FIAF XXIX Moskva

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

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FIAF XXIX - MOSKVA - 1973

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

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

AMSTERDAM	STICHTING NEDERLANDS FILMMUSEUM
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN /OST	STAATLICHES FILMARCHIV DER D.D.R.
BERLIN /WEST	STIFTUNG DEUTSCHE KINEMATHEK
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUCURESTI	ARHIVA NATIONALA DE FILME
CAIRO	AL-ARCHIVE EL KAWMY LILFILM
CANBERRA	FILM DIVISION / NATIONAL LIBRARY OF AUSTRALIA
HELSINKI	SUOMEN ELOKUVA-ARKISTO
ISTANBUL	TURK FILM ARSIVI
KØBENHAVN	DET DANSKE FILMMUSEUM
LAUSANNE	LA CINEMATHEQUE SUISSE
LISBOA	CINEMATECA NACIONAL
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM
LOS ANGELES	FILM ARCHIVE / U.C.L.A.
LYON	COMITE DE FONDATION DU MUSEE DU CINEMA ET DE LA CINEMATHEQUE DE LYON
MADRID	FILMOTECA NACIONAL DE ESPANA
MILANO	CINETECA ITALIANA
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	CANADIAN FILM ARCHIVES
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	FILMOTEKA / CESKOSLOVENSKY FILMOVY USTAV
PYONGYANG	NATIONAL FILM ARCHIVES OF KOREA
SOFIA	BULGARSKA NATIONALNA FILMOTEKA
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TIRANA	FILMARSHIVAE REPUBLIKES POPULLORE TE SHQIPERISE
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTEKA POLSKA
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE

Amsterdam

STICHTING NEDERLANDS FILMMUSEUM
Paviljoen Vondelpark 3
Amsterdam

Founded in 1946
Member of FIAF since 1947

Report on activities in 1972

1) Acquisitions of the year. Relations with the producers and distributors.

In 1972 the Filmmuseum acquired a large number of films from a few distributors as well as from dutch producers.
The serious problems with such donations are that not only each film must be checked, registered and documented - work which requires a great deal of time - but that also apart from the problems of storage (space) remains the question whether all films received should or need be kept. Because a large donation of hundreds of films will not only include many extra prints of the same film (waste of space) but also exemples of undistinguished films which would largely suffice in keeping one print and for which the valuable storage room could be used in a better way.

FIAF is trying to come to an agreement or agreements with the copyright-owners of films, but the closely connected question that is, to be able to decide about donated films, meaning to dispose of superfluous prints seems to be a problem never included in an agreement with the institution that places the films with a filmarchive.
The Filmmuseum will in 1973 consult together with the parties concerned after the more than 2.500 titles of 1972 acquisition have been checked.

2) Progress made in the field of preservation: premises, apparatuses, copying of nitrate films on to acetate stock, etc.

In 1972 the Filmmuseum budget for preservation had to be spent for the larger part in favour of the construction of the first filmvault for nitrate films, built according to the latest international directives.
This new building will not be completed untill 1973 and come into use. Although from the side of the government authorities special subventions were granted for this construction, the complete building is such that from our own funds - and that means our own budget! - much had to be spent in favour of this project. This concerns the funds for preservation. Furthermore this budget has been used mostly for the preservation of dutch filmmaterial, for the dutch feature film as well as for the dutch documentary film, important for the development of the dutch film.

3. Progress in the field of cataloguing: films, documentation etc.

see under nr. 1

4) Showings on the archive's premises

The Filmmuseum's theatre season 1972/1973 (january/may 1972) started with a presentation dedicated to

LEV KULESHOV

C.Raiburt	EFFEKT KULESHOVA	USSR	-1969
Lev Kuleshov	THE ADVENTURES OF MR. WEST IN THE COUNTRY OF THE BOLSHEVIKS	USSR	-1924
Lev Kuleshov	LUCH SMERTI/La rayon morte	USSR	-1925
Lev Kuleshov	DURA LEX, BY THE LAW	USSR	-1926
Lev Kuleshov	THE GREAT COMFORTER, PINK INK	USSR	-1933

further were shown:

Roscoe Arbuckle	OUT WEST	USA	-1918
Alexander Dovzhenko	THE CONSEQUENCES OF LOVE	USSR	-1926
V.Pudovkin/N.Chpikovsky	CHECK FEVER	USSR	-1935

a group of young dutch filmers called"The critical filmers" presented a total informationprogramm on drugs, consisting of two films and a series of slides (colour) and overlays (colour)

In february films from the German Democratic Republic were presented:

Georg C.Klaren	WOZZECK	GDR	-1947
Leonard Fürst	DAS SPRECHENDE LICHT	GDR	-1959
Wolfgang Staudte	DER UNTERTAN	GDR	-1951
Wolfgang Staudte	DIE MÖRDER SIND UNTER UNS	GDR	-1946
Slatan Dudow	STÄRKER ALS DIE NACHT	GDR	-1954
P.Palitsch/M.Werkwerth	MUTTER COURAGE UND IHRE KINDER	GDR	-1960
Joachim Kunert	DIE TOTEN BLEIBEN JUNG	GDR	-1968
Horst E.Brandt	KLK AN PTX-DIE ROTE KAPELLE	GDR	-1970

and a serial of Karl Valentin films

Ansfelder	KARL VALENTIN'S HOCHZEIT	Germ.	-1913
F.Seitz	DER ZITHERVIRTUOSE	Germ.	-1935
Rolf Raffé	DAS VERHÄNGNISVOLLE GEIGEN-SOLO	Germ.	-1936
Carl Lamac	SO EIN THEATER	Germ.	-1934
Karl Valentin	DIE ORCHESTERPROBE	Germ.	-1933
Carl Lamac	DER VERHEXTE SCHEINWERFER	Germ.	-1934
Erich Engel	MUSIK ZU ZWEIEN	Germ.	-1936
Walter Jerven	DER SONDERLING	Germ.	-1929

Then

Moholy Nagy	MARSEILLE VIEUX PORT	France	-1929
Moholy Nagy	GROSS-STADT ZIGEUNER	Germany	-1932
H.Richter	INFLATION	Germany	-1927
H.Richter	VORMITTAGSPUCK	Germany	-1928
H.Richter	ZWEIGROSCHENZAUBER	Germany	-1929
U.Schamoni	HOLLYWOOD IN DEBLATSCHKA PESCARA	Germany	-1964
E.Metzner	UEBERFALL	Germany	-1928

March started with a LUBITSCH retrospective:

Ernst Lubitsch	DIE AUSTERNPRINZESSIN	Germany	-1919
	DIE BERGKATZE	Germany	-1921
	THE MARRIAGE CIRCLE	USA	-1924
	FORBIDDEN PARADISE	USA	-1924
	LADY WINDERMERE'S FAN	USA	-1925
	THE LOVE PARADE	USA	-1929
	ONE HOUR WITH YOU	USA	-1932
	TROUBLE IN PARADISE	USA	-1932
	DESIGN FOR LIVING	USA	-1933
	TO BE OR NOT TO BE	USA	-1942

and ended with two films by Mel Clay an american filmmaker who lives in Amsterdam

	TIGER IN THE MUD	USA	-1970
	OVERLOAD	Holland	-1971

The Canadian film was presented in april:

Norman McLaren	BEGONE DULL CARE	Canada	-1949
Norman McLaren	BLINKITY BLANK	Canada	-1954
Norman McLaren and Claude Jutra	A CHARY TALE	Canada	-1957
Norman McLaren and Evelyn Lambart	MOSAIC	Canada	-1965
Norman McLaren	PAS DE DEUX	Canada	-1968
Claude Jutra	A TOUT PRENDRE	Canada	-1963
W.Koenig/R.Kroitor	LONELY BOY	Canada	-1962
Gilles Groulx	LE CHAT DANS LE SAC	Canada	-1964
Bernard Longpré	TÊTE DE FLEUR	Canada	-1969
Jean-Pierre Ferland	FLEURS DE MACADAM	Canada	-1969
Pierre Moretti	CERVEAU GELÉ	Canada	-1969
Claude Gauthier	NOTRE JEUNESSE EN AUTOSPORT	Canada	-1969
Jean Bédard	LA VILLE	Canada	-1969
Roland Stutz	TAXI	Canada	-1970
André Théberge	QUESTION DE VIE	Canada	-1970
Ron Tunis	THE HOUSE THAT JACK BUILT	Canada	-1968
Willie Dunn	THE BALLAD OF CROWFOOT	Canada	-1968
Pierre Perrault	LES VOITURES D'EAU	Canada	-1969
Gordon Sheppard	THE MOST	Canada	-1962
Morley Markson	THE TRAGIC DIARY OF ZERO THE FOOL	Canada	-1969
Robin Spry	PROLOGUE	Canada	-1969
Jean-Pierre Lefebvre	Q-BEC-MY-LOVE	Canada	-1969
Nat.Film Board	EXPERIMENTAL FILM	Canada	-1963
Allan King	A MARRIED COUPLE	Canada	-1969

Anne Severson and David Boatwright -CANYON CINEMA- from San Francisco came to Holland to present a programm of the group of young american filmers:

David Boatwright	HUDSON JET	USA	-1970
Anne Severson	NEAR THE BIG CHAKRA	USA	-1971
David Boatwright/ Anne Severson	19 BYGONE SWEETHEARTS	USA	-1971
Anne Severson/ S.Kennedy	RIVERBODY	USA	-1970
Anne Severson/ S.Kennedy	I CHANGE I AM THE SAME	USA	-1970
David Boatwright	SPECIAL MOVIE FOR DEUTSCHLAND	USA	-1971
Anne Severson	INTRODUCTION TO HUMANITY	USA	-1971
Scott and Freude Bartlett	STAND UP AND BE COUNTED	USA	-1971
Neal White	PUTTING THE BABIES BACK II	USA	-1970

In may the season was concluded by the presentation of the Oberhausen festival prize-winners 1972

Istvan Szabó	ALOM A HAZROL (Ein Traum von einem Haus	Hungary	-1971
Sergej Nikonienko	FAMILIENNAHME PETRUCHIN	USSR	-1971
Nedeljko Dragic	TUP TUP	Yugosl.	-1971
Suad Mrkonjic	FASSADE	Yugosl.	-1972
Peter Graham	AU BOUT DES FUSILS	France	-1971
Krsto Papic	SECIJALNI VLAKOVI (Sonderzüge)	Yugosl.	-1972
Miroslaw Kijowicz	DROGA (Der Weg)	Yugosl.	-1972
Istvan Darday	NYUGODTAN MEGHALNI (In Ruhe sterben)	Hungary	-1971
Lordan Zafranovic	PREDGRADE	Yugosl.	-1971
Vlatko Gilic	IN CONTINUO	Yugosl.	-1971
Vlatko Gilic	JUDA	Yugosl.	-1972
Vlatko Gilic	DAN VISE (Ein Tag mehr)	Yugosl.	-1972

The season 1972/1973 started with the presentation of FILMS FROM THE PEOPLE'S REPUBLIC OF CHINA:

Hsié Tchin	LE DETACHEMENT FEMININ ROUGE I	-1960
Coop.filmers Peking	LE DETACHEMENT FEMININ ROUGE II	-1970
Tchang Wei and Fousang Hong-Ying	L'ENFANT SOLDAT	-1960
Pan Wen-Tchan and Meg Yuan	L'ASTRE MAGIQUE	-1960
Liu Kiono	LA FLEUVE JEUNE ESCALADE LA MONTAGNE	-1960
Wang Kia-Yi	TACHI RETROUVE SON PERE	-1960
Yen-Chi-Chou	COMBAT DANS UNE VIELLLE CITE	-1962

Three films directed by LUIS BUNUEL were shown

UN CHIEN ANDALOU	France	-1928
LAS HURDES-TERRE SANS PAIN	Spain	-1932
L'AGE D'OR	France	-1930

Frans Zwartjes'- the young dutch filmmaker - new films were presented:

ANAMNESIS	Holland	-1969
HANS IN BALANS	Holland	-1970
TOILET	Holland	-1970
SEATS TWO	Holland	-1970
LIVING	Holland	-1971
THEY ARE FIVE	Holland	-1971
SPECTATOR	Holland	-1971
MOVING STILLS	Holland	-1972

and Erich von Stroheim's

THE MERRY WIDOW	USA	-1925

In collaboration with the Italian Cultural Institute the film-museum organized a retrospective of LUCHINO VISCONTI:

OSSESSIONE	Italy	-1942
LA TERRA TREMA	Italy	-1948
SIAMO DONNE	Italy	-1953
LE NOTTE BIANCHI	Italy	-1957
ROCCO E SUOI FRATELLI	Italy	-1960
VAGHE STELLA DELL'ORSA	Italy	-1965
LO STRANIERO	Italy	-1967

In november the filmmuseum continued the serial FILMS FROM THE PEOPLE'S REPUBLIC OF CHINA with:

Tchang Tsiun Hsiang/ Kou Eul-Lji	TERRE EN FEU	-1962
Tchen Tchu-Fi/ Tchen Fan	LA GUERRE DE L'OPIUM	-1963
Studio's of the 1st August, Peking	LES FILLES DU PARTIE	-1965

and hommage was paid to SERGEI M.EISENSTEIN with the presentation of his films and a very successful exhibition of his drawings and design for his films and plays

short dutch documentary film

EISENSTEIN'S VISIT TO HOLLAND	-1929
STATCHKA	-1924
BESHIN-LUG	-1937
BRONENOSETS POTEMKIN	-1925
OCTOBER	-1927
GENERALNAIA LINIIA	-1929
QUE VIVA MEXICO	
Thunder over Mexico, Sol Lesser	-1933
Time in the sun, Marie Seton	-1939
ALEXANDER NEVSKY	-1938
IVAN GROSNII I	-1945
IVAN GROSNII II	-1946
GLUMOV'S TAGEBUCH	

next the Filmmuseum presented:

Films by Yoji Kuri	AI	Japan	-1962
	MAN, WOMAN AND DOG	Japan	-1964
	FLOWER	Japan	-1967
	THE BUTTON	Japan	-1963
	HUMAN ZOO	Japan	-1961
	THE ROOM	Japan	-1967
	THE EGGS	Japan	-1966
	AU FOU	Japan	-1966
	AOS	Japan	-1964
	WHAT DO YOU THINK?	Japan	-1967

The hungarian director Miklos Jancso with

	THE CONFRONTATION	Hungary	-1969

and december ended with the presentation of the films of the final examination of the dutch filmacademy:

Hubert Schröder	DE OPGEFOKTE OLIFANT	-1972
Edgar Burcksen	EGG-A SAD MOVIE	-1972
Rimko Haanstra	PARK	-1972
Rob Bongers	GOING SOUTH	-1972
Ruud Bishoff	LATERNA MAGICA	-1972
Digna Sinke	GROETEN UIT ZONNEMAIRE	-1972
Hans Knottnerus en H.Renou	ER GEBEUREN WONDERBARE DINGEN	-1972

As short films in all these programms were shown:

Roscoe Arbuckle	OUT WEST	USA	-1918
Hal Roach	LONESOME LUKE'S MOVIE PUDDLE	USA	-1916
D.W.Griffith	THE LONEDALE OPERATOR	USA	-1911
Buster Keaton	THE FROZEN NORTH	USA	-1922
" "	THE LOVE NEST	USA	-1923
" "	COPS	USA	-1922
" "	THE BALOONATIC	USA	-1923
Richard Massingham	TELL ME IF IT HURTS	England	-1934
" "	AND SO TO WORK	England	-1936
Charles Bryant	SALOME	USA	-1922
Claude Gorette/ A.Tanner	NICE TIME	England	-1957
Robert Godfrey	POLYGAMOUS POLONEUS	England	-1960
Harry Edwards	SOLDIER MAN	USA	-1925
Mikhail Bogin	DVOE	USSR	-1965
Jean Grémillon	LES CHARMES DE L"EXISTENCE	France	-1949
James Broughton	THE BED	USA	-1967
Jean-Daniel Pollet	POURVU QU'ON AIT L'IVRESSE	France	-1967
Jaromil Jires	ROMANZE	Czech.	-1965
R.Vas/M.Darlow	FINALE	England	-1962
Alexander Hammid	THE GENTLEMAN IN ROOM SIX	USA	-1951

5) Progress in budgetary matters, relations with governmental authorities

see under nr. 1 and 2

6) Relations with other FIAF members

Different programms were exchanged with:

- Cinémathèque Québécoise, Montreal
- Deutsches Institut für Filmkunde, Wiesbaden
- Gosfilmofond, Moscow
- Koninklijk Filmarchief van België, Brussels
- Norsk Filminstitutet, Oslo
- Staatliches Filmarchiv der DDR, Berlin

The filmmuseum received documentation-material - in exchange from:

- Danish Filmmuseum, Kopenhagen
- Deutsches Institut für Filmkunde, Wiesbaden

and did send documentation-material to:

- Danish Filmmuseum, Kopenhagen

films were exchanged with:

- Canadian Film Institute, Ottawa
- Staatliches Filmarchiv der DDR, Berlin

7) Projects, miscellaneous

In 1972 definite contact has been establsihed with Indonesia concerning the filmarchives, and in the beginning of 1973 mr. Misbach Jusa Biran from Djakarta will be a 'stageaire' for appr. 2 months with the nederlands filmmuseum and be informed about the work in a filmarchive/museum, both technical and in the field of organization.
Mr. Misbach Jusa Biran has the official task to establish a filmarchive in Indonesia.

In 1972 the filmmuseum-headoffice officially moved from the address c/o Museum of Modern Art - Amsterdam (since 1952) to the new filmmuseumhouse , Paviljoen Vondelpark, which building in the future will be completely the new premises.
In this House, located in the largest public park in Amsterdam's centre, the filmmuseum will bring all its departments under one roof. Direction, secretariat, administration, bookkeeping and the filmposter-department already are established there this year. In 1973 it will be the turn of the documentation-department and filmtheatre, which will be built especially.
Till that time the filmpresentations of the filmmuseum will take place in the Museum of Modern Art.

One of the greatest successes in this year with regard to the presentations has been the retrospective and exhibition dedicated to Sergei M.Eisenstein. This exhibition thanks to the enthusiast and professional assistance of mr. Naum Kleiman (director of the Eisenstein Museum) - who was the guest of the filmmuseum - had a great response.
Because this exhibition still could be organized in the Museum of Modern Art, Amsterdam, next to the projection room where the filmmuseum so far gives its filmpresentations, the exhibition naturally profited by the large number of visitors to this museum and in this way reached a number of visitors to the Eisenstein exhibition of appr.42.000.
This exhibition was held from 1/11/72 through 10/12/72.
Also the reactions of the dutch press were highly favourable.

Beograd

XXIX Congrès de la FIAF à Moscou - Juin 1973

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Activités nationales

Dans nos quatre salles, à Belgrade, Zagreb, Ljubljana et Sarajevo, nous avons donné des projections de films importants et classiques. Les programmes les plus importants que nous avons projetés l'année dernière ont été la retrospective de Dziga Vertov et les hommages à Ernst Lubitsch et Luis Bunuel. Pour propagande des oeuvres classiques nous avons organisé dans chaque salle 45 projections gratuites. Ces projections que nous pratiquons il y a déjà huit ans nous ont rendu possible de créer un public nouveau, spécialement parmi les jeunes.

Pendant le séjour de M. René Clair à Belgrade, nous avons organisé la retrospective complète de ses films, les rencontres avec les cinéastes et les etudiants de l'Academie du cinéma. Nous avons aussi tourné pour notre documentation cinématographique un interview long et détaillé avec M. Clair et nous continuerons ce pratique avec tous les cinéastes importants qui visiteront notre pays.

Au Festival national des films documentaires et des court-métrages nous avons organisés les programmes speciaux: Le film documentaire anglais et Les grands cinéastes comme étudiants et debutants.

Notre institution a aussi continuée avec les projections regulières des films classiques et importants pour les étudiants des Academies du cinéma à Belgrade, Zagreb et Ljubljana.

Nous avons organisé une nouvelle forme de présenta-

tion des films dans dix petites villes en province. Cette manifestation, intitulée "Les Sept Arts", consistait d'un programme séparé de sept films d'une haute valeur artistique mais peu commercials tournés dans les derniers quinze ans dans le monde. La seconde série du programme consistait des films documentaires ayant pour thème: peinture, musique, les grands cinéastes, ballet, jazz, littérature, etc., aussi que les films d'animation et les meilleurs court-métrages des pays différents. Cette manifestation a été organisée dans le but de decentralisation de la culture, supportée par les petites villes, avec des billets gratis, et elle a eu un grand succès.

Basés sur ces expériences, nous avons l'intention d'élargir le programme de cette manifestation, en embrassant encore un plus grand nombre des pretites villes qui acceptent ces formes de présentation.

