

FIAF XXVII Wiesbaden

FIAF XXVII - WIESBADEN - 1/5 - 6 - 1971

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

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

AMSTERDAM	STICHTING NEDERLANDS FILMUSEUM
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN / OST	STAATLICHES FILMARCHIV DER D.D.R.
BERLIN / WEST	DEUTSCHE KINEMATHEK
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUCURESTI	ARHIVA NATIONALA DE FILME
BUDAPEST	ILAGYAR FILMTUDOMANYI INTEZET ES FILMARCHIVUM
BUENOS AIRES	CINEMATHECA ARGENTINA
CAIRO	AL-ARCHIVE ALKAWMIY LILFILM
CANBERRA	FILM DIVISION, NATIONAL LIBRARY OF AUSTRALIA
HABANA	CINEMATHECA DE CUBA
HAIFA	ARCHION ISRAELI LESERATHI
HELSINKI	SUOMEN ELOKUVA-ARKISTO
ISTANBUL	TÜRK FILM ARSIVI
ISTANBUL	TÜRK SINEMATEK DERNEGI
KØBENHAVN	DET DANSKE FILMUSEUM
LISBOA	CINEMATHECA NACIONAL
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM
LOS ANGELES	U.C.L.A. FILM ARCHIVE
LYON	COMITE DE FONDATION DU MUSEE DU CINEMA DE LYON
MEXICO	CINEMATHECA MEXICANA, I.N.A.H.
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINE ARTE DEL SODRE
MONTEVIDEO	CINEMATHECA URUGUAYA
MONTREAL	LA CINEMATHEQUE CANADIENNE
MOSKVA	GOSFILMOFOND
NEW YORK	DEPARTMENT OF FILM, MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	CANADIAN FILM ARCHIVES
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	FILMOTeka, CESKOSLOVENSKY FILMOVY USTAV
ROMA	CINETECA NAZIONALE
SOPIA	BULGARSKA NATIONALNA FILMOTeka
STOCKHOLM	CINEMATEKET, SVENSKA FILMINSTITUTET..
TIRANA	FILMARSHIVAE REPUBLIKES POPULLORE TE SHQIPERISE
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSAWA	FILMOTeka POLSKA
WASHINGTON	MOTION PICTURE SECTION, LIBRARY OF CONGRESS
WASHINGTON	ARCHIVES OF THE AMERICAN FILM INSTITUTE
WIEN	ÖSTERREICHISCHES FILMARCHIV
WIEN	ÖSTERREICHISCHES FILMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE

Amsterdam

STICHTING NEDERLANDS FILMUSEUM
Paulus Potterstraat 13
AMSTERDAM

Founded in 1946
Member of the FIAF since 1947

REPORT ON ACTIVITIES IN 1970

The year 1970 finally produced - after years of preparation and planning - 2 results which are of extreme importance for the future of the Nederlands Filmmuseum.

First the fundamental and definite decision of the Municipality of Amsterdam to assign to the Filmmuseum its own building in the city of Amsterdam, in which all departments of the Filmmuseum could be accommodated in the coming years; cinémathèque (programs filmtheatre), documentation department including library - stills-and poster-archive, directorate, secretariat and administration, namely in the Vondelpark Pavillion. This means that at the end of 1971 or the beginning of 1972 the Filmmuseum will no longer be located in the Museum of Modern Art, nor in the annexe Nieuwe Doelenstraat 6-8.

Furthermore the (already published end 1969) decision of the Ministry of Culture that the Filmmuseum is enabled to construct a first official filmvault for nitrate material. Naturally it was hoped that these projects could at least be started partly, but unfortunately the construction of a filmvault will be settled only in 1971.

Many financial problems had to be settled in 1970. Yet the expectations for the next 2 years are rather promising, so that the Filmmuseum finally will have solved its serious lack of accommodation.

This means that the preservation work, for the moment very limited due to these special circumstances, can also be taken in hand more effectively.

If the future should look promising, the previous year was one of many problems and worries.

Despite these difficulties the Filmmuseum did not refrain from keeping in touch with all members of F.I.A.F.

Also - in the person of the director - the Filmmuseum could contribute to the international tasks of F.I.A.F. - particularly the Executive Committee of F.I.A.F., to mention a few:

- preparation for a publication "PROPOSALS FOR AN ARCHIVE BUILDING"
- preparation for a service to young and small archives in connection with the collection of films from the F.I.A.F. Film Pool, with the aim to make available a great number of these films
- preparation for a list of lost films of the F.I.A.F.-Member countries

Finally the Filmmuseum put a special program together of films by the Dutch filmmaker Johan van der Keuken, which program on 16 mm format is available to Members of F.I.A.F.

So far the following countries applied for this program:

- Norway
- Austria
- Belgium
- Sweden
- Albania
- Cuba

Filmmuseum Filmtheater's season 1969/70 (January - May 1970, with the leading theme - 75 Years Film -) started with the presentation of two films :

LA NAISSANCE DU CINÉMA	- France	- 1946
PARIS 1900	- France	- 1948

and Eisenstein's first film :

STATCHKA	- USSR	- 1924
----------	--------	--------

A hommage was paid to Jiri Trnka and Josef von Sternberg by presenting the films :

ARIE PRERIE	- Czech.	- 1949
THE DEVIL IS A WOMAN	- USA	- 1935

In January the Filmmuseum further presented :

Luis Bunuel's	NAZARIN	- Mexico	- 1958
and			
Claude Chabrol's	LE BEAU SERGE	- France	- 1959
	LES COUSINS	- France	- 1959

February started with a program called "Expressionism" and "Social Involvement" with the films :

DAS KABINETT DES DR. CALIGARI		
by Robert Wiene	- Germany	- 1919
KUHLE WAMPE		
by S.Th. Dudow	- Germany	- 1932

On the occasion of an exhibition in the Museum of Modern Art in Amsterdam (Stedelijk Museum) of Claes Oldenburg the Filmmuseum presented the films :

PAT'S BIRTHDAY		
by Robert Breer	- USA	- 1962
SCARFACE AND APHRODITE		
by Vernen Zimmerman	- USA	- 1966
CLAES OLDENBURG	- USA	- 1966
A production of the National Educational Television		
COLOSSAL KEEPSAKE NO. 1		
by Peter Hentschel and Bill Richardson	- USA	- 1969
SORT OF A COMMERCIAL FOR AN ICEBAG		
by Michel Hugo	- USA	- 1969

In February, Larry Kardish - Film Department of the Museum of Modern Art, New York - was the guest of the Filmmuseum for two weeks and presented a program entitled:

'Modern American Cinema - Sex and Politics':

Paul Ronder	HIROSHIMA/NAGASAKI, August 1945	-USA	-1969
Donald Richie	CYBELE	-USA	-1969
Robert Breer	69	-USA	-1969
Tom Palazzolo	AMERICA'S IN REAL TROUBLE	-USA	-1968
Andrew Noren	KODAK GHOST POEMS	-USA	-1969

'Modern American Cinema - Experimental':

David Brooks	EEL CREEK	-USA	-1968
Scott Bartlett	MOON ☉	-USA	-1969
James Herbert	PORCH GLIDER	-USA	-1970
Morgan Fisher	THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE SHOWING PREPARATIONS FOR AN UNMADE FILM	-USA	-1969
Walter Ungerer	OOBIELAND -part 2	-USA	-1969
Mark Sadan	LAUGHING BEAR	-USA	-1968
Ken Jacobs	SOFT RAIN	-USA	-1969
Ann Zane Shanks	CENTRAL PARK	-USA	-1969
Will Hindle	BILLABONG	-USA	-1968

The Filmmuseum also arranged a tour through Holland for these 2 programs, which were highly successful.

Other programs were dedicated to:

The Dutch film

M.H.Binger	TWEE ZEEUWSE MEISJES IN ZANDVOORT	-Holland-1912
M.H.Binger	TOFFE JONGENS ONDER DE MOBILISATIE	-Holland-1919
Max Ophüls	COMEDIE OM GELD	-Holland-1936

In February the Filmmuseum further presented:

Georges Rouquier	FARREBIQUE	-France	-1946
Georges Dufaux and Clément Perron's	CINEMA ET REALITE	-Canada	-1967
Vittorio de Sica	LADRI DI BICICLETTI	-Italy	-1948
Lorenza Mazzetti	TOGETHER	-England	-1956
F.W.Murnau and Robert Flaherty	TABU	-USA	-1931

In march the Filmmuseum presented:

Peter Whitehead	THE FALL	-England	-1968
Miklós Jancsó	THE HOPELESS ONES	-Hungary	-1966

Seven programs were dedicated to Carl Th. Dreyer by showing his films, on the occasion of an exhibition in the Museum of Modern Art, Amsterdam (Stedelijk Museum).

PRAESIDENTEN		
The President	- Danmark	- 1920
BLADE AF SATANS BOG	- Danmark	- 1921
Pages of Satan's Book		
PRÆSTANKEN		
The vicars' widow	- Danmark	- 1920
DIE GEZEICHNETEN	- Danmark	- 1922
MIKAEL	- Germany	- 1924
DU SKAL AERE DIN HUSTRU	- Sweden	- 1920
Thou will honour thy wife		
VAMPYR ou l'étrange aventure		
de David Gray	- France	- 1932
GERTRUD	- Danmark	- 1965
ORDET (The Word)	- Danmark	- 1955
LA PASSION DE JEANNE		
D'ARC - fragments	- France	- 1928

On the occasion of the commemoration of Lenin's 100th birthday the Filmmuseum organized during April a program called :

Lenin in Film

M. Romm & M. Slavinsk		
	LENIN IS ALIVE	- USSR - 1958
Mark Donskoi	THE HEART OF A MOTHER	- USSR - 1966
Sergei Yutkevitch		
	STORIES ABOUT LENIN	- USSR - 1958
Mikhail Romm	LENIN IN OCTOBER	- USSR - 1937
Dziga Vertov	KINO PRAVDA 21	- USSR - 1924
Yuli Raizman	THE COMMUNIST	- USSR - 1958
Yuli Karasik	THE 6th OF JULY	- USSR - 1968
V. Lisakovitch	BATTLEDRESS AND SMOKING	- USSR - 1969
S. Yutkevitch	MAN WITH THE RIFLE	- USSR - 1938
Dziga Vertov	THREE SONGS TO LENIN	- USSR - 1939
Mikhail Romm	LENIN IN 1918	- USSR - 1939

In May the Filmmuseum started with a program 25 Year - Memorial and Liberation presenting the films :

Leonard Henny	BLACK POWER	- USA - 1969
Manfred Vosz	STADFÜHRER FÜR BONN UND	
	UMGEBUNG	- W. Germany - 1969
Joris Ivens	LE CIEL, LA TERRE	- Nrth. Vietnam - 1966
Frank Capra	DIVIDE AND CONQUER	- USA - 1943
and Anatole Litvak		

The season was concluded with the presentation of the Oberhausen festival winners of 1970 :

Nedeljko Dragic	WEG ZUM NACHBARN 1970	- Yugoslavia	- 1970
Dejan Djurkovic	RETURN TO THE BEGINNING	- Yugoslavia	- 1970
Agnès Varda	BLACK PANTHERS	- USA/France	- 1969
Cine Liberacion	FOOD FOR THE PEOPLE (Ollas populares)	- Argentine	- 1968
György Kovásznai	GLORIA MUNDI	- Hungary	- 1969
Jan Svankmajer	A WEEK IN THE MYSTERIOUS HOUSE	- Czech.	- 1970
S. Schabenbeck	INVASION	- Poland	- 1970
Gunvor Nelson	KIRSA NICHOLINA	- USA	- 1969
Judit Vas	METHODS	- Hungary	- 1969
Borislav Sajtinac	EVERYTHING FLYING, IS NOT A BIRD	- Yugoslavia	- 1970
Karlheinz Mund	OXI - NEIN	- DDR	- 1969
Vlade Majic and Christian Noscha	MITLAUFER	- W. Germany	- 1970
Iwan Dulgerov	BONDAR (The cooper)	- USSR	- 1969
N. Doob	42nd STREET MOVIE	- USA	- 1969
D. Philips	A NOTE FROM ABOVE	- England	- 1969

The season 1970/1971 (and again dedicated to - 75 Years Film -) started with the presentation of three Latin-American films :

Ruy Guerra	OS DEUSES E OS MORTES The Gods and the dead	- Brasil	- 1970
Maurice Capovilla	O PROFETA DA FOMA Prophet of hunger	- Brasil	- 1970
Humerto Rios	ELOY, THE BANDIT	- Argentine	- 1969

Further the Filmmuseum presented:

Edward Cline	MY LITTLE CHICKADEE	- USA	- 1940
F.W. Murnau	NOSFERATU	- Germany	- 1922
G.W. Pabst	KAMERADSCHAFT	- Germany/France	- 1931
Jean Renoir	LA CHIENNE	- France	- 1931
Jean Renoir	BOUDU SAUVE DES EAUX	- France	- 1932

The Centre of the Canadian Underground Film, represented by Dimitri Eipides and Claude Chamberland, for the second time in Holland, introduced their films in October :

- Minifestival II Canadian Cinema Underground -

David Rimmer	THE DANCE	- 1970
Al Razoutis	INAUGURATION	- 1969
Hugues Tremblay	DES CORPS NUS, ou la vie est ronde	- 1970
Clovis Durand	VROOM	- 1970
Bob Cowan	JANGLEFLEX	- 1969

David Rimmer	VARIATIONS ON A CELLO- PHANE WRAPPER		- 1970
Keith Rodan	CINETUDE II		- 1969
Keewatin Dewdney	MALTESE CROSS MOVEMENT		- 1967
Bob Cowan	ALONE		- 1969
Yoce Wieland	1933		- 1968
David Rimmer	SURFACING ON THE THAMES		- 1970
Bob Cowan	EARTH SONG		- 1970

A successful tour has been organized with these Canadian films in Holland.

Other programs were dedicated to :Lloyd, Keaton and Chaplin :

Harold Lloyd	MOVIE CRAZY	- USA	- 1932
Buster Keaton and Eddie Cline	THE COPS	- USA	- 1922
Charlie Chaplin	GETTING ACQUAINTED	- USA	- 1914
Charlie Chaplin	THE TRAMP	- USA	- 1914
Charlie Chaplin	A WOMAN	- USA	- 1915
Charlie Chaplin	POLICE	- USA	- 1916

Further to Erich von Stroheim :

BLIND HUSBANDS	- USA	- 1919
FOOLISH WIVES	- USA	- 1921

In october the Filmmuseum presented a program entitled :
- The American Railway -

Edwin S. Porter	THE GREAT TRAINROBBERY	- USA	- 1903
D.W. Griffith	THE LONDALE OPERATOR	- USA	- 1911
John Ford	THE IRON HORSE	- USA	- 1924

and

- Tod Browning and the grim Thirties -

THE UNHOLY THREE	- USA	- 1925
FREAKS	- USA	- 1932

November opened with :

- The starcult and Rudolf Valentino -

Rex Ingram	THE FOUR HORSEMEN OF THE APOCALYPSE	- USA	- 1921
------------	--	-------	--------

The Filmmuseum continued with :

L.M. Henny	THE SCHIZOPHRENIA OF WORKING FOR WAR	- USA	- 1969
L.M. Henny	BUT WHAT DO WE DO	- USA	- 1969
M.L. Cucumides	EL CHACAL DE NAHUELTORO	- Chili	- 1970
L.M. Henny	BLACK POWER	- USA	- 1969
Lewis Milestone	THE FRONT PAGE	- USA	- 1931

Other presented films were :

Viktor Lisakovitch

	BATTLEDRESS AND SMOKING	- USSR	- 1969
S.M. Eisenstein and D. Vasiliev	ALEXANDER NEVSKI	- USSR	- 1938
Ernst Lubitsch	THE MARIAGE CIRCLE	- USA	- 1924
Ernst Lubitsch	TO BE OR NOT TO BE	- USA	- 1942
Ernst Winar	THE DUTCH CABARET ALBUM	- Holland	- 1935
	Nederlands Cabaret Album		
Ernst Winar, Herman Kosterlitz Louis de Bree	THE CROSS-PATCH de Kribbebijter	- Holland	- 1935
Ernst Winar	PUSH OFF Op Stap	- Holland	- 1935

A program entitled Greta Garbo / Clarence Brown :

Clarence Brown	FLESH AND THE DEVIL	- USA	- 1927
----------------	---------------------	-------	--------

On the occasion of the 80 th birthday of Fritz Lang the Film-
museum presented :

V.P.R.O. television

	Filmportrait of Fritz Lang	- Holland	- 1969
Fritz Lang	SPIONE	- Germany	- 1928

Further the Filmmuseum presented:

Jean Renoir	TONI	- France	- 1935
M. Stiller	GÖSTA BERLING'S SAGA	- Sweden	- 1924
Josef von Stern- berg	UNDERWORLD	- USA	- 1927

As short films in all these programs were shown:

	EISENSTEIN'S VISIT TO		
	HOLLAND	- Holland	- 1929
George Méliès	LE VOYAGE DANS LA LUNE	- France	- 1902
George Méliès	LA FEE CARABOSSE	- France	- 1908
Sergei M.			
Eisenstein	BESHIN-LUG	- USSR	- 1937
W.Mullens	AMSTERDAM'S NEWSREEL	- Holland	- 1920
François Truffaut			
	LES MISTONS	- France	- 1957
Jean Grémillon	LES CHARMES DE L'EXISTENCE	- France	- 1948
		- Belgium	- 1950
Paul Haesaerts	DE RENOIR A PICASSO		
Willy and Albert			
Mullens	EEN HEERTJE ZONDER PANTALON		
	IN ZANDVOORT	- Holland	- 1902
Mario Handler	ME GUSTAN LOS ESTUDIANTES		
		- Uruguay	- 1967
Mario Handler and			
Ugo Ulive	ELECCIONES	- Uruguay	- 1967
H.del Ruth	SMILE PLEASE	- USA	- 1924
Harry Edwards	SOLDIER MAN	- USA	- 1926
Harry Edwards	ALL NIGHT LONG	- USA	- 1924
Scott Bartlett	TRIP TO THE MOON	- USA	- 1969
Pare Lorentz	THE PLOW THAT BROKE THE PLAINS		
		- USA	- 1936
Ernst Happel	JAGD AUF DICH	- Germany	- 1930
David Brain, Len Jansen			
and Chuck Menville			
	VICIOUS CYCLES	- USA	- 1967
Gardan	CLASSICS OF THE SWEDISH CINEMA		
		- Sweden	- 1959
Roger Leenhardt	LA NAISSANCE DU CINEMA	- France	- 1959
NFM compilation	AAN DE WIEG DER JONGSTE MUZE		
		- Holland	- 1961
	The cradle of the youngest muse		
Lumière	SUBSTITUTION	- France	- 1898
Edison prod.compilation			
	AN EDISON ALBUM	- USA	- 1907/ 1896
US Department of Navy			
	THE ORIGINS OF MOTION PICTURE		
		- USA	- 1959

Projected programs for 1971

- A series of Greta Garbo - silent - films
THE MYSTERIOUS LADY
A WOMAN OF AFFAIRS
THE SINGLE STANDARD
THE KISS

- a program dedicated to the young German filmmaker
Werner Herzog with the films
AUCH ZWERGE HABEN KL. IN ANGEFANGEN
LEBENSZEICHEN
FATA MORGANA

- A series of Asta Nielsen films
- A series of Roumanian films
- Emil Jannings in VARIETE
- Michael Curtiz' CASABLANCA
- F.W. Murnau's DER LETZTE MANN
- Josef von Sternberg's THE LAST COMMAND
THE DEVIL IS A WOMAN

REVIEW OF THE ACTIVITIES OF THE DOCUMENTATION DEPARTMENT IN
1970

The accelerating growth of the Documentation Department in the last few years made it necessary to analyse the structure and working-methods of this Department. The structure was found not to be satisfactory and it was felt that this might interfere with the future growth. Plans were made for reorganizations and adjustment.

The following considerations provide the foundation for the new structure:

1. The development of the Nederlands Filmmuseum as a whole is an evolution from Filmmuseum to Filmmuseum/Cinémathèque. It is felt that there could be an activating influence of a lively Film Documentation Centre on the film climate in Holland.
2. Great value is attached to national and international cooperation. In the new structure the recommendations of the F.I.A.F. will be followed as much as possible.
3. In the future there will be more and more a switch-over to automatic methods of data-processing. This is taken into account as much as possible when extending the collection and adapting the card systems. Initiatives on founding one or more "data-banks" will be welcomed.
4. The new structure will make possible a more scientific approach of the collected material. Cooperation with Stichting Film en Wetenschap in Utrecht (Foundation for Film and Science) is highly stimulated.

The reorganization will take a considerable period of time. In 1971 stress will be laid on the qualitative improvement of the Documentation Department.

Cataloguing Section (Overveen, near the city of Haarlem)

In the beginning of 1970 an administrator was appointed with the special assignment to coordinate the documentation activities concerning the filmcollections of the Nederlands Filmmuseum. Besides, as a result of the analysis of the Documentation Department, a more or less independent cataloguing section was created in the course of this year.

This section functions as a part of the Documentation Department in Amsterdam and is destined to work in close cooperation with the Technical Department in Overveen (which department was responsible for the cataloguing of films up till then).

Naturally the regular administration had to be done; inquiring phone calls had to be answered, guests - mainly from the tv-companies but also from universities and other museums - were to be received and in many cases filmmaterial had to be chosen for viewing-purposes.

Next to the identification of newly acquired films and cataloguing these to be used in the general index system,

several card- and other indexes had to be remoulded in order to fit into this general system, where all films possessed by the Nederlands Filmmuseum can be found without having to rely upon too many references. This is a tremendous task, which requires considerable time and is therefore still in progress.

A very important collection of old films from the silent period, bequeathed a few years ago by the Dutch cinema pioneer Jean Desmet, was further catalogued, which again lead to a few hundreds of new entries for the F.I.A.F. embryo, the second edition of which is being prepared by the "Staatliches Filmarchiv der DDR".

Also more attention was given to the Dutch fiction film, especially to those from the silent period, of which no complete catalogue exists yet, and which requires a great deal of research.

In 1970 satisfying progress was made in cataloguing the several collections of films, from the former Netherlands East Indies, which is done in cooperation with the Foundation for Film and Science in Utrecht. The staff of this Foundation also viewed other films of historical importance regularly, the data of which were incorporated in the general index system.

Library and Information Service

Books:

This year did not provide a solution for the general problem of accommodation for the library. No extension in space was obtained, while the number of books increased considerably. Some 200 books were purchased, received free of charge or donated. Among the acquisitions were a few important reference-books, such as the "New York Times Film Reviews 1913-1968". About 500 books were out on loan.

Periodicals:

Fifteen new periodicals were added to the number of periodicals the Filmmuseum regularly receives, while 5 other ones were cancelled. Many filmperiodicals are published irregularly and the Library was extented by a great number of single copies and free samples. Among these acquisitions are some donations and volumes of periodicals, obtained by an exchange with the "Cinémathèque de Toulouse". Also a new general review of the administration system for periodicals was started, in order to make it more accessible. An increasing use of the displayed periodicals by visitors was noticable.

Micro-Films:

Some important sources of information on micro-films were purchased:

- The FilmindeX of the National Film Archive London
- Monthly Film Bulletin 1934 - 1969
- Sight and Sound 1932 - 1969
- Contrast 1961 - 1965

Still Archive

Apart from a remnant of French and German films (mostly less important features), the filmstills of the Filmmuseum have been arranged alphabetically per country of origin. Each set of filmstills and related material (press sheets, brochures, summaries etc.) has been filed in a folder, featuring the original title, country (in code), year of production (completion) and director(s).

Duplicate stills have been sorted out and filed elsewhere, a procedure necessary in view of the several thousands of duplicate stills. One separate archive consists of portrait and publicity photos of personalities; another consists of film subjects (buildings, studios, apparatus, equipment, festivals etc.). The first is alphabetically arranged and the second per U.D.C. system.

Also alphabetically arranged is the negative-archive. This archive is not divided into countries of origin, it consists of all available negatives of films, arranged in folders per original title, and furthermore featuring data as mentioned above.

Apart from this archive, two special negative-archives have been compiled: one featuring negatives of portraits of personalities (thus corresponding with the archive of original portraits) and another featuring negatives of filmsubjects (also imitative of the original archive).

During 1970 a dark room has been set up, equipped for reproducing stills and posters (using standard-sized negatives 4" x 5" = 10.2 x 12.7 cm) and for printing from every size negative, down to half -miniature negative.

Poster Archive

The removal of the poster-archive, as a first step of the complete move of the Documentation-Department to the new building assigned to the Nederlands Filmmuseum, gives full scope now to the possibilities of the poster-collection. The main problem is the lack of the right equipment to maintain the proper balance of temperature and relative humidity - especially necessary for the posters of the "Desmet-collection" (1910-1920).

The restoration of deteriorated posters proceeds satisfactorily though slowly, much accommodation and time being required. About 200 "Desmet posters" have been restored now.

Accessible in every respect are now appr. 5000 posters, being half of the entire collection; a satisfactory solution for the duplicate posters has yet to be found.

The most important donations of 1970 were a French poster of "L'assassinat du Duc de Guise" (film d'art 1908), in addition to the posters of "La Dame aux Camélias" already in the collection and appr. 600 posters mainly from Eastern Europe (Poland, Hungary and Bulgaria), which makes the collection of these countries more than representative.

From the Dutch distribution-companies the Filmmuseum received appr. 300 posters, mainly of the most recent films, and many on request.

Until now a problem existed, since the distribution-offices were rather reserved in their generosity towards the Nederlands Filmmuseum as to posters. In this respect the Filmmuseum is very grateful to the Danish Filmmuseum, their gifts this year being as large as those of the distribution-offices in Holland. Contact will be made with other Dutch institutions owning poster-collections (Museum of Modern Art, Theatre Museum, War Museum) in order to complete the systems and improve the working-methods as much as possible.

Exhibition :

An exhibition of appr. 100 "Desmet-posters" has been organized this year in the studio of one of the broadcasting corporations. Being the first exhibition with a selection of the oldest posters, there was much publicity.

TECHNICAL DEPARTMENT - OVERVEEN (near the city of Haarlem)

The storage of the filmmaterial is an ever growing problem for the Technical Department of the Nederlands Filmmuseum, both for nitrate and acetate films.

This became in 1970 even more serious and a great handicap for all the activities.

Although the Filmmuseum received the authorisation in 1969 to start the construction of the filmvaults, this important project could not yet be started, due to the inevitable "red tape". The designs are completed and it is hoped that the first filmvault will be finished in the coming year.

As a result of the stagnation in the construction of the filmvaults, it was also quite impossible to start the work for the planned preservation laboratory.

Apart from the rather extensive distribution of films among the filmsocieties etc, the Technical Department assisted this year many a time in the production of special films for exhibitions dedicated to the 25th Year of Liberation, a.o. for the Jewish Historical museum and the Rijksmuseum (State Museum).

Furthermore, in collaboration with the Documentation Section many television corporations were assisted in the preparations for programs.

A great deal of filmmaterial has been collected this year also; apart from the film distribution-organisations placing their films in our archives, much material - especially films from the twenties and thirties - was recovered in Holland. Even some smaller collections of more difficult format, like 9½ mm and 17½ mm have been discovered. These last collections cause extra problems, because in Holland a preservation technique does not exist for this format.

Preservation

The preservation work had to be cut down to the utmost, since the funds for this item had to be reserved for the coming construction of a filmvault, which can only be completed in 1971. Therefore the preservation work has been aimed mostly at the Dutch films.

For the coming year the Filmmuseum will try to realize the earlier planned laboratory, where the old films can be treated for preparation of the preservationwork and where at last the shrunken films can be handled.

Collaboration Filmmuseum/Foundation for Film and Science

Between the Foundation for Film and Science in Utrecht and the Filmmuseum exists a close cooperation with regard to the preservation and cataloguing of important filmdocuments.

In the Technical Department this Foundation has a special viewing room for 35 mm films. Here are two scientific assistants - employed by the Foundation for Film and Science - working for the viewing of films, the identification and cataloguing. Two Steenbeck viewing tables and a TV video-recording system are being used.

Visitors from abroad:

February 1/February 15

Mr. and Mrs. Larry Kardish were the guests of the Nederlands Filmmuseum and presented a program of the Modern American Cinema in Amsterdam.

Also a tour was organised through Holland and the films were presented in: Assen - Hengelo - Eindhoven - Amsterdam - Rotterdam - Haarlem - Hilversum - Middelburg

February 23

The young Canadian filmmaker Thomas Shandell

March 2

Mr. and Mrs. Spoormans, Turnhout, in order to discuss the organisation of a Dutch contribution to a filmfestival in Turnhout-Belgium

March 2

Mr. Arne Krogh, Danish Filmmuseum, to prepare the Dreyer Exhibition for the Nederlands Filmmuseum in the Museum of Modern Art, Amsterdam

March 4

Preselection for the Oberhausen Film Festival.

27 films of Dutch filmmakers were viewed by the selection-committee: Mr. Hilmar Hoffmann (Oberhausen Festival), Mr. Manfred Delling (German critic) and Mrs. Ellen Waller (Dutch filmcritic)

May 6

Mr. Melvin Clay, who presented his film TIGER IN THE MUD in a special screening

June 22

Mr. William Moritz, USA, who screened a number of films of the Creative Film Society (California)

June 22

The Polish filmdirector Mr. Jerzy Bossack

June 24

Mr. Magnus Shulason from Iceland, in order to discuss the foundation of a filmarchive in Iceland

June 25

The British Filmcritic Mr. David Robinson visited the Documentation Department concerning the publication of his book on film-posters

Mr. David Robinson also showed his film HETTY KING

July 9

The American filmmaker Shelby Kennedy (Canyon Cinema)

August 3

Mrs. Eva Kroy Wisbar and Mr. Raymond L. Hansen from Visual Int. and Visual Resources, New York

August 5

Miss Eeva Kurki, Documentation Department of the Finnish Film-
archive, Helsinki

August 17

The German filmmaker Thomas Struck (Hamburger Filmmacher)

September 4

Mr. Horst Schäfer, Volkshochschule - Duisburg

September 28

The Greek filmmaker mr. S. Payiatakis

September 29

Mrs. Carrie Rose who presented a film by Jack Agins
WHOOPI IN THE BLUES-SONNY TERRY with Rick Pays

October 2

Mrs. A. Gardon - Europalia - Palais des Beaux Arts, Brussels

October 27

Mr. F. Damle, National Filmarchive of India, Poona

November 4

Mr. Alan Fern, Chief Department Film & Photographs, Library
of Congress, Washington

November 11

The Hungarian journalist mr. Ivan Bojar, Budapest

November 19

Mr. Andrezj Dijja, Archives du Film, Bois-d'Arcy, Paris - France

November 27

Mr. Peter Kräuse from Hamburg for whom a screening was arranged
of BUT WHAT DO WE DO, THE SCHIZOPHRENIA OF WORKING FOR WAR and
ERGENS IN NEDERLAND (Dutch feature film)

December 2

Preselection for Filmfestival Tours for mr. Michel Boschet
with films by Frans Zwartjes and Johan van der Keuken

December 21

Mr. Fred Mintz, Film Festival Director, Rochester International
Film Festival

December 21

Mr. Williams from Melbourne for whom a screening was arranged
for the preselection of films for the Film Festival Melbourne

Press-meetings have been held on:

4/2 Mr. Larry Kardish (Film Department of the Museum of Modern Art - New York) presented the series

MODERN AMERICAN CINEMA - I (Sex and politics)

MODERN AMERICAN CINEMA - II (Experimental)

consisting of the films:

HIROSHIMA/NAGASAKI, AUGUST 1945

CYBELE

69

AMERICA'S IN REAL TROUBLE

KODAK GHOST POEMS

EEL CREEK

MOON 69

PORCH GLIDER

THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE

SHOWING PREPARATION FOR AN UNMADE FILM

OOBIELAND - part 2

LAUGHING BEAR

SOFT RAIN

CENTRAL PARK

BILLABONG

18/2 CINEMA ET REALITE

(an analysis by Georges Dufeaux and Clément Perron,
with interviews a.o. with the filmmakers Rossellini-
De Sica - Bellocchio - Antonioni and Pasolini and
Henri Langlois)

On the occasion of the exhibition in the Stedelijk Museum,
Amsterdam, dedicated to the Danish filmdirector

CARL TH. DREYER

on

3/3

THE PRESIDENT

GERTRUD

PAGES OF SATAN'S BOOK

10/3

PRÄSTÄNKEN

DIE GEZEICHNETEN

VAMPYR

17/3

MIKAEL

DU SKAL AERE DIN HUSTRU

VREDENS DAG (Dies Irae)

ORDET

8/4 Presented were the films

LENIN IN OCTOBER
THE MAN WITH THE RIFLE (Fragment)
STORIES ABOUT LENIN
KINO PRAVDA 21
THE SIXTH OF JULY

on the occasion of the series dedicated to "Lenin in Film"

13/5 PRIZEWINNERS - OBERHAUSEN - 1970 - PRESS-SHOW
presented were the films:

WEG ZUM NACHBARN
RETURN TO THE BEGINNING
BLACK PANTHERS
FOOD FOR THE PEOPLE (Ollas Populares)
GLORIA MUNDI
A WEEK IN THE MYSTERIOUS HOUSE
INVASION
KIRSA NICHOLINA
METHODS
EVERYTHING FLYING, IS NOT A BIRD
OXI-NEIN
MITLÄUFER
STADTFÜHRER FÜR BONN UND UMGEBUNG
BONDAR (The cooper)
42ND STREET MOVIE
A NOTE FROM ABOVE

22/9 presented were the films:

OS DEUSES E OS MORTES
O PROFETA DA FOMA
ELOY

5/10 two films by Jean Renoir

LA CHIENNE
BOUDU, SAUVE DES EAUX

12/10 Erich von Stroheim's

BLIND HUSBANDS
and 12 films-MINIFESTIVAL 2-Canadian Underground

THE DANCE
INAUGURATION
DES CORPS NUS (ou La vie est ronde)
VROOM
JANGLEFLEX
VARIATIONS ON A CELLOPHANE WRAPPER
CINETUDE II
MALTESE CROSS MOVEMENT
ALONE
1933
SURFACING ON THE THAMES and EARTH SONG

- 19/10 presented was the film
 THE IRON HORSE (John Ford)
and
 THE UNHOLY THREE
 FREAKS
both by Tod Browning
- 3/11 Three films of Leonard M. Henny
 BLACK POWER
 BUT WHAT DO WE DO
 THE SCHIZOPHRENIA OF WORKING FOR WAR
a film by Miguel Littin Cucumides
 EL CHACAL DE NAHUELTORO
and the films
 TRIP TO THE MOON (Scott Bartlett)
 VICIOUS CYCLES (David Brain, Len Jansen and
 Chuck Melville)
 FOOLISH WIVES (Erich von Stroheim)
- 16/11 presented were FLESH AND THE DEVIL with Greta Garbo
and three films by Ernst Winar
 THE DUTCH CABARET-ALBUM
 THE CROSS-PATCH
 PUSH OFF
- 1/12 presented was SPIONE - Fritz Lang
- 2/12 presented were
 GÖSTA BERLING'S SAGA - Mauritz Stiller
 TONI - Jean Renoir
- 8/12 presented was Josef von Sternberg's
 UNDERWORLD

Beograd

XXVIIème Congrès de la F.I.A.F. à Wiesbaden - Juin 1971

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Activités nationales

Pendant toute l'année 1970, 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: Fantastique au cinéma, Chef-d'oeuvres du cinéma japonais, Le film biographique, Hommage à Fridrih Ermler, Joan Crawford, Bette Davis, Buster Keaton, Retrospective de la nouvelle vague (en France et dans le monde), Court-métrages polonais, cubaine, canadiens, américaines, Programme spéciale à l'occasion du 75-ème anniversaire du cinéma.

