

FIAF XXVI Lyon

Amsterdam

STICHTING NEDERLANDS FILMMEUSEM
Paulus Potterstraat 13
AMSTERDAM

Founded in 1946
Member of the FIAF since 1947

REPORT ON ACTIVITIES in 1969

Filmmuseum Filmtheater's season 1968/69 (january - may 1969) started with the presentation of two films (still unknown in Holland) of Bunuel:

	ESPANA LEAL EN ARMAS	- Spain	- 1936
x	SIMON DEL DESIERTO	- Mexico	- 1965

- with great success -

In february Colin Ford came over to present his compilation-work
MASKS AND FACES - England - 1967
The silent parts of the film were illustrated by Dave Swaab, an old-time-movie-pianist.

Takahiko Iimura was the guest of the Filmmuseum in march and presented his own films:

	IRO	- Japan	- 1963
	AI	- Japan	- 1963
	VIRGIN CONCEPTION	- Japan	- 1968
	FACE	- Japan	- 1967
	SUMMER HAPPENINGS USA	- Japan	- 1968

and films of his compatriots:

Takabayashi	IMAGE OF HINA-DOLL	- Japan	- 1966
Iimura	A DANCE PARTY IN THE KINGDOM OF LILLIPUT	- Japan	- 1964
Nobuhiko Ohbayashi	COMPLEX	- Japan	- 1964
Iimura	DE SADE	- Japan	- 1963
Kanesaka	HOPSCOTCH	- Japan	- 1967
Iimura	FLOWERS	- Japan	- 1968
Toyama	BLOOD SUCKER	- Japan	- 1967

In april homage was paid to Fritz Lang - who was the guest of the Filmmuseum for some days - by presenting his films:

M	- Germany	- 1931
DAS TESTAMENT DES DR. MABUSE	- Germany	- 1932
LILLIOM	- France	- 1934
FURY	- USA	- 1936
YOU ONLY LIVE ONCE	- USA	- 1941
THE MINISTRY OF FEAR	- USA	- 1944
THE WOMAN IN THE WINDOW	- USA	- 1948
THE BIG HEAT	- USA	- 1953

x

Another tour has been organised with Luis Bunuel's film
SIMON DEL DESIERTO.

This film was shown in: Amsterdam (Filmmuseum & Amsterdamse Film-
liga) - The Hague - Den Bosch - Groningen - Leiden - Tilburg and
Utrecht.

Other programs were dedicated to:

Hal Roach productions

Lewis Milestone	OF MICE AND MEN	- USA	- 1940
Norman Z. McLeod	TOPPER TAKES A TRIP	- USA	- 1939
Roy del Ruth	TOPPER RETURNS	- USA	- 1941

Ivens/Cavalcanti	DIE WINDROSE	- DDR	- 1956
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Kevin Brownlow	ABEL GANCE - THE CHARM OF DYNAMITE	- England	- 1968
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Abel Gance	NAPOLEON VU PAR ABEL GANCE-	France	- 1926
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Jan Nemec	O SLAVNOSTI A HOSTECH (The party and the guests)-	Czech.	- 1966
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Jan Nemec	SOUSTO (A piece of bread)	- Czech.	- 1959
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Jan Nemec	MOTHER AND SON	- Holland	- 1967
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G.W. Pabst	DIE LIEBE DER JEANNE NEY	- Germany	- 1927
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G.W. Pabst	L'ATLANTIDE	- Fr./Germ.	- 1932
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Erwin Leiser	WÄHLE DAS LEBEN	- Germany	- 1963
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Jakov Protazanov	PRAZDNIK SVIATOVO JORGENA - (Das Fest des heiligen Jürgen)	USSR	- 1930
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Four programs were dedicated to the GANGSTERFILM

Mervyn le Roy	LITTLE CEASAR	- USA	- 1931
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Howard Hawks	SCARFACE	- USA	- 1932
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William Wellman	THE PUBLIC ENEMY	- USA	- 1931
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William Keighley	G-MEN	- USA	- 1935
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Gregory Markopoulos

MING GREEN	- USA	- 1966
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PSCHYCHE	- USA	- 1947
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LYSIS	- USA	- 1947
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CHARMIDES	- USA	- 1947
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TWICE A MAN	- USA	- 1963
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One program to SHORT SEX-FILMS

Tony Morgan	HOT APPLE	- England	- 1968
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James Broughton	THE PLEASURE GARDEN	- England	- 1952
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Ed Emshwiller	RELATIVITY	- USA	- 1966
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James Broughton	THE BED	- USA	- 1967
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Kenneth Anger	SCORPIO RISING	- USA	- 1963
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One program to the English short and documentary film

Hazel Wilkinson	JOHN GRIERSON AT THE NATIONAL FILM THEATRE	- England	- 1959
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Basil Wright/

Harry Watt	NIGHT MAIL	- England	- 1936
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David Gladwell	AN UNTITLED FILM	- England	- 1968
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Joan and Peter

Foldes	ANIMATED GENESIS	- England	- 1952
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Tony Morgan	RESURRECTION	- England	- 1968
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John Irvin	GALA DAY	- England	- 1964
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Maurice Tourneur/			
Clarence Brown	THE LAST OF THE MOHICANS	- USA	- 1921
George B. Seitz	THE LAST OF THE MOHICANS	- USA	- 1936
The season 1968/69 was closed by presentations of the Oberhausen-Film Festival prizewinners 1969.			
Pascal Aubier	MONSIEUR JEAN-CLAUDE VAUCHERIN		
		- France	- 1968
Aldo Tambellini	BLACK TV	- USA	- 1969
Kurt Rosenthal	VON DER REVOLTE ZUR REVOLUTION		
		- Germany	- 1968
Sándor Albert	HUROK (Schlinge)	- Hungary	- 1968
Gisela Büttendender/			
Jutta Schmidt	HEINRICH VIEL	- Germany	- 1969
J.F. Laguionie	UNE BOMBE PAR HASARD	- France	- 1968
Zelimir Zilnik	LIPANJSKA GIBANJA (Studentenstreik)		
		- Yugosl.	- 1969
Miklós Csányi	BOLDOSÁG (Glückselig)	- Hungary	- 1968
Will Hindle	BILLABONG	- USA	- 1968
Karel Vachek	SPRIZNENI VOLBOU (Wahlverwandschaften)		
		- Czech.	- 1968
As short films in all these programs:			
Hal Roach prod.	HAROLD LLOYD, Directeur du Cinéma		
		- USA	- 1915
Clarence Badger	TEDDY AT THE THROTTLE	- USA	- 1916
Mannus Franken/			
Joris Ivens	BRANDING (Breakers)	- Holland	- 1929
Claude Autant Lara	FAITS DIVERS	- France	- 1922
J. Renoir/			
J. Tedesco	LA PETITE MARCHANDE D'ALLUMETTES		
		- France	- 1928
US War Dept. Prod.	THE ATOM STRIKES	- USA	- 1946
Jean Herman	ACTUA TILT	- France	- 1960
Robert Godfrey	POLYGAMOUS POLONIUS	- England	- 1959
Alain Resnais/			
Robert Hessens	GUERNICA	- France	- 1950
John and Faith Hubley	THE HAT	- USA	- 1964
Francis Thompson	NEW YORK, NEW YORK	- USA	- 1958
Ernest Pintoff	THE INTERVIEW	- USA	- 1960
A. Fernandes	MEN IN THE SKY	- USSR	- 1965
Morton and Millie Goldsholl	NIGHTDRIVING	- USA	- 1956
Roman Polanski	TWO MEN AND A WARDROBE	- Poland	- 1959
Mikhail Bogin	THE TWO	- USSR	- 1965
Karel Reisz	WE ARE THE LAMBETH BOYS	- England	- 1959
Johan van der Keuken	THE SPIRIT OF THE TIME/1968		
		- Holland	- 1968

The Filmseason 1969/1970 started with presentations of films of ANDY WARHOL

THE SHOPPER - USA - 1966
SCHRAFFT'S CHOCOLATE SUNDAE (commercial)

In october followed by a program called: Hip-Science-Experiment-Sex, when the following films were presented:

Jonas Mekas HARE KRISHNA - USA - 1966
Scott Bartlett OFF-ON - USA - 1967
Robert Beavers WINGED DIALOGUE - USA - 1968
Ed Emshwiller IMAGE, FLESH AND VOICE - USA - 1968

Also in october a homage was paid to Rudi Meyer - Dutch film-producer 1901/1969 - with presentation of his productions:

H.Koster/E.Winar
and L. de Bree DE KRIBBEBIJTER (Cross-patch)
- Holland - 1935
Carl Lamac DE SPOOKTREIN (Ghosttrain) - Holland - 1939
Dr. Ludwig Berger ERGENS IN NEDERLAND (Somewhere in Holland)
- Holland - 1940

Mr. Dimitri Eipides and mr. Claude Chamberland were guests of the Filmmuseum in october/november 1969 and presented a program, titled MINI-FESTIVAL CANADIAN UNDERGROUND, with the following films:

Michael Snow STANDARD TIME - Canada - 1969
Martin Lavut AT HOME - Canada - 1969
Clovis Durant UN BICYCLE POUR PIT - Canada - 1968
Joyce Wieland RAT LIFE AND DIET IN NORTH AMERICA
- Canada - 1968
Morley Markson ELECTROCUTION OF THE WORD - Canada - 1969
John Juliani HURRAH - Canada - 1968
Bob Cowan ROCKFLOW - Canada - 1968
David Rimmer MIGRATION - Canada - 1969

during their stay in Holland a tour was organised for many film-clubs in various cities in our country.

In November the Filmmuseum presented a DADA-program with the films:

Hans Richter ZWEIGROSCHENZAUBER - Germany - 1929
Hans Richter INFLATION - Germany - 1927
Hans Richter VORMITTAGSPUCK - Germany - 1926
René Clair/
Francis Picabia ENTR'ACTE - France - 1925
Fernand Léger/
Dudley Murphy BALLET MECANIQUE - France - 1923
Hans Richter DREAMS THAT MONEY CAN BUY - USA - 1947

A program was dedicated to the FILMTITLE with contributions of SAUL BASS - MAURICE BINDER and RICHARD WILLIAMS.

Werner Schroeter was guest of the Filmmuseum and presented his film

EIKA KATAPPA - Germany - 1969
together with Christoph Hemmerling (the leading man).

In the month of december Hellmuth Costard presented his film

DIE UNTERDRÜCKUNG DER FRAU IST VOR ALLEM
AN DEM VERHALTEN DER FRAUEN SELBER ZU
ERKENNEN - Germany - 1969

Other programs were dedicated to:

Dusan Vukotic	OPERA CORDIS	- Yugosl.	- 1968
Zlatko Grgic	TOLERANCIJA (Tolerance)	- Yugosl.	- 1967
Milan Blazekovic	PLES GORILA (Dance of the gorillas)	- Yugosl.	- 1967
Zlatko Grgic	KLIZI-PUZI (Twiddle-Twiddle)	- Yugosl.	- 1969
Dusan Vukotic	THE SEVENTH CONTINENT	- Yugosl./ Czech.	- 1967
Viktor Kubal	ZEM (The Earth)	- Czech.	- 1967
Jan Svankmajer	ET CETERA	- Czech.	- 1966
Jan Nemec	MUCEDNICI LASKY (Martyrs of love)	- Czech.	- 1967
Jan Svankmajer	BYT (The House)	- Czech.	- 1968
(Fons Grasveld (DE MAN MET 1000 TANDEN (The man with 1000 teeth)	- Holland	- 1969
(Kees Kuiper/ (Richard Hock	OPEN 19.00 - 07.00	- Holland	- 1969
(Gert v.d.Meer	ROSEMARY'S BABY	- Holland	- 1969
(Govert Veldt/René Swetter/ x(Richard Hock and			
x(Kees Kuiper	IK (I)	- Holland	- 1969
x(Flip Jansen	KRISTAL (Christal)	- Holland	- 1969
(Mieke Buys	GEWOONTE (Habit)	- Holland	- 1969
(Thijs Ockersen	SURPRISE-SURPRISE	- Holland	- 1969
Jan Nowina Przybylski/ Joseph Green	JIDL MIT'N FIDL	- Poland	- 1936
Michael Waszynski	DYBUK	- Poland	- 1937
René Clair	UN CHAPEAU DE PAILLE D'ITALIE	- France	- 1928
Fritz Lang	FRAU IM MOND	- Germany	- 1929

x
x Netherlands Film Academy films
x

Roman Karmen/ Konstantin Simonov	GRANADA, GRANADA, MY GRANADA	- USSR	- 1968
Luis Bunuel	L'AGE D'OR	- France	- 1930
Yoshishige Yoshida	EROS + MASSACRES	- Japan	- 1969
John Huston	THE TREASURE OF THE SIERRA MADRE	- USA	- 1947
John Huston	KEY LARGO	- USA	- 1948
Jacques Feyder	LA KERMESSE HEROIQUE	- France	- 1935
Ivan Passer	INTIMNI OSVETLENI (Intimate lighting)	- Czech.	- 1965
<u>As short films in all these programs were shown:</u>			
Jean Epstein	LE TEMPESTAIRE	- France	- 1947
Georges Franju	LE SANG DES BÊTES	- France	- 1949
J.D. Pollet	POURVU QU'ON AIT L'IVRESSE	- France	- 1957
Agnès Varda	OPERA MOUFFE	- France	- 1958
René Clair	ENTR'ACTE	- France	- 1925
Mario Handler	ME GUSTAN LOS ESTUDIANTES (I like students)	- Uruguay	- 1967
Mario Handler/ Ugo Ulive	ELECCIONES (Elections)	- Uruguay	- 1967
Milos Macourek	JAK SI OPATRIT HODNE DITE (Wie bekommt man ein braves Kind)	- Czech.	- 1965
Jan Spata	NEJVETSI PRANI (Der grösste Wunsch)	- Czech.	- 1965
Luis Bunuel/ Salvador Dali	UN CHIEN ANDALOU	- France	- 1929
Luis Bunuel	LAS HURDES, TERRE SANS PAIN	- Spain	- 1932
Toms Chomont	MORPHEUS IN HELL	- USA	- 1967
Toms Chomont	PHASES OF THE MOON	- USA	- 1968
Toms Chomont	OPHELIA AND THE CAT LADY	- USA	- 1969
Toms Chomont	OBLIVION	- USA	- 1969
Hellmuth Costard	BESONDERS WERTVOLL	- Germany	- 1968
Joris Ivens	POUR LE MISTRAL	- France	- 1965
John Huston	THE BATTLE OF SAN PIETRO	- USA	- 1944
Gilles Margaritis	ACTUALITES BURLESQUES	- France	- 1949
Georges Franju	HOTEL DES INVALIDES	- France	- 1952

Projected programs for 1970:

- 75 Years of film, in special programs, throughout 1970
- STATCHKA - Eisenstein's first film
- A homage to Jiri Trnka and Josef von Sternberg, with the presentation of ARIE PRERIE and THE DEVIL IS A WOMAN
- Luis Bunuel - NAZARIN
- Claude Chabrol - LE BEAU SERGE
LES COUSINS
- Claes Oldenburg's happenings in film
- Modern American Cinema
A program called SEX AND POLITICS
A program called EXPERIMENTAL films
presented by mr. Larry Kardish, Museum of Modern Art, New York
- The Dutch film - COMEDIE OM GELD (Film Department)
- Georges Rouquier - FARREBIQUE
- NEO-REALISM in Italy
- A Carl Theodor Dreyer - retrospective of 10 of Dreyer's 14 feature films.
An exhibition on Carl Theodor Dreyer's oeuvre will be organised in collaboration with the Danish Filmmuseum
- Lenin in film

FILMUSEUM - AMSTERDAM

Once more no news to be reported concerning a new building for the Filmmuseum, as the City-council didn't yet decide about a possible project.

This situation, having caused quite a lot of publicity around the Filmmuseum in newspapers, radio and TV - a group of young filmmakers made - under auspices of the students of the Netherlands filmacademy a special film with the title FOR A CINEMATHEQUE - has also attracted the attention of the students of the Technological University in Delft, who chose this subject as part of their studies. They have been instructed to project an ideal building for the Filmmuseum in Amsterdam. They started with a meeting in the Filmmuseum, where + 40 students were present, in the month of april. The results can be expected in january 1970.

In june 1969 the Amsterdam Filmsociety fused with the Film-museum (one of the oldest filmclubs in Holland); the presentations of this filmclub on saturday-evening have been stopped. Two members of the Board of the Amsterdam Filmsociety from now on sit on the Committee of the Filmmuseum, their special task being in the area of programming.

From 15 June - 20 July a special event, called MUSEMENT, took place in Utrecht, an exhibition of many museums in Holland, which turned out to be very succesful.

Due to lack of funds the Filmmuseum could only take part in this exhibition by sending a great many films, which covered 25 programs, presented twice a day during the exhibition.

THE DOCUMENTATION-DEPARTMENT

This department has enlarged its collection of

- books
- posters
- stills and pamphlets
- volumes of magazines
- and its number of clippings and curiosities

A modest archive of filmmusic has been set up this year. Especially the Film posters Collection and its preservation now has assumed its definite form and could be called unique in the world of Filmmuseums.

With the assistance of mr. J. Luyckx, mr. Joris Ivens started to build up his own archive in the Filmmuseum, which will be of great value, once this gigantic work has been finished. This archive includes scripts, books, stills, many notes, correspondence, prizes and personal belongings of mr. Ivens as well as his films.

A Zeiss-Jena reader has been purchased for micro-films, as well as 44 reels of micro-film on film, including 90.000 filmtitles, from the National Film Archive, London.

The stills-department of the Filmmuseum collected its duplicate stills, which resulted in a list of 604 filmtitles (about 15 stills of each title).

This list has been sent to a.o. all F.I.A.F. - members.

A second list was enclosed which stated 570 filmtitles of which stills are wanted in exchange. Many archives responded already.

FILMUSEUM - TECHNICAL DEPARTMENT, OVERVEEN

Having received (in December 1969) the authorisation to start the construction of the filmvaults (the Ministry of Culture adjudged a special grant for that purpose in 1969 and made promises for another grant in 1970), the Filmmuseum could instruct its architect to start immediately with the execution of this important project.

The report on "Storage of Nitrate-films", drafted by the Scientific Research Laboratory - The Technical Laboratory - has been translated into the English language and presented during the FIAF-Congress held in New York, May 1969. A FIAF publication, the translation not only in English, but also into French en German will be prepared for members of the FIAF.

Mr. H. de Smidt - head of the Technical Department - visited the Deutsches Bundesarchiv in Koblenz in order to study the preservation of shrunken films.

Visitors from abroad:

- 31/1 A projection of films on art from England for mr. Hugh Evans (British Arts Council)
- 3/2 Mr. Erwin Leiser was the guest of the Filmmuseum and presented his film WÄHLE DAS LEBEN (Choose life)
- 4/2 Mr. Peter Cock (Canadian Film Institute)
- 4/2 Mr. Kenneth Anger (experimental filmer)
- 6/2 Mr. Gregory Markopoulos (filmmaker)
- 10/2 Mr. Colin Ford (National Film Archive - London) visited the Filmmuseum in order to discuss the presentation of his compilation-work MASKS AND FACES and to study the Video-results of Philips
- 18/2 Miss Brenda Davies (head of the Documentation-Department of the National Film Archive) and Mr. Colin Ford were the guests of the Filmmuseum. Miss Davies visited the Documentation Department, while Mr. Ford presented his program MASKS AND FACES in the Filmmuseum
- 20/2 Preselection for the Oberhausen Film Festival. 16 Films of Dutch filmmakers were viewed by the selection-committee, existing of Mr. Danneberg (Oberhausen Festival), Mr. Reichart (a German Filmcritic) and Mr. Van Dijk (a Dutch filmcritic)
- 21/2 A special screening was organised for Mr. Heiner Rosz - Freunde der Deutschen Kinemathek - with the films:
ME GUSTAN LOS ESTUDIANTES (I like students)
ELECCIONES (Elections)
BRECHT, DIE MACHT DER MANIPULATÖREN
Mr. Rosz worked also several days in the Technical Department of the Filmmuseum (where he did research-work for German TV Company) and paid a visit to the Documentation-Department.
- 11/3 Taka Iimura was the guest of the Filmmuseum. He presented as well his own films as films of young Japanese filmmakers
- 10/4 Fritz Lang was the guest of the Filmmuseum in connection with a short retrospective of his work in the Filmmuseum
- 15/4 A special screening of avant-garde films was organised for Paul Adams Sitney
- 7/7 Mr. Kutza from the Chicago Film Festival came over to view films of Dutch filmmakers, for which purpose a special screening of 6 films was organised.

- 9/7 Robert Gardner - Harvard University
- 17/7 A screening of films of the Dutch filmmaker Johan van der Keuken was organised for mr. Franz Pöhl from Fürth - a young filmcritic
- 15/9 Mrs. Freude Bartlett presented the film MOON 69 of Scott Bartlett
- 18/9 Robert Dvorak - Oregon USA - presented his films ANEMONE - BODY RITUAL - FUDGE SUNDAY - A DAY ON MYKANOS
- 7/10 A special screening of 8 films was organised for students from Suriname, who made a study-trip through Europe
- 17/10 Mrs. Suzanne Szegö - Hungarofilm, Budapest
- 24/10 The journalist H.J. Schmager - Press International. A screening of the film JUD SÜSS was organised for study purposes
- 25/10 Mr. Dimitri Eipides and mr. Claude Chamberland were the guests of the Filmmuseum. They presented the Canadian Underground and a tour was organised, called MINIFESTIVAL. The films were shown in the following cities: Amsterdam - Breda - Delft - Geleen - Haarlem - Rotterdam - Zwijndrecht
- 3/11 Preselection for the Melbourne Film Festival in the Filmmuseum. Mr. Stratton viewed 16 films of Dutch filmmakers
- 11/11 Mr. Werner Schroeter was the guest of the Filmmuseum and presented his film EIKA KATAPPA
- 26/11 Mr. André Paquet - Cinémathèque Canadienne, in order to discuss the possibilities of a series of Dutch films at the Cinémathèque Canadienne in Montreal
- 1/12 Mr. Hellmuth Costard and mr. Christoph Hemmerling (director and leading man of DIE UNTERDRÜCKUNG DER FRAU IST VOR ALLEM AN DEM VERHALTEN DER FRAUEN SELBER ZU ERKENNEN) were the guests of the Filmmuseum, in connection with the presentation of this film
- 9/11 TomS Chomont was the guest of the Filmmuseum, to present his short films.
- 23/12 Mr. Leonard M. Henny presented his films:
THE RESISTANCE - DEAD END STREET? - BUT WHAT DO WE DO?
and THE SCHIZOPHRENIA OF WORKING FOR WAR

Press-meetings have been held on:

- 4/2 Mr. Erwin Leiser, he presented his film WÄHLE DAS LEBEM
- 11/2 Mr. Colin Ford, with the presentation of his compilation-work MASKS AND FACES
- 11/3 Mr. Takahiko Iimura, who presented the films:

IMAGE OF A HINA-DOLL - Takabayashi
COMPLEX - Ohbayashi
DE SADE - Iimura
HOPSCOTCH - Kanesaka
FLOWERS - Iimura
BLOOD SUCKER - Toyama
and his own films:
IRO - AI (Love) - VIRGIN CONCEPTION - FACE - SUMMER
HAPPENINGS USA - A DANCE PARTY IN THE KINGDOM OF LILLIPUT

- 11/4 Fritz Lang from whom work a retrospective was given in the Filmmuseum, gave a press-conference and assisted to the press-presentation of A FILMPORTRAIT OF FRITZ LANG by Simon van Collem VPRO-TV.
- 11/11 Werner Schroeter, for the presentation of his film EIKA KATAPPA
- 3/12 Hellmuth Costard (director) and Christoph Hemmerling (leading man), who presented DIE UNTERDRÜCKUNG DER FRAU IST VOR ALLEM AN DEM VERHALTEN DER FRAUEN SELBER ZU ERKENNEN and his short film BESONDERS WERTVOLL
- 3/12 TomS Chomont with the presentation of his films MORPHEUS IN HELL - PHASES OF THE MOON - OBLIVION - OPHELIA AND THE CAT LADY

Other press-presentations on:

- 8/1 Two Bunuel films, still unknown in Holland:
SIMON DEL DESIERTO
ESPANA LEAL EN ARMAS (Madrid 1936)
- 29/4 Prizewinners Oberhausen 1969:
SAN FRANCISCO - Anthony Stern
HUROK (Schlinge) - Sándor Albert
BLACK TV - Aldo Tambellini
UNE BOMBE PAR HASARD - Jean Francois Laguionie
FILM 68 - Hannes Fuchs
LIPANJSKA GIBANJA (Studentenstreik) - Zelimir Zilnik
HEINRICH VIEL - G.Güttenbender & J. Schmidt
BOLDOSAG (Glückselig) - Miklós Csányi
BILLABONG - Will Hindle
SPRIZNENI VOLBOU (Wahlverwandschaften) - Karel Vachek
- 11/9 THE SHOPPER - Andy Warhol
- 5/11 THE FILMTITLE
work from Saul Bass - Maurice Binder - Richard Williams
- 19/11 EROS + MASSACRES, a film of Yoshishige Yoshida

Beograd

XXVIème Congrès de la F.I.A.F. à Lion - Mai 1970

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Activités nationales

L'année dernière, la Cinémathèque Yougoslave a fêté le vingtième anniversaire de sa fondation. A l'occasion de ce jubilé, M. Josip Broz Tito, le Président de la République Socialiste Fédérative de la Yougoslavie a adressé à notre institution ses félicitations:

LE PRESIDENT DE LA REPUBLIQUE

Belgrade, le 22 Octobre 1969

A LA CINEMATHEQUE YUGOSLAVE

A l'occasion du vingtième anniversaire de la fondation de la Cinémathèque Yougoslave, je vous envoie mes félicitations cordiales et mes vœux pour de nouveaux succès dans l'accomplissement enthousiaste de votre tâche.

Votre activité pour recueillir et conserver les documents les plus importants sur l'histoire politique et culturelle de nos peuples ainsi que pour propager la culture cinématographique en présentant les meilleurs films du pays et de l'étranger est d'un grand intérêt commun.

Fondée il y a vingt ans, travaillant, au début, sous de mauvaises conditions matérielles, la Cinémathèque Yougoslave, en tant qu'unique archive du cinéma dans notre pays, a acquis une renommée mondiale devenant une institution dont l'importance dépasse le cadre de la cinématographie.

A tous les participants de cette cérémonie mes cordiales salutations

Josip Broz Tito

Comme nous avons communiqué dans notre rapport pour l'année 1964, notre salle de projection à Zagreb a cessé avec son activité public au 31. décembre 1963, parce que la cabine de projection avec très vieille installations n'était pas en état de subir les adaptations nécessaire pour l'installation des nouvelles appareilles, qui seraient l'unique garantie contre l'endommagement des copies d'archives. Dans ce rapport nous pouvons communiquer au membres de la FIAF, que la nouvelle salle de projection était inauguré à Zagreb le 1 janvier 1969, grâce a l'aide de la ville de Zagreb.

Pendant toute l'année 1969, notre Cinémathèque a organisé quotidiennement trois projections dans ses quatre salles à Belgrade, Zagreb, Ljubljana et Sarajevo. Ces projections, outre les reprises régulières des classiques du répertoire, avaient pour thème: Le cinéma et littérature, Le cinéma et le theatre, Les grands comiques, Retrospective des comédies musicales, Hommages à Federico Fellini, Michelangelo Antonioni, Anatole Litvak, David Lean, Ingrid Bergman, Nikolaj Čerkasov, Andrzej Munk, Josif Hejfic et Akira Kurosawa.

Nous avons aussi organisé à Belgrade, Zagreb et Ljubljana trois programme spéciale de Nationale Film Archive de Londre présenté personnellement par M. Colin Ford.

En dehors de nos salles de projection, nous avons aussi continué avec présentation des films classiques avec vingt quatre programmes pour les cercles des amateurs du cinéma dans la province.

La collection de films dans notre archive est enrichi de

1.026 copies positives et contretypes. La manque de place nous a forcé de faire une adaptation du sous-sol de nos dépôts pour les films ininflammables comme une solution provisoire, avant la construction d'un nouveau dépôt, dont l'édification commencera dans cette année.

Activités internationales

A l'occasion de cette vingtième anniversaire de la Cinémathèque Yougoslave, nous avons organisé la réunion du Comité Directeur de la FIAF à Zagreb au mois d'octobre et nous avons eu le plaisir de saluer parmi nous nos collègues de la FIAF. Un programme spécial des vieux films documentaires et joués était projeté pendant la soirée solennelle en présence des membres du Comité Directeur de la FIAF et nous avons édité une brochure avec les facsimiles des documents et des affiches des début de la cinématographie dans notre pays.

La Cinémathèque Yougoslave a eu le plaisir d'accueillir à Belgrade Monsieur Colin Ford qui a présenté deux programmes "Masks and Faces" (Anthologie de grands acteurs du théâtre au cinéma) et un programme des films d'animation et expérimentales anglais.

Notre Cinémathèque a échangé les films avec les archives suivants: Berlin-Est, Bruxelles, Bucarest, Budapest, Londres, Moscou, New York, Prague, Toulouse, Varsovie et Vienne (Filmmuseum).

La Cinémathèque Yougoslave profite de cette occasion de remercier cordialement à toutes les cinémathèques, membres de la FIAF qui ont envoyé leur félicitations à l'occasion

de notre anniversaire.