Activités internationale

Notre Cinémathèque a fait plusieurs échanges et prêts de films avec les archives de: Berlin-Est, Bruxelles, Bucarest, Budapest, Copenhague, Havana, Montréal, Moscou, New York, Poona, Prague, Pyong Yang, Sofia, Toulouse, Varsovie et Vienne (Filmmuseum). Nous voudrions exprimer notre plaisir du commencement de collaboration et l'échange des filmø avec nos collègues de Republique Populaire Democratique de Corée.

Notre Cinémathèque a eu le plaisir d'accuellir à Belgrade Mme Eilin Bowser, M. et Mme Raymond Borde, MM. Jan Šumavsky, Istvan Molnar.

Nous avons eu le plaisir d'accueillir la délégation cinématographique de la Republique Populaire Democratique de Corée, qui a disoute sur la coopération de la Cinémathèque de Corée avec nos archives, et un membre de la délégation M. Sin Zong Min, a étudié pendant une mois des expériences et système de travail dans nos archive.

Collections

	Total	Acquisitions
Films	28.1o2	1.597
Photographies	124.3oo	1.8oo
Négatifs des photos	45.81o	71o
Livres	11.123	1.o61
Listes de dialogues	5.685	1.114
Affiches	9.86o	52o
Objets	13o	-

Echanges, Projections, Publications

Echanges entre membres	Emprunté	Prêté
Prêt limité	59	46
Prêt illimité	21	24

Films fournis aux cinéelubs ou autres:

Nombre de projections: 2.86o

Spectateurs: 385.67o

Projections organisés dans les quatres salles des archives: 3.88o

Spectateurs: 484.86o

Berlin/Ost

STAATLICHES FILMARCHIV DER DEUTSCHEN DEMOKRATISCHEN REPUBLIK

108 Berlin
Hausvogteiplatz 3-4

Annual Report 1972

1. Acquisitions in 1972 - relations with production and distribution companies

1.1. Enlarging the storage capacity

Opening of the new storehouse with a storage capacity of about 120,000 film reels in spring 1972. Due to the enlarged storage capacity the Staatliches Filmarchiv is in a position to store acquisitions till 1975/76.

1.2. Acquisitions in 1972

Due to the expanded storage capacity the Staatliches Filmarchiv was able to add the following acquisitions to its collection:

about 4,500 reels from GDR television production libraries
about 2,000 reels of negative material from film distribution
about 250 fiction films and
300 non-fiction films from the current national production, from distribution and films exchanged with other archives.

1.3. Relations with film production and distribution campanies

Film production, film distribution, television and the film archive in the German Democratic Republic are state institutions without rivalry in their interests.
Statutory deposit of films for the archive is secured by adequate legal decrees.
There has been a growing use of the archive collection for information and research purposes, exploitation of extracts

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by national and foreign film and television film makers, which reached an absolute maximum in 1972.

1.4. Establishing a central archive for cinema and television films in the German Democratic Republic

Efficient preparations have been made for several years towards the establishing of a central archive for cinema and television films in the GDR. The relations established between the Staatliches Filmarchiv and GDR television represent a particularly positive example of existing good contacts with film production.

In 1972 the preparations concentrated mainly on the continuation of engineering and architectural issues, on the development of a possible solution to apply air-conditioning for permanent preservation of colour material. At the same time the theoretical principles for evaluation and selection were formulated according to which cinema and television productions shall be acquired in the years to come for permanent storage to this archive.

2. Preservation

2.1. Re-storing of archive stock

In the course of 1972, some 150,000 film reels had to be re-stored tto new locations. That was necessary because of the opening of the newly constructed storehouse which is operating without optimum air-conditioning. Thus, only such prints were removed to the new place as were considered to suffer the least damage from unfavourable storage conditions.

2.2. Adopting a technical record card

Separate record cards for each type of film material have been introduced on which physical changes can be registered over a long period.

2.3. Physical examinations

In the course of 1972, some 7 million meter of film, both new acquisitions and existing archive stock were examined for physical changes.

2.4. Film cleaning

About 1.5 million meter of film were washed.

2.5. Printing

In 1972, some 1.5 million meter of film material were printed in the archive film laboratory to preserve and enlarge the archive collection, to support production of cinema and television films and to accomplish the exchange of films with other archives.

2.6. Reconstruction of the air-conditioning plant

The air-conditioning plant which has been in operation since 1967 was subjected to a thorough inspection by a team of engineers and a detailed study was formulated for reconstruction of the plant. Objectives of the reconstruction which will take several years are the further stabilisation of the air-conditioning values.

2.7. Testing of colour material

A new technique of measurement was developped to record any physical changes of colour material. It will be put into practice in 1973.

2.8. Patent of the chemical absorption of nitrate gases

In 1972, a chemical substance was developped by a technical institution together with the Staatliches Filmarchiv. which binds nitrate gases thus neutralising any dangerous effect of the gases on the film material over a certain length of time. Positive results were accomplished by a series of tests.

3. Cataloguing

3.1. Film cataloguing

A number of theoretical preparations for the reorganisation of the catalogues were completed: separate recording of minimum and maximum data versions for each film, subject matter indexing of subject matter components for fiction films, classification into genres, principles for a tentative adoption of optical punched cards.

A study on the application of electronic data processing at the Staatliches Filmarchiv was elaborated with a computer centre.

All acquisitions have been recorded in the respective catalogues of the archive and missing data have been added to to the index cards of the main entry catalogue.

218 fiction films and 110,000 meter of non-fiction material were viewed and available data and summaries of content recorded.

130 titles of fiction films were viewed for editorial restoration, that is, the different copies available of each of the 130 titles were checked by a cutter and a cataloguer and put together to the most complete and best preserved version.

In 1972, the technical, theoretical and organisational pre-requisites were created for the application of the process of editorial restoration to non-fiction material, too.

3.2. Documentation

We are happy to report that there was an increase of the number of staff of the documentation department. A long-sighted re-organisation of the documentation collection was started. The regular enlargement of the collection, also with special regard to the setting up of a film museum at a later date, was continued.

4. Film showings

The demands of customers who wish to use the service of the Staatliches Filmarchiv and borrow films for information and study purposes, of film clubs or archive film centres have increased by about 40% as compared to 1970. It was for the first time that the archive failed to cope with all requests for films.

4.1. Cine clubs

In the course of 1972, over 1,500 programmes with films of the Staatliches Filmarchiv were shown in GDR cine clubs. There is a growth of serious interest of young people in the history of cinematography which is manifested in the growing number of new cine clubs.

4.2. Archive film theatre CAMERA

817 programmes of the archive film theatre CAMERA were presented in major cities, Berlin Leipzig, Dresden and Rostock.

Programmes arranged on the occasion of the 50th anniversary of the Soviet Union with films from the studios of various Soviet Republics and showings of the series of "German silent film discoveries" and "Unknown Soviet sound films" throughout the year were received with great interest.

The National Film Archive London, made available the second part of a British film season and in cooperation with Magyar Filmtodomanyi Intezet a programme of new Hungarian films was arranged.

Comprehensive programmes were devoted to the work of Richard Oswald and Carl Dreyer.

4.3. 40th anniversary of "Kuhle Wampe"

On the occasion of the 40th anniversary of the showing of "Kuhle Wampe", the only consistent proletarian revolutionary German film made before 1933, a festive performance was organised and a meeting was held with veterans of the proletarian film movement in Berlin of the twenties and thirties.

4.4. Retrospective "Documentary film-making in the peoples' struggle for freedom - Latin-America

During the 1972 International Leipzig Documentary and Short Film Festival for Cinema and Television, the Staatliches Filmarchiv organised a retrospective on documentary film-making in Latin-America. 60 films from eight countries were shown. Never before has there been shown a more comprehensive programme on documentary film-making of the Latin-American continent. The retrospective found a strong response by the press and the festival guests.
Particular mention must be made of the excellent cooperation from the Latin-American archives amalgamated in UCAL. The retrospective would not have been accomplished without their active assistance.

5. Budget, relations with state institutions

In the German Democratic Republic special attention is focussed on the activities of museums, libraries and archives, institutions preserving the cultural heritage in the GDR for future generations. In 1972, the Staatliches Filmarchiv was able to improve its budget still further as compared to previous years, and the number of staff was increased.

Differential wage increases were put into effect in the GDR due to a number of social-political measures of the government. Thus, in 1972 wages were raised for over one third of the archive staff. Furthermore, there were increases in the annual premium funds and in the budget to be spent on social matters for the staff.

The superior state organs paid particular attention to the further development of the archive and supported this process within the scope of their possibilities.

6. Relations with other FIAF archives

6.1. Events in the German Democratic Republic supported by FIAF members

To mention again the Retrospective devoted to "Documentary film-making in the peoples' struggle for freedom - Latin-America" in collaboration with the members of the Latin-American organisation of film archives, UCAL.
Films screened at the archive theatre CAMERA were also drawn from the Soviet Union, Great Britain and Hungary.

6.2. Activities abroad supported by the Staatliches Filmarchiv

In 1972 the Staatliches Filmarchiv supported the following events:

- Season of literature adaptations at the GDR centre of culture and information in the People's Republic of Poland
- Season of German film comedies made before 1945 and of DEFA films at the Arhiva Nationale de Filme, Bucarest
- Series of GDR film productions at Nederlands Filmmuseum, Amsterdam
- Series of German musical films and comedies of the thirties forties at the National Film Theatre, London

- Season of DEFA films and a selection of films directed by Konrad Wolf at the Cinémathèque française, Paris
- Retrospective of DEFA films at the Danske Filmmuseum, Copenhagen
- Series of German classics made before 1933 at the Norsk Filminstitutt, Oslo

6.3. Film exchange

The Staatliches Filmarchiv supplied some 125 fiction films as unlimited loans/gifts to young archives/archives in developping countries.
About 100 limited loans were sent to different archives.
The Staatliches Filmarchiv received 25 unlimited loans and borrowed 120 films as limited loans from other archives.

6.4. Foreign visitors

In the course of 1972 the Staatliches Filmarchiv was visited by 40 foreign delegations, among them delegates to the UNIATEC Congress that was convened in the GDR, representatives of the People's Republic of Korea, the Democratic Republic of Vietnam, from India, Columbia, Venezuela, Brasil, Chile, Syria, Egypt, Lebanon, Algeria, Norway and from a number of other countries.

6.5. Contribution to FIAF projects

In the spring of 1972 the Staatliches Filmarchiv was host to the FIAF film cataloguing commission.

The second edition of the census of early silent films in the collections of FIAF archives (EMBRYO) was completed.

The film "Metropolis" was reconstructed with international cooperation and its completed version was presented to the participants of the 1972 FIAF Congress.

A draft schedule for the first FIAF summer school to be held in autumn 1973 was submitted to the Comité Directeur.

The Staatliches Filmarchiv contributed to a number of FIAF projects and represented the organisation at the Moscow congress of the International Archive Council and at a UNESCO symposium dealing with problems of archiving audio-visual material.

Berlin/West

DEUTSCHE KINEMATHEK

Rapport 1972 - 1973

1. Acquisitions

La Deutsche Kinemathek de Berlin a célébré son dixième anniversaire le 1er février cette année. La presse, la radio et la télévision profitèrent de cette occasion pour informer le public sur le développement et les activités de notre institution. Cette activité publiciste a trouvé une réaction très positive qui se manifestait entre autres en donations et offertes de matériel documentaire historique. Par exemple, la Deutsche Kinemathek a reçu de la part du metteur-en-scène R.A. Stemmle une quantité considérable de scénarios et d'albums de photos et, comme dépôt, une copie de son film ABBIAMO VINTO.

La Deutsche Kinemathek a acquis du matériel provenant de successions de cinéastes défunts, par exemple Erich Waschneck (producteur, réalisateur et opérateur), Dr. Hermann Schwerin (producteur), Hans von Wolzogen (producteur) et Fritz Klotzsch (directeur de production).

Il s'agit, avant tout, de dossiers de maisons de productions de films, de documents de production, de programmes de films, de scénarios ainsi que d'environ 16.000 photos de scène, de portraits et de photographies de travail. De la succession de Max Skladanowsky la Deutsche Kinemathek a pu acquérir quelques films originaux, de cahiers de notes de sa main et un album de cartes postales de ses voyages en Europe des années 1902 à 1905.

Une collection de programmes des films de fiction présentés en Allemagne entre 1945 et 1970 nous a été donnée par la Filmkredit Treuhand de Berlin.

Les collections de photos et de textes filmographiques et biographiques concernant les films allemands et étrangers montrés dans la République Fédérale Allemande ont été complétées par du matériel documentaire pour environ 1.100 titres de films.

50 films courts métrages et films documentaires de provenance allemande d'avant 1945 nous furent donnés par le Danske Filmmuseum.

En outre la Stiftung Deutsche Kinemathek a acheté 30 films de production allemande plus récente et trois copies de films fait par Arnold Fanck: S.O.S. EISBERG, EIN ROBINSON et STÜRME ÜBER DEM MONTBLANC.

Un appareil de lecture de microfilms a été ajouté à l'équipement technique de l'archive.

2. Progrès fait dans la préservation

En suite de l'accroissement considérable des stocks depuis 1971 l'activité la plus importante était la conservation des films et des autres matériaux documentaires.

Pour ce travail de mesures étendues de climatisation et d'amélioration des dispositifs de climatisation existants furent prises.

La capacité du dispositif de climatisation dans nos archives de films fut augmentée de 5000 kcal/h à 18.000 kcal/h, conformément la puissance connectée; les accessoires furent aussi renforcés.

Pour les magasins où les documents de papier traités chimiquement sont tenus (parmi lesquels de photos, d'affiches, de documents sur l'architecture du film) furent installé, pour la première fois, de dispositifs de climatisation.

Avant de prendre nos décisions en ce qui concerne l'orientation nouvelle des principes de l'emmagasinage et da la climatisation nous avons consulté des experts compétents, parmi eux quelques collègues d'autres cinémathèques, qui s'occupaient d'expertises spéciales sur les problèmes de conservation. Entre autres la question, si les affiches devraient être suspendues ou placées dans la horizontale, fut vivement discutée. Nous avons choisi, pour le moment, de les conserver dans la horizontale, suivant le conseil des Musées de l'Etat de Berlin basé sur leurs expériences internationales étendues.

Aussi les rayonnages pour la conservation de films et les boîtes à film mêmes furent examinés considérant les principes de la conservation de films et de matériaux documentaires concernant le film. Cet examen nous a déterminé à ajouter environ 5.000 qm de surface en rayonnage d'acier pour les films et matériaux documentaires et environ 2.000 qm de surface en rayonnage de bois et de matière plastique pour les matériaux documentaires.

3. Progrès du travail de cataloguement

La Kinemathek a entrepris pour la première fois de dresser un catalogue complet de tous les films archivés, le "Hauptbuch" (livre principal) de la collection de films, dans lequel toutes les pièces qui se trouvent dans nos archives, négatives et copies positives, vont être enregistrées.

Un catalogue filmographique et un catalogue bibliographique général sont en préparation. Pour ces deux catalogues nous profiterons des propositions et des expériences faites par les archives de la F.I.A.F..

En outre, de livres principaux pour chaque collection de matériaux do-

cumentaire sont également en préparation.

4. Présentations de films dans les locaux de l´archive

"Der deutsche Bergfilm und seine Folgen - Arnold Fanck, Luis Trenker, Leni Riefenstahl", un séminaire d´analyse d´idéologie, fut préparé et réalisé par la Stiftung Deutsche Kinemathek en coopération avec le professeur Dr. Klaus Kreimeier pour les étudiants et professeurs des universités et académies de Berlin. De films réalisés par Arnold Fanck, Luis Trenker et Leni Riefenstahl furent montrés en total ou en parties avant les discussions en dix-huit soirées du mois d´avril au mois de juin 1972.

La "Retrospective du film américain 1894 - 1928", une série de films de l´histoire du cinéma des Etats Unis, arrangée par le Museum of Modern Art de New York et donnée en tournée aux membres de la F.I.A.F. par le Secrétariat de la Fédération de Bruxelles, fut montrée à Berlin (ouest) par la Stiftung Deutsche Kinemathek du mois d´octobre au mois de novembre 1972 en 21 présentations qui ont trouvées un interêt remarcable de la part du publique et de la presse, aussi grâce à l´illustration musicale excellente.

5. Progrès budgétaires; relations aux autorités gouvernementales.

Par l´allocation de moyens budgétaires additionnels le budget de la Stiftung Deutsche Kinemathek pour 1972 est monté à 297.000,- DM (165.000,- DM en 1971). Grâce à ces moyens additionnels et l´allocation d´une somme considérable par la Deutsche Klassenlotterie Berlin pour la conservation de la collection Mamis, achetée en 1971, nous avons pu financer les améliorations techniques mentionnées (voir page 2) et des acquisitions nouvelles (voir page 1). Une amélioration des conditions de travail fut atteinte par l´ameublement nouvel de quelques bureaux et l´acquisition de machines de bureau nécessaires.

Outre les demandes d´institutions scientifiques et journalistiques (voir page 4), les autorités publiques ont profitées de plus en plus du service d´information de la Deutsche Kinemathek pour obtenir de dates et de conseils en questions d´histoire du film.

6. Relations avec d´autres membres de la F.I.A.F.

Les relations de la Deutsche Kinemathek avec d´autres membres de la F.I.A.F. ont été intensifiées au cours de l´année passée. La Stiftung Deutsche Kinemathek participe à l´analyse de périodiques (Periodical Indexing) entreprise par la F.I.A.F..

Attention particulière a été donnée à l´échange d´informations concernant l´histoire du film. Nous sommes convenus avec le Staat-

liche Filmarchiv der DDR et l'Institut für Filmkunde, Wiesbaden, d'un échange de programmes de films. Il y a aussi un échange d'informations avec ces deux archives et avec le Svenska Filminstitutet sur les certificats de la censure concernant le film muet allemand.

En cet ordre d'idées nous mentionnons de nouveau la série des films muets américains, qui a été mise à notre disposition par l'intermédiaire de la F.I.A.F. par le Museum of Modern Art. La Deutsche Kinematek a pu contribuer certain matériel à l'exposition arrangée par le Danske Filmmuseum à l'hommage d'Asta Nielsen que nous allons montrer à Berlin au cours de l'été de 1973.

Un membre futur de la Deutsche Kinemathek a profité d'un stage offert par la Cinémathèque Royale de Belgique à Bruxelles pour étendre et approfondir ses connaissances spéciales.

Nous remercions tous les membres de la F.I.A.F. de leur coopération amicale et efficace.

7. Projets, faits divers

La distribution de films par la Deutsche Kinemathek, exclusivement à des universités, des écoles, des séminaires, des ciné-clubs et membres de la F.I.A.F., comprennait pendant la période du 1er janvier au 31 décembre 1972 393 copies.

Le service d'information concernant de questions de l'histoire du film, du copyright, de la filmographie et de la biographie de cinéastes, de possibilités de procurer de copies de certains films et du matériel documentaire a été actif tous les jours et montre une tendence croissante.

En plusieurs cas de conseils pour la prise de films ont été donnés et des films documentaires ont été prêtés à d'autres institutions, entre autres pour la série de films filmologique "Die Bilder laufen" produite par Neue Deutsche Filmgesellschaft de Munich pour la Zweite Deutsche Fernsehen ainsi que pour une série de films sur le travail des opérateurs, des décorateurs, des compositeurs etc. réalisée par la télévision du Norddeutscher Rundfunk (NDR).

Pour le printemps de 1973 la Stiftung Deutsche Kinemathek a envisagé de présenter de nouveau de films de son propre stock avec une petite exposition d'autres documents. De plus la Deutsche Kinemathek est en contact avec le Danske Filmmuseum en ce qui concerne leur exposition composée à l'hommage d'Asta Nielsen qui sera montrée à Berlin, si possible, au temps de Festival du Film. En automne aura lieu un séminaire sur de divers aspects du "Heimatfilm" allemand des premières années d'après guerre jusqu'aujourd'hui. Avec ce séminaire la Deutsche Kinemathek va continuer, aussi du point de vue thématique, son travail séminariste de l'année passée.

Mars 1973

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Bruxelles

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Cinémathèque Royale de Belgique

EXERCICE 1972

1. Acquisitions

Les acquisitions se sont poursuivies à un rythme normal. Plusieurs centaines de films ont enrichi les collections. A l'occasion de la fusion de la Warner Bros. avec la Columbia, près de 300 copies nous ont été déposées.

2. Préservation

La climatisation du nouveau dépôt de films nitrate, mis à notre disposition par l'Armée Belge à la Citadelle de Namur, a été installée mais aucun film ne s'y trouve encore car les murs de ce dépôt séculaire contiennent une grande quantité d'eau et nous attendons l'assèchement complet de ces murs pour commencer le déménagement des films.

Pour ce qui est des collections acétate, un nouveau dépôt de 1000 m2 a été loué. La climatisation et le rayonnage sont en voie d'aménagement.

Une machine à polir et à dépolir a été acquise.