Nous avons aussi continué avec présentation des films classiques avec vingt cinq programmes, en dehors de nos salles de projection, pour des amateurs du cinéma dans la province.

Nous sommes très satisfait que nous pouvons communiquer aux membres de la F.I.A.F. que, grâce à l'aide financier du gouvernement fédérale, nous avons terminé au mois de décembre la construction de nouveau dépôt pour les films inflammable qui a 832 m².

Activités internationale

Notre Cinémathèque a échangé les films avec les archives

suivants: Berlin+Est, Bruxelles, Bucarest, Budapest, Copenhague, Londres, Moscou, New York, Prague, Rome Toulouse, Varsovie et Vienne (Filmmuseum).

La Cinémathèque Yougoslave a eu le plaisir d'accueillir à Belgrade MM. Ján Komiňar et Stefan Vraštiak de l'Archive du film Slovaque de Bratislava, et MM. Yousef Gohar et Ahmad Al Hadary de National Film Archive de U.A.R.

Les collaborateurs de notre Cinémathèque ont préparé projet de texte pour Manuel des activités des cinémathèque, prévu entre les projets de la F.I.A.F. Certaines chapitres les plus importants de ce Manuel seront présenté aux membres de la F.I.A.F. au prochaine Congrès à Wiesbaden.

Collections

	Total	Acquisitions
Films	22.856	494
Photographies	122.500	2.000
Négatifs des photos	45.100	2.053
Livres	10.062	197
Listes de dialogues	4.571	271
Affiches	9.340	1.660
Objets	130	2

Echanges, Projections et Publications

Echanges entre membres	Emprunté	Prêté
Prêt limite	56	47
Prêt illimité	20	23
Films fournis aux ciné- clubs ou autres:		
Nombre de projections: 2.920	Spectateurs: 387.920	
Projections organisés dans les quatres salles des archives: 3.760		
Spectateurs: 482.670		

Berlin/Ost



108 Berlin
Hausvogteiplatz 3-4

Annual Report for 1970
=====

The Staatliches Filmarchiv of the German Democratic Republic concentrated its attention in 1970 on the following activities:

1. Preparing the establishment of a National Central Archive of Cinema and Television Films

The preparations that were started in 1969 to provide the technical facilities for the permanent storage of selected cinema and television productions were continued. The conception to increase the existing capacities of storing, examining, printing and restoring films was specified, examined and finally approved. First drawings for all buildings have been supplied by the architects. Experts have started to investigate some special technical problems and at the same time some scientific-theoretical problems, such as selection of films, combining catalogues, etc. have been taken up. Until the completion of the new vaults, a light-weight hall will be erected for the provisional storage of the films. All arrangements for the mounting of the hall have been made, it will be erected in 1971.

Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130012

2. Activities of cultural policy in the year of the centenary of the birth of V.I. Lenin

As in many other countries, the German Democratic Republic also celebrated the year 1970, it being the centenary of the birth of V.I. Lenin. These celebrations were in appreciation of his personality, his work and his radiating power.

The Staatliches Filmarchiv organised 288 showings in film clubs with films about Lenin and other Soviet films. A number of series of classic Soviet films were successfully re-released in the repertoire of the Archive Film Theatre. A special climax was reached with the re-released film "Sein Mahnruf" (His Warning) which had been an important contribution to the German film policy of the twenties, but which had not been shown ever since. The excellent support of Gosfilmofond made all these events possible.

2.1 Film clubs

The distribution programme for film clubs was supplemented by 10 new titles.

A total of 219 different film programmes are now available to film clubs.

2.2 Archive Film Theatre

The Archive Film Theatre, CAMERA, arranged some 600 performances in Berlin, Leipzig, Dresden and Rostock. There is a growing public interest in the screenings of archive films. From an inquiry among the cinema-goers to the Archive Film Theatre in Berlin, we learned that the way of programming chosen for 1970 was generally appreciated by the public.

2.3 Retrospective during the
1970 International Leipzig Festival of
Documentary and Short Films for Cinema and Television

The Retrospective commemorated "Documentary Film-Making in the Age of Lenin - 75 Years of Cinematography". A comprehensive survey of the development of the progressive socially engaged documentary film-making was given in 14 programmes with a total of 50 films. As in past years the Retrospektive was a big success and it found a strong response in the public and in the press. As in previous years the Retrospektive was arranged under the patronage of FIAF and our thanks are due to FIAF and to all archives from which we received film loans for this manifestation.

2.4 A meeting with veterans of the proletarian
traditions of German film history

In 1970 the Staatliches Filmarchiv invited for the first time a number of veterans who had worked in film organisations, distribution and production companies of the working class movement before 1933. The reports of the discussions with these persons will serve to elaborate a documentation of the proletarian traditions of German film history.

3. Re-organising the catalogues

Preliminary studies were completed for the introduction of a new cataloguing system for feature films which is based mainly on the recommendations of the cataloguing commission of FIAF.

Basic principles to introduce further measures of re-organisation were elaborated for the catalogue of non-feature films. All these measures aim to the establishing of a scientific advance making a maximum use of the holdings of the Staatliches Filmarchiv possible. A working group was set up at the Staatliches Filmarchiv the members of which will exclusively be engaged in dealing with questions of the re-organisation of the catalogue.

4. New tasks

4.1 Film documentation

In 1970 a working group was set up at the Staatliches Filmarchiv, the members of which were entrusted with the building up of a state film documentation. It is the aim of this group to produce scheduled film records about personalities and cultural, political and economic events.

4.2 Establishing a film museum

In 1970 some basic decisions on the establishing of a film museum were taken, which shall be housed within the next few years in one of the historical buildings of Potsdam near Berlin. The Staatliches Filmarchiv played an active part in the preparatory period.

5. Preserving, acquiring and discarding films

5.1 Preservation

The capacity of the laboratory of the Staatliches Filmarchiv was increased in 1970 by more than 100 % as against previous years. Two special copying machines (under-water-copying) were put into operation, they were constructed in the GDR to meet the special demands of this archive.

The mechanical testing of treating fading due to residual hypo was successfully brought to an end. Over 2,5 million meters of film material was washed in 1970 and more than 6,5 million meters of film underwent physical examination.

5.2 New acquisitions

More than 1,200 new titles were added to the holdings of the SFA by acquisitions from our national film production, from distribution and by way of exchanging films with other archives.

5.3 Discarding film material

The process of the editorial restoration (parallel viewing of film prints) was continued as scheduled. The prints of 172 titles (feature films) were viewed and according to their physical conditions decisions were taken as to what had to be done immediately upon them. As a result of the editorial restoration and by copying nitrate films onto acetate stock, many copies

had become superfluous and it was thus possible to have several thousand cans of superfluous material destroyed.

6. International co-operation

6.1 Film events in the German Democratic Republic

In co-operation with foreign archives the following events were organised in the Archive Film Theatre, CAMERA: one season dedicated to Roumanian films, one season dedicated to Georgian films, and besides, a series of classic French films was started.

Our thanks are due to Gosfilmofond, Arhiva Nationale de Filme and Cinémathèque Royale de Belgique for their support to Staatliches Filmarchiv.

6.2 Showings in other archives with films from the collection of the Staatliches Filmarchiv

In 1970, 76 limited loans and 45 unlimited loans were put at the disposal of other archives for film seasons. The Roumanian archive organised a retrospective of DEFA productions, the Filmoteka Polska arranged a film week with anti-fascist DEFA films and also organised an exhibition on the history of the German film-making.

6.3 FIAF Executive Committee Meeting

In 1970 the Staatliches Filmarchiv was host to a meeting of the Executive Committee Meeting with delegates of 12 FIAF archives participating.

6.4 Foreign visitors

In 1970, more than 80 visitors from abroad came to the Staatliches Filmarchiv to inspect, before all, the technical devices and facilities of the Wilhelms- hagen vaults.

6.5 Support to young archives

In 1970 the Staatliches Filmarchiv undertook on a number of occasions to support and guide young film archives in their development. Thus, the SFA offered its assistance to UCAL, the organisation of the Latin American archives.

On offering German classic films to other archives without asking for immediate gifts in return, we received requests from 7 archives to obtain 46 prints of German classics. We will meet the requests for these films in 1971.

A written agreement of co-operation was concluded between the National Film Archive of the United Arab Republic and the Staatliches Filmarchiv.

First contacts about the possible founding of a film archive in the Arab Republic of Syria were established with representatives of the Arab Republic of Syria.

6.6 Co-operation in FIAF

The Staatliches Filmarchiv participated in a number of FIAF projects. The work in the FIAF commissions of film cataloguing and preservation was led under the chairmanship of two representatives of the Staatliches Filmarchiv of the GDR.

Berlin/West

DEUTSCHE KINEMATHEK, Berlin

Report 1970 - 1971

I. Organization

The experiences of the last years have shown that the legal form of "Eingetragener Verein" (registered association) was not adequate to the requirements of the Deutsche Kinemathek. Therefore it was decided to dissolve the "Eingetragener Verein" and to transform the Deutsche Kinemathek into a foundation by Land Berlin according to civil law. This decision combines the hope for an effective increase of the budget and a rationalization of the work through closer cooperation with the Deutsche Film- und Fernsehakademie Berlin. The new form of a foundation means but a change in structure and organization and does not affect the work of the Deutsche Kinemathek and their commitments as a member of F. I. A. F. .

On the 1st April 1971 the Deutsche Kinemathek have moved to their new residence in 1 Berlin 19, Pommernallee 1 - Tel.: 302 85 10.

We regret very much that Mr. Berg changed over to television. Members of the staff are at present Mr. Robert Scheuer (Management), Mrs. Helga Belach (Documentation), and Mr. Heinz Degner (Technics).

II. Activities

1) Internal (Collections)

In 1970 we further increased our stocks of silent and sound films, especially of fiction films, as far as our small budget allowed. We acquired 19 films, most of them by exchange with Staatliches Filmarchiv of GDR and other members of F. I. A. F. . Thus we filled some more gaps in the list of important German silent films by adding for instance prints of "So ist das Leben", "Von morgens bis Mitternacht", "Die Rache des Homunculus", "Spione", and of sound films as "Das Testament des Dr. Mabuse" and "Westfront 1918". From lately acquired international productions we mention "Jeanne d' Arc" (Dreyer), "90⁰ in the Shade", and "Winged Dialogue".

We continued copying feature films and some films of short footage from nitrate on security material, among these "Der Herzog von Reichstadt", "Elisabeth und der Narr", "Der Hund von Baskerville", as well as shadow films by Lotte Reiniger: "Das rollende Rad", "Das gestohlene Herz", "Papageno". 12 silent films were completed by adding new subtitles.

An important part of last year's work was devoted to the arrangement, classification, and registering of documents about film architecture. We were able to acquire more than 1.000 sketches and stills from Emil Hasler, film architect living in Berlin, among them designs

for Fritz Lang's "M", "Das Testament des Dr. Mabuse", Erich Engel's "Pygmalion" and "Affaire Blum". From Fritz Maurischat we acquired among others sketches for "Mädchen in Uniform". Mrs. Hilda Erdmann supplemented her donation of her husband's, Otto Erdmann's, designs for Pabst's "Die freudlose Gasse", Käutner's "Romanze in Moll", Dmytryk's "The Young Lions", Koster's "Fraulein", and other films.

2) External

S c r e e n i n g s :

We had performances on three days a week (Thursday, Friday and Saturday) which, compared with former years, brought an increase in the number of visitors:

1967: 630 / 1968: 770 / 1969: 2.170 / 1970: 7.920.

These figures do not include special performances for larger audiences, for instance screenings in connection with the America House Berlin (American Experimental Films) or on the occasion of the 50th anniversary of the first screening of "Das Cabinet des Dr. Caligari" in Berlin.

In connection with our expositions, we presented comprehensive retrospective screenings on the various subjects:

"Caligari and Caligarism" with 20 classical films which influenced expressionism in German films or vice versa from "Homunculus" (1916) to "Der letzte Mann" (1924).

On the 8th May 1970, the 25th anniversary of the end of the war, we presented a retrospective of films about the war from "All quiet on the western Front" (1930) to "Die Brücke" (1959) by Bernhard Wicki.

A comprehensive series of film showings, extending over several months, was devoted to the 75th anniversary of the film which, in Germany, fell on the 1st November 1970, as on the 1st November 1895 the first public film showing with films by Max Skladanowsky took place in the Berlin "Wintergarten".

E x h i b i t i o n s :

We presented the following expositions:

"Caligari and Caligarism" (March to April 1970)

"Historical Cine Projectors and Cameras" (May 1970)

"Musical Accompaniment of silent films" (June to December 1970)

"Richard Oswald" (June to July 1970).

Finally the period of our report comprises the preparation of our exposition about "Creative Film Architecture", possibly the most important exposition so far shown by the Deutsche Kinemathek. This exposition emphasizes for the first time the importance of the settings, that is the picture. The centre of this exposition is formed of works by five film architects - Otto Erdmann, Emil Hasler, Robert Herlth, Erich Kettelhut, and Franz Schroedter -, whose collections are in the possession of the Deutsche Kinemathek

and total about 7.000 individual items - sketches, figurines, drawings, and models.

P u b l i c a t i o n s :

In 1970 the last volume of Gerhard Lamprecht's Catalogue of German Silent Films appeared: Gerhard Lamprecht "Deutsche Stummfilme", Vol. 1, 1903-1912, Berlin 1970, 464 p. .

The catalogue was completed by an index of titles, directors, authors, cameramen, architects, and composers: General Register, Vol. 10/11, Berlin 1970, 276 p. .

The series of publications of the Deutsche Kinemathek - most of them appeared on the occasion of an exhibition or a retrospective - was continued with:

Vol. 17: Walter Kaul, "Caligari und Caligarismus", Berlin 1970, 82 p.

Vol. 18: "Rudolf Bamberger, Skizzen aus Leben und Werk",
Berlin 1971, 160 p.

Vol. 19: Herbert Birett, "Stummfilm-Musik-Materialsammlung"
Berlin 1970, 210 p.

Vol. 20: "Richard Oswald", Redaktion Walter Kaul, Robert G.
Scheuer, Berlin 1970, 80 p.

Vol 21: "Fritz Kortner", Redation Walter Kaul, Robert G. Scheuer,
Berlin 1970, 36 p.

Vol. 22: Prof. Dr. Albert Narath, "Max Skladanowsky",
Berlin 1970, 28 p.

Vol. 23: Walter Kaul, "Schöperische Filmarchitektur",
Berlin 1971, 68 p. .

I n f o r m a t i o n S e r v i c e :

An increasing amount of inquiries concerning film history, copies, and copyright had to be answered. The distribution of film prints has extended compared with former years.

III. F. I. A. F. Relations

We wish to thank all F. I. A. F. members who kindly assisted us in our work during the last year.

April 1971

Robert Scheuer, Helga Belach

Bruxelles

La Cinémathèque Royale de Belgique

SITUATION GENERALE

Comme annoncé déjà l'an dernier, la Cinémathèque Royale de Belgique traverse des moments difficiles dus principalement au fait que sa subvention est restée au même niveau depuis six ans alors que l'inflation fait rage en Belgique comme ailleurs.

Des mesures catastrophiques ont dû être prises : la photothèque a été fermée dès le mois de mai 1970. En septembre, la décision a dû être prise de fermer complètement le Service de documentation (bibliothèque, service de coupures de presse et photothèque). Le tiers du personnel a été licencié ou est parti de plein gré. Au moment où ce rapport est rédigé, il est encore impossible de prévoir la date de réouverture du Service de documentation, mais il est presque certain que ce ne sera pas avant octobre 1971.

Dans les autres domaines et, notamment, ceux des acquisitions, de la conservation et des projections, notre Cinémathèque est restée très active. Ainsi, plusieurs centaines de copies de films de long métrage ont été ajoutées aux collections, dont près de 300 films de production Universal et une centaine de films dont les droits appartiennent maintenant à United Artists et qui avaient été programmés par la Télévision belge. Les échanges et les tirages ont également été fort nombreux.

Conservation : un dépôt de $\pm 300 \text{ m}^2$, installé et climatisé, a été cédé (temporairement) par la Bibliothèque Royale. De même, une partie de la forteresse de Namur a été mise à notre disposition pour y installer un dépôt supplémentaire de films nitrate. Il reste à l'aménager et à trouver les 20.000 \$ que coûtera cet aménagement.

Les points faibles restent : 1° - le report de films nitrate sur acétate. Seuls 100.000 mètres ont pu être contretypés au cours de l'année.

2° - l'absence totale de catalogage des collections de films.

PUBLICATIONS

La Cinémathèque a publié en 1970 le onzième volume de l'Annuaire du Film Belge. Pour conserver sa maniabilité à cet ouvrage dont le nombre de pages ne cesse d'augmenter, il a été imprimé cette année sur papier bible.

La Cinémathèque a également publié un Index à la Storia del Cinema muto italiano de notre collègue Maria Adriana Prolo. Malheureusement, un certain nombre de fiches préparées ont été oubliées par l'imprimeur, rendant ainsi l'Index très incomplet. Dès que les moyens le permettront, une nouvelle édition de cet Index sera publiée.

STAGES

Par suite de la situation financière difficile, il n'a pas été possible à la Cinémathèque de continuer à recevoir pour des stages de trois mois à Bruxelles le personnel des cinémathèques étrangères qui le souhaite.

Mais il ne s'agit nullement d'un abandon définitif. Dès que la situation financière sera améliorée, les stages - auxquels nous tenons beaucoup - seront repris.

PROJECTIONS DE L'ANNEE 1970 (1105 projections)

		<u>Nombre de</u> <u>visiteurs</u>	<u>Moyenne de</u> <u>fréquentation</u> <u>par séance</u>
Janvier	Rétrospective des rétrospectives 1969	5.891	67
Février	Hommage aux auteurs et comédiens disparus en 1969	5.535	66
Mars	Hommage à E. Lubitsch / Acquisitions récentes de la Cinémathèque Royale de Belgique	5.603	60
Avril	Hommage au Festival d'Oberhausen / Acquisitions récentes de la Cinémathèque Royale de Belgique	5.269	59
Mai	50 ans de cinéma (1)	7.435	79
Juin	50 ans de cinéma (2)	6.098	69
Juillet	50 ans de cinéma (3)	7.406	81
Août	50 ans de cinéma (4)	7.680	82
Septembre	50 ans de cinéma (5) / Films soviétiques	6.460	73
Octobre	2 mois de cinéma fantastique (1)	8.215	81
Novembre	2 mois de cinéma fantastique (2)	7.850	81
Décembre	L'influence de l'Actor's Studio	7.405	77
		<hr/> 80.847	<hr/> 73

Les mois les plus populaires ont été cette fois ceux d'octobre et de novembre consacrés, cette année, à une très vaste rétrospective du cinéma fantastique.

Suivent immédiatement les mois d'été consacrés, comme chaque année, aux oeuvres importantes de l'histoire du cinéma.

Le mois le plus faible fut, comme d'habitude, celui d'avril.

FREQUENTATION EFFECTIVE MOYENNE DES COURS DE CINEMA

	<u>1968</u>	<u>1969</u>	<u>1970</u>
Cours libre d'analyse cinématographique (professeur : M. Hadelin Trinon)	51	63	70
Vrije Cursus in Filmanalyse (professeur : M. André Vandembunder)	46	49	61
Cours d'Histoire du Cinéma (professeur : M. Denis Marion)	53	64	58

Le mot "effectif" employé dans le titre signifie qu'il a été tenu compte des présences réelles aux différentes leçons. Sur le plan des abonnements, les 100 places disponibles ont été vendues pour les trois cours.

COURS ORGANISES PAR DES INSTITUTIONS EXTERIEURES

La section de Journalisme de l'U.L.B. (15 leçons données par M. Denis Marion), le Centre des Arts Décoratifs (5 leçons données par Mme Nicole Glibert), la Finishing School (14 leçons données par M. Daniel Van Avermact), l'École Nationale Supérieure d'Architecture et des Arts de Diffusion (3 leçons données par M. André Thirifays) et l'Institut des Arts de Diffusion (2 leçons données par M. René Micha) ont choisi le Musée du Cinéma comme siège des cours de cinéma organisés à l'intention de leurs élèves (en dehors des heures d'ouverture normales du Musée).

Nous avons également accueilli des groupes d'étudiants de :
 l'Université de Cologne (15 jours au total),
 l'Université de Bochum (2 jours),
 Loyola College de Montreal (1 jour).

Enfin, le Xème Congrès International du Cinéma Indépendant s'est tenu à Bruxelles, du 6 au 12 juillet, avec la participation de 70 personnes. Trente-six films illustrant le thème "Les années 30 à Hollywood" furent projetés.

CHERCHEURS INDIVIDUELS

Un certain nombre de journalistes, d'historiens, de chercheurs universitaires préparant leur thèse, de responsables de festivals de cinéma, ont également eu recours à la Cinémathèque pour parfaire leurs connaissances au moyen de projections.

La Cinémathèque a ainsi reçu la visite en 1970 de :

- M. Adams-Sitney, chargé de la mise sur pied d'un cinéma consacré à l'avant-garde à New-York,
- M. Bill Everson de New-York, préparant un livre sur le western,
- M. Bernard Chardère de Lyon, éditeur de Premier Plan,
- M. Francis Courtade de Paris, préparant une thèse sur le cinéma nazi,
- M. Pierre Haffner de Paris, préparant un livre sur l'oeuvre de Jean Renoir,
- MM. Leblanc et Fargier, directeurs de la revue Cinéthique, préparant un cours sur Dziga Vertov pour l'Université de Vincennes,
- M. Yves Aubry de Paris, préparant un livre sur Slatan Dūdow,
- M. Michael Gould, chercheur à l'Université Laval du Québec, préparant une thèse sur les adaptations cinématographiques de l'oeuvre de Maupassant,
- M. Claude Ollier de Paris, préparant une étude sur Josef von Sternberg,
- M. Phil Hardy de Londres, préparant une étude sur Anthony Mann.

ACTIVITES ET VISITES SPECIALES

La Cinémathèque a reçu la visite de Delphine Seyrig au cours d'une journée organisée en hommage aux films dont elle a été l'interprète.

Ont également rendu visite à la Cinémathèque de Belgique au cours de l'année 1970 : M. Larry Kardish du Museum of Modern Art, M. John Kuiper de la Library of Congress, M. Lichtenstein de la Staatliches Filmarchiv, Chris Marker, cinéaste français, M. David Meeker du British Film Institute, M. Michalewicz, Directeur de la Cinémathèque polonaise.

COLLECTIONS DU MUSEE DU CINEMA

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

- une maquette supplémentaire de démonstration de mouvement intermittent du film, système Powers.
- le mécanisme intérieur du Fusil de Marey, qui n'avait pu être réalisé lors de l'ouverture du Musée, est maintenant en place, rendant la réplique de cet objet rare, parfaite et en état de fonctionnement.

L'exposition permanente a continué, comme par le passé, à faire l'objet de soins attentifs et quotidiens, de façon à ce que les appareils, dont la plupart sont animés, restent constamment en état de fonctionnement.

Bucuresti

ARCHIVE NATIONALE DE FILMS
BUCAREST

RAPPORT DES ACTIVITES

1970

I. Activités nationales

a. Le fonds de films a augmenté de beaucoup, suite aux remaniements et nouveaux arrangements dans les dépôts, qui ont permis de réceptionner en dépôt légal plus de 700 longs et court-métrages. Des progrès sensibles ont été faits dans l'identification et le catalogage des documents cinématographiques concernant des événements historiques déroulés en Roumanie. Ces efforts de nos employés ont été mis en valeur par les films de montage réalisés en 1970: Souvenirs bucarestois et Victoire en mai.

b. La recherche sur l'histoire du film en Roumanie s'est intensifiée: nouvelles acquisitions de vieux films et documents; contacts avec plusieurs pionniers du cinéma roumain en vue de rédiger ou enregistrer sur bande leurs souvenirs; conclusion du travail de rédaction de la "Filmographie annotée de la production roumaine, 1897-1930"; un premier volume concernant le répertoire des cinémas en Roumanie (1920-1930); contrats avec plusieurs collaborateurs régionaux en vue d'obtenir des monographies régionales.

c. Activité éditoriale. Trois publications périodiques habituelles dont l'une, "Cinematografia in presă" améliorée en vue de faciliter sa consultation à l'étranger: mots-clé en français. En plus, l'"Annuaire cinématographique roumain 1969", la "Filmographie de la production roumaine d'animation 1949-1969", la "Bibliographie internationale du cinéma 1969", le "Repertoire mondial des filmographies nationales", une plaquette spéciale à l'occasion du III^{ème} Fes-

tival international du film d'animation de Mamaia.

d. La bibliothèque de l'Archive a assuré par son fonds de livres et périodiques, photos et documents cinématographiques de toute sorte, la documentation des cinéastes, des étudiants et autres catégories de cinéphiles. Les fonds de livres et documents ont augmenté grâce aux acquisitions et aux échanges. Un rôle important dans cette direction l'ont eu les rapports excellents avec le Danske Filmmuseum et l'Oesterreichisches Filmmuseum que nous remercions encore.

e. Culture cinématographique. Pour le 75^{ème} anniversaire du cinéma, l'Archive a organisé une Exposition consacrée au cinéma mondial et aux contributions roumaines: photos, affiches, appareils du temps des pionniers. Nous remercions pour leur aide les collègues qui ont contribué au succès de l'Exposition: le Danske Filmmuseum, le Gosfilmofond, le Département du film du Musée d'Art Moderne de New York, et la Library of Congress-Washington.

La saison 1970-1971 de la Cinémathèque a été placée sous le signe du même anniversaire. Des médaillons ont été consacrés aux grands réalisateurs vivants ou disparus: Griffith, Eisenstein, Renoir, Chaplin, Clair, Trnka, Dovjenko, Rossellini, Buñuel. Des grandes revues ont été organisées comme "le film musical", "le suspense au cinéma", mais aussi "l'homme face à la civilisation moderne" et "l'amour à travers les siècles". Ont continué avec beaucoup de succès les programmes hebdomadaires pour les jeunes.

Dans la salle de la Cinémathèque ont passé aussi des films représentant des écoles ou cinématographies nationales, films obtenus par l'amabilité des archives respectives: Staatliches Filmarchiv der D.D.R., la Cinémathèque Hongroise, la Cinémathèque Tchécoslovaque, la Cinémathèque Marocaine ; avec la collaboration du Gosfilmofond, une Semaine a été dédiée au centenaire de la naissance de Lénine.

Des Rétrospectives ou Présences du film roumain à l'étranger ont été organisées par l'Archive en collaboration avec Cineteca Nazionale (Rome), Czechoslovak Filmarchive (Pra-

gue), Filмотека Polska (Varsovie), Cinémathèque Hongroise (Budapest). Une Rétrospective itinérante a circulé dans les pays de l'Afrique du Nord: Tunisie, Algérie, Maroc.

Lors du Festival international de Mamaia, l'Archive a présenté un programme spécial dédié à la mémoire de Jiri Trnka.

II. Activités internationales

L'échange de films. Plus de 100 nouveaux titres sont entrés dans nos collections en 1970, suite aux échanges effectués avec les membres FIAF d'Albanie, de Bulgarie, Tchécoslovaquie, R.D.A., Yougoslavie, Pologne, Hongrie, U.R.S.S., Italie (Milan), Grande Bretagne, Belgique, France (Toulouse), Turquie (Sinematek Dernegi) que nous remercions encore.

Actions spéciales. Lors de la restauration des films primitifs français reçus de Toulouse et de quelques films anciens découverts sur le territoire roumain, et du transfert sur pellicule normale de quelques productions Kinetoscope-Edison, les techniciens du studio Alexandre Sahia qui ont contribué à la sauvegarde de ces matériaux en ont saisi l'occasion pour tourner un film. Il s'agit d'une pellicule de vulgarisation scientifique sur la restauration et le recopiage (à cadence normale) des films primitifs, dédié au 75^e anniversaire du cinéma.

A l'occasion du festival international de Mamaia, l'Archive a eu l'initiative d'un référendum sur "Les dix meilleurs films d'animation", dont les résultats seront communiqués en temps dû.

Visites-voyages. Nous avons eu le plaisir d'accueillir les collègues Günter Schulz (de la Staatliches Filmarchiv der D.D.R.) Vladimir Vimr et Stefan Vrstiak (des Instituts de Film de Prague et de Bratislava) ainsi que MM. Philip Chamberlin - conservateur de la filmothèque du Musée de Los Angeles, Turi Fedele - directeur du festival d'Abano Terme, Arthur Lennig - professeur d'histoire du cinéma à l'Université de New York, Jiri Rybin - directeur du Filmexport Prague, Mili Abdallah - directeur de la Cinémathèque Marocaine, ainsi que

Mme Lisbeth - Anne Bawden, professeur d'histoire du cinéma à Londres. Des délégués de l'Archive ont voyagé à l'étranger à l'occasion des Rétrospectives roumaines organisées en Italie, Pologne et Tchécoslovaquie, ainsi qu'à des fins de documentation en Hongrie et en Allemagne Occidentale.

III. Activités FIAF.

En plus des activités du directeur de l'Archive en tant que membre du Comité Directeur, il est à mentionner l'apport des délégués roumains aux travaux de la Commission technique FIAF consacrés à la préservation du film en couleurs, ainsi que cette V^e édition de la "Bibliographie internationale du livre de cinéma 1970" que nous présentons aux participants à ce Congrès.

Budapest

R a p p o r t

de l'Institut des Recherches du Film et Cinématheque hongroise
concernant l'année 1970.

I. A C T I V I T É N A T I O N A L E

1. Vulgarisation scientifique de l'art cinématographique

Dans "Filmmuzeum", cinéma de l'Institut, nous avons présenté en projections publiques les films suivants, ayant droit pour "art-kino":

Sam Wood:	A NIGHT AT THE OPERA
Scott Wodehouse:	PRIVILEGE
René Clair:	LE DERNIER MILLIARDE
Wolker Schlöndorff:	DER JUNGE TÖRLESS
King Vidor:	BILLY THE KID
Ernst Lubitsch:	BROKEN LULLABY /THE MAN I KILLED/
Henry Koster:	TWO SISTERS FROM BOSTON
M. Antonioni:	L'ECLIPSE
Bunuel:	VIRIDIANA
R. Bresson:	LA FEMME DOUCE
Urusevsky:	BEG INOHODCA
H.G. Clouzot:	LES DIABOLIQUES

Au cours des manifestations spéciales du "Filmmuzeum", nous avons organisé des retrospections comme suit:

- 1./ Hommage à Kálmán Latabár, grand comique hongrois
- 2./ Les nouvelles aspirations de l'art roumain
- 3./ Présentation du film "Lénine en Hongrie", à l'occasion du 100^e anniversaire de la naissance de Lénine
- 4./ Hommage aux grands acteurs hongrois: Gyula Csontos, Gyula Kabos, Jenő Törzs
- 5./ Présentation des films "Octobre" d'Einsentein, "Les derniers jours de Saint-Petersbourg" de Poudovkine, "Le soulèvement des pêcheurs" de Piskator à l'occasion de l'anniversaire de la Révolution Socialiste d'octobre

- 6./ Présentation des films de dessin animé yougoslave
- 7./ Rétrospection des oeuvres impérissables de l'histoire cinématographique universelle au 75^e anniversaire de la naissance du cinéma.

Dans le cadre des programmes d'abonnement non-commerciels des "Amis du Musée de Film", nous avons organisé des retrospections concernant les périodes de l'histoire cinématographique et des artistes de grande portée, comme suit:

Oeuvres de Frigyes Bán et de Viktor Gertler;
Interprétations incubliables d'Erich von Stroheim;
Oeuvres éminente de Frank Capra;
François Truffaut, un réalisateur de la nouvelle vague;
Interprétations de Jeanne Moreau;
Rôles inoubliables de Vivien Leigh;
La carrière d'Ingmar Bergman.

Les programmes énumérés ont été soutenus par des brochures de publicité.

L'Institut a soutenu le développement de l'information concernant l'histoire cinématographique et l'esthétique dans 257 ciné-clubs fonctionnants dans différentes écoles et hors-école.

Au cours de cette année, nous allons continuer de soutenir l'enseignement cinématographique des étudiants dans 3 centres universitaires de notre pays, notamment à Budapest, à Debrecen et à Szeged.

Nous avons organisé des cours jumelés pour les directeurs des ciné-clubs, deux fois à Budapest, puis à 4 préfectures de notre pays.

2. Travail de recherche de la théorie cinématographique
/Travail de recherche scientifique/

Manuscrits rédigés par la groupe de recherche scientifique de l'Institut:

Au cours de l'année, on a commencé le travail de recherche d'une durée de plusieurs ans pour préparer la sommation et la rédaction de l'histoire complète du cinéma hongrois. Les études individuelles ont été écrites considérant ces points de vue:

István Karcsai Kulcsár: L'écrivain dans l'art cinématographique

Vince Zalán: Esquisse du développement du film de reportage et du film documentaire universel

Dr. Béla Taródi Nagy: Les spectateurs du film et de la télévision

3. Publications

Jaczkiewicz: Introduction dans la révision des oeuvres cinématographiques

Áron Tóbiás: Livre des scénarios

"Filmklub - Filmkultura" - études choisies

"Filmkultura" 1-6.

"Nemzetközi filmtájékoztató" 1-10. /Informations internationales de film/

4. Collection de films, conservation des films, catalogage
COLLECTION DE FILMS AUGMENTATION ANNUELLE EN TOTALITÉ

longs-métrages	57	4238
courts-métrages	266	7606

Au cours de l'année, le stock s'augmenta de 62.700 mètres de contretypes /resp. internégatives/ et de 381.700 mètres de positives, surtout en conséquence de nos efforts de faire doubler successivement les pellicules inflammées en des pellicules ininflammées.

Au cours des travaux filmographiques, nous avons complété 377 fiches de fond et 11.100 fiches d'indexe.

5. Bibliothèque et documentation

Indication de la collection	Augmentation annuelle	En totalité
Livres	471	4.914
Périodiques	120	1.894
Manuscrits	100	3.594
Scénarios	140	1.721
Photos	10.550	33.159
Affiches	517	4.930

II. A C T I V I T É I N T E R N A T I O N A L E

Au cours de l'année, nous avons réalisé d'interesses échanges de film avec les cinémathèques suivantes:

Arhiva Nationala de Filme	-	Bucuresti
Contralne Archiwum Filmowe	-	Warszawa
Gosfilmofond	-	Moskva
Jugoslovenska Kinoteka	-	Beograd
National Film Archive	-	London
Staatliches Filmarchiv der DDR	-	Berlin
Archive Thécoslovaque	-	Praha

Manifestations et invités à Budapest

- De Varsovie - le Prof. J. Toeplitz, président de FIAF, a visité l'Institut comme invité;
- De Varsovie - M. Kasprowitz, chef de la Cinémathèque du Studio des Films Documentaires polonais a visité notre Cinémathèque;
- De Berlin - H. Volkmann et Lilo Manthey, collaborateurs de "Staatliches Filmarchiv" ont été en voyage d'études d'une semaine;
- De Bucarest - G. Popescu et Safirmann ont passé une semaine dans l'Institut en voyage d'études;
- De Paris - Lotte H. Eisner a rendu une visite à notre Cinémathèque;

La conférence actuelle de la Commission consultative de Documentation et de Catalogage de La FIAF a été organisée à Budapest en octobre;

La conférence de la section des pays socialistes de FICC avait lieu à Budapest;

La conférence des chefs des Fédérations des Ciné-Clubs des pays socialistes a été organisée également à Budapest.

