubilaires dans notre pays et à l'étranger. On a tiré une grande quantité des morceaux de films pour les Studios de production, pour TV, pour le Bureau de propagande de l'Art cinématographique.

Ainsi on a tiré en 1967:

des contretypes	415 mille mètres
des positifs	1534 mille mètres
y compris	127 mille mètres en couleur
des lavandes	125 mille mètres
des phonogrammes	128 mille mètres

On a fait un grand travail manuel pour la restauration des films ainsi que sur les appareils spécialisés:

des négatifs	- 1177 mille mètres,
des positifs, des lavandes, des contretypes	- 6433 mille mètres.

On a renouvelé la bande sonore - 195 mille mètres. La section de contrôle technique a vérifié sur les tables de montage 48555 bobines. Le service des block-haus a donné pour le travail des laboratoires et pour les projections de toutes sortes 188,5 mille bobines. Le même service a obtenu 23,7 mille bobines des films nouvellement entrés. En 1967 on continuait à construire le grand bâtiment où on placera les grands laboratoires de tirage et de restauration des films.

## II. ACTIVITÉ INTERNATIONALE.

En 1967 les Retrospectives consacrées au 50<sup>ème</sup> anniversaire de l'Etat Soviétique - c'était le centre de l'activité Internationale du Gosfilmofond. Cette très grande manifestation de l'année a été organisée en 25 Cinémathèques de 23 pays du monde y compris les Archives de l'Autriche, de la Belgique, du Brésil, de la Bulgarie, du Canada, de Cuba, des Etats-Unis, de la Finlande, de la France, de la Grande Bretagne, de la Hongrie, des Pays-Bas, de la Pologne, de la RDA, de la Roumanie, de la Tchécoslovaquie, de la Yougoslavie et d'autres pays.

En cadre du Festival International de Leipzig on a organisé une grande Retrospective des films documentaires soviétiques tournés pendant 50 ans.

Les échos témoignent du succès de ces Retrospectives de l'art cinématographique soviétique à l'étranger.

En même temps avec les films le Gosfilmofond a envoyé aux Cinémathèques étrangères des matériaux littéraires, la documentation et des photos se rapportant aux films de Retrospectives.

Des grandes Expositions jubilaires ont été préparées par le Gosfilmofond et exposées à Centralne Archiwum Filmowe, à la Cinémathèque de Toulouse, à Československý Filmový Ústav.

L'Exposition consacrée au film de S. Eisenstein IVAN LE TERRIBLE avait un grand succès en Pologne, elle était aussi exposée en Yougoslavie.

En 1967 le Gosfilmofond continuait l'échange des films avec les autres Cinémathèques, membres de la FIAF. Durant l'année on a envoyé en prêt illimité aux Cinémathèques étrangères en cadre d'échange 309 copies de films, en prêt limité - 452 copies de films.

Le Gosfilmofond a obtenu des Cinémathèques étrangères en prêt illimité 168 et en prêt limité 133 copies de films.

On continuait l'échange des livres: envoyés aux Archives 270 livres, brochures, revues y compris les éditions de Gosfilmofond, obtenus 285 livres, revues, brochures concernant l'art cinématographique.

L'échange très active a été effectué par le Gosfilmofond des films des livres et d'autres matériaux surtout avec Centralne Archiwum Filmowe a Varsovie, Československý Filmový Ústav, la Cinémathèque de Toulouse, la Cinémathèque Royale de Belgique, Jugoslovenska Kinoteka et avec d'autres Cinémathèques.

**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

The past year was an active one for the Department of Film, with increased emphasis on educational activities. Construction for our new film study center was begun. When complete it will house our stills and clipping collections, provide 16mm and 35mm individual viewing facilities and a small projection room for 8, super 8 and 16mm. Gary Carey has been appointed supervisor of the center and Marilyn Goldin archivist for the stills collection.

Revision of the circulating film catalog was started and a number of new films acquired.

The American Film Institute was established and its first order of business was to arrange for the preservation of all remaining American films in our archive on nitrate stock. We received strong intimations that we would shortly receive aid for preservation of our foreign films, also.

We expect to increase the staff in 1968 and to expand our activities still further.

WILLARD VAN DYKE  
DIRECTOR

## II. FILM SERIES

Series Continuing Throughout the Year:

1. FILMS FROM THE ARCHIVE. An alphabetical survey of our entire collection, begun in 1966 and reaching to the letter "E" by the end of 1967: held every Wednesday afternoon.
2. WEDNESDAYS AT NOON. Lunch-hour screenings of short films of all types, intended for the many professional people who work in the vicinity of the Museum.
3. HISTORY OF THE FILM. A new series inaugurated in December 1967, and held every Saturday morning, this is planned to provide annual screenings of the most important works in film history, on a repertory basis,

for students.

Special Film Series:

4. REQUEST PROGRAM. Five films, January 1-8.
5. NEW CINEMA: AN INTERNATIONAL SELECTION. Eleven films by independent film-makers, shown in collaboration with the Committee for New Cinema. January 9-20.
6. THREE FRENCH FILMS. Films of special interest that were not released commercially in this country: Godard's LES CARABINIERS (1963); Rohmer's LE SIGNE DU LION (1959); Robbe-Grillet's L'IMMORTELLE (1963). January 21-28.
7. FILMS IN SEARCH OF AN AUDIENCE. Inaugurating an occasional series for worthwhile films that either had no release here, or had unduly short runs: Widerberg's RAVEN'S END (1964); Rosi's SALVATORE GIULIANO (1961); Bergman's ALL THESE WOMEN (1964). January 29-February 4.
8. GEORGE BERNARD SHAW. Films based on Shaw plays, February 5-11.
9. THE FILMS OF KON ICHIKAWA. Thirteen of the Japanese director's films, including his TOKYO OLYMPIAD (1965). February 12-27.
10. NEW ACQUISITIONS, March 2-5.
11. ANIMATION: FILMS FROM MANY NATIONS. A showing of the work of contemporary animators, highlighted by a retrospective of Walt Disney's early films. March 6-19.
12. FILMS FROM GEORGE EASTMAN HOUSE. By special arrangement, inasmuch as films in the Eastman House archive are usually available for study only on the premises in Rochester, this series was designed to point out the riches of its collection. Selected by its Curator, James Card, the group contained many silent films never before shown at the Museum. March 20-May 2.
13. A SALUTE TO THE NATIONAL FILM BOARD OF CANADA. Films produced by the NFBC shown during Canadian Centennial Week in New York. May 4-15.
14. SIX EUROPEAN FILMS, May 16-May 28. Recent films from Hungary, Poland, and the Scandinavian countries.
15. THE FRENCH SHORT FILM: 1947-1967, Part I. Films by Resnais, Truffaut, Godard, Marker, Varda, Lelouch, and others. May 29-June 15.

16. A FESTIVAL OF NEW CZECHOSLOVAK CINEMA. A joint presentation by Lincoln Center and The Museum of Modern Art. 12 features and additional shorts received their first showing in the U.S.; subsequently, many of them went into theatrical release. June 16-30.
17. NEW ACQUISITIONS. June 16-26, July 13-15. These films were shown earlier in the day during the above Czechoslovak series, and then repeated later.
18. THE FRENCH SHORT FILM: 1947-1967, Part II. July 17-Aug 4. See above #15.
19. 21 FILM CLASSICS: A GIFT FROM JANUS FILMS. Films shown from this major gift from the distributor Janus Films are listed in Section V, Films Acquired. Six of the 27 films received were not shown because they were still in theatrical release. August 5 - September 10.
20. AMERICANA. Films from 1919-1946 that reflect American life and manners of their periods. September 11- October 3.
21. THE YUGOSLAV SHORT FILM. Thirty recent films shown with the cooperation of Dunav Films, Belgrade, ranging from animation to cinema verité. October 5-22.
22. SELECTIONS FROM THE ROBERT FLAHERTY INTERNATIONAL SEMINAR: 1967. Films selected for this annual seminar for film-makers by Film Department staff, were shown at the Museum following the seminar. October 18-31.
23. TEN RECENT JAPANESE FILMS. Selected by the noted author and film historian, Donald Richie, in Japan. November 2-20.
24. SILENT GERMAN FILMS OF FRITZ LANG. November 23-30.
25. AMERICAN FILMS FROM CINEMATHEQUE FRANCAISE. Selected by the Cinematheque's Curator Henri Langlois, this series was designed to show the many American films, chiefly silent, which this country has so far neglected to preserve. It was preceded by a showing of films from The Museum of Modern Art at the Cinematheque in Paris. November 30-January 7.

### III. EXHIBITIONS.

1. POSTERS FOR THE DEPARTMENT OF FILM. Approximately forty posters designed by the Department of Graphics that illustrate the diversity of the Museum's film programs in recent years. January-April.

2. MUTOSCOPES. From the collection of Douglass Crockwell, the artist and illustrator, five old Mutoscope machines with original film-card reels from the turn of the century (in the Museum's collection), and six modern Mutoscopes designed by Crockwell to show his own creations. The Exhibition included continuous projection of Mutoscope reels such as WHAT THE BOOTBLACK SAW, original advertising poster, and the old Mutoscope machines were wired for electricity, instead of the penny-in-the-slot and handcranking devices they were equipped with originally. August-October.

3. THE STAR VEHICLE; THE MAKING OF A MOVIE. Photographs taken during location filming in Dahomy, West Africa and in Paris by Robert Bicciochi, Bob Penn, and Otto Storch, for Peter Glenville's THE COMEDIANS (1967). The exhibition was designed to show the many facets of production of the traditional big-studio film. In cooperation with Metro-Goldwyn-Mayer. October-December.

### IV. SPECIAL EVENTS.

Jan. 11: Reception for Lino Micciché and Bruno Torri of The International Committee for New Cinema (in connection with film series NEW CINEMA).

Jan. 20: Symposium: "Is There a New Cinema?" - Moderated by Willard Van Dyke, the panel included Shirley Clarke, Emile de Antonio, Jonas Mekas, Lino Micciché, Annette Michelson, Amos Vogel. (In connection with film series NEW CINEMA).

Jan. 25: Presentation of Experimental Work in Mixed-Media Film Techniques by Ed Emshwiller and Ken Jacobs (in cooperation with the Junior Council of The Museum of Modern Art).

Feb. 5: Preview of Sir Laurence Olivier's production of Chekhov's UNCLE VANYA, co-sponsored by National Educational Television.

Feb. 27: March 6, March 13, March 20; Four film evenings for Contributing Members of the Museum. They included (1) HANDS UP! (1926) with Raymond Griffith; (2) Seven films on art; (3) A MAN IS NOT A BIRD by Dusan Makavejev, Yugoslavian director; (4) films of interviews with contemporary artists, from the Museum's newly formed Television Archive of the Arts.



Mar. 8: Lecture on Styles of Acting by Lee Strasberg, Director of Actor's Studio. Mr. Strasberg showed films from The Museum of Modern Art collection, records of great stage actors and actresses of the past, and discussed the acting styles shown in them.

April 20: Press screening of A TIME TO PLAY by Art Kane, a USIA film made for the United States Pavillion at EXPO '67.

May 3: Screening of films produced by the National Film Board of Canada, co-sponsored by the Consul General of Canada in New York, followed by a reception, to open the film series A SALUTE TO THE NATIONAL FILM BOARD OF CANADA.

June 14: Invitational screening of DAISIES (1966), followed by a reception in the Sculpture Garden for Czechoslovak directors and actors, to open the film series A FESTIVAL OF NEW CZECHOSLOVAK CINEMA, in co-operation with Lincoln Center.

August 2: Reception in honor of Janus Films on the occasion of its gift of 27 film classics to the Museum's Archive.

October 3: Press luncheon for Vladimir Pogacic, Director of the Yugoslovenska Kinoteka. Evening showing of Yugoslav short films, followed by a reception in the sculpture Garden, to open the film series THE YUGOSLAV SHORT FILM.

October 10: Special screening of Korean film SPRING FRAGRANCE in the Auditorium.

October 30: Reception to open the film exhibition THE STAR VEHICLE.

November 1: Film showing and lecture by Donald Richie, in connection with the film series TEN RECENT JAPANESE FILMS.

November 29: Press Luncheon for Henri Langlois, Curator of Cinematheque Francaise.

November 28: An Evening with Fritz Lang. Screening of SPIONE (1928) and lecture by Mr. Lang.

November 30: A Tribute to the Cinematheque Francaise, introduction of Henri Langlois and a screening of HER MAN (1930), followed by a reception for Mr. Langlois. To open the film series AMERICAN FILMS FROM CINEMATHEQUE FRANCAISE.

December 18: An Evening with Roberto Rossellini. Showing of LA VIAGGIO IN ITALIA introduced by Susan Sontag, followed by a lecture by Mr. Rossellini. Preceded by cocktail-buffet reception for Mr. Rossellini.