<u>Collections</u>	Total	Acquisitions
Films	22.150	1.026
Photographies	120.500	24.320
Négatifs des photos	43.047	8.950
Livres	9.865	1.018
Listes de dialogues	4.301	209
Affiches	7.680	616
Objets	128	-

Echanges, Projections et Publications

Echanges entre membres	Emprunté	Prêté
Prêt limité	58	49
Prêt illimité	17	21

Films fournis aux

cinéclubs ou autres:

Nombre de projections: 2.830 Spectateurs: 384.647

Projections organisées

dans les quatre salles des

archives: 3.401

Spectateurs: 472.385

Au but de la propagande des oeuvres classiques et afin de créer un public nouveau nous avons organisé il y a déjà trois ans dans nos salles de projection, une fois par semaine, les soirées des films muets, sonores et expérimentaux, absolument gratuites. Ces projections ont provoqué un grand intérêt, spécialement parmi les jeunes et nous constatons que notre essai a complètement réussi.

Berlin/Ost



108 BERLIN 8, KRONENSTR. 10

Report for 1969

The Staatliches Filmarchiv der DDR concentrated its attention on the following main activities in 1969:

1. Preparations for the construction of a central state archive for film and television material

In consideration of the expansion of the Archive's premises to house film and television material, a number of preparations including research work, technicalities and organisation were carried out in 1969. These measures imply the authorisation of the Archive to extend its function on the collection and preservation of our national television productions and thus to establish a central state archive where audio-visual records shall be kept for permanent storage.

Beside the increase of the Archive's storage capacity its laboratory as well as its devices for film processing shall be extended and it is also planned that the majority of the departments of the Archive shall be centralised.

Work in 1969 served to prepare everything for the project, which is scheduled to start in 1970.

2. National and international film seasons to celebrate the 20th anniversary of the German Democratic Republic

The German Democratic Republic was founded on 7th October,

1949. The 20th anniversary was marked by a number of cultural and political events in this country. The Archive organised several film events, for audiences in the German Democratic Republic and abroad, of which the following deserve special attention:

2.1 Retrospective dedicated to "Documentary Film-Making and Television Journalism" on the occasion of the XII International Leipzig Documentary and Short Film Festival of Cinema and Television Films.

65 of the best films of documentary film-making and television broadcasts of the German Democratic Republic were shown in 28 performances before and during the Leipzig Festival. The films exemplified the development of these genres within the past 20 years.

The films were seen by some 20.000 visitors.

The Staatliches Filmarchiv published a programme booklet and a filmography covering all GDR documentary films.

4. Preservation of films

The Retrospective was received with great attention and appreciated by the audience and the press.

2.2 DEFA Retrospective at the Soviet, Polish, Rumanian, Bulgarian and Hungarian film archives

In collaboration with the preceding film archives DEFA films were shown in Moscow, Tbilissi, Warsaw, and Bukarest, Sibiu, Sofia, Tirnovo and Budapest.

42 of the best feature films of DEFA and 22 short films were performed.

The Staatliches Filmarchiv supported the respective archives to arrange exhibitions and put publications dealing with the development of film-making in the GDR at their disposal.

2.3 Retrospective of DEFA documentary films in Sweden

The DEFA Studio of Short Films and the Swedish Film Institute were helped by Staatliches Filmarchiv to arrange a retrospective of DEFA documentary film-making. The films were shown in Stockholm, Uppsala and Lund, and the performances were attended by a number of distinguished documentary film-makers from the GDR.

4. Preservation of films

In order to preserve archive material, some 6 million meters of film were examined, about 2.5 million meters were washed and some 300.000 meters were restored.

In order to preserve and increase the collection and to reduce the nitrate stock of the Archive, some 1.100 km film material were duplicated on to safety base in the printing lab of the Staatliches Filmarchiv and in other printing laboratories.

Mechanic test treatment of fading in films was started as well as examining of residual thio-sulphate contents.

4. Cataloguing and filmographic work

Following the results of the FIAF commission on film cataloguing, preparations were made in 1969 to reorganise the feature film and the non-feature film catalogues. The research work to introduce a new cataloguing system for feature films was brought to a close.

Supplementary filmographic data for the files were provided.

Publications: the preceding filmographic survey covering all documentary films produced in the GDR and the Annual Filmographic Report of 1967. The manuscript for a filmographic survey covering all 1968 GDR film productions was completed.

5. Increasing the collection

In 1969, some 1.500 titles of the national production and foreign films distributed in the GDR as well as films that were acquired in exchange with other archives were newly added to our collection.

A collection of documentation material of considerable value was purchased from a private person who distributed films in the twenties and thirties.

6. Spreading of film culture

The GDR film clubs borrowed films for some 1.300 club events in 1969.

Once a week the archive film theatre CAMERA presented films in two performances in Berlin and Leipzig. A delegation each from the Bulgarian, Rumanian and Slovak Film Archives had come to attend these performances as the guests of the Staatliches Filmarchiv.

The following events were organised in collaboration with film archives from abroad: a season of Bulgarian films, a retrospective celebrating the anniversary of the Slovak uprising, a season of Swedish films, a season of Rumanian films and seasons celebrating the film directors Kuleshov, Protasanov and Raisman

7. International collaboration

7.1 In close collaboration with the Cinémathèque Royale Belgique the Archive organised in 1969 a retrospective "Realistic and fantastic elements in the German Film". A total of 110 German films made before 1933 were screened in Brussels. The German retrospective proved to be the biggest event of its kind that had so far been arranged by the Archive abroad.

7.2 In the course of 1969 the Staatliches Filmarchiv received:

20 films as limited loans

73 films as unlimited loans

from other archives.

The Staatliches Filmarchiv sent
51 films as limited loans
92 films as unlimited loans
to other archives.

7.3 Twenty delegations from abroad - in the majority from member archives of FIAF - visited the Archive, its technical equipment was inspected by 73 visitors from abroad.

During 1969, 13 trips to other countries were made by members of the archive staff.

7.4 In November 1969, the Staatliches Filmarchiv was host to the FIAF Preservation Commission.

DEUTSCHE KINEMATHEK e. V., Berlin

Report 1969 - 1970

I. Organization

In review on 1969 there were some successful steps on our way to preserve our independence of outside influences, especially against affiliation to Filmacademy. At first: The change of the members of the Supervising Board in March 1969. Another in October 1969: The resolution of F.I.A.F.'s Executive Committee in Zagreb concerning the Statement on F.I.A.F. Membership. Clearness and consistency of this statement will be useful not only for us but also for other members fighting off the same difficulties and problems.

The budget for 1969 and 1970 stucked on the same level as in the years before, but the way became free for an intensification and extension of our public activities. An increase of our budget was promised for 1971.

Finally we may remark here: Mrs. Helga Belach, film critic, and Mr. Robert Scheuer, former editor of "Filmblätter", have become members of the staff and Mr. Werner Dütsch unfortunately changed over to Television.

II. Activities

1) Internal (Collections)

In 1969 our stock of films was enlarged again by acquisitions of silent and sound films with long as well as short footage, especially fiction films, but also documentaries. We acquired them through exchange with other members of F.I.A.F. and from other sources. In this way we were able to fill up some gaps in the list of important German silent and classic films. We also acquired prints of shadow films by Lotte Reiniger, Sternberg films, other American classics and some of the Marx Brothers.

Because of the importance of architecture for German classic films we are interested in preserving the documents still kept by the old architects or their heirs. So we succeeded anew in buying sketches, drawings and fashion designs by Erich Kettelhut ("Nibelungen", "Bomben auf Monte Carlo") and Anne Willkomm (fashion designs for "Metropolis") and Franz Schroedter (for about 130 films from "Mädchen aus der Ackerstraße"(1920), "1914", "Ein Lied geht um die Welt" (1933), all Esther Karna films to "Ohm Krüger" (1941)).

We agreed an option with the architect Emil Hasler on his more than 1000 sketches and drawings from 1921 to 1960, among these sketches and drawings for "M" and "Pygmalion".

We continued last year copying fiction films from nitrate on security material: 31 longer and 21 shorter than 1000 meters.

We were able to intensify the methods of restoration of original materials before drawing dupe negatives. We tried to renew the subtitles as far as possible and to reconstruct in some cases their original form.

We acquired new and old posters and stills, e. g. we took over the collection of stills and documents from a distributor who left Berlin. We restored again about 100 posters by pasting them on linen.

We added about 150 scenarios to our collection and were able to enlarge our library.

2) External

(Screenings, exhibitions, publications, information service, distribution of prints to universities, academies, schools, film clubs etc.)

We arranged regular performances on three days (Thursday, Friday and Saturday - instead of two days until last year).

Besides these regular screenings we arranged ad hoc performances for interested groups and visitors from other towns, we had film weeks for special purposes: performances illustrating our exhibitions, in memory of famous film artists, demonstrating films of foreign countries. In our regular programme we showed series of films by Griffith and Fritz Lang (first German period).

In March 1969 we arranged special showings of films by the new American filmmakers Gregory Markopoulos and Robert Beavers.

After the summer we had an exposition and retrospective about Lotte Reiniger who had begun her production in Berlin in 1919 and who was present all the week, when we showed her nice animation films. Many thousands of visitors have seen the original figures and transparencies we had exhibited. For another week in October we presented in collaboration with the Bulgarian National Film Library in the presence of Mrs. Dimitrova the new Bulgarian film which had been as yet unknown in Western Germany and Berlin West. Mr. Dimitri Eipides (Montreal) was our guest and introduced a series of Canadian underground films on two days. In November we had a C. Th. Dreyer month in collaboration with the Dansk Filmmuseum. Mr. Arne Krogh himself was in Berlin and installed his instructive Dreyer exposition. In December we had besides the regular performances three days in honour of pioneers and veterans of the Berlin film: Guido Seeber (90 years- with an introduction by his widow), Max Mack (85 - living in London) and Robert Dinesen (95 - living in Berlin).

For 1970 (75 years film) we prepared our exhibition of Kino machines and "Caligari and Caligarismus" with exhibition and retrospective beginning on the 26th February 1970 (50th anniversary of the first performance at "Marmorhaus" Berlin).

The last volume of Lamprecht's Catalogue of German Silent Films (1903-1912) was not possible to be turned out before the beginning of 1970, because there was much trouble with the printer and the bookbinders. The General Registers with titles and directors will follow as soon as possible. We also intend to bring a supplementary volume later on.

On the occasion of our arrangements on Lotte Reiniger, C. Th. Dreyer and "Caligari and Caligarismus" we published corresponding brochures.

Our service in film information to interested people (students, newspapers, producers etc.) and the distribution of film prints have been extended compared with the years before.

III. F. I. A. F. Relations.

We were only able to carry out our programmes by the kind assistance of and in collaboration with the other members of F. I. A. F. We are thankful especially to The National Film Archive London, Dansk Filmmuseum, Bulgarian National Film Library, Staatliches Filmarchiv of the GDR, Cinémathèque Royale de Belgique and Stichting Nederlands Filmmuseum for their direct assistance and collaboration in the last year. We must thank once more The Museum of Modern Art in New York and his Director, kind host of the last F. I. A. F. Congress, where we received many stimulations for our own work. Finally the visit of President Prof. Toeplitz was of great use to the Deutsche Kinemathek.

March 1970

B e r g

Bruxelles

La Cinémathèque Royale de Belgique

SITUATION GENERALE

La Cinémathèque Royale de Belgique connaît des moments difficiles, car la subvention qu'elle reçoit des Ministères de la Culture est stationnaire depuis cinq ans, alors que le coût de la vie n'a cessé de monter.

On peut dire que les cinq millions de francs qu'elle touchait en 1965 ne représentent plus en pouvoir d'achat que les deux tiers de cette somme. Pour qu'elle en revienne à ses possibilités antérieures, il faudrait que la subvention soit portée à 7.500.000 francs.

Malgré cela les activités de la Cinémathèque sont restées nombreuses et variées. Les échanges, les dons et les tirages de films ont été importants, mais il n'y a toujours pas de catalogue de films. Un temps précieux est perdu quotidiennement pour établir ce que la Cinémathèque possède dans son stock. Il est même arrivé que l'on fasse venir de l'étranger des films qui se trouvaient bel et bien dans les collections. Avec son personnel actuel, la Cinémathèque est incapable de commencer ce travail.

Un autre problème majeur reste celui des dépôts. Ils sont pleins à craquer. Des négociations sont en cours avec le Ministère de la Défense Nationale, pour la mise en disposition d'un ancien dépôt de munitions, et avec la Bibliothèque Royale en vue d'obtenir un magasin où seraient uniquement stockés les films ininflammables. En ce qui concerne le dépôt de films inflammables, un investissement assez considérable devra être fait, même si le Ministère de la Défense cède un local convenable.

DOCUMENTATION ET PUBLICATIONS

La bibliothèque a acquis 887 volumes, ce qui porte la collection à plus de 10.000 titres. Le fichier auteurs et titres est presque achevé, mais il a été impossible de s'attaquer à l'indispensable fichier matières.

Par contre, le classement de la photothèque est presque achevé. La collection comporte + 125.000 photos.

Au service d'information, le microfilmage des coupures de presse est toujours en voie de préparation.

Quatre mémoires de licence ont été préparés et terminés avec l'aide de la Cinémathèque :

- De ontwikkeling van het filmjournaal par Frans De Poorter, Rijksuniversiteit Gent, Pers- en Communicatiewetenschap.
- Sociologie du cinéma, par Jean Lohisse, Centre des Techniques de Diffusion de Louvain.
- L'histoire politique, économique et sociale de l'Italie du Risorgimento à nos jours, à travers le cinéma italien - 1ère partie : le Risorgimento, par A. Cugier, Faculté des Lettres de Lille.
- Filmvorming bij volwassenen in filmklubs par Hilde De Keyser, K.U.L., Psychologie en Pedagogische Wetenschappen.

Quatorze autres mémoires, auxquels la Cinémathèque a contribué, sont en voie d'achèvement.

En collaboration avec le Musée du Cinéma et la Staatliches Filmarchiv, la Cinémathèque a fait paraître, en français, Fantastique et Réalisme dans le film allemand 1913 - 1933, un volume de 168 pages, et en néerlandais, la réimpression d'une remarquable brochure parue à Rotterdam en 1931 et depuis longtemps introuvable : Duitse Filmkunst de Simon Koster.

Le onzième tome de l'annuaire du film belge a également paru. Il concerne la production de l'année 1968. Il comporte 460 pages et on s'accorde à dire que c'est devenu l'ouvrage de référence par excellence du cinéma belge. On espère pouvoir, dans les éditions futures, développer la partie consacrée à la production de films de télévision qui, pour la première fois cette année, a fait l'objet d'un chapitre spécial.

Enfin, suivant une recommandation de la F.I.A.F., la Cinémathèque a préparé et publié un Index au livre de Jean Béranger : La grande aventure du cinéma suédois, ouvrage très important sur les débuts du cinéma suédois, mais inconsultable car dépourvu d'index.

Deux élèves de l'Institut d'études sociales de l'Etat, section bibliothécaire - documentaliste, ont effectué un stage au service de documentation de la Cinémathèque.

Une aide a par ailleurs été apportée aux auteurs et chercheurs suivants qui préparaient la publication de livres, de thèses ou la mise sur pied de manifestations cinématographiques internationales :

- M. Adams-Sitney, chargé de la mise sur pied d'une cinémathèque de films d'avant garde à New York.
- Mme Mehr de Los Angeles, préparant une thèse sur la femme dans le cinéma américain.
- M. Bill Everson de New York, préparant un livre sur le western.
- M. Olivier Barrot de Paris, préparant une thèse en Sorbonne sur le Free Cinema anglais.
- M. Bernard Chardère de Lyon, éditeur de Premier Plan.
- Mlle Tremblay de Montréal, préparant une thèse sur le cinéma abstrait à l'U.C.L.
- M. Raymond Durnat de Londres, préparant un livre sur Jean Renoir.
- M. Cugier de Lille, préparant une thèse sur l'histoire politique, économique et sociale de l'Italie du Risorgimento à nos jours, à travers le cinéma italien.
- M. Francis Courtade de Paris, préparant une thèse sur le cinéma nazi.
- M. Bols, directeur du Festival d'Utrecht.
- M. Roy Levin de New York, préparant une étude sur le cinéma documentaire.
- M. Roger Leenhardt de Paris, préparant un film sur Mlle Else.
- Mlle Jeannine Bazin et M. Jean-Louis Commoli de Paris, préparant une série d'émissions sur Mizoguchi pour l'O.R.T.F.
- MM. Schmidt et Scheugl de Vienne, préparant un livre sur le film expérimental.
- MM. Hoffman et Wehling, dirigeants du Festival d'Oberhausen.
- M. Claude Beylie de Paris, de la revue L'Avant-Scène.
- M. Rosenbaum de New York, préparant un livre sur Murnau.
- M. David Francis de la B.B.C.
- M. Holloway de Francfort, préparant un livre sur Bunuel.

STAGES ET REUNIONS

La Cinémathèque a accueilli en stage à Bruxelles, chaque fois pour une période de trois mois :

M. Jacques Shalom de la Cinémathèque Dernegi d'Istanbul.
M. Nicolas Kaftandjief de la Cinémathèque bulgare.
Mlle Lana Pogacic, fille de notre collègue de la Cinémathèque yougoslave.

Du 27 février au 1er mars, la Cinémathèque a organisé une réunion de la Commission de documentation et de catalogage de la F.I.A.F.

Y ont participé : MM. Volkmann et Klaue de la Cinémathèque de Berlin Est, Mrs Brenda Davies de la National Film Archive à Londres, M. Montesanti de la Cineteca Nazionale à Rome, M. Geber de Filmhistoriska Samlingarna à Stockholm, M. De Vaal du Nederlands Filmmuseum d'Amsterdam, M. Frida de Československi Filмотeka à Prague, M. Racheumont de la Cinémathèque de Toulouse, ainsi que Mme Coppens et Mlle Martin de la Cinémathèque Royale de Belgique.

ECOLES DE CINEMA

La Cinémathèque a continué à apporter son aide aux écoles de cinéma (I.N.S.A.S., R.I.C.T.S., I.A.D., Université de Louvain, Universiteit van Leuven), en procurant à ces organisations des extraits de films destinés à illustrer leurs cours.

PROJECTIONS DE L'ANNEE 1969 (1084 projections)

		<u>Nombre de</u> <u>visiteurs</u>	<u>Moyenne</u> <u>de fré-</u> <u>quentation</u> <u>par</u> <u>séance</u>
Janvier	Rétrospective des rétrospectives 1968	7.209	77
Février	Hommage à Josef von Sternberg	6.019	72
Mars	Fantastique et Réalisme dans le Cinéma allemand (1)/Acquisitions récentes de la Cinémathèque Royale de Belgique	5.530	60
Avril	Fantastique et Réalisme dans le cinéma allemand (2)/Acquisitions récentes de la Cinémathèque Royale de Belgique.	4.036	45
Mai	Films du Festival National d'Anvers 1969 / 50 ans de cinéma (1)	4.802	53
Juin	50 ans de cinéma (2)	5.406	60
Juillet	50 ans de cinéma (3)	7.597	82
Août	50 ans de cinéma (4)	6.533	71
Septembre	Europalia : rétrospective du cinéma italien (1)	6.314	71
Octobre	Europalia : rétrospective du cinéma italien (2)/Rétrospective Dreyer.	7.882	83
Novembre	Europalia : rétrospective du cinéma italien (3)/2e Festival de films jeunes et inédits.	7.049	80
Décembre	Rétrospective Garbo/ 2e Festival de films jeunes et inédits.	6.402	72
		<hr/>	<hr/>
		74.779	69

Le mois le plus populaire a été celui d'octobre, dont le programme comportait à la fois la deuxième partie de la rétrospective italienne (Europalia) et la rétrospective Dreyer.

Suit immédiatement le mois de juillet, consacré aux oeuvres importantes de l'histoire du cinéma. Aucune explication n'a été trouvée à cette soudaine popularité d'une série reprise chaque année pendant les mois d'été.

Les mois les plus faibles furent, comme d'habitude, avril et mai.

Une autre constatation est le peu de succès que rencontre la projection de films muets. La moyenne de fréquentation des projections de films muets a été de 53 contre 74 pour les films sonores.

Notre reconnaissance va à tous nos collègues qui nous ont aidés au courant de cette année, mais des remerciements spéciaux sont adressés ici aux cinémathèques de la DDR, de Rome, Milan et Turin, et de Copenhague, pour leur aide particulièrement importante dans la réalisation des rétrospectives : Fantastique et Réalisme dans le cinéma allemand (114 projections), Rétrospective du cinéma italien (213 projections) et la rétrospective Dreyer (son oeuvre complète).

FREQUENTATION MOYENNE DES COURS DE CINEMA

Cours libre d'analyse cinématographique
(M. Hadelin Trinon): 63 contre 51 en 1968.
Vrije cursus in filmanalyse
(M. André Vandebunder): 49 contre 46 en 1968.
Cours d'histoire du cinéma
(M. Denis Marion): 64 contre 53 en 1968.

ACTIVITES DU MUSEE DU CINEMA

Le Musée a reçu la visite de M. Josef von Sternberg au cours de la rétrospective organisée en hommage à son oeuvre.

MM. Eugene Ostroff et David B. Thomas, directeurs respectivement des sections photo-cinéma de la Smithsonian Institution à Washington et du Science Museum de Londres, ont également rendu visite au Musée au cours de l'année.

Un groupe d'élèves-architectes hollandais, envoyés par le Nederlands Filmmuseum, a visité le Musée.

Une séance de films réalisés au moyen d'un ordinateur par John Whitney a été organisé en collaboration avec IBM.

COLLECTIONS DU MUSEE

Les acquisitions les plus importantes de l'année ont été :

- une caméra Lumière acquise en Italie
- une lanterne de Dubosq, complète et en parfait état.
- un auto-portrait de Josef von Sternberg, peint par le réalisateur à l'intention du Musée du Cinéma quelques mois avant sa mort.

Le fusil de Marey, qui avait été prêté au Museum of Modern Art de New York, pour figurer dans l'exposition "La Machine", a également été exposé, avant son retour à Bruxelles, à Houston et San Francisco.

Bucuresti

RAPPORT DES ACTIVITES

1969

I. Activités nationales.

1969 a signifié pour l'Archive Nationale de Films de Bucarest une amélioration dans sa structure et son organisation. A présent, deux grands secteurs forment les lignes de force suivant lesquelles se dessinent nos activités: études et documentation (a) et filmothèque (b)

a. Etudes et documentation

La recherche sur l'histoire du film en Roumanie a continué avec la même intensité que les années précédentes. Une réalisation importante dans ce domaine est la préparation - en collaboration avec l'Institut d'Histoire de l'Art de l'Académie Roumaine - du premier volume de la "Filmographie du film roumain muet".

Les publications usuelles - en nombre de trois - ont paru régulièrement. En plus, ont été publiées: la "Filmographie du film roumain de fiction et d'animation 1968", l'Annuaire cinématographique roumain 1968", le dictionnaire bio-filmographique "Cinéastes roumains" et la "Bibliographie internationale du livre de cinéma 1968".

La bibliothèque de l'Archive a augmenté ses fonds avec environ 100 livres de spécialité, grâce aux acquisitions directes et aux échanges efficients avec des bibliothèques de l'étranger.

b. Filmothèque

La conservation des films a été au centre de l'attention. Aussi, en collaboration avec le secteur Recherches du studio "București" et l'Institut de Biochimie de l'Académie Roumaine, des études ont été entreprises sur les thèmes suivants :

- la technologie du copiage des films d'archive
- la réalisation de l'outillage pour la restauration des films

- la conservation du film en couleurs
- mesures préventives contre l'apparition du moisi sur la pellicule

Le secteur technique a transféré sur pellicule non-flamme une quantité importante de nos films.

Le secteur catalogage a dirigé ses efforts surtout vers le fonds de courts métrages. Les résultats en seront partiellement mis en valeur par deux films de montage: l'un - dédié à la ville de Bucarest, le second - à la II-ème guerre mondiale.

C. Culture cinématographique

La saison 1969-1970 de la Cinémathèque a compris des programmes variés, choisis dans les filmographies de Billy Wilder, René Clément, Michèle Morgan. En collaboration avec les archives de Bulgarie, Hongrie, R.D.A., Italie (Rome) des présences ou des rétrospectives des cinématographies nationales respectives ont été organisées avec beaucoup de succès.

En même temps, l'Archive Roumaine, avec l'appui d'autres organismes de notre pays, a mis à la disposition d'un certain nombre de cinémathèques et organisations culturelles étrangères, des programmes de films roumains.

Des manifestations de ce genre ont eu lieu en Norvège, Bulgarie, Hongrie, R.D.A., URSS et Finlande. Nous remercions vivement à tous les collègues qui nous ont aidé dans la réalisation de ces actions, pour l'esprit de coopération démontré à l'occasion.

II. Activités internationales.

L'échange de films. Plus de 100 nouveaux titres sont entrés dans nos collections en 1969, suite aux échanges effectués avec les membres FIAF de Tchécoslovaquie, R.D.A., Yougoslavie, Pologne, Hongrie, URSS, Autriche (Filmmuseum), Italie (Milan), France (Toulouse). Nous voulons exprimer notre gratitude à la Cinémathèque Tchécoslovaque, qui nous a gracieusement offert un vieux film roumain - "Venese o moară pe Siret" / "Un moulin flottait sur le Siret"/.

L'échange d'informations et de matériaux documentaires s'est effectué avec des Archives membres FIAF (35), de grandes bibliothèques et des instituts spécialisés du monde entier (12), des chercheurs privés d'Europe, d'Asie, d'Amérique du Sud.

Actions spéciales. Une action spéciale - qui vient de se poursuivre en 1970 - a été la restauration, le copiage et l'étude scientifique d'un nombre de primitifs français, qui nous ont été offerts par M. Raymond Borde, directeur de la Cinémathèque de Toulouse. Par l'effort soutenu de nos techniciens, ces films ont été sauvés de la destruction et sont à présent assemblés dans un programme que nous tenons à la disposition des Cinémathèques intéressées.

Un autre événement qui doit être mentionné ici est l'Accord signé entre l'Archive Roumaine et la Cinémathèque Nationale de Bulgarie, accord qui va promouvoir à un stade supérieur la collaboration entre les deux institutions.

Visites-voyages. Nous avons eu le plaisir d'accueillir Mmes Svetlana Aleksandrova et Stamenka Hristozova (de la Cinémathèque Nationale de Bulgarie), Anna Chodnikiewicz (des Archives Centrales du Film - Varsovie) et Kristine Larsen (de Svenska Filminstitutet), de MM. Willard Van Dyke (directeur du département Film du Musée d'Art Moderne - New York), Olle Rosberg (de Filmhistoriska Samlingarna), Jan Kominar (directeur du Slovensky Filmovy Ustav), Janusz Morgenstern, Herbert G. Luft et Mark Spiegel. Des délégués de l'Archive ont voyagé à l'étranger à l'occasion du Congrès FIAF de New York, des Rétrospectives roumaines organisées en Bulgarie, URSS et RDA, du symposium sur le thème de la conservation du film en couleurs - Leipzig, et aux fins de documentation en Tchécoslovaquie.

III. Activités FIAF.

L'Archive Nationale de Films de Bucarest a préparé pour le XXVI^e Congrès de la Fédération la "Bibliographie internationale du livre de cinéma 1969" - ouvrage qui, à sa quatrième année, a bénéficié du concours plus large des membres FIAF. De même, par l'initiative de l'Archive Roumaine, a été rédigé un "Répertoire des filmographies nationales parues jusqu'à présent" - que nous souhaitons voir apprécié par nos collègues ainsi que par les chercheurs de partout.

Budapest

RAPPORT de l'Institut Filmologique
et des Archives du Film Hongrois
de l'année 1969

I. ACTIVITE NATIONALE

/1/ Vulgarisation de l'art cinématographique

Dans le cinéma de l'Institut, la Cinémathèque nous avons projeté au public les films au droit "art kino" suivants:

André Cayette	La vie conjugale I-II
S. Paradjanov	Teni zabitikh predkov
Peter Schamoni	Schonzeit für Füchse
M. Antonioni	Blow up
J.L. Godard	A bout de souffle
Norman Taurog	Broadway Melody of 1940
Ken Hughes	The small world of Sammy Lee
I. Bergman	Skamen
F. Lang	Fury
J. Losey	Accident
J.L. Godard	Pierrot le fou
Sam Wood	A night at the Opera

Dans le cadre des spectacles spéciaux de la Cinémathèque nous avons organisé les programmes rétrospectifs suivants:

- /1/ Commémoration du 50^e anniversaire de la République Hongroise des Conseils
- /2/ Commémoration du 25^e anniversaire de la libération de la Bulgarie
- /3/ Rétrospection des films allemands à l'occasion du 20^e anniversaire de la fondation de la République Démocratique Allemande

/4/ Série de films soviétiques classiques en honneur de l'anniversaire de la Révolution Socialiste d'Octobre

/5/ Rétrospection de films polonais à l'occasion du 25^e anniversaire de l'indépendance et du développement démocratique de la Pologne

Le programme des abonnements de caractère non commercial du Cercle des Amis de la Cinémathèque comprenait les rétrospections suivantes consacrées à des époques et des personnages importants de l'histoire du film:

Chapitres de l'histoire des films policiers

L'art de Louis Jovet

Les plus beaux films de Spencer Tracy

La carrière de William Wyler

Les célèbres rôles de Marlene Dietrich

Les représentations ci-dessus énumérées étaient accompagnées de brochures offrant les explications nécessaires.

Au cours de l'année, l'Institut a offert son concours à 230 clubs cinématographiques scolaires et extra-scolaires en vue de diffuser des connaissances relatives à l'histoire du film.

Nous avons contribué à l'enseignement de l'art cinématographique dispensé à la jeunesse universitaire dans trois villes à Budapest, à Debrecen et à Szeged.

Nous avons organisé des cours à l'intention des directeurs des clubs cinématographiques, notamment deux fois dans la capitale, ainsi que dans huit chefs-lieux de départements.