3. Catalogage

Pour les première fois dans l'histoire de la Cinémathèque Belge (qui fête cette année son 35e anniversaire), une personne a été engagée avec pour tâche unique le catalogage des collections.

1500 courts-métrages d'une bobine ont ainsi été catalogués provisoirement au moyen de fiches simplifiées mais qui tiennent compte des recommandations de la Commission de catalogage.

4. Projections

		nombre séances	nombre visiteurs	moyenne par séance
1/72	Rétrospective des rétrospectives 1971	110	6.979	63
2/72	Hommage à quelques auteurs et comédiens disparus en 71	103	6.073	58
3/72	Acquisitions récentes de la Cinémathèque	108	6.581	61
4/72	4e festival de films jeunes, films inédits - Acquisitions récentes de la Cinémathèque	110	7.491	68
5/72	50 ans de cinéma (1)	112	9.432	84
6/72	50 ans de cinéma (2)	105	6.723	64
7/72	50 ans de cinéma (3)	110	7.368	67
8/72	50 ans de cinéma (4)	108	8.850	82
9/72	50 ans de cinéma (5)	102	8.393	82
10/72	Films d'écrivains-cinéastes, écrivains-scénaristes, écrivains-dialoguistes et adaptations	110	8.573	78
11/72	Hommage à Boris Karloff - Films d'écrivains-cinéastes, écrivains-scénaristes, écrivains-dialoguistes et adaptations (2)	107	8.066	75
12/72	Movie comedy teams	109	6.693	61

La rétrospective d'octobre/novembre a été organisée dans le cadre de l'Année internationale du livre.

Des rétrospectives de films belges ont eu lieu, avec l'aide de la Cinémathèque, à Montreal et à Varsovie.

5. Progrès budgétaires

Il n'y a hélas rien à signaler dans ce chapitre. Malgré l'inflation, malgré la hausse incessante du coût de la vie, le budget de la Cinémathèque est resté inchangé.

6. Publications

La Cinémathèque a publié le 14e volume de l'Annuaire du Film Belge, avec l'aide du Ministère des Affaires Economiques.

7. Visites reçues

Plusieurs chercheurs étrangers ont utilisé les collections de la Cinémathèque : M. Marc Ferro, professeur à l'Institut des Hautes Etudes à Paris, et ses étudiants ; M. Noël Burch et ses étudiants ; M. Forrest Ackerman, M. W.K. Everson, Miss Roxane Glasberg, de l'University of Wisconsin (thèse sur Jean Renoir), un groupe d'étudiants de l'Université de Bochum, M. Andi Engel, Miss Eileen Bowser, M. André Pâquet, M. Thomas Cripps, professeur au Morgan State College, M. Eric Barnow, de la Columbia University, M. Marcel Hanoun et ses élèves et Miss Emilie De Brigard, du Museum of Modern Art de New York.

Bruxelles, le 20 avril 1973
jm.

Bucuresti

ARCHIVE NATIONALE DE FILMS
BUCAREST

RAPPORT DES ACTIVITES

1972

I. Activités nationales

a. Les collections de films ont augmenté de 12.000 bobines, provenant des studios nationaux, des organismes de distribution, des achats à des collectionneurs privés et des échanges internationaux.

La photothèque s'est enrichie de 25.000 pièces, la bibliothèque, à son tour, de 680 livres de cinèma et 90 périodiques de spécialité.

b. La conservation des films e été le centre des préoccupations de l'Archive, les efforts consacrés à la restauration des films nitrate et leur transfert sur pellicule non-flamme se concrétisant dans 154 long métrages et 74 court-métrages. Des conditions meilleures ont éte assurées par l'ordonnation verticale, à un total de 15.000 affiches.

c. En parallèle a continué l'activité de catalogage, tous les films entrés cette année dans nos fonds étant catalogués. A son tour, le secteur bibliographique a dépouillé 64 periodiques de spécialité parus en 1972. Les fiches de l'Index international F.I.A.F. ont été introduites dans nos classeurs après un enrichissement préalable avec de nouveaux unitermes. Ont été indexés aussi un nombre de 450 livres de cinéma.

d. L'activité èditoriale s'est matérialisée dans les 12 numéros du Cahier de documentation cinématographique, l'Annuaire cinématographique 1971 et la Bibliographie internationale cinéma 1971. Ont été rédigés et publiés aussi des programmes destinés au repertoire du cinéma d'archive.

Afin d'éviter le parallélisme dans l'activité, dans les

conditions de l'existence de l'Index international F.I.A.F., l'Archive a renoncé en 1972 à son bulletin bibliographique "La cinématographie dans la presse". Les fiches résultant du dépouillement de la presse roumaine et étrangère vont cons - tituer un annuaire présentant le phénomène cinématographique roumain tel qu'il se réfléchit dans la presse nationale et internationale.

e. L'utilisation des fonds de collections a connu un volume supérieur aux années précédentes, surtout si l'on tient compte de ce que l'Archive fonctionne aussi comme cinémathèque de production - au bénéfice des studios et de la télévision.

Le but principal de cette utilisation étant la dissémination de la culture cinématographique, les efforts se sont concentrés vers le repertoire de la Cinémathèque: des programmes comme "Les droits de l'homme","Les jeunes et leurs problèmes", "Le film historique", les médaillons "Buster Keaton" et "Marx Brothers", ainsi que des actions spéciales comme la Rétrospective de la comédie allemande (en collaboration avec la Staatliches Filmarchiv der DDR), la Rétrospective du film muet américain (en collaboration avec la Film Department du Musée d'Art Moderne - New York), la Rétrospective du film hongrois (en collaboration avec la Magyar Filmtudomany Intezet es Filmarchivum) les Rétrospectives de la comédie soviétique et italienne (en collaboration avec le Gosfilmofond et la Cineteca Nazionale), un "Hommage à Gueorgui Dimitrov" et une Rétrospective d'animation Donio Donev (en collaboration avec la Bulgarska Nationalna Filmoteka).

Le XXVIII-e Congrès de la F.I.A.F. a été marqué dans le repertoire par l'inclusion d'un programme à caractère spécial: sous le titre "Bijoux de cinémathèque" ont été présentés 28 films rares de long et court métrage, provenant des collections de 13 membres FIAF. Nous profitons de l'occasion pour remercier encore une fois à tous les collègues qui ont contribué à la réussite de ces actions.

Notre bibliothèque specialisée a été comme toujours à la disposition des étudiants, cinéastes, chercheurs, etc., qui ont consulté environ 13.000 livres et périodiques de spécialité.

f. L'activité historiographique ayant pour but la rédaction de la Filmographie nationale, a continué en 1972 aussi, en collaboration avec l'Institut pour l'Histoire de l'Art.

A l'occasion du Congrès F.I.A.F., l'Archive a eu l'initiative d'un symposiume international sur le thème "Les archives du film et la recherche historiographique". Les quatre communications présentées par des chercheurs roumains ainsi que les débats mouvementés qui ont eu lieu, ont prouvé l'intérêt provoqué par cette action parmi les collègues de la Fédération.

II. Activités internationales.

a. Cette année l'Archive de Bucarest a organisé la XXVIII-e Assemblée Générale de la Fédération. 53 délégues de 30 pays y ont participé, l'événement ayant un ample écho dnans la presse roumaine. Les articles et les différents interviews accordés par les personalités présentes à Bucarest, ainsi que les manifestations auxiliaires, à savoir le symposium sur l'histoire du cinéma et le programme "Bijoux de cinémathèque" plus haut mentionnés, l'attention accordée au Congrès F.I.A.F. par la Radio et la Télévision Roumaines, ont contribué à une meilleure connaissance des fins et de l'aire du mouvement archivistique international.

b. L'échange de films, de livres et périodiques s'est déroulé dans de bonnes conditions: 171 titres de long et court métrages ainsi que 750 livres et périodiques de cinéma nous sont parvenus par cette voie.

c. Actions spéciales. L'Archive a collaboré avec la Mostra Internazionale de Venise à l'organisation d'une Rétrospective Charlie Chaplin, et avec le Kunstgewerbe Museum

de Zürich à l'organisation d'une Exposition Internationale du film d'animation.

d. Visites-voyages. L'Archive a reçu les visites des collègues Herbert Belling et Klaus Bausdorf ainsi que d'une délégation de techniciens de l'Archive de la RDA, Marta Luttar et Attila Szilagyi de la Cinémathèque Hongroise, Danuta Wesierska de la Filmothèque Polonaise, Donio Donev - directeur du Studio de films d'animation de Sofia et Dontcho Khitrov - collaborateur de la Filmothèque Nationale Bulgare. On a reçu aussi des visites de cinéastes ou artistes de Pologne, Corée du Nord, Danemark et Vénézuela. Des délégués de l'Archive ont effectué des voyages aux fins de documentation en la RDA et Pologne, des visites à caractére de travail en URSS, Hongrie et la Corée du Nord. L'Archive a été représentée au Festival international de Leipzig.

III. Activités F.I.A.F.

Doivent être mentionnées à ce chapitre les activités de Dumitru Fernoagă en sa qualité de membre du Comité Directeur, de nos représentants dans la Commission Technique - Viorel Tudorică et Dumitru Morozanm, ainsi que la Bibliographie internationale du livre de cinéma 1972 - maintenant à sa septiéme édition.

Cairo

AL-ARCHIVE AL-KAWMY LILFILM
36 Sherif Street
Cairo - Egypt

NATIONAL FILM ARCHIVE IN CAIRO
Report for the year 1972

ACQUISITIONS:

The Archive was able to add to its library 69 feature films and 41 documentary and short films. Some of these films were produced in the thrities, while others are of later periods up to 1971. This has brought the total number of the films kept in the Archive to 659.

141 cards have been made for Egyptian feature films, and a file has been opened for each film. 122 other cards have been made for foreign feature films of various countries.

The Archive added to its library 510 scripts of Egyptian feature films,6 scripts of foreign films; thus the total of the scripts has become 990.

248 posters of Egyptian and foreign films, 1059 printing blocks and 1171 stills of foreign and Egyptian films have also been added, bringing stills total to 2542.

As regards books, late director Helmi Halim's library has been bought after his death, in addition to regular purchases. Thus the number of books and magazines in the library of the Archive has become 5395.

ACTIVITIES OF THE ARCHIVE IN EGYPT:

The Archive made 44 projections of films from different countries on its weekly seminar held in the Archive premises, of which 13 were Egyptian films and 31 foreign films.

The Archive also organised the projection of 54 films of various sources in CAIRO cine-club in addition to 54 documentary and short films.

The Archive supplied the High Institute of cinema in Cairo with all its requisites of films needed by the lecturers and students particularly for the lectures on the history of cinema.

It also lent various foreign and Egyptian films to societies, clubs and cultural centres. A two-weeks festival of Egyptian films had been held for outstanding Egyptian directors in the Italian Cultural Centre in Cairo.

Egyptian films produced between 1932 and 1939 were presented.

GIFTS AND LOANS OF FILMS TO OUR ARCHIVE:

The Moscow film archive lent to the National Film Archive in Cairo, for indefinite periods, six films directed by Sergi Eisenstein namely:

"Strike"
"General Line"
"Battle-ship Potemkin"
"Alexander Nyvski"
"Ivan the Terrible" Part I, II

The film Archive of German Democratic Republic also made a gift to us of the Egyptian film "Lashine" directed in 1939 by the German director, Fritz Kramp, among the list of German classical films which are promised to be given as a gift to Egypt in 1973.

PUBLICATIONS:

The Archive published a yearbook for cinematographic activities in Egypt, in 1971.

44 pamphlets containing studies on the films presented in the weekly seminars were printed and distributed on attendants.

54 booklets were issued for distribution in presentations of fims in the Cairo cine-club, the number of pages of the booklet is sometimes 32 pages.

A booklet containing data, summaries and information on Egyptian films and their directors, presented in the First International Festival of Damascus, was issued; another similar booklet on the films presented in Tunis was also published. The Archive published a book on director Mohamed Karim, pioneer of Egyptian Cinema on the event of his death, containing data on his life and works.

PROJECTS:

The Archive is organising in conjunction with the new cinema group in Cairo, a festival for all the films of the Egyptian director Youssef Shahine with a study and analysis of all his works.

We are actually arranging the purchase of a Moviola of Prevost Trade Mark for facilitating the inspection and study of films.

Negotiations are actually conducted with late director Mohamed Karim's heirs for purchase of his library and collection to add it to the Archive's musuem.

Canberra

NATIONAL LIBRARY OF AUSTRALIA

NATIONAL FILM ARCHIVE

REPORT 1972

The archive was able to maintain a steady growth rate, and the year saw some notable acquisitions as well as the commencement of a large scale copying project which will considerably increase the size of the collection over the next four years.

ACQUISITIONS

Six Australian feature films were added to the collection, including ADAM'S WOMAN (1969) The SUNDOWNERS (1960) and The MAN FROM KANGAROO (1919) - the last being a particularly significant find as an example of the work of Reg. L. 'Snowy' Baker.

The complete series of wildlife and nature films produced by Noel Monkman in the early 1930's were acquired for preservation - the series is unique in Australian film history and was the foundation of Monkman's reputation in the field of nature photography and cinemicrography. A wide range of other Australian short films and newsreels dating back to 1913 were acquired during the year - they included one of Frank Hurley's earliest sound shorts JEWEL OF THE PACIFIC, footage of the Hobart Regatta in 1913, a contemporary documentary on the famous racehorse Phar Lap and travelogues produced by the Government film unit in the 1920's.

Nitrate prints of a number of British, European and American films were also acquired; principally one - and two-reelers dating back to World War I, they included some Pathe hand-coloured travelogues, and several American silent comedies - notable among these was part of an early Harold Lloyd 'Lonesome Luke' film.

The poster collection has doubled in size during the year and now numbers in excess of 2000 items; the Taussig stills collection has increased by a number of small additions relating principally to Australian cinema. Significant single acquisitions included an original program booklet (including stills) for the 1906 Australian feature The STORY OF THE KELLY GANG - one of the only two copies known to exist today - and a collection of stills, scrapbooks and early film scenarios from the estate of actor/producer Dunstan Webb.

PRESERVATION

Approximately 150,000 feet of nitrate stock was transferred to acetate during the year, the work being done by commercial laboratories in Sydney and Melbourne. As always some technical difficulties were experienced because of shrinkage and decomposition in the pre-print material; as these difficulties will increase with the passage of time the possibility of installing our own copying facilities is now being explored.

../2.

An order was placed for an Intercine table on which it will be possible to view nitrate prints and acetate preservation copies without risk of damage. This will enable an improvement in quality control of laboratory work, and will expand existing viewing and editing facilities.

STAFF

Following a study undertaken in the latter half of the year, the archive staff will be enlarged in 1973. This will allow for an expansion of all areas of the work, the implementation of a more far-reaching search program, and greater specialisation by individual staff members.

PROJECTS

During the year, the manager of every picture theatre in Australia (there are about 1000) was personally written to as part of our search program. The purpose of the project was twofold: to find material that would not have been discovered otherwise, and to publicise the activities and purpose of the archive. The project met with a worthwhile response, and a number of early films, posters, etc. came to light as a result.

August marked the beginning of what is by far the largest single copying project ever undertaken by the archive. By arrangement with 20th Century-Fox and the Greater Union Organisation the archive will, over the next four years, transfer some two million feet of nitrate newsreel film negatives to 35m acetate fine grain. The negatives cover some 2000 issues of 'Australian Movietone News' and 'Cinesound Review' released between 1931 and 1951 - virtually the entire Australian newsreel output over this period - and a quantity of silent footage dating from the 1920's. A separate government grant has been provided to finance this work, which is being undertaken in addition to the archives' normal program.

Helsinki

THE FINNISH FILM ARCHIVE

ACQUISITIONS

In 1972 the Finnish Film Archive received 312 films from Finnish film distributors, 4 from Gosfilmofond and 1 from the Staatliches Filmarchiv der DDR, for safe-keeping, and acquired 7 other films through purchase. All the mentioned films were full-length 35 mm feature films. Eighty-two 35 mm films and seven 16 mm films - all short films - were received from private depositors, and one hundred and twenty-seven 16 mm films from the Ministry for Foreign Affairs, while five 16 mm films for children were purchased. Sundry other film material was received in addition.

PRESERVATION

In respect of the preservation of films 1972 was a break-through year. For the first time the government granted a substantial financial allocation for the saving of old Finnish films.

In autumn 1971 the Finnish Film Archive pursued a vigorous press campaign to save Finnish nitrate films. The knowledge that the oldest of these films had mostly got destroyed finally aroused public interest in this national cultural heritage. The Ministry of Education decided that the matter was to be looked into immediately by the State Committee on Motion Picture Policy.

In February 1972 the Committee submitted a memorandum to the Ministry of Education reporting on the number of films to be saved, the cost of such salvage work and a time schedule. According to the Memorandum the salvage work will cost about 6 million Finnish marks and would have to be carried out over 10 years.

The salvage would cover both documentary and non-documentary films. Most of the Finnish films from the silent period have been destroyed. Such preservation work covers the nineteen twenties, thirties and forties including the irreplacable material from the time of the Second World War.

On the basis of the Memorandum the government proposed an amount of 400.000 marks for the preservation work as early as the extra Budget for 1972. This allocation was approved by parliament at the end of June.

For the planning of the preservation work the Finnish Film Archive appointed a Committee on Preservation on which the producers, the general staff of the defence forces and the Finnish Broadcasting Company are represented - the parties in whose possession the nitrate films are at the time being. Mr. Jukka Mannerkorpi, conservator, was employed to manage the preservation work.

SHOWINGS

The Finnish Film Archive has kept up its showings in the afternoon, by renting the premises of commercial cinemas. In Helsinki we arranged 4 shows a week - once on Wednesday and Friday and twice on Saturday afternoons. The seasons run from the end of January to the beginning of May and from the end of September to the beginning of December. Series of 10 films in spring and in autumn were arranged in the university towns of Turku, Tampere, Jyväskylä and Oulu. There were about 2.000 members in Helsinki each of the seasons and 100 to 200 in each of the other towns per season.

The works of the directors Renoir, Griffith, Langdon and de Antonio were represented in spring 1972, as were a series of Soviet classics directed by Kuleshov, Kozintsev & Trauberg and Medvedkin and a series of Cuban films. In the autumn the programme included a series of American silents for the use of film archives of FIAF by the Museum of Modern Art in New

York, a series of films from Hitchcock's English period and a selection of Japanese films by directors Mizoguchi, Ozu, Kurosawa and Oshima.

Directors Emile de Antonio and Grigori Kozintsev visited the showings of the Finnish Film Archive.

RELATIONS WITH GOVERNMENTAL AUTHORITIES

A report is being prepared about a national film archive by the State Committee on Motion Picture Policy, the chairman of which is Risto Jarva, film director, and the members of which are Mr. Arvo Salo, chairman of the board of the Finnish Film Archive, and Mrs. Helena Suomela. The draft for a governmental bill on a national film archive was submitted to the Ministry of Education in June 1972, and the bill is being drawn up.

The problem of premises for the Finnish Film Archive took a favourable turn when the Ministry of Education, in spring 1972, began to advocate that the Archive should be located at the projected building for the College of Industrial Arts fairly close to the centre of Helsinki. The government adopted a favourable view of the matter in late summer.

The locating of the Finnish Film Archive and the Finnish Theatre School will be finally decided upon the completion of the preliminary plans for the building.

In general it may be said that the confidence and the interest of the Ministry of Education in the operations of the Finnish Films Archive have increased, and the relations between Ministry and Archive have become livelier.

In 1972 the government grant to the Finnish Film Archive was 220.000 marks, and in 1973 it rose to 300.000 marks. In addition 400.000 marks was granted out of various funds for the preservation of old Finnish films in 1972 and 500.000 marks for 1973.

RELATIONS WITH OTHER FIAF MEMBERS

Helena Suomela, the curator, was elected deputy member of the board of FIAF at the annual FIAF congress in Bucharest. She attended the board meeting in Milan in October. In connection with her journey to the congress she visited the Hungarian film archive at Budapest.

Peter von Bagh, planner of programmes, took a trip to the United States, where he visited the film section of the Museum of Modern Art and the Anthology Film Archives in New York, and the Pacific Film Archive in San Fransisco.

Miss Eeva Kurki from the office of the Film Archive and Mr. Pentti Pajukallio from the film department made a study trip to the National Film Archive in London, and Mr. Pajukallio also called in at the film store of the Nederlands Film Museum near Amsterdam. Mrs. Anita Heikkinen, of the film department, visited the Danske Film Museum in Copenhagen.

We wish to express our warmest gratitude in respect of these visits.

The film archives of the Nordic countries made a joint appeal to the Nordisk Kulturfond concerning the preservation of Nordic nitrate-base non-documentary films. In connection with this matter, the Finnish Film Archive informed the press of the preservation of nitrate films in the Nordic countries, and a jointly prepared piece under the name of "Räddning av den äldre nordiska filmen" was released, for the editing of which the Svenska Filminstitutet was responsible.