#### V. FILMS ACQUIRED

The most important acquisition of 1967 consisted of 27 feature films from European countries presented to us by Janus Films, a major U.S.A. distributor. This included 18 of Ingmar Bergman's films; Antonioni's L'AVVENTURA, Bardem's MUERTE DE UN CICLISTA, Wajda's POPIOL I DIAMENT; Sjöberg's HETS, Truffaut's JULES ET JIM, Olmi's IL POSTO and I FIDANZATI; Satyjit Ray's TEEN KANYA, Bryan Forbes' WHISTLE DOWN THE WIND. From other sources, the following feature films were added to the collection: Cukor's ZAZA, Neilan's STELLA MARIS; Hathaway's THE TRAIL OF THE LONESOME PINE; Zinnemann's THE WAVE; Ford's FLESH; Hitchcock's THE THIRTY-NINE STEPS; Rossellini's VIAGGIO IN ITALIA; Barnet's MOSKVA V OKTYABRE; Shub's PADENIYE DINASTI ROMANOVIKH; De Sica's TERESA VENERDI; WINGS OF THE MORNING; THEY SHALL HAVE MUSIC; WALTZ TIME; four Chaplin films. The archive also benefitted from the acquisition of new and more complete prints for a number of films already in the collection. Among short films acquired in 1967, were 26 student films, two films by Bruce Baillie, four contemporary animation films. Also added were thirteen March of Time documentaries, and ten films made for television.

#### VI. FILMS CIRCULATED

The circulation of films to schools and colleges increased greatly in 1967, as more and more educational institutions begin to offer courses in film history and related topics. Films added to the circulating collection include DR. MABUSE, DIE NIBELUNGEN, ZUR CHRONIK VON GRIESHUUS, DIE STRASSE, THE COVERED WAGON, THE SIGN OF THE CROSS, THE DEVIL IS A WOMAN, EASY LIVING, MAKE WAY FOR TOMORROW, JESSE JAMES, SULLIVAN'S TRAVELS, KISS OF DEATH, THE GUNFIGHTER, THE INNOCENT FAIR, a program of television commercials, FRONTIERS OF NEWS, FRONTLINE CAMERA, POSADA, RICE, THE IMMORTAL SWAN, three Max Linder films, and LE CORBUSIER FOR HARVARD.

#### VII. FILM PRESERVATION

Nitrate films duplicated on triacetate stock:

EL DORADO, MOROCCO, HALLELUJAH, STELLA MARIS, A KISS FOR CINDERELLA, FLESH AND THE DEVIL, THE CITY, BUG VAUDEVILLE, THE LAST COMMAND, Chaplin films.

#### VIII. PUBLICATIONS

Although our Publications Department has in hand a number of books and monographs, none reached publication in 1967. Our publications consisted solely of brochures announcing the film series; a greatly increased production of mimeographed program notes to accompany our daily film showings; and an occasional Newsletter to the Museum's Trustees and staff with notes about our activities and brief critiques of films in current theatrical release.

#### IX. INTERNATIONAL ACTIVITIES

During 1967, we lent Josef von Sternberg films to the National Library of Australia, Osterreichisches Filmmuseum, Filmhistoriska Samlingarna, Royal Film Archive of Belgium; lent Joris Ivens films to Cinematheque Canadienne for their retrospective; lent 8 William S. Hart films to the British Film Institute on indefinite loan; the film series TEN RECENT JAPANESE FILMS was forwarded to Centralne Archiwum Filmowe in Warsaw; the film series THE YUGOSLAV SHORT FILM was forwarded to Cinematheque Canadienne; as well as many other single loans and exchanges with various archives.

We also made a substantial contribution to the World Retrospective of Animation Cinema organized by the Cinematheque Canadienne, Montreal International Film Festival, National Film Board of Canada, by lending animation films from our archives as well as receiving and forwarding material contributed by many animation artists in the U.S.

#### X. OTHER ACTIVITIES

Willard Van Dyke lectured and showed film at Dartmouth University, the New York Film Council in connection with the American Film Festival, Wellesley College, University of Oregon Photography Work Shop, Ohio University, Bradford Jr. College, Rhode Island School of Design, Rutgers University, Cosmopolitan Club and Smith College.

He wrote a preface to the book An Introduction to the American Underground Film by Sheldon Renan; an article on The Museum of Modern Art Department of Film for the University of Wisconsin publication Arts in Society; an article for Dot Zero entitled "Five Films at Expo"; and an article on film and the public library for the Library Journal.

Other activities included participation in several film festivals: Montreal International Film Festival at World Retrospective of Animation as representative of FIAF; the Moscow Film Festival; and the International

Filmfestspiele in Berlin. He was judge at World Law Fund's international student film competition and met with representatives of the Vice President of the United States to formulate a program for filmmaking by teen agers. Mr. Van Dyke was elected President of the Robert Flaherty International Film Seminars in December.

Adrienne Mancina attended The Conference on Computer Information in Newton, Mass.; Tours Festival, France; International Student Film Festival in Amsterdam; International Festival of New Cinema in Pesaro where for the second year she was elected a member of the International Committee; Cracow Film Festival in Poland; International Animation Festival; Montreal Film Festival; Festival of Animation (Cambridge, England); American Film Festival (New York); Flaherty International Film Seminar; and visited the Cinematheque Fran aise, Yugoslavian Film Archive, Nederlands Filmmuseum and British Film Institute. She lectured at Dartmouth, New York State Council of the Arts (Peekskill, New York), and was a panel member at Alliance Francaise, and wrote an article on Animation for "Making Films in New York", and was co-author (with Willard Van Dyke) on two articles for "Art in America". She served as a member of Board of Directors, New York Film Council.

**Oslo**

NORSK FILMINSTITUTT  
Aslakveien 14, Oslo 7  
Norway.

REPORT FOR THE YEAR 1967.

1. The Board of Governors has been the same as in 1966.
2. The Staff. Due to illness, the Curator, Bo Wingård, had to resign in 1967, and a new curator was appointed from January 1. 1968. In 1967, therefore, the activities of the Norsk Filminstituttt has been performed by the librarian, miss Ingeborg Eide, the film technician, mr. Arne Pedersen and a film-assistant. The chairman of the board, mr. Øyvin Semmingsen has performed the official duties of the curator.
3. Premises. During August-September the institute moved into better and larger premises, located at Røa, Oslo. The opening took place on November 15th. The new premises give the Institute better conditions in every way. The idea is that we will be able to give premises to the first attempts of giving professional training for directors, photographers etc. These courses are given by the Ministry of Education in cooperation with the institute and the film organisations.
4. The collections.
  - a. The film collection. 380 films were deposited in 1967 Of these 27 were foreign feature films, 342 foreign news-reels and documentaries, 1 Norwegian feature film and 10 Norwegian documentaries.  
The most important foreign feature films were: The Danish film DET GÆLDER DIN FRIHED, the Swedish KUNGSGATAN, Frank Capras IT HAPPENED ONE NIGHT and Fellinis 8 1/2.  
  
18 films were transferred from nitrate to acetate stock.  
  
At the end of 1967 the film collection counted 2.533 titles.
  - b. Film and cinetechnical collection.  
During the year this collection amongst other things, has received printing equipment for silent films.
  - c. Library.  
The library has now a collection of 2.775 books, 264 manuscripts and 52 magazines and periodicals in subscription.
  - d. Other collections (cuttings, stills etc.)  
This collection has received gifts of some importance in 1967.

5. Film club activities.

During the year 4 new clubs were registered. All together 30 clubs were registered at the end of the year, all of them not active. The institute distributed films for 130 screenings.

6. Educational activities.

The first courses (see 3. Premises) for professionals were arranged in December 1967 - one course for editors/cutters and one for leaders of filmproductions. Each course had 12 participants and a duration of 10 days and had instructors and lecturers from Sweden and Great Britain.

7. International relations.

The chairman of the board participated at the XXIII F.I.A.F. Congress in Berlin.

The institute has lent out films to Great Britain, Germany, Denmark and Sweden. Films have been borrowed from Belgium, Denmark, Great Britain, the Netherlands and Sweden.

Oslo, March 14th 1968.

Øyvin Semmingsen (signed)  
Chairman of the Board

Alv Heltne  
(signed)

Robert Halvorsen  
(signed)

**Ottawa**



CANADIAN FILM ARCHIVES

It is tragic that one should have to begin a report on the activities of an archives with the statement that a major part of the collection was lost in a disastrous fire. Each year it has been pointed out: "The Archives' nitrate films continue to be stored in an unsatisfactory manner, failing the availability of suitable vaults". It was a comment which had appeared countless times before in reports of the Canadian Film Archives, most particularly in our brief to the Federal Government in 1964, which pointed out in the clearest possible terms the danger of fire in the unprotected storage building used for the Archives' nitrate films. In assessing the damage to Canada of the loss I cannot do better than reproduce an article which appeared in Canadian Industrial Photography in the September-October issue and accordingly a reprint of this article is appended to this report with acknowledgements to MacLean-Hunter Publications.

We are presently attempting to locate copies of any of the films lost in the fire in other national film archives and in other places in Canada. We are hopeful that this search will lead to our finding some of the material. Already some films have been located including a very generous gift of some 20 Canadian films from the National Film Archive in London. The FIAF Executive Committee decided in January that each FIAF member should be encouraged to replace any of the lost films that it could or to offer another film as an alternative. This was a most generous offer and a tribute to FIAF that this kind of collaboration is possible among its members.

In other areas of activity there is, fortunately, more encouraging news to report. 194 films were acquired in 1967 and there are now some 1,300 films in the collection, including about 230 feature-length films. The Festival of Laughter grant from the Centennial Commission made possible the acquisition of many important classic comedy films. In the area of our prime interest, Canadian film, we have acquired a copy of Crawley Films' first feature, AMANITA PESTILENS, as well as a number of both early and recent Canadian short films.

Books, Stills, Scripts, Posters and Other Materials.

The Stills Library has grown considerably this past year and now contains some 60,000 stills covering the whole period of film history. 1,100 Film Posters are also in the collection.

The Book Library now contains 2,700 volumes plus 400 original unpublished film scripts. There are approximately 35,000 individual copies of film periodicals.

The staff of the Information Service continues to index 28 film periodicals, newspaper clippings and programme notes each month and the Main Title Card Index of features and shorts now covers more than 85,000 films. The number of Information files containing programme notes, clippings and other information on films has increased to 50,000, and the biographical reference material and classified files of related subjects continues to grow. In fact, this latter collection of such items as film catalogues, files on film censorship, reports of film companies, has increased in volume by 50% over the last three years.

#### Film Screenings and Exhibitions

Regular Archives film screenings under the name "National Film Theatre / Répertoire canadien du cinéma" have continued in Ottawa and Toronto. Programmes during 1967 have included Retrospectives of Kenji Mizoguchi, Marcel Carné, Joseph Losey and Akira Kurosawa, seasons of silent German films, of Ealing Studios productions, of new Czechoslovak and Polish films and a tribute to the Soviet Cinema entitled "The Cinema of the Revolution".

We also prepared this year a special exhibition of stills illustrating the "Canadian Feature Film 1914-1964". This Exhibition was presented in our own National Film Theatre, in a Centennial Exhibition in California and at the Canadian Federation of Film Societies Annual Meeting in Montreal. It is now available for use by galleries or public libraries.

#### Publications

This year only one major publication has been produced: Mizoguchi Kenji. This was in connection with the Retrospective of this Japanese director's films at the National Film Theatres in Toronto and Ottawa. We also hope to publish an up-dated and revised edition of Canadian Feature Films 1914-1964. The earlier edition is now out-of-print.

The National Film Theatre has also published various programme brochures in connection with its series.

#### Films for Screen Education

The programme of acquiring 16mm copies of important film classics for use in film study courses in Universities and high schools which was undertaken by CFI through the Canadian Film Archives has proved very successful.

A special series of catalogues to describe the Film Study Collection has been published in five parts.

#### Festival of Laughter

At the request of the Centennial Commission the Canadian Film Archives conducted an international poll of film critics in 40 countries to

select the Twelve Best Comedy Films of All Time. In February and April of 1967, festivals of comedy films, based on the results of this poll, were held in both Calgary and Ottawa. Both of these Festivals of Laughter were presented under the auspices of the Centennial Commission, although all the films were obtained by the Canadian Film Archives. In Ottawa (where the Festival included not only the films selected by critics as the "Twelve Best" but also new comedy films), the Festival was an enormous success with more than 10,000 people attending throughout the 10-day period of the programme.

To enable Canadian film societies and other groups to enjoy a substantial portion of the Festival of Laughter programme, the Centennial Commission made a grant to the Canadian Film Institute so that it might offer to any interested film group up to five comedy film programmes, free of rental and shipping costs. The Festival was limited to the first 25 groups requesting the programme. The response was fantastic: six weeks after the first announcement of the availability of the programme in early April, the Festival was already over-subscribed. Eventually, 30 groups were included in the Festival schedule - groups ranging from Victoria, B.C. to St. John's, Newfoundland. If sufficient funds and films had been available, an audience for four times as many Festival programmes could have been found.

Undoubtedly, this was one of the most worthwhile projects, in which we have been involved and, as an editorial of one newspaper commented, "reminded the public that the arts need not always be stuffy".

Peter Morris, Curator,  
Canadian Film Archives.

# History goes to blazes while government fiddles

By MAURICE CUTLER

DESTRUCTION OF more than a million feet of historic Canadian film in a blazing hangar in the Montreal area late in July may bring federal action to preserve other valuable footage.