/2/ Travail de recherches en matière de la théorie cinématographique

Manuscrits mis au point par le groupe de chercheurs scientifique au cours de l'année:

Mme Dezsó Baróti	Petite monographie sur Gérard Philippe
László Bernát	Le film de vulgarisation scientifique hongrois
Mária Fleischer	Le dessins animés et les films de marionettes hongrois
Bálint Magyar	Le développement de l'art cinématographique américain
Károly Nemes	L'art cinématographique hongrois entre 1964 et 1968
Béla Taródy Nagy	Recherches sur les effets du film
Iván Vitányi	La sociologie du film moderne

/3/ Publications

J.H. Lawson	La création du film I-II
Bálint Magyar	L'âme du film suédois
Erzsi Garai	Le film hongrois à l'époque de la République des Conseils
X X X	Mon stylo est la caméra I-II /choix d'études/
X X X	Les douze de Bruxelles /réd. par I. Karcsai/
Éva Vörös	Les 12 documentaires de Mannheim
X X X	Filmkultura /Culture du cinéma/ N ^{OS} 1-6
X X X	Bulletin International du Film N ^{OS} 1-6
Mme Géza Szathmáry	Catalogue de manuscrits

/4/ Fonds de collection, conservation des films, catalogi-
sation

<u>Fonds de collection</u>	<u>Accroissement annuel</u>	<u>Total</u>
longs-métrages	156	4181
courts-métrages	36	7340

Au cours de l'année nous avons préparé, à partir de nitro-copies 150 000 m de dubnégatif et 100 000 m de copies positives.

Au cours de la mise au point filmographique nous avons préparé les fiches de base de 371 films, dont 212 sont des longs-métrages, le reste des courts-métrages. Les fiches de base sont complétées de 5.379 cartons-index.

La documentation s'est enrichie au cours de l'année de 5.727 données fixées sur fiches.

/5/ Bibliothèque et documentation

<u>Fonds de collection</u>	<u>Accroissement annuel</u>	<u>Total</u>
livres	503	4443
périodiques	72	1774
manuscrits	220	3494
scénarios	46	1581
photos	940	22609
affiches	455	4413

II. ACTIVITE INTERNATIONALE

Au cours de l'année nous avons effectué des échanges importants avec les archives suivantes:

Bulgarska Nacionalna Filmoteka
Centralne Archivum Filmove
Archiva Nationala de Filme
Jugoslovenska Kinoteka
Gosfilmofond
Filmhistoriska Samlingarna
Cinémathèque Royale de Belgique
Staatliches Filmarchiv der D.D.R.

Nos collaborateurs ont visité au cours de l'année les archives suivantes:

Sándor Papp, directeur de l'Institut a participé au congrès annuel de la FIAF,
István Molnár, chef des archives a assisté à la conférence organisée à Berlín, capitale de la RDA,
Márta Luttor, chef de groupe a participé à la réunion de la commission technique de catalogisation et documentation de la FIAF à Wiesbaden,
Sándor Papp et Károly Nemes, chef du groupe de recherches ont participé aux conférences de l'histoire du film de Československy Filmovy Ustav.
Au Festival International des Films Documentaires organisé à Leipzig notre institut a délégué Sándor Papp, Erzsébet Garai vice-directrice et Vince Zalán, collaborateur scientifique.

L'Institut a été visité au cours de l'année par:

une délégation du Staatliches Filmarchiv der D.D.R., les membres de la délégation étant le directeur Lichtenstein,

de L. Manthey chef de section, H. Merkel directeur technique et Janke collaborateur scientifique, ainsi qu'une délégation de Slovensky Filmovy Ustav de Bratislava, notamment Vrstiak, chef du groupe de recherches, Havlikova et Dobias collaborateurs.

Budapest, mars 1970

Canberra

NATIONAL LIBRARY OF AUSTRALIA

FILM DIVISION

During the past year the task of transferring the National Library's nitrate-based archival footage to safety stock continued. The entire footage of some 2,000,000 feet, after culling, will have been copied by the end of June, 1970.

The upsurge of interest and activity in the making of feature films mentioned in last year's report has not lessened. The announced policy of the Commonwealth Government to encourage and sponsor the industry has in fact increased the interest, not only of film makers, but of the public generally. The National Library has been promised deposit copies of a number of films recently released or at present in production.

Perhaps the most important acquisition during the past twelve months was received from the Cinèmathèque Française, through the good offices of the French Embassy in Canberra. The National Library is now grateful to hold a negative and prints of the first film made in this country, a record of the 1896 Melbourne Cup photographed by Maurice Sestier on behalf of the Lumiere Brothers. The film includes a brief shot of the horse race itself, but its main historical significance, apart from its age, lies in scenes of the crowds arriving at the course and parading in the enclosures before the race was run.

In addition we have been fortunate in discovering prints of several early Australian feature films and documentary footage having its origin in the first decade of this century.

Habana

CINEMATECA DE CUBA
ANNUAL REPORT
1969 - 1970

In the course of the present period, Cinemateca de Cuba accomplished the following program of film showings :

<u>City and Film Theatre</u>	<u>Number of Showings</u>	<u>Number of Films shown</u>
Havana City "Cine de Arte ICAIC"	752	312
Gerona (Isle of Pines) Cine "Gerona"	132	68
Pinar del Rio City Cine "Praga"	138	71
Matanzas City Cine "Moderno"	85	45
Santa Clara City Cine "Cubanacan"	128	67
Camagüey City Cine "Alkazar"	138	71
Santiago de Cuba City Cine "Cuba"	133	71
	1.506	705

In Havana, three separate daily seances are given, from Wednesdays through Saturdays, at 4:30, 7:00 and 9:30 p.m. On Sundays an extra seance is added at 2:00 p.m. Every Monday and Tuesday nights "Cine de Arte ICAIC" (Cinemateca's permanent Film House in Havana) is dedicated to Film Society activities, such as "Cine Club Theodor Christensen", for film people and occasional guest groups, and "Cine Club Universitario", for university students. These activities were not considered in the above figures.

In the other Cities, Archive showings were held every Monday in two separate seances, but as a result of the growing success of these presentations, as of May 1970 a third seance will be added, thus having three sessions, at 4:30, 7:00 and 9:30 p.m.

On December 1969 and January 1970, Cinemateca de Cuba organized a large manifestation (22 features and 53 documentaires) on the New Latinamerican Cinema, which included several other productions from Third World Countries, mainly Vietnam, the same as a few documentaires and newsreels produced in the United States and France. The most successful programs were : Glauber Rocha's "Antonio das Mortes" and "Terra em Transe" ; Fernando Solanas and Octavio Getino's "La Hora de los Hornos" ; Jorge Sanjinés' "Ukanau" and "Yawar Mallku" ; "Newsreel" numbers 14, 17, 19, 21 and 23 produced by the American group "Newsreel" ; the French

documentaries "La Sixième Face du Pentagone" by Chris Marker and "Loin du Vietnam" by A. Resnais, A. Varda, J.L. Godard, J. Ivens, W. Klein, W. Kurant, Ruy Guerra and Chris Marker, etc.; the American documentaries "Time of the Locust" by Peter Gessner and "Sons and Daughters" by Jerry Stoll, and Santiago Alvarez' "79 Primaveras" and "Hanoi Martes 13". A selection of this Series was presented at every capital of province as well.

Another series that proved to be of particular interest was the special program en homage to the Lenin Centennial (17 features and 9 documentaries), organized by Cinemateca de Cuba in Havana during the month of March 1970. The films shown dealt either directly with the life and work of Lenin, or else with the times of the October Revolution in general, and included works by Dziga Vertov, Eisenstein, Pudovkin, Dovzhenko, Romm, Donskoi, Yutkevich and others.

Cinemateca de Cuba's television program, which was inaugurated in 1963, is been transmitted now through two different channels : "Channel 6" in Havana and "Tele-Rebelde" in Santiago de Cuba, both every Saturday night at 11:00 o'clock.

As a result of the conservation work carried out by the Archive, this year 25 nitrate films have been transferred into safety film. This has been a rather laborious task, inasmuch as, in some cases, footage from different uncomplete positive prints and from uncomplete original negatives have been employed and "treated", so as to obtain a contratype composite as complete and uniform as possible.

Cinemateca de Cuba's information service, preparation of programs and film lending service to several cultural, scientific and educational institutions have doubled this year their regular rythm of growth. 1.294 requests for loans of films have been taken care of.

Cinemateca de Cuba will be celebrating this year her Tenth Anniversary, and we are working on the organization of extraordinary programs that shall cover the second half of the year, i.e., from July through December 1970. Therefore, we shall very much appreciate from our colleagues to kindly let us know, at their earliest convenience, which titles are they in a position to send us, either as a temporary or permanent loan, according to the attached list of titles (Annex 1).

Havana, March 1970

Héctor García Mesa
Director

CINEMATECA DE CUBA IS INTERESTED IN THE FILMS LISTED BELOW, EITHER AS A PERMANENT OR TEMPORARY LOAN. FILMS SHOULD BE SENT AIRFREIGHT COLLECT HAVANA, AND (IN THE CASE OF TEMPORARY LOANS) WILL BE RETURNED IMMEDIATELY AFTER SHOWING, AIR-FREIGHT PREPAID. WHEN DISPATCHING FILMS, KINDLY SEND NOTICE TO OUR CABLE ADDRESS (CINEMATECA, HAVANA) STATING AIRWAYBILL NUMBER AND SHIPPING DATE. SHIPPING ADDRESS : CINEMATECA DE CUBA (ICAIC), 23rd STREET, HAVANA, CUBA.

BRAZIL

1951 : O CANGACEIRO, Lina Barreto

DENMARK

1943 : VREDENSDAG, Carl Th. Dreyer

ENGLAND

1929 : DRIFTERS, John Grierson

1938 : PYGMALION, Anthony Asquith

1945 : BRIEF ENCOUNTER, David Lean

1945 : HENRY V, Laurence Olivier

1948 : KIND HEARTS AND CORONETS, Robert Hamner

1948 : THE RED SHOES, Michael Powell, Emery Pressburger

FRANCE

1902 : LE VOYAGE DANS LA LUNE and all Méliès films

1922 : LA ROUE, Abel Gance

1927 : LA CHUTE DE LA MAISON USHER, Jean Epstein

1930 : SOUS LES TOITS DE PARIS, René Clair

1932 : LES HURDES, Luis Bunuel

1939 : LE JOUR SE LEVE, Marcel Carné

1939 : LA REGLE DU JEU, Jean Renoir

1945 : LES ENFANTS DU PARADIS, Marcel Carné

1950 : GUERNICA, Alain Resnais

1951 : LES STATUES MEURENT AUSSI, Alain Resnais

1951 : CASQUE D'OR, Jacques Becker

1955 : NUIT ET BROUILLARD, Alain Resnais

1958 : MOI, UN NOIR, Jean Rouch

1959 : A BOUT DE SOUFFLE, Jean-Luc Godard

1960 : L'ANNEE DERNIERE A MARIENBAD, Alain Resnais

1960 : TIREZ SUR LE PIANISTE, François Truffaut

1960 : ZAZIE DANS LE METRO, Louis Malle

1960 : LE PETIT SOLDAT, Jean-Luc Godard

GERMANY

1920 : DER GOLEM, Paul Wegener

1924 : DER LETZTE MANN, Friedrich W. Murnau

1924 : DIE NIEBELUNGEN - II : Kriemhilds Rache, Fritz Lang

1925 : VARIETE, Edwald Andre Dupont

1925 : DIE FREUDLOSE GASSE, Georg Wilhelm Pabst

1926 : METROPOLIS, Fritz Lang

1926 : FAUST, Friedrich W. Murnau

1928 : DIE BUSCHE DER PANDORA, Georg W. Pabst

- 1929 : MELODIE DER WELT, Walter Ruttmann
 1931 : KAMERADSCHAFT, Georg W. Pabst
 1936 : DER TRIUMPH DES WILLENS, Leni Riefenstahl
 1938 : OLYMPIA, Leni Riefenstahl

INDIA

- 1956 : APARAJITO, Satyajit Ray
 1959 : APU SANSAR, Satyajit Ray

ITALY

- 1913 : CABIRIA, Giovanni Pastrone
 1942 : OSSESSIONE, Luchino Visconti
 1953 : I VITELLONI, Federico Fellini
 1960 : LA NOTTE, Michelangelo Antonioni

JAPAN

- 1952 : UGETSU MONOGATARI, Kenji Mizoguchi
 1952 : IKIRU, Akira Kurosawa
 1959 : NOBI, Kon Ichikawa

MEXICO

- 1943 : MARIA CANDELARIA, Emilio Fernandez

SWEDEN

- 1923 : GOSTA BERLINGS SAGA, Mauritz Stiller
 1953 : STORA AVANTYRET, Arne Sucksdorff

URSS

- 1935 : LE PRE DE BEJINE, Serguei M. Eisenstein

USA

- 1915 : THE BIRTH OF A NATION, David Wark Griffith
 1918 : SHOULDER ARMS, Charles Chaplin
 1918 : BROKEN BLOSSOMS, David W. Griffith
 1926 : THE JAZZ SINGER, Alan Crossland
 1927 : THE GENERAL, Duster Keaton
 1927 : THE WEDDING MARCH, Erich von Stroheim
 1928 : THE CIRCUS, Charles Chaplin
 1928 : THE CROWD, King Vidor
 1928 : THE WIND, Victor Sjöström
 1928 : LONESOME, Paul Fejos
 1930 : CITY LIGHTS, Charles Chaplin
 1932 : FREAKS, Tod Browning
 1933 : DUCK SOUP, Leo MacCarey
 1934 : IT HAPPENED ONE NIGHT, Frank Capra
 1935 : A NIGHT AT THE OPERA, Sam Wood
 1937 : YOU ONLY LIVE ONCE, Fritz Lang
 1940 : GRAPES OF WRATH, John Ford
 1942 : THE MAGNIFICENT AMBERSONS, Orson Welles
 1952 : HIGH NOON, Fred Zinnemann
 1952 : LIMELIGHT, Charles Chaplin
 1956 : ON THE BOWERY, Lionel Rogosin
 1957 : A KING IN NEW YORK, Charles Chaplin
 1958 : THE NAKED AND THE DEATH, Raoul Walsh
 1960 : THE CONNECTION, Shirley Clarke
 1960 : SHADOWS, John Cassavetes
 1960 : THE MISFITS, John Huston

Haifa

Activities Report 1969/70

Increased public attendance at the Archive's film showings has justified more screening. Two programmes a week are running concurrently, on Wednesdays and Saturdays. In the mid-week programme we attempt to show a large variety of films, usually concerned with a specific subject. As most of our audience in this programme is in the 16-25 age group, many of them have missed commercial showings of films which are an important point of reference in everyday language. We therefore assumed it would be of interest to this public to view these films. We had the following series: "CHILDREN AND YOUTH IN THE CINEMA", "PROBLEMS OF MINORITIES", "SMALL INDUSTRIES PRODUCE GREAT CINEMA" and the annual series, mainly for students, of "SHAKE-SPEARE ON THE SCREEN".

Saturday night club has continued in presenting "Personalities of the screen" - directors and actors -. Following the planned programme listed in our previous report, we followed with: HITCHCOCK, BOGART, GERARD PHILIPPE, COCTEAU, LOSEY, VON STROHEIM, YVES MONTAND, AKIRA KUROSAWA, VISCONTI, GARBO and JOHN WAYNE.

Service Rendered by the Archive:

1. Films were lent mainly to teaching institutions: THE HEBREW UNIVERSITY - JERUSALEM, THE TEL-AVIV UNIVERSITY, THE BEZALEL ACADEMY OF ART and THE TRAINING CENTRE FOR PHOTOGRAPHY AND FILM-MAKING.
2. We started recently, in cooperation with several public organisations, to plan the acquisition of about 30 films which would constitute a basic educational programme in the history and art of the cinema, and which could be sent around the country. This plan includes the publication of reference material to be distributed to the audience.
3. Information on Israeli made films was supplied to various applicants abroad, as well as to students preparing papers on the subject.
4. Our library of reference books has been enlarged and we have engaged a librarian to catalogue the books and establish a cross-reference system.

5. Programmes were planned for various clubs and a list of lecturers on the history and art of the cinema was distributed.
6. We helped and advised in the preparations for the Television Cinema Quiz show.
7. This year we had a visit from Mr. Norman Jewison, the director of THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, IN THE HEAT OF THE NIGHT, GAILY, GAILY - who has come to see our collection of films made in Russia and Poland before the war, as a reference on Jewish life and habits to his preparations for the production of the musical DIDDLEEY ON THE ROOF.

We had also supplied material to various newspaper-men, researchers etc.

Material on Jewish films was supplied to the Institute for Contemporary Jewish Studies, in The Hebrew University of Jerusalem, for a comprehensive filmography.

Acquisitions:

This year we have acquired several 35mm. films, among them: "L'ECLISSE" "OTHELLO" (Yutkevitch), "MISS JULIE", "ORPHEE", "MEIN KEMPF", "ME AND THE COLONEL", "ACCATONE", "THE AFRICAN QUEEN".

In 16mm. were acquired "SWORD IN THE DESERT" and "SHOW BOAT", as well as several short ones.

We are completing a deal, whereby we hope to acquire more 35mm. copies.

To answer public demand, we have started planning a Cinematheque in Tel-Aviv. The municipality in Tel-Aviv is interested in the project and at the moment we are negotiating the possibility of a special subsidy. As Tel-Aviv is the centre of Israeli film production, most of the industry is in favour of opening the Cinematheque - and if conditions seem favourable, to transfer the Archive's location to Tel-Aviv, thereby facilitating mutual relations and service.

Helsinki

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

The Finnish Film Archive

Member of F.I.A.F. since 1957

Annual report for 1969-70

The move to new premises in 1968 of both the library and office as well as the film department had a stimulating effect on the work of the Finnish Film Archive. For the first time in the history of the organisation it was possible to bring about a rational system for the film collection as well as the library and document collections. Due to understaffing and restricted space over the years, it had never been possible before to do more than store the material that had been collected and given to Archive. Now in more spacious surroundings a start has been made to classification and rational archiving of this material. Material that includes not merely film material, but newspaper clippings, posters, photographs, scripts, film journals, etc.

The Finnish Film Archive has just acquired air condition apparatus for its nitrate-store in a rock cavern outside Helsinki. The acetate-store for films has now become too small and we shall acquire additional space this year. The loaning of films to film clubs has become significantly more effective. The spacious, new office area has also increased other services to the public. The library consisting of about 4000 volumes now has a reading room which is large enough to use for meetings and seminars.

The curator, Mr. Peter von Bagh, has been free from official duties throughout the year, although he managed to plan both the Spring and Autumn programmes. The administrative and economic management of the Archive has been the work of Mrs. Helena Suomela who has also arranged the archiving material. Since May Miss Eeva Kurki has managed the office, membership service and film loan to clubs. Mr. Sakari Toiviainen has managed the publications and documentation department. Mr. Pentti Pajukallio technical arrangements within the film department and a full-time film repairer. It is intended to establish the post of full-time librarian at the beginning of Autumn next.

Mrs. Helena Suomela made a week-long study trip to Det Danske Filmmuseum in order to familiarise herself with the organisation, division of functions and archive methods in use there. Mrs. Suomela also visited during the Summer the Centralne Archiwum Filmowe collection in Warsaw, the Staatliches Filmarchiv of the G.D.R. and the Deutsche Kinemathek e.V. collection in Berlin. These study-trips were of great benefit in the re-organisation work implemented.

The State Committee that considers the combining of a cinema museum and film training in this country has still not formulated its opinion. The Finnish Film Archive is not represented on this Committee and neither has it been contacted concerning the work of a museum. The long considered reform of the cinema field in Finland was at last carried through at the end of 1969 when an agreement was drawn up between commercial interests in the industry and the Ministry of Education to found Suomen Elokuvasäätiö - Finlands Filmstiftelse - the Finnish Film Foundation and which is to be financed from the entertainment tax on tickets amounting to 4 % of the receipts of all film showings.

The central activity of the Finnish Film Archive continues to be the presentation of extensive film showings. Very extensive programmes were arranged in Helsinki for both the Spring and Autumn seasons. In addition further programmes were arranged in three other Finnish towns - Oulu, Tampere and Turku. These three towns each have universities of their own and an enthusiastic cinema public. At the beginning of this year it was possible to arrange for the first time a retrospective programme of Finnish films which included 25 typical productions of the post-war years. In collaboration with the City of Helsinki, the Finnish Film Archive arranged a free cinema week for the 9 - 10 year-olds who, incidentally, themselves selected the programme. In conjunction with this attention was drawn in the press and on the radio to films for children.

Spring programme, 25.1. 30.4.1969

CLASSICAL: Ernst Lubitsch ("Ninotschka", "The Smiling Lieutenant", "Monte Carlo"), Erich von Stroheim ("Foolish Wives", "Merry-go-round", "Greed", "Merry Widow"), Boris Barnet ("Okraina", "U Samago Sinego Morja", "Podvig Razvedshika"), Samuel Fuller ("Shock Corridor", "The Naked Kiss"). UNDERGROUND: Andy Warhol ("The Chelsea Girls"), Ron Rice ("The Queen of Sheba Meets the Atom Man"), Takahiko Iimura, Japanese director who also visited Archive during April ("A Dance in the Kingdom of Lilliput", "Love", "De Sade", "New York Scene", etc.). POLITICAL: Humberto Solas ("Manuela"), Santiago Alvarez ("Hanoi 13 Martes", "Cerro Pelado"). OLD & NEW: Marco Bellocchio ("I Pugni in-Tasca"), Charles Vidor ("Gilda"), Robert Flaherty ("Nanook of the North"), Otto Preminger ("Daisy Kenyon"), Ernest Schoedsack & Merian Cooper ("King Kong"), Jean Renoir ("Woman on the Beach", "The Southener", "La Crime de M. Lange"), Roy Rowland ("The 5000 Fingers of Dr T"), W.C. Menzies ("Invaders from Mars"), Joseph H. Lewis ("Gun Crazy"), George Cukor ("The Marrying Kind", "You Can't Take It with You", "It Should Happen to You"), Edward Dmytryk ("Crossfire", "The Sniper", "The Juggler"), Henry Hathaway ("Niagara"), John Cromwell ("The Goddess"), Jean Eustache ("La Père Noel a les Yeux Bleues"), four Swiss directors's film

("Quatre D'Entre Elles"), COMEDY: Marx-Brothers ("Love Happy", "Night in Casablanca"), W.C. Fields ("My Little Chickadee", "It's a Gift"), Harold Lloyd ("Movie Crazy"), Max Linder ("En Compagnie de Max Linder").

Autumn programme, 27.9. - 3.12.1969

DOCUMENTARY: F.E. Solanas ("La Hora de Los Hornos"), David Loeb Weiss ("No Vietnamese Ever Called Me Nigger"), Paul Meyer ("Déjà S'Envole la Fleur Maigne"), Ugo Gregoretti ("Apollon - Una Fabbrica Occupata"), Romano Scavolini ("La Prova Generale") plus short films from Italy and Spain. UNDERGROUND: Kenneth Anger's complete works, Andy Warhol ("Flesh", "Lonesome Cowboys"), GERMAN WORKER'S FILMS: Piel Jutzi ("Mutter Krausens Fahrt ins Glück", "Berlin Alexanderplatz"), Erwin Piscator ("Aufstand der Fischer"), Slatan Dudow ("Kuhle Wampe"). BRECHT AND CINEMA: ("Die Dreigroschenoper", "Herr Puntila und Sein Knecht Matti", "Mutter Courage und Seine Kinder"). RUMANIAN FILMS: Liviu Giulei ("Padurea Spinzuratilor"), Lucien Pintile ("Dumica la Ora"), Jean Georgescu, collected historical review. HOMMAGE A JEAN VIGO: ("Taris", "L'Atalante", "A Propos de Nice", "Zero de Conduite"). CLASSICAL: Max Ophuls ("Liebelei", "Letter from an Unknown Woman", "La Ronde", "Le Plaisir", "Madame de..."), Ernst Lubitsch ("To Be or Not To Be", "Angel"). COMEDY: Marx-Brothers ("The Big Store"), W.C. Fields ("Poppy", "Mississippi", "The Bank Dick"). OLD & NEW: Jean-Luc Godard ("One Plus One"), Robert Siodmak ("Menschen am Sonntag"), Louis Malle ("Calcutta"), Zivojin Pavlovic ("Kada Budem Mrtav i Beo").

The Finnish Film Archive has not its own cinema. All Showings are in commercial cinemas, mainly on Saturday afternoons and on weekdays before the commercial showings at 7 pm. The audience for these showings continues to grow - and popular films draw between 800 - 1000 people.

Helsinki, March 1970

Helena Suomela
Acting Curator

Istanbul

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

THE STATE FILM ARCHIVE
of The Turkish Republic

A C T I V I T I E Ş R E P O R T

P R E S E R V A T I O N O F F I L M S

Films preserved in one block, in 1969, has been transferred to a four-section temporary vault, each containing 1000 films. This temporary block-haus will be left at the at of 1970 when the Archive moves to its new building.

F I L M C O L L E C T I O N

The film collection of the TÜRK FİLM ARŞİVİ which consisted of 400 films in 1969, has been risen to 668 by March, 1970. The TÜRK FİLM ARŞİVİ has almost acquired all the important products of the Turkish Cinema between 1909-1970.

The Prime Ministry has transferred the 23 Turkish Films of his torical value (1940-50) preserved in its archives, to the TÜRK FİLM ARŞİVİ.

F I L M S H O W S

The TÜRK FİLM ARŞİVİ, for the first time in Turkey, has organized a very cheap (each show costing a cent) and easy-to-follow program. It has included 83 films in its program of 1970. It has presented 50 of the films included in the program, till the beginning of March, to its 1450 members, without a hitch.

There are three shows three days of the week, which makes nine shows each week. This convenience extremely pleases the members. One of the three films shown each week is a Turkish film, and the other two shows are saved for examples of the World Cinema

In the Retrospective of the Golden Age of the Danish Cinema, organised with collaboration of Mr. Ib Monty, 14 films have been shown.

The TÜRK FİLM ARŞİVİ will organise a Retrospective of the Italian Cinema with assistance of Mr. L. Fioravanti in April, 1970.

We wish to extend our thanks to Mr. Bigor, Mr. Ib Monty and Mr. Colin Ford, who have helped us organise these programs by sending films.

The program of 1970 has begun with three of the 23 Turkish

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Films contributed to the Archive by the Prime Ministry.

NASREDDİN HOCA DÜĞÜNDE(M.Ertuğrul,F.Tayfur,1940-43),YAYLA KARTALI(M.Ertuğrul,1945),GÜNAHSIZLAR(F.Kenç,1946),HUDUTLARIN KANUNU(L.Ö.Akad,1966-67),EZO GELİN(O.Elmas,1968), SEYYİD HAN(Y.Güney,1968), BİR TÜRKE GÖNÜL VERDİM(H.Refiğ,1969), BALATLI ARİF(A.Yılmaz,1969), MURADIN TÜRKÜSÜ(A.Yılmaz,1965),LA VIE PRIVEE(L.Malle),L'HOMME DE RIO(P.De Broca),TRIBULATIONS D'UN CHINOIS EN CHINE(P.De Broca), LIAISONS DANGEREUSES(R.Vadim),BATTLESHIP POTEMKIN(S.Eisenstein),BALLAD OF A SOLDIER(G.Chukhrai),THE KEY(C.Reed),LIBEL(A.Asquith),LADRI DI BICICLETTA(V.De Sica),UMBER TO D.(V.De Sica),STAGECOACH(J.Ford),SERGEANT RUTLEDGE (J.Ford) THE MAN WHO SHOT LIBERTY VALANCE(J.Ford),THE GRAPES OF WRATH(J Ford),CHEYENNE AUTUMN (J.Ford),MY DARLING CLEMENTINE (J.Ford), BIRTH OF A NATION(D.W.Griffith),AFGRUNDEN(U.Gad),DEN HVIDE SLAVEHANDEL(A.Blom),VED FAENGSLETS PORT(A.Blom),DE FIRE DJAEVLE(R Dinesen),BETRAGET I DODEN (Schnedler,Sørensen), DEN STAERKESTE (Schnedler,Sørensen),DEN FLYVENDE CIRKUS (A.Lind),ATLANTIS (A. Blom), DET HEMMELIGHEDSFULDE(B.Christensen), NED MED VAABNENE (Holger-Madsen), EVANGELIEMANDENS LIV(Holger-Madsen), HAEVNENS NAT(B.Christensen), KLOVNEN(A.W.Sandberg),HIMMELSKIBET(Holger-Madsen),CITIZEN KANE(O.Welles),THE LADY FROM SHANGHAI(O.Welles TOUCH OF EVIL(O.Welles),GIANT(G.Stevens),EAST OF EDEN(E.Kazan) REBEL WITHOUT A CAUSE(N.Ray).

T H E A R C H I V E B U I L D I N G

The TÜRK FİLM ARŞİVİ could not use the 1,500,000 T.L.appropriated by the State for the building in 1969,because of the preparation of the plans, and demanded the same appropriation from the Budget of 1970.The Organization of State Planning,considering these difficulties,has increased the investment and extended the duration.Expenditure on the building has been increased to 3,500,000 T.L. and the duration extended till the end of 1972.We presume that most sections of the building will be at service at the beginning of 1971.

A P P A R A T U S , E Q U I P M E N T

The TÜRK FİLM ARŞİVİ has bought,three 35 mm.projectors,a 16mm. projector,an editing table, an offset camera and an offset printing machine, with the 500,000 T.L. appropriated by the State.These machines have been obtained in Turkey.The State has appropriated 1,000,000 T.L. in 1970 for apparatus and film copying.With this money,film printing machines and developing machines and a second editing table will be bought.

P U B L I C A T I O N

The TÜRK FİLM ARŞİVİ,has published a guide pamphlet of 32 pages,explaining the subjects of: "What is a Film Archive?", "Why Preserve?", "Most Important Film Archives of the World",
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(3)
"The International Federation of Film Archives (FIAF)", "The First Film Archive of Turkey (TÜRK FİLM ARŞİVİ)", "Preservation of Films at the TÜRK FİLM ARŞİVİ", documented with photographs. 4000 copies were printed and circulated free.