Svenska Filminstitutet, Det Danske Film Museum and the Finnish Film Archive held a meeting in May in Stockholm for the coordination of the programmes of the series of showings. Mr. Peter von Bagh and Miss Eeva Kurki represented Finland at the meeting.

MISCELLANEOUS

In 1972 the Finnish Film Archive had been active for 15 years. Erkki Karu's THE VILLAGE SHOEMAKERS (Nummisuutarit, 1923), classic of Finnish silent films, was shown at the Celebration. The Ministry of Education brought greetings from the government at the event. A book dealing with the history of the Finnish silent cinema, by Mr. Kari Uusitalo, was published to celebrate the anniversary.

The introduction of Finnish films abroad was continued. Showings of Finnish films were arranged at the Norsk Filminstitutt in Oslo and at the National Film Theatre in London. The London presentation can be regarded as being the first internationally significant review of the modern Finnish film. The British Film Institute published a mimeographed leaflet on the pictures, and the showings aroused interest, too, in the "Films and Filming" and "Sight and Sound" magazines.

In June 1972 the Finnish Film Archive employed a specific provincial secretary to promote the arranging of film weeks and film occasions in various parts of the country. He has been working in collaboration with other national and local cultural organisations and institutes such as libraries and institutes of adult education. He has paid particular attention to films for children, for instance by informing nursery teachers, other teachers and librarians.

Helsinki, March 1973

Helena Suomela
curator

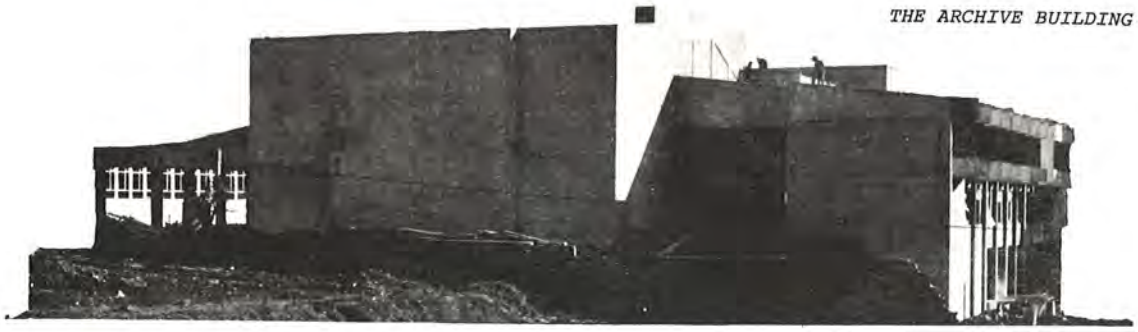
Istanbul

TÜRK FİLM ARŞİVİ ANNUAL REPORT

THE STATE FILM ARCHIVE of THE TURKISH REPUBLIC
DEVLET GÜZEL SANATLAR AKADEMİSİ°FINDIKLI-ISTANBUL/TURKEY

1972/73

THE ARCHIVE BUILDING



The State Film Archive Building, the construction of which has begun in December, 1971, is almost completed. The rough construction is finished. Furnishing of the equipments and decoration is still going on. The building will be opened on October 29 th, 1973, which is the 50 th Anniversary of the Turkish Republic. In connection with the opening of the first building, built for this purpose in Turkey, the first Turkish Cinema Congress, seminars, serial lectures will be organised, an exhibition entitled, 'The Turkish Cinema From Its Earliest Beginnings Till Today' will be opened, and ten documentary and ninetysix feature films showing the development of the Turkish Cinema will be shown.

THE VAULTS



LABORATORY

Our institution has continued purchasing equipment and apparatus for establishing a good and modern laboratory to help the development of the Turkish Cinema and to increase its own financial possibilities. This money has been given by the State for once only, and on the condition that it is invested in buying of cinema laboratory equipment.

Machines bought on the budget of 1972 are: a 35mm. Bell and Howell Additive Colour Continuos Contact Printer, a 16-35mm. Photomec Modular Colour Processor, a Bell and Howell PH meter, Densitometer, a Bell and Howell Projector (with an arc lamp-16mm.), Arri Laboratory Equipment (16-35mm. negative, positive splicers, scrapers, rewinders, sycronisers, etc.).

The laboratory is continuosly working to make positive copies from the negatives of the Turkish films which will be presented in connection with the opening of the Archive building, and the 50 th Anniversary of the Turkish Republic. Aside from this, 16mm. prints are made for circulation.

Purchasing of equipment and apparatus will also continue in 1973. Among the machines to be bought from the budget of 1973 are: Colour Analyser, 35mm. optical printers.

PERSONNEL

In October, 1973, seven people (one secretary general, one administrative secretary, one treasurer, one person to work in the film printing-processing laboratory, one person to work in the offset laboratory, two janitors) joined the Archive Staff which had risen to six people in 1972. In February, 1973 three more people (one cataloguer, one person to work in the research and publications service, and one projectionist) joined the staff, which now consists of fifteen people.

CIRCULATION

Circulation of short and long films to primary schools, high schools, colleges, universities, cinema clubs, assosiations, unions and people related to cinema, has continued as before. Aside from this, various film shows has been organised for the professors and students either in the auditorium of the Academy or in the private theater of the Archive.

RESEARCH

University students preparing thesis on cinema make research in the Archive benefiting from the books, reviews, documents, scripts, clippings, and view films.

PUBLICATION

This year,the Türk Film Arşivi has started two publications.One is a script series,the first one of which is the script of the film entitled 'Kızılırmak Karakoyun',written and directed by one of the notable film directors of Turkey,Lütfi Ö.Akad.
The second one is the monthly film review called 'Sinema-TV'.
The composing,lay-out,offset films,and printing of these publications are all made by the Archive personnel.

VALUABLE DOCUMENTS

Negatives of photos (24x36 cm. glass) ,posters, photos,clippings about the nineteen twenties, and reviews published in various newspapers and magazines have been acquired.

ACQUISITIONS

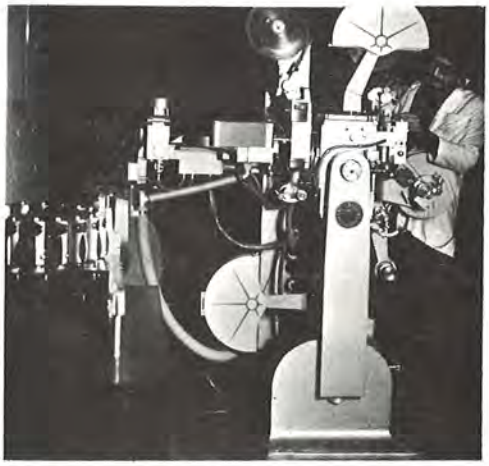
All the national film companies of Turkey contribute the negatives of their productions to the Archive. There are over 2500 films in the Archive now.

GALAS

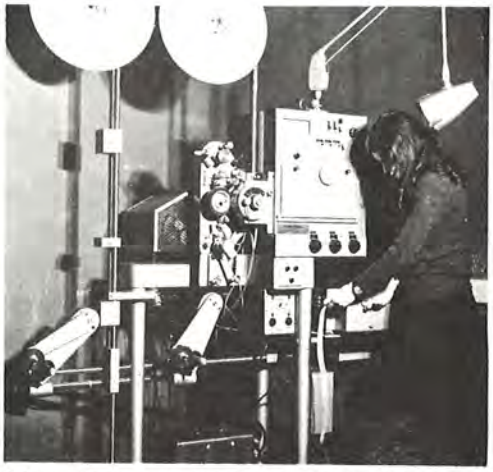
Three galas of Turkish films were organised by the Türk Film Arşivi this season.They are as follows: 'Cemo' (directed by Atıf Yılmaz Batıbeki),'Dönüş' (The Return-Directed by Türkan Şoray,the most popular actress of Turkey) and 'Gelin' ('The Bride', directed by Lütfi Ö.Akad).

FILM SHOWS

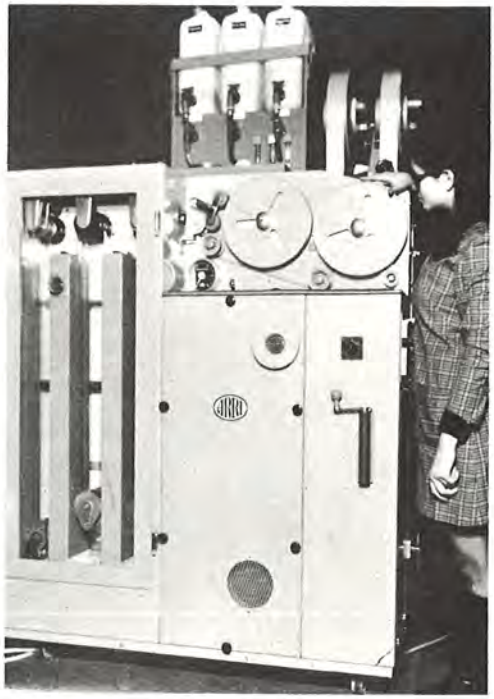
Films shown this season are as follows:
In the'John Ford Retrospective'the following films have been shown:THE INFORMER,STAGECOACH,DRUMS ALONG THE MOHAWK,THE GRAPES OF WRATH,HOW GREEN WAS MY VALLEY,THEY WERE EXPENDABLE,MY DARLING CLEMENTINE,THREE GODFATHERS,MOGAMBO,THE SEARCHERS, THE HORSE SOLDIERS,SERGEANT RUTLEDGE,TWO RODE TOGETHER,THE MAN WHO SHOT LIBERTY VALANCE, DONOVAN'S REEF,CHEYENNE AUTUMN.
Comedy Films:THE NUTTY PROFESSOR(J.Lewis),RUSSIANS ARE COMING(N.Jewison),THE FURTHER PERILS(R.Youngson),THE PARTY(B.Edwards),THE LADIES' MAN (J.Lewis),A HAUNTING WE WILL GO(A.Verker),ME AND THE COLONEL(P.Glenville),THE DANCING MASTERS (M.St.Clair),CINDERFELLA(F.Tashlin),BOY DID I GET THE WRONG NUMBER(G.Marshall),ROCK A BYE BABY(F.Tashlin),AIR RAID WARDENS(E.Sedgwick), I SOLITI IGNOTI(M.Monicelli),IRMA LA DOUCE (B.Wilder),SAPS AT SEA(G.Douglas).
Egyptian films:NAR EL CHOCK(M.Salim),BELA RAHMA (N.Moustafa),DALAL EL NASRIA(H.El İmam), NEHNON LA NAZRA EL CHOC(H.Kemal),ZAMAN YA HOB (A.Salim),RABAA EL ADAWEYA(N.Moustafa),EL SHAYMA(H.Moustafa).
Films of Billy Wilder:STALAG 17,SABRINA,ARIANE, WITNESS FOR THE PROSECUTION,SOME LIKE IT HOT, APARTMENT,KISS ME STUPID,PRIVATE LIFE OF SHERLOCK HOLMES.
Academy Award winners:A PLACE IN THE SUN(G. Stevens),FROM HERE TO ETERNITY(F.Zinnemann), 20.000 LEAGUES UNDER THE SEA(R.Fleischer), THE DEFIANT ONES(S.Kramer),IERI,OGGI E DOMANI (V.De Sica),SOUND OF MUSIC(R.Wise),BUTCH CASSIDY AND THE SUNDANCE KID(G.R.Hill) and THE MAKING OF BUTCH CASSIDY AND THE SUNDANCE KID.



DEBRIE TIPRO COLOR 35x16



35mm. BELL AND HOWELL ADDITIVE COLOUR CONTINUOS CONTACT PRINTER



16/35mm. ARRIBLOC 400 BLACK AND WHITE (NEGATIVE-POSITIVE) PROCESSOR.

København

DET DANSKE FILMMUSEUM

Report for 1972

1. Acquisitions of the year.

311 titles have been added to the museum's collection of films. Of these 178 were prints in 16 and 35mm and 89 were prints in 8mm. Included in the 311 titles were also 34 new prints in 16 or 35mm from negatives in the collections and 1o dupe negatives in 35mm.

In the film collection of the museum are now included 56oo prints and negatives.

The library of the museum has acquired 979 books and is subscribing to 19o periodicals.

The stills department has received 1oo.5oo stills from the distributors. 27.8oo of these stills have been catalogued and incorporated in the stills collection plus 43oo stills as duplicates.

The stills collection now holds 935.ooo stills.

The documentation department now has files on 22.353 films and 91o Danish short films, and 11.345 files on persons (directors, actors, etc.).

The department has now registered and catalogued 83oo film posters.

Relations with the Danish film producers are fairly good. In July 1972 a new law on films and cinemas came into function. In this law the museum succeeded in having introduced a new clause concerning Danish films. The old law gives the museum the right to order new prints of all publicly shown Danish films from the producers, but we shall pay the costs of making the prints. In addition to this clause the new law says that the producers of Danish films are obliged to deposit a used, but good print with the museum two years after the film's first showing. That means that the museum now will have used prints of all Danish feature films and new archive prints made from the original negatives of the best part of the production.

As to the Danish films from the Thirties, Forties and Fifties, the museum now receives prints from the companies. So far it is on a deposit basis, but as soon as the museum has received all the existing material, negotiations with the producers are to be held. The only major company not collaborating in this field is Nordisk Films Kompagni.

The museum's relations with the foreign producers and the distributors of foreign films in Denmark have not changed. Still too many films are destroyed. That goes still for most of the

American film, and the museum's agreement with FIAPF has had no effect at all.

2. Progress made in the field of preservation.

During 1972 the four Nordic film archives, Svenska Filminstitutet, Det danske filmmuseum, Norsk Filminstitutt and Suomen Elokuva Arkisto collaborated on a joint project in order to save the feature film production from 193o to 1952 in the four countries. An application was sent to the Nordic Cultural Foundation, asking for 22.5 Million Swedish crowns. This sum would enable the four archives over a period of five years to save the films in question. A book with lists of the films was worked out and it has been sent to all the member archives of FIAF. So far nothing has turned out, but at least the archives got a precise picture of the production, which is in danger of disappearing.

Within its very limited budget for preservation of films and the making of negatives the museum has carried on its work, and some films, which do not exist in other archives, have been saved for posterity.

3. Progress in the field of cataloguing.

The main work in this field has been the FIAF periodical Indexing, which during 1972 has been administrated by Karen Jones, the librarian of the museum. This service has been a success, but has also meant a tremendous work, and it would have been impossible for the museum to continue without any help from the outside. It is therefore a very happy solution, that the FIAF Periodical Indexing from the 1st January 1973 has got its own office in London.

4. Showings on the archive's premises.

During 1972 the museum has presented to its members in its own 158-seat cinema 2o3 various programmes at 52o showings. Except for June, July and August the museum has 14 showings a week. In the programmes were shown 192 various feature films and 1o7 short films.

The films were seen by 28.ooo spectators, which was an increase of 6ooo compared to 1971. The average attendance in the cinema was 35%.

The films were shown in the following series:

Thirty Years of Cinema (1941-71):	27 films
Hommage to Fox Film Corporation:	24 films
Moving Pictures (a continuing series of film classics):	23 films
Jean-Luc Godard:	19 features & 4 short films
The American Silent film:	16 features & 33 short films
Claude Chabrol:	15 films

John Huston:	11 films
Hollywood in the Thirties II:	1o films
Defa-films:	9 films
The Musical Film in the Sixties:	8 films
The Danish Silent Film (a continuing series)	8 films
William Wyler/Gregg Toland/Sam Goldwyn:	6 films
Emile de Antonio:	4 films
Kenji Mizoguchi:	4 films
Bring your children (A series for parents & children	2 films
Hopalong Cassidy	2 films
The Cuban Cinema	3 features & 13 short films
The National Film Board of Canada:	1 feature & 42 short films
New American Experimental Cinema (David Devensky, Anne Severson & David Boatwright):	14 short films

A selection of the museum's films were as usual shown in film clubs, at schools etc, and many films were shown to film students, scholars, journalists and foreign visitors at internal screenings on the museum's premises.

5. Progress in budgetary matters, relations with governmental authorities.

The museum did not increase its annual budget, which is now about 2 Million Danish crowns, but according to the new cinema law the financing of the museum has been moved from the funds of the Government Film Foundation to the regular governmental budget.

6. Relations with other FIAF-members.

As in previous years the museum has exchanged films on short term and indefinite loan basis with several foreign film archives: La Cinématheque Royale de Belgique in Bruxelles, Suomen Elokuva Arkisto in Helsinki, Norsk Filminstitutt in Oslo, Svenska Filminstitutet in Stockholm, The National Film Archive in London, Staatliches Filmarchiv der DDR in Berlin, Deutsches Institut für Filmkunde in Wiesbaden, Deutsche Kinemathek in Berlin, Ceskoslovensky Filminstitute in Prague, Jugoslovenska Kinoteka in Belgrade and Archiva Nationala de Film in Bucarest.

The museum's Carl Th.Dreyer-exhibition was presented in January in Rome by Cineteca Nazionale.

During the year the museum was visited by Miss Margareta Akermark and Mrs. Eileen Bowser from The Museum of Modern Art in New York, Miss Gillian Hartnoll from The National Film Archive in London, Mrs. Brigitte van der Elst from FIAF in Bruxelles and Mr. Torsten Jungstedt from Svenska Filminstitutet. Mr. Arne Krogh participated in the meetings of the Preservation Commission in Moscow in April and in London in December.

Mrs. Karen Jones visited Museum of Modern Art in New York in August and she was at La Cinématheque Royale de Belgique in Bruxelles and at The National Film Archive in London in October 1972.

Mr. Ib Monty attended the meeting of the Executive Committee in Oslo in February and was in Stockholm with mr. Per Calum at a meeting at Svenska Filminstitutet in May.

7. Projects, miscellaneous.

Among the other activities of the museum during 1972 it is worth mentioning the publication of 6 issues of the museum's periodical "Kosmorama", 3 programme leaflets and no 1o of "New Books on Films". A mimeographed list on "TV Broadcasts on Films and Filmmakers" were published and sent to all FIAF-members.

March 1973

Ib Monty

Lausanne

LA CINEMATHEQUE SUISSE
12, Pl. de la Cathédrale
Case Ville 850
1000 L A U S A N N E

Rapport d'activité pour l'année 1972

L'activité de la Cinémathèque suisse en 1972 fut normale et régulière. Certains projets importants (notamment l'installation dans un nouvel immeuble) n'ont pas été réalisés, mais les pouvoirs publics, au niveau de la Ville de Lausanne, des Cantons suisses et de l'Autorité fédérale de la Confédération helvétique, poursuivent diverses études en vue d'offrir à notre Institution des appuis nouveaux. On notera, par exemple, qu'un accord fut signé par la Cinémathèque suisse avec le Département fédéral de l'Intérieur à Berne (le 14 novembre 1972) qui prévoit le dépôt systématique dans nos archives d'une copie de toutes les productions helvétiques bénéficiant d'une prime à la qualité. En outre, un appel fut lancé par la Section du cinéma de ce Département, à tous les producteurs suisses et à tous les distributeurs établis dans notre pays pour qu'ils soutiennent notre action par des dépôts de films.

Nous poursuivons également notre action pour la conservation systématique du patrimoine cinématographique national et nous avons pu retrouver d'anciennes oeuvres qu'on croyait perdues ; simultanément nous avons obtenu des crédits spéciaux pour restaurer et contretyper d'anciens films suisses.

Nos collections, à la fin de 1972 se composaient d'environ :

2'700 titres de longs métrages
1'700 titres de courts métrages

d'actualités anciennes, de films d'armée, de la collection complète du Ciné-Journal suisse soit près de

50'000 bobines
80'000 photographies
4'000 livres
10'000 dossiers de presse.

Les projections ont lieu dans notre salle (450 places) à raison de deux films par semaine. Mais la même salle reçoit aussi le ciné-club universitaire et

l'Université populaire. Nous organisons aussi des soirées spéciales ou des semaines consacrées à un thème ou à un cinéma national. Nous avons ainsi reçu l'opérateur Louis Page, Jean Rouch, Marcel Hanoun (qui a présenté son oeuvre complète), Tony Conrad, Alexei Kapler et Youri Ilyenko. Luis Bunuel a rendu une visite amicale à notre Cinémathèque pendant trois semaines au cours de l'été 1972.

Nous avons collaboré avec plusieurs cinémathèque par des prêts de films, notamment avec Bruxelles et Toulouse. Et nous avons coopéré très étroitement avec les jeunes cinéastes suisses pour faire connaître leurs oeuvres (p. ex. au cours d'un stage de la FFCC à Marly, dans diverses maisons de la culture en France).

Officiellement fondée à Lausanne le 3 novembre 1948, la Cinémathèque suisse s'apprête donc à fêter son vingt-cinquième anniversaire. A cette occasion, elle présentera une exposition de ses collections (appareils, affiches, photos plus particulièrement) au Musée des Arts décoratifs à Lausanne en novembre et décembre prochains.