Voyages à l'étranger des collaborateurs de l'Institut

- Lyon - participants à la Conférence de la FIAF: Directeur Dr. Sándor Papp et Mme B. Draskovics

- Berlin - participant à une conférence professionnelle: Dr. Sándor Papp; Mme G. Szathmáry, chef de la Bibliothèque et Mlle Erzsébet Szilágyi en voyage d'études;
- Bucarest - en voyage d'études: Dr. István Molnár, chef de la Cinémathèque;
- Moscou - participants au Symposium de Repino: Dr. Sándor Papp, directeur et Dr. Béla Taródi Nagy, collaborateur scientifique;
- en études du travail des ciné-clubs: Mme S. Császár, économiste et Mme B. Draskovics, chef du groupe de vulgarisation scientifique;
- Varsovie - en voyage d'études dans la Cinémathèque du Studio des films documentaires polonais: Dr. István Molnár;
- Vienne - comme invitée de la Cinémathèque autrichienne, Mme Erzsébet Garai, Directrice adjointe a participé à la Séance commémorative de l'histoire du cinéma autrichien.

Budapest, février 1971

Buenos Aires

CINEMATECA ARGENTINA

LAVALLE 2168
PISO 1º, OF.37

BUENOS AIRES
ARGENTINA

DURING THE LAST YEARS AND, SPECIALLY IN 1970, THE CINEMATECA ARGENTINA HAS REACHED ITS HIGHEST DEVELOPMENT SINCE IT HAS BEEN FOUNDED IN 1949. BESIDES THE OFFICIAL RECOGNITION MADE BY THE GOVERNMENT AS A CINEMATOGRAPHIC FOUNDATION AND ARCHIVE OF FILMS, IT MUST BE ADDED AND AGREEMENT TO OBTAIN OUR OWN THEATER WHICH WORKS SINCE 1967, AND WHERE DAILY PERFORMANCES ARE SHOWN FROM 3 P.M. TO 1 A.M.- THIS ACTIVITY IS PERFORMED IN THE MOST IMPORTANT CULTURAL CENTER IN BUENOS AIRES CITY, OWNED BY THE TOWNHALL: THIS FACT HAS ALLOWED US TO ACHIEVE AN ANNUAL AUDIENCE OF ABOUT 200.000 PERSONS, WITH A PROGRAMATION WHICH HAS INCLUDED: "FROM THE EXPRESSIONISM TO THE REALISM IN THE GERMAN CINEMA"; "CARL THEODOR DREYER"; AFTER THE NEOREALISM"; "FROM LUMIERE TO GODARD"; "THE AMERICAN MUSICAL COMEDY"; LOSEY IN GREAT BRITAIN"; THE ACTOR'S STUDIO IN THE CINEMA"; "DUTCH CINEMA"; "FROM THE EARTH TO THE MOON"; "SCIENCE-FICTION", ETC., ETC.

DURING 1970, OUR VICE-PRESIDENT, MR. FERNÁNDEZ JURADO, HAS VISITED THE ARCHIVES IN THE MUSEUM OF MODERN ART OF NEW YORK, THE AMERICAN FILM INSTITUTE, GEORGE EASTMAN HOUSE AND HE HAS ALSO ORGANIZED THE UNIVERSITARY CINEMATECA OF GUATEMALA, AS HE DID SOME YEARS AGO WITH THE UNIVERSITARY CINEMATECA OF PERÚ AND THE PARAGUAYAN CINEMATECA. THIS ACKNOWLEDGMENT HAS ALLOWED A DEEP INTERCHANGE OF FILMS, AND IN PARTICULAR OF THOSE BELONGING TO THE CLASSICS OF THE CINEMA, WHICH INCREASED THE ARCHIVES OF THE CINEMATECAS IN MÉXICO; GUATEMALA, PERÚ, PARAGUAY, BRAZIL AND URUGUAY.-

THE ARCHIVE OF THE CINEMATECA ARGENTINA HAS INCREASED ITS STOCK IN MORE THAN 250 FEATURE FILMS BETWEEN 1969/70, HOPING TO IMPROVE IT IN ABOUT 500 DURING 1971.-

THIS EFFORT IS COMPLETED BY MAKING NEGATIVES FROM THOSE FILMS WHICH PRINTS ARE THE ONLY ONES, AND WHICH MAY DISAPPEAR IN ANY MOMENT.-

TO THE DAILY CINEMATOGRAPHIC CYCLES WE MAY ADD THOSE PERFORMED IN THE CULTURAL CENTER "SAN MARTIN", FROM MAY TO NOVEMBER, NAMED: "HOW TO LOOK AT A FILM", AND, "HOW TO MAKE A FILM" LECTURED BY MEMBERS OF OUR COUNCIL.-

OUR DIFFUSION WORK IN ARGENTINA HAS INVOLVED HUNDREDS OF INSTITUTIONS, CINE-CLUBS, UNIVERSITIES AND CULTURAL ENTITIES.- WE MUST EMPHASIZE THAT CONSIDERING HOW BIG AND WIDE IS OUR COUNTRY, THE FILMS ARE DELIVERED FROM BUENOS AIRES TO PLACES WHICH ARE 2000 KM. FAR FROM OUR MAIN HOUSE.-

WE ALSO OBTAINED A GRANT OF 31 CINEMATOGRAPHIC EQUIPMENTS CONSISTING IN ORIGINAL FILMING MACHINES AND PROJECTORS WHICH BELONGED TO THE COLLECTION OF MR. PABLO DUCROS HICKEN AND WHICH ARE NOW APPOINTED TO THE FIRST ARGENTINE CINEMATOGRAPHIC MUSEUM, AS WELL AS A PLAQUE TO BE PLACED IN THE SITE WHERE THE PROFESSIONAL ARGENTINE CINEMA BEGAN IN 1900.

DURING THIS YEAR WE ARE GOING TO INAUGURATE THE FIRST CINEMATOGRAPHIC PUBLIC LIBRARY, WHICH IS A DEMANDING NECESSITY AS THE DIFFERENT CINEMA SCHOOLS DON'T HAVE THE REQUIRED BIBLIOGRAPHY AND FILMS SO USEFUL FOR THE STUDENTS INFORMATION. - -

CINEMATECA ARGENTINA-MARCH, 1971

Cairo

REPORT FOR THE YEAR 1970

Archives Activities :

1- The National Film Archive of the United Arab Republic has been admitted this year to membership of the International Film Archive.

It was thus impossible for it to maintain co-operation with other members of FIAF prior to that date.. and had to confine its performances to existing films in its limited collection. Also made use of films borrowed from certain distributing firms.

Archive performances are carried out on its own theatre three times a week; it also gives a performance every Wednesday for Cairo Ciné club members (1400) at Cinema Opera. The Archive likewise arranges performances at film Clubs and societies in Cairo, Alexandria as well as 20 cultural centers dotted about in the provinces.

In these performances the Archive showed fifty Egyptian films and seventy other films of different nationalities, in addition to a great number of short films.

Total number of attendance amounts to 200,000.

Among the feature films were :

J. Bergman	"Smiles of a Summer Night"	- Sweden	- 1955
"	"Sawdust and Tinsel"	- Sweden	- 1953
"	"Wild Strawberries"	- Sweden	- 1957
"	"The Seventh Seal"	- Sweden	- 1956
"	"The Shame"	- Sweden	- 1968
"	"Persona - House of the Wolf"	- Sweden	- 1967
Alain Renais	"Je T'aime je T'aime"	- France	- 1968
"	"Hiroshima Amon Amour"	- France, Japan	- 1959
A. Zarkhi	"Anna Karenina"	- U.S.S.R.	- 1968
G. Chabrol	Le Beau Serge	- France	- 1958
Zoltan Fabri	Boys of Paul Street	- Hungary	- 1968
L. Hamina	Le Vent des Aures	- Algeria	- 1968
F. Fellini	Guiletta Degli Spiriti	- Italy	- 1965
M. Antonioni	Deserto Rosso	- Italy	- 1964
Shagy Abdelsalam	The Mummy	- V.A.R.	- 1969
C. Lelouch	La Vie L'amour Le Mort	- France	- 1968
Arthur Penn	Micky One	- U.S.A.	- 1964
Roger Vadim	Chateau En Suede	- France	- 1963
Jan Schmidt	Late August at Hotel Ozone	- Czech.	- 1967
Y. Shaheen	The Land	- U.A.R.	- 1969

Peter Yates	John and Mary	- U.S.A.	- 1969
A. Wajda	Kanal	- Poland	- 1969
M. Bellocchio	I Pugni in Tosca	- Italy	- 1965
H. Carlsen	Hunger	- Den./Sued./ Norway	- 1966
G. Axel	The Red Mantle	- Denmark	- 1967
B. Christensen	The Neighbours	- Denmark	- 1968
Lene-S. Groniykke	The Ballad of Karl- Henning	- Denmark	- 1969
Carl Dryer	The Word	- Denmark	- 1955
S. Fuller	Shock Corridor	- U.S.A.	- 1963
A. Wajda	Hunting Flies	- Poland	- 1969
A. Petrovic	I even met some Happy Gypsies	- Yugoslavia	- 1967
J. Kawalerowce	The Game	"	- 1968
Sam Wood	A Night at the Opera	- U.S.A.	- 1935
S. Eisenstein	Battleship Fodemkin	- U.S.S.R.	- 1925
E. Schorm	Courage for Every Day	- Czech.	- 1969
Charles Chaplin	The Circus	- U.S.A.	- 1928
A. Kurosawa	Rashomon	- Japan	- 1950
R. Bresson	Au Hazard Balthazar	- France/Suede	- 1968
G. Kaczender	Dont Let the Angels Fall	- Canada	- 1968
R. Vadim	Histories Extra-ordinaires	- France/Italy	- 1968
Louis elballe			
Fedrico Fellini			
S.M. Eisenstein	October	- U.S.S.R.	- 1927
F. Fellini	8½ Otto Mezzo	- Italy	- 1963

Among the Short Films were :

John Ferno	Sky Over Holland	- Holland	
Alain Resnais-			
R. Heyssens	Cuernica	- France	- 1950
S. Alvarez	Now	- Cuba	- 1962
S. Oaf	Cairo 1830	- U.A.R.	- 1970
B. Se frank	Ppypets of Jiri Tranks	- Czeck.	
S. Abdel Salam	The Eloquent Peasant	- U.A.R.	- 1970
D. Vukotic	Cowboy jimmy	- Yugoslavia	- 1957
A. Kamel Morsy	History of Egyptian Cinema	- U.A.R.	- 1969
J. Aurange	L'Emploi du Temps	- France	- 1967
Bert Haanstra	Rembrandt Schilder Van Demens	- Holland	- 1956

2- The Archive has received many visitors to Egypt. Among those who addressed Archive seminars were BAZIL WRIGHT, who introduced his film SONG OF CYLON, and A. PETROVIC, for whom we shared his TRIO-HAPPY GYPSIES.

In the film field, Also members of Film weeks delegations.

3- The Archive activity abroad during its birth year, this year, has not been very great. Nevertheless it has collaborated with the General Egyptian Organization for the Cinema Industry in the preparation of a number of Egyptian films for performance in the French Cinématèque and has also presented a collection of Egyptian films with which the United Arab Republic participated in the Venitian Biennial.

4- The Archive Director together with secretary General were invited to visit Archives in Democratic Germany, Hungary and Yugoslavia in order to obtain first-hand knowledge of their respective techniques. Agreement has been reached during their visits on principles of mutual cooperation between them.

We express our heartfelt gratitude to these friendly countries for their sincere willingness to consolidate our young Archive. We speak highly of the aid given by Democratic Germany which granted us a free gift of its films.

Studies and Documentation :

1. In order to make a history of Egyptian cinematography, the Archive is exerting efforts to obtain old films ever since the beginning of Egyptian Cinema in 1927. This, however, is quite a difficult task because some of the films engaged in the industry have liquidated their business. In addition, a fire in 1945 destroyed a great collection of films of Misr Studio which was the principal source of film production in the country.

It is our earnest hope to find in the cinématèques of France and G.D.R. copies of some of these lost films.

2. The Archive has, in collaboration with the Visual Images Centre, printed studies about the films shown. It exchanges these studies with the Arab States with the object of securing some sort of thoughtful contact between them in the film affairs and its role in the service of culture.

The Archive has also published a year book on the Egyptian films shown during the season 69-70. This book includes a statement about all films of different nationalities shown in the U.A.R. this year.

3. A big collection of volumes specialized in the cinema and arts connected with it have been added to the Archive library as well as obtaining an increased number of pamphlets and periodicals issued by film centres overseas. It has also got numerous film posters, stills, pamphlets, photographs, clippers, scripts and dialogue lists.

The Archive hopes to enrich its possessions by exchanging them with FIAF members.

Canberra

NATIONAL LIBRARY OF AUSTRALIA

Film Collection and Services - Report, 1970

The year has been a notable one for the growth of the archive collection, and among major acquisitions were approximately one million feet of nitrate footage donated by the Australian Commonwealth Film Unit; this included, as well as many of the Unit's early productions, some important early newsreel material dating back to 1911.

Cinesound Productions Pty Ltd have placed in the archive acetate master copies of 15 of the feature films produced by them during the 1930's. Scrapbooks of stills and newsreel cuttings relating to these films were added to the collection at the same time.

Among the steady flow of single items acquired during the year were some early European and American one-reel films and an original print of Murnau's 'THE LAST LAUGH'.

The Taussig stills collection has been supplemented by some major additions bringing the total number of stills to over 50,000. A poster collection has been established and is growing rapidly, with items dating from the 1920's to the present day.

Along with growing use of the collection by Television and Film producers, the value of the archive as a focal point for researchers working on the history of Australian cinema is becoming recognised. 1970 saw the publication of the first monographs devoted entirely to this field - others are in the course of preparation - and footage from the archive is being supplied to the Commonwealth Film Unit for use in their forthcoming production, 'THE PICTURES THAT MOVED, Part 2' a survey of the Australian film industry during the 1920's.

Transfer of nitrate footage to acetate stock has continued with some 100,000 feet being copied during 1970.

Habana

CINEMATECA DE CUBA
ANNUAL REPORT
1970-1971

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"	772	207
Gerona (Isle of Pines) Cine "Gerona"	145	56
Pinar del Río City Cine "Praga"	135	51
Matanzas City Cine "Moderno"	141	51
Santa Clara City Cine "Cubanacán"	137	52
Camagüey City Cine "Alkázar"	140	52
Santiago de Cuba City Cine "Cuba"	137	52
Nicaró (Oriente Province) Cine "Nicaró"	19	20
Moa (Oriente Province) Cine "Ciro Redondo"	6	7
	<u>1,632</u>	<u>548</u>

At the Havana film house, three separate daily seances are offered, from Wednesdays through Sundays, at 4:30, 7:00 and 9:30 p.m., with an extra seance at 2:00 p.m. on Sundays.

Every Monday and Tuesday nights "Cine de Arte ICAIC" is devoted to regular film society activities, such as the "Cine Club Theodor Christensen", designed for film people and occasional guest groups, and the "Cine Club Universitario", exclusively for university students. These activities were not considered in the above figures.

Archive showings in the rest of the country are held every Monday, also in three separate seances, at 4:30, 7:00 and 9:30 p.m. As an extension of the Archive work in the field of film culture divulgation, two additional permanent programs have been organized this year. The first one started on November 1970 at Nicaro town and the second one, on February 1971 at Moa town, both in Oriente Province. Film discussions are held with the audiences at the end of each showing, with the help of the Oriente University film group.

The television film programs organized by Cinemateca de Cuba every Saturday night at 11:00, through Havana's nation-wide "Channel 6" and Santiago de Cuba's "Tele-Rebelde", already rank amongst the highest in ratings. Both channels have presented over one hundred archive films during the present period.

An important Retrospective on Italian Cinema was organized last year at "Cine de Arte ICAIC", in collaboration with the Italian Archives and the Italian Embassy in Havana. This series included over 50 titles, some of which were shown for the first time in our country, while some others were unknown to our younger audiences, such as the "Anthology of Italian Cinema - First Chapter, The Silent Film 1896-1926", "Cabiria", "Gli Uomini che

Mascalzoni", "1860", "Osessione", "Vivere in Pace", "Il Bidone", "I Vitelloni", "Le Notti Bianche", etc.

Other films which proved to be of particular interest to our audiences were "Come Back Africa", "The Quiet One", "Pygmalion", "Kameradschaft", "The Young One", "O Salto", "Cabascabo", "La Madriguera", "Pervy Uchitelj".

FILM DOCUMENTATION & FILM SERVICE

From April 1970 to March 1971, films lent to cultural, educational and scientific institutions have increased to a record amount of 1,797 titles.

Thus, our Documentation Department has been taking care of a growing demand for information and guidance in the organization of film programs throughout the Island.

A steady interest has been developed mainly amongst university students from our universities in Havana, Santa Clara and Santiago de Cuba, where permanent groups have been formed for the study and discussion of film culture.

NEW ACQUISITIONS AND LAB WORKS

Our vaults have been enriched this year with 265 prints, 35mm, and 195 prints, 16mm, both national and international production.

Following our yearly plan of conservation work, 28 nitrate 35mm films have been transferred into safety film.

Considering the growing demand for films, and the requirements of our regular

exhibition programs, in order to preserve those titles of frequent use of which we did not hold a negative, we have processed this year contratype duplicates of 30 films in 35mm and 6 films in 16mm, so as to make them available for lending purposes.

To complete our own collections, Cinemateca de Cuba continues to contratype 16mm prints from the large stock of films hold by ICR (Cuban Radio & TV Broadcasting Institute).

Havana, March 1971

Héctor García Mesa
Director

Haifa

I S R A E L F I L M A R C H I V E - H A I F A
A c t i v i t i e s R e p o r t 1 9 7 0 / 7 1 .

As the Israel Film Archive has become a known and a much sought-after institution, its scope of work and services was enlarged. To be able to give better services the Archive has enlarged its staff by adding a qualified librarian to catalogue (with cross-references) our library of books, periodicals and other printed material. The library has been enlarged, new books and periodicals added, and the process of cataloguing and indexing continues.

The library serves various film-clubs around the country, students and critics in Israel and abroad.

The film collection has been enriched by mainly 35mm. prints deposited by distributors with the consent of the producers. Some 16mm. prints have been acquired from various Archives, but on the whole, we find the importation of prints from abroad very costly, because we have to pay the full customs rates for most films, as the Customs Authorities recognize only educational films as exempt of taxes, and not films for educational purposes. All appeals to the authorities to exempt Archive films for study and research in the various universities and schools we serve have hitherto been answered in the negative.

Films from the Archive are continued to be lent to the various teaching institutions: The Hebrew University in Jerusalem, The Tel-Aviv University, The Bezalel Academy of Art, The School for Film Technicians, etc. A course for cultural instructors in the rural communities and co-operative settlements uses films from the Archive for teaching film history and aesthetics.

Films were lent for special television programmes of the educational and general Television Services.

Films were screened as reference and research material to various scholars and film-makers, upon their request.

As in previous years, material on the Israeli film industry and its history was sent to researchers and students abroad.

Other specific information was compiled upon requests from various international institutions.

In view of the increasing number of film-clubs, TV film screening and the availability of good films, and the general attitude of the audience to the cinema as art, largely due to our past efforts and activities, we have decided to give our members the opportunity of viewing the cinema chronologically, from its early beginning until today. This programme, a retrospective of the history of the cinema, is screened once a week in Haifa and Jerusalem, to members only. Open sessions present special programmes, such as new animated films, interviews of film-makers, etc.

Audience response is very favourable and justifies presenting the programme also in Tel-Aviv, which we plan to do, when suitable arrangements can be made.

Our negotiations with the Municipality and University of Tel-Aviv have slowed down in view of their tendency to curb the independence of the Archive beyond the benefit of such a transfer.

We still hope to transfer the Archive to the centre of the country, thereby enlarging the scope of its activities and its contact with the educational institutions and the industry.

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

During the past financial year the functions of the Finnish Film Archive have been marked by an outward-directed informational activity concerning the significance of film collection and maintenance and the operations of the Finnish Film Archive in general. It was the intention particularly to gain public attention through the media of press radio and television concerning the paucity of public funds for the Finnish Film Archive, and the consequent limits this places on Archive activities. In order to obtain an increase in public grants for the Archive, an approach was made to Parliament by means of a message to each M.P., with the result that the government grant was raised.

It has been the ambition of the Archive since its inception to have a cinema of its own. The Finnish Film Archive is one of the very few such organisations in Europe that do not have movie theatres of their own. The fact that the Film Archive is forced to rent showing time from commercial cinemas impedes the planning of the programmes and, above all, the service to the public. There are very few people who have the opportunity of seeing films during the afternoons before the beginning of the commercial programmes. From the viewpoint of developing collections, the most remarkable achievements last year were the establishment of the permanent post of librarian and the renting of new storage premises for acetate films. The working premises of the Film Archive are quite satisfactory for the time being, while there is a sore need more staff. The number of full-length feature films was increased by 189 copies, bringing the total up to 1.082.

Last year particular attention was devoted to expanding the showing of 16 mm films. The clearly expanding production of 16 mm films elsewhere in the world, especially where the "free" film and the political film are concerned, forced the Archive to look for other premises for its shows than the ordinary cinemas. Showing activities were expanded in Turku and Tampere to make use of the Art Galleries, in Oulu to the Workers' Institute and in Jyväskylä to the university auditorium. Showings of 16 mm films were also held in two galleries in Helsinki. A new form of activity was the establishing of a 16 mm film club at Helsinki Central Penitentiary.

Film showings were expanded elsewhere in Finland, by means of film events and seminars. Among these were the mobile film seminar in Oulu County, a one-week seminar in the city of Oulu and film events in Kotka and Rovaniemi and the starting of a regular programme in Jyväskylä.

In connection with programme activities, since the start of last autumn the distribution has been made of a larger programme brochure and a pamphlet to introduce the series "Homage to the Soviet Film". The Archive also wished to draw attention to film publication activities in a wider sense, and consequently arranged the exhibition called THE WHOLE WRETCHEDNESS OF FINNISH FILM LITERATURE.

To commencement of activities of the Finnish Film Foundation and the grants for cultural work in films made it possible for the Finnish Film Archive to take up the showing of Finnish films within the framework of international cultural exchange. With the financial funds of the Foundation four films have so far been obtained for this purpose, and the first showing of Finnish film was arranged in West Berlin in February. The Archive also received grants from the Foundation for the publication of books and for study tours.

More actively than previously, the Finnish Film Archive has taken a stand on the public policy concerning films. Public statements were made in order to intercede in so-called "film club dispute", the working of the commission for camera art and the concept of camera art, and in the dismissals and labour policy at the Finnish Broadcasting Company.

The commission on the film centre, whose work was initiated in 1967, completed its report in the autumn. The Finnish Film Archive took a negative attitude to the proposal in the report that the Film Archive activities should be nationalised and incorporated with film education. In the opinion of the Archive, the report contained inadequacies of such a magnitude that it cannot be taken as a basis for the planning of the future activities of the Finnish Film Archive. The assignment of the committee on film policy appointed in December also refers to film culture. It may be possible in this manner also to influence the future planning of the Archive's activities.

Next autumn it will be ten years from the appointment of the first government committee to investigate film archive activities in Finland. Concurrently, the government has been niggardly in improving the conditions of our association where film archiving is concerned. The development of collections of films, the recopying and restoration of films and the acquisition of films have year after year fallen behind the rest of the activities owing to the fact that the funds required for the former are of an entirely different magnitude from funds needed for ordinary film shows and cultural activities.

Film programme in Helsinki

As is customary, the Archive arranged in spring and autumn large programmes including special themes: in the spring HOMAGE TO THE SOVIET FILM and the programme 25 YEARS OF FINNISH FILMS, and in the autumn a retrospective review of Ingmar Bergman's production.

The programme of the spring season (7 February - 30 April) included the following films: D.A. Pennebaker's MONTEREY POP, Fernando E. Solanas' LA HORA DE LOS HORNOS (I), Norman Mailer's BEYOND THE LAW, Louis Feuillade's JUDEX, Edward Sedgwick & Buster Keaton's THE CAMERAMAN, John Ford's THE LONG VOYAGE HOME, Joseph von Sternberg's THE SHANGHAI GESTURE, and an underground programme of films by Scott Bartlett, Stan Brakhage and Jonas Mekas. In February the Archive received a visit from the Australian John Baxter, when two Australian films were shown: DESERT PEOPLE and PICTURES THAT MOVED. Also shown were the films: Jacques Becker's RENDEZ VOUS DE JUILLET and RUE DE L'ESTRAPADE, John Ford's YOUNG MISTER LINCOLN, Victor Sjöström's INGEBORG HOLM, KARIN INGMARSDOTTIR and BERG-EYVIND OCH HANS HUSTRU, and three programmes from the harvest of the short-film events at Tampere.

With the assistance of the Cuban Embassy a programme presenting recent Cuban films was arranged in March, consisting of the films: LA MUERTE DE UM BUROCRATA and MEMORIAS DEL SUBDESSARROLLO, by Tomas Gutierrez Alea, LUCIA by Humberto Solas, AVENTURAS DE JUAN QUIN QUIN by Julio Garcia Espinosa, LA PRIMERA CARGA AL MACHETE by Manuel Octavia Gomez, and a number of short films including Santiago Alvarez' 79 PRIMAVERAS, HASTA LA VICTORIA SIEMPRE and DESPEGUE A LAS 18.00, Alejandro Saderman's HOMBRES DE MAL TIEMPO, Jose Massipi's MEDINA BOE and Pastor Vega's LA CANCION DEL TURISTA.

The autumn programme (3 October - 16 December) included Glauber Rocha's ANTONIO DAS MORTES, Carl Th. Dreyer's VAMPYR, Jiri Trnka's DREAM OF A SUMMERNIGHT, G.W. Pabst's DAS TAGEBUCH EINER VERLORENEN, GEHEIMNISSE EINER SEELE, DIE FREUDLOSE GASSE, DIE DREIGROSCHENOPER, WESTFRONT 18 and DIE BUCHSE DE PANDORA, Jean-Luc Godard's LE GAI SAVOIR and BRITISH SOUNDS, and a programme of fighting political films (BLACK PANTHERS, A BIENTOT J'ESPERE, YOU ARE IN INDIAN LAND and FRIA MÄNNISKOR I PORTUGISISKA GUINEA). Also shown were Trnka's PRINC BAJAJA, STARÉ POVESTI CESKÉ and the short films HETS by Alf Sjöberg, EVA by Gustav Molander, 400 MILLIONS, SPANISH EARTH, DAS LIED DER STRÖME, PUEBLO ARMADA and CARNET DE VIAJE by Joris Ivens, and LA VOCE DEL SILENZIO by G.W. Pabst, DIE ARME JENNY by Urban Gad, INGEBORG HOLM by Victor Sjöström, EROTIKON by Mauritz Stiller, BERLIN, SINFONIE EINER GROSSTADT by Walter Ruttmann, and MENSCHEN AM SONNTAG by Robert Siodmak.

In cooperation with Deutsches Institut and event was arranged in October at which Will Wehling introduced and presented short films that had been awarded prizes at the Oberhausen Film Festivals.

The retrospective review of Ingmar Bergman's production included the films: MUSIK I MÖRKER, MEDAN STADEN SOVER, SOMMAREN MED MONIKA, GYCKLARNAS AFTON, EN LEKTION I KÄRLEK, KVINNODRÖM, SOMMARNATTENS LEENDE, DET SJUNDE INSEKLET, SMULTRONSTÄLLET, ANSIKTET, DJÄVULENS ÖGA, SÅSOM I EN SPEGEL, NATTVARDSGÄSTERNA, TYSTNADEN and FÖR ATT INTE TALA OM ALLA DESSA KVINNOR.

The programmes in Helsinki are enormously popular. In 1970 attendances are estimated to have reached a total of 60,000 - 70,000 if we also include the programmes 25 YEARS OF FINNISH FILMS and HOMAGE TO THE SOVIET FILM. On the basis of the extent of this attendance the Archive would be able to hold two houses every weekday evening in a theatre with two or three hundred seats.

Homage to the Soviet Film

In commemoration of the centenary of V.I. Lenin's birth a notable review of Soviet films was presented in April with the assistance of Gosfilmofond, film library of the Soviet Union, and Kosmos-Filmi Oy.

The patron of the programme was A.E. Kovalev, Ambassador of the Soviet Union, who also opened the series of showings on April 4th at the Capitol cinema. At an occasion held for invited guests there were present Ambassador Kovalev and representatives of film art, the film business and the press, etc. Mr. Arvo Salo, chairman of the Finnish Film Archive, opened the event on behalf of the host organization.

The programme HOMAGE TO THE SOVIET FILM shown during April involved a showing every weekday except for Mondays. The programme included Sergei Eisenstein's films STATSHKA, BRONENOSETS POTEMKIN, OKTJABRJ, STAROJE I NOVOJE, ALEKSANDR NEVSKIJ, IVAN GROZNYI I - II and the posthumous reconstructions of the works QUE VIVA MEXICO! and BEZHIN LUG and documentary about Eisenstein in Mexico.

The other Soviet films shown in the programme were Dziga Verotv's SAGAI SOVIET, KINO GLAZ, ENTUZIASM and TRI PESNI O LENINE, Aleksandr Dovzenko's ZEMLJA, IVAN, AEROGRAAD and STSORS, Mark Donskoi's GORKI-TRILOGIA, KAK ZAKALJALAS STAL, RADUGA, MATJ, DOROGOI ZENOI, SERDSE MATERI and VERNOSTJ MATERI, Grigori Kozintsev and Leonid Trauberg's MAKSIM-TRILOGIA, Mihail Romm's LENIN V OKTJABRJ and LENIN V 1918 GODU, Boris Barnet's OKRAINA, Julij Raizman's POLEDNAJA NOTSH, and Sergei & Georgi Vasiljev's TSHAPAJEV. Also shown were parts of Mark Donskoi's SELSKAJA UTSHITELNITSA and Vsevolod I. Pudovkin's MATJ.

The films were introduced in a separate leaflet edited by Sakari Toiviainen and Peter von Bagh.

Programmes elsewhere in Finland

Programmes elsewhere in Finland were expanded from their scope of the preceding year. In addition to the programmes with 35 mm film, separate 16 mm programmes were arranged in Tampere, Turku and Oulu in the autumn season. Programmes were commenced at Jyväskylä, where a programme of 16 mm films was arranged in cooperation with the student body of the University of Jyväskylä in the autumn. The programmes consisted of the films shown in Helsinki during the same season, the best films from the collections, and films that were not commercially available in these towns. In comparison with previous seasons, a greater number of borrowings from abroad were made available elsewhere in Finland than Helsinki. Programme activities in these cities are still being disturbed by changes of programme because there are fewer showings there than in Helsinki.

Istanbul

COLLECTION & PRESERVATION

TÜRK FİLM ARŞİVİ HAS CONTINUED COLLECTING THE PRODUCTS OF THE CINEMA IN 1971 AND THE TOTAL NUMBER OF FILMS IN ITS POSSESSION, BEING DOUBLED SINCE LAST YEAR HAS GONE UP TO 1300. THE ORIGINAL NEGATIVES DONATED BY THE NATIONAL FILMMAKERS CONSTITUTE THE GREATEST PART OF THIS TOTAL NUMBER. IN ADDITION, THE NITRATE BASED DOCUMENTARY NEGATIVES (150 000 METERS) WHICH HAVE A HISTORICAL VALUE OF FORTY YEARS, FOUND IN THE ARCHIVES OF THE PRIME MINISTRY, WERE TRANSFERRED TO THE T.F.A. THE TÜRK FİLM ARŞİVİ, HAS ADDED ANOTHER VAULT FOR NEGATIVES WITH A CAPACITY OF 10 000 CANS, AT THE END OF 1970 TO THE VAULTS WHERE IT PRESERVES THE FILMS AT PRESENT, AND SAVING A PART OF THIS VAULT FOR NITRATE FILMS, HAS ISOLATED THEM FROM THE OTHER FILMS. IN THIS WAY IT HAS BECOME POSSIBLE TO STORE POSITIVE PRINTS, NEGATIVES AND DUPE NEGATIVES, NITRATE PRINTS AND NEGATIVES IN SEPERATE PARTITIONS.

FILM SHOWS

THE TÜRK FİLM ARŞİVİ HAS CONTINUED ORGANISING REGULAR FILM SHOWS ALSO IN 1970-71 IT IS POSSIBLE TO ATTEND THE SHOWS BY PAYING SUCH SMALL ENTRANCE FEES AS 1.50 TL (\$ 0.10) FOR THE STUDENTS AND 3.00 TL (\$ 0.20) FOR THOSE WHO ARE NOT STUDENTS, FOR EACH FILM. AN AVERAGE OF 1000 PEOPLE ATTEND THE SHOWS EACH WEEK, AND STUDENTS CONSTITUTE THE MAJORITY OF THE AUDIENCE. AMONG THE FILMS SHOWN IN 1970-71, THE FILMS OF LUIS BUNUEL, WAR FILMS, FILMS OF THE FRENCH DIRECTORS BEFORE THE NEW WAVE RETROSPECTIVE OF JOHN HUSTON, MUSICALS, AND THE PROGRAM OF AMERICAN SILENT FILMS /ORGANIZED IN COLLABORATION WITH THE FILM DEPARTMENT OF THE M.M.A./ HAVE AROUSED GREAT INTEREST.

THE ARCHIVE BUILDING

THE GROUND RESERVED FOR THE ARCHIVE BUILDING, FOUND UNSUITABLE BY THE ARCHITECTS, HAD TO BE CHANGED AND THE 3 000 000 TL APPROPRIATED FOR THE BUILDING IN 1969-70 WAS RETURNED TO THE STATE IN ACCORDANCE WITH THE LAWS. THE PLANS OF THE ARCHIVE BUILDING HAVE BEEN PREPARED FOR THE NEW GROUND WHICH HAS AN AREA OF 6 000 METER SQUARES, IN A MORE CONVENIENT PART OF THE CITY. CONSTRUCTION OF THE BUILDING WHICH WILL HAVE AN AUDITORIUM FOR 560 PEOPLE, TWO SMALL PROJECTIONING ROOMS FOR 70 PEOPLE, AIR CONDITIONED FILM PRESERVATION BLOCK FOR 100 000 CANS OF FILM, A COMPLETE FILM LABORATORY, AN OFFSET PRINTING PRESS, A LIBRARY OPEN TO THE PUBLIC, AND ADMINISTRATIVE OFFICES, WILL ACTUALLY BEGIN IN 1971.

WITH THE CONSTRUCTION OF THE ARCHIVE BUILDING, WHICH HAS AN ESTIMATED VALUE OF 4 000 000 TL, THE CAPACITY OF THE ARCHIVE WILL BE FULLY EMPLOYED, AND HAVING THEN THE FACILITIES FOR PRESERVING THE FILMS UNDER MOST HEALTHY CONDITIONS, MAKING NEW COPIES OF THE DESTROYED PRINTS, MAKING SAFETY COPIES OF NITRATE FILMS, PRINTING COPIES OF FILMS THAT WILL BE CIRCULATED FOR CULTURAL PURPOSES, AND HAVING VIEWER ROOMS, SMALL PROJECTIONING ROOMS FOR USE OF THE PEOPLE WHO WISH TO MAKE STUDIES, RESEARCHES ON CINEMA, IT WILL BE EASIER TO REALISE ITS AIMS AS A MUSEUM AND A CULTURAL INSTITUTION.

[ANNEX= THE PLANS OF THE BUILDING]

EQUIPMENT

WITH THE 1 000 000 TL RECEIVED FOR TECHNICAL EQUIPMENT FROM THE STATE IN 1970, A DEBRIE TIPRO-COLOR OPTICAL PRINTER FOR BOTH BLACK AND WHITE AND COLOR PROCESSES AND A BLACK AND WHITE 35/16 mm ARRIBLOC 400 DEVELOPING MACHINE WERE IMPORTED.

