

FIAF XXV New York

XXV Congrès - NEW YORK - 21-24 mai 1969

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

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

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

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

Amsterdam

STICHTING NEDERLANDS FILMMUSEUM
Paulus Potterstraat 13
Amsterdam

Founded in 1946
Member of the FIAF 1947

REPORT ON ACTIVITIES in 1968

Up to now the Filmmuseum's report covered partly the actual and partly the projected activities of the seasonal year, since report is normally issued in february. The period March-September has for this reason never really been discussed.

It has been decided therefore to cover, from now onwards, the past calendaryear's activities with a projection of current year programs.

This being the first issue on the new basis you will notice repetition of the 1967/68 report which could not be avoided.

Filmmuseum's Filmtheater season 1967/68 - January/May 1968

In the month of january 1968 the Filmmuseum was visited by SHIRLEY CLARKE and P. ADAMS SITNEY, for the presentation of the New American Cinema.

The following New American Cinema-films and others were shown in the Filmmuseum as well as in many filmclubs in Holland:

Shirley Clarke	- PORTRAIT OF JASON	- 1967
" "	- BRIDGES-GO-ROUND	- 1953
Red Grooms	- FAT FEET	- 1967
Bruce Conner	- A MOVIE	- 1961
" "	- COSMIC RAY	- 1962
" "	- VIVIAN	- 1964
" "	- LOOKING FOR MUSHROOMS	- 1961/65
" "	- BREAKAWAY	- 1966
David Brooks	- WINTER 64-66	- 1967
Harry Smith	- EARLY ABSTRACTIONS	- 1939/46
Ben van Meter	- UPTIGHT, L.A. IS BURNING...SHIT	- 1965
Gregory Markopoulos	- THROUGH A LENS BRIGHTLY: MARK TURBYFILL	- 1967
Marie Menken	- WRESTLING	- 1965
Robert Nelson	- OH DEM WATERMELONS	- 1965
Bruce Baillie	- TUNG	- 1965
" "	- CASTRO STREET	- 1966
George Landow	- BARDO FOLLIES	- 1967

Harry Smith	- LATER SUPERIMPOSITIONS	- 1964
Jonas Mekas	- CIRCUS NOTEBOOK	- 1967
Pola Chapelle	- A MATTER OF BAOBAB	- 1967
Andy Warhol	- HARLOT	- 1964
Warren Sonbert	- WHERE DID OUR LOVE GO?	- 1967
Willard Maas	- ANDY WARHOL'S SILVER FLOTATIONS	- 1967

Four programs with 5 films were dedicated to ROBERTO ROSSELLINI with presentations of his films:

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

In the month of april Gregory Markopoulos was the guest of the Filmmuseum.

He presented and discussed his films:

- THE ILLIAC PASSION	- 1967
- GALAXIE	- 1966

after which a tour along many filmclubs in various cities of Holland followed.

Mr. Zelimir Matko - Zagreb Film - came over to Amsterdam to present the latest Yugoslav animation films:

Vladimir Jutrisa	- DIOGENES PERHAPS)
Boris Kolar	- THE DISCOVERER)
Zdenko Gasparevic	- A DOG'S LIFE)
Dusan Vukotic	- TIME)
Zlatko Grcic/)
Branko Rahitovic	- TOLERATION)
Zlatko Grcic	- INVENTOR OF SHOES) 1967/
Pava Stalter	- THE BOXES) 1968
Borivoj Dovinkovic	- KREK)
Aleksander Marks/)
Vladimir Jutrisa	- SISYPHE)
Ante Zaninovic	- OF HOLES AND CORKS)
Aleksander Marks/)
Vladimir Jutrisa	- THE FLY)

Erwin Leiser also visited the Filmmuseum and introduced his film

- DEUTSCHLAND, ERWACHE! - 1968

Other programs were dedicated to:

S.M. Eisenstein - TIME IN THE SUN - 1940

D. Bernard-Deschamps - LE ROSIER DE MADAME HUSSON - 1932

Don Levy - HEROSTRATUS - 1967

Dutch actors in silent and sound films - "SPECTACLE COUPÉ" - 1918/53

Pierre Etaix - RUPTURE - 1961

- L'INSOMNIE - 1963

- YO-YO - 1965

Ernst Lubitsch/
Greta Garbo - NINOTCHKA - 1939

Joris Ivens - 17EME PARALLELE - 1968

Andy Warhol - THE CHELSEA GIRLS - 1966

THE SHORT FILM:

Jerzy Hoffmann/
Edward Skorzewski - KALWARIA - 1966

Serge Korber - LA DAME A LA LONGUE-VUE - 1962

Patrick Ledoux - L'HOMME SEUL - 1963

Jiri Brdecka - SLOVCE M - 1964

Pavel Jurycek/
Jan Schmidt - JOSEF KILIAN - 1963

Václav Bedrich - CTYRICET DEDECKU - 1962

Forough Farrokhzad - KHANEH SIAH AST - 1963

The Filmmuseum's Theater season 1967/68 was ended with the presentation of PRIZE-WINNING FILMS OBERHAUSEN 1968:

Daniel Szczechura - HOBBY - 1967

Grapjos and Robbe de
Hert - A FUNNY THING HAPPENED ON MY WAY
TO GOLGOTHA - 1967

Sándor Sára - VIZKERESZT - 1967

Chris Marker - 6EME FACE DU PENTAGONE - 1967

Zlatko Bourek - KAPETAN ARBANAS MARKO - 1967

Walerian Borowczyk - GAVOTTE - 1967

James Broughton - THE BED - 1967

As short films in all these programs were shown:

Ron Rice	- SENSELESS	U.S.A.	- 1962
Gordon Ball	- GEORGIA	U;S.A.	- 1967
Wim Verstappen/ Pim de la Parra	- TAG DER OFFENEN TUR	Germany	- 1967
G. Mingozzi	- LA TARANTA	Italy	- 1962
Erik van Zuylen	- YOUR PORTRAIT	Holland	- 1967
Juan Goudsmit	- VIOLENCE IS THE TREND	Holland	- 1968
Ruud de Heus	- WAARDE KAMERAAD	Holland	- 1968
Pavel Jurýcek/ Jan Schmidt	- JOSEF KILIAN	Czechoslovakia	- 1963
Bernard Stone/ Tom McDonough	- 12 - 12 - 42	U.S.A.	- 1966
John and Faith Hubley	- THE HAT	U.S.A.	- 1964
Ulrich Schamoni	- HOLLYWOOD IN DEBLATSCHKA PESCARA	Germany	- 1964
André Bac	- CIRQUE CALDER	France	- 1961
Jan Boon (editing)	- ANTON MUSSERT	Holland	- 1966
Santiago Alvarez	- CICLON	Cuba	- 1963

A program of Dutch short films, called "MOSAIC OF YOUNG FILMMAKERS" was presented at the National Film Theatre in London by the Nederlands Filmmuseum during the 30th Anniversary Congress of FIAF, May 1968, consisting of the following films:

	- S.M. EISENSTEIN'S VISIT TO HOLLAND-	1929
Jan Nemeč	- MOTHER AND SON	- 1967
Johan van der Keuken	- HERMAN SLOBBE	- 1966
Renee Daalder	- BODY AND SOUL	- 1966
Erik van Zuylen	- YOUR PORTRAIT	- 1967
Renee Daalder	- LICHAAM EN ZIEL (Body and Soul II)	- 1967
Wim van der Linden	- TULIPS	- 1966
" " " "	- RAPE	- 1966

The Filmmuseum's Filmtheater season 1968/69 started September 18, 1968, with the presentation of Dusan Makavejev's
- INNOCENCE WITHOUT PROTECTION - 1968

The filmmaker himself was invited to introduce and discuss his film.

The second presentation of the new season was dedicated to 10 animation films of Yoji Kuri.

A special booklet, called THE EROTIC BOXES OF KURI-SAN, written by the filmcritic Hans Saaltink, was published by the Nederlands Filmmuseum.

Kuri's following films were shown:

- HUMAN ZOO	- 1961
- AI (Love)	- 1962
- THE BUTTON	- 1963
- MAN, WOMAN AND DOG	- 1964
- AOS	- 1964
- THE EGGS	- 1966
- AU FOU!	- 1966
- THE ROOM	- 1967
- FLOWER	- 1967
- WHAT DO YOU THINK?	- 1967

Another booklet was published by the Nederlands Filmmuseum on the YOUNG JAPANESE CINEMA.

With the kind collaboration of Mrs. Kawakita the following films could be presented in this special series:

Hiromichi Horikawa	- THE PRODIGAL SON	- 1958
Nagisa Oshima	- NAKED YOUTH	- 1960
" "	- THE CATCH	- 1961
Hirochi Teshigahara	- THE PITFALL	- 1962
Susumi Hani	- CHILDREN IN A CLASSROOM	- 1958
" "	- SHE AND HE	- 1963
Kei Hajime Kumai	- A CHAIN OF ISLANDS	- 1965
Koreyoshi Kurahara	- LOVE AND DEATH IN HIROSHIMA	- 1966
Kota Mori	- WRATH ABOUT HIROSHIMA	1966/67

Three programs on the Dutch producer ROB HOUWER, now working for years already in West-Germany:

Hans-Jürgen Syberberg	- ROMY - Portrait eines Gesichts	- 1966
Peter Gehrig	- DIE GEBURT DER KINDER DES OLYMPS	- 1967
Rob Houwer	- AANMELDING	- 1964
" "	- GIRLS OF HOLLAND	- 1966
Roland Klick	- BUBCHEN	- 1968
Johannes Schaaf	- TATOWIERUNG	- 1967

Two programs were dedicated to JORIS IVENS, who celebrated on November 18, 1968 his 70th birthday:

- DE WIGWAM	- 1911
- RAIN	- 1929
- BORINAGE	- 1933
- NEW EARTH	- 1934
- INDONESIA CALLING	- 1946
- CUBA, PUEBLO ARMADO	1960/61
- L'ITALIA NON E UN PAESE POVERE (Italy is not a poor country)	- 1960
- SONG OF THE RIVERS	- 1954
- FOR THE MISTRAL	- 1965

Other programs were:

Erich von Stroheim	- GREED	- 1923
Jean-Loup Groisdard	- MASSACRE POUR UNE ORGIE	- 1966
Godard-Ivens-Klein- Lelouch-Marker- Resnais-Varda	- LOIN DU VIETNAM	- 1967
Buster Keaton	- THE LOVE NEST	- 1923
	- THE RAILRODDER	- 1965
	- OUR HOSPITALITY	- 1923
Satyajit Ray	- JALSAGHAR (The Musicroom)	- 1958
" "	- PATHER PANCHALI	- 1955
Jim McBride	- DAVID HOLZMAN'S DIARY	- 1967
O.Getino/F.E,Solanas	- LA HORA DE LOS HORNOS	- 1968
Allan Dwan	- THE IRON MASK	- 1929
Jean-Pierre Prévost/ Mireille Bouillé	- 9 MAI - 9 JUIN, PARIS 1968	- 1968

As short films in these programs were shown:

William Klein	- CASSIUS LE GRAND	France	- 1964
Bernard Stone/ Tom MacDonough	- 12 - 12 - 42	U.S.A.	- 1966
Dan Drasin	- SUNDAY	U.S.A.	- 1961
H.Hoppin/A.Gross	- LA JOIE DE VIVRE	France	- 1934
Arne Sucksdorff	- MÄNNISKOR I STAD	Sweden	- 1947

Buster Keaton	- OUT WEST	U.S.A.	- 1918
" "	- DAYDREAMS	U.S.A.	- 1922
" "	- MY WIFE'S RELATIONS	U.S.A.	- 1922
" "	- BALLOONATICS	U.S.A.	- 1923
" "	- THE COPS	U.S.A.	- 1922
Cinecentrum	- DE VREK	Holland	- 1968
René van Nie	- HOLLAND	Holland	- 1968
Alvredo Guevara	- MUERTE AL INVASOR	Cuba	- 1961
Eduardo G. Manet	- EL NEGRO	Cuba	- 1960
Tomás G. Alea	- ASAMBLEA GENERAL	Cuba	- 1960
Charles Bryant	- SALOME	U.S.A.	- 1922

Projected programs for 1969:

BUNUEL	Simon del desierto
HAL ROACH PRODUCTIONS	Of mice and men/Topper takes a trip
IVENS/CAVALCANTI	Die Windrose
ABEL GANCE	The charm of dynamite/ Napoléon vu par Abel Gance
JAN NEMEC	The party and the guests
G.W. PABST	Die Liebe der Jeanne Ney/ L'Atlantide
ERWIN LEISER	Wähle das Leben
COLIN FORD'S	Masks and faces
THE GANGSTERFILM	Little Ceasar - Scarface - The public enemy - G-Men
SEX IN SHORT	
MARKOPOULOS	
SILENT WESTERNS	
TAKA IIMURA with his films in the NFM	
JAPANESE EXPERIMENTAL FILMS	
CARL DREYER	Gertrud
FRITZ LANG visiting the Filmmuseum	
JORIS IVENS	Laos film
OBERHAUSEN FILMS 1969	

FILM MUSEUM'S TECHNICAL DEPARTMENT at Overveen
(ca. 25 km from Amsterdam)

By now the first section of the Technical Department is fully into use. A range of Steenbeck-viewing tables has been installed and so controlling, viewing, research and documentation activities are now in process. Also various institutions (national and international) are sending

representatives to this section of the Filmmuseum, where they can be assisted or given information on request.

A garage, situated a short distance from the main building has been obtained and transformed into a vault to store safety-filmmaterial. At the upper-floor of the main building a room has been equipped for the work of the scientific assistants of the Foundation for Image and Sound Documentation, an institution which is closely collaborating with the Filmmuseum and which receives its grants from the Ministry of Education and Science.

In the meantime also a washing-machine has been procured, which valuable apparatus will be installed as soon as the first section of the so-called laboratory will be ready.

The filmhistorian Jay Leyda paid a three weeks visit to this Department of the Filmmuseum, which will also have in the near future, quite near the main building, its official new film-vaults.

Mr. Leyda did enormous researchwork on the so-called Desmet-collection (films from + 1911/12 - 1917/18), the result of which he will use for the completion of the task given to him by FIAF. Many interesting discoveries - some of them, according to Mr. Leyda are real treasures, which do not exist elsewhere - were made, such as old films from America, England, Danmark, Germany, France and Italy.

Mr. de Smidt - head of this Technical Department - took part in the FIAF - Gottwaldow Conference (Symposium) and paid study-trips to the Staatliches Filmarchiv at Berlin and Babelsberg and to the Danish Filmmuseum. Furthermore he paid a visit, together with the architect who is preparing the building of the new Filmmuseum's filmvaults at Overveen, to the National Filmarchive in London (Ashton Clinton and Berkhamstead).

In order to get a reliable and fully approved authorisation to construct a filmvault for nitrate films, the Filmmuseum has given orders for a research to investigate - on a purely scientific basis - the various degrees of fire-risking of nitrate films and storage of this material in the filmvault. Instructions for this research were given to the official (State-research) Scientific Research Laboratory - the Technological Laboratory - which includes expert research on explosives.

The report on this scientific research is now ready and it is to be hoped that - through the help of FIAF - an English translation can be made as this report gives - as far as we know - for the first time a surprising and detailed description of many aspects in this field, which undoubtedly will be of value to the FIAF members.

The Filmmuseum is willing to give this report to the FIAF. A (Dutch) copy has been sent already to the secretary general of FIAF (mr. Ledoux).

FILMUSEUM - Amsterdam

The struggle for a building in which headquarters and documentation department could be brought together is still going on and the prospects are worse than ever, the permission to rent a part of a big building (Paviljoen Vondelpark) which could be an ideal place for all Filmmuseum activities and for which rent already a tentative contract (agreement) had been made, being refused by the Mayor and Aldermen of the municipality of Amsterdam.

On November 30th, 1968 the Filmmuseum memorialized to the City-council, which petition has not yet been discussed so far.

The documentation department started with the preservation and storage of film posters in the "hanging" way, according to the system described in the FIAF publication "PRESERVATION OF FILMPOSTERS", prepared by the Filmmuseum.

A new photo-copy-apparatus (a Rank Xerox) has been ordered and will be placed in this department.

Visitors from abroad:

- 12- 1-1968: Mr. Hilmar Hoffmann visited with about forty students of the University of Bochum (Germany) the Filmmuseum.
A special program of the films MENSCHEN AM SONNTAG - UEBERFALL - LE CHIEN ANDALOU - has been presented
- 12- 1-1968: Mr. Ecker - Filmmuseum Zürich paid a visit to the Filmmuseum
- 14- 1-1968: Arrival of Mrs. Shirley Clarke and Mr. and Mrs. P. Adams Sitney.
P. Adams Sitney visited (during a month) many film-clubs in Holland (about 15) where the New American program was introduced with great success

- 26- 1-1968: A special screening of Dutch films was organised for Mr. Claude Givaudan - Paris
- 9- 2-1968: Mr. Edward Muszka viewed and selected Dutch films for the Cracow Film Festival
- 20- 2-1968: A special screening of Dutch films has been organised for Mr. Cyrus Kube - Filmstudio Techn. Hochschule - Aachen
- 29- 2-1968: Preselection for the Oberhausen Festival, attended by Mrsrs. W.Webling, Dammeier and P.Schröder
- 5- 4-1968: A special screening organised for the American filmmaker David Devore
- 18- 4-1968/
1- 5-1968: Gregory Markopoulos - filmmaker - was the guest of the Filmmuseum. Presentations in many filmclubs in Holland followed, where Markopoulos introduced and discussed his films GALAXIE and THE ILLIAC PASSION with great success.
- 2- 5-1968: Mr. and Mrs. Erwin Leiser were the guests of the Filmmuseum for a few days to present mr. Leiser's film DEUTSCHLAND, ERWACHE!
- 17- 5-1968: Mr. Leonard Henny - San Francisco - visited the Filmmuseum and presented some of his films in a special screening
- 31- 5-1968: Mr. V. Remes and Mr. V. Hora - Czechoslovakia - visited the Filmmuseum in order to discuss a possibility to screen Czechoslovak films in the Filmmuseum
- 13- 6-1968: Mr. Satagai and Mr. Enrai - Turkey - representing the Turkish Film Archive, visited the Filmmuseum to discuss problems re filmvault-construction.
- 13- 8-1968: Mr. Edward de Roo - lector American College
- 22 -8-1968: Mr. and Mrs. Jay Leyda.
Mr. Leyda (historian) did researchwork on the Desmet-Collection where he made most interesting discoveries.

Letters with data about these discoveries have been sent to colleagues in: America (Willard van Dyke) - Belgium (Jacques Ledoux) - Canada (Peter Morris) - Danmark (Ib Monty) - England (Ernest Lindgren) - France (Jean Mitry) - Italy (Gianni Comencini) - Italy (Leonardo Fioravanti) - Italy (Maria Adriana Prolo) - Sweden (Nils-Hugo Geber) - U.S.S.R. (Victor Privato) - West-Germany (Gerhard Lamprecht)

- 18- 9-1968:Mr. Dusan Makavejev was the guest of the Filmmuseum. He introduced his film INNOCENCE WITHOUT PROTECTION to the press
- 7/8-10-1968:Mr. and Mrs. Rado - Melbourne Film Festival
Mr. Brealy (Australian Broadcasting Commission and TV)
A special screening of Dutch films has been organised
- 11-10-1968:Mr. Fred H. Joiner (vice president B.N.A.Films)
- 11-10-1968:Mr. and Mrs. Cantrill - Australia
Mr. Hugh Evans (Art Council of Great Britain - London) visited the Filmmuseum and presented some films
- 7/8-11-1968:Mr. Colin Ford. A demonstration at Philips' Eindhoven Video-recording
- 14/11/1968:The filmmaker Tony Morgan presented two of his films: HOT APPLE and RESURRECTION in a special screening
- 28/29-11-1968 :Mr. Gérard Paquet - Cinémathèque Canadienne
- 9-12-1968:Joris Ivens
- 11-12-1968:The Italian filmdirector Bertolucci saw on his request the film THE YEAR OF THE PEST by Erik van Zuylen
- 12-12-1968:Mr. Claude Guibert stayed for about a fortnight in Holland to make a reportage on Amsterdam, for which the Filmmuseum introduced him to many filmmakers.

Press-meetings have been held on:

- 16- 1-1968: Shirley Clarke and P.Adams Sitney with the presentation of some New American Cinema films

22- 4-1968: Gregory Markopoulos
with the presentation of both his films GALAXIE
and THE ILLIAC PASSION

3- 5-1968: Erwin Leiser
with the presentation of his film
DEUTSCHLAND, ERWACHE!

18-9 -1968: Dusan Makavejev
with the presentation of his film INNOCENCE WITHOUT
PROTECTION

Other press-presentations on:

13- 2-1968)
and) Retrospective Roberto Rossellini's films
4- 3-1968)

8- 4-1968: 17EME PARALLELE - Joris Ivens

10- 9-1968)

13- 9-1968) Young Japanese Cinema, including the Kuri-films

16- 9-1968)

1-10-1968: 9 MAI - 9 JUIN, PARIS 1968 - Jean-Pierre Prévost
Mireille Bouillé
LOIN DU VIETNAM - Ivens, Marker-Godard-Resnais-
Lelouch-Klein-Varda

30-10-1968: ROMY - Portrait eines Gesichts - H.J.Syberberg)
and DIE GEBURT DER KINDER DES OLYMP- P.Gehrig)

8-11-1968: BÜBCHEN - R. Klick)
Rob Hower Film Productions

27-11-1968: POUR LE MISTRAL - Joris Ivens
JALSAGHAR (The Musicroom) - Satyajit Ray

Beograd

XXVème Congrès de la F.I.A.F. à New York - Mai 1969

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Les principaux programmes, organisée dans nos trois salles de projection à Belgrade, Ljubljana et Sarajevo ont été : une série des programmes de "underground" films (28 heures de projection), une semaine du cinéma polonais (un rétrospectif complet des court-métrages après 1945 avec deux nouveaux films de fiction) organisé grâce à l'aide de Centralne Archiwum Filmowe de Varsovie, hommages à John Ford, Fritz Lang, Howard Hawks, Walt Disney, Vsevolod Pudovkin, Jakov Protazanov, Frank Tashlin, Greta Garbo, Vivien Leigh, James Mason, Humphrey Bogart, Gérard Philipe, une programme des court-métrages canadienne et 42 films classiques. Pour les cercles des cinéphiles en province ont été présentés vingt cinq programmes des films classiques et importants.

La collection de films dans nos archives est enrichie de 719 copies positives et contretypes. Comme nous avons souligné dans notre dernier rapport, la manque de place dans nos dépôts reste encore parmi les problèmes les plus graves et les plus urgent de notre institution. Les nouveaux plans pour la construction d'un nouveau dépôt sont déjà préparer et nous espérons commencer l'édification dans cette année.

Notre Cinémathèque a échangé les films avec les archives suivantes: Berlin-Est, Bruxelles, Bucarest, Istanbul (Türk Sinematek Derneği et Türk Film Arşivi), Londres, Moscou, New York, Prague, Sofia, Varsovie et Vienne (Film-museum).

La Cinémathèque Yougoslave a eu le plaisir d'accueillir à

Belgrade MM. Wladyslaw Banaszekiewicz, qui a participé à l'inauguration de la semaine du cinéma polonais à Belgrade, Zagreb, Ljubljana et Sarajevo, P. Adams Sitney de Film-makers Cinematheque de New York qui a présenté les programmes de "underground" films dans nos trois salles de projection et Edgar Breitenbach de Library of Congress de Washington.

Collections

	Total	Acquisitions
- Films	21.124	719
- Photographies	96.180	4074
- Négatifs des photos	35.097	-
- Livres	8.847	815
- Listes de dialogues	4.092	214
- Affiches	6.384	1131
- Objets	128	2

Echanges, Projections et Publications

Echanges entre membres	Emprunté	Prêté
- Prêt limité	55	44
- Prêt illimité	14	18
- Films fournis aux cinéclubs ou autres:		
Nombre de projections: 2.520		Spectateurs: 369.720
- Projection organisés dans les trois salles des archives:	2.603	
Spectateurs:	371.400	

Berlin/Ost

Staatliches Filmarchiv
of the German Democratic Republic

Report for 1968

Main activities in 1968

The Staatliches Filmarchiv concentrated its attention on the following main activities in 1968:

1. Elaboration of a programme concerning the development of all sections of the Staatliches Filmarchiv till 1980

According to a long-term planning in the economic and cultural fields in the GDR, the Staatliches Filmarchiv has undertaken to elaborate a prognosis, based on thorough investigations, covering its development till 1980 which provides for the construction of new vaults, the extension of the preservation methods, the intensified evaluation of the film collection and the preparation for electronic data processing.

2. The preparation of a central state archive which should record any audio-visual materials

Due to the explosive increase of audio-visual information in the GDR as well as in other countries, the Staatliches Filmarchiv is confronted with the situation, that with its present storage possibilities only a very small

part of the tradition can be stored. There have been first thoughts concerning the establishment of a central state archive that shall include film and television productions as well as audio-visual materials from other producers.

3. Inventory of the film collection of the Staatliches Filmarchiv

The transfer of some 600 tons of film from temporary storage places to the new vaults and the putting into operation of the new vaults at Berlin-Wilhelmshagen, was ended by an inventory of the whole collection.

4. Retrospective of Polish Documentary Films

The traditional retrospectives organized every year on the occasion of the International Leipzig Documentary and Short Film Festival of Cinema and Television were continued in 1968 with the retrospective on "Polish Documentary Films".

Increasing the collection

In 1968, some 17 tons of film material of the national Defa production and of foreign films distributed in the GDR were added to our collection. In exchange with other archives the Staatliches Filmarchiv acquired about 44 titles.

An acquisition of great interest from a private source was the film "Überflüssige Menschen" (Superfluous

Human Beings), 1926, (director and writer of scenario: Alexander Rasumny; actors: Heinrich George, Eugen Klöpfer, Werner Krauss, and others.) This film - which had been reported lost till then - was the first co-production between Germany and the Soviet Union.

The most important acquisitions to the documentation department of the Staatliches Filmarchiv in 1968 were: about 35,000 stills of Defa feature films; a complete collection of publicity material and films dating mainly from the twenties acquired from the University of Jena, and a complete ready-to-operate Mechau projector.

Preservation of films

In order to save sticky reels that were moved from former contemporary storage places, 1.5 million meters of film were washed and about 50,000 meters were restored. Bad storing had harmful effects on some 10,000 meters, therefore the material had to be destroyed.

Some 1.5 million meters of film were duplicated, of these 1.5 million meters, 500,000 meters were printed in the printing lab of the Staatliches Filmarchiv. Most of the material printed has been duplicated from its original nitrate base on to safety film, in order to gradually reduce the nitrate stock of the archive.

Last year a polishing machine was installed.

A number of tests was started at a very low temperature - minus - 18°C - for the storage of colour films.

Cataloguing and filmographic work

In the field of cataloguing preparations were made to introduce new cataloguing principles.

The most complete and best reserved material of 103 titles available at the Staatliches Filmarchiv were examined for editorial restoration. About one third of the thus examined material could be destroyed, different copies of 159 titles were compared and the most complete versions made.

The series of annual filmographies of the national film production started by the Staatliches Filmarchiv was continued. The annual filmographic report of 1967 was published. The manuscript for a summary of contents in two volumes covering all film periodicals of Defa production from 1946 to 1964 has been completed and will be published in 1969.

Exploiting the archive collection

As in previous years, the archive film collection was in growing demand in 1968.

724 feature films were borrowed from the Staatliches Filmarchiv for study, educational and information purposes. 317 feature films were screened for visitors in the projection rooms of the archive.

Propagation of film culture by Staatliches Filmarchiv

The GDR film clubs borrowed films for 1,500 club events. Twelve new film leaflets with materials on particular films were added to the series of introductions to films, published as "Filmlätter des Staatlichen Filmarchivs".

The Staatliches Filmarchiv contributed with films from its collection to the success of numerous cultural and social events of the social life in the GDR. Special film programmes were arranged on the occasion of the 50th Anniversary of the November Revolution, of the centenary of Maxim Gorki, and on the occasion of the Workers' Festival and the Baltic Festival.