A booklet related to the "Retrospective of the Golden Age of the Danish Cinema", has also been published and circulated during the screenings of the films.

At the beginning of March 1970, a second program pamphlet has been published.

The copyright of the book entitled "Six Turkish Directors" has been bought from its author. It is going to be published by the end of March. All these publications are printed in its own printing section.

M E M B E R S H I P O F F . I . A . F .

The letter of the Ministry of Foreign Affairs, dated, January 7, 1970, has informed us that the F.I.A.F. membership of the TÜRK FİLM ARŞİVİ, has been approved by the Cabinet. The TÜRK FİLM ARŞİVİ remains the only official member of F.I.A.F. in Turkey.

Sami Şekeroğlu
General Director

Istanbul

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

L'association de la Cinémathèque Turque a poursuivi ses travaux pendant l'année 1969-1970 conformément aux conditions de son Statut et aux décisions de son Conseil d'Administration. Pour les activités de la période en question, les trois principes suivants ont servi de base :

1. Procéder à la recherche et à la protection des oeuvres de la cinématographie turque et mondiale qui sont sur le point d'être perdues.

2. Organiser des projections, publications, séminaires, conférences et débats afin de divulguer l'art du cinéma conformément aux intérêts du peuple turc.

3. Aider les jeunes partisans de la création d'oeuvres cinématographiques, artistiques et progressistes et créer un champs d'action.

Dans ces questions, l'A.C.T. a enregistré des développements importants, en proportion des années précédentes, tout en tâchant, d'autre part, de vaincre les difficultés issues des conditions du pays.

ARCHIVE

Les travaux d'archive de l'A.C.T. ont proportionnellement présentés de grands développements, particulièrement grâce à la nouvelle organisation des pièces de conservation. Le nombre des films a été porté de 255 (1968-69) à 403 (1969-70). Un fait déjà prévu dans notre rapport précédent s'est réalisé et plusieurs producteurs se sont présentés de leur propre initiative pour remettre leurs films à l'A.C.T.; et ce grâce à l'excellente organisation de conservation existante.

D'autre part, en poursuivant ses travaux de recherches et de conservation des oeuvres anciennes de la cinématographie turque, l'A.C.T. a obtenu des résultats inattendus en découvrant certains films considérés comme disparus et en faisant imprimer de nouvelles copies.

Pendant cette période, l'archive photo-affiche s'est particulièrement enrichie de sorte que le nombre de photos a été porté à 9000, celui des affiches à 550 et celui des livres à 913.

PROJECTIONS

L'A.C.T. a continué, dans la période en question, les projections qui ont suscité un intérêt supérieur à celui de la saison passée, particulièrement sous forme de retrospectives, dont celle de Muhsin Ertugrul, pour ses 60 ans d'activités artistiques, de Laurel et Hardy, Greta Garbo, Andrej Wajda, Joseph Losey, Jiri Trnka. En outre figurent au programme d'Avril une retrospective des grands classiques du Cinéma Italien, et à celui de Mai, une semaine du Cinéma Suédois.

Ces projections ont été faites aux membres de l'A.C.T. d'Istanbul et d'Ankara. D'autre part, dans le salon du siège de l'Association, comprenant 100 places, ont été présentées, en Février-Mars, une série de films sur l'architecture, avec la collaboration de la chaire d'Histoire de l'Architecture de l'Université Technique d'Istanbul.

Il est à noter ici que l'A.C.T. a eu d'importantes difficultés, particulièrement avec la Douane et la Censure, en relation à ses projections de films et que le Conseil d'Administration a fait appel à toutes les voies légales.

En outre, au siège de l'A.C.T. ont été organisées des Conférences Critiques sur l'Histoire du Cinéma. Dans ces conférences, les critiques turcs ont illustré les différentes périodes de l'histoire du cinéma mondial, vues sous un aspect nouveau, et suivies de la projection de morceaux choisis de certains films. La première de

ces conférences a été dédiée à la période initiale du Cinéma Américain.

Pour l'aide et l'assistance qu'ils nous ont témoignés, nous tenons à remercier ici M. Stoyanov-Bigor, Directeur de la Cinéma-thèque Bulgare, le Prof. Leonardo Fioravanti, Directeur du Centro Sperimentale di Cinematografia, Rome, et le Prof. Mario Verdone, actuellement hôtes de notre Association, les autorités des Missions culturelles Etrangères et des organismes locaux.

L'A.C.T., en plus de réaliser des projections à Istanbul et à Ankara, a continué à soutenir, en l'absence d'une Fédération des Ciné-Clubs, les 15 ciné-clubs existant dans le pays en les assistant dans leurs activités, en pourvoyant à la coordination de leurs programmes et en envoyant des conférenciers pour présenter et débattre les films. De sorte que grâce à notre Association les cinéphiles de ces petites villes d'Anatolie ont pu continuer leur éducation cinématographique.

CONFÉRENCES, DÉBATS, EXPOSITIONS

En plus des conférences sur l'Histoire du Cinéma, notre Association a aussi organisé au cours des retrospectives, des débats et des séminaires, dont le débat sur Muhsin Ertugrul et le séminaire d'Andrej Wajda, et en plus, toujours pendant la retrospective Wajda, une exposition d'affiches polonaises.

ÉDUCATION DES JEUNES

Conformément aux décisions prises durant le Troisième Congrès de notre Association (Janvier 1970), un "Règlement de Fond" a été préparé afin d'assister les jeunes cinéastes désirent réaliser des films de court-métrage indépendants. Des travaux sont en cours afin que ces projets puissent se réaliser l'an prochain.

PUBLICATIONS

La revue "Yeni Sinema", organe de notre Association, sera

publiée à partir de l'année en cours. D'autre part, pendant l'année 1970, l'A.C.T. a commencé à publier une revue mensuelle, FILM 70, exclusivement dédiée aux fiches techniques des classiques de l'écran et à des références critiques.

D'autre part une étude consacrée aux premières périodes du cinéma turque, vient d'être éditée par l'A.C.T. Il s'agit d'une étude consacrée à FUAT UZKINAY. Cette oeuvre est le fruit de longues recherches de l'historien du cinéma M. Nijat Ozön. Parmi les projets à brève échéance du programme éditorial de notre Association figure aussi une FILMOGRAPHIE DU CINEMA TURQUE due à Giovanni Scognemillo et Agâh Ozgüç.

København

DET DANSKE FILMMUSEUM

Report for 1969

During 1969 The Danish Film Museum acquired 207 prints and negatives. 27 were negatives and 81 were acetate finegrain-prints. The Museum has now transferred all its nitrate negatives to acetate finegrain-stock and has now 570 negatives, almost all in 35mm, and 300 35mm finegrain-prints. The film collection of the museum now consists of 4900 negatives and prints. About 1300 are sound feature films (200 in 16mm) and 450 are silent feature films (100 in 16mm). We have about 1200 documentary films (450 in 16mm).

On an exchange basis the Museum received prints from Cineteca Nazionale, Rome and Ceskoslovenska Filmoteka, Prague, for permanent loan and the Museum sent prints for permanent loan to Gosfilmofond, Moscow. The Museum has sent and received films to and from many archives for short term loans. The Museum sent 9 Carl Th. Dreyer-films for a retrospective series in connection with the Carl Th. Dreyer-exhibition at Deutsches Kinemathek in Berlin and 14 Danish films for a series about the Danish silent film at the Türk Film Arsivi in Istanbul.

The library has acquired 935 books and is now subscribing to 170 periodicals. The library has been visited by 6273 users, and 3564 books were loaned out.

The stills- and documentation department has received 73.000 stills from the distributors. 25.000 of these stills have been catalogued and incorporated in the stills collection. The rest, 48.000 stills, which were duplicates, have been sent as gifts to 11 FIAF-member-archives. The documentation department has now files on 20.250 films, comprising stills, reviews, press sheets, programme notes and all other relevant material, and 10.750 files on persons (directors, actors, etc.). During 1969 the department has set up a specific section of the files, on Danish documentaries and short films. Uptil now we have 500 files on Danish short films. The department has now registered and catalogued 6500 film posters.

In February 1969 the Museum inaugurated its newest section, a permanent exhibition of apparatus, laterna magicas, cameras, projection apparatus and models. The exhibition shows the development of the moving picture. It is situated on the 2nd floor of the building in Store Søndervoldstræde, where the Museum has its other departments and its cinema, and it is open to the public.

The Museum has continued its showings of films in the Museum's own cinema. Except for June, July and August the Museum has 13 showings a week and has during 1969 presented 194 programmes at 470 showings. In the programmes were shown 183 various feature films and 109 short films.

The films were shown in series. 36 of the feature films were shown in a season of new films from Hollywood, 19 in a series on The

German film before Hitler, 10 in a season of New Japanese films, 17 in a series of Ingmar Bergman's early films, 11 in a Joseph Losey-season and 7 in a series of Marcel Carné and Jacques Prévert's films. In a season of New Finnish films were shown 6 features. 5 features were shown in a series of the British film during World War II and 4 in a season of Jacques Becker's films. These two series continued in 1970. Four series were running for most of 1969 and they will continue in 1970. These include a series on the Danish silent films (10 features were shown in these series during 1969), a series on film classics (shown in chronological order), in which were included 6 features and 23 short films, a series on the political film (4 features and 4 short films) and a season of Laurel and Hardy (3 features and 18 short comedies). Other small series were presented with films by Alexandre Astruc, Jørgen Roos, Harold Lloyd, Douglas Fairbanks, John Frankenheimer, Stanley Kubrick, Humphrey Jennings, Rudolph Valentino, Fred Astaire-Ginger Rogers, Takahiko Iimura and The Black Panther Party.

The films were seen by 24.160 spectators and the average attendance in the cinema was about 33%. It is less than in 1968, but still it is more than in the commercial cinemas in Denmark. As a whole the Museum has experienced the same decrease in cinema-going public as the commercial cinemas did in 1969. But the Museum has still about 3000 members.

As in earlier years the Museum loaned many films to Danish film clubs, schools, associations etc. and it has a close collaboration with the University of Copenhagen. Students of film history regularly see films in the Museum's cinema and they use the Museum's other facilities, the library and the stills and documentation department, to an increasing degree.

The Museum's exhibition on Carl Th. Dreyer was during 1969 presented in Oslo at Norsk Filminstitut in March, in Aarhus in Denmark in September, in Bruxelles at the Royal Library in October and in Berlin at Deutsches Kinemathek in November.

In 1969 the Museum has published 6 issues of the periodical "Kosmorama" and 4 programme leaflets. In the series "New Books on the Cinema" were published no. 4 and no. 5, and the library has published mimeographed bibliographies on the following subjects: Alexandre Astruc, Harold Lloyd, Douglas Fairbanks, The German Expressionist Cinema, Orson Welles and "Citizen Kane", Marcel Carné-Jacques Prévert, The Swedish Silent Film, Ingmar Bergman, Joseph Losey, Laurel and Hardy, Fred Astaire. These bibliographies were published in connection with the series at the Museum.

Ib Monty attended the FIAF-congress in New York in May. Mr. Arne Krogh was in Oslo in March, in Bruxelles in October and in Berlin in November in connection with the presentations of the Dreyer-exhibition. The Museum's librarian, Mrs. Karen Jones, attended the meeting of the FIAF Documentation commission in Wiesbaden in November.

The Museum has been visited by among others Mrs. Helena Suomela from Finland's Filmarkiv, Mr. Arne Pedersen from Norsk Filminstitut and Mr. Takahiko Iimura from Japan.

March 1970

Ib Monty

Lima

CINEMATECA UNIVERSITARIA DEL PERU

ACTIVIDADES EN 1969

I - LIMA: SEXTO CICLO DE CLÁSICOS DEL CINE

- 1 - INTOLERANCIA. D.W.Griffith (Estados Unidos, 1915)
22 y 23 de noviembre
- 2 - A NOSOTROS LA LIBERTAD. René Clair (Francia, 1931)
29 y 30 de noviembre.
- 3 - EL CIUDADANO KANE. Orson Welles (Estados Unidos,
6 y 7 de diciembre 1941)
- 4 - PAISA. Roberto Rossellini (Italia, 1946)
13 y 14 de diciembre

Local: Museo de Arte de Lima

Promedio de espectadores por función: 300

II - AREQUIPA: PRIMER CICLO DE CLÁSICOS DEL CINE

- 1 - INTOLERANCIA, D.W.Griffith
30 de setiembre
- 2 - EL GENERAL. Buster Keaton y Clide Bruckman (Esta
1 de octubre dos Unidos, 1926)
- 3 - LA PASION DE JUANA DE ARCO. Carl T.Dreyer (Fran-
2 de octubre Francia, 1928)
- 4 - TIEMPO EN EL SOL. S.M.Eisenstein Y Mary Seton
3 de octubre
- 5 - SOBERBIA (Magnificent Ambersons). Orson Welles
(Estados Unidos, 1942)

El Ciclo se realizó en colaboración con la Univer-
sidad Nacional de San Agustín (Dirección de Pro-
yección Social) y con el Cine-Club "Arequipa,
Max Linder".

Promedio de espectadores por función: 400

III - IQUITOS: SEGUNDO CICLO DE CLASICOS DEL CINE

- 1 - EL GENERAL. Buster Keaton y Clyde Bruckman
28 de octubre
- 2 - LA ULTIMA CARCAJADA (Der Letzte Man). F.W. Murnau
29 de octubre (Alemania, 1924)
- 3 - LA PASION DE JUANA DE ARCO. C.Dreyer
30 de octubre
- 4 - TIEMPO EN EL SOL. S.M.Eisenstein y Mary Seton
31 de octubre
- 5 - PAISA. Roberto Rossellini
1º de noviembre

El Ciclo se realizó en colaboración con la Casa Departamental de la Cultura de Loreto.

Promedio de espectadores por función: 100

IV - CHICLAYO: COLABORACION EN LA FUNDACION DEL CINE-CLUB DE LA CIUDAD

- 1 - EL HOMBRE DE ARAN. Robert Flaherty (Inglaterra, 1934)
19 de setiembre

Por invitación especial de la Universidad, la Casa de la Cultura y el Cine Club.

Promedio de espectadores: 150

V - OTRAS ACTIVIDADES

El material de la Cinemateca ha sido proporcionado para cursos de cine en la Universidades e Institutos de Educación; y para las actividades de los Cine-Clubs e Institutos Culturales.

Lisboa

CONGRÉS F.I.A.F. 1970
RAPPORT DES ACTIVITÉS DE LA CINEMATCA NACIONAL-PORTUGAL
EN 1969

L'enrichissement des secteurs qui composent la Cinéma-
theque Nationale est toujours, naturellement, au premier plan
de nos préoccupations. Dans ce domaine nous continuons à nous
heurter à de grandes difficultés pour ce qui est de l'obten-
tion de films, étant donné que, d'une manière générale, nous
ne pouvons compter pour ainsi dire exclusivement que sur le
matériel correspondant aux films qui, une fois leur exploi-
tation commerciale terminée entre nous, et qui se trouvant
dans un bon état pour l'utilisation future, nous sont soit of-
ferts soit vendus par le distributeur portugais, une fois ob-
tenu l'accord indispensable des producteurs. Cependant, on a
continué à observer, de la part des producteurs, une incom-
préhension presque totale à l'égard de la mission des ciné-
mathèques soit pour ce qui est de la sauvegarde du patrimoine
cinématographique, soit en ce qui concerne leur fonction cul-
turelle.

C'est donc là l'aspect le plus ingrat de notre activi-
té. Il est certain que des copies de films projetés chez nous
sont entrées dans nos archives, mais en nombre relativement
limité par rapport au volume des films qui, chaque année, ont
terminé la période d'exploitation. Quant à la production natio-
nale de films, la question, comme on le comprend, est diffé-
rente. En effet, aux termes d'une disposition contractuelle,
tous les producteurs, aussi bien de longs que de courts mé-
trages, qui ont bénéficié de l'appui financier du Fonds du Ci-
néma Nationale (et l'on peut dire que c'est la presque tota-
lité de ceux qui chez nous exercent cette activité) doivent met-
tre à la disposition de la Cinémathèque National le négatif

du film produit, afin qu'il en soit tiré une copie. Pour les autres producteurs, les bonnes relations que nous entretenons avec eux permettent d'appliquer un régime identique.

Un autre secteur important de **notre** archive est la Bibliothèque spécialisée, d'une grande utilité, non seulement comme élément d'information, mais encore de formation; **cette** bibliothèque est ouvert chaque jour et est accessible à tous ceux qui veulent l'utiliser.

Nous cherchons à acquérir tout ce qui est publié, en même temps que nous continuons à souscrire des abonnements à des publications périodiques étrangères. Le nombre des lecteurs montre bien l'utilité de **cette** bibliothèque et des facilités concédées pour son utilisation.

En ce qui concerne l'organisation de programmes, nous continuons à exercer notre activité en matière de cession de films à des ciné-clubs et autres collectivités culturelles.

Pour ce qui est du cinéma national, nous avons organisé, à la demande du Lycée Charles Lepierre, de Lisbonne, un cycle de films muets portugais qui a été intégré dans le cadre des activités cinématographiques que cet établissement d'enseignement français réalise habituellement.

Dans notre salle de projection, nous avons présenté chaque semaine, en deux séances à 18 heures et à 21^h,30 heures, le programme "Os Filmes da Cinemateca", où sont projetés des films, aussi bien muets que sonores, que nous possédons dans nos archives.

Cette année, également, nous avons présenté le cycle " Le Cinéma Français des Années Trente", comprenant des films réalisés dans la période en question.

Cependant l'événement le plus important qui marquera l'activité de la Cinemateca Nacional dans la période qui s'est écoulée entre le Congrès FIAF de 1969 et le prochain congrès, a été sans aucun doute, l'ensemble de manifestations réalisées en hommage à Carl Th. Dreyer.

C'est ainsi que nous avons pu présenter, dans une des grandes salles d'expositions du Palácio Foz, la magnifique exposition "Portrait de Carl Th. Dreyer, organisée par la Cinémathèque Danoise et dont le montage a été personnellement dirigé par M. Arne Krogh, qui s'est déplacé tout exprès à Lisbonne. Cette exposition, pendant les deux semaines où elle a été ouverte, a suscité un vif intérêt, dont la Presse s'est fait l'écho. Coïncident avec cette exposition on a distribué à tous les visiteurs la traduction portugaise du travail d'Ib Monty: "Portrait de Carl Th. Dreyer", édition de notre Archive.

Peu après, nous avons commencé la présentation de la "Rétrospective Carl Th. Dreyer", qui a englobé, à l'exception de deux films seulement, la filmographie complète de ce grand réalisateur y compris courts métrages. Nous sommes reconnaissants à la Cinémathèque Danoise et à la Cinémathèque Royale de Belgique d'avoir bien voulu nous prêter ces films précieux. À propos de la Rétrospective nous avons édité un programme illustré, d'une vaste documentation.

Le succès obtenu a été extraordinaire, comme on peut en juger par le fait que notre salle, qui comprend 350 places, a été complètement occupée durant les deux sessions de chaque programme et même dans le cas de quelques films, cette capacité a été largement dépassée, une partie du public ayant dû rester debout. Et ceci suffira pour souligner le mérite de cette manifestation.

Lisbonne, Mars 1970

London

National Film Archive, London

Report for 1969-70

Statutory Deposit

Attempts to achieve statutory deposit for the Archive, referred to in our Report of last year, have not yet been successful. A Bill presented to the House of Commons, the lower house of the British Parliament, was opposed by the Government solely for financial reasons, and was defeated. We were most encouraged, however, by the fact that the Bill received the support of members of all the political parties, and even the Government declared its support in principle, and expressed the hope that it would be re-introduced in a more favourable economic climate.

Since then, there have been other attempts to revive the proposal, particularly in connection with the Films Bill (re-enacting quota legislation) now before Parliament. As I write this Report (in April) an amendment has in fact been added to the Bill in the House of Lords (the upper chamber) by a majority vote of 59 against 20, making it a condition of registration for a commercial film that a copy must first have been offered to the National Film Archive. This amendment is almost certain to be struck out when the Bill returns again to the House of Commons, but at least these moves serve a valuable purpose in drawing attention to our need, and keeping it actively before Parliament and the public.

Acquisitions

Meanwhile, relying almost entirely on voluntary gifts by film companies, the Archive acquired during the year ending 31st March 1969, 304 long films, 492 short films, 463 newsreel items, and 51 television films.

Television Fund

Perhaps the most notable advance for the Archive during this year was the receipt in August 1969 of a grant of £10,000 from the Television Fund maintained by the Independent Television Authority and its contracting companies to enable the Archive to purchase copies of all the recorded programmes of Independent Television (i.e. non-BBC-Television) chosen by the Archive's selection committees during the year. This is the first instalment of a three-year grant (initially), and represents for the Archive a most significant achievement. It means that in one important part of our field, we now have the guarantee of being able to acquire every item we select, in new master copies of the most suitable kind.

Report on the Archive's Needs

If the first major problem of the Archive is to acquire copies of all important contemporary films shown in Great Britain, its

second major problem is to provide the viewing facilities and viewing copies to enable these films to be studied on the Archive's premises. All the existing operations of the Archive also need to be strengthened if it is to develop into a major national museum. All these needs were studied by a specially-appointed Sub-Committee of the Governors of the British Film Institute which held eleven meetings between September 1968 and April 1969. Its Report was published under the title, The Rescue of Living History, and copies were sent to all FIAF members.

Preservation of Videotapes

On 14th May, 1969, the Archive convened a meeting of Electronic engineers, manufacturers of videotape and television experts to advise the Archive on the preservation of videotapes. As far as black-and-white pictures were concerned, the meeting repeated the advice which had been given by a similar meeting some seven years earlier; namely, that these were best preserved in the form of transfers on to optical film. The meeting recommended that colour videotapes, however, should for the time being be preserved in their original form, or in videotape copies, both because transfer on to optical film was extremely expensive and because this involved some loss of quality in the recording. The meeting emphasised, however, that this advice was provisional, and might later be modified, since developments in videotape recording were so rapid, that no one could forecast with confidence the situation in ten, or even five, years' time.

Public Use of the Archive

Although viewing facilities for Archive films are restricted, The Archive's Information and Research Department, Book Library, Reading Room and Stills Department, are all extremely busy public departments, visited by hundreds of enquirers each week. During 1969, for example, the Information Department staff dealt with some 18,600 external enquiries, 1,900 by letter and 16,700 by telephone. Over 3,000 visitors called personally, and used the Reading Room. The Book Library dealt with 5,246 loans, and acquired 940 new books and 183 scripts.

Nearly 35,000 new stills were added to the Stills Collection, and nearly 14,000 prints were supplied to users of the Collection.

Microfilming

The Archive has embarked on the microfilming of all its paper documents in its premises in central London. The originals will then be moved to the Archive's country premises at Kingshill, Berkhamsted, and students in London will be able to study the microfilms on microfilm readers, or even to obtain paper photocopies from them. This, at least, is what we plan in principle, in order both to economise in storage space in the city, and to provide a protective barrier for our original documents. We envisage a similar protection for our Stills Collection.

Staff Exchange

We are happy to report a very successful temporary staff exchange with the Staatliches Filmarchiv of the DDR. In October 1969 two members of the National Film Archive staff (Miss Pat Coward and Mr. Harold Brown) spent three weeks in East Berlin as the guests of Staatliches Filmarchiv. In February 1970 we were happy to receive in return Mrs. Elizabeth Manthey and Mrs. Doris Schirmer from East Berlin for three weeks (although regrettably Mrs. Manthey was unable to stay for the whole time). I believe this resulted in a mutually profitable exchange of information and experience, and we are grateful to our colleagues in the Staatliches Filmarchiv for co-operating with us to make it possible.

Staff News

FIAF delegates at the London Congress in 1968 will no doubt remember Miss Yvonne Renouf, who was then our Acquisitions Officer for Documentary Films, and acted as head of the Archive secretariat for the Congress. During 1969, Miss Renouf left the Archive to take a more responsible post as Chief Executive Officer of the British Universities' Film Council (which has its offices in the British Film Institute's building at Royalty House). Shortly afterwards she married Dr. Paul Smith, a lecturer in history in the University of London, and became in private life Mrs. Paul Smith, although she still uses her maiden name of Renouf in her professional capacity.

Her place as Documentary Acquisitions Officer in the Archive has been taken by Miss Hélène Warning.

Older members of FIAF who remember Miss Norah Traylen, Stills Officer of the Archive for nearly twenty years until she retired, will no doubt be sorry to learn of her sudden death in January.

Ernest Lindgren

London

ACTIVITIES REPORT 1969

Imperial War Museum, Lambeth Road, London, S.E.1. Tel. 01-735-8922

Perhaps the most noteworthy event in the film activities of the Imperial War Museum in 1969 was the establishment of a new Department of Film Programming which now takes its place alongside the Film Archive (Department of Libraries and Archives), the Film Cataloguing Section of the Department of Information Retrieval and the Educational Film shows section of the Department of Education. All film activities remain under the general oversight and co-ordination of the Deputy Director of the Museum, Dr. C. H. Roads. Already the new Department of Film Programming has begun to operate, on a small scale, a loan scheme to make selected film titles available for lecturers in history, politics or international affairs for normal university lecture courses. Apart from organising routine daily film shows in the Museum's cinema the new Department has co-operated closely with the National Film Theatre on its series of films of the Third Reich and prepared plans for seasons or seminars of films in the Museum's own cinema in 1970 from Canada and Russia.

On the educational front 356 visiting parties to the Museum were shown film, an increase of 62 on 1968 - these included audiences from universities, colleges of further education down to primary schools. Externally nine universities were visited by senior members of the Museum staff lecturing with film or introducing film programmes. This considerable effort is now beginning to be supported by the film machine cataloguing effort. Indeed perhaps the most significant event in 1969 was the introduction in November of the unique miniature computer working on punched cards, a product jointly in design terms of the Museum and International Computers Limited. The new system was, in fact, unveiled to the film and television world in December at the International Film and Television Council's European Sub Group Meeting on the Application of Electronic Methods to the cataloguing of films which was held in the Museum.

Within the archive itself 1969 saw the final completion of the copying programme of First World War nitrate based film on to tri-acetate stock - five years after this phase of our copying for preservation programme was inaugurated. In continuing the copying of Second World War nitrate film - 307,777 feet of original film were so dealt with - it was noted that some 4,000 feet of this film were already in a dangerous state in spite of the fact that it was mainly less than forty years old. An analysis of acquisitions for the year reveals that 120,000 feet were purchased and 2,090,000 feet received by transfer from Government departments: these footages were added to an existing holding now estimated at $31\frac{3}{4}$ million feet.

It is difficult to identify the most significant accessions of 1969 but one of the contenders must surely be the twelve programmes of 'The Life and Times of Lord Mountbatten', whilst of primary source material we are most enthusiastic about the addition to the archive of the film records of the Royal Navy's Second World War experiments at Combined Operations HQs. A private collection of 16 mm. Kodachrome film relating to India during the Second World War was possibly the most off-beat valuable accession.

Los Angeles

Introduction

In the third year of a correspondence of ILMF, the UCLA Film Archive, like all other California State agencies, suffered through a period of budgetary austerity. Annual Report of the UCLA Film Archive This affected the operations of the University as a whole. Development funds were scarce - almost nonexistent. Thus, some of the proposals of the Archive had to be postponed.

However, the archival work program continued and was accelerated, largely because of the generosity of individual donors.

Notion Picture Acquisitions

The large gifts to the Archive in the past year have been the complete libraries of Alan **Director:** Professor Colin Young, and **Chairman, Department of Theater Arts, UCLA, Los Angeles, California, 90024** Like **March 1970** includes a print of each title he has produced or has been associated with during his career, and a complete history of each title on each title - including scripts, stills, behind-the-scenes, reviews and, in some cases, even the words spoken by the title in international associations.

This collection includes 79 feature films, among them High Noon, The Wild One, Yankee Doodle Dandy, The Day After Tomorrow, The Day After, The Day After.

Another major acquisition was the library of the French Research Foundation, established by Charles Boyer during World War II as a research center for displaced producers unable to enter France. At the request of gift to UCLA, their library included about 10,000 volumes on various aspects of French history and culture, including the theater and the cinema of France. The gift included a large collection of stills from H. Boggs' career and copies of The Great Lesson, Flowers and the Young, Adieu Adieu, and in the long run perhaps more importantly, Le Feu. The gift included the Technical works of the French Foreign Production. This will provide, in proximity, the funds for an annual exchange of materials between France and the United States and for the acquisition of copies of French films for the UCLA Archive.

One French title was added to the collection with the gift of Le Feu by Le Feu from Le Feu. An additional title was a copy of The Day After Tomorrow.

Recently, the Le Feu director Le Feu has agreed to donate copies of some of his films to the Archive. So far, we have received a copy of Le Feu and The Day After Tomorrow.

Introduction

In its third year as a Correspondent of FIAF, the UCLA Film Archive, like all other California State agencies, suffered through a period of budgetary uncertainty. The State budgets were cut, and this affected the operations of the University of California. Development funds were scarce - almost non-existent. Thus, some of the programs of the Archive had to be postponed.

However, the acquisitions program continued and even accelerated, largely because of the generosity of individual donors.

Motion Picture Acquisitions

Two large gifts to the Archive in the past year have been the complete libraries of Stanley Kramer and Tony Curtis. In the latter case this thus includes material from Some Like It Hot, Sweet Smell of Success and Spartacus. More than 40 titles are included in this gift, which includes prints of all the films, and scripts, stills and publicity material on each title. The Kramer gift includes a print of each film he has produced or has been associated with during his career, and a complete business file on each title - including scripts, stills, budget materials, reviews and, in some cases, even the awards garnered by the film in international competitions.