Three years ago, the government ignored a request for funds to transfer the films from the dangerous cellulose nitrate base to safety film. It was estimated that the job could be done for about \$60,000 spread over three years.

The fire, late in July, in an old hangar at Beaconsfield, Que., solved the problem. The Canadian Film Institute's Archives Collection went up in flames.

Some of the films lost:

- Original 35mm preservation print of "The Viking", the first sound feature film produced in Canada (1931), a drama based on seal fishing in Newfoundland with scenes featuring Capt. Bob Bartlett and an introduction by Sir Wilfred Grenfell.
- Several films about Grey Owl including both original material recording his activities and two theatrically released short films.
- Footage showing a considerable variety of scenes of Canadian life between 1914 and 1918 and including shots of the old Parliament Buildings before the fire, construction of the Welland Canal and the raising of the centre span of the Quebec Bridge.
- A 1932 film on the British Empire Games made by the Ontario Motion Picture Bureau.
- The first sound film ever made in Canada (1928).
- Most of the films produced by Canadian Pacific Railway showing scenes across Canada between 1925 and 1940.
- A color film on the Royal visit to Ottawa in 1939—"Royal Banners over Ottawa".
- A film featuring Tom Wilson, the discoverer of Lake Louise.
- Many films from the Canadian Cameo series produced by Associated Screen News between 1931 and 1951, the first Canadian film series made for distribution in commercial theatres around the world.
- Several films with Barbara Ann

Scott, both before and after her world skating triumphs.

- The first French-Canadian dialogue film ever made.
- A film on the Imperial Conference in 1932.
- A film on the life of Louis St. Laurent. (A film on Mackenzie King had already been transferred to safety film).
- Many important films of Canada during World War II.
- A film made by the Eaton Company in 1927 to show their operations from coast to coast.

In addition to those irreplaceable Canadian films, many other important classic feature films were destroyed. They included Robert Flaherty's *Louisiana Story*, Sergei Eisenstein's *Alexander Nevsky*, and 14 original negatives of U.S. films made by the de Mille Picture Company in the 1920s.

Fortunately, at the time of the fire, an original nitrate print of Buster Keaton's *The General* had been sent to a film laboratory for transfer. This had been made possible because the Centennial Commission provided a grant as part of the Festival of Laughter program of historic comedies.

Until 1962, the CFI archives collection was stored at the National Film Board's vaults at Pendleton under an agreement with the government film commissioner. When the NFB had to discontinue its use of these vaults, the collection was transferred to storage buildings at Beaconsfield.

These buildings, however, were not air-conditioned, and with no humidity control, the prints suffered from extremes of temperature and humidity in addition to the fire threat. The problem was compounded because nitrate film is subject to rapid deterioration if not preserved under controlled conditions.

The government was told in a Canadian Film Archives brief, that some of the film had already been lost and the rest was deteriorating through lack of proper storage facilities.

It was almost inevitable that the highly inflammable nitrate film would be destroyed. In its brief, the Archives (no connection with the government's National Archives) was

prophetic about fire hazards:

"Not only is there the loss of the reel of film which burns, but also the strong likelihood that the intense heat generated may ignite other films stored in the same vaults."

Now, three years later, Peter Morris of the Canadian Film Institute writes the epitaph:

"The Canadian government did not answer the request for funds to carry out this work. All the films have now been lost."

The other victims of the fire included:

- Associated Screen News of Montreal. Its deposit of films was substantial, representing a cross-section of theatrical and sponsored films produced in Canada from 1920 to 1950.
- Canadian Pacific Railway.
- The Royal Ontario Museum.
- Astral Films.
- Columbia Pictures of Canada.
- The T. Eaton Co.
- Ontario Hydro, and many others.

One of the unfortunate aspects of the timing of the fire was that it happened while Parliament was in recess for the summer. If the Commons had been sitting, the subject would have been drawn immediately to its attention.

There is every indication, however, that members of the Commons Broadcasting, Films, and Assistance to the Arts Committee will raise the question later this year when Parliament reassembles.

Among the big questions to be raised will be the role of the National Library and Archives in the preservation of film. This government agency has ignored film over the years, leaving the Canadian Film Institute, an independent, nonprofit agency to take the initiative.

The National Film Board has been involved only in preservation of its own productions since 1939 and the Canadian Broadcasting Corp. has been sporadically engaged in collecting its historic kinescopes and videotapes.

The need for a central body to coordinate the preservation of historic films is obvious. The tragedy of Beaconsfield should not be allowed to be repeated. □

**Poona**

For information of F.I.A.F. members only.

NATIONAL FILM ARCHIVE OF INDIA

ACTIVITIES REPORT 1967-68.

Address: National Film Archive of India,  
Ministry of Information & Broadcasting,  
Government of India,  
Law College Road,  
POONA-4. (INDIA)

Founded in February 1964, the Archive is a department of the Government of India, in the Ministry of Information & Broadcasting.

Provisional member of FIAF from July, 1964.

Completing the fourth year of its existence, the National Film Archive of India has continued to make consistent progress in its main objectives of establishing a heritage of national and international cinema, undertaking research, and functioning as a nucleus-centre for the diffusion of film culture in the country.

In the organisational set-up of the Archive, there has been slight change. Mr. Jagat Murari, Principal, Film Institute, has been relieved of his additional charge of the Archive from December '67. The Ministry has declared P.K. Nair, Assistant Curator, as "Head of Office". Mr. Murari continues to be a member of the Archive Advisory Committee. Prof. Satish Bahadur, Professor of Film Appreciation, Film Institute of India, is also associated with the Archive in advisory capacity. He continues to be the chief architect in guiding the Archive Screen Education activities. Apart from the Assistant Curator, the day-to-day functioning of the Archive is being handled by Film Library Officer Mr. Ali.A. Baig, and a band of nine staff members.

I. ACTIVITIES - National.

Acquisitions:

The Archive collection of Indian and foreign films is steadily growing. 68 Indian and 26 foreign film titles were added during the year. The present collection of 359 films

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includes master material of over 150 titles. The most significant acquisitions this year have been Uday Shankar's "KALPANA" (Hindi-1946), Madhu Bose's "ALIBABA" (Bengali-1937), Chetan Anand's "NEECHA NAGAR" (Hindi-1946), the Cannes Award winner of 1946. The task of locating old Indian film material, especially of the silent era is pursued vigorously. We have recently unearthed two full length silent films "GALLANT HEARTS" (1929) and "FALL OF SLAVERY" (1929) both directed by Sham Sundar Aggarwal. These films will help to bridge the important historic link in the development of Indian cinema from silent to talkie era.

The Archive has happily succeeded in explaining the significance of film preservation among commercial film producers in the country. The response from various sections of the Indian film industry for Archival preservation has been encouraging. We have located more than 1000 old negatives of Indian films of the thirties & forties, in the vaults of certain film laboratories in the country. Steps are being taken to solve the legal formalities, relating to Copyright, to enable the Archive to salvage the material speedily. The shooting scripts and films deposited with the Central Board of Film Censors for more than 5 years, are being transferred to the Archive. This will enhance the Archive collection considerably.

A list of feature films acquired in 1967-68 is given below:-

(Name of film/Director/Year of Production)

INDIAN:

(ABHINAYA/Madhu Bose/1938) (ALIBABA/Madhu Bose/1937) (ALIBABA AND FORTY THIEVES/Homi Wadia/1954) (ANANYA/Sabyasachi/1949) (ANDHIYAN/Chetan Anand/1952) (ANJAN/Amiya Chakravarthi/1941) (ANKH KI SHARAM/J.B.H. Wadia/1943) (AVVAIYAR/S.S.Vasan/1953); (BAAZI/Guru Dutt/1951) (BAISEY SRAVANA/Mrinal Sen/1960) (BAMUNER MEYA/Sabyasachi/1949) (BHAKTA POTANA/B.N.Reddi/1942); (DAAG/Amiya Chakravarthi/1957) (DARD/A.R.Kardar/1947) (DASTAN/A.R.Kardar/1950) (DEMON LAND/A.V. Meiyappan/1948) (DOCTOR KOTNIS KI AMAR KAHANI/V. Shantaram/1946) (DO DIL/D.N.Madhok/1947) (DULARI/A.R.Kardar/1949); (EK RAAT/W.Z. Ahmed/1942); (GUNA SUNDARI KATHA/K.V.Reddy/1949); (IZZAT/Niranjan Pal/1937); (JAWAB/P.C.Barua/1942) (JIGHANGSA/Ajoy Kar/1951) (JAWANI KI HAVA/Franz Osten/1935); (KALPANA/Uday Shankar/1948) (KALYANAM PANNI PAAR/L.V.Prasad/52)

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(KRISHNAKANTER WILL/Jyotish Banerjee/1932) ; (LAILA MAJNU/  
S.Nazir/1945) (LIFE/M.V.Raman/1949) (LOKSHAIR RAMJOSHI/V.  
Shantaram/1947) ; (MAA/Prabhat Mukherjee/1956) (MADHOSH/  
J.B.H.Wadia/1961) (MAGROOR/J.B.H.Wadia/1950) (MEJDIDI/  
Sabyasachi/1950) (MELA/S.U.Sunny/1948) (MR. SAMPAT/S.S.Vasan/  
1952) ; (NASTANEER/Pasupati Chatterjee/1951) (NAU BAHAR/  
Pandit Anand Kumar/1952) (NAUJAWAN/Mahesh Kaul/1951) (NEECHA  
NAGAR/Chetan Anand/1946) ; (PATHALA BHAIRAVI/K.V.Reddy/1951)  
(PATITA/Amiya Chakravarty/1953) (PUBURUN/Prabhat Mukherjee/  
1959) (PAVANA KATHCHA DHONDI/R. Thakur/1966) (PELLI CHESI  
CHOODU/K.V.Prasad/1952) (PRATYABARTAN/Sukumar Dasgupta/1951)  
(PRESIDENT/Nitin Bose/1937) (PUGREE/Ramchandra Thakur/1948)  
(PUNAR MELAN/Najmal Hasan Naqvi/1940) ; (S.B.PATHY/A.V.  
Meiyyappan/1941) (SAHJATRI/Agradoot/1951) (SAMADHI/Ramesh  
Saigal/1950) (SANKALPA/Agradoot/1949) (SESHER KABITA/Madhu  
Bose/1954) (SHAHEED/Ramesh Saigal/1948) (SHAVUKARU/L.V.Prasad/  
1952) ; (TANSEN/Jayant Desai/1943) (TEESRI KASAM/R.  
Bhattacharya/1965) ; (YOGI VEMANA/K.V.Reddy/1947).

FOREIGN:

(Name of film/Country/Year/Director)

(ANGRY SILENCE/U.K/1959/Guy Green) (ANGRY RED PLANET/  
U.K/1960/Ib Melchior) ; (BATTLE OF THE SEXES/U.K/1959/  
Charles Crichton) ; (CONE OF SILENCE/U.K/1961/David Beaty)  
(CARRY ON REGARDLESS/U.K/1951/Gerald Thomas) ; (DAY THE  
EARTH CAUGHT FIRE/U.K/1961/Val Guest) ; (ENTERTAINER/U.K/  
1960/Tony Richardson) ; (FOUR HUNDRED MILLION/U.S.A./1939/  
Joris Ivens) ; (I'AM ALRIGHT JACK/U.K/1959/Boulting  
Brothers) (IRON MASK/U.S.A./1928/Allan Dwan) (INSPECTOR FROM  
SCOTLAND YARD/U.K/1953/Geoffrey Muller) ; (KIND OF LOVING,  
U.K/1962/John Schelsinger) (KONGA/U.K/1961/John Lemont) ;  
(MENSCHEN AM SONNTAG - PEOPLE ON SUNDAY/Germany/1928/Robert  
Siodmak) (MACBETH/U.K/1961/George Schager) (MINDRIE - PRIDE/  
Romania/1960/Marins Teodoresek) ; (PLAY IT COOL/U.K/1963/  
Michel Vinner) (PROTAR AFFAIR, THE/Romania/1955/Haralambie  
Boros) ; (RAISING THE WIND/U.K/1962/Gerald Thomas) ;  
(SECRETS OF SCOTLAND YARD/U.K/1952/Peter Dffel) (SHE WILL  
HAVE TO GO/U.K/1952/Robert Asher) (SCOTLAND YARD CASE BOOK/  
U.K/1952/Jack Greenwood) ; (TWO WAY STRETCH/U.K/1960/  
Robert Day).

Most of the above titles were received from Messrs.  
Rank Film Distributors of India Ltd, by arrangement with  
Messrs. Lion International Films and Anglo-Amalgamated Films



of London, who have agreed to deposit with the Archive used prints of their films, withdrawn from commercial circulation in the country. Messrs. Nikkatsu Corporation of Tokyo, will be depositing with us three of their award winning films for restricted archival use. More foreign film distributors are being approached for free deposit of their used prints.

Collection - Statistical data:

	<u>As per last report</u>	<u>Additions</u>	<u>Total</u>
Films :	254	105	359
Stills :	2000	400	2400
Wall Posters :	42	705	747
Disc-records :	573	132	705
Books :	850	656	1506
Journals :	52	57	109

Publications and research projects:

The first volume of the Indian National Filmography, compiled by Mr. B.V. Dharap is now ready. This contains particulars of over 1200 silent Indian films of the period 1913-1930. Mimeographed copies of this volume will be forwarded to member Archives of F.I.A.F. The second part of the filmography which will cover the talkie period (1931-65), is now under compilation.