ANOTHER 1 000 000 TL, TO BE SPENT ON ONLY TECHNICAL EQUIPMENT, IS APPROPRIATED TO THE ARCHIVE IN 1971. WITH THIS SUM AN ARRIBLOC COLOR 2 DEVELOPING MACHINE, AN EDITING TABLE AND THE NECESSARY LABORATORY EQUIPMENT WILL BE BOUGHT.

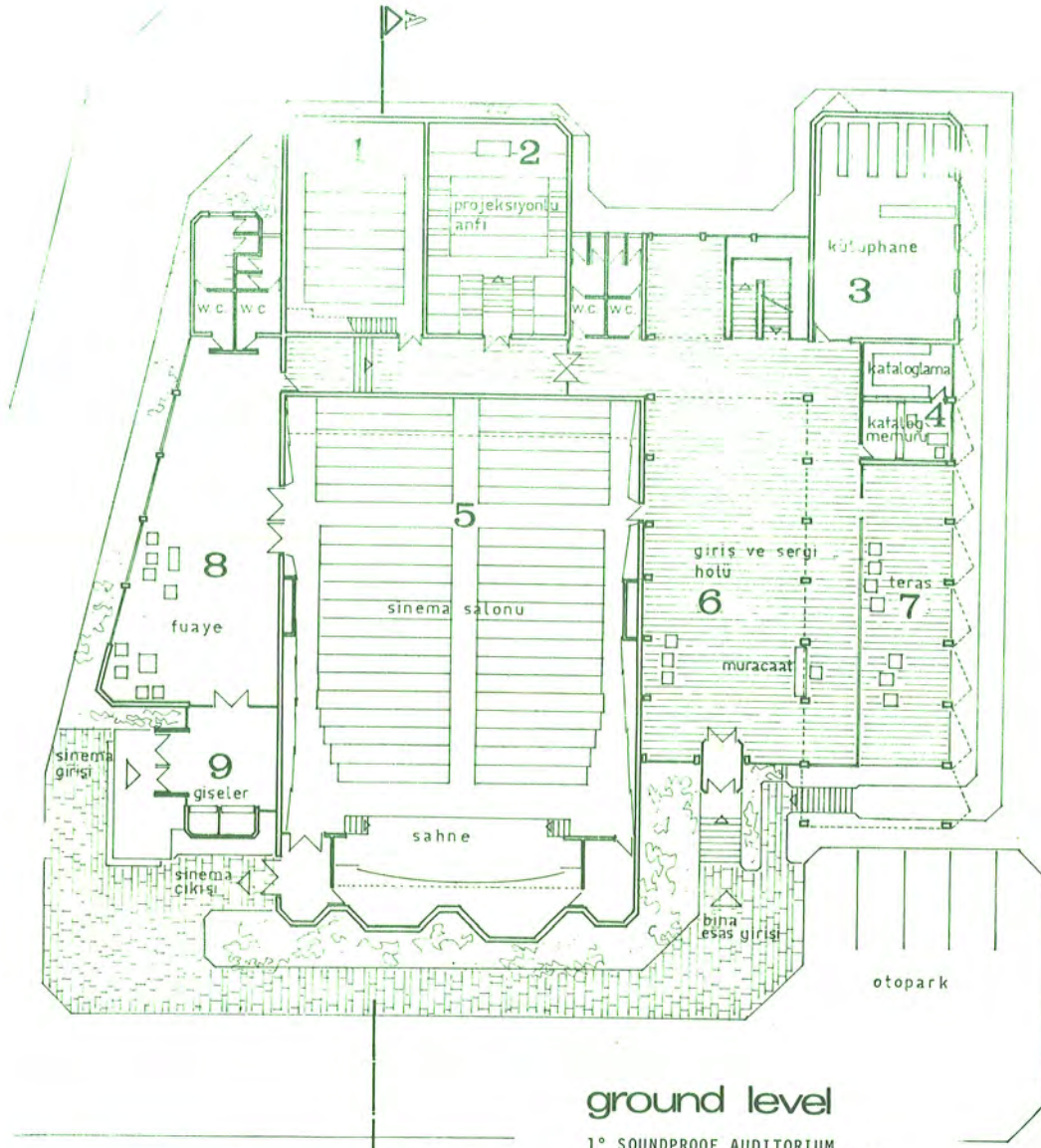
OUR AIM IN BUYING THE ABOVE MENTIONED EQUIPMENT IS=

1° TO BE ABLE TO DO OURSELVES THE FILM PRINTING AND DEVELOPING PROCESSES FOR THE ARCHIVAL PURPOSES IN THE BEST WAY POSSIBLE.

2° THE ARCHIVE CAN NOT GET ANY PERSONNEL FROM THE STATE. TODAY THERE ARE ONLY THREE PEOPLE WORKING IN THE ARCHIVE WHO ARE OFFICIALLY APPOINTED. THE MACHINES MENTIONED ABOVE ARE INOBTAINABLE IN TURKEY, AND THEY HAVE THE CAPACITY OF DOING MUCH WORK. WE HOPE TO GUARANTEE A CERTAIN INCOME FOR THE ARCHIVE BY KEEPING THESE MACHINES IN WORK, TO PROVIDE THE ARCHIVE WITH THE NECESSARY EMPLOYEES AND THE MATERIALS WHICH CANNOT BE BOUGHT WITH THE MONEY GIVEN BY THE STATE. ACCORDING TO THE LAWS OF THE REP. OF TURKEY, THE MONEY RECEIVED FROM THE STATE IS RESERVED BY NAME, AND CAN NOT BE SPENT ON OTHER SUBJECTS (FOR EXAMPLE, IT IS NOT POSSIBLE TO BUY FILMS WITH THE MONEY APPROPRIATED FOR EQUIPMENT.)

PUBLICATION

DURING 1970-71 TÜRK FİLM ARŞİVİ HAS REALISED THE PUBLICATION OF A PERIODICAL CALLED "FILM". THIS PUBLICATION IS WHOLLY PREPARED WITHIN THE ARCHIVE'S OWN POSSIBILITIES AND PRINTED WITH THE OFFSET PRINTING MACHINE WHICH WE HAVE OBTAINED LAST YEAR. "FILM" HAS INFORMATORY ARTICLES AND 'FICHES-TECHNIQUES' ON THE FILMS SCREENED AT THE ARCHIVE'S PROGRAMMES.

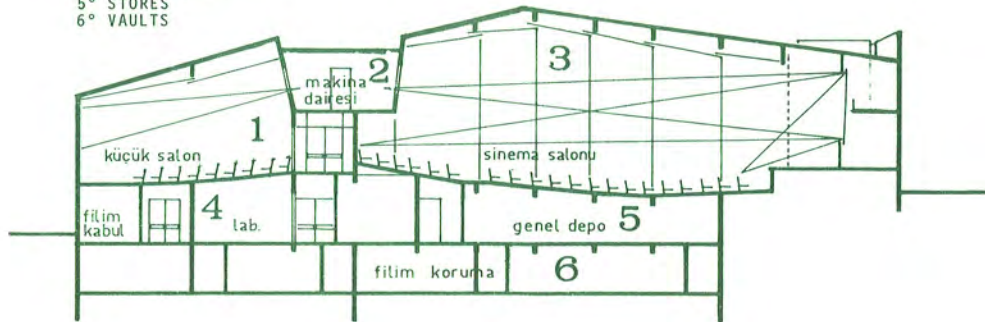


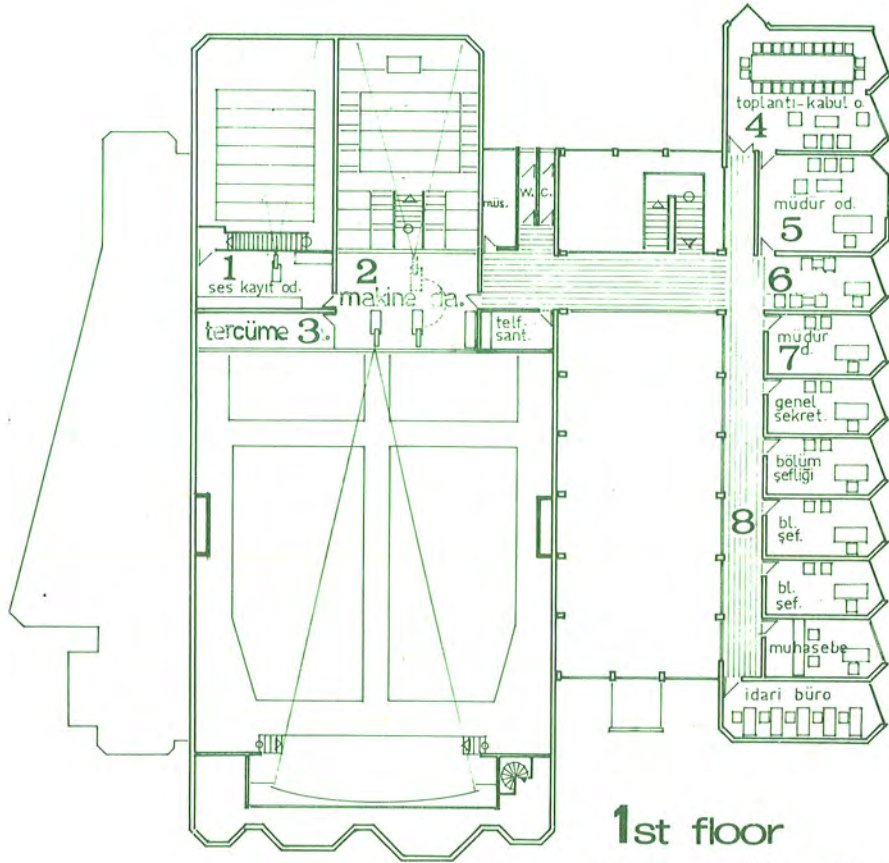
ground level

- 1° SOUNDPROOF AUDITORIUM
- 2° SMALL AUDITORIUM =70 SEATS
- 3° LIBRARY
- 4° CATALOGING DEPT.
- 5° AUDITORIUM =560 SEATS
- 6° ENTRANCE & EXPOSITION HALL
- 7° TERRACE
- 8° FOYER
- 9° BOX-OFFICE

section A/A

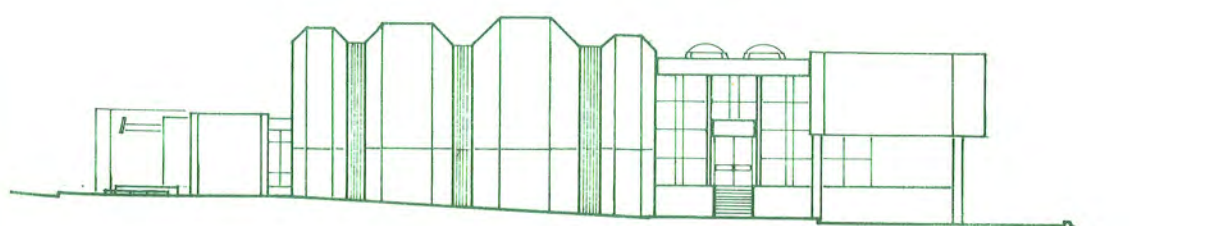
- 1° SMALL AUDITORIUM
- 2° PROJECTION BOX
- 3° AUDITORIUM
- 4° LABORATORY
- 5° STORES
- 6° VAULTS



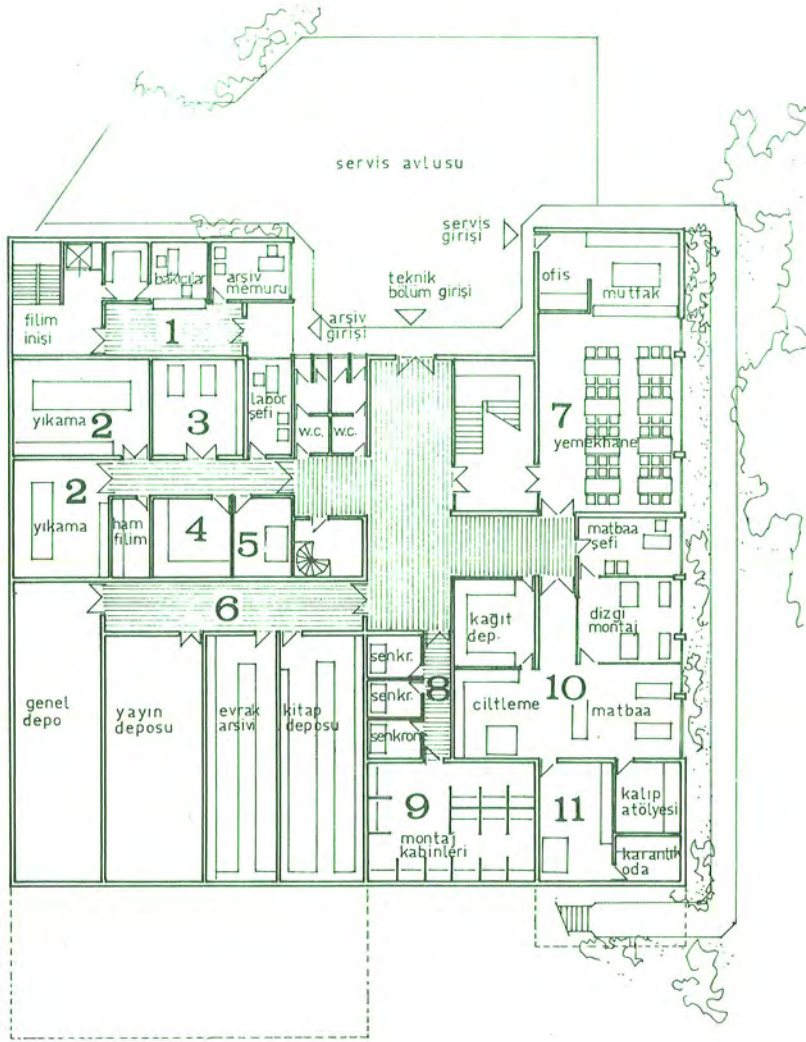


1st floor

- 1° SOUND RECORDING ROOM
- 2° PROJECTION BOX
- 3° SPONTANEOUS TRANSLATION CABINS
- 4° MEETING ROOM
- 5° DIRECTOR
- 6° SECRETARY
- 7° DEPUTY DIRECTOR
- 8° OFFICES

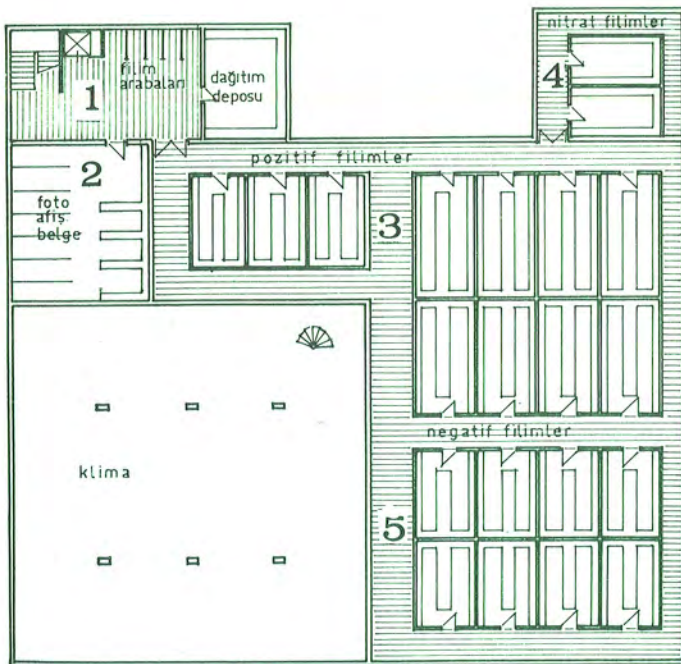


1 2 3 4 10m.



1st basement

- 1° ENTRY TO VAULTS
- 2° DEVELOPING LAB.S
- 3° PRINTING LAB
- 4° PHOTOGRAPHIC DARKROOM
- 5° MICRO-FILMING
- 6° STORES
- 7° CAFETERIA
- 8° EDITOR & VIEWER CABINS
- 9° EDITOR & VIEWER CABINS
- 10° OFFSET PRINTING & PUBLICATIONS DEPT.
- 11° OFFSET PHOTOGRAPHY LAB.



2nd basement

- 1° ENTRY TO VAULTS
- 2° STILLS, POSTERS ARCHIVE
- 3° POSITIVE COPIES
- 4° NITRATE VAULTS
- 5° NEGATIVE VAULTS

1 2 3 4 10m.

Istanbul

TÜRK SİNEMATEK DERNEĞİ
CINEMATHEQUE TURQUE

Rapport pour l'année 1970-1971

Situation Générale

Après avoir traversé deux années difficiles, la Cinémathèque Turque possède enfin son nouveau siège, dans lequel elle exerce toutes ses activités depuis Décembre 1970. Etant donné qu'il était presque impossible de continuer à dépendre pour toutes les activités, de propriétaires de salles de cinéma, des autorités officielles et de groupements privés, la Cinémathèque Turque a concentré depuis Mai 1970 tous ses efforts afin de créer, en mobilisant tous les moyens possibles, ce qui serait le nouveau centre de ses activités.

Nous le répétons chaque année, mais il le faut, Association privée soutenue seulement par les cotisations de ses membres, la Cinémathèque a dû faire face à d'immenses difficultés matérielles et d'ordre officiel, mais, aujourd'hui, ses nouveaux locaux existent.

Ces locaux se composent d'une salle de projection (222 places), équipée en 35/16 mm, une salle de projection (50 places) équipée en 16 mm seulement, une salle d'exposition (90 m²) où sont organisées des expositions régulières, une bibliothèque/salle de lecture, une salle où les membres de la cinémathèque peuvent faire des recherches sur les films mêmes (tables de projection etc.), un laboratoire photo, un dépôt souterrain de 2000 boîtes pour les films qui sont en projection, réparation etc. et des bureaux de la cinémathèque.

Toute la structure des activités de la Cinémathèque a changé avec le passage dans les nouveaux locaux, mais il reste un problème important à résoudre, celui du nombre du personnel, car la Cinémathèque doit travailler avec un personnel vraiment très restreint.

Malgré toutes ces difficultés les activités de la Cinémathèque sont restées nombreuses.

ARCHIVE

Nous venons de recevoir l'autorisation de dépouiller, un des dépôts de films les plus importants de Turquie, qui contient parmi ses milliers de films, des films importants des années 1935-50 de la production turque. Bien sûr le travail de dépouillement prendra un temps considérable, compte tenu du manque de personnel, comme cité ci-dessus. Mais nous n'avons pas de problème de dépôts, les nôtres étant assez grands pour l'instant, pour y déposer ces films.

DOCUMENTATION ET PUBLICATIONS

La Cinémathèque possède maintenant une bibliothèque/salle de lecture

que les membres peuvent utiliser gratuitement mais exclusivement sur place. Des renseignements supplémentaires sont fournis aussi gratuitement par le personnel de la Cinémathèque, dans la mesure du possible. A côté du fichier titres, nous essayons de préparer le fichier matières qui sera d'une grande utilité aux chercheurs.

Deux travaux universitaires ont été réalisés avec l'aide de la Cinémathèque:

- La censure des films en droit comparatif, du Dr. Özkan Tikveş, qui cite YENİ SİNEMA, l'organe de la Cinémathèque, comme référence.
- Le pouvoir politique contre l'art, du Dr. Çetin Yetkin, qui, dans le chapitre qu'il consacre au cinéma, se sert presque exclusivement du numéro spécial de YENİ SİNEMA (No.30) sur la censure cinématographique.

Compte tenu des lourdes charges matérielles qu'imposait la parution de YENİ SİNEMA, la cinémathèque a décidé de suspendre momentanément sa publication, pour faire paraître, à sa place, la revue "FILİM" qui a atteint son huitième numéro au mois de février 1971. "YENİ SİNEMA" paraîtra dès que les possibilités matérielles le permettront.

Dans le domaine des publications le fait le plus important sera sûrement la publication d'une "Filmographie du Cinéma Turc" des ses origines à nos jours, (1914-1970). Cet ouvrage unique en Turquie est dû au travail des critiques Giovanni Scognamillo et Ağah Özgüç.

Afin de poursuivre ses recherches des films qui existent et se perdent dans des conditions de stockage insuffisantes des dépôts privés, la cinémathèque a fait préparer, une filmographie, de tous les films entrés en Turquie, pendant la période 1950-70. La deuxième partie de ce travail, qui comprend la période 1930-1950, est en cours de préparation.

PROJECTIONS

La Cinémathèque a reçu la visite de M. Leonardo Fioravanti (Avril 1970) qui a présenté un programme des films néoréalistes italiens, et de M. Jeff Strickler (Décembre 1970) qui a présenté un programme des films d'étudiants américains.

La Cinémathèque a organisé, jusqu'au mois de Novembre 1970, plusieurs rétrospectives, parmi lesquelles une rétrospective du cinéma suédois et une rétrospective Garbo.

Grâce aux possibilités de programmation que lui permet sa nouvelle salle, la Cinémathèque organise des projections régulières, tous les jours de la Semaine sauf le lundi. 4 projections par jour ont lieu. Ainsi il a été possible d'augmenter le nombre de films projetés.

La moyenne de fréquentation par séance qui était de 55 au mois de décembre 1970, a été le mois suivant 77 et 76 au mois de février.

La Cinémathèque a organisé depuis le mois de Novembre 1970 une rétros-

pective des adaptations célèbres de romans, une rétrospective des "Douze meilleurs films" (classement de Bruxelles 1958), une rétrospective des "Films contre la ségrégation raciale", un hommage aux acteurs célèbres (Valentino, Garbo, Tom Mix, Theda Bara, Lon Chaney, Francesca Bertini), un cycle du film Shakespeareien, et projeté un grand nombre de classiques tels que Paris qui Dort, Sunrise, Madame Dubarry, Die Puppe, Nanook of the North, The General, pour ne citer que quelques uns des titres,

Nous remercions tous nos collègues qui nous ont aidés au courant de cette année, en particulier le Centro Sperimentale di Cinematografia de Rome et son Directeur M. Leonardo Fioravanti, l'Arhiva Nationala de Filme et M. Dimitri Fernoaga, The Museum of Modern Art (New York) et Miss Eileen Bowser et M. Willard Van Dyke .

CONFERENCES ET EXPOSITIONS

La Cinémathèque a organisé depuis le début de cette année, des conférences régulièrement, en raison de deux conférences par mois,

- 11/1/1971 : Adaptations de romans et Cinéma par le Prof. Renzo Milani
- 25/1/1971 : Ségrégation Raciale dans le Cinéma Américain, par M. Atilla Alpöge
- 8/2/1971 : Cinéma Politique / Experience d'un Cinéma politique dans un pays du tiers-monde : Brésil et Cinema Novo / par MM. Altan Yalçın et Jak Şalom
- 22/2/1971 : Cinéma Politique / Naissance du Cinéma Politique en Union Soviétique / par MM. Feridun Aksın et Onat Kutlar

Cinq expositions ont pris place dans la salle d'exposition de la Cinémathèque, depuis Novembre 1970.

- 1 / Films d'Etudiants Américains
- 2 / Exposition Photographique d'Erkal Yavi
- 3 / Exposition d'affiches d'artistes turcs
- 4 / De Broncho Billy à Laurel-Hardy...Exposition du Cinéma Muet Américain.
- 5 / Exposition photographique de Gültekin Çizgen

København

DET DANSKE FILMMUSEUM

Report for 1970

The Collections

During 1970 The Danish Film Museum acquired 136 prints and negatives. 15 were negatives and 15 were finegrainprints. The film collections of the museum now consists of 5100 negatives and prints.

On an exchange basis the museum received prints for permanent loan from The National Film Archive in London, Musée du Cinéma in Lyon, Staatliches Filmarchiv der deutschen demokratischen Republik in Berlin, Svenska Filminstitutet in Stockholm and The Czechoslovak Film Archive in Prague. The museum sent prints for permanent loan to Jugoslovenska Kinoteka in Belgrade, Svenska Filminstitutet in Stockholm, Deutsches Institut für Filmkunde in Wiesbaden and Österreichisches Filmmuseum in Vienna.

For short term loans the museum received films from La Cinémathèque Royale de Belgique in Bruxelles, The National Film Archive in London, Finlands Filmarkiv in Helsinki, Cinémathèque de Toulouse, Jugoslovenska Kinoteka in Belgrade and Svenska Filminstitutet in Stockholm. The museum sent for short term loans films of Carl Th. Dreyer to La Cinémathèque Canadienne in Montreal and The Canadian Film Institute in Ottawa. The Museum sent a programme of 14 Danish silent films to Club Portugues de Cinematografica in Portugal and a programme of 16 Danish silent films to Kunstgewerbemuseum in Zürich, and the museum sent films to Norsk Filminstitut in Oslo and Svenska Filminstitutet in Stockholm.

The library of the museum has acquired 747 books and is now subscribing to 172 periodicals. The library has been visited by 6634 users, and 3649 books were loaned out.

The stills and documentation department has received 98.500 stills from the distributors. 37.000 of these stills have been catalogued and incorporated in the stills collection. As in previous years the museum has sent stills to a number of FIAF-member-archives. The stills collection now holds about 880.000 stills. The documentation department has now files on 21.000 films and 850 Danish short films, and 11.100 files on persons (directors, actors etc.). The department has until now registered and catalogued 7900 film posters.

The Showings

During 1970 the museum has presented in its own 158-seat cinema 172 various programmes at 458 showings. Except for June, July and August, the museum has 13 showings a week. In the programmes were shown 160 various feature films and 103 short films.

The films were seen by 26.000 spectators and the average attendance in the cinema was about 33%.

The films were shown in the following series:

The films of Jacques Becker (continued from 1969): 6 films.
The British cinema during the second world war (continued from 1969): 10 films.

Laurel and Hardy (continued from 1969): 7 feature films and 10 short films.

Orson Welles: 11 films.

Akira Kurosawa: 14 films.

Jean Renoir: 14 films.

The MGM Musical: 10 films.

Dickens on film: 6 films

German films during the second world war: 7 films.

American films during the second world war: 7 films.

Moving pictures (a continuing series of film classics): 18 films

The Danish silent film (a continuing series): 9 films.

Films and politics: 3 films.

Directors' first films during the sixties: 13 films.

New American experimental films: 14 short films.

Films from the Danish Film School: 54 short films.

Free Cinema: 6 short films.

The Czech Cinema of the Sixties (to be continued in 1971):
6 films.

René Clair (to be continued in 1971): 6 films.

Horror films (to be continued in 1971): 3 films.

As usual the museum loaned many films to Danish film clubs, associations etc. and the number of films shown at internal screenings for students is increasing.

Exhibitions

At the museum's permanent exhibition of apparatus, laterna magicas, cameras etc. was during the summer months arranged an exhibition of posters by the internationally wellknown Danish artist Sven Brasch, who died in February 1970. The museum acquired about 200 posters from the family of Sven Brasch. This was a valuable extension of the museum's own collection of his posters from the Twenties.

The museum's Carl Th. Dreyer exhibition was presented in several European cities. In January it was at the Cinemateca Nacional in Lisbon, in February in Rouen and Dieppe in France, in March at the Netherlands Filmmuseum in Amsterdam, in May in Düsseldorf, in October in Nyon in Switzerland in connection with the international film festival in Nyon and in November it was presented at the Kunstgewerbemuseum in Zürich.

Publications

In 1970 the museum has published 3 programme leaflets and 6 issues of the periodical "Kosmorama". In the series "New Books on the Cinema" were published no. 6 and no. 7. In the museum's series of monographies were published a book on Laurel and Hardy by Ib Lindberg, and with a complete filmography by Janus Barfoed and Bjørn Rasmussen a Danish translation of Jacques Rivette's and François Truffaut's interview with Jean Renoir, originally published in "Cahiers du cinéma" no. 78.

The museum is collaborating with the Danish publishing firm "Rhodos" on a new series of film books. The first volume in this series was published in November 1970 and was a book on Luis Bunuel by Martin Drouzy.

The library has published mimeographed bibliographies on the following subjects: Jacques Becker, D.W. Griffith, The British Documentary film, The American Musical, Akira Kurosawa, Howard Hawks and René Clair. A bibliography on Renoir was included in the leaflet on Renoir. These bibliographies were published in connection with the showings at the museum.

Other activities

Mr. Ib Monty attended the FIAF congress in Lyon in May. Mr. Arne Krogh travelled with the museum's Carl Th. Dreyer exhibition and visited Cinemateca Nacional in Lisbon in January. In February Mr. Krogh was in Rouen and Dieppe in France, in March he visited the Netherlands Filmmuseum in Amsterdam, in May Mr. Krogh was in Düsseldorf, in October at the international film festival in Nyon in Switzerland and in November he visited Kunstgewerbemuseum in Zürich.

Mr. Krogh participated in the meeting of the Preservation commission in Stockholm in October 1970.

The museum's librarian, Mrs. Karen Jones. attended, by invitation, the film festival in Venice in August, and she participated in the meeting of the documentation commission in Budapest in October 1970.

March 1971

Ib Monty

Lisboa

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL-PORTUGAL
EN 1970

L'activité de la Cinemateca Nacional pendant la période écoulée entre l'antérieur congrès et celui qui va être réalisé s'est développée selon les règles qui avant ont été suivies, c'est à dire, d'abord l'enrichissement du patrimoine dans les divers secteurs sur lesquels notre Archive est structurée -- de la filmothèque à la bibliothèque passant par la photothèque, l'hémerothèque, le petit musée et l'archive respectant toute la documentation concernant l'activité non contenue de ces grandes divisions.

Et, en seconde place, une plus grande expansion parmi nous de la culture cinématographique en promouvant des manifestations avec cet objectif et en donnant l'appui à des initiatives qui, hors de l'action de la Cinemateca, ont visé le même but.

Alors, et par ce qui regarde l'enrichissement de son patrimoine, il faut distinguer l'intérêt donné à la filmothèque et à la bibliothèque spécialisée puisque, en vérité, ces deux secteurs ont la plus grande importance et expression dans le développement et utilité de tous les Archives.

Par ce qui concerne la filmothèque, il est maintenant pour nous -- et nous sommes sûrs que aussi pour plusieurs de ceux qui se trouvent hors de ce que nous pourrions appeler les archives de la première lignée -- presque une chose commune citer les difficultés dans l'acquisition de copies de films étrangers.

En effet et malgré tout notre effort et la collaboration de quelques-uns de nos distributeurs, on doit considérer relativement bas le nombre de films entrés dans nos archives.

Par ce qui regarde le film national, il nous a été possible de faire l'acquisition de copies de plusieurs films portugais muets, produits entre les années 1923 et 1928, lesquels

manquaient à notre collection où nous avons réussi joindre — on peut le dire — tout ce qui a été produit parmi nous à l'époque du cinéma muet.

Pour la bibliothèque on a cherché d'obtenir ce qui a été publié dans plusieurs pays. Celle-la est, sans doute, un important département de notre Cinemateca comme instrument d'une action culturelle, fréquentée avec enthousiasme surtout par nos jeunes étudiants des choses du Cinéma.

Sur l'activité de la Cinemateca au sujet de l'exhibition, nous avons pu, au delà des habituelles séances incluses dans la rubrique " Les Films de la Cinemathèque " effectuer, avec la collaboration de la Cinemathèque Française, un long cycle dédié à Jacques Feyder, ayant récemment terminé aussi la présentation d'un autre cycle sur cette grande personnalité qui fut Friedrich-Wilhelm Murnau; pour cela nous avons eu l'excellent participation de la Cinemathèque Royale de Belgique, qui nous a prêté un important nombre de films.

Pour l'une comme pour l'autre de ces retrospectives fut éditée une brochure avec une vaste documentation.

La Cinemathèque a donné aussi sa collaboration à une nouvelle entité appelée Institut des Nouvelles Professions en prêtant des films lui appartenant pour illustrer le cours sur histoire du cinema y ministré.

Lisbonne - Avril 1970

London

NATIONAL FILM ARCHIVE,

LONDON.

Report for 1970.

Cinema City Exhibition

The most conspicuous event this year, and certainly the one which put the greatest pressures on the staff of the Archive, was the large public film exhibition, entitled Cinema City, promoted jointly by the National Film Archive and The Sunday Times newspaper, and of which the Archive's Deputy Curator, Colin Ford, was one of the three chief organisers.

After months of laborious preparation, this exhibition was opened on 22nd September by Harold Lloyd in the presence of Her Royal Highness the Princess Alexandra. The chief feature of the opening was a showing of Harold Lloyd's film The Kid Brother, which had a rapturous reception from the audience. (It can be imagined with what sadness we have heard since of the death of Harold Lloyd, who endeared himself to us all by that degree of modesty, simplicity and kindness which is the characteristic of true personal greatness). The exhibition proper, which was based on a complicated interlocking of movie and still projectors, was not as successful as had been hoped; attendances were reduced by a strike which stopped delivery of all newspapers, including The Sunday Times, and this lasted almost until the exhibition closed on 18th October, robbing the exhibition of its main source of publicity. The main attraction of Cinema City became the film shows and personal appearances of film personalities which Colin Ford organised in the exhibition auditorium. The British Film Institute also had a most successful display stand, manned throughout the exhibition by Institute staff, including especially a public information service on films operated by the Archive's Information Department under Miss Brenda Davies, and depending entirely on the use of microfilm and microfilm viewers.

The Sunday Times also arranged with Paramount Pictures to hold the première of Mike Nichols' film Catch-22 on 17th September on behalf of the National Film Archive. This première, attended by Her Royal Highness the Princess Margaret and Lord Snowdon was a considerably success, and earned a useful contribution to the Archive's funds.

Acquisitions

During the year to 31st March 1970, the Archive received 126 feature films, 322 short films, 324 newsreel subjects and 63 television programmes, all of them carefully selected by the Archive's selection committees, and most of them voluntary gifts from the film and television industries.

New Film Stores

Work has started on the building of a new extension to the Archive's acetate film stores at Berkhamsted, which will double the size of the building opened during the London FIAF Congress of 1968, and provide a total storage capacity of about 29,500 double reels, equivalent to 59,000 single reels (the Archive's nitrate film store at Aston Clinton also has a capacity of 59,000 reels). The new extension, like the present buildings, will be fully air-conditioned.

Extension of Laboratories

During the year, the Archive received gifts of £10,000 from the Columbia Picture Corporation and £6,000 from Kodak to enable it to build new extensions of its laboratories and work-rooms at Aston Clinton. The new accommodation will provide a large new film-examination room, six film-printing rooms, two viewing cubicles, a records room and an office.

Nitrate Film Copying

The Archive has been engaged in copying its nitrate films on to acetate stock since 1942, but the sums of money available each year for this work have been so small, that it has proceeded very slowly. In 1970 it received for the first time from the Government a nitrate copying grant of £37,750, and it is understood that this will continue in succeeding years. This should enable the Archive to save all its nitrate films by copying in less than 40 years.

Microfilming

The microfilming of documents in the Information and Research Department of the Archive has continued, and was greatly accelerated for Cinema City (see above). Over 20 filing cabinets of documents have now been copied, and students will consult them on microfilm viewers. The original documents will eventually be removed to Berkhamsted to save space in London, and for security.

Viewing Service

The Archive has been criticised in the past for attaching too much importance to its preservation work. To remedy this, a new Viewing Services department has been created under the management of Colin Ford to develop the Archive's viewing activities, and to make its films more accessible to the public.

FIAF Executive Committee

Since this report is being written in March 1971, I would like to add here how very pleased we were to welcome the members of the FIAF Executive Committee during their meetings in London from 25th to 28th February 1971.