Lisboa

CONGRÈS F.I.A.F. 1973

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL - PORTUGAL EN 1972

Pendant le temps écoulé entre le Congrès de l'année dernière et celui qui maintenant est annoncé pour Moscou, l'activité de la Cinemateca Nacional a visé très particulièrement, comme d'ailleurs on a verifié avant, la présentation de films étrangers, muets et sonores, vu que celui-ci est le moyen le plus susceptible de parvenir à une plus large expansion de la culture cinématographique chez nous comme partout, surtout parmi la jeunesse, étant sa seule possibilité de faire connaissance des oeuvres importantes et significatives dans les cadres de l'art du cinéma.

En effet, la longue retrospective du cinéma allemand c'étant étendue pendant une partie de l'année de 1972 , nous avons réussi à exhiber dans cette periode-ci des films comme " Niebelungen", de Fritz Lang, " Das Wachsfiguren Kabinet", de Paul Leni," Die Freudlosse Gasse", de G.W. Pabst, " Tartuffe", de Friederich -Wilhelm Murnau, " Metropolis", de Fritz Lang, " Geheimnisse einer Seele", de G.W. Pabst, " Dirnentragödie", de Bruno Rahn, "Menschen am Sonntag", de Robert Siodmak et Edgar G. Ulmer.

Aussi, pendant cette période nous avons projecté un de nos habituels cycles que nous appelons " Les Films de la Cinemathèque où sont inclus des films muets à côté d'autres produits pendant le temps du sonore, de plusieus pays.

Nous pouvons nommer, parmi d'autres, les films suivants, quelques-uns présentés au Portugal pour la première fois:"The Adventures of Tom Sawyer" (1938), de Norman Taurog: " Male and Female" (1919), de Cecil B. de Mille; " Rebeca" (1940), de Alfred Hitchcock: " Les Enfants du Paradis" (1945), de Marcel Carné; " The Covered Wagon" (1923) de James Couze; " The Navigator" (1924), de Buster Keaton et Donald Crisp; " Die Abenteur des Prinzen Achmed" (1926), de Lotte Reiniger; " " Le Silence est d'Or", de René Clair.

Il faut signaler encore la présentation d'un ensemble de

films de production portugaise dès 1930, avec le premier film sonore national, " A Severa", dirigé par Leitão de Barros, -metteur en scène portugais qui a débuté en 1918 - jusqu'à les Années Quarente avec " Aniki- Bobó", dirigé en 1940 par Manuel de Oliveira.

Relativement aux activités se rapportant au cinéma national, il devra être indiqué, outre les séances realisées avec des films portugais , auquelles on a déjà fait refêrence, une retrospective de presque toute la production de "Invicta Film", une importante entreprise qui eut sa siège à Porto, la deuxième ville portugaise plus importante du continent, laquelle a eu son activité de 1917 à 1924. En même temps a été réalisée une exposition iconographique et documentaire où était inclue une très vaste et rare documentation, aujourd'hui dans la possession de la Cinemateca Nacional. ce qui a permis de temoigner l'importance de ses instalations, des techniciens qui y ont travaillé et des artistes qui ont été les interprètes des films réalisés dans son studio,dont la construction a été executée sur les plans spécialement étudiés par des techniciens de Pathé Frères, la maison française très bien connu à l'époque.

Les deux manifestations suscitèrent le plus grand interêt à Lisbonne, comme à Porto où l'on a répété la retrospective et l'exposition.

L'enrichissement du patrimoine de notre Archive par l'acquisition de films a été toujours un de nos soins constants, surtout par la grande difficulté de leur obtention, ce qui affecte- on croit - un grand nombre de nos collègues, Pour obvier de quelque façon à cette situation, nous avons firmé un accord avec la Fédeération Internationale des Producteurs de Films et cela a déjà commencé à produire des fruits. Le film que plus recement est entré dans nos Archives, à l'abri de cet'accord, - est"Les Parapluies de Cherbourg", de . Jacques Demy.

Par ce qui concerne notre Bibliothèque spécialisée on a fait

des efforts pour acquérir le plus grand nombre possible des oeuvres publiées partout a fin de rendre plus riche ce seeteur, d'une si grande importance culturelle, d'ailleurs frequenté par un grand nombre de lecteurs.

Ceux-ci furent les principaux événements vérifiés dans les cadre de l'activité de notre Archive.

Lisbonne, Avril 1973

London

THE NATIONAL FILM ARCHIVE,
LONDON.

Report for 1972.

Visitors

As in former years, we were pleased to welcome staff from several of our fellow FIAF archives.

FIAF Preservation Commission

Meetings were held in London from 8th-11th December. Delegates also visited our preservation vaults at Aston Clinton and the study centre which is now being developed at Berkhamsted, both of which are about 30 miles north of London.

Premises

The extension to Aston Clinton premises is now complete. It includes a new film inspection room, six printing rooms (which are not yet all equipped), and two viewing rooms.

Apparatus

In order to assist in speedily checking viewing copies, a Harweld "Inspectomatic" automatic inspection machine for 35mm. films has been acquired. Four winding benches, equipped with laminar flow of filtered clean air for winding new film in the cleanest practicable conditions, have been installed at Aston Clinton, and we have purchased a Lipsner-Smith ultrasonic film-cleaning machine.

Copying Nitrate on to Safety Film

Approximately 700 reels (300-metre reels) were transferred to safety base. When copying sound film, variable density positive soundtracks were copied by re-recording.

Preservation

Perhaps the most noteworthy printing achievement was of the early Technicolor film The Black Pirate, which was made by Douglas Fairbanks, Sr. It is thought that the National Film Archive has the only surviving negative material in the world (originally received from the Museum of Modern Art, New York). The two-colour successive-frame separation negative was restored by using spare 'takes' to replace some 50 missing scenes. The film was given a Gala screening at the Academy Cinema, London, and the revenue from this was donated to the NFA for film preservation.

Acquisitions

The major film-processing laboratories in the UK have been instructed by the British Home Office to rid their premises of all nitrate stock, and the National Film Archive has received many offers of film material. The Archive had sought for over thirty years to acquire many of these titles. The sudden deluge of material has left the Archive with a backlog of work.

The great majority of films that have been selected for preservation by the Archive's Selection Committees and which have already been deposited with the Archive were voluntary gifts from the film industry.

As in previous years, nearly all the television programmes acquired came from Independent Television and not from the BBC. The were purchased from a new, increased grant from the Independent Television Companies of £20,000: this enables the NFA to acquire from Independent Television 90% of the titles which it selects for preservation.

Especially noteworthy titles that have been acquired include James Whale's 1930 film version of the R.C. Sheriff play Journey's End, which was previously thought to be lost, Wings of the Morning, the first British film in three-colour Technicolor, several major films of Alexander Korda, and a number of films by Victor Saville.

Stills Collection

The installation of the Photographic Unit at Kingshill House, Berkhamsted, is now complete. It will be in full operation within the next two months and will handle 20,000 prints per annum. New staff have been appointed to help meet the demand for film stills. Nevertheless, we anticipate some difficulties in maintaining the standard of service of recent years as the demand has grown so rapidly.

There have been exchanges of valuable material with the Museum of Modern Art, New York, and with Copenhagen, Stockholm, Milan, Warsaw, Bucharest, Rome and Brussels. There was a valuable donation of stills from Mr. Ben Lyon, many of which were from films in which his late wife, Bebe Daniels, starred with Harold Lloyd.

The first stage of the preservation of film poster material has now begun, with the purchase of a camera with a macro lens, and it is expected that within three months we will begin to copy the posters on to film.

Cataloguing

There has been considerable development in the projected application of data processing for the National Film Archive's Catalogue. A thorough investigation and recommendation has been made by SCICON (Scientific Control Systems Ltd.), but the cost of implementation has now multiplied, mainly because the facilities which data processing can offer have only gradually been understood, so that completion date for this project is still uncertain.

In September, the Cataloguing Department moved to new offices in our premises at Kingshill House, Berkhamsted. Cataloguing has already begun at Berkhamsted and eventually it is proposed that the majority of film viewings will take place there.

Viewing Services

Throughout 1972 viewings increased considerably: 118 researchers viewed 417 feature films and 682 shorts. The majority of these films were seen on a table viewer (where the provision of a new 35mm. Steenbeck machine was very helpful). Approximately 20% of the films were projected in one or other of our preview theatres.

The Viewing Service supplied a total of 77 films for screening at the two National Film Theatres in London, and 79 films for the Regional Theatres. Films were also supplied to the National Film School and the Slade School Film Unit of University College London for student viewings on their premises.

Viewing copies were sent to the Canadian Film Archive, the American Film Institute, the Austrian Film Museum, the Danish Film Museum, the Venice Film Festival and the Edinburgh Film Festival for various retrospectives.

The major innovation this year was the development of seasons of films, totally organised by the National Film Archive, presented at the National Film Theatre. The first of these was on the director and producer, Victor Saville. In all, 21 films were screened, some of which had been specially acquired by the National Film Archive to complete the retrospective of this major British director's work.

Information Department and Library

The staff have been busy on work connected with the FIAF Periodicals Indexing project, on the preparation of a thesaurus and on the rules for filing and indexing. A French version of the thesaurus has also been produced. A classification scheme for consideration by the Sub-Committee on Classification within the FIAF Documentation Commission has been drawn up by our Librarian, and a formal meeting of the Classification Sub-Committee was held in London in October.

Routine work continues to increase. There were 21,000 external telephone enquiries, and 4,500 new titles were added to the film index. There were 4,000 visitors to the Library and Information Department, and 1,238 books were newly acquired. Temporary membership has been introduced for visitors, and this has brought 54 extra readers in the first eight months of the scheme. There have been valuable gifts of documentation from Mr. Ben Lyon and Mr. Basil Dean.

The British National Film Catalogue, which is a catalogue of non-fiction films released in the UK, classified by subject under the UDC, was incorporated into the Archive in December. It will be administered by the Information Department.

March 1973.

Kevin Gough-Yates
Deputy Curator

London

Imperial War Museum

Activities Report 1972

The Museum acquired approximately two million feet of film during 1972. A further large body of films about the railways during the Second World War were handed over by British Transport. Prints of THE STILWELL ROAD, IN THE HANDS OF THE ENEMY and WAR COMES TO AMERICA were purchased from the National Archives, Washington DC. Further acquisitions included were official films from the Central Office of Information and a large number of television films on various subjects, including Vietnam, Northern Ireland, South Africa and Rhodesia.

A sum total of £25,000 was spent during the year on transferring film from nitrate to acetate stock and the Department now has viewing prints of a high proportion of its Second World War material. This now includes for instance its set of Russian newsreels 1941-5. A new working area and acetate film store is being converted from old Government buildings at Barking in East London and completion of this in 1973-4 will give the Museum much additional storage space, including refrigerated conditions for colour film.

During the year a report on computerisation of the film index, especially in respect of technical data, was drawn up for the Museum by SCICON, a firm which already has an agreement with the National Film Archive. Discussions took place between the two archives with the object of making their aims compatible with each other. Another factor which had to be taken into account was that of a relationship between British film cataloguing systems and any future system adopted by the British Library, a new organisation which already is co-ordinating the main national reference libraries in Britain.

On March 29, 1972, the Museum had a special day when a group of films dealing with Vietnam were presented. The titles were - WESTERN EYEWITNESS (Britain 1966), IN THE YEAR OF THE PIG (USA 1968), VIETNAM VIETNAM (USA 1970), SAD SONG OF YELLOW SKIN (Canada 1969), INTERVIEWS WITH MY LAI VETERANS (USA 1971), PILOTS IN PYJAMAS PART 3 (East Germany), 79 SPRINGS (Cuba 1969).

The Museum provided a high proportion of the film shown in the special season organised in Vienna by the Austrian Film Museum on the theme of "Propaganda and Counter Propaganda". At the invitation of the Film Museum some performances were attended by Clive Coultass and Dr. C.H. Roads. An arrangement was made whereby the Imperial War Museum acquired from the Austrian Film Museum a number of prints dealing with the First World War and with Vienna in the 1930s. Later in the year prints were made for the Film Museum of most of the films previously loaned for the special season.

A conference on "Archive film and the teaching of twentieth century history" organised with the Open University and the British Universities' Film Council, was held in the Museum on June 29 and 30, 1972, and attended by a capacity audience. Film shown included examples made by the Open University, Edinburgh University and Thames Television. In addition to lecturers and teachers from British institutions the conference attracted guests from the USA, West Germany, the Netherlands and Denmark.

Los Angeles

THE UCLA FILM ARCHIVE

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

REPORT FOR 1973

Introduction

The past year has been focused on consolidating the major film collections acquired in the previous two years, doubling the size of the television collection, adding substantial acquisitions of stills and print material, and building the base for public access to the collections.

Motion Pictures

Since the archive has grown within the last few years to contain the largest institutional collection west of the Library of Congress, it was decided that during 1972 no major additions to the film collection should be made, but rather that efforts in this area should be expended on consolidating recent gains, and cataloguing, preserving, and making the collection more accessible. A grant from the National Endowment for the Arts has greatly furthered these goals, and the UCLA collections have been opened to the public. A viewing machine (KEM) has been ordered, and this, in conjunction with two projection facilities, allows the researcher his choice of viewing equipment. A grant from the French Research Foundation is making it possible to add a number of French films to a collection that so far has focused almost entirely on the American cinema.

Television

The television collection of films, kinescopes, and videotapes has more than doubled in the past year, and now contains over 2,000 programs. Through the continuing alliance with The Academy of Television Arts and Sciences, additional television material comes in on a regular basis, including a print or tape of each "Emmy" award winner, and samples of television programing in various important categories from several foreign countries. Of particular interest is the donation of the entire run of the "Hallmark Hall of Fame' series running from 1952 to 1972, consisting of some 300 prints of the highly-acclaimed special programs. In addition to receiving samples of most network programs, the collection also regularly now receives award-winning documentaries produce for local television stations around the country.

Library

Acquisitions in this area were concentrated this year on the attempt to build up the stills collection, with considerable success. Twentieth Century-Fox donated 81,000 stills, including production photos and publicity shots, 4,000 proof sheets, 164 color transparencies, and 71 key books. This material mostly covers the period from 1950 to the late 1960's. Columbia donated 37,000 stills and 49 key books from the 1940's and 1950's. The portrait collection of actors and actresses grew by about 50 stills from the 1930's and 1940's. In addition, a regularized program of additions to the already-extensive script collection continues to add to what is now one of the most extensive collections of its kind in existence.

Public Service

The UCLA Film Archive provided the leadership which resulted in the formation of a consortium of the major film institutions in Southern California called The Film and Television Study Center, Inc. Consisting of representatives of sixteen programs at UCLA, the University of Southern California, California Institute of the Arts, Loyola University of Los Angeles, the American Film Institute, the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts and Sciences, the Los Angeles International Film Exposition, and the Los Angeles County Museum of Art, the center has hired its own executive secretary and occupies temporary facilities furnished by the American Film Institute. A founding grant has been awarded by the National Endowment for the Arts, and others are anticipated during the coming year. The Film and Televisio Study Center is expected to act as the community research center in Southern California, helping coordinate existing programs and launching new ones on behalf of the member institutions. The collections of the members will be made available through the Study Center wherever possible, and community vaults and other facilities are expected to be located at the Center's permanent headquarters. The UCLA Film Archive has urged the formation of this consortium because it has become apparent that the job that needs to be done in Southern California in film and television needs to become a joint effort of the major film institutions in the area, and while each institution will continue to maintain its own distinctive programs and facilities, the consortium will make it possible to provide considerably more services to film and television students and scholars than has hitherto been the case. This community facility should, within a short period of time, become one of the principal resource centers in the United States for film and television.

Dr. Howard Suber
Director, UCLA Film Archive

Los Angeles
March, 1973

Lyon

RAPPORT D'ACTIVITE 1972 DU COMITE DE FONDATION DU MUSEE DU CINEMA DE LYON

1) Acquisitions

-Films - Primitifs et époque muette
-Matériel - Appareils importants en photo et cinéma (échanges avec Eastman House)

2) Contre-typage Lumière: 1 cinquantaine de films.

-Essais de tournage avec le Cinématographe d'origine en Mai 72 dans Paris en utilisant les mêmes cadrage et emplacements que les opérateurs Lumière (Films réalisés avec la collaboration de Jean Vivié.)

3) Projections

-Collaboration et participation au Festival "Paris en Films" (Pavillon de Marsan - Juillet - Août 72)
-Passage d'un montage Lumière à la TV Américaine.

4) Prêts et Expositions

-Musée d'Aix en Provence (Juillet - Août - Septembre 72) Prêt de matériel sur la préhistoire du Cinema
-Conférences: Nice (Novembre 72) Lyon (Octobre 72) Thème: Invention du Cinéma.

5) Rapports avec les Autorités de tutelle

-Subvention de la Ville de Lyon reconduite en 72
-Monsieur Astoux, Directeur du CNC, a visité la collection entreposée chez Monsieur Génard le 14 nov. 1972.
-Des contacts ont été pris avec le Ministère des Affaires Culturelles (Demande de Subventions et officialisation du Musée.)

6) Rapports avec les autres membres de la F.I.A.F.

-Courrier important
-Identification de Films Lumière à la demande de l'American Film Institute de Washington.

7) Projets

-Augmentation de la collection en Films et matériel
-Continuation des démarches pour l'installation du Musée au "Chateau Lumière à Lyon".

Madrid

ACTIVITES DE LA FILMOTHEQUE NATIONALE D'ESPAGNE AU COURS DE 1972

Les activités culturelles de la Filmothèque Nationale ont pris au cours de l'année 1972 une intensité de diffusion beaucoup plus grande que durant aucune autre année de son histoire. Au mois d'avril ont commencé des séances quotidiennes continues à Madrid et à Barcelone, dans des salles louées à cet effet, la Filmothèque n'en disposant pas de propres.

Cette saison initiale, interrompue au milieu de juin, a repris au mois de novembre en vue d'une programmation ininterrompue durant toute l'année, excepté les mois d'été. Au cours des trois mois et demi de son activité en 1972, la Filmothèque a présenté 291 films de long métrage et 185 courts.

La programmation a été changée chaque jour, en séances continues, de 16 h. `a minuit. Certaines séances comportaient trois et même quatre films de métrage différents.

Dans cette dense programmation ont été inclus divers cycles consacrés à différentes étapes, genres et figures de la cinématographie mondiale. A l'occasion du vingtième anniversaire du Festival International de Saint Sébastien, la Filmothèque a donné en 1972 une ample rétrospective comprenant un choix de films primés à ce Festival au cours de ces vingt ans. D'autres cycles étaient consacrés au cinéma allemand classique; au cinéma muet américain des années vingt; aux films comiques américains; à une décennie du court-métrage espagnol; au cinéma documentaire; aux "opera prima" de réalisateurs fameux... Dans des cycles ou rétrospectives, de plus ou moins grande longueur, ont été donnés des oeuvres, parfois inédites en Espagne, de grandes figures du cinéma universel comme Rossellini, Minnelli, Griffith, Murnau, Flaherty, Chomon, Hitchcock, Kazan, Huston, Lang, Stenberg, Capra, Forman, Alcoriza, Nemec,

Browning, Jacques Tourneur, John Ford, Wajda, Meliès, Tati, King Vidor, Ophuls, Neville, Clarence Brown, Prévert, Carné, Cukor, Eisenstein, De Mille, E. Fernández, Mizoguchi, Losey, Godard, Franju, Visconti, Hawsk, Curtiz, Dovjenko, forst, Wyler, Fernan Gomez, Crémillon, Delvaux, Dreyer Mann, Jancsó, Fabri, Cocteau, Zeman, Renoir, Lean, entre autres directeurs, et d'interprètes comme Greta Garbo, Fred Astaire, Ginger Rogers, les Frères Marx, Douglas Fairbanks, Jorge Mistral, Gérard Philippe, etc.

Le cycle consacré à l'oeuvre cinématographique et télévisée de Roberto Rossellini, qui se poursuivra en 1973, a eu une importance particulière. Il a été rendu possible grâce à la collaboration de la Cinéthèque de Rome, de la RAI et de la TVE, et de Rossellini lui-même.

Au cours des deux derniers mois de l'année, a été éditée, sous forme de brochures hebdomadaires, une abondante documentation critique et filmographique sur les films présentés. A l'occasion du vingtième anniversaire du Festival de Saint Sébastien, la Filmothèque espagnole a édité un livre faisant l'historique de ce concours.

On peut affirmer qu'un développement culturel cinématographique aussi intense et important que celui qu'a réalisé la Filmothèque espagnole en 1972, n'avait jamais eu lieu en Espagne. Tant le public que la critique se sont plu à le reconnaître.