Once a week the archive film theatre CAMERA has shown films in Berlin and Leipzig from the archive collection. In 1968 four quarterly film programmes were published for the archive film theatre. Culminating points in 1968 were the retrospectives dedicated to the works of Gorki that have been adapted to the screen, and also to the work of the film directors, Kon Ichikawa and Jossif Cheifiz.

During the XI International Leipzig Film Festival of Documentary and Short Films of Cinema and Television the Staatliches Filmarchiv arranged a retrospective of "Polish Documentary Films". Our special thanks are due to the staff of the Centralne Archiwum Filmowe for their support in this manifestation. The retrospective was received with great public attention and was also appreciated by the guests attending the festival. On the occasion of the retrospective Prof. Dr. Jerzy Toeplitz, President of FIAF, had come to

Leipzig, as well as a representative delegation of Polish documentarists. A programme of about one hundred documentary films from 1943 to 1967 were shown and an exhibition illustrated the development of 25 years of Polish documentary film-making. The Staatliches Filmarchiv published two publications, a film programme and a documentation on this event.

International collaboration

In November 1968, the Staatliches Filmarchiv was host to the FIAF commission on film cataloguing and documentation and to the Comité Directeur. Both meetings were held at Leipzig.

In 1968, 158 visitors from 21 countries came to the Staatliches Filmarchiv to inspect, before all, the technical devices of the Wilhelmshagen vaults. We are pleased to report that we received Mr. Baskakov, first deputy of the chairman of the Committee of Cinematography at the Council of Ministers of the USSR; Mr. Edgar Breitenbach, Library of Congress, Washington; the leading officials of AID, the first deputy of the minister of culture and art of the Socialist Republic of Romania; the deputy of the minister of culture of the Socialist Soviet Republic of Uzbekistan.

Members of the archive staff visited the film archives of the People's Republic of Poland, the Hungarian People's Republic, the People's Republic of Bulgaria, the Socialist Czechoslovak Republic, the Soviet Union and Great Britain. The existing friendly relations with the archives of these countries were furthermore deepened.

The Staatliches Filmarchiv of the GDR published as a FIAF publication, EMBRYO, a census of early fictional films and sent out questionnaires on the collection of non-feature films in the member archives of FIAF.

Berlin/West

DEUTSCHE KINEMATHEK e. V., BERLIN

Report 1968 - 1969

1. Organization

In 1968 our budget amounted to the same level as in the year before. In March 1969 Prof. Dr. Albert Narath, President, Mr. Dietrich Fischer, Vice-President, and Mr. Oswald Cammann, General Secretary, were elected members of the Supervising Board, the last two gentlemen replacing Mr. Erwin Leiser and Dr. Rathsack.

2. Activities

a) Internal

In 1968 we were able to acquire twice as many new prints for our film stocks as in the year before. New acquisitions of other documentary material also surmounted in number the acquisitions made in 1967.

Prints (some negatives) of 215 sound films (188 longer, 127 shorter than 1000 meters) and 32 silent films (12 longer, 20 shorter than 1000 meters) were added to our stocks. Among the silent films is a print of the film SCHWERE TAGE by Gerhard Lamprecht (1923) which had been presumed lost and thus is a valuable addition to our special collection of Lamprecht productions.

Of special importance is the acquisition of materials left by the late film architect Robert Herlth, among which 875 sketches, drawings, and fashion designs as documents of the work of Robert Herlth - settings and equipment for the films for which he worked, especially silent films, among which the titles HOFFMANN'S ERZÄHLUNGEN, SCHLOSS VOGELÖD, ZUR CHRONIK VON GRIESHUUS, TARTÜFF, and FAUST.

Thanks to a special fund we were in a position to add standard works to our reference library which were needed for the identification of films.

In the past year 9 long and 44 short feature films were copied from nitrate on security material.

From the two films MADAME DUBARRY and SCHWERE TAGE new coloured prints (in the original method called "virage") were made by a specialized printing laboratory.

We have had a large part of our valuable film posters restored and pasted on linen or strong paper.

b) External

The work at the Catalogue of German Silent Feature Films "Deutsche Stummfilme" by Gerhard Lamprecht has been continued. Three volumes containing the films made in 1919, 1920, and 1921/1922 are printed. Gerhard Lamprecht has added a number of data from contemporary sources. These volumes will be published together with a fourth volume containing the films of the years 1917 and 1918.

The series of exhibitions was continued with French posters up to 1915 and German posters up to 1920.

We have also continued the film screenings in our own small film theatre. The number of weekly showings has been doubled. We are now showing films twice a week on Wednesday and Friday. The programme contained among others films by Helmut Käutner, films with Asta Nielsen, retrospectives with films by Carl Mayer, Preston Sturges, and Rochus Gliese.

Our information service and the distribution of film prints and other filmhistorical documents have increased compared to 1967.

c) International

Our relations to other FIAF members were intensified.

We have started an exchange of film prints, especially German silent films, which are meant to stay with the partner archive with the Staatliches Filmarchiv of the GDR.

Mr. Dütsch attended the Symposium on the Identification of old films which was held at Gottwaldov, Czechoslovakia, in March 1968.

In October 1968 we arranged for a Week of the Rumanian Film in cooperation with the Arhiva Nationala de Filme of Bucharest, which was attended by Mr. Teodorescu and the director of PADUREA SPINZURATILOR Mr. Ciulei. These were the first showings of Rumanian films in Berlin.

A number of foreign film scientists asked for information for their publications, especially about the German silent film, film directors, actors, and other personalities working for the film who have lived in Berlin or established their connection with the film in this city.

March 1969

Berg

Bruxelles

CINÉMATHÈQUE ROYALE DE BELGIQUE

RAPPORT DE L'EXERCICE 1968

I. CONSERVATION DES FILMS

Les collections de la Cinémathèque Royale ne cessant de s'accroître, le problème des dépôts est devenu crucial. Nous disposons toujours de cinq dépôts conditionnés, d'une capacité totale de 150 tonnes (90 tonnes acétate et 60 tonnes nitrate), mais ils sont saturés.

Notre souci principal cette année est donc de trouver de nouveaux dépôts. Pour les films acétate, nous préférons les trouver en ville et nous avons bon espoir de réussir; pour le dépôt de films nitrate, le problème est évidemment beaucoup plus difficile à résoudre. Sans doute faudra-t-il se résoudre à en construire un, mais pour l'instant nous n'avons le budget ni pour le terrain, ni pour la construction.

Le catalogage des collections est également un souci majeur. Nous ne disposons actuellement d'aucun catalogue sérieux, faute d'argent, de personnel et de temps. La décision a cependant été prise de commencer ce travail et pour ce faire, il a été jugé utile de diviser en deux le Service technique.

Jusqu'à présent, ce Service était chargé à la fois des acquisitions, des tirages, de la conservation, du classement, des entrées et sorties quotidiennes des films de la Cinémathèque Royale, du Service National des Ciné-Clubs, des films de la Télévision (que nous conservons pour le compte des Instituts de Télévision), enfin de la vérification des films projetés quotidiennement au Musée du Cinéma.

Deux services distincts ont donc été créés: le Service conservation et le Service acquisitions.

Le premier a pour mission la vérification, le classement, le nettoyage des films positifs qui appartiennent à nos collections, la fourniture de ces mêmes films au Musée du Cinéma quand ils y sont projetés et, enfin, le catalogage des collections.

Le second s'occupe des acquisitions, des tirages, des échanges avec les membres de la F.I.A.F., des films du Service National des Ciné-Clubs, des films des Instituts de Télévision, du transport des films en provenance de l'extérieur et destinés aux projections du Musée du Cinéma. Il conserve les films négatifs acétate.

M. Jean-Victor Dusépulchre, que beaucoup de nos collègues connaissent, est désormais à la tête de ce dernier service.

On espère ainsi, moyennant l'engagement d'une ou deux personnes supplémentaires, arriver à un commencement de catalogue des collections, dont l'achèvement ne peut évidemment être prévu que dans plusieurs années.

II. DOCUMENTATION ET PUBLICATIONS

La bibliothèque comprend actuellement entre 9 et 10.000 volumes; la photothèque, près de 200.000 photos.

Nous avons réussi, au cours de l'année, d'abord à agrandir la salle de lecture qui peut maintenant recevoir cinq ou six lecteurs à la fois; ensuite à acquérir une caméra portable Kodak pour le microfilmage des coupures de journaux. Nous espérons compléter l'installation des appareils nécessaires au montage, à la lecture et à la reproduction de microfilms au cours de l'année prochaine.

La Cinémathèque Royale a publié au cours de l'année, le dixième volume de l'Annuaire du Film Belge. En association avec la Commission Belge de Bibliographie, la Cinémathèque Royale a publié un Essai de Bibliographie du Cinéma 1896-1966, en trois volumes. En collaboration avec le Musée du Cinéma et à l'occasion de la Rétrospective du film allemand, organisée avec la collaboration de la Staatliches Filmarchiv, deux volumes ont été publiés, l'un en français, Fantastique et Réalisme dans le Cinéma Allemand 1912-1933, l'autre en néerlandais, qui est en fait une réimpression par offset d'une brochure parue à Rotterdam en 1931, Deutsche Filmkunst, par Simon Koster. Un exemplaire de ces publications a été envoyé à tous les membres de la F.I.A.F.

III. PROJECTIONS AU MUSEE DU CINEMA

On trouvera ci-dessous, le tableau des projections de l'année 1968 et leur fréquentation, ainsi que le tableau récapitulatif et comparatif de cette même fréquentation au cours des années précédentes.

Projections en 1968

		<u>Visiteurs</u>	<u>Moyenne des visi- teurs par séance</u>
Janvier	Ichikawa, Kurosawa, Mizoguchi, Ozu	7.097	80
Février	Films expérimentaux	6.128	70
Mars	Quelques comédiens disparus en 1967	6.230	67
Avril	Femmes derrière la caméra	4.233	47
Mai	50 ans de cinéma (1)	5.412	58
Juin	50 ans de cinéma (2)	6.988	78
Juillet	50 ans de cinéma (3)	6.491	71
Août	50 ans de cinéma (4)	7.610	84
Septembre	50 ans de cinéma (5)	6.039	67
Octobre	Science-fiction 1902-1967	8.724	76
Novembre	1er fest. Films jeunes-F.inédits (1)	8.055	90
Décembre	1er fest. Films jeunes-F.inédits (2)	7.606	81
		<u>80.613</u>	

Rappelons que la salle du Musée du Cinéma comporte 100 places.

On constatera que la série la plus fréquentée fut celle consacrée, pendant deux mois, au jeune cinéma; malheureusement, cette série fut la plus coûteuse à mettre sur pied, tous les films, à peu de chose près, ayant dû être importés de l'étranger. Les mois les plus faibles furent, comme d'habitude, avril et mai qui coïncident avec la préparation des examens par les étudiants, fraction importante des visiteurs du Musée. Dès le mois de juin, les visiteurs étrangers compensent cet abandon provisoire.

Tableau récapitulatif et comparatif de la fréquentation de cinq années

	<u>1964</u>	<u>1965</u>	<u>1966</u>	<u>1967</u>	<u>1968</u>
Nombre de séances publiques	1.074	1.063	1.088	1.066	1.111
Nombre total de visiteurs	63.603	75.612	73.391	71.144	80.613
Nombre moyen de visiteurs par séance	59	71	67	66	72

Cours de cinéma

Les cours de cinéma, organisés au Musée du Cinéma, se sont poursuivis. Trois cours ont eu lieu, comme précédemment : deux cours d'analyse cinématographique, l'un en français, par M. Hadelin Trignon, l'autre en néerlandais, par M. André Vandebunder, et la troisième année du cours d'histoire du cinéma, par M. Denis Marion.

La publication du cours de M. Trignon, avec comme corollaire la constitution de séries d'extraits de films destinées à l'illustrer, est toujours prévue mais n'a pu être réalisée au cours de cet exercice.

Fréquentation moyenne des cours

Cours libre d'analyse cinématographique (M. H. Trignon)	51
Vrije cursus in filmanalyse (M. A. Vandebunder)	46
Cours d'histoire du cinéma (M. D. Marion)	53

IV. ACTIVITES DIVERSES EN BELGIQUE

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

La Cinémathèque Royale a également contribué à la réalisation de plusieurs émissions sur le cinéma belge que la Télévision suisse souhaitait réaliser en Belgique.

Enfin, la Cinémathèque a organisé au mois d'août, une rétrospective René Clair, au cours du Festival du Théâtre National à Spa, aidé à l'organisation du Congrès de l'Union Internationale des Techniciens du Film (UNIATEC), qui a eu lieu à Bruxelles en septembre, ainsi qu'au Challenge International des Cinémas d'Art et d'Essai, qui a eu lieu au Casino de Knokke, en novembre.

V. ACTIVITES INTERNATIONALES

La Cinémathèque Royale a maintenu des contacts cordiaux avec les autres membres de la Fédération et de nombreux échanges de films ont eu lieu.

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

M. Claude Nadon, de la Cinémathèque Canadienne à Montréal
Mme Blazenka Urgosikova, de la Cinémathèque Tchécoslovaque, à Prague.

Le secrétariat provisoire de la Fédération a été maintenu à Bruxelles jusqu'en juin 1969, c'est-à-dire jusqu'au moment prévu pour sa réinstallation à Paris.

La Cinémathèque Royale a participé au stage sur l'identification des films, qui s'est tenu à Gottwaldov en Tchécoslovaquie.

Enfin, la Cinémathèque Royale a reçu la visite au cours de l'année, de nombreux dirigeants de cinémathèques étrangères. Citons MM. Cagatay et Sapanli, de la Turk Film Arsivi à Istanbul, M. Frida, de la Cinémathèque Tchécoslovaque, Mme Françoise Jaubert et M. André Paquet, de la Cinémathèque Canadienne à Montréal, M. Kula, de l'American Film Institute à Washington, M. King, du National Film Theatre d'Australie, M. Garey du Museum of Modern Art de New York, M. Peter Morris, de la Canadian Film Archive à Ottawa, M. d'Avila, de la Cinémathèque du Paraguay (en voie de création).

La Cinémathèque Royale a fait sous-titrer six films soviétiques pour le compte de la Cinémathèque Canadienne à Montréal et à sa demande.

A l'occasion du 25^{ème} anniversaire du S.O.D.R.E., elle a eu le plaisir d'offrir une copie de "Geheimnisse einer Seele" à cette cinémathèque.

Avril 1969.

Bucuresti

ARCHIVE NATIONALE DE FILMS-BUCAREST

RAPPORT DES ACTIVITES

1968

I. Activités nationales

Le fonds de films atteignait le 1^{er} janvier 1969 plus de 3.500 long-métrages et 14.500 court-métrages. Le supplément 1967 du catalogue a été mis au point.

Le fonds de la bibliothèque atteignait 1700 livres de cinéma et 440 collections de périodiques. Son fichier a été réorganisé.

La collection de documents s'est enrichie en 1968 par de nouvelles acquisitions (photos, affiches, programmes de salle). Ces matériaux ont été étudiés et catalogués.

Le secteur documentation est passé, à l'indexation coordonnée. Ont été classifiées d'après ce système les références bibliographiques comprises, dans notre bulletin spécialisé "La cinématographie dans la presse" pour l'année 1967, à savoir les fiches obtenues dans les 143 publications cinématographiques du monde entier entrées dans notre bibliothèque au cours de l'année respective.

Les publications de l'Archive ont paru en 1968 dans la forme habituelle : 12 "Cahiers de documentation", 6 "Cinématographie dans la presse" et 17 fiches filmographiques des films roumains de fiction. Ont été rédigés en outre, la

"Filmographie du film roumain de fiction et d'animation 1967", "L'annuaire du cinéma roumain 1967" et la "Bibliographie internationale du livre de cinéma 1967".

Conservation-restauration. Le transfert sur pellicule non-flamme a continué dans le rythme habituel.

Les films et bouts de film anciens obtenus par voie d'acquisitions, ont été traités en vue de la régénération du support de la pellicule.

La recherche historique a pris de l'ampleur. On a entrepris dans cette direction la recherche du point de vue bibliofilmographique de la période 1896-1930 (389 périodiques roumains, livres, documents, ouvrages de référence roumains et étrangers). Le résultat en a été la réalisation de la filmographie de la production cinématographique roumaine (films de fiction, documentaires et actualités - environ 1000 titres) de la période du muet. La maquette de cet ouvrage a été discutée au cours de la seconde Session de communications scientifiques, organisée par l'Archive en collaboration avec l'Institut d'Histoire de l'Art près de l'Académie de Roumanie. Lors de la même manifestation ont été débattus - sur la base des plus de 30 compte-rendus présentés - des problèmes historiographiques et esthétiques du film roumain muet. Les travaux de la session ont fait l'objet d'un numéro du "Cahier de documentation".

En parallèle ont continué la recherche sur le phénomène cinématographique sur tout le territoire du pays (par les ouvrages monographiques commandés à des chercheurs en province), ainsi que les recherches sur le répertoire (en réussissant à mettre à point le répertoire cinématographique en

Roumanie dans la période 1930-1948).

La mise en valeur de ces activités s'est faite par le concours de spécialité offert à des chercheurs roumains et étrangers, ainsi que par les études et articles publiés par les travailleurs de l'Archive dans différentes revues. En collaboration avec l'Institut d'Histoire de l'Art a été rédigé un volume de "Contributions à l'histoire du cinéma en Roumanie", qui paraîtra en 1970.

La dissémination de la culture cinématographique. Le cinéma d'archive a présenté à ses abonnés des films groupés dans des programmes comme "Nouveau cinéma tchécoslovaque", "Le film musical", "L'évolution de la comédie", "De l'histoire du mélodrame", "Courants cinématographiques contemporains".

II. Activités internationales

Les échanges de films, effectués au cours de l'année 1968 avec 8 pays, ont enregistré le chiffre de 150 titres de longs et courts métrages entrés et 80 titres sortis.

L'échange d'informations et matériaux documentaires (publications de l'Archive, revues et livres de spécialité parus en Roumanie, données filmographiques, affiches, photos, programmes) s'est amplifié, qui s'effectue avec 33 archives membres FIAF, les grandes bibliothèques et instituts de recherche du monde entier, chercheurs privés.

Echanges de manifestations. En collaboration avec la Sinematek Dernegi (mai 1968), la Cinémathèque de l'Université de Californie (octobre 1968), la Deutsche Kinematek (octobre 1968), l'Institut Canadien du Film et le Conservatoire d'art cinématographique de Montréal (novembre 1968) - ont été organisées des "Journées du film roumain" à Istanbul et Ankara,

Los Angeles, Berlin-Ouest, Montréal et Toronto.

Sur les mêmes bases, l'Archive bucarestoise a organisé en novembre 1968 avec l'appui de l'Institut Canadien du Film les "Journées du film canadien". La Cinémathèque Royale de Belgique a contribué elle aussi au succès de cette manifestation. Nous profitons de l'occasion pour remercier encore une fois aux collègues plus haut mentionnés, pour l'esprit de collaboration dont ils ont fait preuve dans cette action commune de faire connaître nos cinématographies nationales respectives.

Lors du II-ème Festival international du film d'animation qui s'est déroulé en juin 1968, l'Archive a organisé une "Rétrospective Ion Popescu-Gopo" à Mamaia, et des programmes présentant les écoles nationales d'animation ainsi qu'une sélection des films primés par le festival, dans son cinéma à Bucarest.

Visites-voyages. L'Archive a eu le plaisir de recevoir (par ordre chronologique) les collègues : Serge Losique-directeur du Conservatoire d'art cinématographique de Montréal, Borge Trolle Rasmussen - critique danois, Doan Ugas Tho-cinéaste du Vietnam du Nord, Peter Morris-directeur de l'Institut Canadien du Film, Claude Jutra-cinéaste canadien, les cinéastes soviétiques Vladimir Menahov, Eldar Riazanov, Gleb Panfilov et Conrad Smirnov. Des délégués de l'Archive ont voyagé à l'étranger à l'occasion du Congrès de Londres et des réunions du C.E. de Paris et de Prague, du symposium sur l'identification des vieux films organisé à Gottwaldow, des "Journées du film roumain" en Turquie, au Canada et dans Berlin-Ouest, ainsi que dans buts documentaires en URSS et en Pologne.

Activités FIAF

Pour 1968, la tâche de l'Archive bucarestoise a été de rédiger la seconde édition de la Bibliographie internationale des livres de cinéma. La collaboration des archives membres a été meilleure qu'en 1967, ce qui se reflète dans le contenu de l'ouvrage, sans atteindre, toutefois, l'exhaustivité poursuivie.

Budapest

COMPTE-RENDU DE L'ACTIVITÉ DE L'INSTITUT DES RECHERCHES
DU FILM ET CINÉMATHEQUE HONGROISE
EN L'ANNÉE 1968

I. ACTIVITÉ NATIONALE

/1/ Présentation de films

Au cours de projections publiques, le Musée du Film a présenté les films suivants, avec droit "art-kino":

Frank Borzage	THREE COMRADES
Antony Simmons	FOUR IN THE MORNING
Eduard Luntz	LES COEURS VERTS
Jean Renoir	FRENCH-CANCAN
Jack Conway	VIVA VILLA
Max Ophuls	MADAM DE ...
René Clair	LES GRANDES MANOEUVRES
Norman Taurog	BROADWAY MELODY OF 1940
Robert Z. Léonard	MAYTIME
Rezo Zsadze	TCHETIRE STRANITCHKI ODNOÏ MOLODOÏ DJIZNY
M. Antonioni	L'ÉCLISSE
André Cayatte	LA VIE CONJUGALE I-II.

Dans la série de représentations spéciales, le Musée du Film a organisé les programmes suivants:
Le 3 février, présentation de films belges, du 24 au 30 mars, les Journées du Film Anglais, avec la présentation de douze films différents.

Dans le programme du Cercle Amical du Musée du Film, association à but non-lucratif, figurent des abonnements valables pour la projection de six oeuvres rétrospectives de chacun des artistes suivants:

M. Antonioni
J. Duvivier
S.M. Eisenstein
A. Korda
Greta Garbo
Ch. Laughton

Dans le cadre du même programme, destiné surtout aux étudiants des Universités, nous avons présenté un cycle de six films de Shakespeare.

Pour chacune des représentations, nous avons édité une petite brochure explicative avec une brève appréciation de l'oeuvre et de ses créateurs.

L'institut a prêté son concours à l'activité des 184 ciné-clubs réunis dans la Fédération nationale des Ciné-Clubs. Au cours de l'année écoulée 1916 projections et débats ont eu lieu.

Nous avons organisé sept cours de perfectionnement, avec projections et cours d'histoire de l'art cinématographique en faveur de conférenciers et de meneurs de débats travaillant dans les Ciné-Clubs et les Cercles d'Amis du Film. Ces cours de perfectionnement comportent des discussions sur la méthodologie de l'esthétique du film, des échanges de vues sur les diverses orientations de l'art cinématographique moderne, ou bien des études sur leurs antécédents historiques.

En vue d'aider l'enseignement de l'esthétique cinématographique dans les écoles secondaires, nous avons organisé, au cours de l'année, des ciné-cercles dans 26 écoles secondaires, avec des projections d'oeuvres éminentes de l'histoire universelle du film.

En prêtant des films ou bien en envoyant des conférenciers, nous continuerons à aider l'enseignement facultatif de l'esthétique et de l'histoire du film dans les Universités de Budapest, de Debrecen et de Szeged.

/2/ Travaux de recherches de théorie du film

Principaux manuscrits préparés par le groupe de recherche de théorie du film:

Mme. Dezső Baróti

György Fukász

Erzsi Garai

Károly Nemes

Károly Szalay
Vince Zalán

Le programme Universitaire de l'enseignement du film
La révolution scientifique-technique et l'art cinématographique
Le Film hongrois en 1919
/Montage/
Les progrès de l'art cinématographique, dans les démocraties populaires européennes
Les films comiques hongrois
L'évolution du film de reportage et du film documentaire hongrois, après 1945.

/3/ Les publications

Les Communiqués Filmographiques en 1965.
Lawson: La création de films
J. Mitry: L'esthétique et la psychologie du film
La Culture Cinématographique /Filmkultúra/
revue Nos 1 à 6.

/4/ Cinémathèque, conservation des films, catalogage

Cinémathèque:	progression annuelle	total:
Longs métrages	187	3.925
Courts métrages	304	7.304
Actualités	103	3.500

Au cours de l'année l'on a préparé 135.926 mètres de copies de sécurité et 177.407 mètres de dubnégatifs à partir de nitro-positifs.

A la suite du classement filmographique, nous avons catalogué 332 longs métrages, 278 courts métrages et 171 films d'actualité. Pendant ce travail, nous avons établi 610 cartons de base, 926 cartons avec titres complets ainsi que 6171 cartons-index.

/5/ Bibliothèque et documentation

Collections:	progression annuelle	total:
Livres	372	3.945
Revue	72	1.702
Manuscrits	137	3.375
Scénarios	65	1.470
Photos	482	21.669
Affiches	377	3.958

II. ACTIVITÉ INTERNATIONALE

Dans l'intérêt de l'accroissement de notre collection de films, nous avons procédé à des échanges réguliers avec les Archives suivantes:

Bulgarska Nationalna Filmoteka, Ceskoslovensky Filmovy Ustav, Centrale Archivum Filmowe /Varsovie/, Archiva Nazionale de Filme /Bucarest/, Goszfilmofond

/Moscou/, Jugoslovenska Kinoteka /Beograd/, Canadian Film Archives /Ottawa/, The National Film Archive /Londres/, Filmhistoriska Samlingarna /Stockholm/, Deutsches Institut für Filmkunde /Wiesbaden/, Staatliches Filmarchiv der DDR /Berlin/.

Les contacts personnels avec les Institutions des différents pays se sont établis de la façon suivante:

Bulgarie: Yvette Biró, rédactrice de "Filmkultúra", a pris part à la présentation de nouveaux films hongrois à Sofia.

Silvia Setchenova, collaboratrice de la Bulgarska Nationale Filmoteka a rendu visite à notre institut à Budapest.

Tchécoslovaquie: Márta Luttor, Chef du Département de filmographie a pris part à la Consultation d'Identification de l'Histoire du Film qui s'est déroulée à Gottwaldov.

Mm. Miklós Császár, Directrice économique, István Karsai Kulcsár, collaborateur de l'Institut, ainsi que Gergely Sallay, collaborateur de la Revue "Filmkultúra" ont assisté à Karlovy-Vary, à la Conférence de la Section Europe Orientale de la Fédération Internationale des Ciné-Clubs /F.I.C.C./.

Anton Kocian directeur de l'Archive du Film de Bratislava, Topolska, directrice de la Bibliothèque, ainsi que Anton Grega, directeur de la Firme d'Exploitation Cinématographique de Kosice, sont venus en visite à Budapest.

France: Yvette Biró, rédactrice de la revue "Filmkultúra" a assisté au Festival de Cannes.

Yougoslavie: Yvette Biró, rédactrice de la revue "Filmkultúra" a pris part à Belgrade et à Zagreb, à la présentation de films hongrois.

Grande Bretagne: Le directeur Szilárd Ujhelyi a pris part à Londres aux travaux préparatifs des journées du film anglais organisées à Budapest.

István Molnár directeur de l'Archive du Film et Madame Tibor Draskovics, chef du Département de diffusion ont pris part au Congrès jubilaire de la F.I.A.F. qui s'est également tenu à Londres.

A l'occasion des Journées du film anglais, les personnalités suivantes ont été reçues à Budapest:

Italie:

Marianne Ember, collaboratrice de la revue "Filmkultúra", a participé au Festival du Film de Court-Métrage de Cracovie.

Károly Nemes, chef du département de Recherches Scientifiques s'est rendu à Varsovie.

Lessek Armatys, collaborateur de la Centralne Archiwum Filmowe est venu à Budapest.

République Démocratique Allemande: H. Volkmann, directeur de la Staatliches Filmarchiv der DDR et E. Manthey son collaborateur sont venus à Budapest en vue d'un échange de vues et d'expériences professionnelles.

C'est dans le même but que István Molnár, directeur de l'Archive du Film hongrois et Márta Luttor, sa collaboratrice se sont rendus à Berlin.