Ernest Lindgren.
(Curator)

London

IMPERIAL WAR MUSEUM

ACTIVITIES' REPORT 1970

1. Administration

In September 1970 most of the existing film activities of the Museum were re-organised under a single unified department. These include the Archive, the programming of the public cinema, special educational seminars, the film loan scheme and provision of information. Cataloguing of film is still largely the preserve of the Department of Information Retrieval which works closely with the Film Department. Similarly the Department of Education continues to arrange normal film performances for schools and other educational institutions.

The Head of the new Film Department is Mr. Clive Coultass. The structure of the Department then consists of a Film Librarian (Mr. John Sutters), a research assistant, two staff responsible for information and for contacts with enquirers and a number of technical staff concerned with preservation and with the projection of films.

2. Archival

A firm beginning has been made to the problem of copying Second World War film on to acetate stock. During 1970 a further one million feet of film was acquired including a number of feature films relating to war themes. Amongst titles from the former Ealing Studios are TELL ENGLAND, THE FOREMAN WENT TO FRANCE, HUE AND CRY and THE BIG BLOCKADE.

3. Programming

The public cinema continued to attract large audiences during 1970. Particularly successful were the various performances in the summer months when programmes included a group of war documentaries by Humphrey Jennings, Rotha's LIFE OF ADOLF HITLER and the Kanim and Reed

film THE TRUE GLORY. Earlier in the year the Museum presented a series of films from Canada which were loaned by the Canadian Film Institute.

During 1970 a total of 346 parties from various educational institutions visited the cinema and a number of special performances were also arranged. Members of staff introduced films at thirteen different institutions. A valuable contribution was made by the Museum to the series at the National Film Theatre in London on films of the Third Reich and other films were loaned also for use in British Film Institute regional educational programmes. Demand for the 16 mm. loan scheme (confined in 1970 to twelve titles) continued to grow so that it was decided to extend its terms of reference to other educational institutions in addition to universities.

In November three seminars were held at the Museum in which Soviet documentary films on V.I. Lenin were shown to teachers and students particularly interested in the relationship of film and history. These stimulated much valuable discussion. A further seminar was then held at the University of Birmingham. All of these films were loaned to the Museum by Gosfilmofond.

Los Angeles

THE UCLA FILM ARCHIVE

Department of Theater Arts
University of California at Los Angeles
Los Angeles, California, 90024

REPORT FOR 1971

Introduction

Despite the worst budgetary and staff cuts in several decades in the University of California, the UCLA Film Archive has made considerable progress during the past year in its acquisitions program, obtaining the deposit or commitment for deposit of 652 feature films from Paramount Pictures, 500 prints covering the history of television, 500,000 feet in 16mm on the late President John F. Kennedy, and the first 200 scripts in a multi-stage donation program from Metro-Goldwyn-Mayer.

Motion Picture Acquisitions

Paramount Pictures Corporation has signed an agreement by which its studio print collection of some 652 features from 1928 to 1942, mostly on nitrate, will be deposited with the UCLA Film Archive. A cooperative arrangement has been negotiated with the Los Angeles County Museum of Art whereby the nitrate prints will be housed in its vaults until such time as UCLA has sufficient nitrate storage facilities. The collection is expected to be transferred during April, 1971. During the coming year, a major activity of the archival staff will be to inventory, inspect, and properly store this collection.

It is hoped that acquisition of the Paramount films will mark the first of several such donations to the UCLA Film Archive, and during the coming year each major studio in Hollywood will be approached with the proposal that it follow the Paramount example.

Approximately 500,000 feet of 16mm film and video tape has been given the archive on the career of John F. Kennedy from his campaign in the West Virginia primary in 1959 to his election in 1960. Included are all of his campaign films, radio and television advertisements, films of public speeches, and the famous Nixon/Kennedy debates. Together, this footage appears to represent the most complete filmic record of any American presidential campaign.

The estate of Preston Sturges has deposited his personal papers, all of his scripts, and prints of nine of his films. Two rare items, a complete print of The Power and the Glory, directed by William K. Howard from a script by Sturges, and the uncut version of The Sin of Harold Diddlebock starring Harold Lloyd, (later shortened by fourteen minutes and released as Mad Wednesday), are included in this donation.

Television Acquisitions

The headquarters of the National Academy of Television Arts and Sciences were transferred recently, and at that time almost all of its holdings were given to the UCLA Archive, which has become the only repository of the National Academy.

Included in the material given us this year were some 500 prints of television programs, plus voluminous supporting material. The collection contains representative samples since 1948 of television production not only in the United States but in such diverse countries as Australia, Finland, Germany, Ghana, and Japan. The films, kinescopes, and tapes cover all categories of television programming--comedy, drama, documentary, news, special events, sports, music, etc. Aside from the major networks, this collection contains the most complete representation of television production available in the United States.

Through a continuing agreement with the National Academy of Television Arts and Sciences, UCLA will receive prints of every program nominated for one of the Academy's "Emmy" awards.

Library Acquisitions

With the completion of the new addition to the UCLA Research Library, the Theater Arts Library was moved this year into its new expected facilities. The program and structure of the library was re-organized, with the book collection being placed within the general stacks of the Research Library. This allows the Theater Arts Library to concentrate on acquiring and maintaining primary material, and to serve as a research center.

During the year, the script collection grew considerably, and now numbers some 1,200 screenplays and 500 television scripts. An agreement has been concluded with Metro-Goldwyn-Mayer whereby they will attempt to deposit with us copies of all scripts for which they have duplicates, beginning with an initial donation of 200 different scripts. Like the Paramount print collection, we hope this establishes a precedent which we will encourage other studios to follow.

Through the cooperation of the Writers Guild of America, West, the library regularly receives the scripts of films nominated for Academy Awards and for the Guild's own writing awards.

The collection of stills has increased greatly during the past year, and now numbers more than 20,000, representing 2,500 different films. Perhaps especially useful are the Jossen and Farago Photogram Collections (about 2,200 items) which cover the period from 1925 to 1935. Madison S. Lacey, a retired photographer who worked with D.W. Griffith, has promised to give us his large collection of motion picture stills and negatives dating back to 1917.

The library is increasing its holdings of film programs and posters, and now has items for about 755 films. Standing deposit agreements are being reached with several motion picture and television studios so that scripts, posters, pressbooks, and publicity materials will automatically be sent to the archive.

Files for such network television series as Peyton Place, Star Trek, Mannix, Mission Impossible, and The Young Lawyers have been received. These consist of scripts, production notes, publicity materials, biographical information, etc.

Individual donations during the year have come from Jean Aronson, Jack Benny, Cover Champion, Phil Karlson, Edmund North, James Poe, Red Serling, Sterling Silliphant, Ron Starr, and Lawrence Turman, consisting of their recent personal scripts and in some cases of production notes.

A collection of transcripts from the project, "An Oral History of the Motion Picture in America", begun in 1968 by Professor Suber, was deposited with the archive during the year. These transcripts, which range from 25 to more than 500 pages for each individual, record interviews conducted with producer Henry Blanke, directors Elia Kazan and King Vidor, writers Edward Anhalt, Philip Dunne, Munnally Johnson, John Lee Mahin, Abby Mann, James Poe, Dalton Trumbo, cinematographers Karl Struss and James Hong Howe, animators Dave Fleischer, Friz Freleng, and Richard Huemer, studio executive Raymond Klune, editor Daniel Mandell, publicists Teet Carle and David Lipton, and others. This project has now been taken over and is being continued by the American Film Institute.

Prognosis

Virtually all institutions of higher education, research, and philanthropy in the United States have been cutting back on their operations during the past year, so progress toward obtaining the level of operation and support we desire has not been as rapid as it might have been in better times.

Accordingly, those involved with the UCLA Film Archive are increasingly examining the possibility of cooperative ventures with other institutions concerned with film in the Southern California area. Negotiations are under way with the Los Angeles County Museum of Art, the University of Southern California, the California Institute of the Arts, the Academy of Motion Picture Arts and Sciences, and the American Film Institute, to consider the possibility of a consortium which might form either a Los Angeles Film Study Center, a Los Angeles Film Archive, or both. Whether an official entity arises from these negotiations, or simply leads to informal agreements, it is clear that the UCLA Film Archive in the future will be a participant in numerous cooperative endeavors with other local institutions.

As this report was being written, it was learned that Harold Lloyd, who recently died, had left \$1,500,000 to establish in the Los Angeles area a film museum and facilities for the study of film history. The possibility of cooperation with this new facility, or even of direct participation, is being examined.

The fact that the old Hollywood studio system has become moribund seems, especially within the past several months, to have made increasing numbers of people in the local film industry conscious of the necessity for preserving its past. This realization, which in many cases is being translated into concrete action by individuals and corporations, offers hope that the UCLA Film Archive will become a well-established and viable institution.

Professor Howard Suher
Director, UCLA Film Archive

Los Angeles
March, 1971

Lyon

COMITE DE FONDATION DU MUSEE DU CINEMA DE LYON

COMPTE-RENDU D'ACTIVITE 1970

- 3 - 19 Février 1970 - Voyage aux Etats- Unis de Messieurs GENARD et PERRIN, invités par "Paris en Films". Des séances avec le Cinématographe LUMIERE d'origine ont lieu au Lowe Museum de Miami puis au Museum of Modern Art de New-York. Visites du Smithsonian Institute de Washington et de Eastman House à Rochester.
 - 6 - 7 - 8 - Avril 1970 - "Paris en Films" à Bruxelles. Projections avec le Cinématographe.
 - 25 - 30 - Mai 1970 - Organisation à LYON du Congrès annuel de la F.I.A.F. Les séances ont lieu au "Château LUMIERE".
Le 26 Mai le Comité de Fondation du Musée du Cinéma de LYON organise un grand gala, au Palais des Congrès pour fêter le 75ème anniversaire du Cinématographe. Une retrospective de films allant de 1895 à nos jours est présentée. Des personnalités comme Charles VANEL et Alberto CAVALCANTI sont invitées.
 - Juillet 1970 - Tournage d'un film sur les origines du cinéma pour le compte de la C.A.D.I.A. de Genève. (1er programme devant figurer dans les cassettes E.V.R.)
 - Octobre 1970 - Invitation par la Cinémathèque de Vienne (Autriche) Projections avec le Cinématographe.
 - Novembre 1970 - Participation au gala du Palais de Chaillot pour le 75ème anniversaire du Cinématographe.
 - Projections à la Société d'Encouragement pour l'Industrie. (Reconstitution de la première séance du Cinématographe.)
 - Séance à la Société Française de Photographie (projection d'un film Autochrome LUMIERE.) Visite des "Archives du Film" à Bois d'Arcy sous la conduite de Monsieur VIVIÉ.
 - Pendant toute l'année, : tri, classement des films de la collection LUMIERE - tirage de contre-types.
Achat de nouvelles pièces de matériel pour le Musée.
-

Mexico

XXVII Congreso de la F.I.A.F., en Wiesbaden (R.D.A.)

Junio de 1971.-

INFORME DE LA CINEMATECA MEXICANA,
del Instituto Nacional de Antropología
e Historia, S.E.P.

Difusión del Arte Cinematográfico :

Presentación de diferentes Ciclos en el Auditorio del Museo Nacional
de Antropología.

CICLOS "EL CINE NUEVO"

- 1a. parte : LE DEPART
de J. SKOLIMOWSKI, 1966
PEPPERMINT FRAPPE
de C. SAURA, 1967
L'HOMME AU CRANE RASE
de A. DELVAUX, 1966
JUEGO DE MENTIRAS
de A. BURNS, 1967
- 2a. parte : LES ADIEUX
de R. VERHAVERT, 1967
NUEVE CARTAS A BERTA
de B.M. PATINO, 1965
AU HASARD BALTHAZAR
de R. BRESSON, 1967
TOTOWIERUNG
de J. SCHAAF, 1967
- 3a. parte : VIHELTAJAT
de J. RUUTSALO, 1964
LA HORA DE LOS NINOS
de A. RIPSTEIN, 1969
SEULS LES ENFANTS ETAIENT PRESENTS
de G. KACZENDER, 1967
- 4a. parte : EL VERDUGO
de L.G. BERLANGA, 1964
10, 10, 10
e GLI ALTRI
de A. BLASETTI, 1961
PASAZERKA
de A. MUNK, 1961
LE FEU FOLLET
de L. MALLE, 1963

CICLOS "EL CINE NUEVO" (continuación)

5a. parte

: JEUDI ON CHANTERA COMME DIMANCHE
de L. de HEUSCH, 1966

MAT

de M. DONSKOI, 1956

MAHLZEITEN

de E. REITZ, 1967

POPIOLI I DIAMENT

de A. WAJDA, 1958

En los meses de julio y agosto de 1970, contando con la amable colaboración del Sr. Victor Privato, Director - de GOSFILMOFOND, de Moscú, se presentó en México una RETROSPECTIVA DEL CINE RUSO, (1926-1961).

Las películas fueron enviadas del Departamento de Films del Museo de Arte Moderno de Nueva York.

MAT

de V. POUDOVKINE, 1926

ARSENAL

de A.P. DOVZHENKO, 1928

POTOMAK TCHINGIS KHANA

de V. POUDOVKINE, 1929

ENTUZIAZM

de D. VERTOV, 1931

ZEMLYA

de A.P. DOVZHENKO, 1930

FRONTIER

de A.P. DOVZHENKO, 1935

POSLEDNAYA NOCH

de Y. RAIZMAN, 1937

DEVYAT DNEY ODNOGO GODA

de M.I. ROMM, 1961

Esta Retrospectiva fue completada con nueve películas más.

En los meses de junio y julio se presentaron dos Ciclos dedicados a :

DOLORES DEL RIO

y

MARLENE DIETRICH,

con las películas más importantes de estas dos artistas. - (1926-1945).

Para la presentación de los Ciclos antes indicados, se contó con la colaboración de los siguientes miembros - de la F.I.A.F. :

THE NATIONAL FILM ARCHIVE
Londres.

DEPARTMENT OF THEATER ARTS, U.C.L.A.
Los Angeles.

LA CINEMATHEQUE CANADIENNE
Montreal.

GOSFILMOFOND
Moscú.

MUSEUM OF MODERN ART-
DEPARTMENT OF FILM
Nueva York.

DEUTSCHES INSTITUT FÜR FILMKUNDE
Wiesbaden.

En el pasado Congreso de la FEDERACION INTERNACIONAL DE ARCHIVOS DE FILMS, celebrado en la ciudad de Lyon, Francia, en mayo de 1970, la CINEMATECA MEXICANA fue aceptada como Miembro de esta Federación.

CICLOS "EL CINE MEXICANO"

"CINE JOVEN"

- : ANTICLIMAX
de G. GAS, 1969

PAX
de W. RILLA

A LA BUSCA
de A. BOJORQUEZ, 1969

LOS NUESTROS
de H. HERMOSILLO, 1970

CRIMEN
de A. RIPSTEIN, 1970

EL DESPOJO
de R. CORKIDI, 1963

EL ES DIOS
de G. BONFIL, 1963

Estas películas son las realizadas por jóvenes Directores Mexicanos.

"EL CINE MEXICANO : 1930-1940"

- : REVISTA MUSICAL
de A. BOYTLER, 1934

SAGRARIO
de R. PEON, 1933

CORAZONES EN DERROTA
de R. NAVARRO, 1933

EL PRIMO BASILEO
de C. NAJERA, 1934

ORA PONCIANO
de G. SORIA, 1936

MUJERES SIN ALMA
de R. PEON, 1934

DOS MONJES
de J.B. ORO, 1934

SUEÑOS DE AMOR
de J. BOHR, 1935

LA BESTIA NEGRA
de G. SORIA, 1938

TRABAJO DE ARCHIVO :

Esta Cinemateca ha logrado recopilar la mayoría del material cinematográfico producido en este País en los años 1930-1940

Muchas de estas películas habían sido ya dadas por perdidas por los distintos investigadores de la "HISTORIA DEL CINE MEXICANO".

Estas son algunas de las películas más importantes - de los años 30s. de la Cinemateca Mexicana :

EL PRISIONERO 13
de F. de FUENTES, 1933

LA MUJER DEL PUERTO
de A. BOYTLER, 1933

EL FANTASMA DEL CONVENTO
de F. DE FUENTES, 1934

BOHEMIOS
de R. PORTAS, 1934

TIERRA, AMOS Y DOLOR
de R. PEON, 1934

LAS MUJERES MANDAN
de F. DE FUENTES, 1936

CALVARIO DE UNA ESPOSA
de J. OROL, 1936

LOS CHICOS DE LA PRENSA
de R. PEON, 1936

REFUGIADOS EN MADRID
de A. GALINDO, 1938

MARIA
de CH. URUETA, 1938

ODIO
de W. ROWLAND, 1939

CARNE DE CABARET
de A.P. GOMEZ, 1939

LA CASA DEL RENCOR
de G.M. SOLARES, 1940

CICLOS de Cine presentados en colaboración con la Subsecretaría de Enseñanzas Técnica y Superior, de la Secretaría de Educación Pública del País :

AUDITORIO DE LA SECRETARIA DE EDUCACION PUBLICA.

AUDITORIO DEL MUSEO PEDAGOGICO NACIONAL.

AUDITORIO DE LA ESCUELA NORMAL SUPERIOR.

CENTROS DE ACCION EDUCATIVA, S.E.P.

ESCUELAS PRIMARIAS DE LA DIRECCION NO. 3, S.E.P.

ESCUELAS SECUNDARIAS.

ESCUELAS TECNICAS E INDUSTRIALES.

JARDINES DE NINOS DE LA DIRECCION PREESCOLAR, S.E.P.

A la vez, la Cinemateca Mexicana ha prestado su colaboración para la formación de los "CINECLUBS" en las Escuelas Secundarias y Vocacionales, para la difusión y el conocimiento relativo a la Historia del Arte Cinematográfico.

Milano

CINETECA ITALIANA, ARCHIVIO STORICO DEL FILM
MUSEO DEL CINEMA

Villa Comunale, Via Palestro 16, 20121 MILANO

RAPPORT D'ACTIVITE - ANNEE 1970

Archives

Pendant l'année 1970 l'enrichissement des archives (tirages, contre typages, dépôts, dons, échanges) a été d'environ 300 titres de films. En plus il faut signaler les tirages en 16mm. pour les écoles et les Université.

En 1970, pour faire place aux nouveaux films, a eut lieu l'achat d'un autre terrain ou aura lieu la construction de nouveaux blockhaus.

Projections de films

Un total de 390 projections pour ciné-clubs, clubs universitaires, associations culturelles. Parmi les manifestations il faut signaler: cycle pour le "Centro Sussidi Audiovisivi" de Bergame, Centre Univer^sitaire de Gênes, Université de Milan, Centre Universitaire de Pa^doue, Université de Par^me, Résidence Universitaire, Rome, Centre Universitaire Turin, Université Populaire, Var^ose.

Musée du Cinéma, salle de projections

Au Théâtre S.Marco de Milan avec deux projections par jour est contiⁿué en 1970 l'activité directe de la Cineteca Italiana avec films ré^trospectifs, films récents pas en distribution, films underground, films de jeunes réalisateurs indépendant.

Dans la même salle le dimanche après midi il est effectué des pro^jections spéciales pour enfants et pour la jeunesse.

Festival du cinéma à Milan

Du 3 au 12 juillet la Cineteca Italiana a organisé, pour la Ville de Milan, un festival de cinéma en plein air. Le thème a été "Tendance du cinéma contemporain". Le premier prix, Globe d'or, par referendum du public, a été attribué au film cubain LUCIA de H. Solaz. Le succès de la manifestation a été remarquable et plus de 14.000 personnes on assisté aux projections.

Collections du Musée du cinéma

De nombreux appareils des années 1920-30 (prise de vue et projections) on trouvé place en 1970 parmi les collections du Musée. La fréquen^tation a été plus élevé que en 1969 surtout pour la visite des écoles. Parmi les visiteurs du Musée il faut signaler: le réalisateur hon^grois Miklos Jancsò, le professeur à l'Université de Sao-Paulo du

Brésil P. Emilio Sales Gomez, le peintre Hans Richter, le directeur du "Underground Film Center" de Montréal Dimitri Eipides, le Vice Président du "Centro Sperimentale di Cinematografia" de Rome Fernaldo Di Giammatteo, la directrice de l'Institut Historique des Combattants du Ghétto (Israël) Miriam Novitch, l'acteur italien Paolo Carlini, l'acteur américain Clint Eastwood, le Producteur américain Jennings Lang, le professeur indien Ahmed Rabbiudin.

Laboratoire Filmstudio

Il faut signaler une grande activité du "Laboratoire". Des groupes d'étudiants ont réalisé un film sur le problème de l'immigration du Sud à Milan. Des projections de films en 16mm. on été effectué pour des jeunes tandis que les collections de la Bibliothèque on été consulté pour la préparation de thèses de doctorat sur des problèmes cinématographiques. Il faut signaler l'activité auprès du "Laboratoire" de l'Ecole de Brera de Milan avec un programme de films sur l'histoire du cinéma.

Collections (Bibliothèque, Photothèque)

Il faut signaler l'enrichissement des collections du Musée du Cinéma pour acquisition, don, échange. Le travail a augmenté pour consultation, prêt, vente de photos.

Milan, janvier 1971.

Montevideo

C I N E A R T E D E L S O D R E

A C T I V I T I E S I N 1 9 7 0

No exhibitions were undertaken by Cine Arte last season, due to technical problems which prevented the use of the theater. Nevertheless the loan of films for cultural and educational purposes increased considerably to a total of 1.176 serviced requests, and a public of 141.446 spectators, as compared with the previous year.

Among the projects under way mention must be made of the plans to construct vaults for nitrate and acetate films, which are in the project stage. Temporary measures were adopted to preserve prints in the meantime.

The activities for this year include the organization of the VIII International Festival of Documentary and Experimental Films, scheduled for July 1971.

The General Assembly of U.C.A.L. (Union of Latin American Film Archives), has been tentatively scheduled to take place in Montevideo, simultaneously with the Film Festival.

Eugenio Hintz
Director

Montevideo, March 1971.

Montevideo

CINEMATECA URUGUAYA

Rincón 569 piso 1
Montevideo, URUGUAY

ANNUAL REPORT 1970

During 1970 Cinemateca Uruguaya held simultaneous cycles of exhibitions, using for this two central theatres with two daily projections of the same program, and had exhibitions after midnight every Saturday in another theatre provided with 35, 16 and 9,5mm projectors. Booklets with critical analysis of the films were edited for each program.

Likewise, Cinemateca Uruguaya began to print negatives of part of its films, and at the end of the year inaugurated a refrigerated blockhouse for the preservation of nitrate originals.

We held regular and intensive exchanges with Cinemateca Argentina, Cinemateca do MAM de Rio de Janeiro, Cinemateca Colombiana and Cinemateca Universitaria del Perú. The basis for these agreements is the exchange of copies which remain as property of each Archive, temporary loans being reduced to a minimum. This criteria partly solves the enormous difficulties for film transportation in Latin America, and increases the volume of the archives concerned, according to the rules followed by the Congresses of UCAL (Union of Latin American Film Archives). Cinemateca Uruguaya holds with Cine Arte del SODRE the zonal secretary of UCAL, and both institutions are organizing the fifth Congress of UCAL which will take place in Montevideo in July 1971.

Archive.— In 1970 Cinemateca Uruguaya added 76 feature films to its archive and a somewhat larger number of short films, the most of French and North American origin, but also Latin American, especially from Cuba and Brazil. Some of these films had not been shown before in Uruguay (Jonas Mekas' The brig, Buñuel's La ilusión viaja en tranvía, Benjamin Christensen's Hæxan, Andrade's O padre e a moça, etc.) and there had not been a copy of others for many years (Murnau's Sunrise, Griffith's Orphans of the storm, Buñuel's Viridiana, Renoir's Les bas fonds, Clément's Gervaise, Nicole Védros' Paris 1900, Kurosawa's Rashomon, Chaplin's The great dictator, Emilio Fernández' La rosa blanca, etc.)

Cinemateca Uruguaya does not include in its programs films that do not belong to its own archive or to other similar ones. This forced to pay special attention on preservation and restoring of films. For this Cinemateca Uruguaya depends on two professional laboratories established in Montevideo, that sometimes have difficulty in printing negatives from originals deteriorated by time and the shrinking of celluloid.

Exhibitions.— During 1970 we held 254 exhibitions to 23.100 spectators, besides assisting other institutions such as high schools, film societies all over the country, etc. Including other exhibitions organized by cultural institutions, the total audience for our films surpassed 95.000 spectators in the year.

The diffusion of silent films continues to prove difficult for they generally lack audience. The cost of the acquired films is not always recovered. Except for some notorious titles shown in our own cycles, the rest has produced deficits that in some cases are practically total, frequently endangering the precarious finances of Cinemateca Uruguaya, that counts on no help or contribution from the government nor possesses any other support, except that produced by its own exhibitions.

Production.— In spite of the deep crisis that affects Uruguay, a coproduction for a documentary was started during the year, and a short film on the work of Georges Méliès was completed in cooperation with the Flim Group of Cine Club del Uruguay. Due to financial difficulties the shooting of a non-fictional feature film on the political, social and cultural situation of Uruguay at present was postponed until 1971.

Difficulties.— The regular exchange of films is made difficult and occasionally impossible due to the fact that the Uruguayan government has not confirmed an agreement signed with UNESCO which permits the free circulation of cinematographic, artistic and scientific material between institutions and with no profit purposes, as is the case of Cinemateca Uruguaya.

We keep stable relations with practically none of the members of FIAF, and we plan to solve immediately this situation. Our archive, which must be included among the three or four most important in Latin America (because of the quantity and the importance of the titles owned), has been formed on the basis of material found almost exclusively in the Southern zone of this continent.

Uruguayan films.- During 1970 several Uruguayan films were acquired, but the research for them (accomplished by a specialized sector of Cinemateca Uruguay) stumbles upon great difficulties, since traditionally the Uruguayan has shown a disregard towards film documentation. This lack of attention is even more acute in the official institutions themselves, dependent upon political power.

Authorities.- Cinemateca Uruguay is governed by a board of nine members, chosen bi-annually by the Assembly of the Institution. Three of them act as executive directors. They are, since December 1970: Luis Elbert, Juan Kulas and Manuel Martínez Carril (executive directors), José Carlos Álvarez, Jaime Francisco Botet, José Bouzas, Walter Dassori Barthet, Carlos Raúl Oroño and Nelson Pita (board members), Carlos Nápoli (first substitute).

Montevideo, March 1971

M. Martínez Carril

Montréal

LA CINEMATHEQUE CANADIENNE
MUSEE DU CINEMA

RAPPORT POUR LA SAISON 1970-1971

L'exercice 1970-1971 a été l'un des plus constructifs et des plus satisfaisants des récentes années. Le travail de stabilisation a porté ses fruits et l'équilibre des diverses activités a été particulièrement sensible.

1 - CONSERVATION

a) Films

L'année 1970-1971 a été caractérisée avant tout par le nombre de films déposés à La Cinémathèque par des cinéastes, des distributeurs ou des producteurs. La collection s'est ainsi enrichie d'environ 400 films, la plupart des longs métrages. Parmi ces films, on compte plusieurs classiques du cinéma dont il est impérieux de conserver ici de bonnes copies.

Sur le plan des tirages, la priorité a été donnée au cinéma canadien. Nous avons pu retrouver quelques oeuvres anciennes et en assurer la conservation. Nous avons également fait tirer des films canadiens récents pour lesquels il n'existait pas de matériel de protection.

Le nouveau catalogue commencé l'an dernier avance rapidement. Les renseignements contenus sur ces fiches nous permettent de mieux connaître l'état de la collection et d'offrir un meilleur service aux chercheurs.

b) Photothèque - Affiches - Musée

La photothèque est maintenant entièrement au service des chercheurs ou des journalistes qui désirent la consulter. Nous recevons d'ailleurs constamment des demandes en ce sens. Le manque de personnel commence cependant à poser de sérieux problèmes.

Nous avons acquis au cours de l'année quelques appareils anciens qui viennent s'ajouter à notre collection. Nous faisons un effort particulier pour posséder au moins un exemplaire de tout le matériel publicitaire sur les films canadiens.

c) Documentation

De plus en plus, La Cinémathèque devient un centre de documentation, particulièrement en ce qui touche les documents non publiés. L'effort porte surtout sur le cinéma canadien et le cinéma d'animation. Le classement de cette documentation requiert un personnel spécialisé qui connaisse à fond le sujet.

2 - MANIFESTATIONS PUBLIQUES

a) Projections

Au cours de l'exercice qui vient de s'écouler, les points marquants de la programmation ont été les suivants:

"Jeune cinéma suisse". Ce panorama d'un jeune cinéma presque totalement inconnu au Canada a pu être présenté de façon presque complète, grâce à l'appui du Consulat général de Suisse à Montréal et en particulier du Consul général à Montréal, Monsieur Pierre Barbey de l'Association des cinéastes suisses et de l'Association Pro-Helvetia, qui facilita la présence à Montréal du cinéaste suisse Claude Champion. Une brochure a été publiée à cette occasion. Cette série "Jeune cinéma suisse" a été présentée sur un principe d'échange, et une semaine du jeune cinéma canadien doit avoir lieu en Suisse au printemps 1971.

Le jeune cinéma suisse fut suivi d'une série "Marcel Pagnol", de séances fort importantes de "cinéma militant italien", d'un cycle "Réalisme allemand" présenté grâce à la Staatliches Filmarchiv de Berlin et à la Cinémathèque royale de Belgique.

Une rétrospective des films de Jean-Pierre Melville a été particulièrement bien suivie, ainsi que la présentation d'un certain nombre de films de Ginger Rogers et Fred Astaire, présentés grâce à Janus Films.

Enfin, l'année 1971 a débuté avec une importante rétrospective "James Whale" que M. William K. Everson a bien voulu ouvrir, et La Cinémathèque a présenté au cours des mois de février et de mars, quatre séances de films du groupe SLON, ainsi que plusieurs séances consacrées à l'"American Documentary Film".

Parmi les avant-premières les plus importantes, citons la réouverture en septembre 1970 avec le film du cinéaste québécois Roger Frappier: "Le grand film ordinaire", et la présentation en décembre du film de Pierre Perrault: "Un pays sans bon sens", puis de "Vent d'Est" de Jean-Luc Godard. Les séances spéciales ont permis à La Cinémathèque d'accueillir: MM. Bretislav Pojar, Robin Wood, Robert Daudelin, Carlos Vilardebo, Marcel Hanoun, Mark Harris, Madame Janine Bonnardot, MM. Gideon Bachmann, Victor Herbert, Zélimir Matko, Jean Mitry, Jiri Weiss, André Téchiné, Luc-Michel Hannaux, Emile de Antonio, Raymond-Marie Léger et Raymond Garceau.

Outre les cycles, séries et avant-premières déjà cités, les séances habituelles de cinéma canadien et de cinéma d'animation sont maintenant bien connues du public, et La Cinémathèque s'efforce de présenter chaque année les classiques que chaque nouvelle génération doit pouvoir découvrir, tout autant que des films moins connus qui méritent d'être vus.

Enfin, La Cinémathèque a été particulièrement heureuse d'aider à la mise sur pied d'une série de dix cours de cinéma organisés par le service de l'éducation des adultes de la Commission des écoles catholiques de Montréal. Ces dix cours, intitulés "Le Québec d'aujourd'hui raconté par les cinéastes québécois" ont rencontré un succès énorme et ont permis à La Cinémathèque de toucher un public très différent des cinéphiles avertis.

b) Expositions

Si La Cinémathèque a pu présenter en septembre une très belle exposition de reproductions des dessins d'Eisenstein, reproductions qui lui ont été offertes par l'Association des cinéastes soviétiques, les coupures budgétaires ne lui ont malheureusement pas permis de monter une exposition d'appareils très attendue, mais qui nécessiterait de gros frais. Elle a toutefois collaboré à l'exposition "Norman McLaren" montée à Québec par le Ministère des Affaires culturelles et l'Office national du film.

3 - CINEMA CANADIEN

Les activités de ce secteur, qui se prolonge dans les projections hebdomadaires de cinéma canadien, se sont poursuivies; outre les travaux de recherche et d'information, la publication du bulletin "Nouveau cinéma canadien" représente le travail le plus important mené à bien par ce département. Le travail de mise au point de la semaine canadienne qui doit être présentée en Europe au printemps est déjà amorcé.

Par ailleurs, au cours de séjours à Vancouver et Toronto, des informations très complètes ont été réunies en vue de la publication de deux brochures consacrées aux cinéastes de ces deux villes, dont La Cinémathèque aurait présenté en même temps une rétrospective aussi complète que possible. Ce projet n'a pu être exécuté faute du budget nécessaire, mais devrait faire partie des activités de l'exercice 1971-1972.

4 - CINEMA D'ANIMATION

Le Festival d'Annecy ayant annoncé sa reprise en 1971, La Cinémathèque et ASIFA-Canada ont retiré leur candidature pour la tenue d'un festival, afin de ne pas créer une dispersion générale des efforts dans ce domaine. Le projet est donc reporté à une date ultérieure. Au cours des réunions d'ASIFA à Mamařa et Zagreb, le Directeur général de La Cinémathèque a été élu, d'abord au Conseil d'administration puis à la présidence d'ASIFA-International, ramenant ainsi cette présidence au Canada, le premier président d'ASIFA ayant été Norman McLaren.

Il a été prévu une vaste rétrospective d'animation canadienne au prochain Festival d'Oberhausen, rétrospective qui sera organisée par l'ASIFA, La Cinémathèque canadienne et l'Office national du film.

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF
DE SON ACTIVITE EN 1970.

En 1970 le Gosfilmofond de l'URSS a continué son travail 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 une grande valeur artistique et historique.

Pendant la période révolue la collaboration internationale du Gosfilmofond avec les Cinémathèques, membres de la FIAF s'est accrue encore plus 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 encore plus vif.

Le Gosfilmofond de l'URSS a pris une part active aux festivités consacrées au centenaire de Vladimir Ilitch Lénine et au 25-ème anniversaire de la Victoire de la Grande Guerre Patriotique contre l'Allemagne fasciste. Pour les groupes de tournage des Studios de cinéma et de la TV qui créaient des films jubilaires on a fait le choix de morceaux des films documentaires et leur tirage. Le Gosfilmofond a fait des projections consacrées à ces dates historiques dans son Cinéma ILLUSION.

Le Gosfilmofond a aussi 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. ACTIVITE NATIONALE

a) Collecte et conservation des films et des documents.

Des films entrés.

En 1970 la collection du Gosfilmofond s'est complétée d'un grand nombre de films soviétiques et étrangers. On a obtenu et inventarisé 21313 bobines des films.

Le travail sur la restauration et la conservation des films.

On a effectué le contrôle des films 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 catalogisation.

Les sections d'études scientifiques ont continué à compléter et améliorer les fichiers des films soviétiques et étrangers. On a agrandi les fichiers des cinéastes. On a effectué la création des fichiers thématiques et d'objets qui aident à la bonne utilisation des films dans les buts scientifiques, industriels et culturels.

Archives, bibliothèque, photothèque.

En 1970 on a établi 780 nouveaux dossiers des films soviétiques; 893 dossiers déjà existants ont été complétés par nouveaux documents: scenarii littéraires, découpages techniques, sténogrammes de discussions etc. On a donné pour travail 750 dossiers de film aux visiteurs. La photothèque s'est complétée par 362 dossiers de photos de film. La collection des affiches s'est accrue de 203 affiches. La bibliothèque a acheté 296 livres de cinéma.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1970 aux Cinémas de Gosfilmofond ILLUSION (Moscou), KINEMATOGRAPHE (Léningrad), COSMOS (Tbilissi) on a organisé les Retrospectives des films soviétiques et étrangers. Les manifestations consacrées au centenaire de V.I.Lénine et au 25-ème anniversaire du Jour de la Victoire de la Grande Guerre Patriotique contre l'Allemagne fasciste ont pris une place prépondérante. Le Gosfilmofond a donné ses films pour les conférences de cinéma au Bureau de propagande du cinéma de l'Union des cinéastes de l'URSS en quantité de 26013 bobines pour les buts de la propagande de cinéma.