D'autre part, au cours de la même année, la Filmothèque Nationale a collaboré aux festivals et concours nationaux de Saint Sébastien, Carthagène, Sitges, Barcelone, ainsi qu'à d'autres manifestations cinématographiques qui ont eu lieu à Tetuan (Maroc), Guanajato (Mexique), Pichincha (Equateur) et Santarem (Portugal).

Au cours de 1972, 371 films ont été prêtés à des Cinéclubs et autres groupements culturels et 179 à la Faculté des Sciences de l'Information et à l'Ecole Officielle de Cinématographie, pour leur enseignement.

En 1972, 218 films nouveaux sont entrés aux archives de l'organisme, dont 140 ont été déposés par leurs producteurs respectifs, conformément à la disposition ministérielle qui rend obligatoire la remise à la Filmothèque d'une copie de tout film national ou en co-production ayant reçu une subvention officielle.

La bibliothèque s'est enrichie de plusieurs centaines de scènarios, Livres, brochures et revues et les services de documentation de plusieurs milliers de coupures de Presse.

La Filmothèque Nationale d'Espagne a fait des prêts et effectué des échanges avec celles de Rome, de Bruxelles, de Lisbonne, de Buenos Aires, de New York (Musée d'Art Moderne) et de Londres.

Au moment où est rédigée cette revue, quelques-uns des projets prévus pour 1973 ont déjà été réalisés, ausi que l'extension à quelques villes de province de certains cycles et séances de notre Filmothèque. D'autre part, l'amélioration et l'agrandissement de nos installations, ainsi qu'une augmentation de nos ressources budgétaires, sont sollicités des autorités compétentes.

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Milano

CINETECA ITALIANA, ARCHIVIO STORICO DEL FILM
MUSEO DEL CINEMA

Siège: Villa Comunale, Via Palestro 16 - Milano
T. 799-224
Salle de projection: Teatro S.Marco, via S.Marco 2
Milano T. 639-156
Archives Films: Via Sammartini 95 - Milano
T. 694-622

RAPPORT D'ACTIVITE - 1972

Archives

Pendant l'année 1972 l'enrichissement des archives (tirages, contretypages, dépôts, dons, échanges) a été de 374 titres de films (positifs, négatifs, lavander). Il faut signaler en plus 12.000 mètres de contretype de films des années 1900-1910 (actualités, "primitifs"). Parmis les travaux les plus importants, le transfert sur pellicule non flamme de films pour la "circulation" culturelle (ciné-clubs).

Projections de films

En total environ 500 projections dans toute l'Italie dans les ciné-clubs, clubs universitaires, écoles, ect. Des cycles spéciaux on été organisé pour: Parma Institut d'Histoire de l'Art de l'Université ("Cinéma fantastique") - Gênes Université ("Cinéma français, l'avangarde") - Milan Université ("Le cinéma muet sovietique") -

Musée du Cinéma

Au Teatro S.Marco avec 2 projections par jour est continué en 1972 l'activité de la Cineteca Italiana avec films rétrospectifs et récent. Il faut signaler parmis les cycles importants la "Semaine du nouveau cinéma allemand" avec des films de Schlöndorff, Schell, Fassbinder, Moorse, etc. Chaque samedi et dimanche après-midi le Musée présente des films pour enfants.

4° Festival du cinéma à Milan

Du 4 au 14 juillet 1972 la Cineteca Italiana a organisé pour la Ville de Milan le 4° festival du cinéma avec des films de long-métrages; chaque programme était complété par un "burlesque" et un documentaire. Total des spectateurs: 15.000. Le résultat du référendum du plublic et palmarès:

1) "Psaume rouge" de Miklos Jancso - 2) "La perle de la couronne" de Kazimierz Kutz - 3) "Los dias del agua" de Manuel Octavio Gomez.

Meeting international sur le copyright

Dans le cadre et avec la collaboration du M.I.F.E.D. la Cineteca Italiana a organisé le 27 octobre 1972 un meeting sur le copyright cinématographique avec la participation de personalité italiennes et etrangères, spécialites et avvocats, directeurs de cinémathèques. Un travail très intéressant a èté fait et les actes du meeting sont en cours de pubblication. Sur demande la Cineteca Italiana enverra les minutes aux cinémathèques.

Comité Directeur de la FIAF à Milan

Pour la première fois dans l'histoire de la F.I.A.F. la Cineteca Italiana a reçu le grand honneur d'avoir comme hôtes, avec la collaboration du M.I.F.E.D., les collègues du Comité Directeur de la Fédérations. Les réunions du C.D. ont eu lieu le 26 et 28 octobre 1972 avec la participation de: Vladimir Pogacic, Jacques Ledoux, John B.Kuiper, Victor Privato, Volkmann, Klaue, Suomela, Bowser, Borde, Lindgren, Fernoaga, Stenklev, Koenlechner, Lauritzen, De Vaal, Molnar et de la Secrétaire Exécutive Brigitte van der Elst.

Manifestations diverses

Organisation à Paris, du 12 au 15 décembre 1972, auprès du "Centre Dramaturgie" d'un festival de films de Eduardo De Filippo - Collaboration avec plusieurs programmes de films au Festival de Grado sur le thème: "L'Histoire, la vie: le cinéma" - Collaboration avec la télévision italienne, Rome, pour des programmes culturels - Collaboration au Festival de Science-Fiction de Trieste - Collaboration au festival du film d'art et d'essai de San Marino.

Conclusions

Malgrès le developpement de l'activité culturelle en 1972 la situation budgétaire, a cause de l'insuffisance des contributions de l'Etat, est déficitaire et cela cause beaucoup de problèmes pour 1973. La Cineteca Italiana espère toutefois sortir de cette impasse graçe a une action prise pour obtenir des pouvoirs public une majeure subvention.

Montréal

LA CINEMATHEQUE QUEBECOISE
Musée du cinéma

RAPPORT POUR LA SAISON 1972

1972 a été marqué par des difficultés financières aiguës à la Cinémathèque québécoise. Cette situation a maintenant été redressée et dès novembre dernier la cinémathèque avait retrouvé son équilibre fonctionnel.

Les restrictions budgétaires conséquentes à cette situation ont obligé la cinémathèque à fonctionner avec une équipe réduite (8 personnes), mais l'année 1972 a néanmoins été très productive dans la plupart des secteurs de notre activité.

La cinémathèque a également connu des changements administratifs importants au cours de cette année :

- au printemps, Mme Françoise Jaubert-Patenaude et M. Michel Patenaude, respectivement Directeur général et Conservateur, ont quitté la cinémathèque;

- en juin, les bureaux de la cinémathèque ont été déménagés au 360 de la rue McGill, dans un édifice gouvernemental qui héberge l'Office du film du Québec, le Bureau de surveillance du cinéma, le Ministère des Communications et le Département de documentation cinématographique; nous y occupons des bureaux beaucoup plus vastes que ceux de la rue Saint-Denis et y bénéficions de services techniques multiples du fait du voisinage immédiat de nombreux autres organismes cinématographiques;

- en septembre, à l'occasion de l'assemblée générale annuelle des membres de la cinémathèque, le conseil d'administration annonçait qu'il avait demandé à son président, M. Robert Daudelin, de prendre la direction de la cinémathèque; M. Daudelin est entré en fonction à la fin d'octobre.

1. ACQUISITIONS DE L'ANNEE. RAPPORTS AVEC LES PRODUCTEURS ET DISTRIBUTEURS.

La Cinémathèque québécoise bénéficie depuis toujours de relations étroites avec l'ensemble des producteurs et des distributeurs canadiens et c'est essentiellement grâce à leur amicale générosité que nous avons pu enrichir notre collection au cours des derniers mois. De plus, comme chaque année, des cinéastes canadiens ont déposé à la cinémathèque des copies de leurs films (copies finales, copies de travail, néga-

tifs, éléments de tirage). Enfin nous avons nous-mêmes acheté quelques copies chez des collectionneurs, en particulier deux POPEYE des frères Fleischer (édition originale de 1936 et 1937, en copies 35mm neuves).

Au total la collection générale s'est enrichie de quelque 100 courts métrages et 75 longs métrages au cours de 1972.

Aucun achat de photos n'a été fait, cependant un nombre important de photos ont été données à la cinémathèque, en particulier des photos de films canadiens récents et des photos de films étrangers récemment retirés de la distribution.

Nous avons aussi recueilli les affiches de tous les films canadiens produits ou sortis au cours de l'année ainsi que de quelques films étrangers. D'autre part nous avons acheté quelque 2500 affiches de films américains de la période 1945-1967.

2. PROGRES ACCOMPLIS DANS LA PRESERVATION.

Les restrictions budgétaires de 1972 ont interdit à peu près toute activité dans ce secteur. Cependant, depuis novembre dernier, la cinémathèque étudie avec les Musées nationaux du Canada un projet de construction de voûte dont le budget doit être soumis au Conseil du Trésor incessamment. Le projet comprend de plus des prévisions budgétaires permettant l'engagement de quelques personnes pour développer plus généralement le secteur conservation (restauration de films, d'appareils et de documents, photothèque, catalogues).

3. PROGRES EN CATALOGAGE.

Un travail de révision en profondeur a été entrepris depuis septembre sur le fichier général des films - en prévision surtout de la construction éventuelle d'une voûte.

4. PROJECTIONS DANS LES LOCAUX DE LA CINEMATHEQUE.

Les projections publiques de la cinémathèque se sont poursuivies jusqu'au 26 mai et ont repris le 14 septembre. (Voir tableau de la page suivante).

Nous avons continué, comme par le passé, à consacrer un nombre important de séances au cinéma canadien (tous les mercredis, à 21h30) et au cinéma d'animation (le mardi, à 19h30, chaque fois que c'est possible). Au nombre des séries spéciales présentées au cours de cette saison, signalons :

- une série de 10 soirées consacrées à l'oeuvre d'Alberto Cavalcanti, avec la participation de l'auteur

PROJECTIONS PUBLIQUES

1972

mois	série principale	nombre de séances	spectateurs	moyenne
1/72	Cavalcanti/Rohmer	22	1186	54
2/72	Brooks/Belgique	30	992	33
3/72	Belgique/divers	36	1204	33
4/72	Clair/Resnais	16*	591	37
5/72	Allio/Makavejev/ Skolimowski	30	2106	70
9/72	Vertov/jeune cinéma	18	1310	73
10/72	Flaherty/divers	25	1273	51
11/72	Chabrol/Italie 60-70	31	2263	78
12/72	Italie 60-70	21	1210	58
		229	12135	54

*Avril 1972 : longue grève dans le secteur public et para-public; la salle de la cinémathèque est fermée pendant plusieurs jours.

- 12 séances consacrées aux films de Richard Brooks

- trois soirées consacrées aux trésors de la Cinémathèque Royale de Belgique, en présence de M. Jacques Ledoux

- des journées cinématographiques belges (26 séances), avec la participation d'André Delvaux et Raoul Servais

- un hommage à Dziga Vertov (8 séances)

- les 5 premiers films de Claude Chabrol

- 21 séances consacrées au cinéma italien de 1960 à 1970 (6 films inédits)

- 7 courts métrages sur des écrivains québécois

Plusieurs films, canadiens et étrangers ont été présentés en avant-première à la cinémathèque au cours de l'année :

RENDEZ-VOUS A BRAY d'André Delvaux, MONTREAL BLUES de Pascal Gélinas, TIKI TIKI de Gerald Potterton, ACTUALITES VIETNAM '72 de Gérard Guillaume, DIARY de Johan van der Keuken, STRATEGIA DEL RAGNO de Bernardo Bertolucci, MILLHOUSE: A WHITE COMEDY de Emile de Antonio.

Les archives suivantes ont collaboré à ces diverses manifestations : The American Film Institute, Les Archives canadiennes du film, La Cinémathèque Royale de Belgique, La Cineteca Nazionale de Rome, Gosfilmofond, The Museum of Modern Art/Department of Film, Nederlands Filmmuseum.

A l'occasion de ces projections, nous avons eu le plaisir d'accueillir à la cinémathèque : Alberto Cavalcanti, Raoul Servais, Jacques Ledoux, André Delvaux, Philippe Haudiquet, Louis Marcorelles, Zelimir Matko, Clovis Durand, Roger Frappier, Claude Savard.

5. PROGRES BUDGETAIRES, RAPPORTS AVEC LES AUTORITES DE TUTELLE.

Les difficultés financières de cet exercice ont obligé les administrateurs à procéder à un réaménagement de nombreux postes au budget. Les fruits de cette analyse critique sont déjà évidents dans la situation financière actuelle de la cinémathèque : l'équilibre a été rétabli en moins de 10 mois et la situation, au moment où ces lignes sont écrites, est la meilleure que la cinémathèque ait connue depuis cinq ans - l'an dernier, à la même date, nous étions en pleine crise financière.

Les rapports de la cinémathèque avec les pouvoirs publics (fédéral, provincial et municipal) qui nous subventionnent sont excellents. La subvention du Conseil des Arts du Canada pour l'exercice 1972-1973 est la plus importante sub-

vention qu'ait reçue la cinémathèque depuis sa création.

6. RAPPORTS AVEC LES AUTRES MEMBRES DE LA FIAF.

La Cinémathèque québécoise entretient des rapports suivis avec plusieurs membres de la FIAF, en commençant par nos collègues des Archives canadiennes du film à Ottawa avec qui nous sommes en rapport constant (acquisition, conservation, documentation, projections publiques).

Nous avons bénéficié de la généreuse collaboration de la Cinémathèque Royale de Belgique et du Gosfilmofond pour l'hommage à Vertov de septembre dernier. A cette occasion les archives soviétiques ont déposé dans notre collection deux des films de Vertov, en échange de quoi nous leur avons récemment remis un long métrage et trois courts métrages canadiens.

La Cineteca Nazionale de Rome a collaboré à notre série ITALIE 60-70 en nous prêtant six films italiens inédits au Canada.

Le Museum of Modern Art de New York nous a prêté des Flaherty et enfin, grâce aux copies offertes aux membres de la FIAF par le Nederlands Filmmuseum, nous avons pu présenter les deux derniers films de Johan van der Keuken.

Malheureusement, vu la modestie de nos collections, nous n'avons pas souvent l'occasion de rendre la pareille à nos collègues. Nous collaborons cependant régulièrement à l'organisation de cycles canadiens dans d'autres archives, telle la série canadienne au Filmmuseum d'Amsterdam en avril 1972.

7. DIVERS

A - Musée du cinéma

L'ouverture au public de notre Musée du cinéma en novembre dernier a été l'un des événements importants de notre saison. Le Musée est essentiellement constitué par une salle d'exposition permanente aménagée à même les bureaux de la cinémathèque, rue McGill. Le Musée est ouvert du lundi au vendredi, aux heures ouvrables. L'entrée est libre.

L'exposition inaugurale, qui se poursuit encore présentement, propose un raccourci (en 50 appareils) de l'histoire technique du cinéma de 1870 à 1970. Une liste descriptive des appareils est remise aux visiteurs du Musée. La majorité des appareils proviennent de la collection de la cinémathèque; quelques-uns nous ont été prêtés par l'Office national du film du Canada et par des collectionneurs.

B - Publications

La cinémathèque a continué la publication des éditions française et anglaise du périodique NOUVEAU CINEMA CANADIEN.

A l'occasion du Festival de Cannes (mai 1972) et à la demande du Secrétariat d'Etat et de la Société de développement de l'industrie cinématographique canadienne, la cinémathèque a publié un répertoire général de la production canadienne. CINEMA CANADA, une brochure de 64 pages, contenait aussi des textes généraux de présentation du cinéma canadien et une liste d'adresses utiles. Cette brochure fut diffusée d'abord à Cannes, puis à travers le Canada et un peu partout dans le monde tout au long de l'année.

En rapport avec les projections publiques la cinémathèque a publié une brochure sur le cinéma en Belgique et des textes de présentation des films de Dziga Vertov.

C - Activités de diffusion

Etant donné l'absence de budget spécifique à cette fin, nous avons dû limiter les activités de diffusion à quelques projections de films classiques dans des universités et collèges et à des échanges normaux avec la Cinémathèque Pacifique de Vancouver et les Archives canadiennes du film à Ottawa.

D - Cinéma canadien

Le secteur cinéma canadien de la cinémathèque a d'abord une responsabilité énorme au niveau de la documentation : la constitution de dossiers permanents sur tous les films et tous les cinéastes du pays. Ces dossiers constituent une source de renseignements extrêmement précieuse pour le travail quotidien de la cinémathèque aussi bien que pour les nombreux chercheurs, journalistes et étudiants qui nous rendent visite. Enfin ce travail de recherche et de documentation est d'une utilité évidente dans la rédaction du bulletin NOUVEAU CINEMA CANADIEN.

Le responsable du secteur canadien est aussi chargé de la programmation de la séance hebdomadaire que nous consacrons au cinéma canadien. Cette séance permet d'affirmer la présence du cinéma canadien dans le panorama du cinéma mondial que constituent en quelque sorte nos projections publiques. La séance hebdomadaire permet aussi de renseigner périodiquement le public montréalais sur l'activité des autres centres de production du pays.

La section canadienne de la cinémathèque collabore aussi fréquemment à des manifestations cinématographiques canadiennes à l'étranger. En mai dernier, Carol Faucher, responsable de cette section, a été prêté au bureau canadien du Festival de Cannes en tant qu'attaché de presse. A la même époque la cinémathèque a assumé la coordination de la participation cana-

dienne à la Semaine du nouveau cinéma canadien organisée par le Festival d'été de Vérone (Italie); une importante délégation de cinéastes s'est rendue à Vérone pour l'occasion.

E - Cinéma d'animation

C'est Madame Louise Beaudet qui est maintenant responsable de ce secteur de nos activités. La cinémathèque maintient une correspondance abondante avec de nombreux animateurs et spécialistes du cinéma d'animation. Nous bénéficions d'autre part d'une précieuse collaboration de la part des cinéastes canadiens regroupés dans ASIFA-Canada.

L'exposition actuelle de notre Musée est complétée par des cellulos et des croquis qui font partie de notre collection.

Montréal, mars 1973

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF
DE SON ACTIVITE EN 1972

En 1972 le Gosfilmofond de l'URSS a continué son travail lié à la collecte des films, à la conservation, aux études scientifiques des collections. La direction principale des travaux dans les sections techniques et d'études scientifiques continuait d'être la restauration et le complètement des films soviétiques et étrangers ayant une grande valeur artistique et historique, ainsi que le passage de la partie des collections en nitrate à l'acétate.

Pendant la période revolue la collaboration internationale du Gosfilmofond avec les Cinémathèques, membres de la FIAF continuait à s'accroître. Les manifestations avec la participation des autres Cinémathèques se sont aussi accrues y compris les Retrospectives des films. L'échange des films et des livres est devenu encore plus vif.

Le Gosfilmofond de l'URSS a pris une part active aux festivités consacrées au 50ème anniversaire de la formation de l'Union des Républiques Socialistes Soviétiques. Pour les groupes de tournage des Studios de cinéma et de la TV qui créaient des films jubilaires on a fait le choix de morceaux des films nécessaires et leur tirage. Le Gosfilmofond continuait à projeter les films des cinéastes éminents du cinéma soviétique et mondial dans ses Cinémas ILLUSION, KINEMATOGRAPHE et COSMOS.

Le Gosfilmofond a aussi pris une part active dans l'organisation des manifestations cinématographiques dans notre pays et à l'étranger en faisant projeter les meilleurs films soviétiques.

I. ACTIVITE NATIONALE

a) Collecte et conservation des films et des documents.

Des films entrés.

En 1972 la collection du Gosfilmofond s'est complétée d'un grand nombre des films soviétiques et étrangers. On a obtenu et inventa-

risé 28.582 bobines des institutions diverses. Le Gosfilmofond a construit son 10-ème blockhaus qui contient 110 mille bobines ce qui permet de placer plus raisonnablement les films d'après la diversité des pellicules.

Le travail sur la restauration et la conservation des films.

On a effectué comme toujours le contrôle des films soviétiques et étrangers. On a complété les films soviétiques et étrangers par des morceaux manquants.

Pour restaurer les films des années passées on a tiré 3,7 millions de mètres des positifs blanc et noir et en couleurs y compris 2,3 millions de mètres pour le passage des films en nitrate à la pellicule acétate ce qui donne 0,8 million de mètres de plus qu'en 1971. On a restauré à la machine et grâce au travail manuel 8,5 millions de mètres des négatifs, lavandes, contretypes et positifs.

Filmographie et cataloguisation.

Les sections d'études scientifiques ont continué à compléter et améliorer les fichiers des films soviétiques et étrangers. On a agrandi les fichiers des cinéastes. On continuait le travail sur les fichiers thématiques et d'objets qui aident à la bonne utilisation des films dans les buts scientifiques, culturels et industriels. L'année passée on a fait plus de 28,3 pages d'imprimerie pour les catalogues et la filmographie.

Archives, bibliothèque, photothèque.