Preparation of monographs:

Short monographs on the works of two eminent film-makers, Guru Dutt and Dr. P.V. Pathy, are being compiled. Additional monographs on film pioneers: P.C.Barua, Debaki Bose, K. Subramaniam, Bimal Roy, and others to be prepared soon.

SCREEN EDUCATION ACTIVITIES.

(a) Film study course:

The Archive collaborated with the Film Institute of India on a four week refresher course in Film Appreciation, last October. About 50 candidates from all over the country participated. Similar courses are contemplated in future.

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(b) Archive Distribution Library:

The preliminary work of the Archive distribution library is completed. Nominal hire charges to cover the wear & tear of prints, will be charged. The library when starts functioning will benefit film societies, university film clubs, film study groups.

(c) Collaboration with film societies:

As in previous years, Archive collaborated with the leading film societies for organising festivals and retrospectives. With Anandam Film Society, Bombay, a festival of Satyajit Ray films was held in May last. With Film Forum, another film society of Bombay, Archive organised a session of Mehboob Films ("AURAT", "ROTI" & "SISTER"). The films "UMBERTO D" and "BOMB WAS STOLEN" from Archive collection were screened to delegates of All India Film Society Conference held in Calcutta in April last. A special screening of Chetan Anand's "NEECHA NAGAR" (Hindi-1946), the Cannes Award winner, was arranged for the Members of Parliament in Delhi.

(d) Exhibition:

Organised a week-long exhibition of photographs and films on the life and works of GEORGE MELIES, the renowned French film-maker, in collaboration with the Cultural Section of the French Embassy in India.

(e) Preparation of film strips of classics:

To build up suitable material for Screen Education purposes, the Archive has undertaken a project of preparing film strips of well-known film classics. "PATHER PANCHALI" and "SAMAPTI" strips are ready. In due course, the Archive expects to have the basic material required for familiarising the Screen Education programmes to all parts of the country.

Committees:

Progress has been made in implementing the important recommendations made at the last meeting of the Archive Advisory Committee. One such recommendation was to consider the pros and cons of a National Deposit Scheme by which a copy of every Indian film is deposited with the Archive in a routine manner. We are studying the practice followed in

in other Archives.

Subtitling of Archive prints:

Subtitling Indian films in foreign languages is still posing problems. No proper subtitling facilities available in the country, at the moment. The photographic method improvised by the Archive last year, needs improvement. Meanwhile, a local party has recently improvised an indigenous equipment for putting subtitles by the embossing method. First results are satisfactory. We are hurrying to complete all our pending subtitling work.

II. ACTIVITIES - International.

EXCHANGES:

Continuing our provisional membership with FIAF, for the fourth year, we have maintained the cordial relations established with member Archives abroad. The gift of two features and six shorts from the Romanian Archive reached us last month. Gosfilmofond sent us a set of 18 Soviet classics for holding "Fifty years of Soviet Cinema," as a part of the fiftieth anniversary celebrations. The manifestation is being held in major cities in collaboration with Indian Federation of Film Societies.

A set of Joris Ivens films (400 MILLION, "NEW EARTH" & "RAIN") received from the Netherlands Film Museum, along with Germain Dulac's silent "SEA SHELL AND THE CLERGY MAN" and Robert Siodmak's "MENSCHEN AM SONNTAG" (PEOPLE ON MONDAY), on archival exchange basis. The Swedish Archive has agreed to send us three Bergman films "THIRST", "SAWDUST & TINSEL" and "SMILES OF A SUMMER NIGHT" against Ray's "APU TRILOGY". The East Berlin Archive has offered us important works of Murnau, Pabst, Lang and Flaherty.

A print of Ray's "PATHER PANCHALI" loaned to Staatliches Film Archive for presentation at the last FIAF Congress in East Berlin.

In response to our Ministry's decision to assist Cinematheque Francaise to organise a retrospective of Indian cinema, the National Film Archive of India despatched to Paris last October, 32 feature films and 18 short subjects.

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The titles selected, provide a cross-section of Indian cinema over the past 50 years. It included the works of early pioneers like D.G.Phalke, Himansu Rai, Debaki Bose, Madhu Bose, P.C.Barua, V. Shantaram, Sohrab Modi, Mehboob Khan, Chetan Anand, Ezra Mir and contemporary film makers like Satyajit Ray, Raj Kapoor, Tapan Sinha, Hrishikesh Mukherjee, K.A.Abbas, Ritwick Ghatak, and Mrinal Sen. Originally scheduled to be held in November '67, the retrospective has since been postponed due to unavoidable circumstances. The retrospective when held will give perhaps for the first time an opportunity to European audiences to view such a large number of Indian films drawn from different regions over the past years, and representing the various schools, individual styles, depicting the technical and artistic evolution of Indian cinema.

FIAF Pool Films:

Selected films from the 17 pool films, received on loan from FIAF membership service, shown to film club members and film students, as a part of the Archive educational activities. The pool films are being returned soon.

Publications:

Programme notes of film screenings organised by Archives in New York, London, Copenhagen, Ottawa, Vienna, East Berlin, we are receiving regularly. Number of complimentary copies of film literature brought out by member Archives have been received. Additional copies of the paper: "Soviet Film Theories & India" written by Prof. Satish Bahadur, for presentation at the International Symposium of Soviet Films, at Mepino-Leningrad in June, 1967, are available for use of member Archives. "Studies in Film history"-paper No:1 on D.G.Phalke, has been compiled by Miss. Shahane of Film Institute Research/Reference Section. Complimentary copies being forwarded to interested foreign Archives. Material for an illustrated annual Indian film catalogue is collected. This is being planned as a regular Archive publication. The catalogue, modelled on the lines of Unitalia, Unijapan and Unifrance catalogues, will give cast, credits, synopsis etc. of all Indian films released during the year. Apart from serving as a valuable reference material on Indian Cinema, this catalogue will help to familiarise Indian films among foreign audiences. Because of the large number of Indian films produced every year,

the catalogue has to be in two volumes.

FIAF projects:

The Archive contributed to the following FIAF projects:-

- i) Information for the microfilming of rare periodical publications existing on record with Archives. (Archive - Stockholm)
- ii) Rare photographs for the booklet to be brought out during the occasion of the London Congress. (Archive - Prague).
- iii) Bibliography of literature published by FIAF members during 67. (Archive - Montreal)
- iv) World bibliography of literature on cinema published in 1967. (Archive - Bucharest)

III. TASK AHEAD.

With the limited resources at our disposal, the task ahead of the Archive is indeed tremendous. We expect to tide over the present difficulties in due course, with the co-operation of enterprising film makers and film lovers.

Assistant Curator : P.K.NAIR

Film Library Officer: A.A.BAIG

POONA.  
DT: 9-3-1968.

KPN/9/3.

**Praha**

Report on the Activity  
of the Czechoslovak Institute - Filmothèque Praha for 1967

For the Filmothèque the year 1967 was the year in which the consolidation process continued and the work in the respective department improved. The consolidation process in the activity of the Filmothèque was mainly reflected in the following:

- 1) all acetate films were moved to the new storehouse in Hradištko by March 31, 1967 (3,400 feature films);
- 2) reorganization of the storehouse of nitrate films in Třebšín was started (5,500 feature films);
- 3) for the department of Documentary Films a depot was found and reconstructed in Karlín;
- 4) the construction of the new storehouse in Hradištko was completed, including a house for an employee and work was started in the storehouse;
- 5) regardless of the above mentioned extra work the general operations of the Filmothèque were not only maintained, but further developed (organization of the programme of the cinema Ponrepo, seminars and lectures, lending of films to individual institutions and persons), the professional activity of the department of historians was also developed and the quality of the work of the technical department and the care for the preservations of films also improved. The improvement of the work of the technical department at the same time uncovered shortcomings, caused by the incorrect storing of films in buildings without air-conditioning;
- 6) The head of the Filmothèque was elected to the Executive Committee of the International Federation of Film

Archives; Outside the ordinary framework of its professional work the Filmothèque also organized:

- 7) the selection and screening of short feature films and animated films for the Czechoslovak pavilion EXPO 67 in Montreal;
- 8) the preparations of a complete set of retrospective Czech and Slovak films for the special programmes of the Hall of Culture of the Czechoslovak pavilion in Montreal, which was very well received by an international audience;
- 9) The Curator of the Filmothèque was in charge of the group consisting of employees of the national enterprise "Výstavnictví" and the foreign trade enterprise Artcentrum, which installed the exposition of Jiří Trnka in the Canadian pavilion of EXPO 67;
- 10) The Curator of the Filmothèque was in charge of the group of the puppet film, which installed a large exposition of the national artist Jiří Trnka in the Czechoslovak pavilion;
- 11) The Chief Historian M Frída worked for 3 months in Brussels (January till March 1967) as a scholarship-holder of the Belgian Filmothèque and helped to identify old silent films in their collections;
- 12) a survey of films of the new Czech wave including short films was organized in 4 Yugoslav towns.

#### Employees:

On December 31, 1967 the Filmothèque had 42 permanent employees, out of which the Film Archives 30, the Film Library 7 and Documentation 5.

The activity of these departments of the Filmothèque was extensive and its aim was to arrange the film collections in



such a way as to enable a regular control of all stored material. It is believed that we shall reach this aim in 1969.

In connection with this the following work was carried out:

- 1) the moving of the non-inflammable films from Třebstín, Kost, Praha and Všetaty to the new storehouse in Hradištko was concluded. During the course of the year 2,350 films were placed in the new storehouse, a total of about 3,400 films can now be found in Hradištko;
- 2) as the storage conditions in the storehouse of film copies in Holešovice was found to be unsuitable we decided to liquidate this storehouse and place the copies in the storehouse in Hradištko. We started this work during the last three months and we shall finish it during the first six months of 1968;
- 3) during the last quarter of the year adjustments were carried out in the storehouse in Třebstín;
  - a) an inventory of the copies of long feature films was made;
  - b) short films were classified and placed in the store III;
- 4) the compilation, processing and storing of new acquisitions (1663 pieces) continued;
- 5) a control of the lists and cards of long negatives was carried out and a list was made of the incomplete and unedited negatives and those that cannot be copied;
- 6) auxiliary material and versions were removed and together with the department of historians duplicate and valueless copies were removed;

Before storing in the storehouse in Hradištko the film material was rewound, measured and repaired, their mechanical state determined, damaged packings exchanged. At the same time we also controlled and supplemented our lists of films. The work in Třebsín, but on a smaller scale, proceeded in the same way.

In 1967 a total of 573 films were included in the collections, out of which 459 copies and 114 negatives. From foreign archives we acquired -

permanently	73 films
loans	71 films.

We exchanged with foreign archives	
permanently	160 films
in loans	208 films.

The activity was concentrated in a number of basic branches.

- 1) The publishing of a catalogue and card-index file of feature films according to their original titles was being prepared. The file is being constantly completed so that supplements can be published. A catalogue of directors, whose films are in the Filmothèque collections, was prepared. The credits of the Reichsfilmarchiv were processed, classified according to the country of origin and identified according to the original distribution titles.
- 2) For the International Federation of Film Archives a selection and marking of the faces of less known comedians of the silent film was prepared, as an aid for the identification of old films and for complex catalogues, which will be published by the FIAF. An extensive iden-

tification of archive films from the first two decades of the 20th century for FIAF was carried out. The programme of the Symposium on the Identification of Archive Films to be held in Gottwaldov in March 1968, was prepared.

- 3) Cooperation and exchange with Gosfilmfond was intensified and made more profound and a plan of the exchange of films was prepared.
- 4) The Commission for Silent Films again started its work on the identification of archive films and the identification of actors and other film workers.

Another task of the department is to continue in the work on the catalogue of short foreign films, to make a list of all important animated and documentary films, which we should gain for our archives from abroad.

### Film Library

#### Library:

##### Acquisitions:

Works of reference	1118	(including bound magazine volumes)
Novels	<u>312</u>	
	1430	volumes
Magazines and Czechoslovak	100	
newspapers foreign	<u>149</u>	
	249	

(a total of 13,770 numbers, including Czechoslovak and foreign newspapers for bibliographical purposes).

Loaned books:	5,648	volumes
" "		
from other libraries	<u>99</u>	"
	5,747	volumes

Loans of magazines: 9,477 copies

Bibliography:

Individual volumes: in January a two part volume on "The Response to Karlovy Vary" (I. - 60 pages, II. - 83 pages) was published. Twelve issues of "Czechoslovak Cinema in the Light of the Foreign Press" (a total of 649 pages) were published.

Processed magazines:	Czech	53	foreign	63
newspapers:	"	<u>8</u>	"	<u>19</u>
		61		82

Number of bibliographical notations: 3,084 from the Czech press and Czechoslovak cutting service 6,391 from the foreign press and the Swiss agency ARGUS (out of which 4,782 externally).