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, ainsi que pour la TV.

Expositions.

Dans les Cinémas du Gosfilmofond on a préparé en 1970 plusieurs Expositions. La place centrale a été occupée par l'Exposition consacrée au 100-ème anniversaire de V.I.Lénine. Cette grande Exposition a eu lieu à ILLUSION, à KINEMATOGRAPHE et à COSMOS. L'attention des spectateurs du Cinéma ILLUSION a été attirée par l'Exposition très grande consacrée au 75-ème anniversaire de l'invention du Cinéma. Dans le foyer des Cinémas ILLUSION, KINEMATOGRAPHE et COSMOS on organisait régulièrement les Expositions des cinéastes soviétiques et étrangers.

Publications.

En 1970 le Gosfilmofond de l'URSS a transmis à l'Edition ISKOUSSTVO le recueil 1000 ACTEURS DU CINEMA SOVIETIQUE et un volume 50 ANS EN FAITS ET EN DATES. On a continué le travail sur le 5-ème volume du CATALOGUE ANNOTE: LES FILMS SOVIETIQUES ARTISTIQUES ainsi que le recueil consacré aux réalisateurs de quelques pays socialistes.

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

En 1970 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 69435 bobines des films différents. Les collaborateurs des sections scientifiques ont donné des consultations, choisi les matériaux filmiques et fait la traduction synchrone pour plus que 100 équipes de tournage presque de tous les Studios du pays.

d) 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 élargi le tirage des copies pour nos collections. On a tiré une grande quantité des morceaux de films pour les Studios de production, pour la TV et pour le Bureau de propagande de l'art cinématographique. Ainsi on a tiré en 1970:

des matériaux de films différents	4622 mille mètres
y compris des morceaux de films	245 mille mètres
on a restauré	7290 mille mètres
on a renouvelé la bande sonore	501 mille mètres
on a fait	5931 photos de films.

Pour l'échange des films avec des Cinémathèques étrangères on a tiré plus de 100 copies de films.

La section de contrôle technique a amélioré son contrôle des films en conservation.

e) Agrandissement de la base technique et de production.

En 1970 on a commencé l'exploitation normale du nouveau bâtiment et des nouveaux laboratoires ce qui a permis de doubler le tirage des films si l'on compare avec 1969. On perfectionnait les méthodes technologiques du tirage et de la restauration des films.

II. ACTIVITE INTERNATIONALE.

En 1970 le Gosfilmofond de l'URSS a contribué largement a l'affermissement des relations actives avec 34 Archives, membres de la FIAF. On a continué l'échange des films: envoyés en prêt illimité - 280 films et 88 films en prêt limité; obtenus des Archives étrangères 239 films en prêt illimité ainsi que 17 films - en prêt limité.

On a continué à effectuer l'échange des livres de cinéma. On a envoyé aux Cinémathèques étrangères 649 livres, revues et brochures. Le Gosfilmofond a obtenu 640 livres, revues, brochures des Cinémathèques étrangères.

En 1970 le Gosfilmofond a contribué aux projections des films soviétiques dans les pays suivants: L'AUTRICHE, LA BELGIQUE, LA BULGARIE, LA COLOMBIE, LE CUBA, L'ESPAGNE, LA FRANCE, LA GRANDE-BRETAGNE, LA HONGRIE, LE MEXIQUE, LA NORVEGE, LA POLOGNE, LA RDA, LA ROUMANIE etc.

Avec l'aide de MAGYAR FILMTUDOMÁNYI INTÉZET ÉS FILMARCHIVUM le Gosfilmofond a organisé dans son Cinéma ILLUSION à Moscou la Retrospective Hongroise. Avec l'aide de THE CZECHOSLOVAK FILM ARCHIVE on a organisé la Retrospective des films d'Jiří Trnka.

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

In 1970, Donald Richie was appointed to the position of Curator of the Department of Film, a post that has remained vacant since the late Richard Griffith resigned in November 1965. Mr. Richie organized a retrospective of the Japanese cinema consisting of more than 80 films, the most comprehensive selection ever presented in this country. On December first, the Japanese Government conferred upon him a special citation in recognition of this extraordinary achievement, the first time any foreigner had been so honored. In 1971 the New York Film Critics Association awarded him another citation for his work.

In August, a new program, "What's Happening?", was added to our already full schedule. Recognizing that many filmmakers are now using their medium to examine social and political problems, we are now devoting two hours per week to such films.

The benefit showing of RYAN'S DAUGHTER, held on November 9, was a financial success, netting a substantial sum for the Department.

As will be seen in the following report, 1970 was a year of more progress than ever before in the areas of preservation and acquisition, despite the fact that the Department suffered cutbacks in the areas of staff and budget, as The Museum of Modern Art continues to struggle with an enormous economic deficit.

-- Willard Van Dyke
Director

II. PRESERVATION

The preservation program continued to accelerate in 1970. Approximately 800,000 feet (or 244,000 metres) of nitrate films were transferred to acetate, nearly double the amount of the previous year. This included 25 feature films from 20th Century-Fox, under the agreement signed at the end of 1969. We re-recorded a number of sound tracks, and made color internegatives from some nitrate films on tinted stock. The original tinted prints of INTOLERANCE, BROKEN BLOSSOMS and DANTE'S INFERNO were copied with Eastmancolor internegatives with results of excellent quality. As Eastmancolor is known to be unstable, however, we do not consider this the final solution to this problem. Last year we began the enormous task of copying the nitrate material of the unfinished Eisenstein film QUE VIVA MEXICO, in order to supply it to Gosfilmofond as part of our exchange agreement, and this year we received a welcome assistance from the National Film Archive, which will help with the duplication in London.

III. ACQUISITION

One hundred twenty-five feature films were added to the collection, together with 45 short films, documentaries and television films. Among them were the 25 films acquired from 20th Century-Fox under the preservation program, as well as 28 others as a gift from Fox, including films of John Ford, Raoul Walsh, William K. Howard, Tom Mix, and Buck Jones. From Otto Preminger came twelve of his productions, from LAURA to TELL ME THAT YOU LOVE ME, JUNIE MOON; from Norman Jewison three films, including IN THE HEAT OF THE NIGHT; and from Douglas Fairbanks, Jr., ten of the films in which he has appeared. Fifteen Japanese feature films entered the collection, some by exchange with the Museum of Modern Art in Tokyo, others were English-titled release prints deposited by Daiei. We acquired the nitrate film collection of the Will Rogers Memorial in Oklahoma, fifteen features plus short films including STATE FAIR. Among the short films were works by Hans Richter, Stan Brakhage, and Hy Hirsch, and a group of eight early American short films.

IV. RELATED MATERIAL ACQUIRED

The Stills Archive added the negatives held by 20th Century-Fox for its major films 1930-1965, and key sets of stills from 1950-1965. Mr. Sigmund Rothschild donated an additional 2,500 American film stills of the '50s. The Study Center acquired the papers of the late Joseph Burstyn, the importer and distributor of many important foreign films.

V. INTERNATIONAL ACTIVITIES

We exchanged films with Jugoslovenska Kinoteka, Österreichisches Filmmuseum, Staatliches Filmarchiv, Czechoslovak Film Archive, The National Film Archive (London), Cinémathèque Royale de Belgique, Imperial War Museum, Cineteca Italiana (Milan), Svenska Filminstitutet, Cineteca Nazionale (Rome), and The American Film Institute (Washington).

A retrospective of the American Silent Film, funded by the International Council, was organized and put in distribution around the world; in 1970 it toured Asia under the auspices of the U.S.I.S., and in 1971-72 it will tour European countries under the auspices of F.I.A.F.

Contributions were made to a number of F.I.A.F. projects: the annual bibliography of books on cinema, the bibliography of publications by members of F.I.A.F., films on cinema, list of filmographical sources, and the work of the documentation commission.

VI. FILMS SHOWN AT THE ARCHIVE

The following are continuing series: 1) Every Wednesday at Noon, a 60-minute selection of short films (not necessarily from the Museum's collection), are presented. 2) Every Saturday at 11:30 a.m. The History of Film, a chronological presentation of the more important films in the collection, are screened. 3) Every Monday at 6:00 p.m. and Tuesday at

2:00 p.m. Films from the Archive is presented. 4) Every Monday at 3:30 p.m. and Tuesday at Noon What's Happening? is presented. What's Happening? is compiled of films that are socially and/or politically engaged. What's Happening? is viewed as an informational program. 5) Cineprobe is presented on the first and third Tuesday every month. At Cineprobe new and/or independent and/or unusual filmmakers show their work (their choice) and after the screening engage in a discussion with the audience. Cineprobe guests during 1970 were James Herbert, Joyce Wieland, Genesis, the Kaylors, Standish Lawder, Juleen Compton, Garry Keys, Bruce Baillie, Hollis Frampton, Peter Emmanuel Goldman, Walter Gutman, Ten Filmmakers Under 21, George Romero, Jonas Mekas, Robert Breer, Stephen Sbarge, Barry Gerson, Aldo Tambellini, Hilary Harris and George Breidenbach, Saul Laundau, and Paul Williams.

The following special series were presented:

- 1) DECADE'S END (Major Films of the Sixties) -- December 26, 1969-January 6, 1970.
- 2) A TRIBUTE TO GEORGE STEVENS -- January 8-27
- 3) THE FILMS OF ROBERT BRESSON -- January 29-February 10
- 4) A TRIBUTE TO HAL ROACH (Four Decades of Distinguished Contribution to Comedy) -- February 11-March 24
- 5) RECENT FILMS FROM ROMANIA -- Thursdays at 8:00 p.m. in February
- 6) LESTER JAMES PERIES: A FILMMAKER FROM CEYLON -- March 26-31
- 7) NINE HUNGARIAN FILMS -- April 2-12
- 8) THE JAPANESE FILM -- April 12-July 31 (with wall show)
- 9) FILMS SAVED: SIX FROM 20TH CENTURY-FOX -- June 9-14
- 10) KINO EYE OF THE 20S (Films of extraordinary visual appeal presented in conjunction with a photography exhibition Camera Eye of the 20s, mounted by Beaumont Newhall) -- July 23-August 26
- 11) A TRIBUTE TO GEORGE CUKOR -- August 27-October 1
- 12) THE FILMS OF CLAUDE CHABROL -- October 2-October 14
- 13) FILMS FROM "LA SEMAINE INTERNATIONALE DE LA CRITIQUE FRANCAISE" 1969-70 -- October 15-27
- 14) THE FILMS OF DAVID LEAN -- October 29-November 3
- 15) FILM PRESERVATION: THE AMERICAN FILM INSTITUTE COLLECTION -- November 4-17
- 16) HAL B. WALLIS: FILM PRODUCER -- November 18-January 12, 1971.

VII. SPECIAL EVENTS UNRELATED TO FILM SERIES

1) Standish Lawder, Donald Richie and Willard Van Dyke gave a series of ten illustrated lectures examining various aspects of film expression. The series was entitled Vision and Revision.

2) During the course of the year the Department of Film hosted special events at which George Roy Hill (showing BUTCH CASSIDY AND THE SUNDANCE KID), Abraham Polonsky (showing TELL THEM WILLIE BOY IS HERE), Pola Negri (showing A WOMAN OF THE WORLD), Joshua Logan (showing BUS STOP), Marcel Hanoun (showing LE PRINTEMPS), Joan Bennett (showing WOMAN IN THE WINDOW), Marco Ferreri (showing DILLINGER IS DEAD and SEED OF MAN) were present.

3) Charles Hofmann, the Department of Film's former Musical Director, gave an illustrated lecture on the accompaniment of silent films.

4) Dr. Paul Genard from Lyons, France, gave an illustrated lecture on the early films of the Lumières.

5) There was a special screening in support of the New York Art Strike.

6) Amos Vogel lectured on Phillippe Garrel and *BED OF THE VIRGIN* was screened.

VIII. PUBLICATIONS

Lost Films, by Gary Carey. An illustrated book based on the exhibition of stills held in the spring of 1969.

IX. FILM CIRCULATION

There is a continuously growing demand for the use of films in our circulating collection. In addition to already established courses in colleges and universities, high schools are now showing a serious interest in the study of film. A recent addition to the circulating collection is the film *HIROSHIMA-NAGASAKI, AUGUST 1945*, produced by CMC for the Columbia University Press in 1970 from footage shot by Japanese cameramen shortly after the bombs were dropped on these two cities.

X. FILM STUDY CENTER

The Study Center facilities continued to be used at full capacity by visiting scholars and the staff of the Department of Film. The projection room and two Movieola readers enabled several persons daily to view 16mm films from the Museum's collection. Vladimir Petrić, Director of the Belgrade Academy of Theatre and Film, arrived for an extended period of study, under a grant from the Noble Foundation.

Oslo

NORSK FILMINSTITUTT
Aslakveien 14, Oslo 7
NORWAY.

REPORT FOR THE YEAR 1970.

1. The Board of Governors has been: Director Øyvin Semningsen (chairman), eputy director Alv Heltne (Ministry of Education) and director Robert Halvorsen.
2. The Staff: Jon Stenklev, director
Arne Pedersen, first archivist
Hein Rusten, second archivist
Ralph Høilund, film assistant
Inger Lise Rønning, librarian
Bjørg Hammer has worked part-time as book-keeper, cashier and office clerk.
3. The vaults are too small and insufficient. New vaults will probably be ready during 1971.
4. The Collections.
 - a. The film collection. During the year 23 foreign feature films in 35 mm and 74 in 16 mm have been deposited. 4 Norwegian feature films in 35 mm and 6 in 16 mm have been deposited. Approx. 30 documentary films have been deposited. The most important foreign feature films were: THE LONELINESS OF THE LONG DISTANCE RUNNER, THE ENTERTAINER, UNE FEMME MARIEE, BUNNY LAKE IS MISSING, LE BONHEUR, THE BIRDS. Also in 1970 much work has been spent on Norwegian feature films and documentaries from the 1920-ies.
 - b. Film and cinetechnical collection. Even in 1970 many valuable gifts have been received. We mention: silent-projector THE AMERICAN PROJECTOSCOPE, camera RUBY DE LUXE, Tebrie-camera INTERVIEW.
 - c. Library. The library has a collection of 3.470 books, 468 manuscripts and 60 magazines and periodicals in subscription.
 - d. Other collections. Newspapers are cut systematically. Programmes and posters and stills have been deposited regularly by producers, importers and distributors.
5. Film club activities. There are 43 film clubs all over the country. The Institute distributed films for 310 showings.
6. Educational activities. The fourth course for professionals started in November and will continue to medio March 1971. The course is arranged for sound engineers with teachers from Great Britain, Sweden and Norway. The course has 19 participants.

7. International relations. The chairman took part in a conference in Copenhagen in april dealing with film education.

The director attended the 26th FIAF congress in Lyon in May 1970 and attended the meeting of the FIAF-executive committee in Berlin in October.

The first archivist took part in a study tour to London in October arranged by the Nordic Film and TV-Union.

Films have been borrowed from Bulgaria,DDR, Denmark, Poland, Sweden and the USSR.

Films have been lent out to Bulgaria, Denmark, Israel and Sweden.

8. Other activities. There have been 170 arrangements during the year: conferences, meetings, film showings etc..

Oslo, February 1st 1971.

Øyvin Semmingsen (s)
Chairman of the Board

Alv Heltne (s)

Robert Halvorsen (s)

Jon Stenklev (s)

Ottawa

REPORT OF ACTIVITIES 1970

Ottawa, March 1971

This year's activities at the Canadian Film Archives have inevitably been affected by the fact that the curator, Mr. Peter Morris departed in June on a year's leave-of-absence. Nevertheless steady progress has been made in the development of the resources of the Film Study Centre, inaugurated last year, and in the acquisition of films for preservation. Second copies of books in our reference collection have been catalogued in the course of the year and this library is now available for loan to film students and others.

NATIONAL FILM THEATRE

The projections of the NFT are customarily held in the theatre of the National Library in Ottawa. A new location has been found at the University of Ottawa and one programme per week is now held there. Although this theatre is equipped for 16mm only, this venture has enabled us to reach a new audience which has added to the popularity of the NFT overall.

The year began with concurrent series on Dreyer and the British films of Hitchcock. This was followed by a retrospective of the films of the Canadian director Allan King and a series of early American animated films. The Godard series, begun last year, was continued with his latest films, accompanied for comparison and contrast by works of directors who have influenced or been influenced by him. The season closed with some little-known Japanese films.

REGIONAL FILM THEATRES

Canada being a country whose population is scattered in a number of centres thousands of miles apart, one of the most important projects must be the setting up of regional film theatres. Following the recommendations of a survey and with the backing of the Canada Council, three theatres have been opened: in Calgary, Edmonton and Winnipeg. As far as possible the policy is to build upon firm local support, and the hope is that each theatre will become self-supporting. The contribution of the C.F.A. is mainly in the area of co-ordination of programming and in the provision of advice and documentation. The theatres opened at intervals during the winter months and were sufficiently well attended to encourage continuing and extending the scheme next year to other centres.

The FIAF annual congress in Lyons was attended by the president, M. Jean Clavel, by Peter Morris and by John Turner. Michael Moulds attended the Commission on Documentation in Budapest.

PUBLICATIONS

Allan King, an interview with Bruce Martin and a Filmography,
ed. by Alison Reid

Canadian Feature Films: 1913- 1969. Part 1: 1913-1940,
ed. by Peter Morris

Michael B. Moulds,
Acting Curator,
Canadian Film Archives

Poona

NATIONAL FILM ARCHIVE OF INDIA

POONA

ACTIVITIES REPORT 1970

Established in 1964, with the broad objectives of Film Preservation, documentation, research and spread of film culture, National Film Archive of India have made steady progress within the last six years.

Started as provisional member of FIAF in July 1964. Has been a Full Member since May 1969.

Preliminary works on the construction of the new film vaults and building to house the various departments of the Archive has already started.

Administration :

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

Staff :

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

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. The need for a national deposit for films as in the case of books is being looked into.

ACTIVITIES - National

I. ACQUISITION :

Sixty-Five Indian and Forty-Seven foreign titles were added during the year 1970 (January to December). The present collection consists of 458 Indian and 146 Foreign films.

An attempt has been made to acquire important works of such early pioneers like D.G.Phalkke, Himansu Rai, P.C.Barua, Devaki Bose, V.Shantaram, Mehboob Khan, J.B.H.Wadia, Madhu Bose, Sohrab Modi, Kidar Sharma, K.Subramaniam, B.N.Reddy, S.S.Vasan, A.V.Meiyappan, as well as contemporary

film makers like Satyajit Ray, Mrinal Sen, Ritwick Gatak, Raj Kapoor and others.

Among foreign films the Archive have by now acquired important films of D.W.Griffith, Carl Dreyer, Sergei Eisenstein, V.I.Pudovkin, Alexander Dovzhenko, Fritz Lang, Robert Flaherty, Joris Ivens, Roberto Rossellini, Vittorio De Sica, Federico Fellini, Kenji Mizoguchi, Yasujiro Ozu, Akira Kurosawa, Robert Bresson and Jean Luc Godard.

The present collection includes fine grain master material of 137 titles from which duplicate copies could be scored.

A list of feature films added during 1970 (January to December) is given below :

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

(ADHIKAR/1938/Hema Chunder); (ADHYAPIKA/1968/P.Subramaniam);
 (AGNI KANGAN/1932/V.Shantaram); (ANDAZ/1949/Mehboob);
 (A NOKHI ADA/1943/Mehboob); (APAN JAN/1968/Tapan Sinha);
 (ARYAMALA/1941/B.V.Ramanand); (ASHOK KUMAR/1941/Raja
 Chandrasekhar). (BABUL/1950/S.U.Sunny); (BHARAT MILAP/
 1942/Vijay Bhatt); (BHULI NAI/1948/Heman Gupta);
 (BRAHMACHARI/1938/Master Vinayak); (BRANDI KA BOTTLE/1939/
 Master Vinayak). (DAHEJ/1950/V.Shantaram); (DEEDAR/
 1951/Nitin Bose); (DOCTOR/1941/Subodh Mitter);
 (DUNIYA NA MANE/1937/V.Shantaram). (EKTEE/1969/Raja Takur).
 (GEETA/1940/Master Vinayak); (GEETHA GANDHI/1949/
 K.Subramaniam); (GOPAL KRISHNA/1938/Danle & Fathelal/
 Marathi); (GOOPY GYNE BAGHA BYNE/1968/Satyajit Ray);
 (GRIHA PRAVESAM/1946/Prasad). (HEERER PRAJAPATI/1968/
 Shanti Choudhary). (JALTI NESHANI/1932/V.Shantaram);
 (JANMABHOOMI/1968/John Shankaramangalam); (JIBAN MARAN/
 1939/Nitin Bose). (KALIYA MARDAN/1919/D.G.Phalke);
 (KUNKU/1937/V.Shantaram); (KACHA DEVAYANI/1938/H.C.Bhanja);
 (MAA/1952/Bimal Roy); (MAHAL/1949/Kamal Amrohi);
 (MANNINA MIGA/1968/Geethapriya); (MAYA MACHINDRA/1932/
 V.Shantaram/Marathi). (PADOSI/1941/V.Shantaram);
 (PANDI THEVAN/1959/K.Subramaniam); (PANGHAT/1943/K.S.
 Parmar & Mahesh Chander); (PARIBARTAN/1949/Satyen Bose);
 (PYASSA/1957/Guru Dutt). (RAJA HARISHCHANDRA/1913/
 D.G.Phalke); (RAJPUT RAMANI/1936/K.Dhaiber);
 (RAM RAJYA/1943/Vijay Bhatt); (RATNA KUMAR/1949/ Krishnan
 Panju); (RYTU BIDDHA/1941/Ramabrahman); (RUSTOM SOHRAB/
 1963/Vishram Bedekar/English Version). (SANT DYANESHWAR/
 1940/ S.Fathelal & Danle/Marathi); (SAUGANDH/1942/
 Hen Chunder); (SHEJARI/1941/V.Shantaram); (STATION MASTER/
 1942/C.M.Luhar); (STREE/1962/Siddarth); (THILLANA -
 MOHANAMBAL/1968/A.P.Nagarajan); (THULABHARAM/1968/A.Vincent).
 (UDAYER PATHEY/1944/Bimal Roy); (VARAKATNAM/1968/
 N.T.Rana Rao).

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

(ALL QUITE ON THE WESTERN FRONT/U.S.A./1929/Lewis Milestone); (ADVENTURER, THE/U.S.A./1917/Chaplin). (CONQUERORS OF THE GOLDEN CITY/Turkey/1964); (CHAMPION, THE/U.S.A./1917/Chaplin); (CIRCUS TIME/U.S.A./1925/Chaplin). (EASY STREET/U.S.A./1917/Chaplin). (FUNNY OLD MAN/ Czechoslovakia/1968/Karel Kachyna). (HARAKIRI/Japan/1962/ Masaki Kobayashi); (HELLO ELEPHANT/Italy/1949/Glanni - Franciolini); (HIDDEN FORTRESS/Japan/1959/Kurosawa); (HIROSHIMA MON AMOUR/France/1959/Alan Resnais); (HIS TRYSTING PLACE/U.S.A./1914/Chaplin). (LA JOLI MAI/ France/1962/Chris Marker); (INCIDENT AT OWL CREEK/France/ 1956/Robert Enrico). (NAZARIN/Mexico/1958/Bunuel). (SAVAGE EYE, The/U.S.A./1958/Strick); (SO CLOSE TO LIFE/ Sweden/1958/Ingmar Bergman). (TIME IN THE SUN/1939/ U.S.S.R./S.M.Eisenstein). (VAGABAND, THE/U.S.A./1916/ Chaplin) .

The detailed statement of archival acquisition as on 31st December 1970 is given below:

Collection - Statistical Data:

	<u>As per last report</u>	<u>Additions</u>	<u>Total</u>
Films	492	112	604
Stills	3,886	505	4,391
Wall posters	1,359	158	1,517
Disc-Records	804	68	872
Books	2,549	482	3,031
Journals	156	13	169

Most significant film acquisition of the year has been D.G.Phalke's KALIYA MARDAN (Silent/1919), as well as the last part of RAJA HARISHCHANDRA, the very first Indian Film made by D.G.Phalke in 1913. We have still to locate the second and third part of this four-reeler film.

The question of copying old nitrate negatives whose owners are not traceable is being studied, to find a way out to over-come legal aspects of Copyright.

II. DOCUMENTATION AND RESEARCH :

Indian National Filmography

Compilation work in respect of the second part of the Indian National Filmography (Talkie period - 1931 onwards) is in progress.

Mimeographed copies of the first volume (silent era) are ready for circulation to FIAF Members. This contains titles and technical data of over 1,000 Indian Silent films (fiction) produced during the period 1913-32.

Monographs

Dr.P.V.Pathy monograph is now in press and expected to be out soon. Manuscript of Guru Dutt Monograph is being sent for publication. Monographs of other film pioneers like Bimal Roy, P.C.Barua, V.Shantaram being taken up.

III. SCREEN EDUCATION :

Archive Distribution Library

The Archive Distribution Library has now a total number of twenty-seven films (both 35mm and 16mm) available on loan to film societies, School/College film clubs for non-commercial study screenings, on nominal service charges.

Film Study Activities

Archive films continue to be used for academic purposes of the Film and TV Institute of India, housed in the same premises. Necessary guidance and coordination has been extended to number of local educational institutions for starting film clubs and organising academic discussions on film.

Archival Screenings and Exhibitions

The birth centenary of D.G.Phalke, the first Indian Film maker, was celebrated in Bombay during April/May 1970 with a festival of Indian Silent films which included two important films of Phalke; RAJA HARISHCHANDRA (1913), the very first Indian film and KALIYA MARDHAN (1919). Both the films were recently unearthed by the Archive. Members of the Phalke family were honoured at a specially arranged function in Poona at the Archive premises when all Phalke films from the Archive collection were screened.

IMAGES OF INDIAN CINEMA EXHIBITION, with Stills from Phalke films and films of his contemporaries, were held in Bombay and Poona, to coincide with the centenary celebrations.

An interesting session of DEVDAS films in which three versions of DEVDAS made in Calcutta, Madras, and Bombay in 1935, 1953 and 1955 with different artists was held at Poona. DEVDAS has been one of the most popular themes of Indian Cinema, having inspired number of adaptations in various languages. A Seminar on the theme of DEVDAS in relation to Indian Society was also held in the concluding day of the session.

Regular screenings of Archival films for local audiences continue to be held at Poona. An attempt for organised discussions on the films has also been made with encouraging response from the public.

Publications

The Archive assisted in the publication of the following literature with suitable material and stills :

- i) " PANORAMA OF INDIAN CINEMA " published by the Ministry of Information and Broadcasting.
- ii) " FESTIVAL OF SILENT FILMS " - Brochure published by Phalke Centenary Celebrations Committee.
- iii) " PHALKE CENTENARY SOUVENIR " - Published by Phalke Centenary Celebrations Committee.

The following mimeographed publications were brought out by the Archive.

- i) INDIAN NATIONAL FILMOGRAPHY Vol: I (Silent Era) Compiled by Mr. B.V. Dharap.
- ii) ARCHIVE FILM CATALOGUE (as on 31st March 1970).

ACTIVITIES - International

Participation in the Lyon Congress

Assistant Curator attended the Annual Conference of the International Federation of Film Archives held at Lyon, France in May 1970. Personal contacts with representatives of well established foreign Archives were established which helped to finalise number of fruitful proposals.

△exchange

Archival Exchanges

The National Film Archive of London have promised to send us a copy of Himansu Rai's KARMA, the first Indian film in English for our permanent record and preservation.

A print of the Czech Film " FUNNY OLD MAN " which got the best Direction Award at the New Delhi International Film Festival of December 1969, was deposited in the Archive, under the rules of the Festival.

Some of the Japanese Production Companies have agreed to supply us prints of their films at nominal cost price, largely due to mediatory efforts of Madam Kawakita of the Japan Film Library Council, Tokyo. Prints of RASHOMON, THRONE OF BLOOD, WOMAN OF DUNES, AN AUTUMN AFTERNOON, HARAKIRI, & UGETSU MONOGATARI have been received from the respective companies under this arrangement.

This understanding with the Japanese Producers has however helped us to build up our collection of Japanese Cinema. We would look forward to the cooperation of member Archives to arrive at similar understanding with their national film industry, so that we could obtain the films we need, either on archival exchange or at print cost.

Copies of the news-reel coverage of Prime Minister Mrs. Indira Gandhi's visit to Brazil presented to her by the Ambassador of the Republic of Brazil have been deposited with our Archive.

The Archive participated in "75-YEARS OF CINEMA EXHIBITION" held in Paris, under the auspices of Cinematheque Francaise with costumes, draperies and jewelleries used in early Indian films.

FIAF Projects

The Archive contributed to the following FIAF Projects :

- a) Documentation and Classification of Film Periodicals - Exchange of Indexing information. (Archive - Weisbaden).
- b) International Bibliography of Books on Cinema 1970 (Archive - Bucharest).
- c) Publications of FIAF Members - 1970 (Archive - Ottawa).

Assistant Curator : P.K.NAIR.

Film Library Officer : Miss. PARVATHI NAYAR.

RNs)...

Praha

Le Rapport d'Activités des Cinémathèques de l'Institut
du Film Tchèque et de l'Institut du Film Slovaque, pour
l'année 1970.

Les Cinémathèques continuaient à dresser l'inventaire de tous les matériaux cinématographiques. Le travail doit être terminé en 1972. Pendant l'année 1970 les collections ont été enrichies de 1.000 titres environ:

longs métrages: 353 copies positives (54 films tchécoslovaques, 299 films étrangers),

124 négatifs (31 films tchécoslovaques, 93 film étrangers),

courts métrages et documentaires:

336 copies positives (144 films tchécoslovaques, 192 films étrangers),

194 négatifs (102 films tchécoslovaques, 92 film étrangers),

actualités: cca 10.000 mètres,

film étroit: 120 copies de 16 mm.

Pour tous ces films on a retrouvé et porté sur les registres les précises dates filmographiques. En meme on écarte les doubles et quelques films en nitrate, dont l'état est très mauvais et qui étaient déjà transférés sur la pellicule non flammable.

On a imprimé un Catalogue nouveau des films déposés qui serve aux besoins intérieurs de la Cinémathèque. On collabore aux programmes des Salles de projections de la Cinémathèque et on a préparé quelques festivals du cinéma tchécoslovaque en étranger et quelques

et quelques festivals des oeuvres de Jiří Trnka. Pendant le Festival international à Karlovy Vary on a organisé des programmes consacrés au cinéma antifasciste.

Les rapports entre les membres: échanges internationaux:

	imprunté	preté
prets limités :	54	118
prets illimités :	67	131

La cinémathèque a reçu la visite de quelques cinéastes étrangers, surtout les représentants des archives amies, qui ont eu la possibilité de voir chez nous les copies uniques.

Pour les projections à la Faculté du Cinéma de l'Académie des Arts Dramatiques et pour les autres Instituts des études cinématographiques la Cinémathèque mets à leurs disposition ses copies déposées.

On continue le travail à l'identification des films muets, surtout des comédies des années 1900-1920. On a envoyé 125 cartes ultérieures avec l'identification détaillée des films muets pour la nouvelle édition du Catalogue EMBRYO.

Le département des films documentaires a accompli les recherches très laborieuses - l'identification des personnages et des événements qui apparaissent dans les actualités cinématographiques originales de la période du cinéma muet. On a examiné cca 50.000 mètres des films et les prises de vue les plus importants ont été envoyées aux laboratoires pour être transférées sur la pellicule non inflammable.

Les laboratoires ont tiré pour la Cinémathèque (en transférant les vieilles copies sur l'acétate):

longs métrages: 189 copies positives
79 contretypes
courts métrages: 69 copies positives
22 contretypes.

Le département technique contrôle tous les matériaux pour les projections et pour les échanges, et surtout les acquisitions. On contrôle aussi la déposition de films, on mesure la température et l'humidité dans les dépôts, on essaye l'installation contre l'humidité, les vernis protecteurs sur les étiquettes indiquant les films etc. L'entreprise est bien outillée par l'aménagement moderne et on continue toujours à l'installation de l'appareillage nouveau.

34 employés travaillent à la Cinémathèque et parfois quelques travailleurs externes.

Le directeur de la Cinémathèque, M. Frída, a pris part à deux sessions du Comité Directeur de la F.I.A.F. et au Congrès de la F.I.A.F. à Lyon. M. Frída et M. Opěla, chef du département technique, ont visité l'Österreichisches Filmmuseum à Vienna. M. Frída, M. Opěla et M. Vimr, directeur du département de la documentation ont participé à la conférence du Comité pour la documentation et le cataloguement de F.I.A.F. à Budapest.

Pendant l'année 1970 on a réussi acquérir quelques copies uniques des vieux films, offerts surtout par les anciens propriétaires des cinémas.

Les acquisitions les plus importants:

The Avenging Conscience, USA 1914, David Wark Griffith

General Crack, USA 1929, Alan Crosland

The Better 'Ole, USA 1926, Charles Reisner, Syd Chaplin

Zwei Vagabunden im Prater, Autriche 1927, Hans Otto Löwenstein

Rapsodia Baltyku, Pologne 1935, Leonard Buczkowski

Wie werde ich reich und glücklich, Allemagne 1930, Max Reichmann

Achtung Harry! Augen auf! Allemagne 1926, Harry Piel

Long Live the King, USA 1923, Victor Schertzinger

Sein Todfeind, Allemagne 1917, Harry Piel

A Gipsy Cavalier, Angleterre 1923, James Stuart Blackton

The Empire of Diamonds, 1920 USA-France, Léonce Perret

The Money Maniacs, USA-France 1922, Léonce Perret

Harry Hill contra Cherlock Holmes, Allemagne 1920,

Valy Arnheim

Les Grands, France 1916, Georges Denols

Gepeitscht, Allemagne 1919, Carl Boese

Vent Debout, France 1922, René Leprince

Der letzte Kampf, Allemagne 1923, Harry Piel

Dans l'ombre du Harem, France 1928, Léon Mathot, André

Liabel

The Luring Shadows, USA 1920, Joseph Levering

The Cabaret, USA 1918, Harley Knowles

et 70 comédies muettes d'une où deux bobines.

Le département de la documentation.

On a fait une grande révision de tous les matériaux déposés, on a installé des appareils modernes pour photo-documentation - le micro-appareil pour 16mm films avec un appareil Apeco pour copies. On a construit un laboratoire photographique pour les photos en noir et blanc et aussi en couleur, on a élaboré les projets des nouvelles méthodes de la documentation sur la base des fiches perforées, capables de répondre aux 400 questions. On continuait d'assembler les dates sur les cinéastes tchécoslovaques et étrangers et de compléter les photos des films les plus importants dans la production mondiale.

On travaille à la solution des problèmes concernant la future collaboration des Archives à Prague et à Varsovie, et le plan de donner un caractère d'unité aux travaux de ces deux Archives.

On a acquis 22.268 photographies, 1.860 matériaux de propagande (descriptions des films, press-sheets etc.) provenant surtout des départements divers du Film Tchécoslovaque et des Archives étrangers (l'Union Soviétique, Danemark, Pologne Belgique) qui ont étroitement collaboré avec nous. On a rangé aussi 150 scénarios et listes de dialogues et 120 documents concernant l'histoire du cinéma. On a pris en charge la succession de metteur en scène Martin Frič (photos, scénarios, et les autres matériaux) et la partie de la succession de Jiří Trnka. On continue le travail aux matériaux. Le département a 6 employés.