En 1972 on a établi 160 nouveaux dossiers des films, plusieurs dossiers déjà existants ont été complétés par nouveaux documents: scénarii littéraires, découpages techniques, sténogrammes des discussions, des échos de la presse etc. On a donné pour travail 522 dossiers aux visiteurs. La photothèque s'est complétée par 700 dossiers de photos de film. La collection des affiches s'est accrue de 115 affiches. La bibliothèque a acheté 344 livres de cinéma. On a reconstruit d'une manière capitale 2 depôts des Archives.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1972 on a organisé les Retrospectives des films soviétiques et étrangers dans les Cinémas de Gosfilmofond ILLUSION (Moscou),

KINEMATOGRAPHE (Léningrad), COSMOS (Tbilissi). La place principale a été occupée par les meilleurs films soviétiques consacrés au 50-ème anniversaire de la formation de l'Union des Républiques Socialistes Soviétiques. On a prêté aux Cinémas du Gosfilmofond 10.580 bobines. Le Gosfilmofond a aussi donné près de 1439 fragments des films pour les buts de la propagande de cinéma au Bureau de propagande de cinéma de l'Union des cinéastes de l'URSS.

Dans les salles du Gosfilmofond on a projeté près de 6.000 bobines de films soviétiques et étrangers et on a donné 3.785 bobines pour les représentants des organisations scientifiques et artistiques en particulier pour l'Institut de l'Histoire de l'Art, pour l'Institut d'Etat de la Cinématographie, pour les Studios de Moscou, de Léningrad et pour les Studios républicains.

Expositions.

Dans les Cinémas du Gosfilmofond en 1972 on a préparé plusieurs Expositions. L'Exposition consacrée au 50-ème anniversaire de la formation de l'URSS a occupé la place principale. Des grandes Expositions ont eu lieu à ILLUSION, à KINEMATOGRAPHE et à COSMOS consacrées aux cinéastes soviétiques et étrangers. Dans les foyers des Cinémas de Gosfilmofond on a fait regulièrement les Expositions des affiches de cinéma.

Publications.

En 1972 le Gosfilmofond de l'URSS a édité le recueil LES SCENARISTES DU CINEMA SOVIETIQUE. La Maison d'Edition ISKOUSSTVO continuait son travail sur le recueil LE CINEMA SOVIETIQUE EN FAITS ET EN DATES (durant 50 ans) et sur le recueil LES ACTEURS DU CINEMA SOVIETIQUE. On a continué le travail sur le CATALOGUE ANNOTE: LES FILMS SOVIETIQUES ARTISTIQUES ainsi que sur le recueil consacré aux réalisateurs de quelques pays socialistes. On a continué la collecte des matériaux pour le livre LE CINEMA SOVIETIQUE EN DOCUMENTATIONS.

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

En 1972 le Gosfilmofond a continué sa collaboration active avec les Studios de production, avec des usines de tirage massive et avec TV. On a choisi et tiré les morceaux de films pour le films jubilaires: L'UNION SOVIETIQUE, JE SUIS CITOYEN DE L'UNION SOVIETIQUE, CINE-CONCERT, 50 ANS DE L'URSS, L'ETAT DE TOUT LE PEUPLE, 50 ANS DE L'ARMENIE

SOVIETIQUE, L'HISTOIRE DE LA KIRGHIZIE et beaucoup d'autres. L'industrie cinématographique et TV ont obtenu en prêt limité 73.793 bobines de films. Les collaborateurs des sections scientifiques de Gosfilmofond ont donné des consultations, choisi les matériaux filmiques et fait la traduction synchronique pour plus de 100 équipes de tournage presque de tous les Studios du pays.

d) Base technique et de production.

Les laboratoires du Gosfilmofond ont tiré des copies pour les groupes de tournage ainsi que pour les Retrospectives dans notre pays et à l'étranger. On a élargi le tirage des copies pour nos collections.

En 1972 on a tiré au total 15.696 mille mètres des matériaux de film différents; y compris: le nouveau tirage - 6.400 mille mètres. Pour 93 groupes de tournage on a tiré 1765 bobines de morceaux de film. On a restauré 8.500 mille mètres, on a renouvelé la bande sonore 777 mille mètres. La section de contrôle technique continuait à améliorer son contrôle des films en conservation. On a contrôlé 114,9 mille bobines au total.

e) Agrandissement de la base technique et de production.

En 1972 on a continué l'exploitation normale du nouveau batiment et des nouveaux laboratoires; on a perfectionné les méthodes technologiques du tirage et de la restauration des films. On a fait la reconstruction de l'atelier de sonorisation où on a installé les nouvelles machines qui permettent d'agrandir la quantité de production d'un côté, de l'autre côté de faire les travaux de sonorisation plus compliqués. Dans le laboratoire de restauration on a élaboré et mis en exploitation le nouveau système du conditionnement de l'air ce qui a permis d'agrandir la quantité de production et d'améliorer la qualité des travaux de restauration. On a fini la reconstruction de la salle de projection de la section du contrôle technique.

II. ACTIVITE INTERNATIONALE

En 1972 le Gosfilmofond de l'URSS a contribué largement à l'affermissement des relations actives avec 36 Archives, membres de la FIAF, avec 73 Institutions différentes et avec des cinéastes. En cadre d'échange des films on a envoyé aux Cinémathèques étrangères en prêt illimité 287 films et en prêt limité 116 films. On a obtenu des Cinéma-

thèques étrangères en prêt illimité 277 films et en prêt limité 30 films. On a continué à effectuer l'échange des livres de cinéma. On a envoyé aux Cinémathèques étrangères 124 livres, revues et brochures. On a obtenu des Cinémathèques étrangères 396 livres, revues et brochures de cinéma.

Les sections scientifiques soviétique et étrangère du Gosfilmofond ont préparé les programmes et assuré les copies des films soviétiques pour les Retrospectives dans les Cinémas d'Archive de l'Autriche, du Canada, des Etats Unis, de la Finlande, de la France, de la Grande-Bretagne, de l'Italie, de la Jugoslavie, de la Pologne, de la RDA, de la Roumanie, de la Tchecoslovaquie et d'autres. Une partie de ces Retrospectives a été consacrée au 50-ème anniversaire de la formation de l'URSS. On a fait également la projection des films des cinéastes soviétiques éminents. Pour les échanges avec les Archives étrangères, membres de la FIAF on a specialement tiré pour ce but 0,7 million de mètres de films.

Le Gosfilmofond a commencé la préparation pour le XXIX Congrès de la FIAF qui aura lieu en 1973 à Moscou.

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

Before the next of these reports is due, I shall have left the Museum to head the new film department at one of the campuses of the State University of New York. As Professor of Theatre Arts I shall have a full teaching schedule in the history of non-fiction film and film production. Therefore, I want to take this opportunity to thank my many friends from all over the world for having provided many fine experiences through F.I.A.F. Our organization is a splendid example of international cooperation, and proves that men and women of many shades of political opinion can work harmoniously together when their goal is to preserve works of art for the benefit of all mankind.

The past eight years at The Museum of Modern Art have been fruitful ones for me, thanks to the support of our Trustees and a talented and devoted staff. The past year, in particular, has seen steady growth in the department within the context of constant change. Our educational activities have expanded, and for the first time have received federal and state aid. Our daily programs of film showings have increased even further. A new catalog of our circulating films has been prepared by Donald Richie, and through it we can expect to reach a larger group of film teachers. Our work in preservation has accelerated, and is being generously supported by the Federal Government. Finally, our relations with the motion picture industry have improved even further and a new contract with Universal Pictures gives hope of yet more extensive cooperation.

Regional film information centers are beginning to appear in many places throughout the U.S. and the future for greater understanding and appreciation for our medium appears to be bright indeed. We are proud to note that our activities are the example which many would emulate.

-- Willard Van Dyke
Director

II. PRESERVATION

With the help of funds from the National Endowment for the Arts and the continued cooperation of the Archives Advisory Committee, the amount of nitrate films transferred to acetate was increased to approximately 950,000 feet (or 290,000 metres). This is about 150,000 feet more than the previous year. The copying of the original negative of the unfinished QUE VIVA MEXICO was completed. The original negatives of the Biograph Company were made a high priority, and 167 titles were processed, including films directed by D. W. Griffith and Mack Sennett which do not exist elsewhere.

III. ACQUISITION

Films were acquired in record numbers in 1972; 423 features and 75 short subjects were added to the collection. About half of these were the prints and pre-print materials of Astor Pictures, a company which went into bankruptcy a few years ago. In connection with our Paramount retrospective, that company was persuaded to make and donate new 35mm prints of some of their silent classic films, such as DeMille's THE TEN COMMANDMENTS and MANSLAUGHTER. Twentieth Century-Fox continued their deposit of nitrate prints begun in 1971, and among other important discoveries, turned up a number of rare early John Ford films, which have already been copied on acetate stock. The number of films exchanged with F.I.A.F. members was also at a record high, enabling us to acquire classic films from other countries, as well as some "lost" American films.

IV. CATALOGUING

The production of the computor-based film catalogue, discussed in our previous report, has gone more slowly than we had hoped and is not yet completed. However, we are confident that we can finish this task in 1973.

V. INTERNATIONAL ACTIVITIES

"The Silent American Film" series continued to circulate to European archives, under the guidance of the F.I.A.F. Secretariat. In April, the Department of Film was host to a meeting of the F.I.A.F. Documentation Commission. Throughout this year, we were especially active in sending films to other countries: a total of 76 films were sent to F.I.A.F. archives on temporary loans, and 52 films were sent on indefinite loan, under exchange agreements with F.I.A.F. members. In addition, we lent films for the Zürich Animation Festival which had F.I.A.F. support, and for the Festival Film Fantascienza in Trieste. We are indebted to F.I.A.F. archives in Toulouse, London, Washington (The American Film Institute and the Library of Congress), and East Berlin which lent films to the Museum for showing in our special series.

VI. FILMS SHOWN AT THE ARCHIVE

The following series were continuous throughout the year: The History of Film, a chronological survey of the major films in the collection; Wednesday at Noon, an hour-long program concerned with the short film of all types; Films from the Archive, an attempt to present over a period of years every film in the collection that may be projected; What's Happening?, an informational program compiled from films that are socially and/or politically engaged; Films for Children, a weekly series; and Cineprobe, which brings new and/or independent filmmakers to show their work and discuss their films with an audience. Cineprobe guests included Gunvar Nelson, Pedro Portabella with the American premiere of VAMPYR, Peter Kubelka, Ralph Bakshi with FRITZ THE CAT, Charles Levine, Susan Sontag with BROTHER CARL, Hubert Smith, John Marhsall, Denis Sanders with SOUL TO SOUL, Jud Yalkut and Nam June Paik, Larry Jordan, Ed Emshwiller, William Cannon, Alan Sekers, James Herbert, Jerome Hill with FILM PORTRAIT, Timothy Knox, Ousmane Sembene with MANDABI, Keith Rodan, Howard Alk, and Vlatko Gilić.

The following special series were presented:

The Films of Alberto Cavalcanti, January 6-24
Films from Semaines Universitaires, January 26-February 1
Egyptian Film: EL MUMIA, Wednesday, January 5
New Cinema from Quebec, February 3-15
Robert Flaherty Birthday Celebration, February 16
Brazil: Cinema Novo, February 17-March 1
The Year 1922, March 2-15
West Germany: Das Neue Kino, March 16-April 9
New Directors/New Films, March 3-12
Charles Chaplin Day, April 7
Recent Polish Films, April 10-19
Nagisa Oshima: A Retrospective, April 20-May 3
Transcendental Cinema, May 4-10
The Films of Bruce Baillie, May 11-17
Salute to Cole Porter, May 25
Will Rogers, May 18-June 7 (New Acquisitions)
Three by Von Stroheim, June 8-15
Post Cultural Revolution Films from the Peoples' Republic of China: 1970-72, June 15-30
New Acquisitions, July 1-11
Paramount Pictures: Sixty Years, July 12-August 31
King Vidor, September 1-November 13
Zagreb '72 in New York: Selections from the 1972 International Festival of Animation, September 14 and September 17
Abel Gance, November 9
Semaine Internationale de la Critique Française (Cannes Critics' Week), November 16-27
Films for RAI-TV, November 30-December 28

VII. SPECIAL EVENTS

Salute to Charles Chaplin, benefit, April 6, in conjunction with The Film Society of Lincoln Center, screening of THE KID and reception at Philharmonic Hall for Mr. Chaplin.

A Salute to Uta Hagen, May 14, screening of THE OTHER, on the occasion of her motion picture debut in that film, and reception for Miss Hagen.

The Effect of Motion Picture Association Ratings on Creative Filmmakers, June 13, a symposium open to the public, moderated by Willard Van Dyke, and consisting of panelists from the film, legal, and publishing professions.

Premiere of SAVAGES by James Ivory, benefit to aid the Museum's film preservation program, June 26, and reception.

Paramount Pictures, Sixty Years, July 12, screening of THE STORY OF TEMPLE DRAKE to launch the special series, and reception.

Premiere of FAT CITY by John Huston, July 25, and reception for Mr. Huston.

Screening of recent Yugoslav short films, September 27.

Screening of SAVAGE MESSIAH by Ken Russell, October 3, and reception.

Screening of TRAFFIC by Jacques Tati, November 1, and reception.

VIII. PUBLICATIONS

No publications were issued in 1972, except for the daily notes which accompanied film showings.

IX. CIRCULATING FILMS

A new edition of the Department of Film Circulating Programs catalogue was prepared by Donald Richie. Among new additions to the circulation program were films by Shirley Clarke; two films by David Rimmer, SURFACING ON THE THAMES and REAL ITALIAN PIZZA; and a film on Claes Oldenburg, SORT OF A COMMERCIAL FOR AN ICEBAG.

A new teaching film was compiled by Vladimir Petrić, THE LANGUAGE OF THE SILENT CINEMA, consisting of excerpts from many classic films to illustrate the syntax of silent cinema, with program notes by Professor Petrić.

We entered into an unprecedented agreement with Universal/MCA in order to be able to continue circulation of a number of sound films to which it holds the rights, rental under which the income is to be split fifty/fifty between The Museum of Modern Art and Universal.

Because of transportation/customs problems between the U.S.A. and Canada we have ceased renting our prints to educational institutions in that country. In order not to deprive such institutions of important study material we have deposited more than twenty prints from our basic collection with the Canadian Film Institute in Ottawa which will make them available for rental in Canada under the same rules that govern our U.S. distribution.

X. FILM STUDY CENTER

The Center was active in receiving visiting scholars, despite the curtailed hours. With the help of funds from the National Endowment for the Arts, the project of copying press clippings and related materials to microfiche was begun, a reader and a reader-printer were purchased, and a card catalogue was initiated which will serve as a guide to the fiche. The Merritt Crawford Collection was acquired; the late Merritt Crawford was a film historian researching the beginnings of the motion picture, who corresponded in the twenties and thirties with all the pioneers then living, and the Collection consists of photographs, film clips, and letters from Georges Méliès, Eugene Lauste, W.K.L. Dickson, Francis Doublier, and many others, as well as original documents, articles, and patents. This collection has been catalogued.

Oslo

NORSK FILMINSTITUTT
Aslakveien 14, Oslo 7
NORWAY.

REPORT FOR THE YEAR 1972.

The Board of Governors has been: Director Øyvin Semmingsen (chairman), deputy director Alv Heltne (Ministry of Education and Culture) and director Robert Halvorsen.

The staff: Jon Stenklev, director
Arne Pedersen, first archivist
Mette Rosenberg, librarian
Bjørg Hammer secretary, book-keeper, cashier
Hein Rusten, second archivist
Viggo Asp film assistant.

1. Acquisition of the year. Relations with producers and distributors.
During the year 63 foreign feature films in 35 mm have been deposited. 8 Norwegian films in 35 mm and 2 in 16 mm have been deposited. Approx. 40 foreign short films and documentaries and 70 Norwegian short films and documentaries have been deposited. The most important feature films were: ALPHAVILLE, WEEKEND, AU HAZARD BALTAZAR, ANTONIO DAS MORTES, CAT ON A HOT TIN ROOF, THE NIGHT OF THE IGUANA, THE TEA HOUSE OF THE AUGUST MOON, PIERROT LE FOU.
The Norwegian producers deposit regularly, while distributors representing foreign film companies vary from company to company, but generally speaking the understanding for our work is growing. We have had no serious problems, however.

2. Progress in the field of preservation: premises, apparatuses, copying of nitrate films on to acetate stock, etc.
We are in desperate need of new vaults. We obtained approx. 100 m^2 this autumn as first aid and can manage another year. However - the Ministry is working for a solution and we are not too pessimistic about it. Even in 1972 we have succeeded in rescuing four old Norwegian feature film.

3. Progress in the field of cataloguing: films, documentation etc.
In spite of the fact that we have one librarian only we have succeeded in keeping the library in good order, now with approx. 4000 volumes. We have also introduced a new numbering system which makes the cataloguing of stills and scripts easier than before. The indexing-card system of FIAF and the work done in this field has proved to be of immense value to us.

4. Showings on the archive's premises.
In our own study-cinema with 50 seats we have had more than 200 arrangements during 1972 - most of which were film showings. We have got access to a new study-cinema in the center of the city with 120 seats and the big series have been arranged there. We will especially mention the series from The Museum of Modern Art (Silent Film) and one with German classics.

5. Progress in budgetary matters, relations with governmental Authorities.
During the last five years the governmental grants have doubled from approx. 300.000 N. crowns to a little more than 600.000 N. crowns. The progress during the last two years have been rather slow and we face rather serious financial problems. Generally speaking we have very good relations with the governmental authorities. Just to mention it: Our institution is a governmental institution.

6. Relations with other FIAF-members.
Being a small archive we depend of the good will and help from other archives. Without exception we have got support and help from our fellow-members in the FIAF for which we are most grateful. In a modest way we have also tried to assist members with information and film-material during the year.

Norsk Filminstitutt arranged the meeting of the FIAF executive committee in Oslo in February 1972.

7. Miscellaneous projects.
The film club societies of Norway depend on our help. During the year we have served more than 50 clubs with all together 757 showings.
The Ministry's courses for professional film workers are still being arranged on the archive's premises and this cooperation has not at all proved to be useless. In the long run, however, this activity will probably in the future be separated from Norsk Filminstitutt.

Oslo, February, 15th 1973.

Jon Stenklev.

Ottawa

Canadian Film Institute

Institut Canadien du Film

Canadian Film Archives

Archives Canadiennes du Film

REPORT OF ACTIVITIES 1972

Ottawa, March 1973

ACQUISITIONS, PRESERVATION

As reported last year, the development of a systematic approach to the problem of acquisition was given priority in 1972. Relations with commercial distributors have improved considerably following an extremely fruitful meeting between the Curator and the Canadian Motion Picture Distributors' Association. Standard agreements regarding the deposit of films have been reached with three major distributors; several others are under discussion. Canadian film makers and production companies are being approached regarding the deposit for conservation purposes of their original negatives or master material. Several have already agreed to do so. It is worth noting that, among these, a major group of underground film makers have deposited all their original materials in the Archives.

The Archives acquired in 1972, 43 features and 195 shorts, approximately half of which are of Canadian origin. Perhaps most interesting among the films acquired is a collection of pre-1903 British and American films by Edison, Lubin etc., including the "lost" British film A DARING DAYLIGHT ROBBERY (1903). Also of interest are 20 reels of original negatives of CANADIAN WAR RECORDS 1914-18, some 30 Canadian shorts of the Twenties and Thirties and a collection of about 40 films photographed by an early Canadian cameraman, Bill Oliver. FIAF members may also be interested to learn that in early 1973, we received a collection of 40 original Lumière films; identification of these is now in progress.

In the area of documentation, 400 new books, 5,000 stills, 300 posters, 600 slides and 30 sound tapes were received in 1972. Our Library now receives 280 periodicals on a current basis.

Limited funds have prohibited all but the most necessary transfer work. However, several early Canadian films were conserved by copying and the only film personally directed by Grey Owl was reconstituted from several partial prints and footage using the original script. A portion of the grant for the Panorama of Canadian Cinema (see below) has been apportioned for conservation work on early Canadian films and this work has already begun. During 1973, 50,000 - 100,000 feet of negatives or fine grain masters will be prepared.

CATALOGUING

Work on cataloguing films in the Archives has continued at a slow pace. Barely 20% of the collection is fully catalogued and the gap between catalogued and uncatalogued material never narrows because the rate of acquisition increases. This is a problem which can only be solved by additional cataloguing and technical staff. It is our intention, however, to complete the cataloguing on all pre-1940 Canadian films by mid-1973.

1762 Carling, Ottawa 13, Ontario Telephone (613) 729-6193 Telex 013-250

In the area of documentation, the FIAF Indexing project has been of enormous benefit in our indexing work. We have also continued to index all Canadian material plus several other periodicals not included in the FIAF project. Approximately 6,000 new films were indexed in 1972 and some 6,000 new files were added.