Included cuttings from the dailly press Czech: 5,067  
foreign: 1,883

Loans of cuttings from the foreign press: 532

Documentation

Acquisitions: 5,250 pieces of registered photoplates and 14,200 not registered photoplates (purchase from B. Veselý and M. Prchal)

Posters and advertising material:	2,380	pieces
Scripts and lists of credits:	215	"
Other documentary material:	89	"

All registered photoplates are properly identified and described. The photoplates, which are not identified we try to identify with the help of those who might remember them. The collection of B. Věsely will be included in the collections just as it was bought and will be definitely stored after storage area will be procured (first half of 1968). All material that comes to the documentation department is catalogized (book of acquisitions and card-index). During the year the file of film workers of the main production countries (France, Italy, the GDR, the GFR, Poland, Hungary) was finished. All films from these countries were processed which were shown in our country after 1945. This year the films of small productions (Rumania, Bulgaria, Scandinavia, South and North America and Great Britain) will be processed in the same way.

The card-index file of Czechoslovak creative workers is up to date. A file of film festivals and prizes is kept up to date. Dates of death of Czechoslovak and foreign film workers are also filed.

The files of feature films are prepared in three ways:

- 1) according to the year of release
- 2) according to the alphabet
- 3) according to the country of origin.

We cannot give the precise number of index cards, but the approximate number will be annually more than 6,000 pieces. In 1967 there were much less loans, mainly because we intentionally decreased the number of loans of photoplates (now we only lend them to serious and trustworthy persons, with whom we have good experiences). Another reason for the decrease in the number of loans is the state in

Klimentská (overfull and many materials are for the time being in Karlín). This state will change when the depot in Karlín will be ready during the first half of 1968.

Loans:

fotoplates	850
publicity material	120
scripts	159

Visits Abroad

Brejcha	Berlin GDR Montreal Canada Berlin GDR Beograd, Zagreb, Ljubljana, Sarajevo, Yugoslavia
	Vienna Austria Leipzig GDR
Frída	Brussels Belgium Berlin GDR Knoke le Zoute Belgium Moscow USSR
Urgošíková	Mannheim GFR
Zdražilová	Moscow USSR
Čáslavský	Moscow USSR
Dr. Černá	Venice Italy
Hepner	Bergamo Italy.

Prague, February 24, 1968

Bohumil Brajcha  
Curator of the Film Archive

**Roma**

CINETECA NAZIONALE  
PRESSO IL  
CENTRO SPERIMENTALE  
DI CINEMATOGRAFIA  
RAPPORT D'ACTIVITE' - ANNEE 1967

Le nombre total des films à présent est de 8.000 copies environ (négatifs, lavander, positifs, films à sujet, documentaires, dessins animés, actualités): en effet, pendant l'année 1967 la Cinémathèque a enrichi ses collections de 1.200 nouveaux titres. On a continué le travail de control sur tous 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 cinq blockhouses: pendant la dernière année on a en effet bâti deux nouveaux cellaires, mais, l'un des quatres existants a été temporairement mis hors d'usage pour des travaux de renouvellement.

L'activité de la Cineteca Nazionale se déroule, comme pour le passé, en trois directions principales:

- 1)- Projections à l'intérieur de l'école (Centro Sperimentale di Cinematografia), à caractère didactique: un cours dédié à l'Histoire Générale du Cinéma, des origines jusqu'à nos jours, pour toutes les sections d'enseignement avec 120 programmes, pendant deux années, et un cours monographique pour les élèves de la mise-en-scène avec 60 programmes environ.
- 2)- Distribution des films aux Ciné Clubs italiens: le catalogue des copies en circulation comprend 141 programmes. Pendant l'année 1967 les Ciné Clubs en activité ont été 175 environ: l'activité culturelle des Ciné Clubs se déroule du mois de novembre jusqu'au mois de mai).
- 3)- Diffusion de la culture cinématographique à l'étranger et en particulier du cinéma italien passé et présent: on a envoyé des programmes retrospectifs dans les pays suivants: Algérie, Allemagne Occ., Allemagne Or., Belgique, Bulgarie, Ceylon, Colombie, Danemark, Ecuador, Finlande, France, Grande Bretagne, Grèce, Jugoslavie, Philippines, Pologne, RAU, Suède, Turquie, U.R.S.S., 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: ACCATTONE, LE AMICHE, L'AMORE, L'APE REGINA, L'ASSEDIO DELL'ALCAZAR, ASSUNTA SPINA, L'AVVENTURA, BANDITI A ORGOLO, IL BANDITO, I BASILISCHI, IL BOOM, IL CAMMINO DELLA SPERANZA, I CENTO CAVALIERI, CHI LAVORA E' PERDUTO, LA COMMARE SECCA, LA CONGIUNTURA, LA CORONA DI FERRO, I DELFINI, LA DOLCE VITA, DUE SOLDI DI SPERANZA, L'ECLISSE, E' PRIMAVERA, ERA NOTTE A ROMA, ESTATE VIOLENTA, ETTORE FIERAMOSCA, EUROPA '51, I FIDANZATI, FRANCESCO GIULLARE DI DIO, IL FU MATTIA PASCAL, IL GENERALE DELLA ROVERE, GERMANIA ANNO ZERO, I GIORNI CONTATI, LA GRANDE GUERRA, IL GRIDO, IO LA CONOSCEVO BENE, KAPO', LA LUNGA NOTTE DEL '43, LA MACCHINA AMMAZZACATTIVI, I MAGLIARI, IL MAGNIFICO CORNUTO, 1860, LA NOTTE, LE NOTTI BIANCHE, OSSESSIONE, 8 E 1/2, LA PAURA, PICCOLO MONDO ANTICO, IL POSTO, PRIMA DELLA RIVOLUZIONE, PROCESSO ALLA CITTA', IL PROCESSO DI VERONA, I PUGNI IN TASCA, QUATTRO PASSI FRA LE NUVOLE, LA RAGAZZA DI BUBE, RISO AMARO, ROCCO E I SUOI FRATELLI, ROGOPAG, ROMA CITTA' APERTA, SENZA PIETA', I SETTE PECCATI CAPITALI, SIAMO DONNE, LA SIGNORA SENZA CAMELIE, SILIVA ZULU, I SOGNI NEL CASSETTO, IL SOLE NEGLI OCCHI, IL SORPASSO, LA STRADA, TERRORE NELLO SPAZIO, IL TESTAMENTO DEL DR. MABUSE, I TRE VOLTI, TUTTI A CASA, GLI UOMINI CHE MASCALZONI, VIAGGIO IN ITALIA, I VINTI, I VITELLONI, VIVA L'ITALIA!

En ce qui concerne les publications, il faut rappeler la revue du Centro Sperimentale di Cinematografia "BIANCO E NERO", qui continue à paraître tous les mois, et les fiches et catalogues de l'Archive de la Cinémathèque Nationale, entre les quels: "Retrospektiva n.1 - CICLO TEDESCO (1913-1942); Retrospektiva n.2 - CICLO SOVIETICO (1924-1944) Retrospektiva n.3 - CICLO AMERICANO (1913-1941).

**Sofia**

## RAPPORT SUR LES ACTIVITES DE LA CINEMATHEQUE

### NATIONALE BULGARE POUR L'ANNEE 1967

Riche et diversité était l'activité de la Cinémathèque pendant l'année qui s'est écoulée. La plus grande attention était réservée aux cinématographies contemporaines. Nos programmes étaient accueillis avec un grand intérêt par les jeunes spectateurs du cinéma.

Durant l'année 1967, en rapport avec la célébration de la Révolution d'Octobre, pour la première fois avec une plus large programme était présenté le Cinéma Soviétique. Cette programme était composée sous deux formes: présentation d'une jeune cinématographie avanguardiste et présentation d'oeuvres classiques reflétant la Révolution. Deux festivals du Cinéma Soviétique contemporain de Lituanie avait été organisés à Sofia et à Plovdiv. Des oeuvres classiques consacrées à la Révolution ont été montrées au festival organisé à Sofia - "Cimes du Cinéma Soviétique", à la télévision, dans des cycles, à divers projections à Sofia et dans les autres villes. Ici il faut souligner la participation de deux représentants de la Cinémathèque - son directeur M. Stoyanov-Bigor et le filmologue M. Nédeltcho Milev, avec leurs apports au Symposium Internationale à Répino /URSS/, consacrés au 50-ème anniversaire de l'art cinématographique.

Cette année la Cinémathèque a organisé le premier festival du cinéma turque en Bulgarie. Profitons de l'occasion pour remercier la Cinematek Fernegi, qui non seulement assura les films, mais aussi envoya beaucoup de photos et de documentation.

En rapport avec l'activité internationale de la Cinémathèque avait été organisés des grands panoramas à Vilnius /Lituanie/, Paris, Zurich, Stockholm, Istanbul et Moscou. Nous avons envoyé aussi des affiches du cinéma de peintres bulgares pour l'exposition qu'organise la Cinematek Dernegi à Istanbul.

Cette année nous avons envoyé de notre collection comme prêt limité des films à la Cinémathèque Algérienne et aux deux cinémathèques d'Istanbul.

Selon le plan culturel entre la Bulgarie et la Tunisie un représentant du Ministère du Tourisme et de l'Information de Tunisie - M. Abdel Karim Yahia - a fait son de six mois dans notre Cinémathèque.

Outre les films bulgares et la documentation respective que la Cinémathèque reçoit régulièrement elle a enrichi ses collections avec à peu près 100 copies de films classiques ou de la période des pionniers du cinéma. Durant l'année notre bibliothèque a augmenté de 244 volumes surtout de la littérature nouvelle.

Nous avons élaboré des références biographiques pour tous les réalisateurs bulgares contemporains, une filmographie indiquant les cadres représentant les personnalités de la culture bulgare, inclus dans nos actualités de 1944 à 1960, une bibliographie des périodiques de cinéma et d'autres périodiques contenant des renseignements sur le cinéma, édités en Bulgarie jusqu'à 1944, etc.

Et cette année la Cinémathèque a éprouvé des difficultés en ce qui concerne ses projections et la conservation des films car elle n'a pas un cinéma qui lui appartient ainsi qu'un dépôt moderne pour les films.

Pendant la même période nous avons reçu comme hôtes les cinéastes de Lituanie Vitas Jalakievitchus, Arunas Jebriunas, Raimondas Vabalas et Ionas Gritsius; le réalisateur turque Metin Erksan ainsi que les critiques du cinéma turque Bülent Erkmén, Hüseyin Hacibaşıoğlu, Onat Kutlar, Cevat Çapan, Atilla Dorsay et Tuncan Okan.

# Stockholm

## FILMHISTORISKA SAMLINGARNA

### STAFF

The former film editor of Svensk Filmindustri Mr. Gustaf Carlson, with whom the Archive has collaborated since 1966, was employed by the Archive in May 1967. His continued assistance for the vast film restoration project has thus been secured. Secretary Miss Susanne Rothschild left the Archive at the end of the year for the Swedish Broadcasting and Television Company. Her position is now occupied by Miss Gunnel Göransson.

Film Archive:      Mr. Nils-Hugo Geber /curator/  
                         Mr. Berndt Santesson /research assistant/  
                         Mr. Gustaf Carlson /film technician/  
                         Mr. Olle Rosberg /acquisition assistant  $\frac{1}{2}$ /  
                         Mr. Rune Anbacken /film distribution/  
                         1 engineer, 2 film inspectors  
                         Miss Gunnel Göransson /secretary  $\frac{1}{2}$ /

### HOUSING AND STORAGE

Ground work for the new building of the Swedish Film Institute has started during 1967 and final calculations of the building costs have been carried out during the spring of 1968.

Through agreement with two of the major Swedish film companies a storage space for acetate film (500 prints) has been acquired inside the city of Stockholm. This gives the Archive provisional space for the deposition of recently distributed films until the middle of 1969. The private laboratories outside the city, where the central vaults of the Archive are situated, have continued their inspection of the collection in order to report on deteriorating material.

In March 1968 the Archive acquired a new 35 mm Steenbeck Kobiton editing table specially equipped for silent film editing. This table represents a very important improvement of the Archive's technical facilities.

## PRESERVATION

By July 1, 1967, altogether 47 (1/7 1966 - 30) long films and 20 short films had been transferred to acetate stock either in the form of master prints or duplicate negatives (39/8). The printing covered the production years of 1944, 1945, 1946 and part of 1947 of the Swedish Film Industry (SF). 8 films from other companies were also transferred as well as 5 Archive films. During the remaining part of the year 17 long films and 5 short films were transferred.

The restoration of the films of Georg af Klercker (1877 - 1951), produced by Hasselblad Film in Gothenburg 1915 - 1917 continued during the year and was terminated in April 1968. It represents the largest bulk of films (19) by a single director saved from the silent period and the films will cast a new light on the early Swedish film history.

The work of restoring the original negative to Dreyer's PRÄST-ÄNKAN (1920) was terminated and a masterprint and a duplicate negative was made. A print of the film was delivered to Staatliches Filmarchiv der DDR on exchange basis.

Another project already far advanced is the restoration of the original negative to HÄXAN (1920-22) by Benjamin Christensen. A master print has been made and the Archive is now undertaking an investigation to find out if there are longer or different versions of the film at foreign archives.