La bibliothèque.

La bibliothèque a rangé 1274 volumes nouveaux et élaboré les notes bibliographiques extraites des 219 annuaires des revues et journaux du cinéma (9.955 numéros). On a publié 17 volumes de matériaux informatifs (pour les besoins intérieurs): "Le cinéma tchécoslovaque vu par les critiques étrangers" ou on a cité 2.854 articles parus dans la presse tchécoslovaque et 5.728 articles parus dans la presse étrangère.

Pour l'Exposition de la littérature du cinéma à Venise on a élaboré en français la bibliographie concernant le sujet "Les enfants et le cinéma". On a imprimé aussi la bibliographie détaillée de Jiří Trnka et de Hermína Týrlová.

On a renoué une collaboration avec la Cinémathèque

polonaise pour les échanges des livres et des journaux.
La bibliothèque a 6 employés.

L'Institute a publié pendant l'année 1970 plusieurs publications:

Oldřich Koutský: Le doublage, oui ou non.

Jiří Havelka: Les Lauriers du Cinéma Tchécoslovaque II.

Jiří Havelka: L'Economie du Cinéma Tchécoslovaque.

Stanislav Zvoníček: Le Cinéma Tchécoslovaque 1945-1970
(en tchèque, anglais et russe).

Un volume spécial: L'Octobre et le cinéma mondial.

Les brochures pour les programmes de la Salle des projections de la Cinémathèque (4), les brochures de l'hommage aux grands cinéastes (9), des programmes du Cinéma Ponrepo (18).

En Slovaquie le travail a été concentré à acquérir systématiquement des matériaux concernant l'histoire du cinéma slovaque. On a réussi à retrouver la copie originale du film "Jánošík" (1921) et acquérir quelques films slovaques de la période d'avant-guerre. On a déposé 8 nouveaux films slovaque de long métrage et 80 films de court métrage. On a organisé un festival des films courts slovaques et un séminaire sur l'histoire du cinéma avec la participation des lecteurs tchèques et slovaques. On a imprimé un Catalogue: Les Films Slovaques 1945-1968 et une publication à l'occasion du 25ième anniversaire de la nationalisation de la cinématographie tchécoslovaque. On a terminé les travaux préparatifs pour la publication sur le cinéma documentaire slovaque.

La Cinémathèque a 19 employés.

Roma

CINETECA NAZIONALE
presso il CENTRO SPERIMENTALE DI CINEMATOGRAFIA
00173 - Via Tuscolana 1524 - Tel. 740.046
Telegrammi: Cinesperimental - Roma

RAPPORT D'ACTIVITE' - ANNEE 1970

Le nombre total des films à présent est de 12.400 copies environ (négatifs, lavander, positifs, films à sujet, documentaires, dessins animés, actualités): en effet, pendant l'année 1970 la Cinémathèque a enrichi ses collections de 1.400 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 trois pour les films sur acetate.

L'activité de la Cineteca Nazionale se déroule à présent dans les suivantes directions principales:
1) Manifestations organisées directement par la Cinémathèque (à Rome ou dans d'autres centres d'Italie).
On a commencé une nouvelle série de projections sur l'oeuvre complète des plus grands metteurs en scène de l'histoire du cinéma.

Après les séries sur ANTONIONI, PASOLINI, ROSSELLINI, on est en train d'organiser des séries sur Jancsó, Buñuel, Von Sternberg, Bergman, Godard, etc. On a aussi commencé des cycles monographiques: LE CINEMA ROUMAIN, LA COMEDIE ITALIENNE (de 1930 à 1960), LE DESSIN ANIME', et LES FILMS CENSURES.

2) Distribution des films aux Ciné Clubs italiens:

Les catalogues des copies en circulation comprennent 330 programmes environ. Pendant l'année 1970 les Ciné-Clubs en activité ont été 150 environ (l'activité culturelle des Ciné-Clubs se déroule comme toujours, du mois de novembre jusqu'au mois de mai).

3) Diffusion à l'étranger de la culture cinématographique et en particulier du cinéma italien passé et présent: on a envoyé des programmes rétrospectifs dans les pays suivants: Argentina, Austria, Belgio, Canada, Cecoslovacchia, Cuba, Danimarca, Finlandia, Francia, Germania, Guatemala, Inghilterra, Irlanda, Persia, Perù, RAU, Romania, Spagna, Tunisia, Turchia, U.S.A.

Les Films les plus utilisés dans ce domaine ont été, comme pour le passé, les Anthologies du Cinéma Italien: Premier Chapitre (Le Film Muet) et Deuxième Chapitre (Le Film Parlant, jusqu'à 1943) dans les versions en différentes langues (Italien, Français, Anglais, Allemand et Espagnol).

Parmi les films italiens envoyés à l'étranger on peut citer les suivants: ACCATTONE, LE AMICHE, AMICI PER LA PELLE, AMORE IN CITTA'. L'ARMATA BRANCALEONE, ASSUNTA SPINA, BANDITI A ORGOSOLO, IL BANDITO, I BASILISCHI, LA BATTAGLIA DI ALGERI, IL BELL'ANTONIO

IL BIDONE. IL BOOM. IL BRIGANTE DI TACCADEL LUPO. CA
 BIRIA. IL CAMMINO DELLA SPERANZA. CAVALLERIA. LA CIO
 CIARA. LA COMMARE SECCA. I DELFINI. IL DELITTO DI GIO
 VANNI EPISCOPO. DIVORZIO ALL'ITALIANA. LA DOLCE VITA.
 DOV'E' LA LIBERTA'. DUE SOLDI DI SPERANZA. L'ECLISSE.
 E' PRIMAVERA. ERA NOTTE A ROMA. ETTORE FIERAMOSCA. EU
 ROPA '51. E VENNE UN UOMO. FABIOLA. FARI NELLA NEBBIA.
 IL FERROVIERE. I FIDANZATI. FRANCESCO GIULLARE DI DIO.
 IL FU MATTIA PASCAL. IL GENERALE DELLA ROVERE. GERMA
 NIA ANNO ZERO. GIORNATA BALORDA. I GIORNI CONTATI.
 GIORNI DI GLORIA. IL GIUDIZIO UNIVERSALE. LA GRANDE
 GUERRA. IL GRIDO. GIULIETTA DEGLI SPIRITI. GLI INDIF
 FERENTI. LADRI DI BICICLETTE. IN NOME DELLA LEGGE. IO
 LA CONOSCEVO BENE. KAPO'. LETTERE DI UNA NOVIZIA. LA
 LUNGA NOTTE DEL '43. I MAGLIARI. UN MALEDETTO IMBRO
 GLIO. MALOMBRA. MAMMA ROMA. MIO FIGLIO PROFESSORE. MI
 RACOLO A MILANO. LE MISERIE DEL SIGNOR TRAVET. IL MU
 LINO DEL PO. 1860. LA NAVE BIANCA. LA NOTTE. LE NOTTI
 BIANCHE. LE NOTTI DI CABIRIA. I NUOVI ANGELI. OSSES
 SIONE. I PUGNI IN TASCA. LA RAGAZZA CON LA VALIGIA.
 LA RAGAZZA DI BUBE. RISO AMARO. ROCCO E I SUOI FRATEL
 LI. ROMA CITTA' APERTA. SALVATORE GIULIANO. SEDOTTA E
 ABBANDONATA. SENSO. SENZA PIETA'. I SETTE PECCATI CA
 PITALI. SIAMO DONNE. LA SIGNORA SENZA CAMELIE. SIGNO
 RE E SIGNORI. IL SORPASSO. LA SPIAGGIA. LE STAGIONI
 DEL NOSTRO AMORE. UNA STORIA MILANESE. LA STRADA. STROM
 BOLI. IL TEMPO SI E' FERMATO. LA TERRA TREMA. IL TET
 TO. I TRE VOLTI. TUTTI A CASA. UCCELLACCI E UCCELLINI.
 UMBERTO D. GLI UOMINI CHE MASCALZONI. UN UOMO DA BRU
 CIARE. L'UOMO DALLA CROCE. L'UOMO DI PAGLIA. VAGHE
 STELLE DELL'ORSA. VANGELO SECONDO MATTEO. VIAGGIO IN
 ITALIA. I VINTI. I VITELLONI. VIVA L'ITALIA. VIVERE
 IN PACE.

Dans ce domaine on peut aussi rappeler des séries de projections organisée directement par la Cinémathèque à l'étranger: comme par exemple une grande manifestation du Cinéma italien (avec 10 films) a Bucarest, chez l'ARCHIVA NATIONALA DE FILME. En ce qui concerne les publications, il faut rappeler tout d'abord la revue du Centro Sperimentale di Cinematografia "BIANCO E NERO" dont sont parus, en 1970, les suivants numéros: 1-2-3-4- (Janvier-Avril), 5-6 (Mai-Juin), 7-8 (Juillet-Août), 9-10 (Septembre-October). Le numéro 11-12 (Novembre-Décembre), qui est en retard, à cause de la réorganisation de la revue, est en train de paraître.

La Cineteca Nazionale a aussi publié plusieurs brochures et dépliants concernant ses propres cycles de projections et les catalogues des programmes distribués aux Ciné-Clubs.

Sofia

CINÉMATHEQUE NATIONALE BULGARE
BULGARSKA NACIONALNA FILMOTeka

R A P P O R T

Juillet 1970 - Mars 1971

Depuis le Congrès à Lyon la Cinémathèque Nationale Bulgare a concentré ses efforts principalement sur la vulgarisation des oeuvres classiques et contemporaines du cinéma présentées dans son cinéma. Les initiatives de notre Cinémathèque dans ce domaine jouissent d'un très grand intérêt auprès de notre public. Parmi ces initiatives il faut surtout souligner le Deuxième Panorama du Jeune Cinéma Soviétique à Sofia. A cette occasion nous étions heureux de recevoir des cinéastes soviétiques bien connus et de discuter certains aspects de l'expérience du cinéma socialiste. La délégation soviétique était composée de Evguéni Sourkov - rédacteur en chef de la revue "Iskousstvo kino", du scénariste Roustam Ibrahimbekov /Azerbaïdjan/, de l'opérateur Nourtaï Borbiev /Kirghizie/ et des réalisateurs Eldar Chenguélaja /Géorgie/ et Chouhrat Abassov /Ouzbékistan/.

C'est avec enthousiasme qu'a été reçu le Panorama du Cinéma Polonais Contemporain. A cette occasion nos hôtes étaient le directeur de Filmoteka Polska Kazimierz Michalewicz et puis la délégation composée de Ryszard Konieczek - rédacteur en chef de la revue "Kino", le réalisateur Andrzej Wajda et des artistes Stanisława Celinska et Lucina Winička.

Un grand intérêt ont suscité également les cycles consacrés à l'oeuvre de Michail Romé, de G.W.Pabst, d'Orson Welles, de John Ford, de Jean Vigo, le deuxième panorama de Gérard Philippe. Il faut bien mentionner aussi les cycles: "Tendances critiques dans le Cinéma Américain des années 30 et 40", "Deux mondes - deux idéologies", "Le film soviétique pour enfants", "Le jeune héros dans l'art cinématographique de l'Est et de l'Ouest".

Pour la plupart de ces initiatives ont été éditées des brochures, écrites par des critiques de cinéma bien connus. Nous avons édité également "La Cinémathèque Nationale Bulgare - 10

années d'activité" - ouvrage de références, "Sergei Michailovitch Eisenstein" - recueil de rapports faits au symposium organisé par notre Cinémathèque en 1968 en honneur du 70^e anniversaire de la naissance du grand cinéaste ainsi que notre premier annuaire.

Le cycle le plus populaire, regardé par millions de spectateurs chaque mois à la télévision, c'est "Chefs-d'oeuvre du Cinéma Soviétique classique".

Nous avons célébré aussi le 75^e anniversaire de la première projection publique des frères Lumière. A la manifestation organisée à cette occasion c'est l'historien français de cinéma M. Charles Ford qui a parlé.

Avec le concours de Norsk Filminstitutt, c'est pour la première fois qu'à Oslo en 1970 ont été projetés des films bulgares contemporains.

Pendant la période écoulée notre Cinémathèque Nationale a eu des relations actives avec GOSFILMOFOND, l'Union des Cinéastes de l'URSS, Ceskoslovensky filmovy ustav, Filmoteka Polska, Norsk Filminstitutt, Staatliches Filarchiv der DDR, Arhiva Nationala de filme, Jugoslovenska kinoteka, etc.

Ont été élaborées plusieurs filmographies et bibliographies.

Quelques expositions ont été organisées: exposition des affiches polonaises de cinéma et des éditions polonaises sur le cinéma, grande exposition rétrospective des affiches soviétiques de cinéma des années 20 à nos jours, expositions "20 années d'art cinématographique socialiste bulgare".

Grâce aux échanges ainsi que par d'autres voies notre collection de films a augmenté de 180 films et celle de la bibliothèque de 173 volumes.

Je saisis l'occasion pour exprimer ma profonde reconnaissance et mes remerciements aux collègues qui nous ont aidé à réaliser une grande partie des initiatives déjà citées et d'augmenter notre collection de films, notamment: Viktor Privato /Moscou/, M. Jon Stenklev /Oslo/, Kazimierz Michalewicz /Warsowie/, Wolfgang Kläue /Berlin-DDR/, Dumitru Fernoaga /Bucarest/, Vladimir Pogacic /Belgrade/, Myrtil Frida /Prague/, etc.

Directeur: Guéorgui Stoyanov-Bigor

Stockholm

CINEMATEKET
SVENSKA FILMINSTITUTET
ACTIVITIES REPORT 1970

Organisation

On October 1, 1970, the former Archive of the Swedish Film Institute was reorganised and given the new name Cinemateket. The reorganisation was undertaken in connection with the moving over of the scattered sections of the Film Institute into the Film House. The premises of the new house were gradually occupied towards the end of the year and the official inauguration took place on January 18, 1971.

The Cinematheque is now composed of three sections: the Film Archive, the Documentation Department and the Screening Activity. Mr. Bo Jonsson who joined the staff of the Film Institute as Executive Director on July 1, is also Head of the Cinematheque. This is the largest division within the Institute. Towards the end of the year its activities engaged 20 staff members. Secretarial service is given by a pool of secretaries. Technical assistance, print control and booking and shipping service is handled by a separate department under the head of Mr. Rune Anbacken.

Film Archive and Preservation

The new house has storage facilities for a 1000 35 mm circulation prints. Climate conditioned vaults are being constructed for preservation material with special reference to colour films. It is estimated that the vaults inside the house will allow for the storage of 5. 300 prints. During the construction, information supplied by the Preservation Commission of FIAF is being continuously considered.

The storage facilities of the Film House will allow exclusively for acetate films. Nitrate films will be kept outside the city at the private laboratory where all deposited films were earlier kept. This laboratory has been given the task of inspecting nitrate prints and report of disintegration. Film material to Swedish films, which have not yet been transferred to acetate base is being washed and prepared for printing.

Inspection reports from the laboratory also form the basis of the film registration of the Archive, in which section there still is a considerable amount of work to complete.

During 1970 the transferring of Swedish films on nitrate base to acetate was limited. Technical problems in connection with image stability and sound rerecording as well as preparations for the moving of the Archive hampered preservation activities. Six feature films and one short film were transferred.

Acquisition and deposition

Film classics were acquired through the kind cooperation of Det Danske Filmmuseum (3), The Museum of Modern Art, Department of Film (2) and The National Film Archive (2). Preliminary agreement for the further acquisition of 3 Sovjet film classics was reached with Gosfilmofond.

The Cinematheque received a great number of depositions from distributors in Sweden. A general agreement concerning trust deposit of films with Archives was signed on behalf of the Cinematheque between FIAPF and the Swedish Film Institute in May.

Acquisitions and depositions

Amount of titles

	Feature films	Shorts
Acquisitions	19	31
Depositions	412	109

International activities

Representatives of the Cinematheque participated in the FIAF Executive Committee meeting in Vienna and at the FIAF congress in Lyon. After the congress Mr. Geber visited the National Film Archive for the purpose of study.

The Film Archive received visits from Mr. Paul Strand, Mr. Willard van Dyke and Miss Margareta Åkermark from The Museum of Modern Art, Department of Film, and from the Cuban director Mr. Santiago Alvarez.

The Swedish Film Institute acted as a host to the meeting of the FIAF Preservation Commission in Stockholm October 24-26. Participating in the meeting were representatives of Staatliches Filmarchiv, the National Film Archive, Det Danske Filmmuseum, Nederlands Filmmuseum, Arhiva Nationala de Filme and Centre National de la Cinématographie, Bois d'Arcy. Also present were representatives of the major colour film laboratories in Europe, such as Agfa-Gevaert, Kodak and VEB Filmfabrik Wolfen. Specially invited was the Director of the Archive of Sveriges Radio TV and the head of the company's film laboratory.

All the delegates were offered an opportunity to see the premises of the Film Archive. Mr. Volkmann, the chairman of the commission, paid a separate visit to Mr. Jonsson to discuss matters of common interest to the Archives.

Towards the end of the year the Cinematheque delivered three Swedish films to the Staatliches Filmarchiv as part of an exchange deal.

The Documentation Department

1970 was a year of upheaval for the Documentation Department. Our very large collections had to move to the top floor of the new "Filmhuset" building. The historical past of the department started in 1934 in a small office at Vasagatan 9. From there the newly founded library and picture collections moved to the Technological Museum, where it stayed from 1938 to late 1970, during which time the assembled material grew rapidly, filled and overflowed all available space. As a result the problem of packing, transporting and rearranging the material was very large. In November 1970 we moved 17,000 volumes, 260 yards of periodicals, one and a quarter million film stills and one of the largest collections of film press cuttings in the world over to new premises. An additional problem was that we had to open a proper

reading room in our library - earlier we had shared a small space with the Technological Museum. And on top of that we had to take over the administration of the Stockholm University reading room for the film and theatre students.

On the credit side we got extremely handsome new quarters, airy and light. The library shelves are white and glossy. The reading room have wall to wall rust-coloured carpets and the office windows face the northern end of the wide open spaces of the Gärdet common.

Most interesting at the moment is the script collection. We now have scripts of 850 Swedish feature films. We have copied all the printed programmes of Swedish films we did not have earlier from the collection in the Stockholm Royal Library. Added to our department is a section for microfilms. At the moment we have only microfilms of the 100,000 index cards of the British Film Institute and also a run of Monthly Film Bulletin 1934-47.

The "Filmhuset" also contains two other libraries, The Drottningholm Theatre Library (35,000 volumes and considerable numbers of pictures and periodicals) and The Carina Ari Library of Choreography. One of our latest publications is a check list of all periodicals in the Film Institute Library and also in the Drottningholm Theatre Library. Other publications under preparation: Filmårsboken 1970 (credits of all new feature films shown in Sweden during 1970). A film lexicon containing nearly complete film credits of Swedish actors in all Swedish feature films - 880 double-spaced pages with 2,800 illustrations and 5,520 actors named. A work by journalist Uno Asplund called "Chaplin in Sweden", the story of the Chaplin films and what happened to them as regards censorship and distribution in Sweden. A supplement to our volume about Swedish film writers. Finally we plan to prepare a work about animation in Sweden during the silent era.

At the moment of writing our main task is to see that everything in our collections is made available to our visitors who may, for example, ask for press cuttings about specific films or picture sets from any film in our files.

The Film Club of the Swedish Film Institute

The Film Club has continued its programme of six-seven weekly screenings. Registered members for 1970 amount to nearly 7,000 and entrances during the period January 1st 1970-December 31st 1970 amounted to 33,000. Programmes have been dedicated to:

Cuban Cinema
The young Ingmar Bergman
The hundredth anniversary of Lenin
Rumanian films
Robert Bresson
Samuel Peckinpah
Pier Paolo Pasolini
Italian neorealism
Jorge Sanjines
Early Swedish classics
Elio Petri

New films from Vietnam
Short films from Bundesrepublik Deutschland
Social American documentary films
Short films from the Oberhausen film festival
Films from Latin America
Anthony Asquith
Erich von Stroheim
Abel Gance
Robert Flaherty
Max Ophüls

Several foreign directors have visited the Film Club and presented their work. In connection with various film series the Film Club invited as its guests the following personalities:

Pjotr Klimenkov
Santiago Alvarez
Samuel Peckinpah
Elio Petri
Rosa von Praunheim
Johannes Flütsch
Willard van Dyke
Paul Strand
Rune Hassner
Will Wehling
Margareta Åkermark

The Film Club has published 8 program booklets, 131 stencils and one more extensive brochure, "The Bitter Years".

Tirana

R A P P O R T

SUR L'ACTIVITE DE LA FILMARCHIVE DE LA RP D'ALBANIE DURANT L'ANNEE 1970.-

L'année 1970 était la dernière année du IV^e plan quinquennal. Notre peuple a remporté, également au cours de cette année, de bons résultats dans l'édification socialiste du pays.

Nos cinéastes ont tourné tous les changements et tous les événements importants dans la vie du pays et de notre peuple. Comme d'ordinaire, ce travail a été effectué en réalisant une série de nouveaux films et tout particulièrement en tournant un nombre considérable de films documentaires.

Par conséquence, le fonds de notre Filmarchive au cours de cette année s'est enrichi comme suit:

- Ciné-journaux	57 avec 61 bobines
- Documentaires	45 avec 97 bobines
- Films de fiction	5 avec 45 bobines
- Photos	500 pièces
- Affiches	1200 pièces

Cette année également, notre Filmarchive a pris soin de l'exploitation et de la sauvegarde des fonds des films dont elle dispose, en effectuant tous les services techniques et en créant les conditions les plus favorables à cette fin.

Notre Filmarchive a élargie encore de plus son activité visant à fournir des films aux diverses institutions culturelles du pays, aux organisations des masses, aux écoles, aux centres de travail, etc.

Au cours du mois de Janvier 1971, à la Filmarchive albanaise a rendu visite le candidat du Bureau de la FIAF, le Directeur de la Filmarchive roumaine, avec lequel ont été échangés des opinions constructives sur le travail de la Filmarchive. Nous sommes en train d'appliquer ses recommandations, d'après un plan établi par notre Filmarchive.

Comme dans les années passées, cette année également nous avons effectué un échange de films avec des Filmarchives d'autres pays, comme p.ex. la Filmarchive roumaine, etc.

Durant l'année 1970, dans la salle de la Filmarchive et dans d'autres salles de projections ont été projetés plusieurs films, à la présence d'un grand nombre de spectateurs:

<u>A l'intérieur de la Filmarchive</u>	<u>Projections</u>	<u>Spectateurs</u>
- Ciné-journaux	115	5900
- Documentaires	95	5700
- Films de fiction	80	500
<u>Hors de la Filmarchive (écoles et autres institutions)</u>		
- Ciné-journaux	70	1000
- Documentaires	100	1800
- Films de fiction	50	1500

VASKE ARISTIDHI
Directeur

Torino

Museo nazionale del cinema
Palazzo Chiabrese
Piazza San Giovanni 2 - Tel. 510-370
10122 TORINO (Italie)

Le Musée a été visité en 1970 par 25.300 personnes, étrangers, journalistes, élèves des écoles, etc. De janvier à mai et en novembre et décembre (du mardi au dimanche) le Musée a présenté dans sa salle de projection la suite d'un "Hommage à Henry Hathaway", des documentaires sur l'Afrique, le programme "Le voci" (Les voix), six films en version originale anglaise et américaine sans sous-titres, un "Hommage à Valerio Zurlini", comprenant cinq films, un programme "Film da rivedere" (Films à revoir) avec des oeuvres de Giorgio Pastina, Maurizio Corgnati, Roberto Rossellini, Aldo Fabrizi, Bruno Paolinelli, Ubaldo A. Ragona et un rare film de Grock (Adrien Wettach) et Karl Boese, un "Hommage à Arturo Ambrosio" et un "Hommage à Edward Dmytryk" avec quatorze films de la période 1945-1967.

Pendant la Semaine internationale des Musées, organisée par l'I.C.O.M. (12-19 mai) le Musée a permis l'entrée gratuite aux visiteurs et a offert un guide imprimé. La Bibliothèque internationale de cinématographie et photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 170 lecteurs avec 530 lectures. Les volumes sur la photographie et le cinéma sont 5860 avec 1179 opuscules, 731 revues italiennes et étrangères et 494 disques de musique de films.

Le Musée a participé: en avril au IX^e Congrès international des Bibliothèques-Musées des Arts du Spectacle (Gênes 5-10 avril) en projetant les films "Papà" de A. Genina (1915), "Emigrante" de G. Pastrone (1915) et "Cortile" de C. Campogalliani (1930); en mai au Congrès international et XI^e Biennale du Blanc et Noir de la F.I.A.P. (Fédération internationale de l'Art Photographique) à Turin, en organisant l'exposition "Documents sur la Dagherréotypie" avec des dagherréotypes italiens et étrangers, estampes, reproductions de marques de dagherréotypistes et photographes, etc.; une édition amplifiée de cette exposition fut présentée au 2^e Salon Cine Foto Ottica à Milan (Palais de l'Art - 22/29 novembre); en juin en participant, avec la projection de "Cabiria" et une exposition de documents sur l'Itala Film, à la commémoration de Giovanni Pastrone, organisée par l'administration de Asti, ville natale du grand pionnier du cinéma, qui lui avait dédié une rue; au 7^e Festival international des Escamoteurs (Bergamo 6-7 septembre) en envoyant le film dirigé et interprété par Grock (Adrian Wettach) "Anima di clown" (1931); à la Semaine internationale du Cinéma qui a eu lieu à Grado du 15 au 20 septembre: le Musée a envoyé les films "Che bello" (Itala Film 1910), "Lea e il gomito" (Cines 1911), "Cretinetti e gli aerei mobili nemici" (Itala Film 1916), "Nozze d'oro" (Ambrosio film 1911), "Tigre reale" (Itala Film 1916) et "Cabiria" (Itala Film 1914), et a présenté une exposition sur le cinéma italien muet, comprenant 25 panneaux avec des documents originaux, photographies, manuscrits, affiches, programmes de cinémas, etc..

A l'occasion du centenaire de la naissance du pionnier turinois du cinéma, Arturo Ambrosio (1870-1960), le Musée a organisé dans sa galerie des exposition un panorama de l'activité de la Maison Ambrosio des origines à 1926, avec nombreux documents originaux, photos, manuscrits, etc. et a présenté dans sa salle de projection (3-8 novembre) un "Hommage à Arturo Ambrosio", comprenant les films "Nozze d'oro" (1911) et "La Meridiana del Convento (1915), de sa propre cinémathèque, et les films "Cenerentola" (1916) et "Amor pedestre" (1914), de la Cineteca Italiana-Archivio Storico del Film, De Milan.

Toulouse

CINÉMATHÈQUE DE TOULOUSE

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

RAPPORT D'ACTIVITE POUR L'ANNEE 1970

Au cours de l'année 1970, la Cinémathèque de Toulouse a connu les mêmes difficultés de fonctionnement qu'en 1969, en raison de l'insuffisance des crédits dont elle a disposés. Mais elle a renforcé sa position juridique et morale, elle a développé ses activités et elle a enrichi régulièrement ses collections.

PROBLEMES FINANCIERS

Le problème irritant du manque de crédits et de personnel n'a pas encore été résolu. Une équipe bénévole de jeunes professeurs et d'étudiants a assuré les tâches qui auraient dû normalement revenir à un personnel rétribué. L'aide financière de l'Etat est restée symbolique, mais la Cinémathèque s'est appuyée sur le Centre Régional de Documentation Pédagogique pour bénéficier de services en nature (locaux, salle de projection, etc...).

Toutefois, trois faits nouveaux sont intervenus :

1° Le conflit de l'Etat et de la Cinémathèque Française (1968), qui avait dramatisé et paralysé toutes les décisions relatives aux archives du film, s'estompe aujourd'hui dans le temps. Une demande pressante a été faite auprès du Ministère des Affaires Culturelles pour que la Cinémathèque de Toulouse ait un budget qui couvre les dépenses de première urgence. L'accueil a été favorable et une décision est attendue sous peu.

2° L'enseignement du cinéma s'est très fortement développé, depuis la rentrée 1970, et la Cinémathèque de Toulouse a été saisie de multiples demandes de films. Elle a aussitôt proposé au Ministère de l'Education Nationale la signature d'une convention portant à la fois sur les problèmes juridiques d'usage des copies et sur le détachement d'un personnel à titre permanent. Les négociations sont en cours.

3° Un protocole a été signé avec la Ville de Perpignan, pour la projection régulière de films anciens au Palais de la Culture. Ce protocole, qui prévoit une subvention annuelle, pourrait servir de modèle dans des cas analogues.

STATUT JURIDIQUE

Sur le plan juridique, deux faits sont à signaler :

- La Cinémathèque de Toulouse, qui bénéficiait déjà de la franchise des droits de douane et de la dispense de caution, a obtenu par décision du 13 novembre 1970 la franchise de la TVA sur les importations.

- Les statuts ont été modifiés par l'Assemblée Générale du 19 décembre 1970, afin de leur donner une meilleure assise.

COLLECTION DE FILM

Ancours de l'exercice clos, la Cinémathèque a acquis ou reçu :

- 75 longs métrages en 35mm
- 48 longs métrages en 16mm
- environ 200 courts métrages.

Elle a recherché tout particulièrement des films français d'avant-guerre (1930-1940), édités en 16mm. Il s'est avéré, en effet, que pour un grand nombre d'entre eux, toutes les copies 35mm avaient été détruites au moment de l'interdiction des films inflammables (1950) et que les versions 16mm, trop longtemps négligées, étaient aujourd'hui les seuls éléments qui subsistaient.

Pour le stockage du 35mm, la Cinémathèque attend toujours la construction du blockhaus, qui lui a été promise par l'Education Nationale. Mais ce projet est lié à l'édification d'un nouvel ensemble universitaire qui n'a pas encore débuté.

Or elle a dû, le 1er juillet 1970, libérer le bâtiment qu'elle utilisait jusque là et elle a pu trouver, dans les environs de Toulouse, un nouvel abri provisoire.

BIBLIOTHEQUE DE CINEMA

C'est sur le plan des documents que l'année 1970 s'est révélée décisive. La bibliothèque a été réorganisée, fortement enrichie et le classement définitif est en cours.

La constitution de dossiers de films (environ 15.000) est terminée, ainsi que l'indexation des affiches (environ 5000). Trop longtemps négligés, les périodiques font maintenant l'objet d'un soin particulier : pointage des collections, recherches des numéros manquants, échanges systématiques, etc... Les scénarios publicitaires et les jeux de photos des films en exploitation sont recueillis, deux fois par an, auprès des agences de distribution. Enfin la Cinémathèque bénéficie de plus en plus, de la part de journalistes de cinéma, du dépôt de leurs archives.

PROJECTIONS ET PUBLICATIONS

Les projections de films ont lieu quatre fois par semaine, durant l'année scolaire, du 1er octobre au 30 juin. On notera cependant, de la part du public qui est formé à 90% d'étudiants, un certain désintérêt pour :

- les films muets
- les films parlants d'avant-guerre.

Il semble bien que, pour le public jeune, la guerre joue le rôle d'une barrière au-delà de laquelle le passé se contend avec la préhistoire.

La Cinémathèque de Toulouse a, par ailleurs, participé au Festival CONFRONTATION dont le thème était le western. Elle accueillera, du 12 au 19 juillet 1971, le 11e CICI et elle a proposé comme sujet : "Les plus beaux mélés du monde". Enfin, elle prépare sa contribution à la partie rétrospective du Festival de l'Animation à Annecy.

Elle a organisé à son siège, de fin décembre à fin janvier, une Exposition sur le Cinéma Français d'avant-guerre (1930-1939).

Elle va mettre sous presse l'ouvrage de Pierre Cadars et Francis Courtade sur le CINEMA ALLEMAND DE 1933 A 1945, qui a pu être écrit grâce à l'aide du Staatliches Filmarchiv der DDR.

Enfin, elle achève le dépouillement des revues françaises d'avant-guerre (POUR VOUS, CINEMONDE, CINELIROIR, MON CINE) qui sera publié en collaboration avec la Cinémathèque Royale de Belgique.

RAPPORTS AU SEIN DE LA FLAF

Des rapports très agréables et très confiants ont été entretenus au sein de la FLAF :

- Films reçus :
 - . en prêt illimité : 28
 - . en prêt limité : 14
- Films envoyés :
 - . en prêt illimité : 6
 - . en prêt limité : 29

L'aide du Gosfilmofond a porté non seulement sur les classiques du cinéma soviétique, mais aussi sur certains films français devenus très rares.

L'Arhiva Nationale de Filme à Bucarest a pu contretyper des primitifs (1905-1915) dont la Cinémathèque de Toulouse possédait des copies d'époque en très mauvais état et l'on a vu, au Congrès de Lyon, les résultats inespérés de ce tirage.

La Cinémathèque Royale de Belgique a donné son appui pour sauver des films muets, dont les images avaient moins souffert que les perforations. Cette collaboration a porté sur de nombreux slapsticks, sur des comédies françaises ou américaines de la période 1920-1929, mais on retiendra surtout la restauration du PETIT CAFE de Raymond Bernard, avec Max Linder.

La National Film Archive de Londres a pu, dans des conditions difficiles, sauver de la décomposition la version italienne de HAMLET tournée en 1910 par Ruggiero Ruggieri, que la Cinémathèque de Toulouse lui avait confiée.

Tous ces exemples de soutien à une "jeune et pauvre archive" sont, pour celle-ci, extrêmement encourageants.

Ce compte-rendu d'activité est donc plus optimiste que celui de 1969. L'année qui s'achève a donné à tous les collaborateurs de la Cinémathèque l'impression qu'un pas décisif avait été franchi. Le climat d'apaisement qui a succédé aux remous de février 1968 n'y est pas étranger. Le développement du Service des Archives du Film, créé à Bois-d'Arcy par les pouvoirs publics, a joué un rôle bénéfique en dé-dramatisant les problèmes relatifs à la conservation des films et l'on se plaira à souligner les excellents rapports entretenus avec ce service. A de multiples signes, on constate en France que la notion de Cinémathèque ne se confond plus avec la personnalité du Conservateur et que l'objectivation l'emporte sur le subjectivisme.

Pour sa part, la Cinémathèque de Toulouse se félicite de cette évolution. Si elle avait été trop longtemps portée à bout de bras par quelques passionnés de cinéma, elle est entrée, elle aussi, dans cette phase objective où son existence ne dépend plus de ceux qui la faisaient vivre et où elle a acquis, au plein sens du mot, la personnalité morale.

Warszawa



WARSZAWA, PUŁAWSKA 61

TELEFONY: SEKRETARIAT 44-68-56, PRACOWNIA FILMOGRAFIKAZNA: 44-75-64. ILUZJON 29-24-64,
PRACOWNIA DOKUMENTACJI 44-13-35, MAGAZYN-KONSERWACJA 43-05-82. TELEGRAF: FILMOTEKA

Fondée en 1946, membre de FIAPF depuis la même année.

Institution d'État

Directeur	- M.Kazimierz Michalewicz
Vice-directeur	- H.Bohdan Karolak
Section filmographique	- M.Leszek Armatys
Centre de documentation sur l'histoire du cinéma /bibliothèque/	- Mme Elżbieta Moszoro
Centre de diffusion des films	- M.Tadeusz Pacewicz
Atelier de conservation	- Mlle Barbara Wąsowska
Magasin des films	- M.Tadeusz Bujnowski
Musée du film "Iluzjon"	- M.Tadeusz Sobolewski /pour les questions artistiques et relatives au programme/ - M.Mirosław Walas /pour les problèmes administratives/ - M.Stanisław Mayzner
Administration	

A c t i v i t é 1970

L'année 1970 a apporté à la FILMOTEKA POLSKA quelques événements importants pour ce qui concerne le fixement de sa place dans l'archivisation cinématographique en Pologne, ainsi que pour ses perspectives du développement pour l'avenir.