Béla Taródy Nagy et Vince Zalán, collaborateurs scientifiques, ont assisté au Festival du film Documentaire à Leipzig.

Union Soviétique: Bálint Magyar et Noémi Lustig, collaborateurs scientifiques, ainsi que Erzsi Garai, vicedirecteur de l'Institut ont participé à un voyage d'études à Moscou.

Budapest, le 4 mars 1969

Canberra

NATIONAL LIBRARY OF AUSTRALIA

FILM DIVISION.

The Division's activities, as in past years, have in the main been concerned with Film Festivals held in the capital cities during the course of the year. A number of the films screened on these occasions were obtained from our archive.

There has been a noticeable growth in the number of feature films made in this country by overseas producers, and indeed a growing interest and activity in the industry generally. In June we were glad to be able to add to the collection a print of "They're A Weird Mob", made by Williamson-Powell Productions and based on the Australian novel by John O'Grady.

Amongst other new additions to the archive was a sizeable quantity of early footage offered for copying on to safety stock by a private collector in Launceston, Tasmania. In addition to several interesting items with an Australian reference, included are a number of Edisan films of 1895 and a brief coverage of the Olympic Games held in Athens in 1896.

This year also saw the completion of the culling of 2,000,000 feet of nitrate - based feature films and films of fact housed in the Divisions vault, the generality of which are of Australian origin. Arrangements are now being finalized for the transference of the total remaining footage to safety stock.

Habana

CINEMATECA DE CUBA
ANNUAL REPORT
1968-1969

The Cuban Film Archive was founded in 1960 as a cultural Department of ICAIC (Cuban Film Institute), with the purpose of localizing, acquiring, classifying and conserving all material interesting to the understanding and study of cinema from its origins to the present (films, books, periodicals, catalogues, photographs, posters, museum items, etc.) with a special care for every material concerning Cuban film production. Another purpose was to assure the showing of these materials both to the public in general and to students and groups of specialists through special programs, thus contributing to the progressive film cultural education of the audiences.

In 1961 Cinemateca de Cuba was accepted as a Provisional Member of the International Federation of Film Archives (FIAF) and shortly afterwards became a Full Member. It was also admitted as a Permanent Member of UCAL (Unión de Cinematecas de América Latina) at their Constitutional Assembly held at Viña del Mar, Chile, in 1967.

The Cuban Film Archive has been able to bring together an important collection of films, both shorts and features, including many a representative work of the most outstanding film directors such as Eisenstein, Chaplin, Ford, Godard, De Sica, Murnau, Welles, Stroheim, Bergman, Resnais, Pudovkin, Antonioni, Losey, Clair, Pabst, Rossellini, Buñuel, Visconti, Vigo, Ivens, Brook, G. Rocha, Hitchcock, Bardem Ray, Kurosawa, etc.

From December 1961 on, Cinemateca de Cuba has been showing films daily, without interruption, in its permanent Film House "Cine de Arte ICAIC" in Havana (1500 seats and 16, 35 & 70mm. projection facilities).

In order to fulfill its broad program for film cultural education, in addition to its daily showings at "Cine de Arte ICAIC", Cinemateca has over the years prepared and presented film series on the history and development of cinema for thousands of secondary scholarship students in Havana, at "Cine Teatro CHAPLIN" (around 5,000 seats). Since January 1969 a special cycle on the history of cinema is being presented every Tuesday at Cinemateca's Film House exclusively for university students, which will last for over one year. For several years now, Cinemateca has been cooperating with Oriente, Havana and Central Universities (at the Capitals of Oriente, Havana and Las Villas provinces), in the preparation and lending of film programs.

In December 1967 Cinemateca inaugurated a weekly program at Theatre CUBA in Santiago de Cuba (Oriente Province), and shortly afterwards at Theatre CARIBE in Nueva Gerona (Isle of Pines, in the Caribbean, south of Havana Province). This activity was also extended to the CUBANACAN Theatre in Santa Clara (Las Villas Province) and ALKAZAR Theatre in Camagüey (Camagüey Province). Matanzas City will be included soon, thus covering every Capital of Province all over the Island.

From 1963, Cinemateca de Cuba has been presenting a weekly program on a national television network (presently every Sunday at 2:00 p.m.).

Film series shown by Cinemateca de Cuba include, amongst others: Classics of Neo-realism (6 films); Latin American Cinema (38 films); British Cinema (40); Swedish cinema Retrospective (23); Luis Buñuel Retrospective (17); The Soviet Film, 50th Anniversary Retrospective (28); Classics of Expressionism (9); Gerard Philipe (11); Carl Th. Dreyer (8); French Film Panorama (38); Joris Ivens (10); Marilyn Monroe in Memoriam (16); The Hungarian Film (21); American Social Film (13); The New Brazilian Cinema (8); Comedy in Film (37); The Cuban Film, ICAIC 10th Anniversary Retrospective (106 films -shorts and features- in 30 programs).

The series "PANORAMA OF CINEMA", which is renewed from time to time with new titles of both new and old film, has revived many of the most important films of all time, such as: *Ladri di Biciclette*, *La Passion de Jeanne D'Arc*, *La Grande Illusion*, *Greed*, *Rashomon*, *Ivan Grosni*, *Der Blaue Engel*, *Man of Aran*, *Citizen Kane*, *Sunrise*, *L'Age D'Or*, *Sciuscia*, *Intolerance*, *Mat'*, *Das Kabinett des Dr. Caligari*, *Roma Citta Aperta*, *Los Olvidados*, *The Gold Rush*, *Henry V*, *Nanook of the North*, *Pather Panchali*, *Die Niebelungen*, *Zero de Conduite*, *Umberto D*, *Hiroshima Mon Amour*, *L'Avventura*, *La Terra Trema*, etc. More recent productions programmed by Cinemateca include: Peter Brook's *Marat-Sade*; Godard's *La Chinoise*; Jonas and Adolfas Mekas' *The Brig*; Glauber Rocha's *Terra em Transe*; Jiri Menzel's *Ostre Sledovane Vlaky* (*Closely Watched Trains*); Losey's *Accident*; Miklós Jankó's *Szegénylegények* (*The Round-Up*) and *Csend és Kiáltás* (*Silence and Cry*); Bellocchio's *I Pugni in Tasca*; Henning Carlsen's *Svalt* (*Hunger*), etc.

At the annual film critics' poll to select the 10 best films shown in Cuba during 1968, Cinemateca was awarded this year (the same as last year) a Special Mention "for its accomplishments in the field of film culture divulgation throughout the country".

Over three hundred (300) new titles have been added to the Archive's collection this year, corresponding to new prints of foreign and national films acquired for commercial distribution, as well as old prints of films preserved so far in the vaults of ICAIC's National Distributing Enterprise, and which are being gradually handed over to Cinemateca for conservation, according to our cataloguing and conservation possibilities.

Our information service, preparation of programs and film lending service to various cultural, scientific and educational institutions of the country have maintained their normal rhythm of growth. 638 requests for loans of films have been taken care of this year.

Cinemateca's Film Museum collection of historical equipment has been notably enriched this year thru the acquisition of interesting items such as Edison's first models of sound recording devices, plus other Pathé, Devrie and Keystone ancient equipment. A selection of the Film Museum most interesting pieces was displayed at ICAIC's Tenth Anniversary Expo held in March 1969 in Havana.

Havana, March 1969

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 .

Activities Report - 1968/9

Haifa Film Club:

The Archive now has two programmes running concurrently: A number of series on different subjects is shown every Thursday, preceded by a lecture dealing with the theme of the series and the film screened. The series this year were: "PLAYS INTO FILMS", "FAMOUS TALES TOLD ON THE SCREEN", "SHAKESPEARE ON THE SCREEN" (a special programme requested by the Department of Education, after last year's success) & "THE BRITISH FILM TODAY".

Fortnightly, on Saturdays, we presented series of directors and their works. An introductory lecture introduced each series, and an explanatory page was distributed before each film shown. The directors were: Federico Fellini, Charles Chaplin, Ingmar Bergman, Buster Keaton, Michaelangelo Antonioni & Alain Resnais. We are now starting new series of: Jean-Luc Godard, Roman Polanski, Orson Welles, René Clair, S.M. Eisenstein, Luis Bunuel & D.W. Griffith.

A special evening was organised, with the producer and director Win Van Loer, in which he discussed the problems of the documentary film and presented two of his recent films: "IS THERE A FUTURE IN THE PAST?" and "DR. LOEWENSTEIN, I PRESUME". This successful evening was repeated in view of the public's demand.

Service rendered by the Archive:

We continue lending films to the major Film Clubs in Tel-Aviv and Jerusalem, special programmes to the Israel Museum in Jerusalem, to the Hebrew University in Jerusalem and Tel-Aviv. Films were lent to the

Bezalel School of Arts & Crafts unit of experimental design for films and television and to the Ministry of Labour's Training Centre for Photography and Film-making. The National Academy for Art Teachers, recognising the growing importance of films as art and the public's interest in the field, has also added the subject to its curriculum and borrows the films and relevant material from the Archive.

We continue lending films to the Educational Television Workers' film club.

The newly established Government Television has applied for several films from the Archive and we have lent them material for which copyright has been obtained.

Lending films to film clubs all over the country has diminished, as we lack the budget to acquire special double copies with Hebrew translation to serve this purpose. Though referring them to the established film libraries, we still supply them with explanatory material and advice.

The Archive supplied information on Israeli film productions to applicants from abroad.

Students working on graduation papers on the cinema in general or Israeli films in particular, were offered the use of the library and advice.

In preparation:

1. A 2nd symposium on the problems of Film Clubs is scheduled for 30.4
2. A booklet on Israeli films made since 1966 is in preparation.
3. We are now attempting to establish a closer co-operation with distributors, and we hope that with the aid of the Ministry of Industry and Commerce an arrangement will be agreed upon, whereby we can purchase copies of films made in Israel at laboratory cost.

Helsinki

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

Eteläranta 4 B, Helsinki 13

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

RAPPORT SUR L'ACTIVITE DE LA CINEMATHEQUE FINLANDAISE EN 1968

Au cours de l'année 1968 la Cinémathèque finlandaise a obtenu, pour la première fois, des entrepôts utiles et cohérents. Ce n'est que maintenant qu'on a pu séparer les dépôts de copies de nitrate de ceux d'acétate. Cela nous a donné de bonnes possibilités de restaurer, vérifier et nettoyer les copies. Au début de 1969 la cinémathèque s'est installée dans des bureaux considérablement plus vastes qu'avant, ce qui apporte un grand avantage pour le classement et la mise en fiches du matériel littéraire et photographique.

Néanmoins la situation financière est toujours très difficile. Dans le cadre des subventions accordées actuellement par l'Etat il n'est pas possible d'employer autant de personnel que l'utilisation vraiment efficace des locaux supposerait. La mise en fiches en souffre aussi; on n'arrive pas à organiser le tout de l'abondant nouveau matériel, et cela nuit naturellement à la capacité du service.

Plusieurs comités de l'Etat traitent l'avenir de la cinémathèque. Pour le moment il semble que la cinémathèque ne fera pas partie de l'Institut finlandais de cinéma dont on étudie la création. On considère maintenant qu'il est probable que la cinémathèque sera incorporée à l'école de cinéma en tant qu'unité autonome.

En ce qui concerne l'activité de présentation, notamment deux grands ensembles de programme ont connu un succès exceptionnel. La série documentaire qui a duré pendant tout le semestre d'automne fut certainement la plus vaste dans son genre jamais présentée en Finlande. Les représentants du New American Cinema furent souvent sur le tapis; au total l'année en question a signifié la plus grande revue du cinéma indépendant, fait en dehors des mécanismes commerciaux, qui a été faite jusqu'à maintenant en Finlande.

Le semestre de printemps a commencé avec la visite de Shirley Clarke, et au cours de cette visite elle a présenté tous ses long métrages et une sélection de court métrages. Plus tard au cours du printemps, à l'occasion de la visite de P.Adams Sitney, on a vu pendant plusieurs dizaines d'heures la meilleure production de Stan Brackhage, Gregory Marcopulos, Carl Linder, Bruce Conner, Robert Nelson, Jack Smith, Ron Rice, Robert Breer, Stan Wanderbeek et Andy Warhol. En outre le programme du printemps comprenait une sélection de films américains et français, des films faits entre autres par les metteurs en scène suivants:

(Les oeuvres mentionnés ci-dessous sont parmi les plus rares)
Orson Welles ("Journey into Fear"), Fritz Lang ("Man Hunt"), Edward Dmytryk ("Murder My Sweet"), Joseph Losey, Nicolas Ray ("They Live by Night", "On Dangerous Ground"), Joseph L. Mankiewicz ("The Ghost and Mrs. Muir"), Richard Brooks ("Deadline USA"), Jean Renoir ("Swamp Water"), Otto Preminger ("Fallen Angel"), John Ford ("The Fugitive"), Joseph von Sternberg et une sélection des court métrages de D.W.Griffith; Georges Rouquier, Roger Leenhardt ("Les dernières vacances"), Sasha Guitry ("Remontons les Champs-Élysées"), Jean Epstein ("Finis Terrae", "La chute de la

maison Usher"), Jacques Rozier. Pour compléter la série de l'année précédente ayant comme motif la guerre civile en Espagne on a vu l "Ispanija" de Sub et Karmen.

La série documentaire comprenait entre autres les grands rétrospectifs de Dziga Vertov, Joris Ivens, Robert Flaherty, Humprey Jennings et Chris Marker ainsi que les plus fameux films de Leni Riefenstahl. En outre on a vu dans la série, au cours des soirées spéciales, du cinéma canadien, anglais et du nouveau cinéma africain. On n'a vu que quelques films à scénario, une soirée consacrée à Howard Hawks, la "Kuhle Wampe" de Brecht & Dudow et surtout la série de mémoires de Th. Dreyer. En connection avec cette série il y avait une exposition In memoriam organisée par le Musée du cinéma de Danemark.

Dans la situation actuelle il a été impossible d'organiser des séries de présentations en dehors de Helsinki. Quelquesuns des oeuvres, notamment les films Vertov empruntés de Gosfilmofond et les films Ivens empruntés de la DDR ont été très demandés par les clubs de cinéma de la province. On espère arriver bientôt au meme point qu'en Suède, ou l'on organise des séries dans les plus grands agglomérations par l'intermédiaire de la cinémathèque.

Istanbul

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

THE STATE FILM ARCHIVE
of The Turkish Republic

A C T I V I T I E S ' R E P O R T

The greatest endeavour of the TÜRK FİLM ARŞİVİ from 1968 to 1969 was to establish the State-Archive relationship. The TÜRK FİLM ARŞİVİ was advancing with the personal labor of 6-7 young people. In 1969 it has come to a state which required a lot of money and many hard working people. The vault with a capacity of 300 films which was built last year has been completely loaded and construction of new stores was essential.

Having in mind the aid of the State, a project was prepared and presented by these young archivists to the Rector of the State Academy of Fine Arts, on the 5th of August 1968. The Rector received it with interest. He got in contact with Ankara on the same day. On the 8th of August, the Central Committee (20 People) had a meeting. (The General Director of the TÜRK FİLM ARŞİVİ, Sami Şekeroğlu was invited to this Committee as a supervisor.) After a long discussion the members voted for the approval or disapproval of the project as a principle.

The hands were raised. It was accepted with unanimous vote. On the same day the members of the Central Committee inspected the work done by the TÜRK FİLM ARŞİVİ, till then. A positive report was presented to the Ministry of Education. It was affirmed by the Ministry of Education on the 16th of December, 1968. On the 3rd of January, 1969, it was published in the Official Newspaper, No. 13091, and came into force.

The 2,000,000 Turkish Liras demanded for the establishing of the Archive in 1969, was accepted as 1,900,000 Turkish Liras, by the State Planning Constitution.

The STATE FILM ARCHIVE was opened with a ceremony made at the State Academy of Fine Arts, on the 22nd of February, 1969.

The average working time of the young people who have succeeded in placing the archive under the management of the State, was 20 hours since 7 months. These young archivists who have established a modern STATE ARCHIVE in Turkey have achieved their goal by struggling hard. 20 hours' work a day has been the cause of three of the archivists' being in need of hospital treatment and at the same time achieving the goal. Today, of this young group, only Sami Şekeroğlu, who has been the General Director of the TÜRK FİLM ARŞİVİ since 8 years, is going on with his work officially. The others are on leave and work only from time to time. They will begin work after regaining their health.

(2)

The parts of the construction accepted, and for which a total amount of 1,900,000 Turkish Liras has been appointed by the State, are below:

I. SCREENING

- 1) A theater for 500 people
- 2) An amphi with projector, for 60 people
- 3) A sounding room for 30 people
- 4) Projectioning room (Between the theater and the amphi and having command of both)
- 5) Spontaneous translating room
- 6) Music broadcasting room

II. PRESERVATION

1. Film Preservation
 - a) Four nitrate stores, each for 100 films
 - b) Four stores for negative and positive films (Each store containing 500 films)
 - c) Raw film depot
 - d) Film repairing room
 - e) Laboratory
2. Preservation of posters, photos, documents
 - a) Rooms for posters
 - b) Rooms for photos
 - c) Rooms for documents

III. PRODUCTION

- 1) Studio
- 2) Three rooms for preservation and maintenance of apparatus
- 3) Three editing rooms (ARRI, 35 mm)
- 4) Three synchronization rooms (ARRI, 35 mm)

IV. PRINTING AND PROCESSING LABORATORY (500,000 Turkish Liras)

- 1) Two rooms for printing (ARRI Optical Universal Picture Printer)
- 2) Two rooms for processing (ARRIBLOC COLOR 2)
- 3) Two photography studios
- 4) Rooms for technicians

V. PUBLICATION

- 1) A room for preparing the lay-out
 - 2) A room for arrangement
 - 3) A room for printing
 - 4) Offset photography studio
 - 5) Rooms for technicians
-

 VI. LIBRARY

- 1) A reading room for 15 people
 - 2) Archives for books and brochures (for 2000 volumes)
 - 3) Exhibition hall
 - 4) Rooms for keeping magazines and books
-

 VII. OFFICE

- 1) Office of the Director
 - 2) Secretary and waiting room (for the director)
 - 3) Head offices of the departments
 - 4) Personnel rooms
 - 5) Cataloguing room
 - 6) Meeting room
 - 7) Visitors room
-

 VIII. CAFETERIA AND RESTAURANT

- 1) Cafeteria
 - 2) Dining rooms and sitting room for the official and employee
 - 3) Kitchen and the service section
-

- 1) Room for the door-keeper
 - 2) For the watchman a place to sleep and live in
 - 3) Telephone office
 - 4) Garage (seperate building)
 - 5) Central heating (seperate building)
 - 6) Air-conditioning (seperate building)
 - 7) WC and the bathrooms
-

The amount of 1,900,000 Turkish Liras, which has been appointed for the buildings and studio has to be used till March 1st, 1970. The budget of 1970 will be made according to the expenses of 1969.

From ~~March~~^{Jan.} 3rd, 1969 to March 15th, 1969, the STATE FILM ARCHIVE has realized the following:

- 1) Offices appointed for the director and the personnel and where the STATE FILM ARCHIVE will continue its activities till the construction of the new buildings.
- 2) It has established a laboratory of photography and bought the following apparatus:
 - a) Microfilm set (80,000 Turkish Liras)
 - b) Enlarging apparatus with reproduction device (9,000 T.L.)
 - c) Photography processing tanks and the necessary raw material.
- 3) A second vault (temporary) for 1000 films, with all the necessary conditions for preservation of films.

The TÜRK FİLM ARŞİVİ has new copies printed from the negatives present at the archive with the 40,000 Turkish Liras appointed for printing of copies.

Turkish Films' Week in Paris

The shows made at the Ranelagh Cinema in Paris were organized with the co-operation of the TÜRK FİLM ARŞİVİ, the National Center of Cinema of France and the Ministry of Foreign Affairs of Turkey. The Turkish Films' Week will be reorganized in Tunisia at the beginning of April.

Publication

The 3-4 issue of the magazine, entitled ULUSAL SİNEMA which publishes articles of research, analysis and criticism for the development of the Turkish Cinema, was completely made (Arrangement, lay-out, photographs, offset films) by the young people who are directing the archive, with the apparatus made amateurishly by themselves, and a result equivalent to professional work has been achieved.

Screenings

The TÜRK FİLM ARŞİVİ has begun film shows in January, 1969, and no admission fees were taken from the members for the shows. Films which have been shown: VESİKALI YARİM (L. Akad), KUYU (M. Erksan), KIZILIRMAK-KARAKOYUN (L. Akad), HAREMDE DÖRT KADIN (H. Refik), L'AGE D'OR, NAZARIN, VIRIDIANA (L. Bunuel), CITIZEN KANE, LE PROCES (O. Welles), LA PASSION DE J'AN D'ARC (Dreyer), MURIEL (A. Resnais).

Collecting Films

Agreements are made with the distribution companies to collect foreign films. It is hoped that very important films will be acquired.

An Historical Film is Being Found

The grandson of Sultan Resat (An Ottoman Emperor) who has read about the STATE FILM ARCHIVE in the newspapers has given the documentary film about the accession of Sultan Resat to the throne, to the archive. The film shot in 1909, is 55 meters long. It is a very clean, nitrate copy. The perforations do not match the printing machines in Turkey; therefore no copies could be made.

Note: This report has been prepared by a commission under the directorship of the Rector of the Academy, Mr. Hüseyin Gezer. Mr. Sami Şekeroğlu has been present as a supervisor.

Istanbul

TURK SINEMATEK DERNEGI
ASSOCIATION DE LA CINEMATHEQUE TURQUE
(RAPPORT D'ACTIVITE)

Conformément aux décisions prises pendant le Congrès de Londres et suivant les buts établis par son Statut, l'Association de la Cinémathèque Turque a, au cours de la saison 1968-1969, continué son activité.

Pour la période en question, l'A.C.T. a principalement, comme il est indiqué ci-dessous, veillé à s'assurer des archives modernes, à résoudre la question des salles, à accroître le nombre des films en sa possession, par achat et donation, à amplifier la diffusion des films et, en général, de l'art et de la culture cinématographique, auprès des masses tout en poursuivant ses autres activités (publications, conférences, etc.)

I- Situation des archives

Malgré ses moyens limités l'A.C.T. s'est efforcée d'accroître le nombre de films en sa possession soit en se livrant à des achats, soit en tirant partie des ressources locales et étrangères. De sorte que le nombre de films qui, en 1967/68 était de 124 a été porté à 255 - soit une augmentation de 131 films - comprenant 163 films étrangers, et 92 films turcs dont 64 négatifs.

Il est important de noter que l'A.C.T. a pu parvenir à ce résultat grâce à ses archives, nanties de tout les perfectionnements nécessaires, donc en état de conserver les films dans les meilleures conditions, archives qui en attirant l'attention et la confiance des producteurs fait que, pour la saison prochaine, il est prévu une aide et une collaboration plus grandes. Un autre problème que l'A.C.T. est en train de résoudre est celui des salles pour la projection des films au programme. Solution qui, par la suite, permettra conformément au budget, d'investir un montant supérieur pour l'enrichissement des archives. A cette occasion nous tenons aussi à remercier pour leurs diverses donations et aides à nos archives, Mme Madeleine Malthéte-Méliès, M. Stoyanov Ligor, Directeur de la Cinémathèque Bulgare, M. Vladimir Pogacic, Directeur de la Cinémathèque Yougoslave et M. Colin Ford, Directeur-Adjoint du British Film Institute.

En outre, et en ce qui concerne les archives photographiques, le nombre des photos a été porté de 3430 à 5000 et celui des affiches à 400. Augmentation sensible aussi dans le nombre des livres, catalogues et brochures constituant notre bibliothèque, ouverte aux membres et qui totalise actuellement 820 volumes contre 635 pour la saison 1967/68.

2- Projections

Comme par le passé l'A.C.T. a organisé des cycles de projection pour les 4000 membres se trouvant à Istanbul et les 1500 d'Ankara. A Istanbul, par la suite des demandes, les projections ont été faites dans trois salles différentes, dont une sur la Côte d'Asie.

En ce qui concerne les films, une place de choix a été réservée aux classiques du cinéma sans pour cela interrompre la suite de présentation des oeuvres marquantes des réalisateurs les plus importants des cinématographies internationales.

Inaugurée par CITIZEN KANE la saison en cours a totalisé 75 projections pour un total de 150-200.000 spectateurs à Istanbul et à Ankara. Parmi les rétrospectives signalons celles consacrées à: Georges Méliès, René Clair, Luis Bunuel, Pier Paolo Pasolini, Au Jeune Cinéma Allemand, au Free Cinéma et au Cinéma Anglais Contemporain, à Vittorio De Sica, au Cinéma Hongrois contemporain.

Et encore, et en plus des rétrospectives, l'A.C.T. a présenté à ses membres des oeuvres de Fellini (Giulietta degli Spiriti), Visconti (Lo Straniero), Poudovkin (Tonerre sur l'Asie), Rosellini (Il General della Rovere), Resnais (Guernica), Renoir (La Grande Illusion, The River), Truffaut (Les 400 Coups), Eondarchuk (Guerre et Paix), Jansco (Les Sans-Espoir), Wajda (Kanal), Donskoi (La Trilogie Gorki), Antonioni (Deserto Rosso), Vigo (Zéro de Conduite), Eisenstein (Potemkin), Menzel (Train Rigoureusement contrôlé).

A noter que les principales rétrospectives ont été suivies de présentations, conférences, conférences de presse et autres, tenues par des cinéastes, réalisateurs, critiques et autres expressement invités à Istanbul par l'A.C.T. De ce fait aussi chaque manifestation a donné lieu à une large participation de la presse et de la radio en attirant l'attention et l'intérêt des grandes masses.

Parmi les hôtes de marque de l'A.C.T. citons au début de la saison, Mme Malthéte-Méliès qui a donné des conférences à Istanbul et Ankara, au cours de la Retrospective Méliès, en inaugurant aussi l'exposition Méliès intégrée dans la susdite rétrospective. Par la suite M. Pier Paolo Pasolini vint présenter ses films et donner des conférences à Istanbul et Ankara, ainsi que M. Colin Ford qui illustra la rétrospective du Cinéma Anglais. Il est à noter que par le grand intérêt que ces manifestations ont eu, l'A.C.T. a été en mesure de poursuivre avec une plus grande ampleur la diffusion, sur une vaste échelle, de l'art et de l'expression cinématographique considérés aussi sous l'angle de la diffusion culturelle. De ce fait l'A.C.T. continue encore aujourd'hui sa lutte pour une plus large et meilleure compréhension de l'importance particulièrement pour les pays en voie de développement.

Pour la prochaine saison, l'AC.T. se prépare aussi à étendre

le réseau de son activité en y incluant la ville d'Izmir, centre de culture de la zone de l'Egée. Et ce, tout en continuant et en augmentant son activité à Istanbul et Ankara. D'autre part, et toujours pour une plus grande diffusion de l'art cinématographique, l'A.C.T. a continué à aider les différents Ciné-Clubs existant dans 16 villes de la Turquie. Aide qui, outre le prêt de films, l'organisation de débats et de conférences, se traduit aussi par une assistance dont le but est d'agrandir encore plus le réseau des Ciné-Clubs à l'intérieur du pays.

Parallèlement aux Ciné-Clubs, l'A.C.T. a aussi prêté son assistance pour organiser des débats et des projections auprès de différents syndicats et organisations universitaires. La prochaine saison verra cette aide étendue aux organisations similaires se trouvant en Anatolie.

Toujours dans le cadre des projections et de l'instruction cinématographique l'A.C.T. a organisé un Séminaire pour les Cinéastes Amateurs qui a fourni à plus de 30 jeunes participants des notions d'esthétique et de technique, sans oublier aussi des exercices pratiques.

C'est aussi sous l'égide de l'A.C.T. que le groupe des Jeunes Cinéastes, dont le porte-parole est la revue mensuelle "Jeune Cinéma", continue son activité et sa lutte pour un cinéma révolutionnaire. Les Jeunes Cinéastes qui, dès leurs premiers courts métrages, ont attiré l'attention constituent pour l'A.C.T. une sorte d'espoir. C'est donc la raison pour laquelle l'A.C.T. les encourage.