This collection includes 29 feature films, among them being High Noon, The Wild One, Member of the Wedding, The Men, The Defiant Ones.

Another major acquisition was the library of the French Research Foundation, established by Charles Boyer during World War II as a research center for American producers unable to enter France. At the moment of gift to UCLA, this library included about 10,000 volumes on various aspects of French history and culture, including the theater and the cinema of France. The gift included a large collection of stills from M. Boyer's career and copies of The First Legion, Algiers and The Louvre. Additionally, and in the long run perhaps most importantly, M. Boyer's gift included the financial assets of the French Research Foundation. This will provide, in perpetuity, the funds for an annual exchange of students between France and the United States and for the acquisition of copies of French films for the UCLA Archive.

One French title was added to the collection with the gift of Baisers Volés by Truffaut from United Artists. An additional prize was a copy of The Sun Shines Bright.

Recently, the Preston Sturges estate has agreed to donate copies of nine of his films to the Archive. So far, we have received a copy of Power and the Glory.

Library Acquisitions

The principal library holdings have been listed before, so we shall here mention only some of the recent additions to this collection.

The library continues to purchase at least one copy of most copyrighted material published in the field of cinema and television. The periodicals purchases have been maintained at previous levels so that the policy of representative collection was sustained even in face of the budget cuts.

Additionally, the Library has acquired a number of interesting private collections. A sample is given below:

Phillip Karlson donated the manuscripts for ten features, Mark Robson donated all the production material associated with Daddy's Gone A-Hunting. Individual donors have developed the practice of giving full rights and title in properties to the Library to be administered for the interests of the Archive. Rodney Amateau did this with some material and a producer of a television series is currently negotiating a similar gift to the Archive. The intention of these donors is to provide the Archive with a means of gaining income which can then be invested in other activities of the Archive. Larry Turman, producer of The Graduate, followed his last year's donation of materials from that production with complete production files for The Great White Hope, When Michael Calls, The Flim Flam Man, and several other projects.

Routinely, the Library also receives copies of post-production scripts from the J. Arthur Rank organization, Cinema Center and other independent and studio organizations.

Television Collection

The Television collection has added substantially to its holdings of periodicals (e.g. Television Quarterly, Broadcasting and Broadcasting-Telecasting) with additional reference material related to the broadcast industry in the United States and elsewhere.

Among the films, audio tapes and video tapes deposited with the Television Collection have been the CBS documentary Black on Black (1968), the ABC Eyewitness Flood (1969), news coverage of Senator Robert Kennedy's assassination, the Smothers Brother's show for CBS which led to the termination of their CBS contract, several pilots for television series, a tape of Vice President Agnew criticizing the broadcast media and a copy of the CBS reply (1969). Also included is NBC's program celebrating 20 years of television broadcasting and several works from Ralph Nelson's collection - including Requiem For a Heavyweight (1956)

and Richard Rogers and Oscar Hammerstein's Cinderella (1957). Mama (1954), also directed by Nelson, is also included.

As was reported last year, the policy of public film screenings has been reorganized. Because of budget uncertainties, there has been much less official archive activity in this department for paid admissions. However, three to six nights a week, the screening theater (285 seats) with all appropriate 35mm, 16mm and Super 8mm equipment has been operating on an open admission basis, showing current and other works, usually in the company of some representative of the production - the director, the producer, the writer, one or more members of the cast, the cameraman, and so on. These screenings are rarely advertised but are usually overflowing, since the theater has become recognized as a place of excitement.

In the coming year, public screenings for paid admission will probably be reintroduced in the larger auditorium, seating 1800.

Staff

Members of the UCLA staff associated with the archive attended the 25th Congress of FIAF at the Museum of Modern Art in May 1969. They included Mrs. Anne Schlosser, Librarian, Mr. Ralph Sargent and Professor Howard Suber. It is with great regret that we announce that we lost the services of Mrs. Schlosser to the American Film Institute later that year. In the meantime, the Library has been administered by Steven Mamber while the search has continued for Mrs. Schlosser's replacement. Her departure led to the unavoidable postponement of some of the tasks undertaken by the staff at the FIAF Congress.

Colin Young
Los Angeles, March, 1970

Lyon

COMITE DE FONDATION DU MUSEE DU CINEMA DE LYON

A) - CREATION -

Statuts déposés à la Préfecture du Rhône le 12 juillet 1966 sous le N° 7512. Parution au Journal Officiel le 2 août 1966.
Siège : 69, rue Jean Jaurès - VILLEURBANNE Rhône.

- Composition du Conseil d'Administration

Monsieur PRADEL - Président d'honneur.
Monsieur GENARD - Président.
Monsieur TRARIEUX - Vice-Président.
Monsieur CHARPENTIER "
Monsieur GIVAUDAN "
Monsieur LEFRANCQ "
Monsieur Henri LUMIERE "
Monsieur PERRIN - Secrétaire général.
Monsieur CHARDERE - Secrétaire adjoint.
Monsieur BORDE - Trésorier.
Monsieur CRUMET "
Madame MICHELA - membre.
Monsieur BELISSARD. "
Monsieur COMBET.A "
Monsieur BUBLEX.F "

B) - ACTIVITE

Elle s'exerce dans trois domaines :

- 1° - Entretien des pièces de collection existantes. (collection P.GENARD et Archives LUMIERE) Achat de nouveau matériel et mise en état.
- 2° - Contre-typage des films LUMIERE
300 films (sur les 3000 en notre possession.)
primitifs Français.
- 3° - Projections de Cinémathèque.

Salle Albert Basset (420 places) équipée par les soins du Comité d'une cabine 35 m/m dont les projecteurs peuvent tourner à 16 images seconde pour le passage des films muets.

Aperçu des programmes présentés depuis 1966 :

SAISON 66 - 67 (Octobre à Mars)

18 séances : les Primitifs burlesques Français et Américains.
(Films en provenance de la Cinémathèque de TOULOUSE et de celle de BRUXELLES.)

SAISON 67 - 68

12 séances : Le Cinéma Français d'avant 1939. (dont un hommage à Jacques FEYDER avec trois films : La Loi du Nord - La Kermesse Héroïque - Le Grand Jeu)

SAISON 68 - 69

Il est apparu que les séances régulières ne pouvaient être maintenues. Le Comité adopte le principe de manifestations de "prestige", avec la présence effective de personnalités.
17 et 18 janvier 1969 - Hommage à Charles VANEL avec les films : Dans la Nuit - Les Croix de Bois - Le Ciel est à Vous.

- Participation au Festival "Paris en Films" organisé à PARIS du 15 Juillet au 3 août 1969.
(Projection de films LUMIERE avec l'appareil original)
(23 films ont été spécialement contre-typés.)

SAISON 69 - 70

Novembre 69 : Acquisition à GRENOBLE d'un théâtre d'ombres (matériel important, plusieurs tonnes)

Février 70 : "tournée" de 20 jours aux USA avec le matériel et films LUMIERE - séances à MIAMI (Festival "Paris en Films") et au Museum Of Modern Art de NEW-YORK.
Des contacts suivis d'échanges de matériel ont eu lieu avec les dirigeants des Cinémathèques Américaines, en particulier avec l'Eastman House de ROCHESTER.

Avril 70 : Participation au Festival "Paris en Films" de BRUXELLES.

Projets : Congrès de la F.I.A.F. du 25 au 30 mai à LYON.
le 26 mai : gala du 75ème anniversaire de l'invention du cinéma.

Exposition à PARIS : du 25 juin au 15 août.

Milano

CINETECA ITALIANA, ARCHIVIO STORICO DEL FILM

MUSEO DEL CINEMA

Villa Comunale, Via Palestro 16, 20121 MILANO

RAPPORT D'ACTIVITE' - ANNEE 1969

Archives

Pendant l'année 1969 l'enrichissement des archives (tirages, contretypes, dépôts, dons, échanges) a été de 267 copies positives et négatives. En plus il faut signaler le contretypage d'environ 20 milles mètres de films primitifs italien, américain, français, allemand des années 1905-1915. Il faut signaler aussi le tirage de nombreux films "classiques" en copies 16 mm. pour les écoles, les Universités.

Circulation culturelle

Un total de 374 projections pour 118 ciné-clubs, club universitaires, associations culturelles, a été effectué pendant l'année. Parmi les manifestations il faut signaler: les cycles de films pour l'Université de Milan, pour le Lycée Artistique de Bergame, pour l'Union Culturelle de Turin, pour l'Institut Magistral de Gênes, pour l'Université de Urbino, pour l'Institut d'Histoire de l'Art de Pise, pour la Municipalité de Turin.

Laboratoire Filmstudio

A Milan, dans les nouveaux locaux de la Cineteca Italiana, le "Laboratoire" a présenté un "Cours sur l'histoire du cinéma" pour étudiants avec fréquentation gratuite. Un groupe d'étudiant a aussi réalisé un film en 16 mm. sur les mouvements à l'Université. A titre individuel de nombreux étudiants, aussi d'autres villes, on profité du "Laboratoire" (avec annexe Bibliothèque et Centre de Documentation) pour préparer des thèses universitaires.

Salle de projection de la Cineteca

A Milan, dans la salle du Théâtre S.Marco, qui est maintenant l'endroit fixe de projection de la Cineteca Italiana, le programme depuis l'année 1969 est quotidien, avec deux projections par jour. La salle est de 200 places. Le programme se compose de films rétrospectifs, de films

récents qui ne sont pas dans la distribution, de films "underground", de films de jeune réalisateurs indépendant. Le succès a été remarquable.

Festival du Film Fantastique

En été, du 5 au 15 juillet 1969, la Cineteca Italiana a organisé un Festival en plein air, sous les auspices de la Ville de Milan, sur le thème du "fantastique" au cinéma. Les deux prix, par référendum du public, ont été gagnés par "Les carabiniers" de Godard et "Simeon del desierto" de Bunuel. Plus de 20 milles personnes ont participé à ce Festival.

Manifestations à l'étranger

Au mois de juillet à Cologne (Allemagne) pour l'Institut Italien de Culture la Cineteca Italiana a organisé une "Semaine" du cinéma italien. En Suisse (Zurich, Berne, Genève, Lausanne, Lugano) le conservateur de la Cineteca Italiana a fait un tour de conférence sur le cinéma italien avec projections d'extraits de films en 16 mm..

Collections

Il faut signaler l'enrichissement des collections du Musée du Cinéma (dons de particulier, d'association et de la Cinémathèque Danoise avec des affiches), de la Bibliothèque, de la Photothèque. Il y a eu beaucoup de travail pour ces sections pour consultations, prêt, ventes de photos.

Conclusion

L'année 1969 a représenté une augmentation de toutes les activités de la Cineteca Italiana. Mais il faut remarquer qu'il n'y a pas eu une augmentation de la contribution de l'Etat. On espère que cela pourra avoir lieu avec l'exercice 1970.

Milan, avril 1970.

Montevideo

CINE ARTE DEL SODRE

REPORT FOR 1969

Cine Arte devoted it's cinema season to three cycles: 1) "Retrospective of Argentinian Cinema"; 2) "Two decades of french cinema"; 3) "New Brazilian Cinema", the latter with the cooperation of Rio de Janeiro's Museum of Modern Art Film Library and the Cinemateca Uruguaya.

Educational film loans increased over the previous year, with 545 fulfilled requests, and a total attendance of 94.281 spectators.

During the year, Cine Arte has cooperated as usual with several FIAF projects; among them, Inquiry on the collection of non-fictional films in the member archives, Organigrams, List of filmographical sources, etc.

We attach special importance to the presence of Cine Arte in the Federation's Congress held in New York during May 1969.- For economic reasons we had not been able to attend any previous meeting of that kind.- The relative proximity of New York and the help granted by the Museum of Modern Art opened the way for our participation.

The debate on Latin American film archives and the decisions adopted by the Congress, may become -in spite of all the difficulties- a useful step towards a desirable coordination between FIAF and the mentioned archives.-

Cine Arte, in charge of UCAL'S (Union of Latin American Film Archives) Secretariat, together with the Cinemateca Uruguaya, has continued to work towards this end as a priority project, with small achievements but with great hope.

Eugenio Hintz

Montevideo, March 1970

Montréal

LA CINEMATHEQUE CANADIENNE
MUSEE DU CINEMA

RAPPORT POUR LA SAISON 1969-1970

La première phase de la stabilisation de la Cinémathèque ayant été achevée au cours du précédent exercice, l'année qui vient de s'écouler a été marquée par de nombreuses activités, et par les efforts nécessaires à une constante progression, malgré un personnel nettement insuffisant face à la diversité des tâches.

1 - CONSERVATION

a) FILMS L'effort a porté cette année principalement sur le cinéma canadien, et la Cinémathèque est heureuse de pouvoir annoncer le dépôt dans son archive de deux cent films environ, dont certains représentent des étapes essentielles de la production canadienne. Les transferts de sécurité progressent dans les limites du budget toujours trop limité. Le fichier des films existant à date ne contenait que des renseignements trop fragmentaires. Le nouveau catalogue répond aux normes minimum établies par la FIAF. Un travail d'identification et d'inspection de la collection films est mené parallèlement.

Grâce à la générosité d'autres archives, la Cinémathèque a obtenu un certain nombre de films en prêt illimité qui sont particulièrement précieux pour ses projections publiques.

b) PHOTOTHEQUE La photothèque qui comprend plus de 80,000 photos, a été mise à la disposition du public grâce à un premier classement qui sera perfectionné dès que le personnel nécessaire pourra être engagé.

c) DOCUMENTS, MANUSCRITS, ETC... De nombreux documents et manuscrits ont été offerts ou déposés à la Cinémathèque dont la collection d'appareils est déjà fort importante. Les inventaires en cours seront terminés au fur et à mesure des disponibilités de personnel.

d) BIBLIOTHEQUE L'acquisition majeure de l'exercice écoulé a été celle de la bibliothèque spécialisée de M. Guy L. Coté, sur laquelle la Cinémathèque possédait une option dont elle a pu se prévaloir. Cette bibliothèque est une des plus considérables en Amérique du Nord. Elle est le seul centre de documentation important sur le cinéma à Montréal. Maintenant ouverte au public elle répond à un besoin qui se faisait sentir depuis longtemps chez nous.

2 - MANIFESTATIONS PUBLIQUES

a) PROJECTIONS Les projections de la Cinémathèque se sont poursuivies selon la nouvelle conception de programmation, qui a été particulièrement bien accueillie. Les cycles suivants ont été présentés: "Hommage au cinéma fantastique", "Hommage à Humphrey Bogart", "Jeune cinéma yougoslave", "Comiques américains", "Jeune cinéma hollandais", "Rétrospective Dreyer".

Les séances hebdomadaires de cinéma d'animation et de cinéma canadien, qui représentent les deux spécialisations de la Cinémathèque, sont toujours régulièrement suivies. Enfin, les séances spéciales du jeudi ont permis au public de la Cinémathèque d'accueillir: Jean Mitry, Arthur Lamothe, Robert Daudelin, John Grierson, Michel Chartrand, Ulla Ryghe, Claude Jutra, Colin Low, Jacques Parent, Michel Brault, Jacques Gagnier, René Bail, Jean-Pierre Masse, Jean-Pierre Lefebvre, Dominique Noguez, Jean-Claude Labrecque, Marcel Carrière, Richard Lavoie.

b) EXPOSITIONS Grace à l'hospitalité de la Bibliothèque nationale du Québec, qui met non seulement sa salle à la disposition de la Cinémathèque, mais également une galerie attenante, trois expositions importantes (en plus de l'exposition permanente encore fort limitée) ont pu être montées: une exposition d'affiches de films québécois, en collaboration avec le Conseil québécois pour la diffusion du cinéma; une exposition d'affiches cubaines, grâce à la collaboration de la Cinémathèque de Cuba, et enfin, la première exposition d'une série intitulée "Cinéastes-photographes" consacrée à Guy Borremans.

La Cinémathèque a par ailleurs collaboré à l'exposition Norman McLaren présentée par le Musée Guggenheim de New-York.

Une brochure rédigée par André Pâquet a été publiée à l'occasion de l'Hommage au jeune cinéma hollandais, grâce à l'appui du Nederlands Filmmuseum d'Amsterdam, du Ministère des affaires étrangères, bureau film, radio et TV de La Haye, et du Consulat général des Pays-Bas à Montréal.

Par ailleurs, la Cinémathèque a eu le plaisir de recevoir les personnalités suivantes: Dusan Makavejev, Boro Draskovic, Peter Watkins, Joachim Kreck, Françoise Rosay, Roy Andersson, Jorgen Persson, Jonas Cornell, Bo Jonsson, Carl Henrik Svenstedt, Ove Svensson, Faroud El Mazzaoui, Louis Marcorelles.

Enfin, la Cinémathèque a procédé à un échange avec l'Association des cinéastes de l'U.R.S.S. Dans le cadre de cet échange, les cinéastes canadiens Michel Brault (Montréal), Gerald Potterton (Montréal) et Thomas Shandel (Vancouver) ont été présenter leurs films à Moscou où ils ont été les hôtes de l'Association des cinéastes de l'U.R.S.S. pendant dix jours; à son tour, la Cinémathèque a reçu à Montréal les cinéastes soviétiques Alexandre Novogrudski, Victor Ivtchenko, et Victor Lissakovich qui ont présenté leurs films au public et ont rencontré les cinéastes de l'Office national du film, de l'Office du film du Québec, de Radio-Canada et de la production indépendante au cours d'un séjour que nous avons espéré aussi fructueux que celui de nos cinéastes en U.R.S.S.

La Cinémathèque remercie spécialement toutes les archives qui ont permis par leur aide ces diverses manifestations, soit: Canadian Film Archive, Ottawa; British Film Archive, Londres; Cinémathèque royale de Belgique, Bruxelles; Det Danske Filmmuseum, Copenhague; Filmhistoriska Samlingarna, Stockholm; Gosfilmofond, Moscou; Museum of Modern Art Film Department, New-York; Nederlands Filmmuseum, Amsterdam.

3 - CINEMA CANADIEN

André Pâquet, responsable de ce domaine, a continué ses diverses activités, soit:

- a) la fin du programme de recherche sur le film de télévision.
- b) la programmation des séances hebdomadaires de cinéma canadien.

c) la publication du bulletin "Nouveau cinéma canadien" dont l'importance ne cesse de croître.

d) de nombreux contacts avec l'extérieur à l'occasion de séjours à l'étranger où il a été amené à représenter la Cinémathèque canadienne.

e) enfin, le travail considérable d'André Paquet a permis la constitution d'un véritable centre d'information sur le cinéma canadien auquel il est fait appel sans cesse.

4 - CINEMA D'ANIMATION

La Cinémathèque a participé à Londres en octobre 1969 à la Réunion du Conseil d'administration de l'A.S.I.F.A.

Au cours de cette réunion, la date d'octobre 1971 a été retenue pour la tenue d'un festival international d'animation à Montréal. L'organisation de ce festival, comme du secrétariat d'A.S.I.F.A.-Canada à la Cinémathèque, sera assurée avec l'aide de Louise Beaudet, qui avait déjà rempli les mêmes fonctions au cours de la Rétrospective mondiale du cinéma d'animation à Montréal en 1967.

Par ailleurs, la Cinémathèque a été chargée par la Réunion du Conseil d'administration de l'A.S.I.F.A. de rassembler et diffuser parmi ses membres et tout d'abord au Directeur général d'A.S.I.F.A. toute information concernant le cinéma d'animation.

5 - ADMINISTRATION

La nouvelle administration mise en place l'année dernière étant maintenant bien rodée, il ne reste qu'à souhaiter que le budget permette d'élargir le personnel, et facilite de ce fait les diverses activités de la Cinémathèque.

Enfin, le Président d'honneur de la Cinémathèque canadienne Claude Jutra, a fait une déclaration sur les activités d'une cinémathèque, et en particulier de la Cinémathèque canadienne, estimée suffisamment intéressante pour en faire part aux membres de la F.I.A.F.

..."A l'origine, une cinémathèque avait, de par sa nature, une vocation de musée et d'archive. C'était un endroit où les

films survivaient. On était chargé, dans ce lieu, de voir à ce que la carrière d'un film se prolonge, que ce film dure et qu'il devienne un objet permanent et non pas un objet qui vit un certain temps et qui meurt après.

Mais le concept de cinémathèque est en train d'évoluer énormément et quand une cinémathèque comme la nôtre remplit sa fonction très bien, elle devient bien plus qu'une archive ou un musée: elle aide les films à venir au monde. Et cette cinémathèque-ci remplit son rôle d'une façon extrêmement efficace, par son bulletin d'information, par des programmes organisés du cinéma du monde entier et en particulier du cinéma canadien. Et je pense qu'en faisant ça, en entretenant l'attention du monde artistique et du grand public, elle nous rend un service tellement grand et essentiel, à nous producteurs de films, que cette cinémathèque devient une extension des studios de production et une extension des maisons de distribution."...

Montréal - Mars 1970

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF
DE SON ACTIVITÉ EN 1969

En 1969 le Gosfilmofond de l'URSS a continué 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. L'échange des films et des livres est devenu plus vif.

En 1969 l'attention du Gosfilmofond a été aussi dirigée sur l'aide aux groupes de tournage des Studios de cinéma et de la Télévision qui créent les films consacrés au centième anniversaire de Vladimir Lénine, et au 25-ème anniversaire du jour de la Victoire dans la Grande Guerre Patriotique contre L'Allemagne fasciste. Dans ce but on a fait le choix de morceaux des films documentaires et leur tirage. Le Gosfilmofond a pris une part active dans l'organisation des manifestations cinématographiques dans notre pays et à l'étranger en faisant projeter les meilleurs films soviétiques.

I. ACTIVITÉ NATIONALE

a) Collecte et conservation des films et des documents.

Des films entrés.

En 1969 la collection du Gosfilmofond s'est complétée d'un grand nombre de films soviétiques et étrangers. On a obtenu et inventarisé 1343 copies des films.

Le travail sur la restauration et la conservation des films.

On a fait des travaux de restauration de métrage des films

STEPAN KHALTOURINE, LA BELLE AU BOIS DORMANT, LA CONSCIENCE DU MONDE et d'autres. On a effectué le contrôle des films des plus grands réalisateurs soviétiques et étrangers. On a complété les films muets soviétiques et étrangers par les sous-titres manquants. Pour le centenaire de V.I.Lénine le Gosfilmofond a effectué le contrôle, la restauration et le tirage des films consacrés à la vie et l'activité de V.I.Lénine.

Filmographie et cataloguisation.

Les sections d'études scientifiques des films nationaux et étrangers continuaient la collecte des matériaux factologiques pour les Répertoires des cinéastes soviétiques et étrangers. En particulier on collectait les matériaux pour le Répertoire 1000 ACTEURS DU CINÉMA SOVIÉTIQUE, on a travaillé aussi sur le Répertoire METTEURS EN SCÈNE DES PAYS SOCIALISTES. On a préparé pour et avec l'édition ISKOUSSTVO le manuscrit du 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 1969 on a établi 193 nouveaux dossiers des films soviétiques; 764 dossiers déjà existants ont été complétés par nouveaux documents: scénarii littéraires, découpages techniques, sténogrammes de discussions etc. On a donné pour le travail 635 dossiers de films aux visiteurs. La photothèque s'est complétée par 489 dossiers de photos de film. On a établi la bibliographie des livres de cinéma sortis en 1969 pour le Catalogue de la FIAF. La bibliothèque a acheté 250 livres de cinéma. On a fait 600 mètres de microfilms des documents d'archives pour les Cinémathèques étrangères et pour les institutions de cinéma de notre pays.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1969 aux Cinémas de Gosfilmofond ILLUSION (Moscou), KINEMATOGAPHE (Léninegrad), COSMOS (Tbilissi) on a organisé les Retrospectives des films soviétiques et étrangers. 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 25000 bobines.

Au Gosfilmofond, dans ses salles on a projeté près de 350 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 Léninegrad et pour les Studios républicains.

Expositions.

Dans les Cinémas du Gosfilmofond on a préparé en 1969 plusieurs Expositions. La place centrale a été occupée par l'Exposition consacrée au centième anniversaire de V.I.Lénine. L'attention des spectateurs du Cinéma ILLUSION a été attirée par l'Exposition consacrée au 50-ème anniversaire du Cinéma soviétique. Dans le foyer des Cinémas ILLUSION, KINEMATOGRAPHE et COSMOS on organisait régulièrement les Expositions des cinéastes soviétiques et étrangers.

c) Publications.

En 1969 on a transmis à l'édition ISKOUSSTVO le Répertoire jubilaire LES FILMS SUR V.I.LÉNINE (10 pages d'imprimerie). Le Gosfilmofond a pris part à la préparation du livre LE CUIRASSÉ POTEMKINE paru récemment en vente. Egalement il est déjà en vente les brochures sur un des plus vieux acteurs de cinéma Fedor Nikitine et d'autres préparées par le Gosfilmofond pour les Retrospectives des Cinémas du Gosfilmofond.

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

En 1969 le Gosfilmofond continuait sa collaboration active avec les Studios de production, avec des usines de tirage massive et avec TV. Il leur donnait en prêt limité près de 20 000 bobines des films différents. Les collaborateurs des sections scientifiques ont donné des consultations, choisi les matériaux filmiques et fait la traduction synchronique pour 110 équipes de tournage presque de tous les Studios du pays.

e) Base technique et de production.

Les laboratoires du Gosfilmofond ont tiré des copies pour les groupes de tournage des films jubilaires ainsi que pour les Retrospectives dans notre pays et à l'étranger. On a tiré une grande quantité des morceaux de films pour les Studios de production, pour TV et

pour le Bureau de propagande de l'art cinématographique. Ainsi on a tiré en 1969:

des matériaux de film différents 2236 mille mètres
y compris des morceaux de films 258 mille mètres.

On a restauré 7590 mille mètres des films conservés par le Gosfilmofond, renouvelé la bande sonore - 438 mille mètres, on a fait 4700 photos des films.

Pour l'échange des films avec des Cinémathèques étrangères on a tiré 125 copies de films.

La section de contrôle technique a vérifié 59 650 bobines des films en établissant les actes de contrôle.

En 1969 le service des blocks-haus a donné 69 mille bobines des films aux différentes organisations. Pendant la même période le Gosfilmofond a obtenu 21 mille bobines des films d'entrée.

f) Agrandissement de la base technique et de production.

En 1969 on a commencé l'exploitation normale du nouveau bâtiment où maintenant se trouvent:

1. Atelier de restauration
2. Atelier de tirage
3. Atelier de sonorisation
4. Section du contrôle technique.

Dans l'atelier de restauration il y a:

- 3 machines de restauration de l'émulsion chimico-physique (4 phases);
- 3 machines de restauration bilatérale des positifs;
- 1 machine pour polir et mater la pellicule;
- 2 machines pour le nettoyage ultrasonique de la pellicule.

Dans l'atelier de tirage il y a:

- 7 machines de développement (pour contretypes blanc et noir, négatifs phono, positifs blanc et noir, positifs-couleur, contretypes-couleur);
- 10 appareils de tirage de diverses destinations.

L'atelier de sonorisation possède les machines permettant de faire des phonogrammes optiques et magnétiques de faire le tirage et la restauration partielle des phonogrammes.

Dernièrement on a commencé les travaux de la post-sonorisation de musique et de bruits des vieux films muets.

La section de contrôle technique est munie de salles de projection et d'appareils de contrôle permettant de faire le contrôle des films en conservation ainsi que de ceux destinés pour la restauration et le tirage.

On a fini la construction de l'atelier mécanique de réparation prophylactique et capitale.

II. ACTIVITÉ INTERNATIONALE

En 1969 le Gosfilmofond de l'URSS a contribué largement à l'affermissement des relations actives avec les Archives, membres de la FIAF. En outre on était en correspondance avec 53 Institutions de cinéma ainsi qu'avec plusieurs personnalités cinématographiques étrangères.

On a continué l'échange des films: envoyé en prêt illimité - 239 films et 77 films en prêt limité; obtenu des Archives étrangères 173 films en prêt illimité ainsi que 123 films - en prêt limité

On a continué à effectuer l'échange des livres de cinéma. On a envoyé aux Cinémathèques étrangères 580 livres, revues et brochures y compris 506 livres de l'édition de Gosfilmofond. Le Gosfilmofond a obtenu 263 livres, revues, brochures des Cinémathèques étrangères.

Durant l'année 1969 on a effectué le travail de l'organisation des Retrospectives avec les Cinémathèques des plusieurs pays étrangers.

On a envoyé à la Cinémathèque Bulgare 9 films documentaires pour la Retrospective consacrée à V.I.Lénine à Sofia au mois de septembre 1969 ainsi que 6 films pour le Cinépanorama consacré à Lev Koulechov.

Pour la Retrospective de Lev Koulechov on a envoyé en cadre d'échange 6 films de ce réalisateur en prêt illimité à Österreichisches Filmmuseum (comme complètement au 6 films de L.Koulechov envoyés en 1965-1968). Au novembre-décembre 1969 le même Musée a projeté les films de S.M.Eisenstein envoyés auparavant par le Gosfilmofond en cadre d'échange.

En 1969 du 25 septembre jusqu'au 11 novembre on a fait à New York une grande Retrospective du Cinéma où on a projeté plus de 40 films soviétiques qui ont été mis à la disposition du Musée de l'Art Moderne de l'USA par le Gosfilmofond.

On a mis à la disposition de Filmhistoriska Samlingarna à Stockholm 5 films fantastiques et films-contes pour la Retrospective Internationale du Cinéma fantastique.

Le Gosfilmofond a donné à la Cinémathèque Turque la copie du film TAMILLA pour la projection à Istanbul consacrée au 60-ème anniversaire du metteur en scène de théâtre et de cinéma Muhsin Ertugoula.

Toute cette activité de Gosfilmofond témoigne que la collaboration internationale de ce membre de la FIAF se développe avec succès.