Tout d'abord, on a changé le nom - de CENTRALNE ARCHIWUM FILMOWE en FILMOTEKA POLSKA, qui d'une manière plus précise cerne le caractère multiple de notre institution. De plus, en 1970 on a augmenté les locaux de FILMOTEKA POLSKA de 350m² et aussi on nous a accordé les fonds considérables pour la

construction des locaux supplémentaires pour abriter les magasins des films et pour le personnel.

On a dépensé beaucoup d'énergie pour faire établir des principes juridiques de fonctionnement de notre FILMOTEKA ainsi que pour le perfectionnement des méthodes et des formes du travail.

Indépendamment de ces choses-là, FILMOTEKA POLSKA a continué ses activités habituels concernant la thésaurisation, conservation, élaboration et diffusion de tous les documents /films, livres, revues, affiches, appareils, etc./ qui ont trait à l'histoire du cinéma polonais et mondial.

Au 31 décembre 1970 les collections de la FILMOTEKA POLSKA se composaient de 4111 films de long métrage, 2179 de court-métrage et 1218 éditions périodiques /dont 4797 copies lavandes et dup-négatives/. On a également continué l'action de la liquidation progressive des bandes facilement inflammable.

Le Centre de diffusion des films disposait 1261 copies /1231 titres/.

On a entrepris trois enquêtes - deux dans le pays: au sujet des matériaux gardés dans les archives cinématographiques en Pologne, et sur les systèmes de classement qui sont alors pratiqués pour les collections des bandes cinématographiques, et l'autre - internationale, au sujet des films polonais et des matériaux ayant caractère de polonics et qui sont conservés dans les archives étrangers. A l'occasion, nous voudrions exprimer nos remerciements à toutes les cinémathèques, qui ont bien voulu nous venir en aide dans cette matière.

A la fin de 1970 les fonds de la bibliothèque de la FILMOTEKA POLSKA contenaient: 7720 /440^x/ livres et fascicules, environ 650 titres des revues cinématographiques

x/ entre parenthèses - les acquisitions faites en 1970.

reliés en volumes annuels, environ 22 800 affiches de presque 6 280 films, environ 10 000 /770/ scénarii et listes de dialogue, ainsi qu'approximativement 511 000 photos /800 négatives nouveaux/.

Le musée contient environ 1950 objets, dont 137 appareils de projection.

Le Centre de documentation sur l'histoire du cinéma continuait les travaux sur la bibliographie de la presse cinématographique polonaise et étrangère /avec la division par sujets: films, gens de cinéma, festivals, cinéma international, etc./, les travaux concernant l'élaboration d'ensembles des actes et documents d'archive ayant trait à l'histoire du cinéma polonais /45 nouveaux ensembles/, et aussi les travaux sur la Biennale et FIAF.

On a élaboré, et c'est pour la première fois, bibliographie des éditions cinématographiques polonaises, en introduisant dans ladite bibliographie des thèses d'étudiants des Ecoles Supérieures en Pologne, lesquelles jusqu'ici n'avaient pas été publiées. On a fait également les découpages des films polonais les plus importants, produit avant 1939 et qui se trouvent dans notre FILMOTEKA.

Avec la participation des quelques autres institutions cinématographiques on a lancé un concours, à l'occasion du 75-me anniversaire de la naissance du cinéma, pour les Mémoires des Gens du Cinéma. Les travaux qui nous sont parvenus ont été inclus dans les collections de notre FILMOTEKA.

On a commencé également l'inventarisation et le mise-en-ordre de l'ensemble de plusieurs milles des photos des films allemands, sortis sur les écrans polonais entre 1940 et 1944.

. Les collections de notre FILMOTEKA se sont enrichies d'une précieuse acquisition: ensemble des documents contenant 3900 dessins de Zenon Wasilewski /1903-1966/, un des pionniers de cinéma d'animation en Pologne.

Parmi les exposition de 1970 lesquelles ont été organisé dans le hall de notre cinéma de musée IJU-ZJON, meriteent la mention:

- a/ exposition: "Cinéma soviétique contemporain",
- b/ exposition: "Cinématographie de la République Démocratique Allemande", organisé grâce à l'aide de la Staatliches Filmarchiv der DDR,
- c/ exposition: "Les lauréats polonais des Festivals Internationals de Film", laquelle donna l'occasion de montrer 300 distinctions et 500 diplômes environ, provenant des collections de la FILMOTEKA POLSKA et aussi empruntés des sources divers. En marge de cette dernière exposition on a fait une documentation photographique complète des exponats, ainsi qu'un catalogue détaillé, contenant une liste complète des prix ramassé par les films et les cinéastes polonais à l'étranger.

De son coté, FILMOTEKA POLSKA a fait envoyer plusieurs exponats pour l'exposition parisienne, à l'occasion du 75-me anniversaire de la naissance du cinéma, et aussi à Sofia, pour l'exposition de la cinématographie polonaise.

On a continué l'échange des affiches entre les archives étrangers de 16 pays, envoyant aussi pour ces archives des livres, des revues et catalogues de cinéma.

Toute l'année a été ouvert, pour le public, la salle de lecture de la FILMOTEKA POLSKA.

Dans le cadre d'échange des films et d'entre-aide pour l'organisation et programmation des cinémas des archives et des entreprises spéciales FILMOTEKA a collaboré avec les Archives d'Angleterre, Belgique, Bulgarie, Tchécoslovaquie, Yougoslavie, République Démocratique Allemande et l'Union Soviétique et Hongrie.

Parmi les entreprises plus importantes, qui ont été organisées avec l'aide des autres archives, vaut citer: retrospective de deux documentaristes allemands - Walter Heynovski et Gerhard Scheumann, avec la collaboration de la Staatliches Filmarchiv, retrospective des films roumains, avec la collaboration de Archiva Nationala de Filme, revue des films soviétique sur l'art au Muzeum Swietokrzyskie à Kielce, avec la collaboration de Gosfilmofond, enfin la co-participation au III-me revue des films sur l'art à Zakopane, avec la collaboration de l'Ambassade de France en Pologne.

De sa part, FILMOTEKA POLSKA a envoyé les films polonais à Sofia, où grâce à l'initiative de la Bulgarska Nationalna Kinoteka a eu lieu l'exposition et la revue des films polonais contemporains. Nous avons également participé à l'envoi des films polonais en Belgique où se tenait la revue du Jeune Cinéma.

Centre de diffusion des films de FILMOTEKA POLSKA avait organisé, soit participé à l'organisation de plusieurs revues et séminaires dans divers villes polonaises. Entre autres, c'étaient: a/ le séminaire des Ciné-clubs à l'occasion de la 75-me anniversaire du cinéma à Gdansk, b/ séminaire à Toruń, à l'occasion du centenaire de Lenin, c/ la revue des films classiques

soviétiques, dans les 5 villes polonaises; d/ VIII séminaire éestival de la connaissance du cinéma, lié avec le 75-me anniversaire du cinéma, e/ séminaire d'envergure nationale: "Lenin et le plus important des arts", avec la collaboration de la Fédération Polonaise des Ciné-Clubs, f/ la revue des films, déjà cité, sur l'art à Kielce.

En 1970 les films de FILMOTEKA POLSKA ont été présenté dans environ 1500 séances aux ciné-clubs polonais, et 47 autres institutions. Notre salle de musée du cinéma ILUZJON a été visité durant 1970 par plus de 207 000 spectateurs.

Au cours de l'année 1970 FILMOTEKA POLSKA a été honoré par les hôtes, dont nous citerons: MM. Walter Heynovski et Gerhard Scheumann de la RDA, M. Jean Georgescu et Mihai Tolu des Archiva Nationala de Filme de Bucaresti, Mme Alica Topolska, MM. Jan Kominiař, Stefan Vrařtiak et Anton Kocian de la Filmoteka de Slovensky Filmovy Ustav, M. Hector Garcia Mesa de Cinemateca de Cuba, M. Istvan Molnar de Magyar Filmtudomány Intézet, M. Todor Andrejkov de la Bulgarska Nationalna Filmoteka de Sofia, MM. Gunther Schutz, Kurt Rohrmoser et Rudolf Freund de Staatliches Filmarchiv der DDR, Mme Liissi Zilinski de Berlin ainsi que M. le redacteur Alexandre Alexandrov de Sofia.

Grâce à l'amabilité des nos amis des Archives étrangères, les représentants de notre FILMOTEKA POLSKA ont pu visiter: Belgique, Bulgarie, RDA, Hongrie et l'Union Soviétique, en participant, entre autres aux travaux de la Commission des Catalogues de la FIAF.

Washington

MOTION PICTURE SECTION

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

F.I.A.F. Activities Report, Calendar Year, 1970

I. ACQUISITION OF MATERIAL

The striking increase in the number of films added to the motion picture collection noted in last year's report continued during calendar year 1970. Contemporary films were added through the operation of the statutory deposit provisions of the copyright law, from continuing operation of various cooperative programs (The Museum of Modern Art and The American Film Institute, for example), and through gifts, exchanges, and transfers.

Most notable, perhaps, were the number of video tape recordings (VTR's) available for addition to the collection and the number of Super 8mm films. Nitrate originals continued to arrive in substantial quantity at the Dayton, Ohio vaults with Columbia Pictures, Hal Roach, Paramount, and The Mary Pickford Corporation the leaders in this form of acquisition.

The total number of titles added during the year was 4,520 which included 110 VTR's, 1,543 older American nitrate films, 177 Super 8mm films, 33 regular 8mm films, 1,678 contemporary 35mm and 16mm features and shorts, and 979 newly acquired foreign, acetate base titles (i.e., Italian, German, and Japanese features and shorts).

Among the contemporary copyright deposits selected for the permanent collections were the following titles: BONNIE AND CLYDE, COOL HAND LUKE, TORN CURTAIN, BARBARELLA, OTHELLO, VIXEN, CACTUS FLOWER, WILL PENNY, THE PRESIDENT'S ANALYST, THE SHOP ON MAIN STREET, UP THE DOWN STAIRCASE, FAHRENHEIT 451, PETULIA, THE SHOES OF THE FISHERMAN, THE EAST IS RED, LE MARIÉE ÉTAIT EN NOIR, THE CHARGE OF THE LIGHT BRIGADE, REFLECTIONS IN A GOLDEN EYE, THE FEARLESS VAMPIRE KILLERS, and THE LOVE BUG.

Nor were the fields of documentary, short subjects, television, and educational films neglected. Examples of acquisitions in these areas were: NO ROOM FOR WILDERNESS, THE LOOK OF A LITHOGRAPHER, KING - A FILMED RECORD. . . , IN THE COMPANY OF MEN; TIJUANA TOADS, MERLIN THE MAGIC MOUSE, BLAZE GLORY, PSYCHEDELIC PINK, THE MAN FROM C.H.I.M.P.; NBC'S FIRST TUESDAY, THE STEVE ALLEN COMEDY HOUR, TURN OF THE CENTURY FIGHTS, SAHARA: LA CARAVANE DU SEL; HERITAGE OF THE NEGRO, READING INCENTIVE FILMS, ELECTRONIC CIRCUIT THEORY SERIES, EXPLORING RELIEF PRINTMAKING, CULTURAL HERITAGE: A MEXICAN WAR DIARY, THE MYSTERY OF ANIMAL BEHAVIOR, INDEXED SEQUENTIAL FILES (IBM), BINOMIAL DISTRIBUTION, GROWING, MIDWEST - HEARTLAND OF THE NATION, and THE NIGHT SKY.

Related materials continued to be acquired including approximately 600 contemporary posters and 1,800 stills which were supplemented by gifts of approximately 5,000 older stills.

II. PRESERVATION (ORGANIZATION AND MAINTENANCE OF THE COLLECTION)

Space for the growing nitrate collections, the transportation and shelving of nitrate films, record keeping and cataloging activities, and the creation of a new dry-optical laboratory for nitrate printing were the main areas of concern.

The influx of nitrate films enumerated in section I, above, was handled by the staff in Dayton, Ohio where the Library maintains a 99-vault nitrate facility. The staff at Dayton was temporarily increased during the spring and fall months to handle the workload while the hot summer months were devoted to re-shelving, shelf-listing, and inspection activities. Temporary nitrate vault spaces near the Library and in Virginia were closed when the contents were shipped to Ohio early in the year.

Members of the cataloging and reference staffs met frequently with the Information Systems Office to advise in the design of the new MARC (machine-readable catalog) format for Audio-Visual Materials.

By fall, the laboratory was finished its preliminary tests and began to print deteriorating nitrate originals on a production schedule. Although temporary shortages of special-order raw stock caused some delay, the output of the laboratory during the last three months of the year was encouraging, more than 1,350,000 feet were printed.

The table below summarizes the preservation activities during the year:

SOURCE OF PRESERVATION COPIES PRINTED FROM ORIGINALS IN LIBRARY	<u>No. of titles</u>
IC Laboratory and AFI program	244
Other cooperative programs	30
ACETATE REPLACEMENTS FOR DETERIORATING TITLES	
Purchase of U. S. Copyright films	27
Italian exchanges	298
German exchanges	452
Japanese exchanges	209
TOTAL	<hr/> 1260

III. REFERENCE SERVICES

Contacts with visitors increased markedly over previous years with service being provided for 3,856 personal contacts, many of which required extensive viewing of films. Telephone reference service also kept the staff busy with 949 incoming calls and it is estimated that there

were over 4500 administrative calls made during the year. Written responses to reference questions numbered 664 while administrative correspondence totaled approximately 250 letters and memoranda.

Among FIAF members, information was exchanged with STAATLICHES FILMARCHIV DER DDR, GOSFILMOFOND, CINÉMATHEQUE ROYALE DE BELGIQUE, ARHIVA NACIONALA DE FILME, JUGOSLOVENSKA KINOTEKA, NEDERLANDS FILMMUSEUM, and MAGYAR FILMTUDOMANYI INTEZET ES FILMARCHIVUM, and welcome and attractive information and publications were received from other members.

IV. SPECIAL EVENTS

The Motion Picture Section supplied prints for several special programs during the year. The AFI Theatre, The Museum of Modern Art, The San Francisco Film Museum, The Cinémathèque Canadienne, and the British National Film Theatre were all recipients. Still photos for exhibition were loaned to the Arhiva Nacionala de Filme. Cooperative programs with other organizations were also explored.

V. ADMINISTRATIVE MATTERS

In May, John Kuiper represented the Library at the FIAF 26th General Assembly in Lyon, and during travel to Berlin visited the STAATLICHES FILMARCHIV and the DEUTSCHE KINEMATHEK. Later he visited the CINÉMATHEQUE ROYALE DE BELGIQUE. Near year's end, John Kuiper attended the Executive Committee meeting in Potsdam and again enjoyed the gracious hospitality of the STAATLICHES FILMARCHIV.

Staff positions were filled for the majority of the year with the laboratory's strength increasing to two highly qualified people, and the Dayton vault staff was increased to three. The Suitland vaults were staffed by 4 to 6 people (depending upon workload) engaged in film preparation and vault work although some turnover in these positions resulted in a temporary loss of strength at Suitland.

The most vexing problems of the year were directly related to the lack of expansion of the general economy and the decision by the AFI to reduce its support for film transfer work. The year ended, however, on an encouraging note with the promise of new reference and administrative space for the Motion Picture Section. The staff involved looked forward to seeing daylight after twenty-odd years in camera obscura and to the setting up of more attractive and efficient space for its users.

Washington

May, 1971

ACTIVITIES REPORT
AMERICAN FILM INSTITUTE ARCHIVES

1970

This has been a difficult year for American Film Institute Archives due to uncertain conditions affecting the status and financial support of our parent body, The American Film Institute. Despite severe cutbacks in our budget, we have maintained our programs in film preservation and restoration, documentation and exhibition. We expect to achieve an adequate level of support by July, 1971, which will enable us to expand these programs and to establish American Film Institute Archives on a more secure and permanent foundation. Accordingly, we have requested that we be allowed to remain a provisional member of FIAF for one more year, at which time we expect we will be in a position to assume the responsibilities of a full member.

Preservation and Restoration

Through our contacts with private sources, and public and private organizations throughout the country, and our established relations with the motion picture industry, American Film Institute Archives added some 1000 titles to The American Film Institute Collection at the Library of Congress. The Collection now numbers over 5000 titles. Some examples of the films that have been acquired, restored and preserved by our staff are attached to this report as Appendix "A".

Documentation

After three years of research, the first volume of THE AMERICAN FILM INSTITUTE CATALOG OF MOTION PICTURES PRODUCED IN THE UNITED STATES, covering feature films of the period 1921-1930, is now on the press and will be available in June. This first volume is being issued in two parts totaling 1653 pages. Part I (937 pages) lists 6606 feature films in alphabetical order with complete cast, and technical credits, and a synopsis. Part II (716 pages) contains computer-generated name and subject indices, and a literary and dramatic source index. The cataloging group is now compiling data for two more volumes in the 19-volume series: Feature Films 1911-1920 and Feature Films 1961-1970.

In association with the Institute's Center for Advanced Film Studies, in Los Angeles, American Film Institute Archives is conducting an oral history

program involving surviving pioneers of the American motion picture industry. Seven of these have now been completed (Leo McCarey, Allan Dwan, Lee Garmes, Ray Rennahan, Mitchell Leisen, George Cukor, and Nicholas Ray); seventeen others are in progress. In many cases the transcripts will be published, and the first of these to be issued is Peter Bogdanovich's interview with Allan Dwan. American Film Institute Archives and the Institute are also issuing a series of transcripts from seminars with prominent filmmakers, called Discussion -- the first of these is with Federico Fellini. Others to be issued in the next few months are with Rouben Mamoulian, Richard Brooks, Alfred Hitchcock, and John Cassavetes.

Exhibition

As part of its program to make the films it has preserved and restored available to film students and scholars, American Film Institute Archives has organized exhibitions at the New York Film Festival, Lincoln Center, New York; at the American Film Institute Theatre in Washington, D. C.; and at the Los Angeles County Museum of Art, Los Angeles. American Film Institute Archives has also collaborated with the Swedish Film Institute in presenting a program of Swedish films in Washington, Chicago, Los Angeles and San Francisco and has organized a special tribute to Mary Pickford (in collaboration with the Mary Pickford Corporation) in Washington and Los Angeles. Special tributes to the work of American Film Institute Archives in film preservation and restoration were organized by the Museum of Modern Art in New York and the National Film Archive in London at the Cinema City Exhibit and at the Los Angeles County Museum of Art. At the American Film Institute Theatre in Washington, American Film Institute Archives has mounted special exhibitions on the films of the thirties from the studios of Paramount Pictures, Warner Bros., and MGM and distinguished filmmakers such as D. W. Griffith and John Ford (the most comprehensive exhibition of Ford's work ever presented).

APPENDIX "A"

Examples of American Films Acquired and Restored for
The American Film Institute Collection at the Library of Congress

- STAGECOACH, 1939, John Ford, cast: John Wayne, Claire Trevor
- SEVEN KEYS TO BALD PATE, 1917, Hugh Ford, Cast: George M. Cohan
- SCAR OF SHAME, 1927, Frank Peregini, cast: Harry Henderson, Lucia Lynn
Moses
- EMPEROR JONES, 1933, Dudley Murphy, Paul Robeson, Dudley Digges
- WAGON TRACKS, 1919, Lambert Hillyer, cast: W.S. Hart
- TRAVELIN ON, 1921, Lambert Hillyer, cast: W.S. Hart
- THE WHISTLE, 1921, Lambert Hillyer, cast: W.S. Hart
- LET KATIE DO IT, 1915, Sidney Franklin, producer & writer D.W. Griffith
- HOW MOLLY MALONE MADE GOOD, 1915, Burns Mantle
- THE BLACKSMITH, 1922, directors: Buster Keaton & Mae St. Clair, cast:
Buster Keaton
- CUSTER'S LAST FIGHT, 1912, produced by Thomas H. Ince
- CUSTER'S LAST STAND, 1925, produced by Thomas H. Ince
- THE CISCO KID, 1931, Irving Cummings, cast: Warner Baxter, Edmund Love
- SUCH MEN ARE DANGEROUS, 1930, cast: Warner Baxter, Hedda Hopper,
director: Kenneth Hawks
- HUMOROUS PHASES OF FUNNY FACES, 1906, the first animated cartoon drawn
in America
- MYSTERY OF THE WAX MUSEUM, 1933, Michael Curtiz, cast: Lionel Atwell,
Fay Wray, a joint effort with the Museum of Modern Art
- GETTING MARY MARRIED, 1919, Allan Dwan, cast: Marion Davies
- PILGRIMAGE, 1933, John Ford, cast: Henrietta Crossman

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

Founded in 1955, since 1955 member of the "Fédération Internationale des Archives du Film".

The Austrian Film Archives are an association. The management lies in the hands of the "Österreichische Gesellschaft für Filmwissenschaft" (Austrian Company for Motion Picture Research).

The Austrian Film Archives—founded in 1955 by the initiative of the "Österreichische Gesellschaft für Filmwissenschaft" in cooperation with the "Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm" (Hofrat Hübl), the Austrian National Library (Hofrat Gregor), the "Gesellschaft der Filmfreunde Österreichs" and the "Wiener Urania" — existed in 1970 for 15 years. Their task is to preserve those films for science and for the public interest which are of film-historical value or have some value of contemporary history and the preservation of which is not secured otherwise. For this purpose the Austrian Film Archives and the founding members take over films and keep and administrate them, dup nitrofilm material, the preservation of which is endangered, to non-flam-film, compile and catalogue the films, make them accessible to the scientific work and the teaching within the premises of the Austrian Film Archives, and clarify the legal status within the scope of the given possibilities. As far as these conditions are given the Austrian Film Archives make film material also available for purposes beyond the Austrian Film Archives, provided they dispose of the consent of the legal owner.

In 1970 all these functions were continued.

The films that are kept by the Austrian Film Archives show an increase of about 500,000 meters film in 1970. Among these films are about 170 feature films.

For the duping 209 films were examined, 30 films were duped, some of them for the purpose of keeping uniques. This duping comprises the production of a Dup-negative 35 mm and of a 16 mm ready print or a 35 mm lavender.

The workroom of the Austrian Film Archives is equipped with a modern cutting-table for 35 and 16 mm with a possibility of re-recording to Cord 16 and 17,5. Furthermore, a videorecorder, a 16 mm projection two-striped, a slide-projector, and a microfilm reader are at disposal.

The workroom was used for the examination of films, the election of films, and for internal performances for 271 hours in

129 days. Moreover, it served for lectures held by the "Institut für Theaterwissenschaft" (Institute for theatrical research) and for sessions of the film-historic working group and the working group for film-and television technics of the "Österreichische Gesellschaft für Filmwissenschaft".

On the basis of the contracts concluded with the ORF and with the consent of the respective legal owners, film material was provided for 29 projects of production. The Austrian Film Archives especially made it possible to produce the series "Filmgeschichten(n) aus Österreich" (film stories from Austria) (produced by "West wien" by order of the ORF). For this series about 77 single cuts had to be clarified, and the Austrian Film Archives had to help to make them available or rather had to provide them.

Up to now the Austrian State has received about S 320.000,-, a sum resulting from the royalties that have to be paid for the use of films, which are administrated by the Austrian Film Archives and the copy rights of which lie with the Republic of Austria. Also to private legal owners considerable amounts have been paid as royalties, because prints of films, the copy rights of which they dispose of, are kept and catalogued by the Austrian Film Archives.

In 1970 the Austrian Film Archives were given 9230 stills to films preserved in the Archives. This number raises the stock of the stills, which are administrated by the "Österreichische Gesellschaft für Filmwissenschaft" to about 35.000.

Furthermore, the Austrian Film Archives have taken over 105 original scores of the film music of Austrian pictures for permanent preservation.

The Austrian Film Archives had suggested to erect a central film storage on the area in Laxenburg which is at the disposition of the Austrian Film Archives. The Federal Ministry of Education charged the Austrian Film Archives in 1968 with the realizing of such a project. The appointed building committee (Prof. Dr. Gesek and Ing. Hackl) and the building manager, Ing. Wegmann, and further experts held, up to 1970, 93 sessions. Now the buildings are ready and the official using licence became effective on December 24th, 1970. In February 1971 the building was taken over in the following extent, and the air-conditioning plant started working:

1. Main building (forester's house), ground floor: office rooms I, II, and III, two antechambers, a tea-kitchen, two sanitary installations, a closet accessible from the yard, store-rooms for non-flam-film: northern chambers I, II, III (accessible from the corridor), northwestern chamber IV (accessible from chamber III), western chamber V (accessible from the corridor). Store-room (non-flam-film), accessible from the yard.

2. Main Building (forester's house), first floor: flat for the administrator, guest room with running water, northern rooms with a middle room which is accessible from the corridor that can be locked up and which comprise a western room and a large southwestern room. (The rooms on the first floor

serve for several purposes, i.e. they are built in such a way, that they can be used as store-rooms, too .)

3. Eastern wing: passage in which you find the air-chamber of the waterworks; this passage leads from the yard to the eastern garden; garage for vehicles, blockhouse for nitro-films (not air conditioned), consisting of a corridor with an air lock and the stock room.

4. Western wing: tank-store-room, boiler-house for the central heating, workroom, cutting room II, cutting room I.

5. Blockhouse for nitrofilms: chamber with the air-conditioning plant, air-lock, double-chamber for bringing in and taking out the material (re-acclimatizing), safety corridor, store-rooms I, II, III, IV, V, VI, VII, VIII for the storage of nitrofilms. Acclimatizing room for the single acclimatizing of the chambers IV and V (above the corridor).

6. Open-air-installations: feeder cooling water pump and air chamber, collecting pit and sewage pump, central canal for heating, water, and energy, covered, passable on two spots; concreted paths from the entrance (gate) to the eastern and western adjoining building, iron fence around the whole construction, manifold barbed wire in the area, gate which can be locked up.

An extension of the plants is possible and planned. The extension will be made together with the Austrian Film Museum.

The remaining completing works are planned for spring 1971 as well as the completing works in the "Old Castle", where the Austrian Film Archive holds a theatre and exhibition rooms.

On the occasion of the session of the Executive Committee the FIAF in Vienna in March 1970 the participants were shown a film about the plants.

The Austrian Film Archives have been existing for 15 years, and on this occasion an exhibition "75 years film - Austria's contribution" was organized in "Schloß Laxenburg" from the 5th June to 30th September. With this exhibition was connected a retrospect of the Austrian film.

In the course of 83 days about 250 pictures were shown and it was given a cross-cut through the history of the Austrian film. The exhibition was visited by about 3500 persons, among them were many persons who created films and students.

The exhibition is organized as a touring exhibition and it will still be shown elsewhere under the title "Film in Austria". In connexion with this exhibition a retrospective about the Austrian film is offered.

It is planned to organize every year in the summer months in the rooms of the Austrian Film Archives film-historic exhibitions connected with retrospectives.

At the end of the 8th International Week of Motion Picture Research this exhibition was opened. At the same time an inspection of the plants in Laxenburg, which were just then being finished, took place.

In the new building the Austrian Film Archives have to preserve the archive-films of the archives of the Austrian Film Archives, the Austrian National Library, the "Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm", the "Österreichische Gesellschaft für Filmwissenschaft", the "Gesellschaft der Filmfreunde Österreichs", and the "Wiener Urania" as well as the film material of the Austrian Film Museum.

For the Austrian Film Museum are provided an office, a cutting room as well as the necessary store-rooms.

The blockhouse for nitrofilms, the storage of non-flam-films and the cutting-room were set in operation already in 1970, the air-conditioned block house for nitrofilms will be set in operation in 1971.

At the Congress of the FIAF in Lyon the Austrian Film Archives were represented by Dr. Josef Mayerhöfer, Director of the theatrical collection of the Austrian National Library.

There were published 57 documentations to the movies of the Austrian Film Archives 1970.

The Austrian Film Archives thank the following film archives for films that have been made available to them:

Prague (8 prints), Berlin (Eastern Germany) (1 print), Budapest (1 print), Berlin-West (2 prints), Wiesbaden (3 prints).

The Austrian Film Archives have placed the following archives films at their disposal:

Prague (2 prints), Brussels (1 print)

Furthermore, in 1970 the Austrian Film Archives have put films for lectures at the disposal of the adult college Brigittenau as well as at the disposal of the Institute for Contemporary History of the Viennese University.

Wien



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1970/71

I. SCREENINGS

The daily program has been continued with the following retrospectives:

Avantgarde-Film 1920 - 1950
Classics of the Horror Film (Three parts)
Le Cinématographe Lumière
Carl Theodor Dreyer (comprising also an exhibition)
Sam Peckinpah
Filmdocuments on Lenin
Jacques Becker
Marcel Hanoun
Early American Films
Werner Schroeter
Films of the London Filmmakers Cooperative
New American Cinema/Austrian Filmmakers 1950 - 1970

More than 250 films have been shown the first time in Austria; among them new films by Jonas Mekas, Norman Mailer, Jacques Rivette, Bruce Baillie, Werner Nekes, Dore O, Paul Sharits as well as many early Avantgarde-Films.

One of the most important events was the visit of Elizavieta I. Swilova, the cutter, collaborator and widow of Dziga Vertov. She was lecturing on the films by Dziga Vertov, especially on his Lenin films. They have been supplied by Gosfilmofond. It was the first visit of this great artist in a foreign country. Newspapers and television reported on her visit to a great extent.

Paul Génard, following our request, detected in his collection the first films ever made in Austria. They were made by cameramen of the Brothers Lumière in the summer of 1896. Its titles are

LE RING

and

ENTREE DU CINEMATOGRAPHE.

Paul Génard showed these films together with other Lumière-films with the original Lumière-projector. It seemed to be one of the most important events of filmhistorical work in Austria.

Paul Génard demonstrated the Lumière projector-camera also in the daily television-news which included a transmission of LE RING.

By the help of Det Danske Filmmuseum and other archives Österreichisches Filmmuseum presented a complete retrospective of Dreyer's films in connection with a well attended exhibition on Dreyer prepared by Det Danske Filmmuseum, arranged by Arne Krogh, who presented it in Vienna. The exhibition was situated in the Albertina Gallery.

Österreichisches Filmmuseum presented also a series of classic American Horror Films which found a large enthusiastic audience and inspired an interesting study on the links between horror and power.

Österreichisches Filmmuseum wants to express its grateful thanks to its colleagues for their extraordinary assistance.

II. PRESERVATION, FILM ACQUISITIONS

Since the last report the Filmmuseum aquired 150 films which include feature films, filmdocuments on Austria and experimental films. 120 newsreels have also been added to our collection.

By chance Österreichisches Filmmuseum found a print of Alexander Girardis FIAKERLIED (Messter Tonbild).

The Filmmuseum went on with the transfer of its newsreels of the Thirties from nitrate- to acetate-stock.

STATISTICS

GUESTS AT THE FILM MUSEUM

Christian Ludwig "Attersee"
Dr. Margot Berthold
Steve Dwoskin
Klaus Eder
Mr. and Mrs. Paul Génard
Frieda Grafe
Mr. and Mrs. Marcel Hanoun
Fritz Lang
Malcolm LeGrice
Magdalena Montezuma
Alfred Nemecek
Enno Patalas
Wilhelm Roth
Paul Sharits
P. Adams Sitney

COLLECTIONS

Films	ca.	947
Newsreels	ca.	1.850
Stills	ca.	80.000
Programs	ca.	3.200
Books	ca.	2.300

PROJECTIONS

22.872	Spectators
457	Films
165	Screenings
8.600	Members

SPECIAL SHOWINGS PREPARED FOR

Stanford University in Austria
Study Group Munich
High School Gmunden
Institut für Theaterwissenschaften, Munich

PUBLICATIONS

Program-notes and pressreleases have been prepared.

EXHIBITION

"Carl Theodor Dreyer"

Wiesbaden

A N N U A L R E P O R T 1 9 7 0

I. DOCUMENTATION DEPARTMENT

1. Library.

The Library is a reference library and included on Dec. 31, 1970 a total of 18 491 titles. In 1970 were recorded 988 new entries. The Periodical Division is regularly supplied with 292 periodicals. 69 original scripts, mainly of German productions released during the last years, were registered during the year covered by the Report. Thus, the Institute's script collection now totals 2 127 copies. The number of German dialogue lists of foreign productions was increased by 378 new entries and runs up to 10 443 copies.

2. Newspaper Clippings-, Poster and Photograph Archives.

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

- a) Newspaper Clippings (several millions, classified in more than 8 200 document files);
- b) Photographs (sets, stills, portraits, studio stills).
10 687 new entries were recorded in 1970. The total number now amounts to 338 564 (approx. 150 000 photographs, mainly of German sound motion picture productions made prior to 1945, are awaiting being included in the Institute's archives);
- c) Film Posters. 373 new entries were recorded. The collection now comprises 21 330 posters;
- d) Distribution-, Press- and Advertising Leaflets;
- e) Foreign Censorship Documents and Film Lists.

II. FILM ARCHIVES DEPARTMENT

In 1970, 160 new entries were recorded. Among these were 30 early tonal patterns (Tonbilder) by Alfred Duskes GmbH, Berlin, which were partly already reprinted on new material.

511 films were loaned out, among which 22 to foreign archives. 19 films were loaned out to the 'Deutsche Kinemathek' in Berlin.

51 films were made accessible in the Institute for scientific purposes.

The Department acted as consultants in the selection of films for the organization of retrospections and in providing films from commercial distributors to non-commercial organizations. For the Berlin Film Festival 1970 was compiled a film, as in the year before, to honour German film workers of the 1920s and 1930s who received federal film awards.

In cooperation with the 'Institut für Film und Bild in Wissenschaft und Unterricht' in Munich was made a compilation film 'Der klassische deutsche Stummfilm 1919 - 1929' (The classical German silent film 1919 - 1929) within the series PHOTOGRAPHIC DOCUMENTS ON THE HISTORY OF FILM as well as documentation material on said film, comprising 143 printed pages. This film was mainly made for instruction purposes in schools, etc. The making of the film and the elaboration of the documentation extended over the years 1969/70.

The Archives' main card-index was extended by card-indexes on directors, literary sources, producer countries and production years.

Due to the attendance to the meetings of the FIAF Commission on cataloguing, for which documents on the various recording methods applied by television stations, newsreel companies and the Federal Archives, were compiled, the activities were, in many cases, substantially improved.

III. PERFORMANCES, EXHIBITIONS, PUBLICATIONS

For the 15th Mostra Internazionale del Periodico Cinematografico e Televisivo, organized during the Mostra Internazionale D'Arte Cinematografica di Venezia (Venice Film Festival) were again made available compilations of new publications of film literature issued in the Federal Republic of Germany within the last year. Moreover, a bibliography was established for the special book exhibition which, this time, was devoted to the subject 'Film and Adolescence'. Duplicate copies of the Institute's library were loaned out for this exhibition.

The 'dif - Filmkundliche Mitteilungen', issued for the first time in November 1968, appeared for their third successive year.

Special edition 'dif' (Nov. 1970) for the 75th anniversary of the cinema, specially devoted to Max Skladanowsky the German inventor of cinematography.

IV. MEMBERSHIPS.

The 'Deutsches Institut für Filmkunde' is a member of the 'Deutsche Gesellschaft für Kommunikationsforschung (previously: 'Deutsche Gesellschaft für Film- und Fernsehforschung') and of the Fédération Internationale des Archives du Film (FIAF).

Board of Directors:

Dr. Theo Fürstenau

Ulrich Pöschke