3- Publications

A sa quatrième année la revue "Yeni Sinema" (Cinéma Nouveau) se voit consacrée comme la revue de cinéma ayant la plus longue durée en Turquie. Pendant la saison 1968/69 la revue a, comme par le passé, publié des articles consacrés aux problèmes du cinéma, tant en Turquie qu'à l'étranger, aux différentes écoles et tendances du cinéma contemporain.

En conclusion :

Le fait d'avoir réussi à posséder sa propre salle, constituée pour l'A.C.T. le fait marquant de la saison 1968/1969. L'A.C.T. est un organisme qui n'a pour ressources que les cotisations de ses membres pour faire face à ces nécessités. Chose des plus difficiles dans les conditions actuelles du pays. D'autre part l'A.C.T. a toujours refusé toute aide qui pourrait diminuer son indépendance. Jusqu'à présent la location des salles et des bureaux a constitué la plus lourde charge pour le budget de l'Association, mais aujourd'hui se présente la possibilité, tout au moins pour la saison 1969/1970, d'avoir une salle, donc aussi la possibilité d'utiliser pour les archives les montants précédemment absorbés par la location des salles et des bureaux.

En terminant ici le rapport annuel de l'A.C.T. nous tenons à exprimer nos remerciements les plus sincères à tous les membres de la FIAF et à toutes les missions culturelles étrangères de Turquie pour l'aide et l'assistance qu'ils ont bien voulu nous accorder.

Kobenhavn

DET DANSKE FILMMUSEUM

Report for 1968

During 1968, The Danish Film Museum has incorporated 136 prints and negatives in its collection. 20 were negatives and 28 were acetate finegrain-prints from the nitrate negatives in the collection. For several years the museum has transferred nitrate negatives to acetate finegrainprints. This work will be finished during 1969. Next year all the nitrate negatives in the collection will exist also in acetate finegrainprints and the first part of our programme of saving of films will be concluded. Of course the biggest task is still ahead. The ideal solution of course would be that there would exist negatives of all the films in the collection of the museum, but this first of all requires an immense sum of money, and it will take a lot of work to solve the copyright-problems.

On an exchange basis the museum received prints from Cineteca Nazionale in Rome, Cineteca Italiana in Milan and Gosfilmofond in Moscow for permanent loan, and the museum sent prints for permanent loan to Museum of Modern Art Film Department in New York, Canadian Film Institute in Ottawa, Cineteca Italiana in Milan, Cineteca Nazionale in Rome, Norsk Filminstitut in Oslo and Československa Filmoteka in Prag.

The library of the museum has incorporated 800 books and is now subscribing to 175 film periodicals. All the new books and part of the periodicals are being analysed on cards in a reference-system, and we are working very hard on analysing the books in the whole collection. In 3 or 4 years we hope to have all the books analysed so that it will be very easy for the users of the library to find the information they are looking for. The library has been visited by 6213 users, and 3155 books were loaned out. The library is used to a still growing extent and functions as a study library for the students of film at the University of Copenhagen. There are now plans for establishing a University institute with library, conferencerooms, cutting tables eg. for the students. This institute should have a close connection to the museum's library.

The stills- and documentation department has received 60.000 stills from the distributors. 22.300 of these stills have been catalogued and incorporated in the stills collection. The rest, 37.000 stills, which were duplicates, have been sent as gifts to 11 FIAF-member-archives. In the documentation department we now have files on 19.500 films, comprising stills, programme notes, reviews and all other relevant material, and we have 10.100 files on names, directors, actors, etc.

In the beginning of January 1968 the museum inaugurated its new cinema with 158 seats. The museum has 13 showings a week 9 months a year and has during 1968 presented 185 programmes at 435 showings. In the programmes were shown 169 various feature films and 124 short films during 1968. Of the 169 feature films 35 films have been included in a season of John Ford's films, 24 in a series on the Italian neorealism, 19 in a series on Luis Bunuel (which might have been complete, if not the Mexican archive had let us completely down and broken all promises), 16 in a series of Carl Th. Dreyer, which incidentally is the most complete presentation of Dreyer's works and 9 in a complete Sergei M. Eisenstein-retrospective. Of the 124 short films 45 films were shown in a series on the American underground cinema and 31 in a Walt Disney-series. A great deal of the films, presented by the museum, has not been shown in Denmark before. The museum received prints from many archives.

The films were seen by 29.500 spectators and the average attendance in the cinema was about 45%. The museum had about 3000 members, which means that on an average each member saw 10 of the films, which the museum showed in its series during 1968. Compared to 1967 the museum expanded its number of films shown with 100% and there was a raise in attendance to the showings at about 60%. The museum changed its system of membership, so that we are now working along the lines of The National Film Theatre in London. Compared to 1967 the museum had 50% more members in 1968.

Moreover, the museum has loaned many films to the Danish film clubs, folk high schools, schools, associations etc. and it has sent several films to foreign film archives. A series of Carl Th. Dreyer's film were sent to Australia.

The museum's exhibition on Carl Th. Dreyer was presented in Cannes at the festival in May and in Helsinki in September.

In 1968 the museum also extended its publications activity. Besides the programmes for showings the museum has published four books: a book on John Ford, edited by Per Calum, who is assistant to the curator, a book on Walt Disney by Frederik G. Jungersen and a book on Luis Bunuel by Poul Malmkjær. These books were published in connection with the retrospectives at the museum. Further the museum has published a list of the Danish silent film, compiled by Marguerite Engberg, and introductions to the series of Italian neorealism, the American Underground Cinema and various other showings. In the series "New Books on the Cinema" no. 2 and no. 3 were published during 1968 and of the museum's periodical "Kosmorama" 6 issues were published. One of these was a special issue on the American film with an index of over 100 new Hollywood-directors.

The director of the museum, Ib Monty, contributed with a chapter on the new Scandinavian cinema for a Danish edition of Georges Sadoul's "Histoire mondial du cinéma", published by a private publishing firm in Copenhagen, and Ib Monty also contributed to a book in French and English on Carl Th. Dreyer, published by The Danish Foreign Ministry.

Ib Monty attended the executive committee meeting in Paris in January, the FIAF-congress in London in May and a meeting of the four Nordic filmarchives in Oslo in December. Mr. Arne Krogh was in Cannes in May and in Helsinki in September during the presentation of the Carl Th. Dreyer-exhibition. On a private tour to USA in September mr. Janus Barfoed from the stills department visited The Museum of Modern Art Film Department in New York and George Eastman House in Rochester. Our librarian, mrs. Karen Jones, visited The National Film Archive in London in October in order to study the library and mrs. Jones also visited the archive in Prague on a private tour to Chechoslovakia in May.

The museum has been visited by among others mr. Jon Stenklev from Norsk Filminstitutt, mr. Peter von Bagh from Finlands Filmarkiv, mrs. Shirley Clarke and mr. P. Adams Sitney in connection with the series on the New American Cinema, and short visits were paid by among others the directors Jack O'Connell and Richard Lester.

March 1969

Ib Monty

Lisboa

CONGRÈS F.I.A.F. 1962

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL - PORTUGAL

EN 1968

Pendant la période qui va du Congrès antérieur de la F.I. A.F. jusqu'à la réalisation de celui qui aura lieu cette année, l'activité de la Cinemateca Nacional est poursuivie, comme on comprend naturellement, dans le sens de la valorisation de son patrimoine aux divers secteurs qui constituent notre Archive, aussi bien que dans le souci d'une plus ample expansion de la culture cinématographique parmi nous, en promouvant des manifestations d'aspect varié.

Par ce qui regarde l'aspect d'abord énoncé, la filmothèque et la bibliothèque sont ce qui nous intéressent le plus car elles sont, peut-être, les plus significatifs dans l'activité de notre, comme de quelque autre archive cinématographique.

Quant aux films car il en les récupérant, en les sauvant d'une destruction certaine, non seulement on valorise et enrichit un patrimoine artistique d'une valeur incalculable, mais aussi on possibilite l'accès à une plus solide et ample connaissance de l'art cinématographique à travers leur exhibition devant un public intéressé.

Et, dans ce qui concerne la bibliothèque, son action est importante par le fait d'être à la disposition de ceux qui voudront bien s'en servir, puisqu'elle est ouverte au public tous les jours et pendant un large période horaire.

Quoique l'obtention de films par offre ou par acquisition de copies soit encore — pour notre cas comme pour la plupart des Archives — un problème d'importance primordiale mais de

résolution convenable imprevisible, la Cinemateca Nacional, dans ces dernières temps, parvint à faire entrer dans ses "blockaus" un ensemble intéressant de nouveaux films.

En effet, la juste compréhension de la part de quelques distributeurs relativement aux buts de l'action de la Cinemateca a permis le recueil de matériel important, surtout dans ce qui regarde le cinéma américain. Un important producteur, même, a fait entrer dans notre Archive ses films après avoir terminé leur exclusif pour le Portugal.

En parlant, maintenant, du secteur bibliothèque spécialisée, grâce à une constante recherche on continue à faire l'acquisition de ce qui, à bien dire, est publié partout, aussi bien que l'abonnement d'un grand nombre de publications périodiques sur cinéma, de nature et d'origine les plus variées.

Cela rend plus riche notre bibliothèque, déjà avec quelques milliers d'œuvres en sa possession et aussi que des revues, généralement reliées.

Spécialement dans le plan culturel, la Cinemathèque poursuit, cette année, la présentation hebdomadaire dans son salon du cycle " Les Films de la Cinemateca", qui obtient un succès qui a dépassé nos prévisions, vu l'intérêt avec lequel on assiste à ses séances.

Des films muets d'une valeur artistique et historique reconnue, de divers nationalités, alternent avec des films sonores d'une significative importance. Nous continuons à offrir, pendant tout le cycle et pour chaque programme, deux expositions -- l'une d'aspect biblio-iconographique se rapportant au metteur en scène du film présenté, et l'autre documentaire, spéciale pour le

film. Un programme illustré avec un but informatif et documentaire à propos, appuit des séances.

La Cinemateca Nacional, qui a déjà apporté à quelques-unes de nos provinces d'Outremer des manifestations de caractère cinématographique, a maintenant an exhibition, en Angola, une retrospective du cinéma portugais, spécialement organisée, laquelle parcourt à présent cette province avec une très grande acceptation.

Lisbonne, Mars 1969

London

The National Film Archive, London

Report for 1968-9

London Congress of FIAF

The staff of the National Film Archive were delighted to welcome so many of their FIAF colleagues at the London Congress of FIAF held from 21st to 30th May, and we hope they left us with agreeable memories.

Opening of New Acetate Store

During the Congress, on 28th May, the Archive's new acetate film store at Berkhamsted, thirty miles from London, was officially opened. This consists of four large store-rooms, fully air-conditioned, with a total capacity of some 14,000 double reels, or nearly 30 million feet of film. One of the stores is maintained at -18°C for the preservation of colour-dye copies. Air-conditioning in the other stores is provided by small, self-contained units of the type developed for the computer industry, and our experience has already shown that these can work quite efficiently.

These new buildings mark the first development on a new storage site which is expected to meet the building needs of the Archive for the next 50-100 years.

Acquisitions

During the year ending 31st March 1968, the Archive acquired 126 feature films, 315 short films, 234 newsreels and 119 television films. Since then we have continued to receive further films, of course, including notably 136 RKO feature films made between 1931 and 1952.

Statutory Deposit

Despite these figures, the Archive is failing under the voluntary system of deposit to receive all the current films it requires. Out of 998 films recommended by its selection committees during the last 12 years, it has received only 226. It appears that the only solution to this problem is some form of legal deposit, and one of the Governors of the British Film Institute who is also a Member of Parliament, Dr. David Kerr, presented a Film Statutory Deposit Bill to the House of Commons on 4th February, 1969, when it

was agreed that it be given a second reading on 18th April. Dr. Kerr's proposal has the following distinctive features which we do not believe exist in similar legislation elsewhere:

- (a) It would not be limited to British films. It would apply to films of any nationality shown in Great Britain.
- (b) It would be selective, not comprehensive.
- (c) It includes television as well as films.
- (d) The Archive would buy the films it requires at laboratory cost, and no financial burden would fall directly on the film owners.

It is by no means certain that Dr. Kerr's Bill will become law, but the fact that it has been proposed at all marks an important step in the Archive's development.

Microfilming: Computers

The National Film Archive is actively exploring the advantages of using modern methods in its documentation services. The Film Index of our Information Department, containing some 90,000 titles, has been put on to microfilm and can now be bought by any other archive or library. This is the first step in a gradual transfer of all our records to microfilm for purposes of study and communication. We are also investigating the possibility of using mechanical methods of data processing and computers for our film records and catalogues, a field in which the American Film Institute has already made notable advances.

Finance

Lack of finance continues to place the most serious limitations on the development of the Archive's work in every direction.

Staff Changes

We deeply regret to record the sad death, last October, of the Head of our Film Acquisitions Department, Mr. David Glennie. We received many tributes and expressions of sympathy from FIAF members who knew him, and these have been conveyed to Mrs. Glennie.

During the year, the following new staff appointments were made:

- Head of Stills Collection..... Miss Sheila Whitaker
- Senior Stills Assistant..... Mr. Paul Willemen
- Head of Acquisitions..... Mr. Clyde Jeavons
- Personal Assistant to Curator..... Miss Lisa Goulding
- Acquisitions Records Clerk..... Miss Barbara Sears
- Information Department Assistant..... Miss Betty Leese

Ernest Lindgren
Curator

Los Angeles

Annual Report of the UCLA Film Archive

Director: Professor Colin Young
Department of Theater Arts
UCLA, Los Angeles, California 90024
March 1969

Introduction

In its second year as a Correspondent of FIAF, the UCLA Film Archive took various steps to consolidate its activities and to prepare the ground for the establishment of archival services in Los Angeles.

The most important organizational step was to begin a survey of resources which hopefully will lead to the establishment of a consortium of local institutions - the two major film schools of the United States at the University of California (UCLA) and the University of Southern California (USC), the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts and Sciences, the Motion Picture Association of America, the American Film Institute and the Los Angeles County Museum. Currently in progress is a study of physical resources, possible systems of deposit, library holdings and utilization.

A preliminary draft of this report should be available by the time of the FIAF congress or shortly thereafter. It is being prepared by UCLA staff members.

Part I - Motion Pictures

Film Acquisitions

As is probably quite well known, the American Film Institute has underway a massive film preservation program which involves the rescue of nitrate material and a system of deposit of printing material at the archives of the Library of Congress. Awaiting the completion of the survey noted above and the establishment of an agreement among the local institutions which it might be supposed to represent in this planning stage, the UCLA Archive has not committed itself in the past year to a program of massive acquisition.

Some titles have been acquired by gift and what might be termed involuntary deposit - these range from Mack Sennett's Hypnotized to Mike Nichols' The Graduate. In the latter case, all the editor's material was deposited.

As a separate item, noted below in Part II, the television collection was substantially enriched.

Film Screenings

The administration of film screenings for the public is in the process of being reorganized in order to bring it together under one central office. In the past year there have been two typical kinds of presentation. The first has been a weekly presentation of the repertory of world cinema,

attracting audiences of 500-1800. The second has been series organized around a theme or film artist.

The latter opened with a week-long series loaned by the Roumanian archive. This was the first time that the Roumanian cinema had been honored in this way. It was followed by a major retrospective devoted to D.W. Griffith, by far the most complete selection ever assembled on the West Coast. Running concurrently with the Griffith series was a ten week retrospective of the work of Kirk Douglas. Plans for the balance of the year included a major Czech show (shared with the Los Angeles County Museum) which had to be postponed, a showing of Cinema Novo from Brazil, a tribute to Carl Foreman and so on.

As a benefit for the repertory series, United Artists contributed the American premiere of Truffaut's Stolen Kisses at UCLA. This aroused so much interest that it is likely to be a precedent for other such occasions.

General Archive Activities

The Archive staff undertook a comparative study of storage and stability characteristics of prints produced on the Metro-Kalvar stock. Arrangements are being made for an exhibit of the Metro-Kalvar printer for the New York FIAF congress and it is hoped to have ready some preliminary study results.

FILM BOOKS AND PERIODICALS:

The Library to date has a well rounded collection of some 6,000 volumes. Nearly 150 periodicals are currently received. The buying program has centered around U.S. and West European publications. This year, however, steps were taken to develop a more extensive acquisitions program for the East European and Latin and South American countries. Highlighting our efforts in retrospective North American buying were the purchases of Camera covering the period between 1918 and 1924 in six volumes, and the Hollywood Sun. The latter documents the events of the famous Hollywood strike in the 1940's. Orders were also placed for back runs of Variety and Billboard, thus completing our holdings of these two important titles. A useful exchange of materials was undertaken with the Academy of Motion Picture Arts and Sciences Library, the Svenska Filminstitutet and La Cinémathèque Canadienne. In return for our duplicate French film books and American shooting scripts, the Library received valuable pamphlets, periodicals, and scripts.

SCREENPLAYS:

Numbering over 900 items, the screenplay collection was significantly enlarged through several generous gifts. Morris Abrams, a veteran "script boy" donated eight cartons of his production scripts. Included were works from films of John Howard Lawson, John Ford, Dalton Trumbo, and Ben Hecht. To his earlier donations, Stanley Kramer added 4 screenplays from his recent productions, including "Guess Who's Coming to Dinner" and "Ship of Fools". The Library continues to receive from Paramount, Universal, and J. Arthur Rank screenplays from many of their current releases. Probably the most exciting acquisition was a first donation of 5 motion picture and 4 television scripts from the Writers Guild of America. These scripts had won the Guild's award for the best written American scenarios. "Who's Afraid of Virginia Woolf?", "Bonnie and Clyde", and "The Sid Caesar, Imogene Coca, Carl Reiner, Howard Morris Special" on television are three examples. The importance of this gift stems from the precedent it establishes.

SPECIAL COLLECTIONS:

From George Johnson, brother of the Negro actor Noble Johnson, the Library acquired a collection which is likely to be the most extensive of its sort in the world. Entitled The Negro in Motion Pictures, the collection contains over 15 file boxes of clippings and miscellaneous notes and information on any Negro who had or has a connection with the motion picture industry. Records of early Negro motion picture production companies, film posters, and stills are also included. Mr. Johnson started clipping back in

the 1920's. He continues today clipping from assorted magazines and newspapers provided by the Library in order to keep the material up to date.

Another significant collection received was from David L. Wolper Productions. The material contains research and production records for about 65 documentary films produced between 1960 and 1964.

Library holdings were also greatly enhanced by the donation of the personal records of Ed Wynn, Lawrence Turman, and Rod Serling. Production records on numerous television series (for example: "I Spy") produced by Mort Fine and David Friedkin were received. Ralph Nelson added to his collection with new papers and films from his productions. Negotiations are underway with some 10 to 15 others for the donation of their personal records.

Finally, the Jessen Photograph collection was re-catalogued and expanded. A card file complete with cross-references was compiled for some 2,200 photographs. Generous donations from the Motion Picture Country Home and Mrs. Francis Faragoh, wife of the eminent screenwriter, greatly enhanced the number of stills, studio and production shots, and publicity photos spanning a period from 1905 to 1935.

VISITORS:

Among various users the Library was delighted to have as a visiting scholar Mr. Siegfried Kyser of the Film-Museum de Stadt München. He was in the Los Angeles area for extensive research on Erich Pommer and Karl Freund.

Part II - Television

The National Academy of Television Arts and Sciences established the National Library of Television with its 3 branches (UCLA - New York University - American University) for the purpose of collecting, preserving, and disseminating materials which reflect the history and development of Television. Such materials include television films and tapes, literary and special publications, scripts, production materials, and memorabilia.

Very briefly, the proposal for the establishment of a library of television under the aegis of the National Academy of Television Arts and Sciences originated as early as 1955 in Los Angeles. When the Academy of Television Arts and Sciences Foundation was incorporated in 1959 a carefully designed National committee was appointed with sub-committees to study and make recommendations on all phases of the development of the library. The work of

sub-committees applicable to this particular report were criteria and selections, acquisitions, catalog and historical artifacts.

As of March 1, 1969, the kinescope, film and video tape holdings in the National Library of Television at UCLA total 209 titles or 254 reels.

The program content and form of presentation is varied, with material containing news, public affairs, documentaries, dramas, comedies, and variety.

Basically, the broad criteria to be applied to the selection of any of the shows in the news, public affairs, and documentary areas are: (a) That they should provide a unique reflection of our times. (b) That they should be useful for future reference by historians, sociologists, political observers, etc.

Programs now held in the Library include:

"The Making of a President", 1960. Based upon Theodore White's Pulitzer Prize Winning book, Produced by David Wolper, narrated by Martin Gabil.

NBC White Paper "The U-2 Incident", 1960; Produced by Al Wasserman, narrated by Chet Huntley.

"Sacco-Vanzetti Story", NBC, 1960. Executive Producer, Robert Alan Arthur, Director, Sidney Lumet, narrated by Ben Grauer.

"That Was The Week That Was" a Tribute to John Fitzgerald Kennedy. Originated on the BBC, rebroadcast on NBC 11-24-63 and 11-25-63.

Burden of Shame "The Child Molester" KNXT-CBS (Los Angeles) Public Affairs, Executive Producer, Mike Kizziah, Produced and Directed by Dan Gingold.

China: "The Roots of Madness", 1967. Executive Producer, David Wolper. Produced and Directed by Mel Stuart, written by Theodore White, narrated by Joseph Campenella.

The following are examples of dramas and variety programs in the library. The broad basis for their selection stems from their "representative" character as well as quality. Many programs won Emmy Awards in a variety of categories: acting, directing, writing, cinematography, etc. As such the Emmy Award winners and other programs in these two areas are a good "summary" or document of each television year.

Among the dramas held are:

"The Price of Tomatoes" from the Dick Powell Show, 1962, produced by Four-Star, directed by David Friedkin, written by Richard Simmons. Peter Falk won the Emmy Award for male acting performance.

"Goodnight, Sweet Blues" from Route 66 series, 1962. Produced by Herbert Leonard, directed by Jack Smight. Guest star Ethel Waters won Emmy Award for a female singer, dramatic series. George Maharis won Emmy Award for lead, dramatic series.

"Lizabeth Ann Calhoun Story" from Wagon Train, 1962. Produced by Howard Christie. Show received Emmy Award for cinematography.

"Lucy and the Submarine" The Lucy Show, Produced by Desilu, starred Lucille Ball and Gale Gordon.

"The Danny Kaye Show" 1963, produced by Dena Pictures, Inc. starred Danny Kaye.

"The Red Skelton Show" 1965, produced by Sursom Corp. and CBS, starred Red Skelton.

At the present time the other two Academy libraries, New York and Washington, D.C. have some items different from UCLA. For example, New York has the entire Omnibus film series produced on CBS, narrated by Alistair Cooke.

BOOKS, PAMPHLETS, SPECIAL PUBLICATIONS:

This special collection covers a wide range of television information: engineering, writing, acting, criticism, audience analysis, production and conference reports. About $\frac{1}{4}$ of these titles are not already in the University Library. The collection includes scripts, press clippings, production records, memorabilia, etc.

The work being tackled by the Television Collection staff in the coming year includes the cataloging of the basic collection, the completion of a broadly based system of deposit, the consolidation of planning for physical storage with those of the film collection, and the completion of procedures for utilization of deposited material by scholars and students.

Colin Young
Los Angeles, March 1969

Milano

CINETECA ITALIANA, ARCHIVIO STORICO DEL FILM
MUSEO DEL CINEMA

Villa Comunale, Via Palestro 16, 20121 MILANO (Italy)

"ACTIVITIES REPORT"

1.

Also the final balance for 1968 shows a number of complex and binding cultural activities of the "Cineteca Italiana" that have developed on different but at the same time complementary subjects. The archives have been enriched through exchanges with foreign Film Libraries; in addition prints of duplicates works have been carried out in close cooperation with the "Historic Films Association" for the salvage of an important group of primitive films. Contacts with Film Clubs have continued intensively and the shows have been 300 with projections of copies given by the "Cineteca Italiana", on a very low fare basis. It has been noted, this year in the Clubs sector, the tendency to the forming of special groups of shows particularly interested to "classic" films. Also in the University ambit, - the studies on cinema, the preparation of degree thesis - have been matter of cooperation contacts between our concern and the university level institutes.

Abroad the activity of the "Cineteca Italiana" has developed above all in a number of showings of recent Italian films in towns such as Munich, Koln, Hamburg, Lubljiana and Zagreb where a vast interest has been raised among the local presses.

In 1968 the "Cineteca Italiana" - enlarging still more its activity and in the intention to reach an organizative feature of national level - has been able to grant two seats in the Board of Directors respectively to a representative of the Italian Ministry of Tourism and Entertainment and to a representative of the Commune of Milan.

As for the Commune of Milan fruitful negotiations have been conducted with the Mayor Aldo Aniasi and the same Mayor - having noted the civic and national cultural function of our Concern and in view of the new cultural policy of the Commune - has decided to grant to the Film Library for October 1969 a motion picture hall at our disposal for the widening and adjourning of the projection cycles of the "Cineteca Italiana".

2.

a) Archives works :

- printing of 30 positives copies from negatives of the "Cineteca Italiana" for the serial "Ten years of American motion pictures" (1927-1937);
- duplicate of 18,000 meters of Italian, French, American, German "primitive" films (1905-1914) in cooperation with the "Associazione di Ricerca Storia del Cinema";
- printing of numerous "classics" for the Film Clubs activity;
- numerous "deposits" of film by part of producers and directors. Film exchanges with foreign film libraries.

b) Diffusion of film culture :

- over 250 film showings by part of the "Cineteca Italiana" in over 100 cultural associations (Film Clubs);
- Film shows in Milan for the "Circolo Amici della Cineteca Italiana";
- realization of a "Film Laboratory" at the "Cineteca Italiana" restricted to students. Formation of study groups with shows and discussions;
- special shows for Genoa, Padua, Pisa and Milan Universities;
- "Italian Film Weeks" in Germany and Yougoslavia.

c) Other events and cooperations :

- cooperation with Venice Mostra for Renoir's "personal";
 - cooperation with "Filmcritica" meeting in Amalfi on the subject "The sound film";
 - realization of special cultural services for the Italian television;
 - Library, Photo Library, Museum: 450 new books, 25,000 new photographs, new material for the Museum.
-

Montevideo

CINE ARTE DEL SODRE

Montevideo URUGUAY

Report for 1968

1968 was the year of Cine Arte del SODRE's 25th. anniversary. Three cycles were organized in the official theater to celebrate the event :

1) Retrospective of american cinema. The exhibitions included the following titles :

- LIFE OF AN AMERICAN FIREMAN (Porter, 1903)
- THE GREAT TRAIN ROBBERY (Porter, 1903)
- THE DREAM OF A RAREBIT FIEND (Porter, 1906)
- RESCUED FROM AN EAGLE'S NEST (Griffith, 1907)
- THE LONELY VILLA (Griffith, 1909)
- A CORNER OF WHEAT (Griffith, 1909)
- THE LONEDALE OPERATOR (Griffith, 1911)
- THE MUSKETEERS OF PIG ALLEY (Griffith, 1912)
- THE NEW YORK HAT (Griffith, 1912)
- THE COWARD (Ince, 1915)
- BACKSTAGE (Roach, 1919)
- TWO OF A KIND (Godwins, 1921)
- THE SURF GIRL (Sennet, 1916)
- A CLEVER DUMMY (Sennet, 1917)
- ASTRAY FROM STEERAGE (Sennet, 1920)
- THE TRAMP (Chaplin, 1915)
- A WOMAN (Chaplin, 1915)
- THE BANK (Chaplin, 1915)
- POLICE (Chaplin, 1915)
- INTOLERANCE (Griffith, 1916)
- THE THREE MUSKETEERS (Niblo, 1921)
- THE TOLL GATE (Hillyer, 1920)
- TOL'ABLE DAVID (King, 1921)

These exhibitions were made available through the cooperation of the Museum of Modern Art - Department of Film, New York, and the U.S. Information Agency.