Agreement of restoration of the production of Terrafilm, a Swedish company no longer in existence, has been reached during the year with four Swedish film companies who have rights in the films. All the negatives of Terrafilm have been deposited at the Archive.

## ACQUISITION AND DEPOSITION

By agreement with Sovjetexportfilm in Stockholm the Archive has been allowed to acquire viewing prints and dupe negatives to 26 of the most outstanding Sovjet classics from 1924 - 1959. 20 of these films have been delivered, of which 5 during 1967. The Archive was also offered to acquire prints of BEZHIN MEADOW and THE BATH-HOUSE. Gosfilmofond has given its valuable assistance to these acquisitions.

Japan Film Library delivered four Japanese film classics on exchange basis.

An agreement of exchange of three films has been reached with the National Film Archive of India.

General agreement of deposition has been signed with Madeleine Films, Paris.

Acquisitions and depositions:

Amount of titles:		long films	shorts
July 1, 1966 - 1967	Acq.	36	32
	Dep.	276	110
December 31, 1967	Acq.	14	8
	Dep.	48	31

DISTRIBUTION

From July 1, 1966 - 1967 the Archive received 564 requests of films and circulated 609 long films and 409 short films. From July 1 - December 31, 1967 the figures were: 371 requests of 427 long films and 365 shorts.

INTERNATIONAL ACTIVITIES

A retrospective of the modern Swedish Cinema was arranged in April 1967 by Centralne Archiwum Filmowe in Warsaw. The Archive delivered 9 feature films and 4 short films to this show. SÅNGEN OM DEN ELDRÖDA BLOMMAN (Stiller 1919) was sent for a special screening. In the fall Centralne Archiwum presented a program of "The Swedish Golden Era" to which the Archive contributed six silent classics.

In July the Archive and La Cinémathèque Royale de Belgique collaborated to furnish films for a show of Swedish classics, silent and sound, presented by Cinemateca de Cuba. The Swedish Archive sent 12 films.

Great interest has been taken in the films of Cartoonist and animation pioneer Victor Bergdahl (1878 - 1939), whose films were restored last year. Release prints of six of his animated films were made and shown at Staatliches Filmarchiv, at The World Retrospective of Animation Cinema in Montreal (3) arranged



by La Cinémathèque Canadienne, and at the Czechoslovak Film Archive.

A print of EN HANDFULL RIS was sent to the Hungarian Film Archive. The film was presented in the retrospective devoted to the late Hungarian director Paul Fejös, who worked in Sweden.

In connection with the programs presented by the Film Club of the Swedish Film Institute, the Archive received visits by directors Kevin Brownlow, Josef von Sternberg, Paul Grimault, Jacques Doniol-Valcroze and Marguerite Duras.

For purpose of filmhistorical studies Professor Alexander Kukarkin, Moscow, and Doctor Bálint Magyar of the Hungarian Film Archive visited the Archive.

Mr. William Barnes of Barnes Museum of Cinematography visited the Archive in July and discussed preservation problems.

Mr. Colin Ford of the National Film Archive paid a visit in May.

Mr. Geber participated in the FIAF Executive Committee meetings in Bruxelles, March 4-5, and in Berlin, June 6-7, prior to the XXIII Congress of the Federation, June 8-13. He represented the Archive at the Congress, which was also attended by Mrs. Anna-Lena Wibom, program director of the Film Club of the Swedish Film Institute.

During a visit to the United States and Canada, August 1-21, Mr Geber was invited to study the functions of the Museum of Modern Art Department of Film and discuss matters of mutual interest with Mr. Van Dyke and members of the staff. In Montreal he attended the World Retrospective of Animation Cinema, August 13-18, and discussed the preservation of early animated films with Mr. Guy Coté, President of La Cinémathèque Canadienne.

#### THE DOCUMENTATION DEPARTMENT

This section of the Swedish Film Institute is responsible for the administration of the library, the archive of periodicals, the collection of still photographs and cinema posters and the press cutting archive. All branches have grown considerably during 1967.

The library, which will also serve students of film history at the Stockholm university, when the collection is moved into the planned Film Institute building, consisted at the beginning of March 1968 of 12.300 volumes.

We have 175 different titles among the current periodicals in the library.

The photographic collection of 1.300.000 stills has continued to grow. We also have a collection of half a million duplicates which are available for exchange.

In the press cutting department Dr. Bengt Idestam-Almquist is continuing the reorganizing of the old collection. We are now cutting a wider selection of Swedish material compared to 1967.

In 1967 the Documentation department released two books: "Swedish Sound Pictures 1929-66" and "Swedish Silent Pictures 1896-1931". The two books have been given free of charge to all F.I.A.F. institutions. In 1968 we will publish a check-list of the authors and scriptwriters to all Swedish feature films and a booklet on Swedish animators of the Silent era. Among our future publications can be mentioned a Swedish filmography with complete cast lists and technical credits. Also a listing of all Hitchcock TV-productions.

#### THE FILM CLUB OF THE SWEDISH FILM INSTITUTE

Mrs. Anna-Lena Wibom /program director/  
Miss Kristina Larsén /program assistant/

The Film Club of the Swedish Film Institute has organized six-seven weekly screenings. Registered members for 1967-68 amount to some 4,500 and entrances in April 1968 amount to 26,300. Programs have been dedicated to Il neorealismo Italiano, the New Bulgarian Cinema, Walt Disney, Films on Vietnam, The author and the cinema (Marguerite Duras), The Russian Films, Politics and Films, The Marx Brothers, The New American Cinema Exposition, Jean-Luc Godard, The Czech Cinema, a retrospective. The Italian series were organized with the kind cooperation of Mr. Luciano Marzuoli, Unitalia, The Bulgarian series with the support of the Bulgarian Filmarchive and the Russian Filmseries with the help of Gosfilmofond, Moscow. Many other archives, notably La Cinémathèque Royale de Belgique, The National Film Archive, London, The Canadian Filmarchives, Ottawa, La Cinémathèque Canadienne, Montreal, Det Danske Filmmuseum, The Finnish Filmarchive, La Cinémathèque de Toulouse, Het Nederlandse Filmmuseum, Norsk Filminstitut, Oslo, The Czech Filmarchive and The Museum of Modern Art, Department of Film, Österreichisches Film Museum, Staatliches Filmarchiv der DDR have with great generosity helped the Film Club to materialize the series. Ten printed programs and 240 program introductions have been published.

In connection with the programs the Film Club has invited as its guests Mrs. Marguerite Duras, Paris, Mr. Kukarkin, Moscow, Mr. P. Adams Sitney and Miss Shirley Clarke, New York, Robert Nelson, Los Angeles and Richard Roud, London.

**Tirana**

RAPPORT SUR L'ACTIVITE DE LA FILMARCHIVE DE LA RP D'ALBANIE  
DURANT L'ANNEE 1967,-

En comparaison avec l'année 1966, la Filmarchive de la RP d'Albanie a consacré une attention particulière à la sauvegarde, à l'exploitation et à l'amélioration de l'état technique des films.

Durant l'année passée, notre Filmarchive a enrichi ultérieurement le fonds de films réalisés par le Cinéstudio "ALBANIE NOUVELLE" et qui sont divisés comme suit:

- Ciné-journaux            52 avec 52 bobines
- Documentaires        29 avec 71 bobines
- Films de fiction        2 avec 19 bobines
- Photos                351 pièces
- Affiches                60 pièces

Notre Filmarchive a tourné également des sujets concernant les transformations incessantes qui ont lieu dans notre pays dans tous les domaines, et cela d'après un plan thématique.

Les fonds de notre Filmarchive ont été largement exploités également durant l'année 1967 par les travailleurs de la production cinématographique, par diverses organisations de masses, par des institutions culturelles, scolaires etc.

Au cours de cette année, à l'intérieur et hors de la Filmarchive ont été projetés:

- |                    | <u>dans la Filmarchive</u> |
|--------------------|----------------------------|
| - Ciné-journaux    | 180 avec 700 spectateurs   |
| - Documentaires    | 207 avec 878 spectateurs   |
| - Films de fiction | 35 avec 600 spectateurs    |
- 
- |                    | <u>hors de la Filmarchive</u> |
|--------------------|-------------------------------|
| - Ciné-journaux    | 57 avec 1006 spectateurs      |
| - Documentaires    | 42 avec 1230 spectateurs      |
| - Films de fiction | 52 avec 1610 spectateurs      |

	<u>Ecoles et institutions</u>
- Ciné-journaux	20 avec 180 spectateurs
- Documentaires	55 avec 1100 spectateurs
- Films de fiction	15 avec 390 spectateurs

En outre, notre Filmarchive a procédé à l'échange de films, aux fins de vision, avec quelques autres Filmarchives, membres de la FIAF.

De meme, on a restauré nombre de films qui presentaient des endommagements.

Notre Filmarchive a participé, durant l'année 1967, à diverses Expositions d'Affiches des Films, organisées par des Cinémathèques étrangères.

Durant l'année 1968 nous espérons élargir sur une plus vaste échelle les activités de notre Filmarchive.

LE DIRECTEUR  
(VASKE ARISTIDHI)

**Torino**

MUSEO NAZIONALE DEL CINEMA  
Palazzo Chiabrese  
Piazza San Giovanni 2 - tel. 510.370  
10122 TORINO (Italie)

De janvier à juin et en novembre et décembre 1967 le Musée a présenté dans sa salle de projection deux films de Mark Donskoi, à l'occasion de la Semaine Soviétique à Turin, trois documentaires de montagne en collaboration avec le Club Alpino Italiano, une personnelle de Francesco Rosi (6 films), une série de 9 films stéréophoniques en cinémascope des années 1954-1955; la saison 1967-1968 a commencé avec "Le Christ interdit" de Curzio Malaparte, à l'occasion de la commémoration du 10<sup>ème</sup> anniversaire de la mort de l'écrivain, et sept films interprétés par Spencer Tracy, pour honorer le grand acteur récemment disparu.

En 1967 le Musée a été visité par 35.029 visiteurs. En avril, pendant la Semaine Internationale des Musées, organisé par l'I.C.O.M. (International Council of Museums), le Musée a permis l'entrée gratuite aux visiteurs et a offert un guide, imprimée pour cette occasion.

Un nouvel effort a été fait pour enrichir les salles d'exposition: en particulier dans la salle N° 6 on a arrangé une grande partie du matériel stéréoscopique utilisé dans la grande exposition de la stéréoscopie dans la photographie et le cinéma, organisée en octobre 1966 par le Musée. Entre les activités du Musée nous rappelons la projection de trois documentaires sur Picasso à la Galerie d'Art Moderne à Turin, à Modena et à Parma; une exposition, dans la galerie du Musée, dédiée à Curzio Malaparte avec documents, photos, manuscrits, etc. sur l'activité cinématographique de l'écrivain disparu en 1957; à l'occasion de la XXVIII Mostra de Venise, la Directrice du Musée a présenté aux participants de la Table Ronde sur le cinéma expressionniste un spectacle de lanterne magique avec un choix d'images fixes et mobiles de sujet fantastique et macabre avec accompagnement de musique de carillon; en mars et en avril le Musée, avec la collaboration de l'Institut Italien de Culture de Teheran et la Cinémathèque Iranienne, a organisé une rétrospective de l'oeuvre de Giovanni Pastrone avec sept films; à Cuneo le Musée a présenté son exposition "La caricature dans la photographie et dans le cinéma 1839-1939". Le Musée a publié en 1967 les numéros 3/4 du Notiziario, contenant informations sur son activité, le N° 5 spécial sur "Curzio Malaparte e il cinema", avec documents inédits, et le N° 6 qui contient, dans sa sections "Documenti" la commémoration du pionier du cinéma Filoteo Alberini (1867-1937), inventeur en 1911 d'un film "paranamique". On prie les Cinémathèques qui ne reçoivent pas notre Notiziario de nous le faire savoir. Le 15 décembre 1967 l'Assemblée de l'Association Museo Nazionale del Cinema a approuvé le nouveau statut du Musée et chargé son Président de signer l'act de concession du terrain destiné au nouveau siège du Musée. L'act a été signé par un représentant de la Ville de Turin et le Président du Musée le 28 décembre 1967. Les travaux pour la construction du nouveau siège commenceront dans le courant de l'année 1968.

**Toulouse**



# CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film  
3, Rue Roquelaine - Toulouse — CCP : 171-06 — Tél. : 62.24.15

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## RAPPORT D'ACTIVITE POUR L'ANNEE 1967

Depuis son dernier rapport d'activité, la Cinémathèque de Toulouse a reçu ou acquis un certain nombre de films et ses collections comprennent aujourd'hui :

- 550 longs métrages en 35 mm
- 1015 longs métrages en 16 mm
- environ 2000 courts métrages (35 et 16 mm)

Toutefois les dernières sources de films muets en copies d'époque paraissent taries. Tous les stocks que pouvaient détenir encore les anciens "tourneurs", c'est-à-dire les exploitants ambulants, ont été recueillis et, à moins d'un miracle, il faut considérer que la prospection auprès des survivants du cinéma muet est close.

La bibliothèque s'est, elle aussi enrichie de façon régulière et les locaux où sont entreposés les documents ont été agrandis et remis à neuf.