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

During 1969, the Department of Film had the very great pleasure of welcoming our colleagues to the 25th Congress of F.I.A.F. in New York, May 21-24, held here for the first time since its founding.

Donald Richie, the film critic, historian and filmmaker, joined the department as Visiting Curator. Jean Lenauer, the filmmaker, was named Technical Director.

As may be seen by the report that follows, 1969 was probably the busiest and most productive year since our founding. It was undoubtedly the most tragic: we deeply regret to record the death of Iris Barry, our founder and first Curator, and that of Richard Griffith, her successor as Curator.

WILLARD VAN DYKE, DIRECTOR

II. PRESERVATION AND STORAGE

The preservation program came into full swing during 1969. Approximately 420,000 feet (or 128,000 metres) of nitrate have been duplicated on acetate. Of this, about 240,000 feet were routine transfers, while the rest demanded special optical processes due to shrinkage, non-standard negatives, etc. About 70,000 feet of sound tracks were transferred to acetate and improved sound quality. Included in the group were 125 short films by D. W. Griffith and Edwin S. Porter that previously existed only in the original negative and are not known to exist elsewhere, as well as a complete silent serial, Jimmy Dale Alias the Grey Seal. An agreement was signed with Twentieth Century-Fox to copy their most important films still on nitrate; the American Film Institute and George Eastman House will probably assist cooperatively on this project. We are keeping frequent contact with these organizations to exchange information and avoid duplication of effort.

The department has changed its vault location from Long Island City to Fort Lee, New Jersey. This move has enabled us to store nitrate and acetate in completely separate buildings instead of adjacent vaults as before, and has provided more storage space. While these vaults are still far from the ideal, they represent an improvement. The transfer of films also provided a thorough inventory and examination of our holdings.

III. FILMS ACQUIRED

Forty Soviet films, silent and sound, were acquired by exchange with Gosfilmofond. Sixty American feature films from the period of the thirties through the sixties, four silent American films, twenty additional foreign sound films, twelve March of Time subjects, five television documentaries, the serial Hurricane Express (complete but for one chapter), were also acquired in 1969. Among new short films by independent filmmakers,

we acquired works by Robert Breer, Bruce Conner, Andrew Noren and Scott Bartlett. We began the acquisition of nitrate from the Fox studio with City Girl, Three Bad Men, Quick Millions, Zoo in Budapest and Hello Sister. In 1969 we began a review of our collection and our acquisition policies as a whole.

IV. RELATED MATERIAL ACQUIRED

From Parents Magazine, we received 25 file drawers of film clippings of the period 1930-1960; from the National Catholic Office of Motion Pictures, some files on censorship; from Allied Artists, 10 file drawers of stills, press books, scripts, and posters; from Thomas Brandon, his personal collection of letters, press books, stills; from Philip Sills, five hundred sixty eight lobby cards; the Jacob Wilk collection of correspondence with some well-known filmmakers; and assorted scripts from many sources.

From Sigmund Rothschild, we acquired 10,000 stills from American films of the period 1940-1960, and Photoplay magazine contributed 7,000 stills from American films of the fifties.

V. INTERNATIONAL ACTIVITIES

The most significant exchange of the year was that already mentioned under Films Acquired, with Gosfilmofond: we are printing from the Eisenstein unfinished Que Viva Mexico footage by way of exchange for the Soviet films. We also exchanged films with Cineteca Italiana, Staatliches Filmarchiv der DDR, Jugoslovenska Kinoteka, Czechoslovak Film Archive, Österreichisches Filmarchiv, Cinémathèque Royale de Belgique; we lent films for showing to Cinémathèque Canadienne and to the Canadian Film Archives, and acquired films from the National Film Archive of London. We made contributions to the proposed catalogue of silent American animation films at the Cinémathèque Canadienne. The Indexes to Mrs. D. W. Griffith's When the Movies Were Young and to Closeup were made available to member archives who held copies of the publications.

VI. FILMS SHOWN AT THE ARCHIVE

The following series were continuous throughout the year: 1) CINE-PROBE, exploring the contemporary scene, with young filmmakers showing and discussing their latest work with the audience. During 1969, these included Stanton Kaye, Will Hindle, Ed Emshwiller, Ken Jacobs, Andrew Meyer, Paul Lammers, John Klein, Lloyd Michael Williams, Mark Sadan, Tom Palazzolo, Paul Morrissey, Stan Vanderbeek, Michael Snow, Peter Gessner and Thomas Hurwitz, David Neuman and Ed Pincus, Bruce Conner, Stan Brakhage, Larry Kardish, Richard Mordaunt, and Paul Sharits. 2) WEDNESDAYS AT NOON, lunch-hour screenings of short films of all types. In 1969, these included the work of many young filmmakers, and the most popular program was "Optical Effects in Film." 3) FILMS FROM THE ARCHIVE, an alphabetical survey of the entire collection, begun in 1966 and reaching to the letter "L" by the end of 1969, held Wednesday afternoons. 4) HISTORY OF THE FILM, a repertory showing of the most significant works of film history, held on Saturday mornings.

The following series were also held, making a total of 869 films shown:

- 1) December 1968 through February 5, 1969: THE MACHINE SHOW
- 2) January 9, 16, 23, 30: BULGARIAN FILMS OF THE SIXTIES (evening showings)
- 3) February 6-11: THE ORIGINS OF THE AMERICAN ANIMATED FILM 1900-1930
- 4) February 13-March 21: COLUMBIA PICTURES: A RETROSPECTIVE
- 5) March 22-31: RECENT ACQUISITIONS
- 6) April 3-22: ALAIN RESNAIS: PREDECESSORS AND CONTEMPORARIES (Guest director Richard Roud lectured on April 2)
- 7) April 24-June 6: THE AMERICAN ACTION MOVIE 1946-1964 (Lawrence Alloway, guest director, introduced program April 24)
- 8) June 7-13: THE FILMS OF ROBERT B. RADNITZ (Mr. Radnitz made appearance on June 12)
- 9) June 14-July 14: A TRIBUTE TO ANITA LOOS (first of a proposed series on scriptwriters)(Reception for Miss Loos on June 8)
- 10) July 17-27: THE FILMS OF ROBERT ROSSEN
- 11) July 28-September 23: SCIENCE FICTION FILMS
- 12) September 25-November 11: THE SOVIET FILM (this major retrospective included the 40 films acquired from Gosfilmofond)
- 13) October 8-9: THE FILMS OF ALAN JAY LERNER (Mr. Lerner made an appearance October 9)
- 14) November 12-25: NEW FILMS FROM JUGOSLAVIA
- 15) November 27-December 9: NEW ACQUISITIONS
- 16) December 11-23: NORTH AMERICAN FILM-MAKERS AT HOME AND ABROAD
- 17) December 26-January 6, 1970: DECADE'S END: SOME SEMINAL FILMS OF THE SIXTIES

VII. SPECIAL EVENTS UNRELATED TO FILM SERIES

- 1) An Evening with Pier Paolo Pasolini, March 27
- 2) An Evening with Bernardo Bertolucci, April 8
- 3) An Evening with Lindsay Anderson, April 30
- 4) An Evening with Cesare Zavattini, May 13
- 5) An Evening with James Ivory, June 9
- 6) An Evening with Marco Bellocchio, June 10
- 7) A screening of Peter Pan, reception for Betty Bronson, May 15
- 8) Premiere of Shinju Ten No Amijima (Double Suicide), October 30
- 9) Lecture on Murnau by Lotte Eisner, November 26

VIII. PUBLICATIONS

- 1) The Films of Robert Rossen, by Alan Casty (on occasion of retrospective show)
- 2) Film Notes, edited by Eileen Bowser (notes on the American films circulated by the Department of Film)
- 3) George Stevens, An American Romantic, by Donald Richie (on occasion of retrospective show in 1970).

IX. FILM CIRCULATION

A new revised edition of the catalogue, Circulating Film Programs, was published and was distributed at the F.I.A.F. Congress in New York. To the films now being circulated, we added films by Scott Bartlett, Tom de Witt, Bruce Conner, Robert Breer, the John Whitney computer-generated films.

X. FILM STUDY CENTER

The new Study Center facilities, opened in 1968, were used to capacity in 1969. There were an average of 12 students and researchers looking at films each week, in addition to our own staff use; there are two Movieola readers and one small projection room with wall projection in use. We formed a committee with the American Film Institute's New York Information Center and the New York Public Library to find ways and means of saving duplication in clipping and related activities in film documentation.

XI. OTHER ACTIVITIES

Willard Van Dyke was chairman of the film faculty at the Salzburg Seminar in American Studies during February, lectured in Belgrade, attended the Pula Film Festival, conducted a one-week seminar on film at the University of New Hampshire, and made numerous appearances on television and radio.

Donald Richie lectured on Japanese films at New York University and the Japan Society, and discussed a showing of his own films at the Flaherty Seminar.

Margareta Akermark attended the D.A.V.I. Convention in Portland, Oregon, April 27-May 1.

Jean Lenauer taught a course, "Contemporary Films Critique," at the New School for Social Research.

Eileen Bowser was elected to the Executive Committee of F.I.A.F. and attended the meeting in Zagreb; she attended meetings of the Commission on Documentation in Brussels and in Wiesbaden; she served on the Advisory Committee for the American Film Institute's catalogue of American films, attending meetings in Washington, D.C.

Adrienne Mancica lectured at Colorado State College, New York University Film Club, was a member of the Panel at the Oberhausen Film Festival, attended the Flaherty Seminar, was a guest of the San Francisco Film Festival, and of Hal Wallis in Los Angeles.

Larry Kardish, Curatorial Assistant, left in early January of 1970 for a six-month tour of European archives and film societies, under the auspices of the International Council of The Museum of Modern Art as part of their cultural exchange program. Mr. Kardish took with him a program of New American Cinema.

Oslo

NORSK FILMINSTITUTT
Aslakveien 14, Oslo 7
Norway.

REPORT FOR THE YEAR 1969.

1. The Board of Governors has been the same as in 1968.
2. The Staff. Mr. Jon Stenklev is director. Mr. Arne Pedersen is first archivist. Mr. Hein Rusten is second archivist. Mrs Grethe Thowsen resigned as librarian on December 1st. From the same date Mrs Inger Lise van Ravens has been librarian. Mrs Bjørg Hammer has worked part-time as office clerk, book-keeper and cashier.
3. The Premises are very suitable, but the existing vaults are now too small and new vaults will be made ready in 1970.
4. The Collection.
 - a. The film collection. During the year 52 foreign feature films in 35 mm and 40 films in 16 mm have been deposited. 35 Norwegian films in 35 mm and 40 in 16 mm have been deposited. Domestic documentaries have been taken over from the former State Film Archive - 2000 in all. The most important foreign feature films were: FEST DER VOLKER (OLYMPIC GAMES, BERLIN 1936) SATURDAY NIGHT AND SUNDAY MORNING, THE CARDINAL, THE DAMNED, THE PUMKIN EATER, THE L-SHAPED ROOM and ADVIGE AND CONSENT.
Also in 1969 much work has been spent on Norwegian feature films from the 1920-es.
 - b. Film and cinetechnical collection. Many important gifts have been received. Amongst other things may be mentioned a PATHE FRERES 35 mm projector built in New York in 1912. Our new exhibition room has been visited rather frequently by the public.
 - c. Library. The library has now a collection of 3.207 books, 354 manuscripts and 56 magazines and periodicals in subscription.
 - d. Other collections. Newspapers from Norway, Sweden and Denmark are cut systematically. All Norwegian posters have been laminating and also important posters from foreign countries. Programmes and stills have been deposited regularly by importers and distributors.
5. Film club activities.

The activities have increased during the year. Five new clubs have been registered. The Institute distributed films for 310 screenings.

6. Educational activities.

The third course for professionals was arranged in November. The course was arranged for film photographers and film directors with teachers from Denmark, Sweden and Great Britain. The course had 21 participants.

7. International relations.

The chairman and the director participated at the 25th FIAF congress in New York in May 1969.

The director visited Sweden in August and the first archivist visited Denmark in November.

Films have been borrowed from Denmark, Sweden, Belgium, Poland, Japan, Germany and Great Britain.

Films have been lent out to Denmark, Sweden and Belgium.

8. Other activities.

There have been more than 125 arrangements during the year, conferences, film showings, meetings etc..

Oslo, February 18th 1970.

Øyvin Semmingsen (s)
Chairman of the Board

Alv Heltne (s)

Robert Halvorsen (s)

Jon Stenklev (s)

Ottawa

REPORT OF ACTIVITIES 1969

Ottawa, March 1970

The Canadian Film Archives acquired 106 features and 126 short films during 1969, the most active year for some time. Along with this development, it has proved possible to undertake more cataloguing work of our films and approximately one-third of the collection is now catalogued in detail. These films have been catalogued directly from the material held and are cross-indexed by country and year of production, credits and type of film.

The remainder of the collection is now catalogued in an "interim catalogue", another procedure we were able to complete this year.

FILM STUDY CENTRE

A major organizational change took place this year with the creation of the Film Study Centre, incorporating the book and periodicals libraries, stills library and documentation resources of the Archives. The Centre also includes viewing facilities and we are also hoping to investigate the use of videotape for individual film viewing purposes. The long-term aim is to provide the serious student of cinema with resources equal to those available to students working in the other arts. Mr. Michael Moulds, formerly Editor of the British National Film Catalogue, was named Head of the Film Study Centre in November and is now responsible for the staff and activities of the Centre.

Mr. Moulds has also been preparing a report on the needs of Canadian universities and colleges in relation to film study. This report will certainly emphasise the serious lack of films for study purposes: many essential films are either not available at all or are only available under difficult conditions or at extremely high rentals.

We would also hope to encourage the creation of similar film study centres in major cities across the country.

NATIONAL FILM THEATRE

National Film Theatre programmes have continued to be presented but, more significantly, we have begun to investigate the creation of Film Theatres in other cities. The Programme Director of NFT, Mrs. Alison Reid, has visited other cities across Canada and is now preparing a report which we hope will pave the way to new developments.

Developments such as this, and the use of film for film study at the university level, raise many questions regarding the use of films in the Archives, questions which do not have easy answers. This is particularly true since we do not envisage the regional Film Theatres as being operated directly by us. We expect they will be independently operated and supported, but working closely with the Archives and the National Film Theatre. The new Ontario Film Theatre in Toronto is an example of the pattern we envisage for the future.

It seems to us that we must evolve new methods of working with the owners of film rights, that we must answer some of the kinds of questions raised about the cultural use of Archives' films as discussed at our last two Congresses.

PUBLICATIONS

No publications were issued this year except for National Film Theatre programme notes. However, a new edition of Canadian Feature Films 1913 - 1969 is underway.

As FIAF members may know, the Canadian Film Institute has also begun publication of Film Canadiana, a quarterly filmography of all film and television programmes produced or released in Canada.

Peter Morris
Curator, Canadian Film Archives

Poona

NATIONAL FILM ARCHIVE OF INDIA

POONA

ACTIVITIES REPORT 1969

Till last year, we were including the activities upto February end since the reports were normally compiled in the first week of March. But, we find it more convenient to draw up the report for the calendar year (January to December). Accordingly, we are submitting our annual report for 1969. However, to avoid duplication, we have not included the activities in respect of January and February 1969 which have been covered in the previous report. Future reports will confine to calendar years.

The National Film Archive of India was established in February 1964, with the following objectives:

- (a) Acquisition and preservation of national and international cinema,
- (b) Film classification, documentation and research,
- (c) Encouraging film study and diffusion of film culture.

Provisional member of International Federation of Film Archives since July 1964. Admitted as a full member at the New York Congress in May 1969.

Starting with a small nucleus of National Award Winning films, the National Film Archive of India has made steady progress in the acquisition and preservation of cinema, within the short span of five years. The Archive, however, continue to be housed in a temporary out-house in the premises of the Film Institute, Poona. The plan for constructing a multi-storeyed building to house the various departments of the Archive and film vaults for safety as well as nitrate films, has already been initiated. We would welcome suggestions from members and FIAPF regarding specifications for an ideal Archive building and vaults.

Administration:

The National Film Archive of India is a department in the Ministry of Information and Broadcasting, Government of India. The expenditure for the Archive is met from the annual budget grant voted by the Parliament.

Staff:

The Assistant Curator is the 'Head of Office', who is over-all in-charge. The day-to-day functioning of the Archive is being handled by him with the assistance of a small set-up of eleven staff members including one Film Library Officer, one Film Library Assistant, one Film Checker and the rest on the administrative side.

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Advisory Committee:

An Advisory Committee with the Minister for Information and Broadcasting as Chairman and consisting of film critics, film scholars, film historians and Government Officials advise the Government on policy matters relating to the Archive. At the last meeting, the Committee recommended the immediate implementation of the scheme of construction of Archive building and ~~an~~ air-conditioned film vaults and commencing the Archive National Film Theatre screenings at major centres.

I - ACTIVITIES - National

(i) Acquisition:

The Archive collection of films and ancillary material continues to grow steadily. 37 Indian and 21 foreign titles were added during the year (since the last report). Our present collection consists of 393 Indian and 99 foreign films. Among the Indian section, we have the representative films of such well-known production concerns like: New Theatres-Calcutta, Bombay Talkies, Minerva Movietone, Wadia Movietone, National Studios-Bombay; Vijaya-Vauhini, Gemini, A.V.M -Madras; and Prabhat Film Company -Poona. Among foreign films, the Archive has managed to acquire important works of renowned film-makers like: D.W. Griffith, Carl Dreyer, Sergei Eisenstein, V.I. Pudovkin, Alexander Dovzhenko, Robert Flaherty, Joris Ivens, Vittorio De Sica, Federico Fellini, Kenji Mizoguchi, Yasujiro Ozu, Akira Kurosawa, Robert Bresson and Jean Luc Godard.

The present collection of 492 films includes master material of over 110 titles.

A list of feature films acquired during 1969(March to December) is given below:

INDIAN: (Film title/Director/Year of Production)

(AFSANA/B.R.Chopra/1951); (ALBELA/Bhagwan/1951); (AMAR PYAR/
Kalyan Gupta/1958); (ANMOL GHADI/Mehboob Khan/1946);
(AWARA/Raj Kapoor/1951); (AYODHYA KA RAJA/V.Shantaram/1932);
(AYODHYA KA RAJA/V.Shantaram/1932); (BARSAAT/Raj Kapoor/1949);
(BHAKTA PRAHLAD/Dadasaheb Torne/1933); (BUZDIL/Shahed Latif/
1951); (CHAMAN/Jaimani Dewan/1948); (CHIMUKLA SANSAR/
Master Vinayak/1943); (DEVDAAS/Vedantha Ragavaiah/1953);
(ELAN/Mehboob Khan/1947); (FORTY TWO/Heman Gupta/1949);
(HUMAYUN/Mehboob Khan/1945); (KASHMIR HAMARA HAI/R.L.Jalan/
1950); (KHAZANCHI/M.G.Gidvani/1941); (LIGHT OF ASIA/Franz
Osten & Himansu Rai/1926); (MAZA BAL/Master Vinayak/1943);
(MY SISTER/Hem Chunder/1944); (NAA/Sree Tara Shankar/1954);
(NAJMA/Mehboob Khan/1943); (NEELAKUYIL/P.Bhaskaran & Ramu
Kariat/1954); (RAJAT JAYANTHI/P.C.Barua/1939);

Contd Three

(SANT TUKARAM/S.Fathelal & Damle/1936); (SATYAVADI HARIS-
CHANDRA/Dhirubhai Desai/1948); (SAVITRI/Bhalji Pendharkar/
1936); (SHIRAZ/Franz Osten/1928); (SHREE KRISHNA RUKMINI/
Dhirubhai Desai/1949); (SNEHASEEMA/S.S.Rajan/1954);
(SURANG/V.Shantaram/1953); (TAQDEER/Mehboob Khan/1943);
(TEEN KANYA/Satyajit Ray/1961); (THROW OF DICE/Franz Osten/
1929); and (ZEENAT/Shaukat Hussain/1945).

FOREIGN:

(Film title/Country of Origin/Year of Production/
Director)

(AN AUTUMN AFTERNOON/Japan/1962/Yasujiro Ozu); (ANTHOLOGY
DU ITALIAN CINEMA-Part I & II/Italy/1945/Prof.Antonio Petrucci);
(BURMESE HARP/Japan/1956/Kon Ichikawa); (DIARY OF A COUNTRY
PRIEST/France/1950/Robert Bresson); (FURY AT SMUGGLERS BAY/
U.K/1960/John - Gilling); (GEISHA GIRL/Japan/1959/
George Breaksion & C.Ray Stahl); (GODZILLA/Japan/1958/
Terry Morse); (GOLIATH AND THE DRAGON/Italy/France/1960 Vittorio
Cottafav); (HELLFIRE CLUB/U.K/1960/Robert S.Baker & Monty Berman)
(HONEYMOON/U.K/1958/Michael Powell); (INSECT WOMAN/Japan/
1963/Shohei Imamura); (LA DOLCE VITA/Italy/1959/Federico
Fellini); (MONSIEUR HULOT'S HOLIDAY/France/1952/Jacques Tati);
(UGETSU MONOGATARI/Japan/1953/Kenji Mizoguchi); (WOMAN OF
THE DUNES/Japan/1964/Hiroshi Teshigahara).

Apart from films, the Archive is maintaining a collection of
ancillary film material like books, journals, stills, wall-
posters, booklets etc. The detailed statement of archival
acquisition as on 31st December 1969, is given below:

Collection - Statistical Data:

		<u>As per last</u> <u>report</u>	<u>Additions</u>	<u>Total</u>
Films	...	434	58	492
Stills	...	3208	678	3886
Wallposters	...	1079	280	1359
Disc-records	...	763	41	804
Books	...	2046	503	2549
Journals	...	107	49	156

The most significant film acquisition of the year has been the
three Indian silent films of Himansu Rai: (i) "LIGHT OF ASIA"
(1926), (ii) "SHIRAZ"(1928), and (iii) "THROW OF DICE"(1929),
got from the National Film Archive, London, under the
archival exchange programme.

Contd Four

We are continuing our efforts to restore old nitrate negatives lying in the film vaults of various laboratories and with private film producers. The copyright problem, especially in respect of those negatives whose owners are not traceable, could not be solved so far. The laboratories, being the bailies for the negatives, are not entitled to get them copied, even granting that the copying is to prevent the film from total loss.

(ii) Documentation and Research:

(a) Indian National Filmography:

The second part of the Indian National Filmography (talkie period - 1931 onwards) is likely to run into 4 or more volumes, because of the large number of talkie production. Mimeographed copies of the first volume (silent era) will soon be made available to FIAPF members. This contains the titles and technical particulars of over 1000 Indian silent films (fiction) produced during the period 1913 to 1932. Because of the large annual output of Indian film production, the compilation work in respect of the ~~second~~ ^{subsequent} volumes (talkie period) will take some time.

(b) Monographs:

The publication of Dr.P.V.Pathy Monograph has been taken up. Monograph project on Guru Dutt is getting ready. Another important monograph on D.G.Phalke, the First Indian Film Director, is to be issued to coincide with the Phalke Centenary on 30th April 1970.

(c) Illustrated Indian Film Catalogue:

The publication of this annual catalogue has been held up due to want of funds.

(iii) Screen Education Activities:

(a) Archive Distribution Library:

The Distribution Library has a small nucleus of 22 film classics (Indian and foreign) which are available on loan to film societies and film study groups in schools and colleges on nominal service charges. Efforts are being made to enlarge the Distribution Library to cope up with the growing demands from film societies and film study groups. The Archive films continue to be used for academic purposes of the Film Institute, housed in the same premises. Necessary guidance and coordination has been provided to number of local educational institutions for starting film clubs and organising academic discussions on film.

Contd Five .

(b) Indian Cinema Retrospective:

A Retrospective programme of Indian Cinema was held for the first time as a part of the IVth International Film Festival - New Delhi in December, 1969. The programme which consisted of about 30 Indian films (features and shorts) right from the silent era to date, provided an opportunity for the festival audience to see the technical, social and artistic evolution ~~xx~~ of Indian cinema during the past fifty years. A photographic exhibition of stills from important films of the silent and talkie period was simultaneously held as a part of the Retrospective programme. An illustrated programme brochure titled "Panorama of Indian Cinema" was also brought out. Copies of this brochure will be made available to FIAF members.

(c) Archival Screenings:

A Retrospective programme of New Theatres' films was held in Bombay from 17th to 24th October 1969, under the auspices of FILM FORUM, a film society.

A special screening of the silent film "GALLANT HEARTS" (1930) was arranged for the benefit of the members of the Film Journalists' Association of Bombay.

As a part of the Ghalib Centenary Celebrations, the award winning feature film on "MIRZA GHALIB" produced by Sohrab Modi was screened at Bombay to a selected gathering.

Archive commenced a programme of monthly screenings of selected films to invited audiences, at the Film Institute Theatre in Poona. The following films were so far screened under this programme:

- (1) PATHER PANCHALI (Bengali/1955/Satyajit Ray)
- (2) D.G.PHALKE - Compilation film made by NFIAI - Short.
- (3) INDIA (1967- Short)(Dir: Sukhdev)
- (4) A BOMB WAS STOLEN(Rumania/1961/I.P.Gopo)
- (5) ACHUT KANYA(Hindi/1936/Franz Osten)
- (6) KUMAR GANDHARVA & FEROUZE DASTOOR(1937 - Short)
- (7) APARAJITO (Bengali/1956/Satyajit Ray)
- (8) RADHA AND KRISHNA(1958/Jean Bhowmagary - short)
- (9) STREET SINGER(Hindi/Phani Mazumdar/1938)
- (10) I AM TWENTY (1967/S.N.S.Sastry - Short)

These screenings are a sort of precursor to the Archive National Film Theatre screenings which we hope to commence soon on a regular membership basis.

A film week of "Young German Cinema" was held in the first week of September 1969, at Poona, under the auspices of the National Film Archive of India, Film Institute and the local Max Mueller Bhavan. The following films made by young German film-makers

were presented during the film week:

- (1) DER JUNGE TOERLESS (Volker Schlöndorff)
- (2) MAHLZEITEN (Edgar Reitz)
- (3) ZUF SACHE SCHLAETSCHEN (May Spils)
- (4) TAETOWIERUNG (Johannes Schaaf)
- (5) WILDER REITER GMBH (Franz Josef Spieker)
- (6) LEBENSZEICHEN (Werner Herzog)
- (7) DIE ARTISTEN IN DER ZII KUSKUPPEL : RATLOS (Alexander Kluge)

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II. ACTIVITIES - International

Archival exchanges:

The National Film Archive, London, sent us three Indian silent films of Himansu Rai: "LIGHT OF ASIA", "SHIRAZ" and "THROW OF DICE" - all produced in the late twenties.

"ANTHOLOGY DU ITALIAN CINEMA" (Part I & II), and "LA DOLCE VITA" (1959/Federico Fellini) were received "on archival exchange" from the Cineteca Nazionale, Rome.

English subtitled prints of Satyajit Ray's "PATHER PANCHALI" and "RABINDRANATH TAGORE" were sent to the Rome Archive and Staatlichesfilmarchiv DDR, East Berlin, against our earlier exchange commitments.

We have agreed to assist the Gosfilmofond, Moscow, to organise a Festival of Satyajit Ray films in Moscow in the coming Autumn.

Exchange proposals with the Archives in Rome, Budapest, Bucharest, Prague, Warsaw and Sofia are under negotiation.

Cinematheque Francaise, Paris, have gifted to this Archive four French silent films of Georges Melies for permanent deposit, study and reference.

Thanks to the initiative taken by Madam Kawakita of Japan Film Library Council, we could manage to acquire prints of some of the important Japanese films particularly the films of Ozu, Mizoguchi, Kurosawa, Ichikawa and Teshigahara.

"The Panorama of Indian Cinema" screenings under the auspices of Cinematheque Francaise, concluded in March 1969. The National Film Archive of India had loaned to Cinematheque Francaise, over 32 feature films and 18 short subjects which have since been returned. The French press commented the event as epoch-making and as thrilling experience for the Cinema lovers and for the friends of India.

Publications:

~~XX~~ Complimentary copies of film literature brought out by FIAF members continue to be received in the National Film Archive of India. We have also been sending serious literature on Indian Cinema to interested archives abroad.

FIAF Projects:

The Archive contributed to the following FIAF Projects:

- (1) International Bibliography of Cinema Literature
Published in 1968.
(Archive - Bucharest)

- (2) World Report on National Filmographies
(Archive - Bucharest)

In addition, we have also furnished the requisite information called for by Staatlichesfilmarchiv DDR, East Berlin, on technical problems relating to the storage conditions of safety films and magnetic tapes.

Assistant Curator: P.K.NAIR

KPN/15/3/1970.

Praha

Le Rapport d'Activités de la Cinémathèque Tchèque pour
l'année 1969

Pendant l'année 1969 la Cinémathèque a enrichi ses collections de 1.100 nouveaux titres environ (positifs, négatifs; films à sujet, documentaires, dessins animés, actualités):

longs métrages: 401 copies positives (93 films tchécoslovaques,
308 films étrangers),

140 négatifs (67 films tchécoslovaques,
73 films étrangers),

courts métrages et documentaires: 245 titres tchécoslovaques,
305 titres étrangers,

actualités: 10.000 mètres.

Échanges entre membres:	emprunté	prêté
prêt limité:	21	78
prêt illimité:	78	33

On a continué le travail de contrôle sur toutes les copies - surtout les négatifs et les copies d'époque, en les transférant sur pellicule non inflammable (contretypes d'après positifs originels).

Pour le renouvellement de nos collections et pour les échanges avec les cinémathèques étrangères les laboratoires ont tiré:

long métrages:

171 copies positives (44 films tchécoslovaques,
127 films étrangers),

107 contretypes (12 films tchécoslovaques,
95 films étrangers),

courts métrages et documentaires:

159 copies positives (73 titres tchécoslovaques,
86 titres étrangers),

21 négatifs des films tchécoslovaques,

67 contretypes des films étrangers.