2) FIAF Festival, where the following films were shown :

- A MIDSUMMER'S NIGHT DREAM (Reinhardt, 1935)
- THE NAVIGATOR (Keaton, 1924)
- THE SENTIMENTAL BLOKE (Longford, 1918)
- ANTOLOGIA DEL CINEMA MUTO ITALIANO (1896-1926)

- ANTOLOGIA DEL CINEMA SONORO ITALIANO (1929-1943)
- CABIRIA (Pastrone, 1913)
- LA SIGNORA SENSA CAMELIE (Antonioni, 1943)
- CHRONIK VAN GRIESHUUS (Von Gerlach, 1924)
- INTIMI OSVETLENI (Paser, 1965)
- FAHRMANN MARIA (Wysbar, 1935)
- NI LIV (Skouen, 1957)
- TAKOVY JE ZIVOT (Junghans, 1930)
- KORHINTA (Fabri, 1965)
- MACISTE ALPINO (Pastrone, 1916)
- SHINEL (Kozintsev, Trauberg, 1926)
- ROSE BERND (Staudte, 1956)
- GEHEIMNISSE EINER SEELE (Pabst, 1926)
- D.G. PHALKE, THE FIRST INDIAN FILM DIRECTOR (1912/14)
- HAEVNENS NAT (Christensen, 1915)

This Festival was organized with the cooperation of several FIAF members, who send films for the occasion. Cine Arte del SODRE greatly acknowledges the help received from : National Library of Australia, Cineteca Italiana, Cineteca Nazionale, Deutsche Kinemathek, Deutsches Institut für Filmkunde, Norsk Filminstitut, Gosfilmofond, Cinémathèque Royale de Belgique, National Film Archive of India and Det Dansk Filmmuseum.

3) 73 years of french films. The cycle, with a total of 40 programs, included:

- LES FILMS LUMIERE (1895/1900)
- VICTIMES DE L'ALCOOLISME (Zecca, 1902)
- DIX FEMMES POUR UN MARI (Heuzé, 1905)
- LES TRES VOISINS (Nonguet, 1906)
- THE CHEZ LA CONCIERGE (Bosetti, 1907)
- TRAVAIL BIEN RECOMPENSE (Deed, 1907)
- LE VOYAGE A JUPITER (De Chomón, 1908)
- LA FAMILLE S'AMUSE (Monca, 1908)
- JEANNE D'Arc (Film d'art, 1908)
- LE BAPTEME DE CALINO (Durand, 1910)
- LE RETAPEUR DE CERVELLES (Cohl, 1910)
- LITTLE MORITZ ENLEVE ROSALIE (Bosetti, 1910)
- LES AVENTURES DU BARON MUNCHHAUSEN (Méliès, 1911)
- MAX ET L'INAUGURATION DE LA STATUE (Linder, 1913)
- LA SIRENE (Feuillade, 1907)
- PROTEA (Jasset, 1913)
- LA FOLIE DU DOCTEUR TUBE (Gance, 1915)
- LA ROUE (Gance, 1921)
- FIEVRE (Delluc, 1921)
- L'INHUMAINE (L'Herbier, 1924)

- COEUR FIDELE (Epstein, 1913)
- EMAK BAKIA (Ray, 1926)
- L'ETOILE DE MER (Ray, 1928)
- LA COQUILLE ET LE CLERGYMAN (Dulac, 1928)
- L'AGE D'OR (Buñuel - Dali, 1928)
- MENILMONTANT (Kirsanov, 1924)
- ENTR'ACTE (Clair, 1924)
- LA PETITE MARCHANDE D'ALLUMETTES (Renoir, 1928)
- ZERO DE CONDUITE (Vigo, 1933)
- TIRE AU FRANC (Renoir, 1919)
- LE CHAPEAU DE PAILLE D'ITALIE (Clair, 1927)
- LA PASSION DE JEANNE D'ARC (Dreyer, 1928)
- LA CHUTE DE LA MAISON USHER (Epstein, 1928)
- REMOUS (Gréville, 1934)
- LE SANG D'UN POETE (Cocteau, 1930)
- UNE NUIT SUR LE MONT CHAUVÉ (Alexéiev - Parker, 1935)
- LE MILLION (Clair, 1931)
- A NOUS LA LIBERTE (Clair, 1931)
- LA CHIENNE (Renoir, 1931)
- L'ATALANTE (Vigo, 1934)
- LE PURITAIN (Musso, 1937)
- LA KERMESSE HEROIQUE (Feyder, 1935/36)
- UNE PARTIE DE CAMPAGNE (Renoir, 1936/40)
- LA GRANDE ILLUSION (Renoir, 1937)
- UN CARNET DE BAL (Duvivier, 1937)
- HOTEL DU NORD (Carné, 1938)
- DROLE DE DRAME (Carné, 1937)
- QUAI DES BRUMES (Carné, 1938)
- ENTREE DES ARTISTES (Allégret, 1938)
- LA FIN DU JOUR (Duvivier, 1939)
- LE JOUR SE LEVE (Carné, 1939)
- LES VISITEURS DU SOIR (Carné, 1942)
- LES ENFANTS DU PARADIS (Carné, 1944)
- LES DAMES DU BOIS DE BOULOGNE (Bresson, 1944/45)
- MANON (Clouzot, 1943)
- LA SYMPHONIE PASTORALE (Delannoy, 1946)
- LA BELLE ET LE BÊTE (Clément, 1946)
- QUAI DES ORFEVRES (Clouzot, 1947)
- LA BEAUTE DU DIABLE (Clair, 1950)
- ORPHEE (Cocteau, 1950)
- LES BELLES DE NUIT (Clair, 1952)
- MADAME DE ... (Ophüls, 1953)
- TOUCHEZ PAS AU GRISBI (Becker, 1954)
- LE ROUGE ET LE NOIR (Autant-Lara, 1954)
- AVANT LE DELUGE (Cayatte, 1954)

- UN CONDAMNE A MORT S'EST ECHAPPE (Bresson, 1956)
- A BOUT DE SOUFFLE (Godard, 1959)
- L'ANNEE DERNIERE A MARIENBAD (Resnais, 1961)
- LE BEAU SERGE (Chabrol, 1959)
- JULES ET JIM (Truffaut, 1961)
- ADIEU PHILIPPINE (Rozier, 1963)

Cooperation with FIAF projects

Cine Arte has participated in several projects undertaken by members of the Federation, such as :

- Publications used for identification of films (Cinémathèque Royale de Belgique)
- FIAF's 30th Anniversary booklet (Ceskoslovenska Filmovy Ustav Filmoteka)
- Bibliography of FIAF members publications (Canadian Film Archives).
- EMBRYO - A collection of 58 primitive films from our archives was sent to the Ceskoslovenska Filmovy Ustav-Filmoteka, to be examined in the seminar of identification of films held in Prague and listed in the Embryo catalogue.

Loans of films

During 1968, a total of 424 loan requests for educational films was handled by Cine Arte. Attendance reached 28.987 spectators.

Donation

The Cinémathèque Royale de Belgique sent to Cine Arte as a gift for the 25th Anniversary a print of the film "GEHEIMNISSE EINER SEELE" by George W.Pabst.

Publications

A booklet with articles about the development of french films, a basic filmography and program notes was published in connection with the cycle "73 years of french cinema".

Montreal

RAPPORT POUR LA SAISON 1968-1969

Les mois qui viennent de s'écouler ont été particulièrement consacrés à la stabilisation et à la professionnalisation de la Cinémathèque, devenues indispensables en raison de sa très rapide expansion. Ils ont été marqués par le déménagement du siège de la Cinémathèque, et celui de la salle des projections publiques, ainsi que par la création de nouveaux postes permanents.

1 - CONSERVATION - La Cinémathèque canadienne a poursuivi sa tâche de sauvegarde des films, plus particulièrement dans le domaine du cinéma canadien et du cinéma d'animation. Elle a reçu en don plusieurs films importants, et a fait effectuer des transferts de sécurité sur acétate chaque fois que cela s'imposait.

La Cinémathèque a reçu également des dons d'affiches, de photos, et de matériel publicitaire, et termine actuellement le classement de tous les documents qui lui ont été offerts à l'issue de la Rétrospective Mondiale du Cinéma d'Animation. Enfin, une révision générale des inventaires déjà existants a été entreprise et devrait être complétée en quelques semaines.

Le Conseil d'administration vient par ailleurs de créer un poste permanent de conservateur, poste auquel a été nommé Monsieur Michel Patenaude.

2 - PROJECTIONS PUBLIQUES - La Cinémathèque a poursuivi ses projections à l'université McGill au même rythme que l'année précédente, jusqu'à Noël 1968.

Le 7 février 1969, à la suite d'une entente avec la Bibliothèque Nationale du Québec, qui lui offre dorénavant l'hospitalité, la Cinémathèque a inauguré une nouvelle salle entièrement rénovée et mieux adaptée à ses besoins, avec le film de Dusan Makavejev "INNOCENCE SANS PROTECTION", en présence de l'auteur, invité à Montréal à cette occasion. La programmation est conçue de manière différente: les séances hebdomadaires de cinéma canadien et de cinéma d'animation sont maintenues, mais parmi les innovations, une séance spéciale tous les jeudis comporte une oeuvre classique ou une oeuvre venant d'un secteur particulier du cinéma, (par exemple, le film ethnographique) présentée chaque semaine soit par l'auteur ou un des collaborateurs du film, soit par un spécialiste invité à cette occasion. Les cycles suivants ont été présentés: Cinéma Soviétique 1930-1940 - Rétrospective PABST - "L'Italie qu'on ne vous a pas montrée" - Rétrospective MAX OPHÜLS.

La Cinémathèque souhaite exprimer sa reconnaissance à toutes les archives de la FIAF qui lui ont apporté leur aide dans la mise au point de sa programmation, et en particulier à la Cinémathèque Royale de Belgique, au Musée d'Art Moderne de New York, à la Cineteca Nazionale et au Canadian Film Institute.

3 - CINEMA CANADIEN - Ce secteur, qui représente l'une des deux spécialités de la Cinémathèque, a été particulièrement actif. Son responsable, Monsieur André Pâquet, tout en poursuivant un programme de recherche sur le film de télévision, pour lequel il a fait plusieurs séjours à Vancouver et à Toronto, a assuré entre autres: a) la coordination de la semaine du jeune cinéma canadien à Berlin, b) la programmation des séances hebdomadaires de cinéma canadien, c) la publication du bulletin "Nouveau cinéma canadien" qui est adressé à plus de 5,000 personnes dans le monde entier; enfin, il collabore étroitement avec l'Office du film du Québec et les Cinéastes associés dans la réalisation de "Culture vivante: Cinéma", un spectacle audio-visuel itinérant retraçant l'histoire du cinéma québécois.

4 - CINEMA D'ANIMATION - La Cinémathèque poursuit ses activités dans ce domaine, et a présenté plusieurs rétrospectives impor-

tantes dans le cadre de son programme hebdomadaire de films d'animation. De plus, après avoir participé activement à la réorganisation de l'ASIFA-Canada, elle hébergera dorénavant le secrétariat de cette association à son siège, rue Saint-Denis.

5 - PAVILLON DU CINEMA - La Ville de Montréal a demandé à la Cinémathèque de réaliser le Pavillon du Cinéma pour "Terre des Hommes" 1968. Afin de mener à bien cette entreprise, une équipe de production composée de spécialistes du cinéma et du design a été constituée et a monté une exposition de conception très originale, où figuraient de nombreux appareils anciens, manuscrits originaux, documents d'animation, photographies rares, etc... qui provenaient des collections du Musée du Cinéma.

Ce Pavillon a obtenu un succès considérable et a été l'un des plus visités et des plus appréciés de "Terre des Hommes" au cours des mois d'été.

6 - ADMINISTRATION - En juin 1968, la Cinémathèque a installé ses bureaux dans un nouvel immeuble situé 3834 rue Saint-Denis, beaucoup plus vaste et mieux adapté à ses besoins. Un remaniement complet de son secrétariat et des méthodes de classement utilisées a été effectué.

Le poste de Directeur général a remplacé celui, temporaire, de Directeur administratif. Madame Françoise Jaubert a été nommée à titre permanent.

C'est Monsieur Guy Joussemet qui a été élu Président du Conseil d'administration au cours de la dernière assemblée générale, succédant ainsi à Monsieur Guy L. Côté, qui ne s'est pas représenté.

L'année 1969 s'annonce comme extrêmement active, et de nombreux projets sont actuellement à l'étude, qui compléteront les diverses activités déjà entreprises.

Montréal, mars 1969

Moskva

R A P P O R T

DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF DE SON ACTIVITÉ EN 1968

En 1968 l'attention principale du Gosfilmofond a été dirigée sur l'aide aux groupes de tournage des Studios de cinéma et de la Télévision qui créent les films consacrés au centième anniversaire de Vladimir Lénine, fondateur de l'Etat soviétique. Dans ce but on a fait le choix de morceaux de documentaires et leur tirage. Le Gosfilmofond a pris une part active dans l'organisation des manifestations cinématographiques dans notre pays et à l'étranger en faisant projeter les meilleurs films soviétiques.

En 1968 le Gosfilmofond a continué son travail traditionnel lié à la collecte des films, à la conservation, aux études scientifiques des collections et à la popularisation des oeuvres de cinéma. La direction principale des travaux dans les sections techniques et d'études scientifiques continuait d'être la restauration et le complètement des films soviétiques et étrangers ayant grande valeur artistique et historique.

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

I. ACTIVITÉ NATIONALE

a) Collecte et conservation des films et des documents.

Des films entrés.

En 1968 la collection du Gosfilmofond s'est complétée d'un

grand nombre de films soviétiques et étrangers. On a obtenu 128 films soviétiques artistiques et 146 films de vulgarisation scientifique. On a obtenu 549 titres des films étrangers.

Le travail sur la restauration et la conservation des films.

On a fait le travail sur la vérification et le complètement des copies des films destinées à être incluses dans les Retrospectives des films soviétiques et étrangers dans le Cinéma du Gosfilmofond ILLUSION ainsi que dans les Archives étrangères. On a restauré les films: LE 9 JANVIER, LA GRÈVE, LA CHUTE DE LA DYNASTIE DES ROMANOV, L'INSURRECTION DES PÊCHEURS etc. On a fait compléter les films soviétiques et étrangers muets par les titres.

Pour le centième anniversaire de Vladimir Lénine le Gosfilmofond fait le contrôle et la restauration des films consacrés à la vie et à l'activité de Lénine.

Filmographie et cataloguisation.

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

Archives, bibliothèque, photothèque.

En 1968 on a établi 294 nouveaux dossiers des films soviétiques; les dossiers déjà existants ont été complété par 703 nouveaux documents: scenarii littéraires, découpages techniques, sténogrammes

de discussions etc. On a donné pour le travail 1060 dossiers de film aux visiteurs. La photothèque s'est complétée par 701 dossiers de photos de film. On a établi la bibliographie des livres de cinéma sortis en 1968 pour le Catalogue de la FIAF. La bibliothèque a acheté 240 livres de cinéma. On a fait 350 mètres de microfilms des documents d'archives pour les Cinémathèques étrangères et pour les institutions de cinéma de notre pays.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1968, aux Cinémas de Gosfilmofond ILLUSION (Moscou), KINEMATOGRAPHE (Léningrad), COSMOS (Tbilissi) on a organisé les grandes Retrospectives des films soviétiques et étrangers. Le Gosfilmofond a donné ses films pour les conférences au Bureau de propagande du cinéma de l'Union des cinéastes de l'URSS en quantité de 2385 bobines.

Au Gosfilmofond, dans ses salles on a projeté près de 650 films soviétiques et étrangers pour les représentants des organisations scientifiques et artistiques en particulier pour l'Institut de l'histoire des arts, pour l'Institut d'Etat de la Cinématographie, pour les Studios de Moscou, de Léningrad et pour les Studios républicains. On a continué les travaux préparatifs pour les Retrospectives des films soviétiques dans les Cinéma des Archives, membres de la FIAF.

Expositions.

Dans les Cinémas du Gosfilmofond on a préparé en 1968 plusieurs Expositions. La place centrale a été occupée par le choix des matériaux pour la future Exposition consacrée au centième anniversaire de V.I.Lénine. Dans le foyer des Cinémas ILLUSION, KINEMATOGRAPHE et COSMOS on a organisé les Expositions des cinéastes soviétiques et étrangers.

c) Publications

En 1968 on a publié le IV volume du CATALOGUE ANNOTÉ DES FILMS SOVIÉTIQUES (1958-1963); on a publié aussi les brochures sur les films de V.Poudovkine et de D.Vertov - celles-ci sont liées aux Retrospectives de ces grands réalisateurs dans les Cinémas du Gosfilmofond. On a transmis le manuscrit LES FILMS SUR V.I.LÉNINE à la Maison d'édition ISKOUSSTVO pour la publication.

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

En 1968 le Gosfilmofond continuait sa collaboration active avec les Studios de production, avec des usines de tirage massive et avec TV. Il leur a donné en prêt limité près de 17862 bobines des films différents. Les collaborateurs des sections scientifiques ont donné des consultations, choisi les matériaux filmiques et fait la traduction synchronique pour 100 équipes de tournage presque de tous les Studios du pays. En particulier on a aide les équipes de tournage telles que: LÉNINE, ANNÉE 1903, LE CAS DE BORIS SAVINKOV, LA MORTE-SAISON, LE THÈME POUR UN PETIT RÉCIT, LE NID DES GENTILSHOMMES, STALINGRAD etc.

e) Base technique et de production.

Les laboratoires du Gosfilmofond ont tiré des copies pour les groupes de tournage des films jubilaires ainsi que pour les Retrospectives dans notre pays et à l'étranger. On a tiré une grande quantité des morceaux de films pour les Studios de production, pour TV et pour le Bureau de propagande de l'Art cinématographique. Ainsi on a tiré en 1968:

des matériaux de film différents	2172 mille mètres
y compris des morceaux de films	183 mille mètres pris dans
	1300 bobines.

On a restauré 7572 mille mètres des films conservés par le Gosfilmofond, renouvelé la bande sonore - 167 mille mètres, on a fait

3470 photos des films.

Pour l'échange des films avec des Cinémathèques étrangères on a tiré 113 copies de films. Pour améliorer l'état technique du stock de films on a tiré pour la conservation illimité 200 titres de contre-types et de lavandes ainsi que 293 titres de copies positives.

La section de contrôle technique a vérifié 60196 bobines des films de notre stock en établissant les actes de contrôle.

En 1968 le service des blocks-haus a donné 195 mille bobines de films. Pendant la même période le Gosfilmofond a obtenu 22,5 mille bobines des films d'entrée.

On a terminé la construction du grand bâtiment où durant l'année courante on placera les grands laboratoires de tirage, de restauration des films et de résonorisation.

On a installé 7 appareils de développement de pellicule dans le laboratoire de tirage:

- N 1 - pour les contretypes noir et blanc
- N 2 - pour les négatifs phonos
- NN 3-4 - pour les positifs noir et blanc
- NN 5-6 - pour les positifs en couleur
- N 7 - pour les contretypes en couleur

La puissance générale de tous les appareils fait près de 20 millions de mètres annuellement.

Dans le laboratoire de restauration on a terminé le montage de la machine de restauration à restaurer deux surfaces à la fois. Cette machine a été construite par les mécaniciens du Gosfilmofond d'après leurs croquis.

On pourra faire la restauration prophylactique des films pour les mettre à la longue conservation.

En outre on installera encore 3 machines de restauration humide et 3 machines pour la restauration des positifs.

On a terminé le montage deux appareils de nettoyage hyperso-

nique. Dans le laboratoire de réenregistrement on a installé un appareil de sonorisation et deux magnitophones KSM-8 pour enregistrer les phonogrammes 35mm.

Dans le nouveau bâtiment il y a 4 salles de projection dont 3 à large écran et une pour la résonorisation avec l'appareil KRZ-10.

Après avoir fait tous les travaux de la mise à point et le passage à l'épreuve de l'outillage le Gosfilmofond a l'intention de commencer le passage complet à la pellicule nonenflammable. Il nous faudra pour ça 5-6 ans.

II. ACTIVITÉ INTERNATIONALE

En 1968 le Gosfilmofond de l'URSS a contribué largement à l'affermissement des relations actives avec 29 Archives, membres de la FIAF.

On a continué l'échange des films: envoyé en prêt illimité - 349 films et 133 films en prêt limité; obtenu des Archives étrangères 207 films en prêt illimité ainsi que 22 films - en prêt limité.

On a continué à effectuer l'échange des livres de cinéma. On a envoyé aux Cinémathèques étrangères 230 livres, revues et brochures; le Gosfilmofond a obtenu 190 livres, revues, brochures.

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

New York

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM
11 West 53rd Street, New York, New York 10019
Founded 1935, Private, Founder Member of F.I.A.F.

I. INTRODUCTION

The Department of Film expanded in several directions during 1968. The Study Center with its private viewing facilities for students and scholars was completed and has been in active use throughout the year. Major funds were granted by the Museum's trustees for the film preservation program, and the duplication of nitrate prints on acetate stock is now proceeding at a high rate. "Cineprobe" was established as a continuing series to explore the current film scene with filmmakers present to show and discuss their work with the audience. This has proved to be the most exciting project of 1968 in terms of our public and our relations with the artists.

There were several changes and additions to the staff. Adrienne Mancia, in charge of programming, and Gary Carey, in charge of the Study Center, were named Assistant Curators, and Eileen Bowser, in charge of collections, became Associate Curator. Mary Yushak was named archivist for the stills collection, Melinda Ward became an assistant in the Study Center, and Larry Kardish joined the department as assistant in the programming section.

WILLARD VAN DYKE
DIRECTOR

II. FILM SERIES

Series continuing throughout the year:

1. FILMS FROM THE ARCHIVE. An alphabetical survey of the entire collection, begun in 1966 and reaching to the letter "I" by the end of 1968. Held every Wednesday afternoon.

2. WEDNESDAYS AT NOON. Lunch-hour screenings of short films of all types, intended for the many professionals who work in the vicinity of the Museum.

3. HISTORY OF THE FILM. Planned to provide annual screenings of the most important works in film history, on a repertory basis. Held every Saturday morning.

4. CINEPROBE. A new series inaugurated in 1968, exploring the contemporary film scene with the filmmakers showing and discussing their work. The emphasis is on the independent filmmaker and his latest work. Established at first as a monthly event, it was soon increased to twice a month to meet the great demand. It is held on Tuesday evenings.

Special film series:

1. AMERICAN FILMS FROM THE CINEMATHEQUE FRANCAISE. January 1-7.

2. ANIMATION: ZAGREB. Four programs of animated films produced by Zagreb Studio. January 8-21.

3. GODARD ON FILM. Program selected by Richard Roud included films by Godard, Bresson, Donen, Dreyer, Rossellini, and others. January 22-February 18. Lecture by Richard Roud, with films, January 31.

4. A TRIBUTE TO MICHEL SIMON. Six films. February 19-25. Reception for Michel Simon, February 19.

5. AMERICAN COMEDY: 1915-1937. Eighteen films. February 26-March 3, March 18-31.

6. CHARLIE CHAN AT THE MUSEUM OF MODERN ART. Twenty-two films featuring the master sleuth, shown through the cooperation of Warner Brothers-Seven Arts. March 4-17. Invitational screening and dinner to inaugurate the series, March 3.

7. CRITIC'S CHOICE. More than fifty films selected by Bosley Crowther from the whole range of film history. April 1-June 2. Reception for Mr. Crowther on May 2.

8. THE FILMS OF HANS RICHTER. Shown June 3-7. Mr. Richter spoke on June 6.

9. L'AGE D'OR. Special screenings June 8, 9, and 10.

10. THE NETHERLANDS: RECENT FILMS. Seven features and six short films. June 13-25.

11. FILMS BY RECIPIENTS OF AMERICAN FILM INSTITUTE GRANTS. Two programs of short films. June 27-28.

12. FILMS OF HENRI STORCK. July 8 and 9.

13. GARBO. The Museum, together with Lincoln Center, presented the most complete retrospective ever held in New York (more than twenty-five features and shorts). July 9-23. Repeat program July 25-August 22.

14. A SELECTION OF FILMS FROM THE ARCHIVE. Ran concurrently with second Garbo program. July 10-23.

15. IN MEMORY OF MAE MARSH. Three films. July 11 and 18.

16. THE THIRTIES, PART TWO: 1935-39. August 23-October 6.

17. CINEMA NOVO: BRASIL. Ten new films made in Brazil. October 7-17. Invitational screening and reception for the film directors held October 9.

18. IN MEMORY OF DOROTHY GISH. Three programs, highlighted by the showing of an original tinted print of Nell Gwynn, accompanied on piano and harpsichord by Charles Hofmann. Lillian Gish and Blanche Sweet were honored guests. October 18-20.

19. THE LUBITSCH TOUCH. A retrospective including more than forty short and feature films directed by Ernst Lubitsch, organized by Herman G. Weinberg. October 21-December 3. Introductions to some of the films were made by Herman G. Weinberg on October 24 and by James Card on November 18.

20. COLUMBIA PICTURES: A RETROSPECTIVE. Twenty-nine films from Columbia from 1924 to 1968. December 5-January 6. An invitational screening of a compilation film and a dinner were held on November 18.

III. EXHIBITIONS

1. GARBO. Film stills shown in conjunction with the film series, displayed in the auditorium gallery during summer, 1968.

2. THE CAREER OF AN ACTOR: ANTHONY QUINN. Exhibition of stills and color slides, demonstrating the range of Quinn's career. November-December. In cooperation with Metro-Goldwyn-Mayer. A dinner in honor of Mr. Quinn and a preview of the exhibition were held on November 6.

IV. OTHER SPECIAL EVENTS

1. A series of evenings for the Museum's contributing members included four classic American films. February 13, 20, 27, and March 5.

2. A press screening for Colleen Moore, in conjunction with the publication of her autobiography. January 9.

3. Lecture by Kemp Niver, "In The Beginning," illustrated by films restored by Mr. Niver from the paper prints in the Library of Congress. February 29.

4. Lecture by Gordon Hendricks, "The Effect of the Invention of Motion Pictures on Art". March 14.

5. The formal opening of the Lillie P. Bliss International Study Center, May 27.

6. A series of Four Student Evenings, sponsored by the Junior Council, designed to introduce college students to the resources of the Museum, including films in the collection. October 25, November 8, 22, 29.

7. An evening of Computer-Produced Films, arranged and introduced by Kenneth Knowlton, Computing Science Research Center, Bell Telephone Labs, December 2. Held in conjunction with the Museum's exhibition, "The Machine as Seen at the End of the Mechanical Age."

8. A screening of Louisiana Story Study Film for members of the New York Film Council, December 12.

V. FILMS ACQUIRED

Acquisitions in 1968 included 75 feature films and 90 short films. Five Lubitsch films were added to the collection, ten English sound films, two Japanese films of 1939, and among the American features George Stevens' ALICE ADAMS and A DAMSEL IN DISTRESS, Frank Borzage's MAN'S CASTLE, Fritz Lang's RANCHO NOTORIOUS and HANGMEN ALSO DIE, Raoul Walsh's THE NAKED AND THE DEAD, William Wellman's WINGS, Victor Halperin's WHITE ZOMBIE, Jean Renoir's WOMAN ON THE BEACH. Silent American features included THE SHOWGIRL with Mildred Harris, and D. W. Griffith's A ROMANCE OF HAPPY VALLEY and SCARLET DAYS. We also acquired a sound serial, DON WINSLOW OF THE NAVY, and added to our collection of Chaplin films. Short films included such representatives of new American cinema as Jim McBride's DAVID HOLZMAN'S DIARY, and Will Hindle's BILLABONG; silent animation films; and a group of 72 early silent films, many of them in fragmentary state and without main titles, which have yet to be identified.

VI. RELATED MATERIAL ACQUIRED

1. Periodicals. The Bartlett Collection, consisting primarily of American trade periodicals 1910-1931, and also including some advertising brochures, posters, and correspondence, was acquired from a former theater owner in a small town. Together with our previous holdings, this acquisition constitutes one of the richest sources of information about the American silent cinema in existence. It has enabled us to complete our set of Moving Picture World, and includes nearly full runs of Motion Picture News, with its rare "booking guides," Universal Weekly, Paramount Artcraft Advance, and many others.