La Cinémathèque de Toulouse organise chaque semaine, du mois d'octobre au mois de juin, des projections à son siège. Depuis la fin de l'année 1967, elle participe, avec la Compagnie du Grenier (Maurice Sarrazin), l'Orchestre de Chambre (Louis Auriacombe), et le Cinéma National Populaire aux activités du "Centre Dramatique, Musical et Cinématographique National" à Toulouse.

Elle a collaboré à plusieurs manifestations : le "Congrès du Cinéma Indépendant" (CICI) à Lausanne, "Confrontation IV" à Perpignan les "Journées du Cinéma Polonais" à Poitiers.

Grâce à l'aide du GOSFILMOFOND, elle a organisé une exposition itinérante de photographies, affiches et documents intitulée "Cinquante ans de cinéma soviétique". En outre, elle a présenté à Toulouse et à Lyon un ensemble assez important de films soviétiques muets.

Enfin elle a eu des contacts fréquents avec les Cinémathèques membres de la FIAF, et les échanges culturels ont été fructueux.

Les rapports avec les pouvoirs publics sont excellents et la réorganisation de la Cinémathèque Française ouvre aujourd'hui des perspectives de collaboration dont la Cinémathèque de Toulouse se réjouit.

Le problème financier auquel elle s'est heurtée jusqu'ici devrait pouvoir être résolu au cours des mois à venir. En effet il serait nécessaire de procéder très vite à des tirages massifs de films muets dont la conservation est aléatoire.

En définitive, l'exercice 1967 aura été une année de transition et l'on peut espérer que la Cinémathèque de Toulouse sera bientôt en mesure de réaliser le programme qu'elle s'est fixée dans le domaine des recherches historiques.

**Warszawa**

## POLOGNE

CENTRALNE ARCHIWUM FILMOWE (CAF) - Archives Centrales du Film, ul. Puławska 61, Varsovie

Fondé en 1946, membre de FIAF depuis la même année.

Institution d'Etat

Directeur - M. Władysław Banaszkiewicz

Vice-directeur (pour les questions techniques et administratives) - M. Mieczysław Zakrzewski

section filmographique - M. Leszek Armatys

centre de documentation sur l'histoire du cinéma (bibliothèque) - Mme Irena Chmielinska

centre de diffusion des films - Jozzy Semilski

magasin et atelier de conservation - M. Aleksander Zebrowski

musée du film "Iluzjén" - Mme Krystyna Czajkowska

administration - M. Stanisław Mayzner

### Activité

Les Archives Centrales du Film recueillent, conservent, élaborent et diffusent tous documents (films, livres, revues, affiches, appareils, etc) qui ont trait à l'histoire du cinéma. Au 31 décembre 1967 les collections des A.C.F. se composaient de 11.400 films de long et moyen métrage (dont 3310 copies lavande et contre-types). Le centre de diffusion disposait de 1025 copies de films (1006 titres). Malgré 100

"les Théâtres de lumière à Cracovie vers 1900". De plus, les projections de films suédois et japonais se sont accompagnées, au cinéma "Iluzjon", d'expositions d'affiches polonaises pour les films suédois et les films japonais. Un échange animé d'affiches a été poursuivi avec les cinémathèques: de Berlin-Ouest, de Bulgarie, de Tchécoslovaquie, de France, de Grèce, de Yougoslavie, de Cuba, de R.D.A., de R.F.A., de Suède, des U.S.A., de Hongrie, d'Italie et d'U.R.S.S.

Comme au cours des années écoulées, le Centre de documentation a élaboré des matériaux d'information pour la Biennale 1967 (bibliographie des scénarios imprimés en Pologne et des scénarios qui se trouvent dans les collections des A.C.F.).

Dans le domaine de l'échange des films et de l'aide dans l'organisation des programmes des cinémas d'archives et des manifestations spéciales, les A.C.F. collaboraient avec les cinémathèques d'Angleterre, de Belgique, de Bulgarie, de Tchécoslovaquie, de France (Toulouse), de Hollande, du Japon, de Yougoslavie, du Canada (St. Laurent), de R.D.A., de Roumanie, de Suède, des U.S.A. (New York), de Hongrie, d'U.R.S.S.

Parmi les principales revues organisées avec l'aide amicale des autres cinémathèques, citons: 1. la revue des films suédois "Bergman et d'autres" (mars-avril, en coopération avec Filmhistoriska Samlingarna de Stockholm), 2. la revue des films

de Humphrey Jennings (avril, en coopération avec The National Film Archive de Londres), 3. revue "Le monde de Kon Ichikawa" (mai, en coopération avec Mme K. Kawakita de Japan Film Council de Tokio), 4. le cours de connaissances sur le cinéma organisé durant les vacances, consacré aux films soviétiques sonores (juillet, en coopération avec Gosfilmofond de Moscou).

De leur côté, les A.C.F. ont envoyé des films polonais à la revue-jubilé organisée par Gosfilmofond de Moscou, et des films d'Andrzej Wajda à la revue consacrée à ce metteur en scène, organisée par Archiva Nationala de Filme à Bucarest. La salle du musée du cinéma "Iluzjon" a reçu en 1967 quelque 234.000 spectateurs.

Le Centre de diffusion a organisé (ou a collaboré à l'organisation) de nombreuses revues et séminaires dans différentes villes de Pologne, dont les plus importantes furent: 1/ le Cours de connaissances sur le cinéma organisé pendant les vacances à Gdansk (en juillet) intitulé "Le cinéma soviétique sonore" - avec projection de 31 films, 2/ revue des films de Fryderyk Ermler au Musée Silésien de Wrocław (septembre) - projection de 5 films, 3/ séminaire de Koszalin (novembre) - "le Cinéma soviétique et le cinéma mondial" - projection de 17 films, 4/ "Etude sur le film soviétique" à Gdańsk, à l'occasion du 50-ème anniversaire de la Grande Révolution d'Octobre (février-novembre) - projection de 24

films, 5/ projection de documentaires à Cracovie, en marge de la session scientifique consacrée à l'art de l'époque de la Sécession (décembre).

Les films des collections des A.C.F. ont été projetés en 1967 au cours de 3000 séances (dont 1090 dans les ciné-clubs).

Au cours de l'année 1967 les A.C.F. ont reçu la visite de : M. Mostafa Darwish de la République Arabe Unie, M. Onat Kutlar - directeur de la Sinematek Derneği d'Istanbul, Mme et M. Alan Fern de Library of Congress de Washington, M. Atanasse Stanev de la Cinémathèque Nationale de Bulgarie à Sofia, et M. Cosme Alves-Neto du Brésil.

Wyk. Z. J. B.  
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**Wien**



ÖSTERREICHISCHES FILMARCHIV

Austrian Film Archives

Archives autrichiennes du Film

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Founding Members: Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Gesellschaft der Filmfreunde Österreichs, Österreichische Gesellschaft für Filmwissenschaft, Österreichische Nationalbibliothek, Volksbildungshaus Wiener Urania.

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Rauhensteingasse 5

Tel. 52 99 36

1010 Wien I

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President: Dr. Johann P. H a u s t e i n

Vice-President: Professor Dr. Alfred L e h r

Secretary General: Professor Dr. Ludwig G e s e k

Founded 1955

Member of FIAF

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R E P O R T

Three major aspects determined the activities of the Austrian Film Archives during 1967:

1.) The systematical evaluation, cataloguing and re-copying of the nitro films under the care of the Austrian Film Archives, which was begun at the end of 1965 and which could only be carried out due to the effective help of the Federal Ministry of Education, was continued. The cataloguing and the indexing of archive films was also carried on. The cataloguing of nitro films will probably be finished during 1969 and the re-copying will be concluded about a year later. This forecast though, holds true only for films already entered on the Archives' index. By the end of 1969 a dupe negative 35 mm and a 16 mm working copy of each film will have been made.

Concurrent with the evaluation of the films the legal situation and copy-right problems of each item are being investigated, since these are the very basis for any use of the Archives' film stock.

2.) The Austrian Society for Film Sciences and the Austrian Film Archives were housed in temporary offices during 1967. The City Council of Vienna had promised appropriate offices in the centre of Vienna which would be available by the end of 1967. This promise was held and the move took place at the beginning of 1968. It is intended that appropriate housing for the library, offices and the store of working copies, as well as a showing room be set up, in order to intensify and

concentrate the work of the Austrian Film Archives. These plans are being put into effect while this report is being published.

3.) The Austrian Film Archives have tried to find permanent quarters in the vicinity of Vienna big enough to store their safety- and nitro films and to provide exhibition, as well as demonstration rooms. They have now reached a contract of agreement for suitable accommodation with a society concerned with it and preliminary work and planning of this project have already started. Should the competent authorities agree this would mean that central storage- and working accommodation, large enough to provide room for expansion have been found for safety-, as well as for nitro-films.

Other details deserving mention are:

Evaluation work and re-copying of nitro-films were continued during 1967, helped by showings and a modern cutting bench for 16 mm and 35 mm films. The purchase of a re-spooling bench for 16 mm and 35 mm, an ARRI checking device to differentiate between nitro- and acetat-films, a 16 mm projection device for light and magnetic sound, as well as a two-reel showing device assisted to intensify the work of the Archives.

Between the beginning of the re-copying on September 1, 1965 and December 31, 1967 509 evaluations were carried out and 275 dupe-negatives and 16 mm working copies were ordered. In January 1968 the Austrian Society for Film Sciences and with it the Austrian Film Archives moved into new rooms at Vienna I., Rauhensteingasse 5 in the centre of Vienna. Apart from offices the Archives have a storage room for 16 mm copies and a show-room which will shortly be ready for use.

Apart from a scientific assistant and the office staff the Secretary-General of the Austrian Film Archives now has eight more assistants for evaluation work at his disposal.

Interne showings of the Austrian Film Archives at Vienna presented:

A Star is Born (USA 1937, director: William A. Wellman),  
Mein Herz ruft nach Dir (Germany 1934, with Jan Kiepura,  
director: Carmine Gallone), Madame Dubarry (Germany 1919  
with Pola Negri, director: Ernst Lubitsch), Fräulein Else  
(Germany 1929, with Elisabeth Bergner, director: Paul Czinner)

Das Lied der Sonne (Italy 1933, director: Max Neufeld), Love from a Stranger (GB 1937 with Basil Rathbone, Ann Harding, director: Rowland V. Lee), Gevatter Tod (Austria 1921, director: Heinz Hanus), Die Zirkusgräfin (Austria 1912 with Heinrich Eisenbach), Nju (Germany 1924 with Elisabeth Bergner, director: Paul Czinner), Sodom und Gomorrha (Austria 1922, director: Michael Kertesz).

Interne showings in Linz brought:

Le Million (France 1931, director: René Clair), Skandal auf der Rennbahn (USA 1937, director: Sam Wood), Die pikanten Histörchen der seligen Exzellenz (Germany 1927, Wilhelm Thiele), Erzherzog Johanns große Liebe (Austria 1929, director: Max Neufeld).

Dupe-negatives were made of the films: "Gevatter Tod", "Fräulein Else", "Madame Dubarry" and "Nju". We thank the Czechoslovakian and the Yugoslav Film Archives for having granted their permission to do so.

On May 29th and 30th, 1967 the Austrian Film Archives organised a study group. Herr Direktor Dr. Wolfgang Kohte from the Bundesarchiv at Koblenz talked about archival problems of feature films and discussed the topic with members of the Archives. The talk held by Dr. Kohte, "Archival Problems of Feature Films" will be published in full.

The producer of the first Austrian feature film, Professor Heinz Hanus celebrated his 85th birthday and the Austrian Film Archives congratulated him. They also bestowed on him an honorary document and presented his film "Gevatter Tod", produced in 1912 which had been lent by the Yugoslav Film Archives.

The Austrian Film Archives were co-organisers of the Seventh International Motion Picture Research Week in Vienna from October 17th - 20th, 1967. Its theme was "New Trends of Film and Television". The Austrian Film Archives presented for this occasion: "I Claudius" (England 1936/37, director: Josef von Sternberg), "Irgendwo in Europa" (Hungary 1947, director: Geza von Radvanyi), "The Saga of Anatahan" (USA/Japan 1935, director: Josef von Sternberg). Both directors were present, delivered talks and took part in the discussion. Four study groups tried to find answer to the situation of sciences and medias, to the importance of experiments and to

the legal position of films and television, as well as to the situation with regard to filmic education.

During the Seventh International Motion Picture Research Week experimental films from film schools in Austria, Belgium, France, Germany, Hungary, Roumania, Sweden, USA and films of the research division of the French Broadcasting Corporation were shown in the study group "Visual Media and the Experiment".

A special abstract on the Seventh International Motion Picture Research Week is available.

The Austrian Film Archives had 275 new additions during the year 1967.

The following films were put at the disposal of Austrian universities, institutes of higher learning, academies, etc. for educational purposes:

"Werbung im Fernsehen", "Der junge Medardus", "Die Insel der Seligen", "Venetianische Nacht", "Die Dreigroschenoper", "Der Mann im Schatten", "Filmquerschnitt 1906 - 1935", "Der Rabe", "The Kid from Spain", "Top Hat", "Der dritte Mann", "Der blaue Engel", "Le Million", "Der Prozeß", "Les 400 Coups", "Der Schatz der Sierra Madre", "The General" and "The Navigator".