La cinémathèque a reçu la visite des nombreux cinéastes étrangers et elle a organisé les projections pour eux.

Elle collabore avec la Faculté du Cinéma de l'Académie des Arts Dramatiques et en 1969 on a imprimé un Catalogue spécial des films disponibles pour les besoins d'études.

En février 1969 on a commencé à dresser l'inventaire de tous les matériaux archivés. Jusqu'à la fin de l'année on a réussi à traiter 1.999 copies et 149 contre-types. On avance de cette manière: premièrement, on passe en revue les films inventariés, on les répare, mesure la longueur, on met des starts et des fins de sécurité. On fait une note sur l'état de la copie. On met les films dans des boîtes nouvelles. On écrit les dates techniques sur les listes d'identification, qui, après, viennent dans la section des historiens, pour être contrôlés, et où on complète les autres dates d'identification et les dates historiques.

Le traitement des cartes d'identification, qui vont servir de base pour les analy-cartes - les fiches perforées, forment le travail principal de la Cinémathèque. Sur les cartes d'identification il y a: le titre tchèque, le titre original, le réalisateur, le thème, le scénario, caméra, musique, les acteurs, l'année de la réalisation, la longueur originale du film, la caractéristique du film, le temps ou le film se poursuit, la langue de la version, le pays d'origine du film, et encore quelques autres choses intéressantes sur le film, comme l'est: une dictinction à un festival de films, quelques parties du film qui ont un caractère documentaire intéressant etc. D'après les cartes perforées en augmentation on a complété tous les catalogues avec lesquels on travaille.

On a préparé des dates accessibles et des matériaux pour le travail de la Commission pour l'identification des films muets de nos archives de films, qui a lieu une fois par semaine. Pendant l'année 1969, elle a identifié complètement, ou partiellement, à peu près de 100 films.

On a traité des notes de valeur sur cartothèque, et des informations reçues de personnes privées, concernant - pour la plus grande partie - les temps du film muet.

La cinémathèque a maintenu des contacts avec les membres du FIAF à l'étranger, et elle a élaboré pour eux un nombre de matériaux: une liste de films autrichiens qui se trouvent dans nos archives, une liste de copies originales des films muets américains, une liste de copies et de contre-typeries de films italiens.

Coopération et préparation de divers séminaires et festivals: des matériaux pour un séminaire sur l'histoire de cinéma à Písek, des matériaux pour un festival de films tchécoslovaques en Espagne, de même en Roumanie, et en Australie.

Le département de la documentation:

Le département documentation a enrichi ses collections de 4.000 photographies et négatifs, plus de 2.000 matériaux de propagande, à peu près de 300 matériaux d'autre genre (des scénarios, des thèmes, des listes de dialogues, des listes de sous-titres etc.). On a installé des appareils nouveaux - une micro-appareil Zeiss-Jena, pour 16mm films sans perforation, avec un appareillage complet pour copier, et avec l'appareil Apeco (système xerox). On a fini les préparatifs pour arranger un laboratoire photographique moderne.

A peu près 200.000 photos ont été nouvellement rangés. Le département a pris part aussi à l'arrangement de l'exposition d'Ingmar Bergman au printemps 1969 et aussi à l'exposition du film suédois muet, en décembre 1969.

La bibliothèque:

Le département de la littérature concernant le film a augmenté de plus de 1.200 livres et de plus de 200 annuaires neufs de journaux et de gazettes.

On a nouvellement élaboré plus que 8.550 notes bibliographiques extraites des journaux tchèques et étrangers.

On a publié un complément du catalogue de livres concernant le film en 1967-68.

Pour le catalogue de l'Exposition de la littérature concernant le film à Venise, on a élaboré une bibliographie (en français) de 41 livres.

La Cinémathèque slovaque - pour l'année 1969:

En cette année, la Cinémathèque a enrichi ses collections de

7 longs métrages d'origine slovaque

38 courts métrages d'origine slovaque

Reçu de la Maison de Prêt Centrale:

250 films étrangers long métrage 35 mm

200 films étrangers long métrage 16 mm

200 films court métrage 35 mm

50 films court métrage 16 mm

Département Film-Bibliothèque:

La bibliothèque a augmenté en 1969 de 714 volumes.

Les prêts ont été du nombre 635.

Pyong-Yang

Le compte-rendu des travaux de 1969 de la FCAF

La FCAF a déployé un travail actif en 1969.

Elle a fait une collection de 1200 films coréens comme étrangers.

Parmi ces films on compte "La mer de sang" écranisation de l'oeuvre révolutionnaire du camarade Kim Il Sung, grand leader de notre peuple, créée à l'époque de la Lutte armée anti-japonaise des années 1930 et également "la Corée nouvelle", film documentaire en couleur, en séries qui retrace les brillants succès réalisés par le peuple coréen dans la révolution et l'édification socialistes sous la direction éminente du camarade Kim Il Sung.

Elle a acquis nouvellement plus de 1000 films du style classique et a entamé à refaire le catalogue des films du dépôt.

De même elle a fait la copie de plus de 50 espèces des films anciens et a élargi de 400m² le dépôt des films, engagé 2 ingénieurs chimiques qui s'occupent des recherches pour la préservation permanente des films.

Elle organise une fois par semaine le symposium public des films et une ou deux fois par mois le symposium ou le séminaire pour les spécialistes par branches.

Malgré ces résultats dans les travaux de 1969 la Fédération n'a pu entretenir malheureusement une relation régulière avec la FIAF et ses pays membres à cause de l'indisposition de son président et du voyage de long délai à l'étranger du secrétaire exécutif.

La FCAF a tenu en décembre 1969 sa réunion générale où elle a fait l'analyse du travail et a délibéré sur les mesures à prendre.

Elle est persuadée que l'année 1970 enregistrera encore de plus grands succès dans son travail.

Roma

C I N E T E C A N A Z I O N A L E
presso il CENTRO SPERIMENTALE DI CINEMATOGRAFIA
00173 - Via Tuscolana 1524 -Tel.740.046
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RAPPORT D'ACTIVITE' - ANNEE 1969

Le nombre total des films à présent est de 11.000 copies environ (négatifs, lavander, positifs, films à sujet, documentaires, dessins animés, actualités): en effett, pendant l'année 1969 la Cinémathèque a enrichi ses collections de 1.000 nouveaux titres. On a continué le travail de control sur les négatifs et sur les copies d'époque, en transférant sur pellicule non flammable les films les plus importants (contretypes d'après positifs originels et lavander d'après négatifs d'époque). Les films sont gardés à présent dans huit ~~blockhouses~~: cinq pour les films sur nitrate; et t trois pour les film sur acetate.

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

- 1) Distribution des films aux Ciné Clubs italiens: le catalogue des copies en circulation comprend 195 programmes. Pendant l'année 1969 les Ciné Clubs en activité ont été 150 environ (l'activité culturelle des Ciné Clubs se deroule du mois de novembre jusqu'au mois de mai).

2) 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: Austria, Rau, Irlanda, Malta, Germania, Cecoslovacchia, Inghilterra, Tunisia, Francia, Zambia, Turchia, Kenia, Romania, Argentina, Lussemburgo, Australia, Danimarca, Canada, Somalia, Columbia, Belgio.

Les films¹⁹ 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 ed différentes langues: (Italien, Français, Anglais, Allemand et Espagnol).

Parmi les films italiens envoyés à l'étranger on peut citer les suivants: ACCATTONE. LE AMICHE. ASSUNTA SPINA. IL BANDITO. I BASILISCHI. LA BATTAGLIA DI ALGERI. IL BELL'ANTONIO. IL BRIGANTE DI TACCADEL LUPO. IL CAMMINO DELLA SPERANZA. LA DOLCE VITA. L'ECLISSE. ERA NOTTE A ROMA. ETTORE FIERAMOSCA. EUROPA '51. IL FERROVIERE. IL GENERALE DELLA ROVERE. GERMANIA ANNO ZERO. GIULIETTA DEGLI SPIRITI. IL GRIDO. IN NOME DELLA LEGGE. IO LA CONOSCEVO BENE. KAPO'. LETTERE DI UNA NOVIZIA. MAMMA ROMA. 1860. LA NAVE BIANCA. LA NOTTE. LE NOTTI BIANCHE. I NUOVI ANGELI. OSSESSIONE. I PUGNI IN TASCA. LA RAGAZZA DI BUBE. LA RAGAZZA CON LA VALIGIA. RISO AMARO. ROCCO E I SUOI FRATELLI ROMA CITTA' APERTA. SALVATORE GIULIANO. SENZA PIETA'. SIGNORA SENZA CAMELIE. SIGNORE E SIGNORI. UNA STORIA MILANESE. IL TEMPO SI E' FERMATO LA TERRA TREMA. IL TETTO. I TRE VOLTI. TUTTI A CASA. UCCELLACCI UCCELLINI UMBERTO D. GLI UOMINI

CHE MASCALZONI. UN UOMO DA BRUCIARE. L'UOMO DELLA CROCE. L'UOMO DI PAGLIA. I VINTI. I VITELLONI. AMICI PER LA PELLE. L'AMORE. L'APE REGINA. GLI ARCANGELI. AMORE IN CITTA'. ARMATA BRANCALEONE. L'AVVENTURA. BANDITI A ORGOSOLO. IL BIDONE. IL BOOM. CABIRIA. CAVALLERIA. LA CIOCIARA. LA COMMARE SECCA I DELFINI. IL DELITTO DI GIOVANNI EPISCOPO. DIVORZIO ALL'ITALIANA. DOV'E' LA LIBERTA'. DUE SOLDI DI SPERANZA. E' PRIMAVERA. E VENNE UN UOMO. FABIOLA. FARI NELLA NEBBIA. I FIDANZATI. FRANCESCO GIULLARE DI DIO. IL FUMATTIA PASCAL. GIORNATA BALORDA I GIORNI CONTATI. GIORNI DI GLORIA. GIUDIZIO UNIVERSALE. LA GRANDE GUERRA. GLI INDIFFERENTI. LADRI DI BICICLETTE. LA LUNGA NOTTE DEL '43. LA MACCHINA AMMAZZACATTIVI. I MAGLIARI. UN MALEDETTO IMBROGLIO. MALOMBRA MIO FIGLIO PROFESSORE. MIRACOLO A MILANO. LE MISERIE DEL SIGNOR TRAVET. IL MULINO DEL PO. LE NOTTI DI CABIRIA. SEDOTTA E ABBANDONATA. SENSO. I SETTE PECCATI CAPITALI. SIAMO DONNE. IL SORPASSO. LA SPIAGGIA. LE STAGIONI DEL NOSTRO AMORE. LA STRADA. STROMBOLI. VAGHE STELLE DELL'ORSA. VANGELO SECONDO MATTEO. VIAGGIO IN ITALIA. VIVA L'ITALIA. VIVERE IN PACE.

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 livres "Carl Mayer e l'èspressionismo" (atti del Convegno Internazionale di Studi su Carl Mayer a cura di Mario Verdone)

Sofia

BULGARIAN NATIONAL FILM LIBRARY
/Bulgarska Nationalna Filmoteka/

Report 1969/1970

During the period since the congress of FIAPF in New York the Bulgarian National Film Library has had numerous activities, most of which were carried out under the sign of the Jubilee Year - the 25th Anniversary of our socialist revolution.

The Bulgarian National Film Library realized with great success a number of festivals and reviews of our cinema in several foreign countries. Such panoramas were held in Moscow, Rio de Janeiro, Santiago /Chile/, Berlin /DDR/, West Berlin, Warsaw, Bucharest and London. We extend our thanks to all our colleagues who assisted us in arranging the seasons of the Bulgarian cinema in their countries. We would like to express our gratitude to:

Mr. Victor Privato, Director of Gosfilmofond, USSR

Mr. Cosme Alves Nete, Director of Cinemateca do Museu de Arte Moderna do Rio de Janeiro

Mr. Kerry Onate Navarrete, Director of Cineteca Universitaria de la Universidad de Chile

Mr. Heinz Berg, Director of Deutsche Kinemathek, West Berlin

Mr. Wolfgang Klauke, Director of Staatliches Filmarchiv, DDR

Mr. Kazimierz Michalewicz, Director of Centralne Archiwum Filmowe, Warsaw

Mr. Dumitru Fernoaga, Director of Archiva Nationala de Filme, Bucharest

Mr. Leslie Hardcastle, Theatre Controller, National Film Theatre, London.

Within our country we consolidated our position as one of the most authoritative centres for popularizing the modern film art. We installed our own film theatre, named S.M. Eisenstein, and started regular film screenings. We opened an

../..

educational branch for high-school students who study the history of cinema. We also joined an interesting new Movement, the Bulgarian Musical Youth, a big club studying the musical film works. For these two groups we started film series dedicated to different cinema schools and outstanding film makers and actors. The screenings are preceded by lectures from young Bulgarian film critics. Special booklets are published and distributed on these occasions.

During the period under review we organized several film seasons dedicated to the modern film art of the German Democratic Republic, Rumania and the young Soviet directors. Retrospective shows were arranged as tribute to Laurel and Hardy, the Marx Brothers, Jean Renoir, Gérard Philipe, Marilyn Monroe, Federico Felini, Luis Bunuel. Another event was the celebration of the 70th anniversary of the first Bulgarian film actress Jana Gendova.

A big exhibition comprising photographic material under the motto "Lenin in the Cinema" was organised.

Since March 1970 our Film Library began co-operating with the Bulgarian TV on the film series "Masterpieces of the Soviet Film Classics" which was highly appreciated by both press and public.

We also expanded our activity in film lecturing, which is realized together with the youth clubs and homes of culture throughout the country.

In making out filmographies and bibliographies a special stress was laid on indexing, systematizing and processing of the Bulgarian archival film fund.

About 100000 metres of inflammable film material were reprinted from nitrate onto acetate material. We plan to have all our archival film fund reprinted onto acetate material during the years 1970-1971.

.../...

At present our film collection numbers 12, 600 films, 8,600 of which have negatives or dupe-negatives.

During this period we added 253 books to our library and about 1,500 stills to our still photograph collection.

In February 1970 we were privileged with the visit of Mr. Dumitru Fernoaga of the Rumanian National Film Archive.

Our assistant Mr. Nicola Kaftandjiev spent 3 months as a guest at the Cinematheque Royale de Belgique. We would like to express our most sincere thanks to Mr. Jacques Ledoux.

GUEORGUI STOYANOV-BIGOR
Director

Stockholm

SVENSKA FILMINSTITUTET
ACTIVITIES REPORT 1969

Staff

Secretary Mrs. Gunnel Fauque has left on December 1st 1969 and been replaced by Miss Lena Enqvist. The Film Institute has employed a new secretary, Miss Eivor Zimmerman, who since May 1st is working part time for the film archive.

Housing and storage

Except for some minor delay on account of shortage of skilled labour, the construction work of the new building of the Swedish Film Institute has proceeded according to plans. It is estimated that this building will be completed within the scheduled time, 1970. Researches are now being made in order to investigate if the storage space for acetate films should be equipped to keep films at 0° F (-18° centigrades).

The growing amount of deposited films has made it necessary to find new storage space and the archive has rented vaults where 800 films can be stored 30 km south of Stockholm.

Preservation

On July 1st 1969 altogether 48 feature films (1968 - 53) had been transferred from nitrate to acetate stock either in the form of master prints or duplicate negatives.

During the period July 1st to December 31st, 19 feature films were transferred from nitrate to acetate stock.

The printing covered films produced by Europa Film, Sandrew Film and Teater A_b during the forties and thirties and also silent films with various production years ranging from 1913 - 1927.

Special efforts have been made in order to save films from the early forties and from the thirties, the sound quality of which is very much varying. In many cases the sound has had to be registered separately to enable a correction of the sound volume and in those cases where one film has held several separate sound negatives, it has been necessary to carry out a complete new mixing.

The restauration activity has proceeded according to the various agreements which earlier have been concluded with Swedish producers. New restauration agreements have been concluded with Pallas Film, with the Swedish director and producer, Åke Ohberg, and with the Swedish Broadcasting Corporation. The latter agreement covers 30 feature films produced by Wive Film.

Another of the classic Swedish films included in the restauration project

mentioned in last year's report, viz. HÅXAN, has now been completely restaured.

Acquisition and deposition

The Film Archive has received an unusually great number of depositions from both Swedish and foreign distributors. A general deposition contract has been concluded with the French producing company Nouvelles Editions de Films.

Since last year all feature films of the archive have been entered into a new register giving original titles, Swedish titles, direction, production and date of release. A minor part of these films have also been provided with complete credit titles and synopsis.

Acquisitions and depositions

Amount of titles

		Feature films	Shorts
July 1st 1968-July 1st 1969	Acquisitions	22	26
	Depositions	409	93
July 1st 1969-December 31st 1969	Acquisitions	8	3
	Depositions	96	67

Distribution

From July 1st-1967-1968 the archive received 936 requests for films covering 900 feature films and 850 short films. From July 1st - December 31st the corresponding figures were 564 covering 640 feature films and 789 shorts.

International activities

The Archive and the Documentation department contributed to a retrospective series of films by Ingmar Bergman arranged by the Czeck Film Archive and to another retrospective arranged by the Staatliches Filmarchiv der DDR covering Swedish classic and modern films. Furthermore the archive assisted the British National Film Theatre in arranging a nearly complete series of screenings of the works of Ingmar Bergman.

In conjunction with the Journées Cinématographiques at Poitiers a special programme of the works of Sjöström, Stiller, Brunius and af Klercker was arranged by the Archive.

Representatives of the Archive have participated in the FIAF executive committee meetings in Leipzig, Paris and New York and also at the FIAF congress in New York.

The Documentation Department

Acquisitions to the collections of books and periodicals as well as photos have been made according to plans. The collection of books has now increased by 12 % and the library now consists of nearly 16.000 volumes. The entire collection of books is now being catalogued according to an international system. In conjunction with this work all programmes and manuscripts for Swedish feature films have been entered on a register, which will be printed. The collection of manuscripts of Swedish feature films now amounts to 800.

The press cutting department has copied in various foreign archives all material on Swedish films that was not available in Sweden. It has also received gifts from several institutions and film companies and its collection of cuttings has increased by 10 % and now amounts to 610.000.

The collection of photos has also increased. No less than 118.000 photos have been received as gifts from Swedish film companies and around 1.000 photos from various other donors. We have also received on an exchange basis 16.000 photos from the Danish Film Museum and 2.000 photos from Belgian and English archives. 4.471 copies of negatives of stills from Stiller and Sjöström films have been made during the year. This printing covers all their films until the production year of 1919.

The Filmårsboken by Bertil Wredlund, which was announced in last year's report has been published. As the first edition of Swedish sound pictures 1929-1969 by Sven G. Winquist was out of print, a new edition has been published. These two volumes as well as a 10 year index to the film review Chaplin, have been distributed to all FIAF libraries.

The Film Club of the Swedish Film Institute

The Film Club has continued its programme of six-seven weekly screenings. Registered members for 1969/70 amount to nearly 6.000 and entrances during the period July 1st 1968-July 1st 1969 amounted to 33.000. Programmes have been dedicated to:

Soviet films 1924 - 1968
Japanese films
German expressionism
The new Polish cinema
Brazilian cinema
Horror and science fiction film
Russian science fiction films
Luis Bunuel
François Truffaut
Agnès Varda
Andy Warhol
Louis Malle
Jacques Demy
Valerian Borowczyk
German documentaries from the DDR
Kenneth Anger

Several foreign directors have visited the Film Club and presented their works. In connection with the programme on German documentaries Claus Hellwig, Anne-Lie and Andrew Thorndike visited the Film Club.

Elia Kazan attended the screening of one of his films. Valerian Borowczyk presented GOTO L'ILE D'AMOUR and a selection of his shorts. Among other visitors may be noted Will Wehling, Jim Waughan, Serge Roullet, Henri Alekan and the American lawyer and author Mark Lane, who discussed RUSH TO JUDGEMENT, which is based on his own book.

Tirana

RAPPORT SUR L'ACTIVITE DE LA FILMARCHIVE DE LA R.P.D'ALBANIE
DURANT L'ANNEE 1969.

L'année 1969 pour notre pays a été une année pleine d'importants événements politiques, économiques et culturels.

Notre peuple, grands et petits, unis comme un seul corps et mobilisés pour fêter avec grandiosité le glorieux Jubilé du 25-ème anniversaire de la Libération et du triomphe de la Révolution populaire, a atteint de grands succès dans tous les domaines de la vie du pays. Un grand essor durant ce même laps de temps a pris également la production de films de tout genre, dont une partie considérable, et tout particulièrement les films documentaires, ont été réalisés avec les matériaux de la Filmarchive.

Durant l'année 1969, le fonds de notre Filmarchive a augmenté comme suit:

- Ciné-journaux	63 avec 63 bobines
- Documentaires	42 avec 101 bobines
- Films de long métrage	4 avec 41 bobines
- Photos	450 pièces
- Affiches	1000 pièces

La Filmarchive de la R.P.d'Albanie a consacré une attention soutenue à l'exploitation et à l'amélioration de l'état technique des films. Pour prolonger la vie des films, dont dispose notre Filmarchive, nous avons effectué la ré-impression de nombreux films qui étaient dans un mauvais état.

Agissant toujours sur la base d'une thématique bien choisie, des groupes de caméramens du Cinéstudio "ALBANIE NOUVELLE" ont tourné des films sur les changements qui se sont vérifiés dans nos villes et sur l'électrification du pays, qui prendra fin en 1971 également dans toutes les zones montagneuses.

Sont augmentées en même temps également les demandes de films de la part de diverses institutions, organisations de masses, institutions culturelles, écoles, etc.

A l'intérieur et hors de la Filmarchive on a effectué:

	<u>Projections</u>	<u>Spectateurs</u>
- Ciné-journaux	80	4800
- Documentaires	32	5000
- Films de long métrage	70	4500

Dans les écoles et d'autres institutions:

	<u>Projections</u>	<u>Spectateurs</u>
- Ciné-journaux	50	800
- Documentaires	75	1400
- Films de long métrage	40	1000

Nous continuons en même temps l'échange de films avec d'autres Filmarchives et avons participé à diverses Expositions des Affiches de Films, organisées par des Cinémathèques étrangères.

VASKE ARISTIDHI

Directeur

Torino

MUSEO NAZIONALE DEL CINEMA

Palazzo Chiabrese

P. zza San Giovanni, 2 - Tel. 510.370

10122 - TORINO (Italie)

De janvier à juin et en novembre et décembre 1969, du mardi au dimanche, le Musée a présenté dans sa salle de projection la suite d'un "Hommage à Philip Dunne", un "Hommage à Mario Soldati, comprenant neuf films de 1939 à 1954, et six films de Henry King de la période 1954-1962. On a enfin projeté du 27 mai au juin "Cabiria", pour commémorer le 10^{ème} anniversaire de la mort de Giovanni Pastrone, membre fondateur du Musée. En novembre les projections ont repris avec la "5^{ème} Semaine du films de montagne" suivie d'un "Hommage à Henry Hathaway", avec dix films de la période 1954 - 1966.

Le Musée a été visité en 1969 par 29.000 personnes. Pendant la Semaine Internationale des Musées, organisée par l'I. C. O. M., du 11 au 20 avril. Le Musée a permis l'entrée gratuite aux visiteurs et a offert un guide imprimé.

Des dons et des achats ont enrichi les collections du Musée: une lanterne magique en bois du XVII^{ème} siècle avec 34 plaques en couleurs de la même époque, peintes à la main; un pantoscope vénitien du XVIII^{ème} siècle; deux boîtes pour optiques du XVIII^{ème} siècle avec leur série de huit perspectives en couleurs; trois "Mutoscope" avec leurs rouleaux en papier; des appareils photographiques et cinématographiques, des dagher réotypes et des ambrotypes, des affiches de cinéma, ect.

A l'occasion du XIV^{ème} Congrès de l'Association Nationale des Musées Italiens (Turin 14 - 19 juin), le Musée a organisé une projection de films primitifs (Pathé, Gaumont, Urban 1905 - 1907), imprimés pour cette occasion. On a réalisée pour la Radio Télévision Italienne un documentaire d'une heure sur l'activité du grand pionnier italien du cinéma, Giovanni Pastrone, avec des documents, photos, manuscrits, ect. et des morceaux de "Cabiria", "Fuoco", "Tigre Reale", "Emigrante", "Maciste Alpino", de la Cinémathèque du Musée. On a aussi collaboré avec le Teatro Stabile de Turin pour la rencontre d'étude du Centre Franco - Italien de Pratique Dramaturgique sur le thème "Mayerhold e Mayakovski", obtenant du Gosfilmofond de Moscou les films "La demoiselle et le voyou" (1921), et "L'aigle blanc" (1922), et de la Cineteca Nazionale les films "Aélita" (1922) et "Les aventures de M. West chez les bolchéviks" (1924). Le Musée a participé: au "1^{er} Salone Cine Foto Ottica" de Milan (12 - 19 octobre) envoyant des appareils photographiques réalisées par des constructeurs turinois; au Salon International de l'Optique, Oftalmologie, ecc. (Naples 22 - 26 octobre) présentant un panorama de 52 périodiques italiens de photographie de 1840 à 1969; à la retrospective du cinéma italien, organisée par la Cinémathèque Royale de Belgique pour "Europalia 1969", envoyant les films "Cabiria", "Il fuoco" (1915) de Giovanni Pastrone, et "Un garibaldino al convento" (1942) de Vittorio De Sica. Le Musée a publié en 1969 les numéros 10 et 11/12 de son "Notiziario": le premier contient dans sa section "Documents" un portrait du pionnier du cinéma Rodolfo Remondini (1867-1937) et le deuxième un article peu connu de Lucio d'Ambra sur la nouvelle de la mort de Max Linder à la guerre en 1914.

Les projets des travaux pour le nouveau siège du Musée ont été commencés par notre Président, l'ingénieur Agostino Daniele Derossi, avec l'appui de la Ville de Turin et de plusieurs personnalités éminentes.

Toulouse

C I N E M A T H E Q U E D E T O U L O U S E
Membre de la Fédération Internationale des Archives du Film
3, rue Roquelaine, Toulouse, 31 - France

R A P P O R T D ' A C T I V I T E P O U R L ' A N N E E 1 9 6 9

Au cours de l'exercice 1969, la Cinémathèque de Toulouse a eu une activité régulière, semblable à celle des années précédentes, et le bilan de sa gestion est positif.

Néanmoins, elle n'a pas encore surmonté le problème irritant du manque de crédits, de personnel et de locaux. Or aucune solution n'est en vue, dans la mesure où l'Affaire dite de la Cinémathèque Française (mars 1968) a paralysé toute initiative de l'Etat.

C O L L E C T I O N S

Dans le cadre d'une petite Archive, la Cinémathèque de Toulouse a enrichi régulièrement ses collections par les moyens traditionnels : dépôts, achats et échanges.

Elle possède actuellement :

- 703 longs - métrages en 35 mm
- 1020 longs - métrages en 16 mm
- environ 2300 courts - métrages (35 et 16 mm).

La bibliothèque est tenue à jour, mais un effort particulier a porté, en 1969 :

- sur les dossiers de films (environ 12.000)
- sur la collection de photographies (environ 40.000).

Longtemps retardée, la construction du blockhaus définitif paraît imminente. Elle est prise en charge par l'Education Nationale.

PROJECTIONS ET RETROSPECTIVES

Du 1 octobre au 30 juin de chaque année, la Cinémathèque donne à son siège deux séances par semaine, qui comportent chacune deux longs-métrages ou un long - métrage et un choix de courts - métrages. La fréquentation oscille entre 150 et 200 personnes, essentiellement des étudiants. Les programmes du mois sont orientés sur un thème donné.

La Cinémathèque de Toulouse a participé en outre :

- à CONFRONTATION 5, à Perpignan, du 30 mars au 5 avril 1969 (La Guerre de 1914 - 1918 vue par le Cinéma).
- au IX° C I C I , à Goutelas, du 14 au 23 juillet 1969 (Le Cinéma Français d'Avant - Guerre).

RELATIONS INTERNATIONALES

Les relations sont excellentes avec les membres de la F I A F :

- Films reçus longs et courts - métrages)
 - . en prêt illimité : 41
 - . en prêt limité : 9
- Films envoyés (longs et courts - métrages)
 - . en prêt illimité : 4
 - . en prêt limité : 16

LE PROBLEME FRANCAIS

Cependant, ces résultats ne sont pas suffisants. Aujourd'hui comme hier, le même problème se pose : celui du passage d'une petite Archive à un standing professionnel. Une subvention a été allouée à la Cinémathèque de Toulouse, mais elle demeure symbolique et elle est dérisoire par rapport aux besoins. La croissance de l'archive se heurte à l'indifférence de l'Etat et on touche ici à une allergie spécifiquement française.

Cette allergie est due aux expériences malheureuses que les pouvoirs publics ont faites dans le passé avec la Cinémathèque Française. Mais l'Etat se retranche aujourd'hui derrière ce précédent pour mesurer au compte - gouttes l'aide qu'il apporte à la Cinémathèque de Toulouse.

Si l'on comprend les raisons d'une telle prudence, il n'en demeure pas moins que le problème des archives du film en France est à l'heure actuelle bloqué par les tensions et les remous qu'il a soulevés en 1968. Et cette situation, à dominante affective, risque de durer encore de longues années.

Tels sont le contexte administratif et le climat psychologique dans lesquels la Cinémathèque de Toulouse doit assurer sa survie et réuser sa "traversée dans le désert".

Warszawa

POLOGNE

CENTRALNE ARCHIWUM FILMOWE /CAF/ - Archives Centrales du Film, ul. Pulawska 61, Varsovie

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

Institution d'Etat.