2. Collateral collection. 327 novels and plays on which films were based have been added to the Study Center collection of scripts and films for study.

3. Stills. 4,000 assorted American film stills from the twenties to the late sixties; 300 French film stills of the late forties and fifties; 260 original silent film stills, are among the more important of the major acquisitions for 1968.

4. Oral history. 4 tapes of Jean-Luc Godard's lectures at the University of California were added to this small but growing collection of taped interviews and lectures.

VII. FILM CIRCULATION

The circulation of films to educational institutions continues to increase since more film study courses are added to the curricula in universities and colleges. Based on a report by the American Council on Education there are currently 2,500 film courses offered in the U.S.

VIII. STUDY CENTER

Since the Film Study Center opened in May 1968 more than five hundred films have been screened for graduate students and writers involved with scholarly projects. The staff has undertaken research questions for various institutions and publications including the New York Times, Time, and New Yorker. A recataloguing of the vertical files and film scripts has been begun. A catalog of press books has been completed. The stills department, now incorporated in the study center, has continued to add stills to its collection and has improved its storage facilities by changing to pendaflex files.

IX. FILM PRESERVATION

The funds for our film preservation program became available only toward the end of 1968, so that the great leap forward we are making in this area only begins to appear. Nevertheless, sixteen

American films and fifteen foreign films formerly existing only in nitrate have now been duplicated on acetate stock. We have restored our Biograph printer, and it is now in operation on the 500 original non-standard negatives we hold. An inspector and technician have been added to the staff for the sole purpose of expediting the preservation program. The plans for the Library of Congress to make duplicate copies of our nitrate American films progressed very slowly during 1968, but by the end of the year the first group of films to be duplicated under this program went to the laboratory. Contrary to what may have been heard, we plan to retain our original prints and negatives and continue to use them. We believe that by the end of three years most, if not all, of the nitrate material in our collection will be protected by acetate masters or negatives.

Henwar Rodakiewicz undertook for us a comprehensive inspection, inventory, and evaluation of the unedited footage for QUE VIVA MEXICO, the unfinished Eisenstein film, a first step toward the project of preservation of this material.

X. PUBLICATIONS

Garbo: Ten Stills. A portfolio of stills, with text by Gary Carey, drawn from the exhibition.

XI. INTERNATIONAL ACTIVITIES

During 1968, we enjoyed the cooperation of a number of archives in mounting our Ernst Lubitsch retrospective, in some cases there were loans, in others exchanges were made in order that some of the Lubitsch films could remain here. The archives involved were: Deutsche Kinemathek E.V., Staatliches Filmarchiv der DDR, Deutsches Institut für Filmkunde, Österreichisches Filmarchiv, Gosfilmofond, Cinémathèque Royale de Belgique, and Det Danske Filmmuseum. In addition, we made further exchanges with Gosfilmofond and Jugoslovenska Kinoteka. We contributed to Filmhistoriska Samlingarna's project of restoration of Swedish classic films by lending or returning our prints obtained from Sweden many years ago; we also lent some American documentary films for a series, and helped ship a group of New American Cinema films. We contributed to film showings also at Det Danske Filmmuseum, the British Film Institute, and Canadian Film Institute.

XII. OTHER ACTIVITIES

Willard Van Dyke lectured and showed films at Pennsylvania State University, Arts Club of Chicago, Antioch College (Ohio), Rutgers University, Women's City Club of New York, Syracuse University, Yale Summer School of Music and Art, Women's Press Club, Westchester County (New York) Little Theater, and participated in the meetings of the Aspen (Colorado) Film Conference.

He appeared on the educational television program "The Art of Film" and directed a film for the CBS television network's program The Twenty-First Century entitled, THE SHAPE OF FILMS TO COME.

Other activities included participation in several film festivals: president of the jury of the Oberhausen Short Film Festival, judge at the Ann Arbor and American film festivals.

Margareta Akermark was a member of the selection committee for the International Shorts Film Festival at the Philadelphia Museum of Art, lectured with films for the New York State Council on the Arts conference at the Museum and for the Young Presidents' Organization Conference entitled, "Modern Art Influences in our Daily Lives."

Eileen Bowser served on the Commission for Cataloguing and Documentation established by F.I.A.F. in London in May 1968, and meeting in Leipzig in November.

Adrienne Mancina attended festivals at Yale University, Trieste, Pesaro, was a jury member at Hunter College Film Festival, lectured at Hamilton College, Adelphi, and Colorado State College, published an article on the Pesaro Festival in The Village Voice.

Gary Carey delivered a lecture on American Films of the Thirties before a meeting of the Federation of German Film Societies at Bad Ems in June, 1968. He also visited the Swedish archives in Stockholm and the British Film Institute in London. He also spent a week in Los Angeles at Metro-Goldwyn-Mayer researching a future Cedric Gibbons show.

Larry Kardish lectured in the New York area for the Film-Makers' lecture bureau, wrote articles on independent for Eye magazine and Making Films in New York, and his film SLOW RUN had its New York theatrical release.

Oslo

NORSK FILMINSTITUTT
Aslakveien 14, Oslo 7
Norway.

REPORT FOR THE YEAR 1968.

1. The Board of Governors has been the same as in 1967.
2. The Staff. Mr. Jon Stenklev was appointed director from January 1. 1968. The Librarian, Miss Ingeborg Eide, resigned on May 1. and Mrs. Grethe Thowsen was appointed from July 1. 1968. Mr. Arne Pedersen is film technician and Mr. Hein Rusten has acted as film assistant from February 1. 1968.
3. The Premises have proved to be very well suited and it has become possible to make the Institute also into a living archive.
4. The Collections.
 - a. The film collection. During the year 54 foreign feature films, 5 Norwegian feature films and 80 foreign and domestic documentaries and news reels have been deposited. The most important foreign feature films were: THE YOUNG ONE (Bunuel), THE VICTORS (Foreman), TWO RODE TOGETHER (Ford), LA VERITE (Clouzot), KAKUSHITOREDE NO SANN AKUNIN (Kurosawa), POPIOL I DIAMANTE (Wajda). Furthermore the Institute has acquired with the courtesy of the Danish Film Museum, copies of outstanding films of Dreyer and Christensen. Most work has been spent on Norwegian films from the 20-ies. 20 films were transferred from nitrate to acetate stock.
 - b. Film and cinetechanical collection. During the year this collection has received many important gifts, amongst others full equipment from 1920 both for making and showing film. The collection has been made available to the public by making ready a special room for exhibition and two small collections have been packed and are offered for local exhibitions in cooperation with the municipal cinemas.

c. Library.

The library has now a collection of 3.021 books, 321 manuscripts and 52 magazines and periodicals in subscription.

d. Other collections (cuttings, stills etc.)

Three main Norwegian and one Danish and one Swedish newspapers are cut systematically. During the year the archive has received stills, programmes etc.

5. Film club activities.

During the year the Association of Norwegian Film Clubs has been founded. Approx. 30 clubs are registered and 4 new ones have been registered. The Institute distributed films for 154 screenings.

6. Educational activities.

The second course for professionals was arranged from October 21. to December 3. 1968. The course was arranged for film architects, - decorators - and propsmen. The course had 17 participants. The main instructor was the Swedish film architect Nils Swenwall.

7. International relations.

The director, librarian, and the film technician visited the archives in Denmark and Sweden in February 1968. The director participated at the 24. F.I.A.F. Congress in London in May 1968.

In September the director visited film archives on the Continent.

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

Films have been borrowed from Denmark, Sweden, Great Britain, and the U.S.A.

The archives of Finland, Denmark, Norway, and Sweden had their conference in Oslo in December 1968.

8. Other activities.

In the new localities there have been more than 100 arrangements during the year, conferences, film showings, meetings etc. The Norwegian film people have got a place

where they can have their meetings.
These meetings have been attended also by many foreign
guests amongst others Peter Watkins and Richard Lester.

Oslo, February 10th 1969.

Øyvind Semmingsen (signed)
Chairman of the Board

Alv Heltne
(signed)

Robert Halvorsen
(signed)

Jon Stenklev
(signed)

Poona

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

NATIONAL FILM ARCHIVE OF INDIA

REPORT 1968-69

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

Provisional member of FIAF since July 1964; applying for full membership from June, 1969.

The National Film Archive of India made a modest beginning in February, 1964, with a small nucleus of national award winning films. Since then, the Archive have made steady progress in its primary objectives of establishing a heritage of national and international cinema, encouraging film study, film research and diffusion of film culture. Housed temporarily in the premises of the Film Institute of India, the Archive would soon be having its independent premises, with office buildings, library, museum and film vaults.

Administration :

National Film Archive of India is a department of the Government of India in the Ministry of Information and Broadcasting.

The expenditure for the Archive is met from the annual ~~ex~~ budget grant voted by Parliament. The Assistant Curator with the assistance of a small band of eleven staff members in the administrative and technical sides, handles the day to day functioning of the Archive. An Advisory Committee consisting of film critics, film scholars, film historians and Government officials advise the Government on policy matters relating to the Archive. At the last meeting, the Committee recommended for the introduction of . . . national deposit in 35mm or 16mm of all films produced in the country.

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I. ACTIVITIES-NationalAcquisitions :

There has been steady progress in the collection of Indian and foreign films. 57 Indian and 18 foreign titles were added during the year. Preservation copies of important films of early schools of film making like New Theatres, Prabhat Studios, Bombay Talkies, Minerva Movietone, Vijaya Vauhini productions have already been acquired. The present collection of 434 includes master material of over 85 titles.

A list of feature films acquired during 1968-69 (upto February end) is given below :-

(Film title./Director/Year of Production)

INDIAN :

(AALAYAM/Thirumalai & Mahalingam/1967), (AAG/Raj Kapoor/1948), (ANVESHICHU KANDETHIYILLA/P. Bhaskaran/1967), (ANUPAMA/Hrishikesh Mukherjee/1966), (AROGYA NIKETAN/Pijush Bose/1967), (ARUNDHATI/P.K.Sen Gupta/1967), (AZAD/N.R. Acharya/1940); (BANGARDA HOOVU/B.A. Arasha Kumar/1967), (BHAKTA PUNDLIK/Dhirubhai Desai/1949); (CHHUTI/Arundhati Devi/1966); (DHARTI KE LAL/K.A. Abbas/1946); (FALL OF SLAVERY/S. Aggarwal/1931); (GANGA/Rajen Tarafdar/1960), (GALLANT HEARTS/G.P.Pawar/1931), (GOPINATH/Mahesh Kaul/1948); (HAMRAAZ/B.R. Chopra/1967), (HATEY BAZAREY/Tapan Sinha/1967), (HUM EK HAIN/P.L.Santoshi/1946); (IRRUTINDE ATHMAVU/P. Bhaskaran/1966); (JANMA BHOOMI/Franz Osten/1936), (JADOO/A.R. Kardar/1951), (JAGTE RAHO/Sambhu Mitra & Amrit Moitra/1956), (JEEVAN PRABHAT/Franz Osten/1937); (KASHINATH/Nitin Bose/1942), (KATH PUTLI/Amiya Chakravarty & Nitin Bose/1957), (KUNDAN/Shorab Modi/1955),

.....3/-

(KUNJALI MAREKKAR/S.S. Rajan/1966); (LOTI GHOTI/
 K. Chitra/1966); (MATHIR MANISHA/Mrinal Sen/
 1966), (MOTHER/Franz Osten/1936); (NADIYA KE
 PAAR/Kishore Sahu/1948), (NAYAK/Satyajit Ray/1966);
 PARAS/Anant Thakur/1949); (RAMU/A.C.T. rilok
 Chander/1966), (RANGULA RAATNAM/B.N. Reddy/1966);
 (SABYASACHI/Agradoot/1948), (SANT WAHATE KRISHNAMAI/
 M.G. Pathak/1967), (SANDHYA RAAGA/Narasinha Murthy/
 1966), (SARGAM/P.L. Santoshi/1950), (SEEMA/Amiya
 Chakravarty/1955), (SESH UTTAR/P.C. Barua/1942),
 (SHAHJEHAN/A.R. Kardar/1946), (SHYAMCHI AAI/
 Acharya Atre/1953), (STREET SINGER/Phani Mazumdar/
 1938), (SUDIGUNDALU/Ahthurthi Subba Rao/1967),
 (SUBHAS CHANDRA/Pijush Bose/1966), (SUTLEJ DE KANDE/
 M.P. Maheshwari/1967), (SUVARNA REKHA/Ritwick Ghatak/
 1965); (TOOFAN AUR DIYA/Prabhat Mukherjee/1956);
 (UPKAR/Manoj Kumar/1967); (VALMIKI/Bhalji Pendhakar/
 1946).

FOREIGN :

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

(AI TO SHI O MITSUMETE-Gazing at love and death/Japan/
 1964/Buichi Saito); (BICYCLE THIEVES/Italy/1948/
 Vittorio De Sica), (BOUT DE SOUFFLE-Breathless/France/
 1959/Jean Luc Godard); (CELUI QUI DOIT MOURIR- He
 who must die/France/1957/Jules Dassin); (KAZE TO
 KI TO SARATO-Wind Tulips and Sky/Japan/1964/Akinori
 Matsuo); (LOUISIANA STORY/U.S.A./1948/Robert
 Flaherty), (LA CASA DEL ANGEL-The House of Angel/
 Argentina/1957/Leopoldo Torre Nilsson), (LA SALA IRE
 DE LA PEUR-Wages of Fear/France/H.G. Clouzot/1952);
 (PASSION OF JOAN OF ARC/Denmark/1928/Carl Dreyer);
 (RASHOMON/Japan/1952/Akira Kurosawa); (TESTAMENT OF
 DR. MABUSE/Germany/1932/Fritz Lang), (THE THRONE OF
 BLOOD/Japan/1957/Akira Kurosawa); (WEST FRONT-1918/
 Germany/1930/G.W. Pabst)

.... 4/-

Most of the foreign films were received either on archival exchange or as free deposit. "BICYCLE THIEVES" duplicating material has been received with the kind courtesy of Mr. Vittorio De Sica. M/s Nikkatsu Corporation, Tokyo have deposited with us used prints of three of their award winning films.

Collection - Statistical Data :

	<u>As per last report</u>	<u>Additions</u>	<u>Total</u>
Films :	359	75	434
Stills:	2400	808	3208
Wall-posters:	747	332	1079
Disc-records:	705	58	763
Books :	1506	540	2046
Journals:	109	(-)2	107

The most significant acquisitions of the year have been two full-length silent films; GALLANT HEARTS-1931 & "FALL OF SLAVERY-1931 both produced towards the fag-end of the silent era.

The Archive continued to get encouraging response from the local Film Industry. Vigorous efforts are being taken to salvage existing nitrate material, lying in the film vaults of Laboratories and private producers, and transfer them to safety base, for long preservation. The question of copyright, especially in respect of those negatives whose owners are not traceable, is creating problems. However, we are trying to sort out these, one by one.

Documentation & Research :

(a) Indian National Filmography :

Compilation of data in respect of the second volume of the "Indian National Filmography", comprising the Talkie period (1931 onwards) is now in progress. The material for the first volume (silent era) has already been compiled by Mr. B.V. Dharap and is now ready for publication. The

.... 5/-

'Filmography' when completed will provide authentic data on the title, year of production, cast, technical credits, and brief synopsis of all Indian films (silent and talkie) produced so far.

(b) Monographs :

The Monograph on Dr. P.V. Pathy, Indian Documentary film pioneer has been completed. Monographs of eminent film-makers like Guru Dutt, P.C. Barua, K. Subramaniam, and Bimal Roy, are being taken up.

(c) Illustrated Indian Film Catalogue:

With an annual output of over 300 films, the need to classify and document the annual production in the form of a regular catalogue becomes all the more necessary. With this in view, the Archive have undertaken the "Annual Film Catalogue" project which will give full particulars of cast, technical credits, brief synopsis and couple of representative stills, of all Indian feature length films censored for public exhibition during the year. The data in respect of the 1967 films has been compiled and the catalogue is ready for publication. The Archive plan to bring out the catalogues periodically in future.

Screen Education Activities :

(a) Archive Distribution Library :

The Archive distribution library, for the benefit of film societies and film study groups started functioning with a small nucleus of six film classics. Films were lent out on 32 occasions during the year to honour various bookings from film clubs/film societies.

Suitable programme notes of films were also supplied along with each booking. The distribution library aims to cope up with the growing demand for film classics from film study groups.

(b) Film study course :

A Four-day Film workshop was held at the Film Institute for a selected group of college students of Poona.

Archive extended collaboration to Film Institute and Poona University for conducting this workshop.

A seminar on Satyajit Ray films was held in the local Papal Seminary & De Nobilit College with the guidance and coordination of the Archive.

The Assistant Curator delivered a talk on the historical evolution of Indian Cinema at a study session of the Film Club of the local Divine Word Seminary.

Under the guidance and advisory service provided by the Archive, a film club was inaugurated at the Fergusson College, Poona. Extension of film club activities to other colleges in Poona is being taken up.

(c) Archival Screenings :

A retrospective programme of Bombay Talkies films: "ACHUT KANYA"-1936, "KANGAN"-1939, "PUNAR MILAN"-1940, "BASANT"-1942, and "KISMET"-1943 was organised in Bombay in June, 1968.

Session of "Fifty years of Soviet Cinema" with 18 soviet classics sent by Gosfilmofond, Moscow, was held in Bombay, Delhi, Calcutta, Madras, Trivandrum, and other important centres.

Mehboob's "AURAT"(1941) loaned to North Calcutta Film Society for their "International Film Week".

Two Swedish films "HUGS AND KISSES"(1966/Jonas Cornell) and "ROOFTREE" (1967-Jorn Donner) screened to Film Institute students and faculty and film society audience of Bombay.

New Theatres' "CHANDIDAS"(1934) loaned for the inaugural show of Cine Society - Bombay, a newly formed film society.

Number of film classics(Indian & foreign) from the Archive collection were periodically loaned to Film Institute of India for their academic use.

(d) Subtitling :

"JALSAGHAR"(The Music Room) has been subtitled in English by the etching process. "APARAJITO" (The Unvanquished)subtitling has been taken up. There is still scope for improvement in the indigenous subtitling methods. Besides the process is too slow. Efforts are being made to speed up our subtitling work.

..... 7/-

II - ACTIVITIES-International

Archival exchanges :

The cordial relationships established with FIAF members, were maintained.

English subtitled prints of "PATHER PANCHALI" and "JALSAGHAR" were sent to the Netherlands Film Museum, Amsterdam under the earlier exchange commitments.

The Cinematheque Nationale Bulgare sent us Dreyer's "PASSION OF JOAN OF ARC" and Flaherty's "LOUISIANA STORY". Two early German silent films "TESTAMENT OF DR. MABUSE" (Fritz Lang/1932) and "WESTFRONT-1918"(G.W. Pabst-1930) were received from the Staatliches Filmarchiv of GDR, on archival exchange basis. They have also promised to send us a set of Flaherty films.

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

M/s. Daiei, Toho and Shochiku, the established Japanese film companies have agreed to supply us English subtitled prints of important films of Mizoguchi, Ozu, Kurosawa, Kobayashi, Teshigahara and Hani, at nominal print cost. This is largely due to the initiative and interest taken by Madame K. Kawakita, of Japan Film Library Council. We are grateful to Madame Kawakita, for the valuable assistance.

"A Panorama of Indian Cinema" was inaugurated in Paris on 16th October, '68 in the presence of Mr. Andre Malraux, French Minister for Culture and Indian Ambassador to France. Over fifty films in different regional languages, representing the various schools, styles and genre of film-making were presented under the auspices of Cinematheque Francaise, over a three-months period. The National Film Archive of India had sent 32 feature films and 18 short subjects for the Paris manifestation. The retrospective screenings have enabled European audiences, perhaps for the first time, to have an historical perspective of the technical and artistic evolution of Indian Cinema from the early films of D.G. Phalke to the

contemporary artistic creations of Satyajit Ray. The Paris response to the "Indian Cinema-Panorama" was so encouraging that requests for holding similar manifestations have been received from Montreal, Algiers, Frankfurt, and New York.

FIAF Pool Films :

The 17 pool films were returned to FIAF membership Service in August, '68.

Publications :

National Film Archive of India continued to receive complimentary copies of film literature brought out by FIAF members. A set of recent literature on Indian Cinema was sent by the Archive to members abroad.

FIAF Projects :

The Archive contributed to the following FIAF projects :-

1. "Filmographical sources for films identifications and cataloguing". (Archive-Bruxells)
2. International Bibliography of literature on cinema published in 1968 (Archive- Bucharest)
3. Bibliography of literature published by FIAF members during 1968 (Archive- Ottawa)
4. Census of Non-Fictional films in the collection of member Archives of FIAF. (Archive- East Berlin)

Assistant Curator : P.K. NAIR
Film Library Officer: A.A. Baig.

POONA.
DT: 10-3-1969.

RK/10/3.

Praha

Report on the Activity of the Czech Film Institute -
Film Archive for the year 1968

The activity of the Czech Film Archive was quite successful in 1968, at least in its first half. The work of all departments went on according to the prepared long-scale plan and was practically fulfilled in spite of the unexpected political events in the August days.

The Czech Film Archive arranged and organized the first International Seminar on identification of oldest films which took place in Gottwaldov. Many invited guests and chief film historians from abroad took an active part in this seminar.

The Film Archive concentrated its activity on transferring the nitrate films to the acetate stock material. This was done primarily with Czechoslovak films; the original negatives of them showed the first signs of decomposition.

Simultaneously the thorough control of all films which were not projected or at least rewinded in the past decade has been started. All films which showed even the first signs of decomposition were sent to the laboratories for making the security dupe-negatives.

The work on the exact identification of all silent one- or two reel comedies has started. We have succeeded to identify exactly (as to the original titles, names and years of production) more than 500 films out of the total 850 deposited in our archive. This will be the theme of the next seminar on identification which is planned for the Spring 1970. All found information was sent to Jay Leyda in Berlin who will make the corrections or additions for the second printing of the Catalogue of short silent fictional films ("EMBRYO").

In 1968 total number of acquisitions is 565 prints (143 of Czechoslovak origin, 424 foreign), 205 negatives (54 original negatives of Czechoslovak films, 151 dupe-negatives of foreign films, mainly silents).

The Czech Film Archive exchanged with the other F.I.A.F. members 132 feature films and 74 short films. Another 45 feature films and 39 short films were received as a temporary loan from the member archives. We have sent abroad as a permanent loan 85 feature films and 1 short film and dispatched 107 feature films and 96 short films as a temporary loan, including the films which represented our cinematography at various retrospective screenings.

The Czech Film Archive published the catalogue of feature films with the information as to the title, original title, year of production, producing company, director, cast, short content, the period in which the story takes

place, as well as the essential technical information, i.e. the length, titles, version, size, sound recording, colour etc. This catalogue is destined for the internal rules only. Another catalogue with the names of the directors of all films deposited in the archive has been published and serves also for daily internal use. Further a catalogue of short foreign films deposited in the archive was published. This catalogue contains all available dates and information. The catalogue of animated films, published in 1967, has been controlled, corrected and some new acquisitions were added.

The selection of original prints for the Seminar in Gottwaldov was prepared and the mimeographed booklet with the filmographical sources in world film literature and magazines has been published and distributed to the participants of this meeting. The technical department hired a trained projectionist who offered his old projectors for this specialized screening of shrunken films.

The film historians of the short film department participated in the selection of documentary materials connected with the 50 year's history of Czechoslovakia for the feature-length film "In the Heart of Europe", as well as in various documentary films for the Czech television and several foreign companies.

The retrospective of Czechoslovak films was prepared and presented in Sweden. Some rare prints of Laurel and Hardy comedies were sent to Vienna.

The Czech Film Archive acquired the unique cartotéque cards of all films distributed in Czechoslovakia between 1918 and 1930, done with patience and care by one of the private film enthusiasts. They contain information about the players and their roles published originally in various trade papers of the respective years.

Regular weekly screenings of little known or unidentified silent films found two years ago by lucky coincidence in our country were arranged. Among others there were these rare prints :

HERR ARNES PENGAR - Mauritz Stiller, 1919
DER SOHN DER HAGAR - Fritz Wendhausen, 1927
LE DUEL - Jacques de Baroncelli, 1928
HELEN'S BABIES - William A. Seiter, 1925
RAMONA - E.A. Carewe, 1928
FILM HELTE - Lau Lauritzen, 1928
THE ROAD DEMON - Lynn Reynolds, 1921
TEETH - Jack Blystone, 1924
BRIEF EINER TOTEN - Fritz Freisler, Friedrich Feher, 1917
JOHNSTOWN FLOOD - Irving Cummings, 1926
GOLDEN STRAIN - Victor Schertzinger, 1925
SKID PROOF - Scott R. Dunlap; 1924

- CAPTAIN JANUARY - Edward Cline, 1924
CAINA - Gennaro Righelli, 1920
WILD WEST ROMANCE - R. Lee Hough, 1928
DER MANN AUF DEN KOMETEN - Alfred Halm, 1924
GREAT K & K ROBBERY - Lewis Seiler, 1926
DAS WEHRLOSE OPFER - Richard Eichberg, 1919
LA VERITE - Henry-Roussell, 1922
SUDS - Jack Dillon, 1920
- - - - -
LE MERVEILLEUX EVENTAIL VIVANT - Starfilm - Georges Méliès, 1904
DIX FEMMES POUR UN MARI - Pathé Frères, 1905 - Georges Hatot
LYSISTRATA - Gaumont, 1910 - Louis Feuillade
RIGADIN NOURRICE SECHE - Pathé Frères, 1911 - Georges Monca
UNE AVENTURE DE MARIE ANTOINETTE - Pathé Frères, 1908 - Georges Denola
(incomplète)
LOVEMANIA - Tuxedo Comedies, 1924 - Al St. John
FAIR WARNING - Mermaid Comedies, 1925 - Stephen Roberts, with Al St. John
and Virginia Vance
HELLO, SAILOR - Mark Sandrich, 1927, with Lupino Lane, Wallace Lupino
NAVY BLUE DAYS - Joe Rock, Percy Pembroke, 1925 with Stan Laurel
SAVE THE SHIP - Hal Roach, 1923 with Stan Laurel
UP IN THE AIR - 1920 - with Hank Mann, Vernon Dent
A GASOLINE WEDDING - Pathé-Rolin, 1918 - with Harold Lloyd, Bebe Daniels
Harry "Snub" Pollard, Bud Jamison
JUST DROPPED IN - Pathé-Rolin, 1919 - with Harold Lloyd, Bebe Daniels
Harry Pollard, Bud Jamison
LOVE NEST - Buster Keaton, 1923 - with Keaton, Joe Roberts
WHY GIRLS LOVE SAILORS ? - Fred Guiol, 1927 - with Stan Laurel, Oliver
Hardy
DUMMIES - Larry Semon, 1927 - with Semon, Marie Astair
A PAIR OF KINGS - Larry Semon, Norman Taurog, James Finlayson, Vernon
Dent, Jimmy Aubrey
CRACK YOUR HEELS - Pathé-Rolin, 1918 - with Harold Lloyd, Bebe Daniels
Harry "Snub" Pollard, Bud Jamison
BRIGHT LIGHTS - 1924 - with Bobby Vernon, Anne Cornwall
ONE TERRIBLE DAY - Robert Mc Gowan, 1922 - with Our Gang, Jack Mc Hugh

The technical department turned its activity towards the regular controlling of deposited materials. The exact registration of all newly acquired films has been done and torn or decomposited materials as well as several duplicate incomplete prints were destroyed. The main attention was concentrated on the forthcoming control of all deposited materials which will start January 1, 1969 and will take four years. Simultaneously the transferring of the present cartothèque system to punctured cards connected with catalogues will be effected.

The Film library added 1038 new film publications to its collection (including bound volumes of film magazines) a 291 other books, mainly novels. 242 titles of film papers, magazines and newspapers (paying the regulars attention to cinema), were registered. Books on films published in Czechoslovakia were sent to the International exhibition of film books in Venice. Selected film literature and manuals were sent to the first Seminar on Identification in Gottwaldov. 4.668 books and 9.173 issues of film papers or magazines were sent to individual students or those interested in films.