The Austrian Film Archives contributed photographs to the exhibition "Max Reinhardt and the Film" in Salzburg and Padova.

Foreign archives borrowed the following films from the Austrian Film Archives:

"Der Todeskandidat" (Flirting with Fate) Belgrade and "Ein Walzertraum" Deutsche Kinemathek, Berlin.

Foreign archives lent the following films to the Austrian Film Archives:

"Madame Dubarry" (Prague), "Fräulein Else" (Prague), "Nju" (Prague), "Gevatter Tod" (Belgrade), "Das Lied der Sonne" (Lausanne).

Publications of 1967 are:

Walter Fritz: "Die österreichischen Spielfilme der Stummfilmzeit (1907 - 1930)" (-Mitteilungen der Österreichischen Gesellschaft für Filmwissenschaft, special edition), Vienna 1967.

11 documentations: "A Star is Born" (USA 1937), "Mein Herz ruft nach Dir" (Germany 1934), "Madame Dubarry" (Germany 1919), "Fräulein Else" (Germany 1929), "Das Lied der Sonne" (Italy 1933), "Love from a Stranger" (GB 1937), "Gevatter Tod" (Austria 1921), "Die Zirkusgräfin" (Austria 1912), "Nju" (Germany 1924), "Sodom und Gomorrha" (Austria 1922), "Die Sklavenkönigin" (Austria 1924), all prepared for the presentations of the Austrian Film Archives in Vienna.

The publication by Walter Fritz: "Die österreichischen Spielfilme der Tonfilmzeit (1929 - 1938) " with a supplement "Die Spielfilmproduktion in den Jahren der Annexion (1938 - 1944)", (-Mitteilungen der Österreichischen Gesellschaft für Filmwissenschaft, special edition), Vienna 1968 will be ready by May 1968.

Exchanges, Projections and Publications:

Exchanged with members	Borrowed	Loaned
Temporary loan:	5	2
Films furnished to institutions:		18
Projections organized in own theatre:	15	
Spectators:	3000	
Programm notes published:	11	
<u>Collections:</u>	<u>Total</u>	<u>Acquisitions in</u>
Films	ca. 2000	<u>1967</u>
		275

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**Wien**

ÖSTERREICHISCHES FILMUSEUM  
Augustinerstraße 1, 1010 Wien I  
Phone: 52 34 26 or 52 62 06, Cables: Film-  
museum Wien

Founded in 1964. Full Member of F.I.A.F. since 1965.  
Government-subsidised institution.

Chairman: Dr. Heinrich Wille, Jun.

Curators: Peter Konlechner, Peter Kubelka

Secretary: Edith Petz

Catalogue and Stills Collection:  
Gottfried Schlemmer

Technical Assistants: Otto Homolka, Hans Zettel

Österreichisches Filmmuseum aims to establish a collection of classic films in Austria and since 1967, 70 films and 1000 newsreels have been acquired. We started our collection of Japanese films with works by Mizoguchi and Kurosawa (including the 200 minute full-length version of SHICHI-NIN NO SAMURAI) AND improved our collection of Russian films with the help of Gosfilmofond. Important film classics, such as L'AGE D'OR, CITIZEN KANE, FAUST (Murnau), LA CHAPEAU DE PAILLE D'ITALIE, MY DARLING CLEMENTINE and others have been acquired. There was close cooperation with our colleagues in London, Brussels, Prague, Berlin, Wiesbaden, New York, Ottawa, Belgrade, Toulouse, Moscow, Bucarest, Amsterdam, Copenhagen and Stockholm.

The collection of Austrian films has been considerably increased by a gift from Sascha Films.

Very important acquisitions were two complete series of Austrian newsreels (AUSTRIA WOCHENSCHAU and WELTJOURNAL) from 1955 until the present. This amounts to 1000 reels and, from now on, all new editions will be given to the museum.

Another advance in the development of the museum was the start of an almost daily programme of classic and experimental films. This new schedule started on January 9th, 1968 with a retrospective of the works of Mizoguchi Kenji. It was opened by the Minister of Education, who expressed his interest in the progress of Österreichisches Filmmuseum and stated that his ministry will go on supporting its work. The new daily programme was enthusiastically welcomed by the press and the audience. At the same time, Österreichisches Filmmuseum was given a share in the administration of the theatre in the Albertina. Since then, its technical equipment has been improved: a new sound system has been installed, with photo-diodes instead of photo-cells and other advantages. With more frequent showings,

the museum now employs its own projectionist, as well as box office and door staff.

The cataloguing of the film collection has been started with a modern card index system, which has the advantages of punched cards without their expense.

The cataloguing of the stills collection has been continued and stills of 5000 films are now indexed. The stills collection acquired about 4500 stills, most of recent Austrian films. Complete sets of stills from the films of Mizoguchi, Kurosawa and Kinoshita have been obtained and some rare stills have been found in our collection (for instance, is from THE DEVIL'S PASSKEY).

With the help of Gosfilmofond, a retrospective of Vertov's films was the main event of November 1968. On this occasion a German translation of his diaries was published and a second volume, containing a short biography, a very detailed filmography, stills and translation of the titles of Vertov's main works is in preparation. Österreichisches Filmmuseum also presented a very large programme of the New American Cinema, which included many films shown only in Vienna and not in the touring show of P. Adams Sitney.

In March 1968, L'AGE D'OR was shown in Vienna for the first time ever, thanks to the cooperation of the National Film Archive (London). In February there was a retrospective of Max Ophüls, for which our colleagues in Brussels supplied most of the prints.

This year's retrospective of the Viennale, Vienna's official film festival, was dedicated to the films of Stan Laurel and Laurel & Hardy. With the assistance of many FIAF archives, 30 silent and 24 sound films were shown in chronological order. The television report and foreign journalists called this retrospective the main event of this year's Viennale. Österreichisches Filmmuseum was invited by Austrian television to show excerpts of films in its collection and tried to raise more public interest and understanding of its work. Last year was also marked by the constantly increasing support of distributors and producers in and out of the country.

Soon, the Filmmuseum will get more office space and a Xerox machine will be installed and shared with other organisations in the same building.

Österreichisches Filmmuseum wishes to express its sincere thanks to those numerous archives who continue to help it at short notice with prints and stills from their collections, as well as by giving it precious information.



GUESTS AT THE FILM MUSEUM

Ion Barna  
Robert Beavers  
Bohumil Breicha  
Colin Ford  
David Francis  
Frieda Grafe  
Ivo Hepner  
Jerome Hill  
Gregory Markopoulos  
Jonas Mekas  
Robert Nelson  
Enno Patalas  
Jean-Victor du Sepulcre  
P. Adams Sitney  
Lilly Williams

COLLECTIONS

Films	520	
	1,200	Newsreels
Stills	45,000	
Programs	2,500	
Books	600	

PROJECTIONS

15,000 spectators  
150 films  
97 screenings  
43 screenings for the Vienna Film Academy with additional  
films not included above  
6,000 Members

SPECIAL SHOWINGS PREPARED FOR

Internationales Kunstgespräch der Galerie nächst Sankt Stephan,  
Wien 1967  
Österreichischer Akademikerverband

PUBLICATION

Dziga Vertov: "Aus den Tagebüchern" Bd.1., 150 p., paperback  
Translated by Reinhard Urbach from the Russian: "Dziga Vertov,  
statji, dnevniki, samysly". Published by Österreichisches  
Filmmuseum, Wien 1967.

# Wiesbaden

- A N N U A L R E P O R T 1 9 6 7 -

I. DOCUMENTATION DEPARTMENT

1. Library.

The Library is a reference library and included on Dec.31, 1967 a total of 16,308 titles. In 1967, 1,104 new entries were recorded. The Periodical Division is regularly supplied with 294 periodicals. 22 original scripts, mainly of German productions released during the last years, were registered during the year covered by the report. Thus, the Institute's script collection now totals 1,963 copies. The number of German dialogue lists of foreign productions was increased by 473 new entries and runs up to 9,251 copies.

2. Newspaper, Poster and Photograph Archives.

The Documentation Department collects, classified according to the Dewey decimal system which had been slightly modified to comply with our requirements, the following items:

- a) Newspaper clippings (several millions, classified in more than 8,000 document files);
- b) Photographs (sets, stills, portraits, studio stills).  
15,369 new entries were recorded in 1967. The total number now amounts to 309,492 (approx. 150,000 photographs, mainly of German sound motion picture productions, turned out before 1945, are awaiting being included in the Institute's archives).
- c) Film posters : 379 new entries were recorded. The collection now amounts to 20,137 posters.
- d) Distribution, press and advertising leaflets.
- e) Foreign censorship documents and film lists.

## II. FILM ARCHIVES DEPARTMENT

The Film Archives Department further extended its activities during 1967. In connection therewith, retrospections were of particular significance. The loan and procurement activities were increased in 1967. Besides lending out Institute-owned films, mainly to adult education classes and student film-clubs, film prints were procured for the following events and subjects : Auslandskulturtag der Stadt Dortmund - Norwegen (Foreign Culture Week of the City of Dortmund : Norway) (Norwegian films in cooperation with the Norwegian Film Institute, Oslo); filmed world literature; top films from the U.S.A., France, the U.K. and Italy; surrealist films; screen versions of plays by Goethe for a Goethe Memorial Week; films concerning the issues "Germans and Russians" (e.g. DER GEWÖHN--LICHE FASCHISMUS), "Germans and Poles (KREUZRITTER, BUMERANG); Hochschulwochen der Hessischen Landesregierung (Meeting of Hessian Government officials for the advancement of political science), etc.

The Department also prepared in 1967 a third set of a photograph exhibition "The German Silent Film" for the Goethe Institute in Munich, to be shown in further countries.

143 films were added to the archives and catalogued during 1967, among which SALVATORE GIULIANO, DESCRIPTION D'UN COMBAT, NINGEN NO JOKEN (Part I and II), LE NOTTI DI CABIRIA, VALSE BRILLANTE, NON C'E PACE TRA GLI ULIVI, PAISA, HERRLICHE ZEITEN, HAMLET, LE DIABLE AU CORPS, CITIZEN KANE and SUSPICION. These films were mainly received as donations. Restored were primarily German silent films. Foreign-language sub-titles were substituted by German titles, and nitro material was re-copied on acetate.

The print transactions with foreign archives were increased. By way of exchange were acquired representative German silent films such as : DIE WEBER (F. Zelnik), DIE AUSTERNPRINZESSIN

(E. Lubitsch), DIE FREUDIOSE GASSE (G.W. Pabst), DAS EWIGE RÄTSEL (W.Geiger), DER GOLEM (P.Wegener), DIE BERGKATZE (E.Lubitsch) SCHERBEN (L.Pick), DIE LIEBE DER JEANNE NEY (G.W.Pabst), ANNA BOLEYN (E. Lubitsch)

III. PERFORMANCES, EXHIBITIONS, PUBLICATIONS

1. G.W. Pabst retrospection "Ciclo Homenaje", XIIth Semana Internacional de Cine Religioso y de Valores Humanos, Valladolid 1967 : provision of 14 films, partly from stocks of the Institute, the F.W. Murnau Foundation, Inter Naciones, the Film Archives in London and Vienna; edition of a publication in Spanish language with a Pabst filmography.

During the International Film Festival in Berlin 1967 was held an Ernst Lubitsch silent film retrospection, which had been organized in cooperation between Deutsche Kinemathek, Berlin, Cinémathèque Française, Paris, and the German Film Institute. Thirteen films had been provided by the Institute together with the documentation material.

3. For the "Tavola Rotonda": 'Il Cinema nel Movimento Espressionista Tedesco e la Figura di Carl Mayer', which took place during the International Film Festival in Venice (1967), the German Film Institute had supplied the film programs, assisted by Deutsche Kinemathek, Berlin, Cinémathèque Royale, Brussels, Det Danske Filmmuseum, Copenhagen, and Cinémathèque Française, Paris.

4. Silent film retrospection EXPO '67 Montreal : "The German silent film between expressionism and realism". Provision of 14 films, and publication of a bilingual English-French leaflet.

5. The classical German silent film in cooperation with the Film- und Photomuseum in Munich.

6. Paul Wegener retrospection in the German Culture Institutes in Spain and Portugal (Madrid, Lisbon, Barcelona, Bilbao, Valencia).

7. For the 12th Mostra Internazionale del Periodico Cinematografico e Televisivo, organized in connection with the Mostra Internazionale D'Arte Cinematografica di Venezia 1967, the Institute compiled, in addition to its references on new film literature publications in the Federal Republic of Germany, for the special exhibition "Soggetti e Sceneggiature" all scripts published in Germany as well as a selection of representative scripts not yet published so far. They were listed for the first time in the book "Soggetti e Sceneggiature" by Davide Turconi and Camillo Bassotto.

#### V. MEMBERSHIPS

The Deutsches Institut für Filmkunde is a member of "Deutsche Gesellschaft für Film- und Fernsehforschung" (German Society for Research Work on Film and Television) and of the International Federation of Film Archives (FIAF).

#### Board of Directors:

Dr. Theo Fürstenau

Ulrich Pöschke

**FIAF XXIV London**