Directeur - H. Kazimierz Michalewicz

Vice-directeur - vacant

Section filmographique - M. Leszek Armatys

Centre de documentation sur l'histoire du cinéma /bibliothèque/ - Mme Elzbieta Maczuga

Centre de diffusion des films - M. Tadeusz Papierniak

Magasin et atelier de conservation - M. Aleksander Żebrowski

Musée du film "Iluzjon" - Mme Anna Chodnikiewicz
/pour des questions artistiques et relatives au programme/

- Mme Krystyna Ozajkowska
/pour les problèmes administratives/

Administration - M. Stanislaw Maynack

Année 1969/

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 1969 les collections des A.C.F. se composaient de 3845 titres des films de long métrage, 2094 de court-métrage et 1218 éditions périodiques /dont 4690 copies lavées et contre-types/. Le centre de diffusion disposait de 1145 copies de films /1115 titres/. Au cours de l'année 1969 on a continué de retirer de l'exploitation des copies sur pellicule facilement inflammable.

L'année 1969 a été l'année d'une analyse des activités passées des archives Centrales du Film dans tous les secteurs. Au cours de la même année on a aussi retracé de principaux devoirs pour les années à suivre. On a avancé comme devoir

primordial la question de l'élargissement du patronat des Archives Centrales du Film sur la totalité de la production cinématographique nationale jusqu'aux années les plus récentes, dans le domaine qui concerne le contrôle de la protection des négatifs et des matériaux de sécurité. Le deuxième devoir du même importance est le problème de la liquidation progressive de la collection de bandes cinématographiques inflammables.

Les fonds de la bibliothèque ACF à la fin de l'année 1969 contenaient: 7280 /400^x/ livres et brochures, environ 622 % titres de revues cinématographiques reliées en volumes d'un an, environ 22 300 affiches de presque 6200 films, 8230 /170/ scénarios et dialogues, ainsi, qu'approximativement, 510 400 photos. Le musée a environ 1550 objets, dont 137 appareils de projection. Le Centre de documentation sur l'histoire du cinéma continuait les travaux sur la bibliographie cinématographique de la presse polonaise et étrangère /env. 1120 fiches bibliographiques des revues polonaises et 3350 fiches bibliographiques tirées de 27 différentes revues étrangères.

On a exécuté d'importants travaux d'inventarisation et de mise en ordre des ensembles d'actes et de documents d'Archives réunis aux Archives Centrales du Film et qui concernent l'histoire du cinéma polonais dès ses débuts jusqu'à présent. Entre autre ce sont des documents, des imprimés cinématographiques des années 20 et 30, d'anciennes photos, des livres de comptabilité des cinémas, des découpages de presse, des mémoires des gens du cinéma, etc. De plus on a annexé aux travaux bibliographiques, alors commencés par la commission de la documentation de FIAF en transmettant au Secrétariat de la Fédération des informations concernant le contenu des périodiques cinématographiques polonais "Film" et "Kino". On a également élaboré pour le FIAF et transmis à l'adresse des Archives Roumaines, la bibliographie des Catalogues des films polonais, ainsi que - comme chaque année - la bibliographie des éditions cinématographiques

x entre parenthèses des achats faits en 1969

polonaises de l'année 1969. Tout en continuant la collaboration avec la direction du Biennale des livres et des éditions cinématographiques à Venise, on a fait en 1969 la bibliographie, concernant les éditions ayant rapport avec la philosophie, la sociologie et l'économie du cinéma, se trouvant dans les collection des Archives Centrales du Film.

Parmi les divers expositions organisées en 1969 dans le hall de notre Musée du Cinéma "Iluzjon" citons: Exposition des livres et de la presse cinématographique, parus au cours de 25 ans de la Pologne Populaire, b/ Exposition "Film Polonais à l'Étranger", c/ Exposition "Film Soviétique Contemporain: 1956-69" en outre, on a collaboré avec l'Association des Cinéastes Soviétiques à l'organisation de l'Exposition des Affiches Polonais du Cinéma, dans la "Maison du Cinéma" à Moscou, à l'occasion des Journées du Film Polonais en Union Soviétique.

On a continué l'échange des affiches avec des Archives Étrangères. La salle de lecture public a été ouverte toute l'année.

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'Autriche /Österreichisches Filmmuseum/, de Belgique, de Bulgarie, de Hollande, de Hongrie, d'Italie /Rome/, de R.D.A., de Roumanie, de Tchécoslovaquie, d'U.R.S.S., de Yougoslavie.

Parmi les principales revues organisées avec l'aide amicale des autres cinémathèques, citons: a/ Revue des films de Kenji Mizoguchi, grâce au concours de Mme K. Kawakita de Japan Film Library Council, b/ Revue des Films Bulgares avec le concours de la Cinémathèque Bulgare, c/ Revue des films de court-métrage hongrois, avec le concours de Magyar Film Tudományi Intezet es Filmarchivum, d/ Revue des Film de DEFA /avec la collaboration du Centre d'Information de la République Démocratique Allemande/. avec le concours des Staatliches Filmarchiv der DDR, e/ Coparticipation dans la II^e Revue des Films sur l'Art à Zakopane /"Peintres et Cinéma"/

grâce au concours des Österreichischen Filmmuseum.

De leur part, les Archives Centrales du Film ont transmis les films polonais en Union Soviétique, en Roumanie, où grâce à l'initiative des Gosfilmofond et les Archives Nationales du Film à Bucarest, avaient eu lieu les revues anniversaires rétrospectives des films polonais de fiction et des documentaires.

Le musée du cinéma "Iluzjon" visitaient en 1969 plus de 220000 spectateurs.

Le Centre de diffusion a organisé /ou a collaboré à l'organisation/ de nombreuses revues et séminaires dans différentes villes polonaises - généralement liées avec le jubilé du 25^e anniversaire de la Pologne Populaire. C'étaient, entre autre: a/ IV^e Séminaire Nationale d'Hiver à Wisla, avec les conférences "Film polonais, en tant que le document des temps" et "Le rôle des Archives du Film dans le développement de la culture", b/ Séminaire Étival - se déroulant chaque année - à Gdansk, consacré à la cinématographie polonaise des films de court-métrage.

En 1969 les films provenant des collections des Archives Centrales du Film avaient été distribués au cours de 3200 séances /dont 1400 environ pour les membres des Ciné-Clubs/.

Les Archives Centrales du Film avaient eu l'honneur d'accueillir M.M. Schultz et Freund de Staatliches Filmarchiv der DDR, M. Alfred Krantz de l'Institut für Filmwissenschaft de Berlin /R.D.A./, M. Gero Gandert de Berlin à l'Ouest, des représentants de Ciné-Club de l'Université à Yena /R.D.A./ ainsi que M. le professeur Ion Contacuzino de Bucarest.

Grâce à l'aimable hospitalité des Archives, liées avec nos Archives par des liens d'amitié, nos représentants ont pu visiter la République Démocratique Allemande, la Roumanie et l'Union Soviétique.

Washington

MOTION PICTURE SECTION

Prints and Photographs Division
The Library of Congress
Washington, D. C. 20540

F.I.A.F. Activities Report, Calendar Year, 1969

Provisional Membership, 1969

I. INTRODUCTION

The activities of the Motion Picture Section include a broad acquisitions program, a program to preserve the motion pictures in its collection, a program to provide information about its holdings and to provide limited cataloging and bibliographic services to scholars and the motion picture world, and a study center where research-oriented users may view the films in the Library's collection. The Motion Picture Section comprises a staff of twenty and maintains its extensive collection of about 40,000 films primarily for scholarly study and research. Although public projection and loan services are not available, every attempt is made to provide film archivists, scholars, graduate students, and other serious users with adequate access to the collection. The Motion Picture Section answers written or telephone questions about its holdings and sets up schedules for the use of its reference facilities. The Section also provides technical support for these reference activities, conducts an extensive preservation program in cooperation with other offices of the Library, and is beginning a sophisticated nitrate film printing operation.

II. ACQUISITION OF MATERIAL

The most striking and visible development during the year was the increase in the number of films added to the motion picture collection. This was the result of a conscious effort to select more of the films available to the Library through the operation of the copyright law and from the activation of the American Film Institute cooperative program. The agreement signed by the Library and the AFI in June 1968 provides for the deposit and gift of films deemed significant for the history of cinema, and for the preservation copying of these films as required.

The first major group of films--the largest collection ever received by the Motion Picture Section--was a deposit; this group of more than 700 feature films and several hundred shorts represents almost the entire surviving RKO production of the 1930's and 40's, a period of production sadly underrepresented in the collection until now. This important addition was later followed by an unusual deposit by the Columbia Pictures Corporation of its entire nitrate holdings dating from the early 1930's to the middle 1950's. By the end of the year the first 50 titles had arrived in Washington and arrangements were being made for the progressive transfer of the remaining films.

In sum, the total number of film acquisitions during the year was 3,059 titles of which 1,408 were older films acquired under the Library-AFI agreement and included American silent features and significant early sound

films made by DeForest from important private collections, and selected features and shorts from Paramount.

Nor was the Motion Picture Section idle on other acquisition fronts. German films were received on exchange from the Bundesarchiv in Koblenz and the F. W. Murnau Stiftung in Wiesbaden, and Japanese films from the Tokyo Museum of Modern Art, continuing arrangements for the preservation of pictures transferred to the collection in the later 1950's and early 60's by the U. S. Custodian of Alien Property. Among the copyright deposits selected for the permanent collections were included A MAN FOR ALL SEASONS, THE TAMING OF THE SHREW, WHO'S AFRAID OF VIRGINIA WOOLF, UN HOMME ET UNE FEMME, ALFIE, THE SOUND OF MUSIC, HELGA, ANZIO, GUESS WHO'S COMING TO DINNER, ICE STATION ZEBRA, and PER QUALCHE DOLLARO IN PIU.

Many documentary, short subject, television, and educational films were also added, including a number of notable films from National Educational Television dealing with American artists and photographers such as deKooning, Rauschenberg, Dorothea Lange, and Edward Weston. The Columbia Broadcasting System's documentary series, THE 21ST CENTURY, contained the titles: ATOMIC MEDICINE, CITIES OF THE FUTURE, THE COMPUTER REVOLUTION, and TO KNOW THE MOON. Documentary subjects on aspects of American life included CHARGE AND COUNTER CHARGE: A FILM ON THE ERA OF SENATOR JOSEPH R. MCCARTHY, THE CEDAR RAPIDS & IOWA CITY RAILWAY, ROBERT KENNEDY REMEMBERED, and A TIME FOR BURNING; among the educational subjects deposited for copyright were BASKETBALL: GAME COACHING, GENETICS: CHROMOSOMES AND GENES, DISCOVERING THE MUSIC OF AFRICA, and THE LIBRARY OF CONGRESS; theatrical short subjects included Paramount's CLEAN SWEEP and THE PLUMBER, Columbia's ORINOCO JUNGLE and SPORTS CARNIVAL, Metro-Goldwyn-Mayer's JERRY, JERRY, QUITE CONTRARY and PURR-CHANCE TO DREAM, and Mirisch-Geoffrey's NAPOLEON BLOWN APART and SKY-BLUE PINK.

Related materials were acquired including approximately 1500 posters and 30-32,000 stills for American productions from the 1949-1955 period. We have also been in contact with the primary national distributor of contemporary posters and stills to arrange for the periodic deposit of recent materials. Over 20 shipments of 200 stills and 30 posters each had arrived at year's end.

III. PRESERVATION (ORGANIZATION AND MAINTENANCE OF THE COLLECTION)

As can be imagined, the most pressing problems in the organization and maintenance of the motion picture collection revolve around space, the establishment of satisfactory laboratory facilities, and the creation of new procedures for record keeping and collection control.

The enormous influx of films reported in the previous section required the renting of new storage space. Temporary vaults for nitrate storage were located in an old film distribution building near the Library's main building, and negotiations were completed for the occupancy of sophisticated nitrate vaults at Wright-Patterson Air Force Base, near Dayton, Ohio. On July 1 the Library assumed control of 36 vaults and by the end of the year a total of 79 vaults were made available.

The temporary space, as well as the vaults at Suitland, Maryland, which the Library has maintained since the 1940's, were used for the sorting of the RKO deposit, which arrived from its previous homes in New York and New Jersey in disarray. A large amount of staff time was spent in the

inspection, sorting, re-canning, and labeling of these films; deteriorating film was removed, and an inventory prepared. At the same time, much effort was devoted to rearranging the Suitland vaults to make better use of the space. Our various foreign exchange agreements have resulted in large outgoing shipments of nitrate film; this has helped to relieve the Suitland space considerably and has made it possible for the Motion Picture Section to receive many of the AFI-Library acquisitions directly at Suitland where they are inspected and surveyed.

Apart from storage space, the greatest problem faced during the year was the shortage of adequate copying facilities for nitrate films. Unfortunately, commercial laboratories frequently are unable to perform work that meets the quality specifications of the Library so that a great deal of time must go into checking and rechecking the work submitted to these commercial facilities. As a result of this situation, many members of the Motion Picture Section have worked on quality control problems during the year. Careful record keeping has been essential and several staff members have been assigned to this area.

The need for our own laboratory was recognized during the year and the planning to create a dry-optical printing operation was started when Vivian D. Armstrong, a former laboratory supervisor for Eastman Kodak during the nitrate years, joined the staff in September. The initial machinery has been ordered and space in the main building of the Library has been set aside and renovated for the laboratory printing operation.

Despite the problems of laboratories and storage, the number of titles converted to safety film during the year was substantial. The table below summarizes this conversion:

SOURCE OF PRESERVATION COPIES	<u>No. of titles</u>
PRINTED FROM ORIGINALS IN LIBRARY	
U. S. Department of Agriculture Laboratory	206
Commercial Laboratories (USA)	401
ACETATE REPLACEMENTS FOR DETERIORATING LIBRARY TITLES FROM ORIGINALS OUTSIDE COLLECTION OF LIBRARY	
Purchase of U. S. Copyright films	48
Purchase of German replacements	44
German Exchanges	72
Japanese Exchanges	262
TOTAL	1033

IV. REFERENCE SERVICES

The Motion Picture Section provides information and screening-viewing service for films to a large and growing number of film makers, to film oriented scholars, and to the members of Congress in the Washington, D. C. area. The number of such contacts during the past year reached almost 8,000 including 1,900 reference letters and memoranda, 3,132 reference telephone calls, and 2,916 contacts with viewers who came to the Section to do research. (Total: 7,948)

The Section cooperated with the Smithsonian Institution to organize a retrospective screening and series of lectures on the films of Georges Méliès. Paul Spehr spoke at one of these sessions, using films from the paper positive collection to illustrate his points.

V. SPECIAL EVENTS

Three public lectures were held in the Library's Coolidge Auditorium during the year. Mr. Kemp Niver spoke about early films, and showed examples of the films he had prepared from our early paper prints; Dr. Christopher Roads illustrated his lecture on "Film as Historical Evidence" with examples from the motion picture collections of the Imperial War Museum, in London, of which he is Assistant Director; and Miss Lillian Gish presented an entertaining and illuminating evening of commentary and silent film showings.

Two important professional meetings closely connected with our work were held in the Library. The American Film Institute Board of Directors met in the Wilson Room and the AFI joined with the Library in the evening to provide a splendid reception in the Great Hall followed by a screening of THE MAGNIFICENT AMBERSONS in honor of the RKO deposit.

The second event was the visit to Washington of the members of the International Federation of Film Archives. The FIAF members joined the Board of the AFI at lunch in the Capitol, then visited the Motion Picture Section before attending the festivities in the Great Hall.

In September John Kuiper joined Sam Kula of the AFI to appear on a panel discussion devoted to film archive work during the New York International Film Festival.

VI. ADMINISTRATIVE MATTERS

The important convention of FIAF in New York City was attended by two staff members. At this meeting our application for provisional membership was presented and accepted.

Although the year was marked by an unusual turn-over of staff primarily because of our expanded activities, the Section gained a Technical Officer, a Laboratory Manager, and was able to temporarily increase its cataloging and film handling staff. With the opening of the Wright-Patterson vaults, a two-man staff was recruited to supervise the Section's operations in Dayton, Ohio.

As mentioned in earlier sections of this report, the American Film Institute joint program with the Library of Congress functioned fully for the first time this year. More than \$200,000.00 was available for salaries and activities, to supplement the Library's normal appropriation from Congress, making possible a considerably increased program, and cooperative acquisitions solicitation produced very impressive results in a comparatively short time. The vexing problems of space and laboratory facilities frayed our nerves occasionally during the year, but every effort is being made to find sensible solutions at an early date.

Washington, D. C.
March 1970

Wien

ÖSTERREICHISCHES FILMARCHIV

Austrian Film Archives

Archives autrichiennes du Film

Honorary Chairman: Dr. Johann Paul Haustein, MR.
Chairman : Prof. Dr. Alfred Lehr
Vice-Chairman : Dr. Dankward G. Burkert
Director : Prof. Dr. Ludwig Gesek
Treasurer : Ing. Alfons Hackl
Secretary : Dr. Robert Stern

Founding Members: Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm (Federal Bureau for Audio-Visual Media) - Österreichische Nationalbibliothek (Austrian National Library) - Österreichische Gesellschaft für Filmwissenschaft (Austrian Society for Film Sciences) - Gesellschaft der Filmfreunde Österreichs (Society of Austrian Cinéasts) - Volksbildungshaus Wiener Urania (Wiener Urania-Society for Adult Education).

The Executive Committee of the Austrian Film Archives consists of: Dr. Dankward G. Burkert - director of the scientific section of the Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm,
Dr. Johann P. Haustein - Gesellschaft der Filmfreunde Österreichs,
Prof. Dr. Ludwig Gesek,
Ing. Alfons Hackl,
Prof. Dr. Alfred Lehr - Österreichische Gesellschaft für Filmwissenschaft,
Hofrat Dr. Josef Mayerhöfer - director of the theatrical collection, Österreichische Nationalbibliothek,
Dr. Robert Stern - Volksbildungshaus Wiener Urania,

Counsellors:

Prof. Dr. Agnes Bleier-Brody,
Robert Czerny, director,
Leopold Hauk, director,
Prof. Ferdinand Kastner.

R E P O R T

Since their foundation in 1955 the managing of the Austrian Film Archives has been done by the Österreichische Gesellschaft für Filmwissenschaft. This society was again entrusted with the management for the period from 1970 to 1972. With the assistance of the Ministry of Education the Archives have been in a position to realize the construction of a central film storage, the plans of which have been dating back as far 1962. The building situated in the area of the former imperial palace of Laxenburg near Vienna will offer the unique opportunity to store nitrate films under the best conditions possible in Austria. Furthermore the first building stage provides room for approximately 40.000 kg safety film material; there will be the necessary facilities to look after the films, to analyse their technical qualities, and to make them available for study purposes. In the castle itself rooms are being adapted in which a permanent

exhibition of the Archives shall be established.

The central film storage Laxenburg is to hold the film stock of the founding members and of the Archives as well as the film stock of the (Austrian Film Museum) Österreichisches Filmmuseum. The Museum will cooperate in the equipment of the houses. The whole project that was started on June 2nd, 1969, shall be completed by June 1970.

Therefore, the most eminent task for the Archives has been the construction of the depot; on behalf of that 47 meetings were held between January 1969 and the end of that year. Many times it was necessary to intervene, to carry out controls at the buildings site etc.

Besides this fundamental work the Austrian Film Archives continued to copy their nitrate films on to safety films and were assisted by the Ministry of Education. The figures of 1969, however, clearly show a decrease in this department: 138 new attestations (11 1/2 per month); 61 films (45.214 m altogether) were copied on to safety films.

By 1969 1238 films have been attested; about half of the film stock of the Austrian Film Archives has so far been recopied and catalogued.

The reason of the drawback in the number of attestations was that the store-keeper took his holidays in June, and was afterwards called away for doing his duty at the Ministry of Education. In September attesters fell ill and in November the editing table of the Austrian Film Archives in the Staatliche Hauptstelle für Lichtbild und Bildungsfilm could not be used because of the electricity trouble. Besides the lack of continuous work at the editing table for a period of five months much time of our people was necessary to provide film material for new productions, especially for the ORF (Austrian Broadcasting Company).

As soon as the Laxenburg workshop will be fully equipped the attesting of films will exclusively be carried out there.

In the year 1969 the present workshop of the Austrian Film Archives holding a 16mm projector and an editing table that jointly or separately renders 35mm and 16mm films with magnetic or optical sound was used for 540 hours in 170 days:

65 Hours	(35 days)	: external productions, e.g. television;
380 "	(100 ")	: internal use, e.g. attestations;
40 "	(10 ")	: seminars, study groups;
55 "	(25 ")	: preparation of external film-shows, e.g. Film festival of Berlin.

As the workshop is closely connected with the minor store-room of 16mm safety film copies the Österreichische Gesellschaft für Filmwissenschaft, other interested institutes, and the Ar-

chives themselves can easily do their studies there.

In January 1970 the Austrian Film Archives received another 55 copies measuring about 150.000 meters.

The Austrian Film Archives and the television department of the Austrian Broadcasting Company made an agreement concerning the use of film material, and the disposition of non-exclusive broadcasting rights of licensors, who entitled the Archives to the disposition of these rights. According to this agreement the Archives - who are obliged to get full consent in each case - were authorized to manage the disposition of broadcasting rights. The agreement includes productions of the television department of the Austrian Broadcasting Company as well as productions ordered by this department. In consequence of this agreement much film material was studied for a large number of productions planned. Owing to the advanced cataloguing stage as well as the adequate facilities of the workshop the Archives could meet all demands. By the use of the films deposited in the Archives the licensors received a sum of Austrian Schillings 178.173,- by December 31st, 1969. This amount only includes the license rates the Archives cashed by order and for account of the licensors, to whom the money was transferred.

The number of copy owners is increasing who realize that the deposition of their films in the Archives by the legal owner will yield him - even in the case of new productions - a profit attained by the disposition of rights, while the Archives guarantee the care, and the cataloguing of the copies.

At the FIAF-congress in New York Professor Dr. Ludwig Gesek represented the Archives as their director, while Dr. Walter Fritz took part as their scientific assistant. During the congress the Austrian delegates were in a position to report about the construction of the central film storage in Laxenburg.

In 1969 seven internal film shows took place.

In May 1969 Dr. Walter Fritz presented and introduced the silent films of Max Reinhardt at the Austrian Institute of Culture in Rome; the event was organized together with the Cine-teca Nazionale Centro Sperimentale di Cinematografia. In Trieste the whole programme was repeated.

The Archives lent a copy of the film "Walzertraum" to Deutsche Kinemathek, Berlin, for a performance in memory of Ludwig Berger.

According to the decision of the executive committee the honorary medal of the Austrian Film Archives was bestowed on Mr. Josef von Sternberg, film director, Professor Dr. Heinz Kindermann, Professor Dr. Ludwig Gesek and Dr. Rudolf Kernau.

Wien



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1969/70

- I. The daily program has been continued with the following retrospectives:

Alfred Hitchcock (The British sound films)
Pier Paolo Pasolini
Jean Cocteau
Karl Valentin
S.M. Eisenstein
Aleksandr Dowshenko
Bertolt Brecht and the Cinema
Filmdocuments on Austria (Continuation)
Howard Hawks
Experimental films from USA, England and Italy

The Howard Hawks retrospective has been arranged for the Viennale, the official Film Festival of Vienna comprising 31 films.

Österreichisches Filmmuseum would like to express its grateful thanks to the various archives for the substantial help it has received during the last season.

II. PRESERVATION, FILM-ACQUISITIONS

The Filmmuseum was successful in establishing good relations with important producers outside the country.

Films by Kuleshov, Karl Valentin, Kurosawa and others as well as 30 German films, films of the New American Cinema and film documents on Austria, newsreels and early silent films have been added to our collection.

III. CATALOGUING

The catalogue of acetate fiction films is nearly completed. Cataloguing of nitrate fiction films is in the beginning. An index card for non-fiction material is in preparation.

STATISTICS

GUESTS AT THE FILM MUSEUM

Österreichisches Filmmuseum had the pleasure to be host of the meeting of the Comité Directeur in Vienna in March 1970.

Myrtil Frida
Nils Hugo Geber
Wolfgang Klaue
Jacques Ledoux
Ernest Lindgren
Ib Monty
Yvette Moffat
Vladimir Pogacic
Viktor Privato
Jerzy Toeplitz
Jan de Vaal
Herbert Volkmann
Mr. and Mrs. Einar Lauritzen

Dr. Alfred Bader
Robert Beavers
Frieda Grafe
Larry Kardish
Alfredo Leonardi
Gregory Markopoulos
Mike Myers
Enno Patalas

COLLECTIONS

Films	ca.	800
"	"	1.730
Stills		60.000
Programs		3.000
Books		2.200

PROJECTIONS

Newsreels	21.200	Spectators
		217 Films
		149 Screenings
		7.600 Members

SPECIAL SHOWINGS PREPARED FOR

Österr. Akademikerverband
Universität Wien

PUBLICATIONS

Program-notes and
pressreleases have been
prepared

Wiesbaden

COMPTE-RENDU DE L'ANNEE 1969

I. SERVICE DE DOCUMENTATION

1. Bibliothèque

La bibliothèque est une bibliothèque de références et englobait, au 31 Décembre 1969, 17.503 rubriques. En 1969, on a pu enregistrer 600 nouveaux titres. La section des périodiques suscite l'apport régulier de 294 revues. 69 scénarios originaux, consacrés principalement aux productions allemandes de ces dernières années, sont inscrits à ce compte-rendu. De sorte que la collection des scénarios comporte à ce jour 2.058 exemplaires. Le nombre des listes de dialogues allemands fournies par les productions étrangères est passé, grâce à 339 nouvelles entrées, à 10.065 exemplaires.

2. Extraits de presse, archives d'affiches et de photographies.

Le Service de Documentation rassemble, selon les normes du système décimal Dewey, qui a été légèrement modifié selon nos besoins, les documents suivants:

- a) Coupures de journaux (plusieurs millions, rassemblées dans plus de 8.200 classeurs).
- b) Photographies (assortiments de photos, poses, portraits, prises de vue en studios). 9877 nouvelles entrées ont pu être enregistrées en 1969. L'ensemble se compose de 327.877 exemplaires (environ 150.000 photos, concernant surtout les productions sonores d'avant 1945, attendent actuellement leur inscription dans les archives de l'Institut.
- c) Affiches de films. 349 nouvelles entrées sont à signaler. La collection comporte actuellement 20.957 affiches.
- d) Cahiers de distribution, de presse et de publicité.
- e) Documents de censure de l'étranger et listes de censure.

II. SERVICE DES ARCHIVES DU FILM

185 nouvelles entrées (films tels que: Berge in Flammen, Das blaue Licht, Das Messer im Wasser, Mutter Courage und ihre Kinder, Mutter Johanna von den Engeln, 491, Das Schweigen, Wieder aufgerollt: Der Nürnberger Prozess, ainsi que une collection des films d'enseignement en Troisième Reich) ont été classées dans nos archives en 1969, parmi lesquelles une collection importante des films en 16mm d'Oskar Fischinger, propriété de Madame Fischinger, qui les a confiés à l'Institut pour ses recherches cinématographiques. 386 prêts ont été enregistrés, dont 25 constitués par des archives étrangères.

280 films d'un vieux stock cinématographique, provenant des archives fédérales de Coblenz, ont pu être identifiés. Les fichiers mis à jour dans le Service ont été complétés par un fichier réservé aux différents sujets.

Au Festival du Cinéma qui s'est déroulé à Berlin en 1969 (XIX. Internationale Filmfestspiele Berlin) a été présenté un "Querschnittfilm zur Ehrung deutscher Filmschaffender aus den zwanziger und dreißiger Jahren", film dont diverses séquences fournissent une rétrospective du travail d'équipe au cinéma, en Allemagne, au cours des années 20 et 30.

En collaboration avec l' "Institut für Film und Bild in Wissenschaft und Unterricht", de Munich, a été produit un film rétrospectif, "Bilddokumente zur Geschichte des deutschen Stummfilms", illustrant l'histoire du cinéma muet en Allemagne.

III. REPRESENTATIONS, EXPOSITIONS, PUBLICATIONS.

1. La 14ème Mostra Internazionale del Periodico Cinematografico e Televisivo, présentée dans le cadre de la Mostra Internazionale d'Arte Cinematografica di Venezia (Festival de Venise) a vu de nouveau rassemblées par nos soins les productions de la littérature cinématographique parue en Allemagne au cours de l'année. Par ailleurs, l'Exposition spéciale du Livre, consacrée cette fois à l'économie, au droit et à la sociologie sur le plan cinématographique, réunissait les bibliographies se rapportant à ces différents domaines. Les doubles nécessaires ont été prêtés par notre

- propre bibliothèque et mis à la disposition des organisateurs.
2. Sur l'invitation de notre Institut se sont tenues à Wiesbaden du 21 au 23 Octobre 1969 plusieurs sessions de la commission chargée de la documentation et de catalogage. Cette commission a vu le jour sur l'initiative de la FIAF.
 3. Le "DIF", qui publie les communications ayant trait au cinéma, est entré dans sa deuxième année d'existence. Sa parution remonte à Novembre 1968.
 4. "Wandlungen im Film. Junge deutsche Produktion". (Evolution de Cinéma. Jeune Production Allemande.) Ces sujets ont fait l'objet d'une publication abondamment illustrée, à laquelle est jointe une documentation portant sur le soutien apporté par la République Fédérale.
 5. Dans le cadre de la documentation déjà entreprise dans le courant de l'année précédente et portant sur les commentaires cinématographiques des quotidiens allemands d'avant 1945, les numéros du MÜNCHNER NEUESTEN NACHRICHTEN ont été passés en revue. Nous disposons actuellement de ces informations sous forme de microfilms.

IV. MEMBRES

Le "Deutsches Institut für Filmkunde" est membre de la "Deutsche Gesellschaft für Film- und Fernsehforschung" et de la "Fédération Internationale des Archives du Film" (FIAF).

Comité de Direction:

Dr. Theo Fürstenau

Ulrich Pöschke