The bibliographical department published 12 mimeographed numbers "The Czechoslovak cinema in the reflections of foreign press" with 620 pages, including one special number concentrated solely on the International Film Festival in Karlovy Vary.

A detailed documentation of 53 Czech magazines and newspapers and 95 foreign magazines and papers was registered and 3813 clippings from Czech papers and 851 clippings from foreign papers were added.

In the documentation department there were two sudden changes in the persons of the directors. The present director left his position in the beginning of 1968 for a new one at the Film Academy, his successor stayed abroad after August 1968. Since fall 1968 this department is led by Mr. Vladimír Vimr who some ten years ago was director of the Cinematographic Museum.

This department went on with the registration of stills and documents and took care of the remnants from previous years, and concentrated its activity on the identification and registration of stills. All existing negatives (either on glass or on film) were newly controlled and a new cartothèque evidence was begun. The thorough identification of stills (mainly from the silent days) was started and the cartothèque with the filmo-biographical details about Czechoslovak film-makers and players has been re-controlled.

The director of the Film Archive Bohumil Brejcha took part in the directorial committee of FIAF in Paris in January, Myrtil Frida paid a visit to Jay Leyda in Berlin in March to discuss the Seminar on identification and "Embryo" problems, B. Brejcha and M. Frida took part in the FIAF CONGRESS in London in May, B. Brejcha led the delegation to the Czechoslovak Film festival in London in October, M. Frida went to Bruxelles to assist to the identification of old films in November, and Blaženka Urgošiková worked three months (October to December) in Bruxelles as a stage offered by the Cinémathèque Royale de Belgique.

- 5 -

B. Brejcha has left the archive in October and his position was offered to M. Frida who took over on January 1st, 1969.

The Czech Film Archive had 47 permanent employees out of which 35 worked in the archive, 8 in the Film Library and 4 in the Documentation department.

Prague, March 25, 1969

Myrti l F r i d a

Roma

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

RAPPORT D'ACTIVITE' - ANNEE 1968

Le nombre total des films à présent est de 10.000 copies environ (négatifs, lavander, positifs, films à sujet, documentaires, dessins animés, actualités): en effet, pendant l'année 1968 la Cinémathèque a enrichi ses collections de 2.000 nouveaux titres. On a continué le travail de control sur les négatifs et sur les copies d'époque, en transférant sur pellicule non flammable les films les plus importants (contretypes d'après positifs originels et lavander d'après négatifs d'époque). Les films sont gardés à present dans huit blockhauses: cinq pour les films sur nitrate; et trois pour les films sur acetate.

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

- 1) Distribution des films aux Ciné Clubs italiens : le catalogue des copies en circulation comprend 195 programmes. Pendant l'année 1968 les Ciné Clubs en activité ont été 140 environ (l'activité culturelle des Ciné Clubs se deroule du mois de novembre jusqu'au mois de mai).

- 2) Diffusion de la culture cinématographique à l'étranger et en particulier du cinéma italien passé et présent: on a envoyé des programmes retrospectifs dans les pays suivants: Afrique du Sud, Allemagne Occ. , Allemagne Or., Australie, Autriche, Belgique, Bulgarie, Canada, Danemark, Ecuador, Espagne, Grèce, Hong Kong, Iran, Irlande, Luxembourg, Malte, Mexique, R.A.U., San Marino, Somalie, Suède, Tchécoslovaquie, Turquie, U.R.S.S., Uruguay, U.S.A.

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

Parmi les films italiens envoyés à l'étranger on peut citer les suivants: ACCATTONE, LE AMICHE, L'AMORE , AMORI DI MEZZO SECOLO, L'APE REGINA, GLI ARCANGELI, L'ARMATA BRANCALEONE, ASSUNTA SPINA, L'AVVENTURA, BALLATA DI UN PEZZO DA NOVANTA, BANDITI A ORGOSOLO, IL BANDITO, I BASILISCHI, LA BATTAGLIA DI ALGERI , IL BIDONE, IL BOOM, IL BRIGANTE DI TACCA DEL LUPO, CABIRIA, IL CAMMINO DELLA SPERANZA, CENERENTOLA, LA CIOCIARA, LA COMARE SECCA, LA DECIMA VITTIMA, I DELFINI, UN DELITTO QUASI PERFETTO, DIVORZIO ALL'ITALIANA, LA DOLCE VITA, UNA DOMENICA D'ESTATE, DUE SOLDI DI SPERANZA , L'ECLISSE , E' PRIMAVERA, ERA NOTTE A ROMA, UN ETTARO DI CIELO, EUROPA '51, ...E VENNE UN UOMO, FABIOLA, IL FERROVIERE, I FIDANZATI, FRANCESCO GIULLARE DI DIO, IL FU MATTIA PASCAL, IL

GENERALE DELLA ROVERE, GERMANIA ANNO ZERO, I GIORNI CON
 TATI, GIORNI DI GLORIA, IL GIUDIZIO UNIVERSALE, GIULIET
 TA DEGLI SPIRITI, IL GOBBO, LA GRANDE GUERRA, KAPO',
 LETTERE DI UNA NOVIZIA, LA LUNGA NOTTE DEL '43, LA MAC-
 CHINA AMMAZZACATTIVI, I MAGLIARI, UN MALEDETTO IMBROGLIO,
 MAMMA ROMA, 1860, MIRACOLO A MILANO, IL MOMENTO DELLA VE
 RITA', UN MONDO NUOVO, LA NAVE BIANCA, LA NOTTE, LE NOT-
 TI BIANCHE, I NUOVI ANGELI, OMICRON, L'ORO DI NAPOLI,
 OSSESSIONE, OTTO E $\frac{1}{2}$, PAISA', PELLE VIVA, PICCOLO MON-
 DO ANTICO, IL POSTO, PRIMA DELLA RIVOLUZIONE, I PUGNI
 IN TASCA, QUATTRO PASSI FRA LE NUVOLE, LA RAGAZZA CON LA
 VALIGIA, LA RAGAZZA DI BUBE, RISO AMARO, ROCCO E I SUOI
 FRATELLI, ROGOPAG, ROMA CITTA' APERTA, SALVATORE GIULIA
 NO, SEDOTTA E ABBANDONATA, SENSO, SENZA PIETA', I SE-
 QUESTRATI DI ALTONA, SIAMO DONNE, LA SIGNORA SENZA CAME
 LIE, SIGNORE E SIGNORI, IL SIGNOR MAX, SMOG, I SOGNI
 NEL CASSETTO, IL SORPASSO, LO SQUADRONE BIANCO, LE STA-
 GIONI DEL NOSTRO AMORE, STAZIONE TERMINI, UNA STORIA MI
 LANESE, LA STRADA, STROMBOLI, IL TEMPO SI E' FERMATO,
 LA TERRA TREMA, IL TETTO, IL TRAMONTANA, I TRE VOLTI,
 TUTTI A CASA, UCCELLACCI E UCCELLINI, UMBERTO D, UN
 UOMO DA BRUCIARE, L'UOMO DELLA CROCE, L'UOMO DI PAGLIA,
 I VINTI, VIAGGIO IN ITALIA, I VITELLONI, WEST AND SODA.

En ce qui concerne les publications, il faut rappeler
 la revue du Centro Sperimentale di Cinematografia
 "BIANCO E NERO", qui continue à paraître tous les mois,
 et les fiches et catalogues de l'Archive de la Cinéma-
 thèque Nationale: "Retrospektiva n° 1 - CICLO TEDESCO
 (1913-1942); Retrospektiva n° 2 - CICLO SOVIETICO
 (1924-1944); Retrospektiva n. 3 - CICLO AMERICANO
 (1913-1941); Retrospektiva n.4 - CICLO GIAPPONESE
 (1932-1959); Retrospektiva n° 5 - CICLO SVEDESE (1927-
 1935); Retrospektiva n.6 - PERSONALE DI ROBERTO ROSSEL
 LINI (1941-1966).

Sofia

REPORT OF THE BULGARIAN NATIONAL FILM LIBRARY

1968 - 1969

In the period under review the Bulgarian National Film Library has had varied and interesting activities. At present, as in the past, it concentrates above all on the modern development of the cinema. This tendency is our leading principle in popularizing the film art and it can easily be seen even from a brief survey of our activities as is the present one.

One of the most important events was the first of its kind FESTIVAL OF THE SOCIALIST ADVENTURE FILM, held in Sofia in January 1969. In the days of the festival a scientific discussion on the problems of this genre took place. We intend to establish this festival as an annual event to be held in Sofia. I should be pleased if my colleagues would support me in this new undertaking.

Another new initiative, also the first of its kind, was the INTERNATIONAL EXHIBITION OF FILM POSTERS FROM THE SOCIALIST COUNTRIES. It was shown in Sofia in September 1968. The exhibition was highly appreciated by both critics and public. About 300 posters were shown from Albania, Bulgaria, Cuba, the German Democratic Republic, Hungary, Mongolia, Poland, Rumania, the USSR (by republics), Vietnam and Yugoslavia.

The Bulgarian National Film Library organised several festivals in accordance with the aesthetic policy followed by it. Such were the FESTIVAL OF THE MODERN ITALIAN FILM, PANORAMA OF THE MODERN HUNGARIAN FILM, PANORAMA DEDICATED TO DZIGA VERTOV, PANORAMA DEDICATED TO THE 50th ANNIVERSARY OF THE LENIN KOMSOMOL.

Many educational series, reflecting the same policy, were held in film clubs and homes of culture all over the country. At present 17 are in progress in Sofia and 20 more in other cities. Some of the most characteristic of these series, presented mostly before young people, are PANORAMA OF THE MODERN CINEMA, FILMS DISTINGUISHED AT INTERNATIONAL FESTIVALS, THE "NOUVELLE VAGUE" IN THE FRENCH CINEMA, PROBLEMS OF FILM DIRECTION, DEVELOPMENT OF THE FILM COMEDY etc.

The scientific section at the Film Library continued its work on systematizing and processing data from the various archival funds of our collection. The following catalogues and filmographies were compiled: CATALOGUE OF FILMS OF THE SOCIALIST COUNTRIES, FILMOGRAPHY OF THE BULGARIAN FEATURES, DOCUMENTARIES, ANIMATED FILMS AND NEWSREELS PRODUCED IN 1967; ALPHABETICAL INDEX OF THE BULGARIAN DOCUMENTARIES FROM THE PERIOD 1943-1965, as well as biographies of Bulgarian film directors, actors, cameramen and film critics.

A brochure containing a filmography of the newsreels showing the most important events in Bulgaria during the post-war period (1944-1946) is in print.

1969 is a jubilee year for our country. It is the 25th anniversary of our socialist revolution. In this connection a number of festivals dedicated to the contemporary Bulgarian film are planned to be held abroad. Here I would like to mention the valuable assistance of Mr. Willard Van Dyke in organizing the first festival of the Bulgarian film at the Modern Art Library in New York. Such festivals have already been held in Tunisia and Pakistan. Jubilee panoramas of the Bulgarian cinema are forthcoming in Rio de Janeiro and Santiago (Chile).

Gueorgui Stoyanov-Bigor

Stockholm

FILMHISTORISKA SAMLINGARNA

STAFF

THE ONLY CHANGE THAT HAS TAKEN PLACE SINCE LAST YEAR'S REPORT IS THAT ON ACCOUNT OF THE GROWING AMOUNT OF ACQUISITION AND DEPOSITIONS MR. ROLF LINDFORS HAS BEEN EMPLOYED AS REGISTRATOR OF THE FILM ARCHIVE.

HOUSING AND STORAGE

THE PROJECTING WORK FOR THE NEW BUILDING OF THE SWEDISH FILM INSTITUTE HAS PROCEEDED ACCORDING TO PLANS. CONSTRUCTION WORK STARTED IN SPRING 1968 AND IT IS ESTIMATED THAT THE BUILDING WILL BE COMPLETED IN AUTUMN 1970. A VAST STORAGE SPACE FOR ACETAT FILMS WILL BE CONSTRUCTED IN THIS BUILDING.

AT THE PRIVATE LABORATORIES OUTSIDE STOCKHOLM WHERE THE CENTRAL VAULTS OF THE ARCHIVE ARE SITUATED MORE SPACE HAS BEEN REFITTED TO HOUSE FILMS ON NITRATE STOCK. AS THE ARCHIVE EXPECTS TO HAVE TO TAKE CARE OF A GROWING AMOUNT OF OLD SWEDISH FILMS VARIOUS POSSIBILITIES OF STORING SUCH FILMS ARE NOW BEING EXAMINED.

THE ARCHIVE HAS ACQUIRED SPECIAL EQUIPMENT FOR MEASURING BOTH TITLES AND FRAMES OF A FILM WHICH HAS HIGHLY FACILITATED THIS WORK.

PRESERVATION

BY JULY 1ST 1968 ALTOGETHER 53 FEATURE FILMS /1967 - 47/ AND 15 SHORT FILMS /1967 - 20/ HAD BEEN TRANSFERRED TO ACETATE STOCK EITHER IN THE FORM OF MASTER PRINTS OR DUPLICATE NEGATIVES.

THE PRINTING COVERED THE PRODUCTION YEARS OF PART OF 1947, 1948 AND 1949 AS WELL AS SOME OLDER FILMS OF SVENSK FILMINDUSTRI.

11 FILMS FROM SANDREW FILM OCH TEATER AB AS WELL AS 6 FROM TERRAFILM WERE ALSO TRANSFERRED.

DURING THE PERIOD JULY 1ST TO DECEMBER 31ST 18 LONG FILMS WERE TRANSFERRED TO ACETATE STOCK.

DURING THE YEAR NEW AGREEMENTS CONCERNING RESTORATION OF SWEDISH FILMS HAVE BEEN CONCLUDED WITH SVEA FILM AND WITH SOME PRIVATE HOLDERS OF THE RIGHTS OF VARIOUS FILMS.

THE RESTORATION OF SEVERAL OF THE CLASSIC SWEDISH FILMS; HÄXAN, KÖRKARLEN, HERR ARNES PENGAR, I.A., WHICH COMMENCED LAST YEAR HAS PROCEEDED. IN THIS CONJUNCTION MAY BE NOTED THAT BY MEANS OF A FORMERLY UNKNOWN PRINT OF KÖRKARLEN, DISCOVERED IN THE VAULTS OF SVENSK FILMINDUSTRI, A NEW VERSION OF THIS FILM HAS BEEN MADE. THIS VERSION IS PROBABLY THE MOST COMPLETE IN EXISTANCE AND THE TECHNICAL CONDITION IS VERY GOOD.

ACQUISITION AND DEPOSITION

AN EXCHANGE AGREEMENT HAS BEEN CONCLUDED WITH THE STAATLICHES FILMARCHIV DER DDR. ACCORDING TO THIS AGREEMENT THE ARCHIVE WILL RECEIVE 14 OF THE MOST INTERESTING GERMAN CLASSIC FILMS FROM 1919 — 1932. IN RETURN THE ARCHIVE WILL DELIVER TO THE STAATLICHES FILMARCHIV DER DDR A SELECTION OF SWEDISH CLASSICS FROM 1913 — 1958.

AN AGREEMENT OF EXCHANGE COVERING ONE FILM HAS BEEN REACHED WITH THE HUNGARIAN FILM ARCHIVE.

ACQUISITIONS AND DEPOSITIONS

<u>AMOUNT OF TITLES:</u>		<u>LONG FILMS</u>	<u>SHORTS</u>
JULY 1, 1966 — 1967	ACQUISITIONS	46	27
	DEPOSITIONS	265	97
DECEMBER 31, 1968	ACQUISITIONS	16	36
	DEPOSITIONS	153	45

DISTRIBUTION

FROM JULY 1ST, 1967 — 1968 THE ARCHIVE RECEIVED 781 REQUESTS OF FILMS COVERING 783 LONG FILMS AND 874 SHORTS. FROM JULY 1ST — DECEMBER 31ST THE CORRESPONDING FIGURES WERE 435 REQUESTS FOR 422 LONG FILMS AND 362 SHORTS.

INTERNATIONAL ACTIVITIES

THE ARCHIVE AND THE DOCUMENTATION DEPARTMENT CONTRIBUTED TO TWO SWEDISH RETROSPECTIVE FILM SERIES IN VIENNA, ONE COVERING SWEDISH CLASSIC AND MODERN FILMS AND ANOTHER DEVOTED TO THE WORKS OF INGMAR BERGMAN.

REPRESENTATIVES OF THE FILM ARCHIVES OF BELGIUM, ENGLAND, HUNGARY AND THE SOVIET UNION HAVE VISITED THE ARCHIVE FOR STUDY PURPOSES.

REPRESENTATIVES OF THE ARCHIVE HAVE VISITED VARIOUS FILM ARCHIVES ABROAD. MR. GEBER HAS PARTICIPATED IN THE FIAF EXECUTIVE COMMITTEE MEETINGS. HE ALSO REPRESENTED THE ARCHIVE AT FIAF CONGRES IN LONDON, WHICH WAS ALSO ATTENDED BY MR. K-H LINDQUIST, VICE PRESIDENT OF THE SWEDISH FILM INSTITUTE.

THE DOCUMENTATION DEPARTMENT

THIS DEPARTMENT HAS GREATLY ENLARGED DURING THE PAST YEAR. GREAT EFFORTS HAVE BEEN MADE TO PROVIDE THE LIBRARY WITH DUPLICATES IN ORDER TO GET AN INCREASED CIRCULATING SECTION. THE LIBRARY NOW CONSISTS OF 13,500 VOLUMES.

THE COLLECTION OF PHOTOS HAS ALSO INCREASED. NO LESS THAN 89,000 PHOTOS WERE ACQUIRED DURING THE PAST YEAR AND THE ENTIRE COLLECTION NOW AMOUNTS TO NEARLY 1,400,000 STILLS.

THERE ARE ALSO ABOUT HALF A MILLION DUPLICATES WHICH ARE AVAILABLE FOR EXCHANGE.

THE PRESS CUTTING DEPARTMENT HAS ALSO EXTENDED ITS ACTIVITY. CUTTINGS ARE NOW COLLECTED FROM 50 FOREIGN PUBLICATIONS. THE PRESS CUTTING COLLECTION NOW AMOUNTS TO 550,000.

THE LATEST PUBLICATION ISSUED BY THE DOCUMENTATION DEPARTMENT IS SVEN G. WINQUIST'S "AUTHORS OF SWEDISH FEATURE FILMS AND SWEDISH TV THEATRE", 335 PAGES, ILLUSTRATED. THIS VOLUME HAS BEEN SENT TO ALL FIAF LIBRARIES.

NEXT PUBLICATION WHICH IS NOW IN PREPARATION WILL BE BERTIL WREDLUND: FILM-ÅRSBOKEN. THIS VOLUME WILL CONTAIN ALL SWEDISH AND FOREIGN FILMS SHOWN IN SWEDEN FROM JULY 1967 TO DECEMBER 1968 WITH COMPLETE CREDITS AND AN ALPHABETIC INDEX OF ACTORS AND DIRECTORS.

THE FILM CLUB OF THE SWEDISH FILM INSTITUTE

THE FILM CLUB HAS CONTINUED ITS PROGRAM OF SIX - SEVEN WEEKLY SCREENINGS. REGISTERED MEMBERS FOR 1968/69 AMOUNT TO 5,000 AND ENTRANCES AMOUNT TO 27,000 WHICH IS A CONSIDERABLE INCREASE SINCE LAST YEAR.

PROGRAMS HAVE BEEN DEDICATED TO THE CLASSIC WESTERN FILMS, THE ITALIAN CINEMA OF THE 1960:ES, "THE FILM AS A WEAPON" WHICH INCLUDED SUCH FILMS AS "LA HORA DE LOS HORNOS" AS WELL AS FILMS FROM THE ARGENTINE AND CUBA, JACQUES TATI, CARL TH. DREYER, GEORGES FRANJU AND JACQUES DEMY. THE FILM CLUB HAS ALSO

PRESENTED FOUR EARLY SWEDISH FILM COMEDIANS AND SWEDISH SHORTS WHICH HAVE RECEIVED QUALITY PREMIUMS 1968.

THE FILM CLUB HAS IN AN INCREASING DEGREE UTILIZED THE RESOURCES OF THE ARCHIVE, BUT HAS AS USUAL RECEIVED GENEROUS SUPPORT FROM MEMBER ARCHIVES, NOTABLY DET DANSKE FILMMUSEUM, LA CINÉMATHEQUE ROYALE DE BELGIQUE, THE FINNISH FILM ARCHIVE, FREUNDE DER DEUTSCHEN KINEMATEK, ICAIC, HAVANA, THE NATIONAL FILM ARCHIVE, LONDON AND THE CZECH FILM ARCHIVE.

Tirana

RAPPORT SUR L'ACTIVITE DE LA FILMARCHIVE DE LA R.P. D'ALBANIE
AU COURS DE L'ANNEE 1968.-

Au cours de l'année 1968, la Filmarchive de la République Populaire d'Albanie a consacré une attention particulière à la juste réflexion de la révolutionnarisation de la vie du pays dans tous les domaines, au développement de la révolution technique-scientifique dans les villes et dans les campagnes et a joué un rôle important dans l'éducation des vastes masses du peuple, et en particulier de la jeunesse.

Cette année également, la Filmarchive de la RP d'Albanie a montré une sollicitude encore plus grande à la sauvegarde, à l'exploitation et à l'amélioration de l'état technique des films.

Pendant l'année 1968, notre Filmarchive a enrichi ultérieurement le fonds de films produits par le Cinéstudio "Albanie Nouvelle", divisés comme suit:

Ciné-journaux 50, avec 51 bobines
Documentaires 37, avec 99 bobines
Films de fiction 3, avec 23 bobines
Affiches 80 pièces

Les fonds de notre Filmarchive ont été amplement exploités au cours de l'année 1968 par les travailleurs de la production cinématographique, par diverses organisations des masses, par des institutions culturelles, scolaires, etc.

Durant la même année, on a effectué les projections suivantes:

DANS LA SALLE DE LA FILMARCHIVE

Ciné-journaux
Documentaires
Films de fiction

Projections Spectateurs

195 830
240 905
48 721

HORS DE LA FILMARCHIVE

Ciné-journaux
Documentaires
Films de fiction

65 1210
58 1493
63 1780

ECOLES, INSTITUTIONS ETC.

Ciné-journaux
Documentaires
Films de fiction

37 270
70 1320
23 460

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

En outre, nous avons procédé à des échanges de films avec d'autres Filmarchives et avons participé à diverses Expositions des Affiches du Film, organisées par des Cinémathèques étrangères, etc.

Nous espérons que notre Filmarchive augmentera ultérieurement son activité au cours de l'année 1969.-

VASKE ARISTIDHI

Directeur

Torino

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

De janvier à juin et en novembre et décembre 1968 le Musée a présenté dans sa salle de projection: une série de six films en version originale sans sous-titres, intitulée "Les voix", et interprétés par Judy Garland, Richard Burton, Vivien Leigh, Montgomery Clift, Joanna Woodward, Paul Newman, qui a été organisée principalement pour satisfaire les requêtes de professeurs et étudiants de langues; un hommage à Richard Fleischer, comprenant six films, et un à Marilyn Monroe avec huit films. Trois documentaires de montagne et quatre films en version originale dirigés par Jacqueline Audry et le début d'un hommage à Philip Dunne (trois films ont terminé l'activité de la salle de projection pour 1968.

En 1968 le Musée a été visité par 30.183 visiteurs, comprenant les écoles, les institutions culturelles, associations, ect.. Entre mars et avril pendant la Semaine Internationale des Muséums, organisée par l'ICOM (International Council of Museums), le Musée a permis l'entrée gratuite le matin aux visiteurs et a offert un guide imprimés pour cette occasion.

Un nouvel effort a été fait pour enrichir les salles d'exposition du Musée avec du matériel qui était dans les réserves et avec des nouvelles acquisitions: en particulier on a situé dans la salle VIII^e des fonographes, des appareils de prise de vue en 16 mm. et 35 mm. de marques, nationalités, et époques diverses, dans la salle X^e, une vitrine a été dédiée au cinéma comique: y sont représentés avec des documents originaux, statuettes, photos, autographes, affiches, ect. Charles Chaplin, Stan Laurel, Oliver Hardy, Larry Samon et l'italien Totò, récemment disparu. Dans la salle de projection on a mis une série de quatorze tableaux qui représentent des actrices, des acteurs et des metteurs en scène italiens.

En avril le Musée a envoyé à l'Institut Italien de Culture de Téhéran une série de douze films de la période 1909 - 1925 pour une rétrospective du cinéma italien muet. Les films comprenaient des oeuvres de Mario Piàcenza, Roberto Omegna, Umberto Paradisi, Augusto Genina, Luigi Maggi, Eleuterio Rodolfi, Nino Oxilia e Filippo Butera. Pour le XXIV^e Assemblée de la FIAF (Londres 23-29 mai) le Musée a envoyé les copies 35 mm., spécialement imprimées pour cette occasion, avec les titres originaux en anglais, des films de Giovanni Pastrone; "Maciste Alpino" (1916) et "Cretinetti e la paura degli aereomobili nemici" (1918). Le Musée a participé en mai à un hommage au cinéma italien organisé par l'Institut Italien de Culture à Marseille, envoyant le programme "Pastrone": "Cabiria", "L'emigrante", "Il fuoco", "Maciste Alpino", "Cretinetti e gli aereomobili nemici".

Pour cette même manifestation le Musée a envoyé 85 affiches de films italiens de la période 1905-1955. Pour fêter le 25^e Anniversaire du Cine Arte du Sode à Montévidéo, le Musée a envoyé une copie 16 mm. du film "Maciste Alpino" de Giovanni Pastrone.

Toulouse

CINÉMATHÈQUE DE TOULOUSE

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

RAPPORT D'ACTIVITE POUR L'ANNEE 1968

Durant l'année 1968, le problème de la conservation des films a provoqué en France de très profonds remous qui ont abouti à une double décision::

- la séparation entre l'Etat et la Cinémathèque Française,
- la création d'un " Service des Archives du Film ", installé à Bois d'Arcy, près de Paris, et spécialisé dans le stockage et la préservation.

La Cinémathèque de Toulouse s'est tenue à l'écart de ces remous, mais elle ne peut aujourd'hui que bénéficier de l'assainissement de la situation. La création d'un laboratoire d'Etat va résoudre, en effet, le problème du tirage à partir des films nitrate et de la pellicule rétrécie. Les échanges d'informations entre les deux organismes permettront de faire le point des films sauvés et de l'état des copies. Enfin, une collaboration suivie avec ce Service répond au vœu du Centre National de la Cinématographie.

ACQUISITION DE FILMS

Une centaine de longs-métrages se sont ajoutés à la collection. Ils concernent surtout le cinéma français de la période 1930 - 1940. Par contre, il est devenu assez difficile de retrouver des copies datant du muet et, dans ce domaine, les découvertes se sont limitées à quelques " films d'art " de 1912 - 1915.

Les courts-métrages se sont enrichis d'environ deux cent titres, essentiellement des dessins animés et des documentaires de production récente. Là encore, les sources de copies anciennes semblent se tarir et le catalogue des " slapsticks " ne compte qu'une dizaine de nouveaux titres, d'ailleurs difficiles à identifier.

Enfin la Cinémathèque de Toulouse s'efforce de maintenir des contacts avec les collectionneurs privés, dont le nombre s'accroît, et d'obtenir le dépôt ou le prêt des films les plus rares.

BLOCKHAUS

La construction d'un blockhaus, destiné à remplacer les installations actuelles, qui sont médiocres et insuffisantes, est toujours en projet. Elle sera prise en charge par les services de l'Education Nationale et devrait débuter au milieu de l'année 1969.

BIBLIOTHEQUE

La bibliothèque de cinéma s'enrichit régulièrement. Quelques journalistes spécialisés ont donné une partie de leurs archives et de bonnes relations avec les agences de distribution assurent la mise à jour des collections de photographies, de press-books et d'affiches.

PROJECTIONS

La Cinémathèque de Toulouse présente deux séances par semaine, qui comportent chacune un double programme. Celles du lundi sont axées sur l'histoire du cinéma et suivent un ordre chronologique. Celles du vendredi sont centrées sur des thèmes.

Elles ont lieu au siège de l'Archive, dans une salle de 330 places. La fréquentation moyenne est de 200 spectateurs, presque tous des étudiants.

MANIFESTATIONS EXCEPTIONNELLES

La Cinémathèque a participé en 1968 :

- aux VI° JOURNEES CINEMATOGRAPHIQUES DE POITIERS , du 13 au 19 février (Le cinéma polonais),
- à CONFRONTATION, à Perpignan, du 5 au 11 avril (Le cinéma fantastique),
- au VIII° CICI, à Goutelas, du 23 au 31 juillet, en collaboration avec le Gosfilmofond et la Cinémathèque Royale de Belgique (Le cinéma soviétique).

COLLABORATION AVEC LES MEMBRES DE LA FIAF du 1 janvier au 31 décembre 1968

- Films reçus (longs et courts-métrages)
 - en prêt illimité : 20
 - en prêt limité : 11
- Films envoyés (longs et courts-métrages)
 - en prêt illimité : 2
 - en prêt limité : 44

PUBLICATIONS

La Cinémathèque de Toulouse a publié en décembre 1968 une étude sur HAROLD LLOYD (p.136, ed. Premier Plan)

Un travail beaucoup plus important est en cours, sur LE CINEMA ALLEMAND ENTRE 1933 ET 1945. Confié à MM. Pierre Cadars et Francis Courtade, il bénéficie de l'aide la plus large du Staatliches Filmarchiv.

PERSPECTIVES

Le problème essentiel demeure celui des crédits et de l'aide de l'Etat. Sa solution est lente et difficile.

Mais la réorganisation des archives du film en France implique une certaine spécialisation de la Cinémathèque de Toulouse et celle-ci se propose, avec l'accord des autorités de tutelle, de devenir un centre de recherches historiques.

Warszawa

POLOGNE

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

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

Institution d'Etat.

Directeur - M. Kazimierz Michalewicz

Vice-directeur /pour les questions
techniques et administratives

- M. Mieczyslaw Zakrzewski

- M. Leszek Armatys

Section filmographique

Centre de documentation sur
l'histoire du cinéma /biblio-
thèque/

- Mme Elzbieta Moszore

- M. Tadeusz Pacewicz

Centre de diffusion des films

- M. Aleksander Zebrowski

Magasin et atelier de conservation

- Mme Anna Chodnikiewicz
/pour des questions
artistiques et relatives
au programme/

Musée du film "Ilusjon"

- Mme Krystyna Czajkowska
/pour les problèmes admi-
nistratives/

- M. Stanislaw Maysner

Administration

A c t i v i t é /1968/

Les Archives Centrales du Film recueillent, conservent, élaborent et diffusent tous documents /films, livres, revues, affiches, appareils, etc./ qui ont trait à l'histoire du cinéma

Au 31 décembre 1968 les collections des A.C.F. se compo-
saient de 13.400 films de long et court métrage /dont 4.450
copies lavées et contre-types/. Le centre de diffusion dispo-
sait de 1136 copies de films /1107 titres/. Au cours de l'année
1968 on a continué de retirer de l'exploitation des copies sur
pellicule facilement inflammable. L'année 1968 était très éfi-
cace en ce qui concerne la vérification de registres afin de

les accorder avec l'état réel des collections. La nécessité d'une telle intervention était causé par l'incendie qui en septembre 1967 a devasté la bibliothèque. Egalement on a découvert que sur certains nombre de copies executaient sur la base du materiel "Dupont" et "Ilford" l'emulsion photographique se trouve en état de la décomposition. Les recherches des autres copies qui puissent être atteint par ce procès sont continuées.

Les fonds de la bibliothèque ACF à la fin de l'année 1968 contenaient: 6800/310^x/ livres et brochures, environ 600 titres de revues cinématographiques reliées en volumes d'un an, environ 19.850 affiches de presque 5000 films, 8060 /3250/ scénarios et dialogues, ainsi qu'approximativement 500000 photos. Le musée a environ 1500 objets, dont 137 appareils de projection. La Centre de documentation sur l'histoire du cinéma continuait les travaux sur la bibliographie cinématographique de la presse polonaise et étrangère /env.700 fiches bibliographiques des revues polonaises et 360 fiches bibliographiques tirées de 36 différentes revues étrangères.

L'ampleur de ces travaux a fait limiter le nombre des expositions. On n'a organisé que deux expositions liées avec des événements au niveau nationale: "20 anniversaire de Studio des Miniatures Cinématographiques" et "20 anniversaire de la première présentation du film LA DERNIÈRE ETAPE".

Un échange animé d'affiches a été poursuivi avec des nombreux cinémathèques étrangères. Après un période prolongé on a réouvert la salle de lecture pour la public intéressée.

x/ entre parenthèses des achats faits en 1968

Dans le domaine de l'échange des films et de l'aide dans l'organisation des programmes des cinémas d'archives et des manifestations spéciales, les A.C.F. collaboraient avec les cinémathèques de Belgique, de Hollande, de Hongrie, de R.D.A., de Roumanie, de Tchécoslovaquie, d'U.R.S.S., de Yougoslavie.

Parmi les principales revues organisées avec l'aide amicale des autres cinémathèques, citons: a/ revue de films de Mauritz Stiller /série "L'Age d'or de cinéma suédois"- janvier, avec l'aide de Filmhistoriska Samlingarna à Stockholm et Jugoslovenska Kinoteka à Belgrade/, b/revue "Jeune cinéma japonaise" /mars avril, avec l'aide de Mme K.Kawakita de Japan Film Library Council à Tokio/, c/revue de films allemandes /novembre-décembre, avec l'aide de Staatliches Filmarchiv de R.D.A./, d/cours estival de connaissance sur le cinéma consacré aux courants de cinématographie mondiale contemporaine, /juillet, avec l'aide des cinémathèques: de Tchécoslovaquie et de Yougoslavie/.

De leur côté, les A.C.F. ont envoyé des films polonais à la revue de films documentaires polonais à Belgrade et autres villes yougoslaves, ainsi qu'à la revue rétrospective de films documentaires et de court métrage polonais à Leipzig à R.D.A. La revue à Leipzig était l'occasion de faire paraître une édition ayant pour le sujet le film documentaire polonais dont les A.C.F. ont collaboré.

Le musée du cinéma "Iluzjon" visitaient en 1968 plus du 268.400 spectateurs. Le Centre de diffusion a organisé /ou a collaboré à l'organisation/ de nombreuses revues et séminaires dans différents

villes de Pologne. Parmi les plus importantes citons: 1/revue de films mexicains à Varsovie, Łódź et Wrocław, mars-avril, grâce à l'aide de l'Ambassade de Mexique à Varsovie, 2/revue de films documentaires polonais des années 1916-1944, sous titre: "Film comme le document de l'histoire" à Cracovie, en novembre, 3/ séminaire à Zielona Góra consacrée à Vsevolod Poudovkine, au mois d'octobre, 4/ séminaire à Poznań sur le sujet: "Les débuts de films comiques américains" au mois de mars, 5/ séminaire à Toruń: "Djiga Vierter", au mois de novembre.

Les films des collections des A.C.F. ont été projetés en 1968 au cours de 3000 séances /dont environ 1200 dans les cinéclubs/.

Au cours de l'année 1968 les A.C.F. ont reçu les visites de: M. Chiaki Nagano du Japon, MM. Herbert Volkman, Manfred Lichtenstein et Eckard Janhke de la R.D.A., ainsi que MM. V. Taderica et M. Tolu de la Roumanie.

Wien

ÖSTERREICHISCHES FILMARCHIV

Austrian Film Archives Archives autrichiennes du Film

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

Rauhensteingasse 5 Tel. 52 99 36 1010 W i e n I.,

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

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

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

Founded: 1955

Member of FIAF

R E P O R T

1.) When in 1955 the Austrian Film Archives was founded, its initiators - the late Professor Dr. Adolf Hübl and Professor Dr. Joseph Gregor, together with Ministerialrat Dr. Johann P. Haustein and Professor Dr. Ludwig Gesek - emphasised the necessity of a central film storage. Only seven years afterwards, however, was it possible to convince the Federal Ministry of Education and the Federal Ministry of Finance of this necessity. In March 1963 the Federal Ministry for Education issued the first invitations for suggestions and cost-plans from the Austrian Film Archives and a subcommittee for this project was established in April 1963. In December 1967 the Austrian Film Archives started to look for a building site and the preliminary work for the building was started. Based on the plans and suggestions submitted by the Film Archives, the Minister of Education approved on 20th Dec. 1968 the erection of a suitable building in the grounds of Schloß Laxenburg. An air-conditioned film-bunker for nitrofilms and a filmstorage for safety films with the necessary rack rooms are about to be completed.

2.) The offices that were moved into at the beginning of 1968 in the centre of town were equipped according to plan. The working room of the Austrian Film Archives permits screenings of 16 mm films with light and magnetic sound and separate sound, films of all widths can also be viewed on the cutting benches. These rooms also comprise a storage room for

16 mm working copies which may be used for scientific purposes in the working room.

3.) University students working on their theses and authors of scientific works may also make use of the books and magazines contained in the library of the Österreichische Gesellschaft für Filmwissenschaft and the Austrian Film Archives.

4.) Thanks to the assistance granted by the Federal Ministry for Education it was also possible to re-copy the nitrofilms in the possession of the Austrian Film Archives on to safety films. The re-copying scheme was started in 1965 and is closely interwoven with the attestation of the entire film stock, its inventory and records. By the end of 1968 some 1.200 attestations were completed; about a third of these nitrofilms are already recopied, because they stand in grave danger of deterioration and further recopying is carried out currently.

5.) In order to make the films useable, a clarification of the legal situation of each film, which is the basis of the use of the Archives' material by a third party goes hand in hand with the establishing of the records. In 1968 about 250 films were attested with regard to their legal standing.

6.) An agreement was reached with the ORF (Österreichischer Rundfunk und Fernsehen) regarding the use of archive material for new productions and the conditions for telecasting of films for which the Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, the Bundeskanzleramt/Bundespressdienst, as well as the Austrian Nationalbibliothek are responsible, were also regulated. On top of this also archive material for tBBC and other broadcasting stations was made available, after having reached an agreement with the respective copy-right holders.

7.) For the film "50 Jahre Österreich", which was produced by request of the Austrian Federal Government, the Austrian Film Archives has made available more than 3.000 m of historic film material from its own archives and those of its founding members.

8.) All attestations and other work on nitrofilms are being carried out in the work room of the Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Sensengasse, all attestations and other work on safety films in the working room of the Archives, Vienna I., Rauhensteingasse.

9.) From the start of the re-copying till February 1969 1140 films were re-copied and attested. During 1968 148 more films were re-copied, that is 90.163 m. Since 509 attestations had been completed by the end of 1967, 641 such attestations were made during 1968. This increase was rendered possible owing to the fact that the necessary technical equipment was available.

10.) In interne screenings of the Austrian Film Archives 26 films were shown. Those were from January 1968 onwards:

Die große Attraktion, Deutschland 1931, mit Richard Tauber

Es knallt, Deutschland 1933, mit Karl Valentin

The Kid from Spain, USA 1932, mit Eddie Cantor

Der Glücksschneider, Österreich 1916, mit Rudolf Schildkraut

Stadt in Sicht, Deutschland 1923, Regie: Henrik Galeen

Die Beshin-Wiese, UdSSR 1935/37, Regie: S. Eisenstein

Der Millionenonkel, Österreich 1913, mit Alexander Girardi

C.M. Ziehrer, der letzte Walzerkönig, Österreich 1922, Regie:

Wilhelm Thiele, mit C.M. Ziehrer

C.M. Ziehrer, Märchen aus Alt-Wien, Österreich 1923, mit Hugo und Hans Thimig

Semmelweis - Retter der Mütter, DDR 1950, Regie: G.C. Klaren

Die Insel der Seligen, Deutschland 1913, Regie: Max Reinhardt

Venetianische Nacht, Deutschland 1913, Regie: Max Reinhardt

Hoffmanns Erzählungen, Deutschland 1931, Reinhardt bei der Re-

gie
Reinhardt führt Regie, Deutschland 1932, Probe zu Prinz von Homburg

A Midsummer Night's Dream, USA 1935, Regie: Max Reinhardt

Orlacs Hände, Österreich 1925, Regie: Robert Wiene

Der Müller und sein Kind, Österreich 1911

Ein Tag in einem österreichischen Erzbergwerk, Österreich 1912

Czaty, Österreich 1921, Balladenverfilmung

Johannes Maria Walddorf, Österreich 1967

Der Tod des dummen August, Österreich 1968

Top Hat, USA 1935, mit Fred Astaire

The Lighthouse by the Sea, USA 1924, Rin-Tin-Tin-Film,

Zauber der Boheme, Österreich 1937, mit Jan Kiepura

Alexander Newsky, UdSSR 1938

Iwan, der Schreckliche, UdSSR 1943

11.) For films from foreign archives we are obliged to: the German Kinemathek, Berlin, the State Film Archives, Prague, the National Film Archives, London, the Gosfilmofond, Moscow.

12.) With the help of the Filmhistoriska Samlingarna, Stockholm the Austrian Film Archives arranged, together with the

Swedish Embassy a Swedish Film Week at the Volkshochschule Brigittenau. The topic was Ingmar Bergman's opus and film presented were: KRIS, DET RAGNAR PA VAR KARLEK, SKEPP TILL INDIALAND, FANGELSEN and SOMMEREN MED MONIKA.

13.) The Austrian film in the first Republic was an event on the occasion of the jubilees "50 Years Republic" and "60 Years Austrian Film", financed by an Austrian bank. The Austrian Film Archives presented for its guests the Austrian films "Der junge Medardus", "Sodom und Gomorrha", "Eine versunkene Welt", "Die Sklavenkönigin", "Orlacs Hände", "Der Rosenkavalier", "Cafe Elektrik" and "Episode", as well as a selection of Austrian contemporary documentation regarding Austrian history. An exhibition of Austrian film history from the archives of the Kulturamt der Stadt Wien was coupled with the event.

14.) With the help of the Austrian Film Archives a Willi Forst retrospective with the films "Maskerade" and "Wiener Mädeln" was given in a cycle of masterly films that were presented at the Olympic Games in Mexico and which, according to the Austrian Embassy were well received there.

15.) The Austrian Film Archives made available film copies to the following: Akademie für Musik und darstellende Kunst, Österreichische Gesellschaft für Musik, Institut für Theaterwissenschaft der Universität Wien, Österreichisches Film-museum, Historisches Institut der Universität Salzburg, Institut für Zeitgeschichte der Universität Wien.

16.) In co-operation with the filmhistoric working group of the Österreichische Gesellschaft für Filmwissenschaft and the film club "action" a film historical seminar has started, in which participants report on film historic work and in which joint filmhistoric interviews is carried out. Reports on the following producers who started their career in Austria is being carried out: E.W. Emo, Willi Forst, Richard Oswald, G.W. Pabst. For this research work too, pertinent film sources were used.

17.) The Austrian Film Archives acquired 219 additional films during the period covered by this report.

18.) The Medal of Honour of the Austrian Film Archives, which was created by a resolution of the working committee was granted to two pioneers of Austrian film work who are still active, Professor Heinz Hanus and Ministerialrat Dr. Johann P. Haustein.

19.) Publications of this year:

Walter Fritz: Die Österreichischen Spielfilme der Tonfilmzeit (1929 - 1938) with an appendix "Die Spielfilmproduktion in den Jahren der Annexion" (1938 - 1944), Vienna 1968.

20.) Documentations for the films of interne performances were also issued for the films:

Die große Attraktion, Es knallt, The Kid from Spain, Der Glücksschneider, Stadt in Sicht, Die Beshin-Wiese, Der Millionenonkel, C.M. Ziehrer, der letzte Walzerkönig, C.M. Ziehrer, Märchen aus Alt-Wien, Semmelweis - Retter der Mütter, Die Insel der Seligen, Venetianische Nacht, Hoffmanns Erzählungen, Reinhardt führt Regie, A Midsummer Night's Dream, Orlacs Hände, Der Müller und sein Kind, Ein Tag in einem österreichischen Erzbergwerk, Czaty, Johannes Maria Walddorf, Der Tod des dummen August, Top Hat, The Lighthouse by the Sea, Zauber der Boheme, Alexander Newsky, Iwan der Schreckliche.

21.) Exchanges within FIAF

	lent	borrowed
Loan with a time limit	14	
Delivered to institutions		33
	-----	-----
In own screenings we showed	26	films
to	3.500	viewers
for this we worked out	26	informative papers
Stock of the Archives	additions 1968	end 1968
approx. 2.300 films	219	approx. 2.519

Wien



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1968/69

I. PROJECTIONS

The program is now structured in the following way: A cycle of "classic" films has been worked out which is shown over a period of two years and will then be repeated. We are acquiring and preserving the films belonging to this cycle. Everybody who is following our program for two years will now be provided with a basic information on film history including the main works of fiction and non-fiction films of all periods and styles.

In addition to this "revolving" program we are continuing the special retrospectives, representing possibly the complete work of important directors or illustrating a specific movement.

Another important part of our monthly program was the presentation of every available cinematographic document showing events of Austrian history. The documents are presented in chronological order. The series started in November 1968. 17 programs have been shown so far. This project has been worked out in collaboration with the Institute for Contemporary History of the University of Vienna. A nation-wide search with the help of students has been carried out and important documents have been found. Österreichisches Filmmuseum has restored and preserved this material.

We are especially grateful for the help we have received for this series from the National Film Archive London, which on very short notice provided a great number of items, that could be added to our collection and we also thank the Magyar Filmtudományi Intézet és Filmarchivum for Austrian documents, that were made available to us.

Retrospectives shown for the first time in our program were: LUIS BUNUEL, comprising his complete works except LA ILUSION VIAJA EN TRANVIA for which we could not obtain permission. This retrospective was presented within the frame of the VIENNALE, the official film festival of Vienna. It was attended by more than 6.000 spectators. We would like to thank La Cinémathèque Royale de Belgique, Československý Filmový Ústav-Filmotéka, Suomen Elokuva-Arkisto and the Cinemateca Mexicana

for their precious help.

Other retrospectives were dedicated to Joris Ivens, Jean Renoir, and the "Cinema Indipendente Italiano". The retrospective JORIS IVENS was running over a time of two months. This manifestation was made possible only with the help of Nederlands Filmmuseum and Staatliches Filmarchiv der DDR, which provided most of the material shown.

II. PRESERVATION, FILM-ACQUISITIONS

This year Österreichisches Filmmuseum was able to enlarge its preservation activities. The transfer of nitro to acetate material is continued.

New acquisitions include filmdocuments on Austrian history, newsreels, films by Lumiere, Pathé, Karl Valentin, Luis Bunuel and various experimental-films. 21 Westerns in original versions have been deposited with the Österreichisches Filmmuseum. Also the original negative of Willy Forst's SCHRAMMELN is now at the Österreichisches Filmmuseum.

In addition to our already existing collection of Austrian newsreels we have received 318 items from the years 1935-37. These are the only prints in existence. Since the negatives of AUSTRIA WOCHENSCHAU and WELTJOURNAL in the vaults of WIEN - FILM have been destroyed by fire, we also have now the only remaining prints of these newsreels from the year 1949 until approximately 1967. We are receiving all current numbers of Austrian newsreels.

III. INFORMATION - FACILITIES

After the death of the well known filmcritic Hans Winge, we have been able to acquire his voluminous collection of film-books, periodicals and his archives, on which he had worked for over 20 years. We have also acquired the film title-index of the National Film Archive London on microfilm. We found it a very helpful instrument especially for a small archive such as ours.

IV. ORGANISATION

We have now been able to enlarge our office space considerably. Also the cinema at the Albertina has been improved. The screen has been enlarged and renewed and we are now using 1600 Watts Xenon bulbs.

V. NEW VAULTS

The Ministry of Education has given a grant to build air-conditioned vaults, which will house the collections of both the Österreichisches Filmarchiv and the Österreichisches Filmmuseum.

We would like again to state, that our work would not be possible without the generous help of the FIAF archives. We owe special thanks to: La Cinémathèque Royale de Belgique, The National Filmarchive London, Československa Filmotéka, The Museum of Modern Art-Film Library, Staatliches Filmarchiv der DDR, Gosfilmofond, Det Danske Filmmuseum, Jugoslovenska Kinoteka, Nederlands Filmmuseum, Imperial War Museum, Cinemateca Mexicana, Magyar Filmtudományi Intézet Es Filmarchivum, Deutsches Institut für Filmkunde.

STATISTICS

GUESTS AT THE FILM MUSEUM

David Francis
Frieda Grafe
Ken Kelman
Vlado Kristl
Alfredo Leonardi
Jay Leyda
Guido Lombardi

Werner Nekes
Dore O.
Enno Patalas
P. Adams Sitney
Michael Snow
Jean-Marie Straub
Lilly Williams

COLLECTIONS

Films	650	
	1.616	Newsreels
Stills	50.000	
Programs	2.600	
Books	2.100	

PROJECTIONS

16.251 Spectators (+ 6.000 at
Viennale retrospective)
331 Films
114 Screenings
6.500 Members

SPECIAL SHOWINGS PREPARED FOR

Internationales Kunstgespräch der
Galerie nächst St. Stephan Wien 1968,
Österreichischer Akademikerverband

PUBLICATIONS

Program-notes and press-
releases have been pre-
pared.

Wiesbaden

- A N N U A L R E P O R T 1 9 6 8 -

I. DOCUMENTATION DEPARTMENT

1. Library.

The Library is a reference library and included on Dec. 31, 1968 a total of 16,903 titles. In 1968 were recorded 595 new entries. The Periodical Division is regularly supplied with 296 periodicals. 26 original scripts, mainly of German productions released during the last years, were registered during the year covered by the Report. Thus, the Institute's script collection now totals 1,989 copies. The number of German dialogue lists of foreign productions was increased by 475 new entries and runs up to 9,726 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 8,000 document files);
- b) Photographs (sets, stills, portraits, studio stills). 8,483 new entries were recorded in 1968. The total number now amounts to 317,975 (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. 471 new entries were recorded. The collection now comprises 20,608 posters;
- d) Distribution-, Press- and Advertising Leaflets;
- e) Foreign Censorship Documents and Film Lists.

After termination of the preparatory work for a documentation as complete as possible of publications on films in leading German daily papers and periodicals, starting in 1913, the evaluation of the following publications has been started:

Der Angriff, Berliner Börsenzeitung, Deutsche Allgemeine Zeitung, Frankfurter Zeitung, Kölnische Zeitung, Tempo, Welt am Abend.

The evaluation of the former weekly "Das Reich" has already been completed.

II. FILM ARCHIVES DEPARTMENT

The Film Archives Department further extended its internal activities during the year under review (1968).

380,000 m of positive and 82,000 m of negative prints were included in the archives and recorded. New subtitles were made for the following German silent films:

Anna Boleyn, Danton, Die freudlose Gasse, Geheimnisse einer Seele, Der Golem, Madame Dubarry.

209 films were loaned out. To the member archives of the Fédération Internationale des Archives du Film were loaned out 22 copies, whereas 25 copies were borrowed from these. By way of exchange were acquired copies of outstanding films such as: Fräulein Else, Das indische Grabmal, Schatten, Mutter Krausens Fahrt ins Glück, Nju, Variété.

III. PERFORMANCES, EXHIBITIONS, PUBLICATIONS

- 1) Retrospective "The Soviet Revolution Film" in cooperation with FIAG (Film Workshop Groups in German Universities) and the Film- and Photomuseum Munich, in various cities;

- 2) Retrospective "The German Silent Film" during the Olympic Games in Mexico City;
- 3) Peter Weiss retrospective in cooperation with the Swedish Film Archives, at Göttingen University;
- 4) Cooperation at the FIAF Congress with films by Peter Lilienthal;
- 5) Cooperation at a Lubitsch retrospective of the Museum of Modern Art Film Library in New York City;
- 6) Cooperation at the FIAF Festival of the Cine Arte Del Sodre, Montevideo;
- 7) For the 13th 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.
- 8) In November 1968 appeared the first issue of the "DIF - Filmkundliche Mitteilungen". This correspondence which is published quarterly with a circulation of approx. 2,000 copies, shall serve for the information on the film history sector.

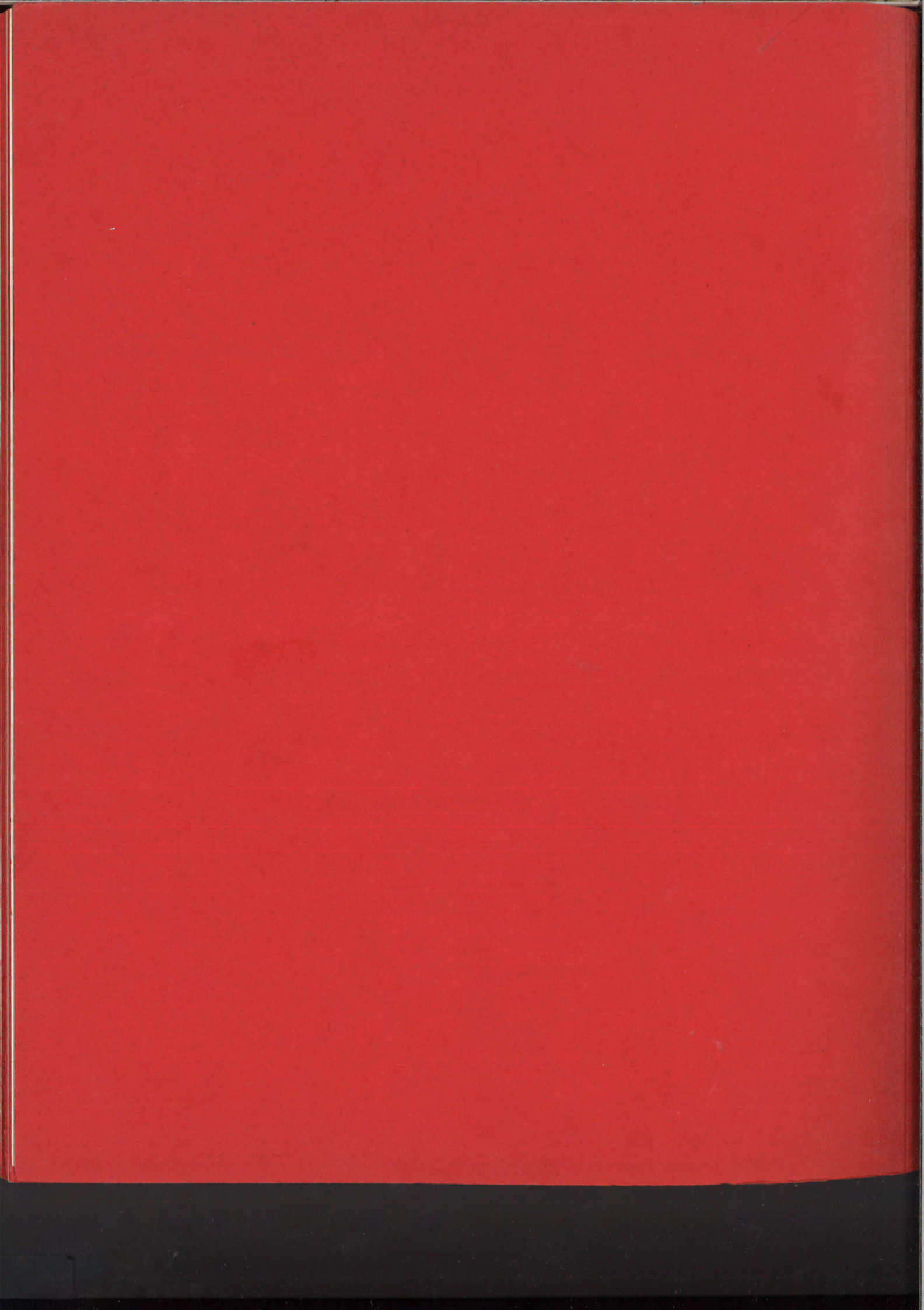
IV. MEMBERSHIPS

The "Deutsches Institut für Filmkunde" is a member of the "Deutsche Gesellschaft für Film- und Fernsehforschung" (German Society for research work on film and television) and of the Fédération Internationale des Archives du Film (FIAF).

Board of Directors :

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Ulrich Pöschke



FIAF XXXV New York