As reported last year, the project to microfilm the Archives' holdings of written material got underway in 1971. In 1972, we completed microfilming all our biographical files (5,000 jackets), the Main Title Films Index (seventeen 100 - foot reels of 16mm) and the film title vertical files up to "F" (14,000 jackets). All original material of intrinsic interest has been preserved separately.

During 1972, it was also found possible to begin cataloguing our collections of posters and sound tapes. To date only some 10% of each collection has been catalogued. In cataloguing sound tapes (usually of interviews with film makers) a re-recording of the tape is prepared on cassettes. This is then made available for general use while the original tape is preserved as master material.

During 1972, we initiated a co-operative arrangement within Canada for clipping film and television material from newspapers and magazines. Each member of the co-operative clips relevant material from a certain number of newspapers and magazines and sends xerox copies to all other members. A total of 22 daily and weekly newspapers and magazines is being covered in this manner. Those involved are: the Cinémathèque québécoise, the Bureau de surveillance du cinéma du Québec, the Metropolitan Toronto Central Library (Theatre Section), the Ontario Film Institute and ourselves.

EXHIBITIONS

Almost two hundred films were shown in the programs of the NFT in 1972, selected as relevant to an ongoing series. Throughout the year some twenty self-contained programs were shown - including retrospectives of several leading directors - Masaki Kobayashi in January; Joseph von Sternberg in March; Jean Renoir in April and subsequently Dovzhenko, Bresson, Eisenstein, Bunuel, Ray, Dziga Vertov and Paul Almond. A selection of British cinema from the 1930's, followed by a series of fifteen films from the Cinémathèque Royale de Belgique completed the spring programming. In the summer months a group of new French films, mostly productions of the Seventies, shared the NFT with a revival of the British comedies from the Ealing Studios. In the fall a comprehensive series of new Brazilian films held sway before they were followed by a set of programs concerned with the importance of the genre as a stimulus to the film maker. Three American genres were represented - the War film, the Western, and the Film Noir - and one British genre - the "kitchen-sink" variant of neo-realism. Carefully selected films from all three genres gave audiences a greater awareness of the contribution of the type of film to the growth of a film maker.

Two new publications were added in the Canadian Filmography series: Paul Almond: The Flame Within by Janet Edsforth (a monograph on Almond's work with an extensive filmography) and Canadian Women Film Makers an interim filmography prepared by Alison Reid. Several new volumes in this series are planned for 1973. Also published was Shakespeare on Film by Peter Morris.

Film Canadiana, a quarterly filmography of films released in Canada, has been replaced by Film Canadiana: The Yearbook of Canadian Cinema. This annual volume will include not only filmographies of Canadian film and television production, but also bibliographies on Canadian cinema, lists of Canadian film festivals and awards, descriptions of Canadian film organizations and statistics on Canadian production, distribution and exhibition. The 1972-73 Yearbook will be published in June 1973 and copies will be sent to all FIAF members.

The section has also prepared a bibliography on Canadian cinema and is preparing bibliographies on several major Canadian film makers.

In 1972, we began collaborating on an experimental basis with an Ottawa community cablevision channel to present special film programmes on a weekly basis. This programme, called "Cine 3" is now seen on two stations in Ottawa and two in Toronto. The potential audience for these programmes is high and offers great possibilities for bringing film classics to the general public and developing a broader knowledge of film history and appreciation. It is our hope that funds can be made available in 1973 to expand the range of programming (royalties are involved for many films we would like to use) and raise the standards of presentations to a more professional level.

PROJECTS

The Archives is collaborating in the production of a feature length film compilation surveying the development of film in Canada from 1895 to 1940. This film will use film extracts, graphics and interviews with pioneers. This project is involving much basic research on the history of film in Canada. All films and documentation collected is being preserved in the Archives. The film will be completed in 1973 and will be available for use by FIAF members.

GENERAL

The situation regarding Archives in Canada continues to be confused. Though we collaborate closely and continually with the Cinémathèque québécoise, the involvement of the Public Archives in the film archival field has yet again prevented clear-cut decisions regarding adequate national fianancing for film archives in Canada. The government has appointed a special Film Archives Committee to report to the government's Film Advisory Committee. It is our hope that 1973 will see, finally, a resolution and firm plan for the future of film preservation and cultural activities in Canada.

Peter Morris
Curator

Several special events were also scheduled between the more systematic examinations of directors, genres and national cinemas. In particular, Marcel Ophuls' Second World War documentary LE CHAGRIN ET LA PITIE was shown early in the season, as was Emile de Antonio's MILLHOUSE. At periodic intervals new Canadian feature-films were premiered, amongst them GREAT COUPS OF HISTORY, and JOURNEY. A special presentation on the Dominion Day weekend illustrated fifty years of Canadian history on film, from the construction of the transcontinental railway in 1910 to the 1959 strike of loggers in Newfoundland. All films were from the Canadian Film Archives collection. Other special previews of films included PRIVATE ROAD, a British film by new director Barney Platts-Mills, SWEET SWEETBACK'S BAADASSSS SONG, which continues to be banned by the Ontario Censor, and the new 1971 version of Abel Gance's NAPOLEON of 1927.

The NFT of Canada continued to support Film Theatres across the country - in Edmonton, Halifax, Vancouver and Winnipeg. An attempt to promote Theatres in two other Canadian cities - Regina and Saskatoon - got underway during 1972 and at the end of last year these were coming closer to the establishment of a monthly type of film program. In Edmonton the Theatre presents four annual series, in the spring, summer, fall and winter, whereas the Vancouver Theatre at the end of 1972 was already offering monthly programs of a varied nature with good attendance for the most part and a special emphasis upon the independent film makers of the West Coast of Canada and of the United States. In Halifax, on the campus of Dalhousie University, programs at the Theatre have been well received to date. In Winnipeg the existing Theatre was taken over by a new group at the Winnipeg Art Gallery and a change of pace in keeping with the goals of the NFT of Canada at the Winnipeg theatre is already underway. Two other groups in Ontario (in London and Waterloo), expressed an interest in opening a Film Theatre in their city and it is hoped that they can begin operation in 1973.

The Exhibitions Section mounted a full-scale, non-competitive festival of feature-films in July and August of 1972. Three basic aspects characterised FILMEXPO - a Canadian Film Festival, in which a dozen new Canadian films were shown; an International Film Festival in which eighteen features from around the world were shown; and a retrospective tribute to Warner Brothers on their 60th anniversary, during which thirteen of their films covering the period 1927 through 1967 were shown.

Alongside the FILMEXPO event the Exhibitions Section also organised the first International Film Poster Exhibit for a two week period. Over two hundred film posters from 14 countries were submitted for this competition including the work of artists from Sri Lanka, Rumania, Israel, and Cuba. The sixty posters chosen for final inclusion in the Exhibition have since been circulated on a monthly basis to cultural groups throughout Canada, including the Film Theatres already discussed.

RESEARCH AND INFORMATION

This section is responsible for answering general and specific enquiries from the public, for assisting students and researchers and for the Archives' publications programme. Several hundred questions are answered every week.

Poona

NATIONAL FILM ARCHIVE OF INDIA

POONA

ACTIVITIES REPORT 1972

ACTIVITIES - National.

I. Acquisition :

75 Indian and 28 foreign films were added during the year 1972 (January to December). Out of this nearly ¼th were free deposits and the rest acquired either at print cost or on archival exchange basis. The majority of free deposits were Indian films which won national awards.

The most significant film acquisitions of the year have been Prabhat Film Co.'s ADMI (Hindi/1939); Master Vinayak's DEVTA (Marathi/1939); New Theatres' LAGAN (Hindi/1941); Satyajit Ray's MAHANAGAR (Bengali/1963); M.S.Subbalakshmi's MEERA (Tamil/1945) and Himansu Rai's KARMA, the first Indian film in English made in 1933.

The response from producers of old films have been quite encouraging. More and more producers are coming forward for depositing their old negatives/prints with the Archive for permanent preservation. We have recently issued an advertisement in the national press for tracing out owners of certain old nitrate negatives lying in the custody of one of the laboratories.

452 books added to the Archive Book Library during the year. Nearly half the number were complimentary copies. The Archive continue to get regular complimentary supply of books/journals, stills, wall-posters, song booklets from local and foreign parties.

Collection - Statistical Data :-

The detailed statement of archival acquisition as on 31st December 1972 is geven below:-

	As per last report	Additions during the year 1972.	Total as on 31.12.1972.
Film (Features and Shorts)	732	103	835
Books	3524	452	3976
Journals	131	12	143
Stills	4851	1649	6500
Wall posters	1642	126	1768
Booklets	1523	159	1682
Disc records	372	18	890

.....2/-

List of feature films added during 1972 (January-December) :

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

(AJANTRIK/1958/Ritwik Ghatak);(ALIBABA /1940/Mehboob Khan);
(ANAND/1970/Hrishikesh Mukherjee/color*);(ANOKHA PYAR/1948/
M.I.Dharamsey); (ANUBHAV/1971/Basu Battacharya*);
(ARANYA/1971/Samarendra Narayan Deb*);

(BAIJU BAWRA/1952/Vijay Bhatt);(BARI THEKEY PALIYE/1959/Ritwik Ghatak);

(DARPAN/1971/A.V.Subbarao/color*); (DESAMANTE MANUSHULOI/1970/C.S.Rao);
(DO BOOND PANI/1971/K.A.Abbas/color*);

(EZHUTHATHA KATHA/1970/A.B.Raj*);

(GOONJ UTHI SHEHNAI/1959/Vijay Bhatt);

(HAMARI BETI/1950/Shobhana Samarth);(HUMLOG/1951/Zia Sarhady)

(INSAAN JAAG UTHA/1959/Shakti Samanta);

(JIS DESH MEN GANGA BEHTI HAI/1960/Radhu Karmakar);(JOG JOG/1943/
P.C.Barua); (JUGNU/1947/Shaukat Hussein Rizvi);

(KALI GHATA/1951/Kishore Sahu);(KAPURUSH_O-MAHAPURUSH/1965/
Satyajit Ray);(KOHINOOR/1960/S.U.Sunny);

(MAHANAGAR/1963/Satyajit Ray); (MAHATMA/1949/Vithal Bhai K.Jhavery*);
(MALYADAN/1970/Ajoy Kar);(MARUTIRTHA HINGLAJ/1959/Bikash Roy);
(MATILO MANIKYAM/1971/B.V.Prasad*); (MEERA/1947/Ellis R.Duncan);
(MUMBAICHA JAWAI/1970/Raja Thakur*);

(NAGUVA HOOVU/1970/R.N.Sudharshan*);(NARTAKI/1940/Debaki Bose);
(NEEL AKASHER NICHEY/1959/Mrinal Sen);(NIMANTRAN/1971/Tarun Mazumdar*);

(PARAS PATHAR/1949/Satyajit Ray); PATRANI/1956/Vijay Bhatt);
(PHOOLON KE HAAR/1951/G.P.Pawar); (PRATIDWANDI/1970/Satyajit Ray*);
(PREM KAHANI/1937/Franz Osten);

(RAJKUMARI/1953/A.S.A.Swamy);(RAMAN ETHANAI RAMANADI/1970/
R.Madhavan*); (RAMBHAYIN KATHAL/1939/B.N.Rao);

(SAMSARAM/1948/Baburao Chavan);(SAMSKARA/1970/Pattabhi Rama Reddi*);
(SANT SAKHUBAI/1941/Damle & Fatehlal); SHAHI FAKIR/1942/Dhirubhai
Desai);(SHAPAMUKTI/1940/P.C.Barua);(SHILANGANACHE SONE/1949/
Bhalji Pendharkar);(SIMABADDHA/1971/Satyajit Ray*); (SOORAT AUR
SEERAT/1962/R.Behl);(STREE JANMA HI TUZHI KAHANI/1952/Datta
Dharmadhikari);

(THURAKKATHA VATHIL/1970/P.Bhaskaran*);(TWENTY FIFTH JULY/1951/
Chitra Mitra K.L);

(VACHAN/1938/Franz Osten);(VEGULI PPENN/1971/S.S.Devdass*);

(WAHAN/1937/K.Narayan Kale);

(YATRIK/1952/Kartik Chatterjee).

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FOREIGN ; (Film title/ Year of Production / Director)

(BIRTH OF A NATION, THE/1915/D.W.Griffith); (BLONDE'S LOVE, A/ 1965/Milos Forman);

(CRY, THE/1963/Jaromil Jires); [illegible]*

(DAISIES/1966/Vera Chytilova/color); (DAYS OF MATHEW/1967/ Witold Leszczynski/1967);

(ELEPHANT BOY/1937/Robert Flaherty & Zotton Karda);

(INNOCENT SORCERERS/1959/Andrzej Wajda); (INTIMATE LIGHTING/ 1965/Ivan Passer);

(L'AVVENTURA/1959/Michel Angelo Antonioni); (BONNES FEMMES, LES/ 1959/Claude Chabrol);

(MAN OF ARAN/1932-33/Robert Flaherty); (MOANA/1923-24/Robert Flaherty);

(NIGHT TRAIN/1959/Jerzy Kavalerowicz);

(ON APPROVAL/1944/Clive Brook);

(PASSENGER/1963/Andrzej Munk);

(QUEEN ELIZABETH/1911/Louis Mercanton);

(ROMANCE FOR THE BUGLE/1966/Otakar Vavra); (RULES OF THE GAME/ 1939/Jean Renoir);

(STAGECOACH/1939/John Ford);

(WALKOVER/1965/Jerzy Skolimowski).

II. Documentation and Research :

Indian National Filmography :- Mimieographed copies of the first volume covering the silent era (1913-1934) are being circulated to member-Archives. This volume contains cast, credits, of over 1000 silent films produced between 1913 and 1934. Data in respect of films produced after 1950 is under compilation.

The compilation of data relating to non-fiction films is also being taken up.

Monographs:- Dr.P.V.Pathy monograph has since been published and copies are being circulated to member-Archives. The monograph of Guru Dutt is under press and will be available for circulation soon. Monograph projects in respect of other Indian film pioneers like Bimal Roy, V.Shantaram, P.C.Barua and others are being taken up.

Screen Education:-

Archive Distribution Library :- The Archive Distribution Library has now about 50 films (35mm and 16mm) which are available for loan to film societies and film study groups for non-commercial study screenings against payment of nominal service charges. Only those films for which we have the producers' clearance and for which

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the Archive have duplicate prints are available for circulation outside. Number of film societies are being benefitted from the loaning facility of film classics offered by the Archive. This has in a way also helped the growth of film society movement in the country.

Film study :- Archive films are constantly being used for the academic purposes of the Film & TV Institute of India, situated in the same premises. Necessary guidance and assistance to educational institutions are being provided for starting film clubs and organising academic discussions on films.

Archive Screenings:- Regular weekly screening of selected films from the Archive collection as well as important films obtained from outside sources are being held at Poona and Bombay for the benefit of interested public. These screenings are normally followed by discussions with an Archive/Film Institute staff as the moderator. Some of the important films screened by the Archive at Bombay/Poona during 1972 are :-

INDIAN :- ACHUT KANYA (Franz Osten/1936); AJANTRIK(Ritwik Ghatak/1958); AURAT (Mehboob/1940); BRAHMACHARI (Master Vinayak/1938); GOPINATH (Mahesh Kaul/1948); JALSAGHAR (Satyajit Ray/1958); KANGAN (Franz Osten/1939); KALPANA (Uday Shankar/1948); LIGHT OF ASIA (Himansu Rai/1926); MEGHE DHAKA TARA (Ritwik Ghatak/1960); NIRJAN SAIKATEY (Tapan Sinha/1963); PUKAR (Sohrab Modi/1939); PATHER PANCHALI (Satyajit Ray/1957); RABINDRANATH TAGORE (Satyajit Ray/1961); SIKANDAR (Sohrab Modi/1941); SAMSKARA (T.Pattabhi Rama Reddi/1970); STREET SINGER (Phani Majumdar/1938); SAMAPTI (Satyajit Ray/1961); SANT TUKARAM (V.Damle & S.Fatehlal/1936); VIDYAPATI (Debaki Bose/1938).

FRANCE :- PARIS VU PAR (C.Chabrol, J.Douchet, J.D.Pollet/1965); LE SEPTIEME JURE (George Lautner/1961); L'IMMORTELLE (Aalain Robbe-Grillet/1963); LES COUSINS (Claude Chabrol/1959); LES DIABOLIQUES (H.G.Clouzot/1954); UNE AUSSI LONGUE ABSENCE (Henri Colpi/1961); LA TETE CONTRE LES MURS (Georges Framju/1958); PIERROT LE FOU (Jean Luc Godard/1965); LA BETE HUMANIENE (Jean Renoir/1938); L'HOMME QUIMENT (Alain Robbe Grillet/1967); A BOUT DE SOUFFLE (Jean-Luc Godard/1960); CELVI QUI DOIT MOURIR (Jules Dassin/1957); THE TRIAL OF JOAN OF ARC (Robert Bresson/1962).

JAPAN :- RED BEARD (Akira Kurosawa/1965); RASHOMON (Akira Kurosawa/1950); WOMAN OF THE DUNES (Hiroshi Teshigahara/1964); UGETSU MONOGATARI (Kenji Mizoguchi/1953); HARAKARI (Masaki Kobayashi/1962); AN ACTOR'S REVENGE (Ichikawa/1963); Kon. GAZING AT LOVE AND DEATH (Buichi Saito/1965).

U.S.S.R.:- IVAN'S CHILDHOOD (Andrei Tarkovsky/1962); AN ALPINE BALLAD (Boris Stepanov/1965); BATTLESHIP POTEMKIN (S.M.Eisenstein/1925); THE CRANES ARE FLYING (Mikhail Kalatozov/1957).

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U.S.A. :- ALL QUIET ON THE WESTERN FRONT (Lewis Milestone/1929); A DAY AT THE RACES (Sam Wood/1937); NANOOK OF THE NORTH (Robert Flaherty/1922); MOANA (Robert Flaherty/1925).

CZECHOSLOVAKIA :- THE BEST AGE (Jaroslav Papousek/1969); TRICKS OF DECEPTIVE LOVE (Jiri Krejcik/1970); THE CRY (Jaromil Jires/1963).

SWEDEN :- THE DEVIL'S EYE (Ingmar Bergman/1960); THE VIRGIN SPRING (Ingmar Bergman/1960); THE SEVENTH SEAL (Ingmar Bergman/1957); WILD STRAWBERRIES (Ingmar Bergman/1957); THE SILENCE (Ingmar Bergman/1963).

U.K. :- BLACKMAIL (Alfred Hitchcock/1929); SONG OF CEYLON (Basil Wright/1935).

ITALY :- BICYCLE THIEVES (Vittorio de Sica/1948); LA STRADA (Federico Fellini/1954).

POLAND :- INNOCENT SORCERERS (Andrzej Wajda/1960); KNIFE IN THE WATER (Roman Polanski/1962).

CUBA :- THE FIRST CHARGE OF THE MACHETE (Manuel Octavio Gomez/1968); LUCIA (Humberto Solas/1968).

GERMANY/:- (Federal Republic) THE KETTLE DRUMMER (Franz Seitz/1967).

BULGARIA :- THE PEACH THIEF (Vulo Radev/1964)

BELGIUM :- LE DEPART (Jerzy Skolimowski/1967).

RUMANIA :- THE DANUBE BENDS ITS WAY (Liviu Ciulei/1960)

ARGENTINA :- LA CASA DEL ANGEL (Leopoldo Tone Nilson/1957)

YUGOSLAVIA :- ZAGREB ANIMATION FILMS.

Exhibition:-

May-1972 :- Four Indian films from the Archive collection were specially screened for the Pakistani delegates during the Simla Summit Conference.

June-1972 :- A session of films of Debaki Bose was organised in collaboration with a local film society in Bombay. Four films of Debaki Bose were presented during the session.

August-72 :-A special session of Bergman films: SEVENTH SEAL, VIRGIN SPRING, WILD STRAWBERRIES and THE SILENCE was held at Bombay, Calcutta, Bangalore, Delhi and Jodhpur under the joint auspices of the Archive and the Federation of Film Societies.

October-72 :- Archive assisted the Government of Mysore in holding a film festival at Mysore during Dasara season-1972. Out of the 60 odd films screened during the occasion, more than half were from the Archive collection and the rest got on loan from private producers/distributors, as well as Embassies/Consulates.

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November/December 1972 :- About 30 Indian film classics from the Archive collection were loaned for special screening at the Communications Pavilion at Asia Trade Fair held at New Delhi.

Publications :-

The following publications were brought out by the Archive:-

1) Dr.P.V.Pathy monograph - Documentation by Jag Mohan.

2) Mysore Dasara Festival - Brochure 1972.

3) Indian Cinema at a Glance - October 1972. Pamphlet published by Ministry of Information and Broadcasting in connection with Asian Trade Fair.

4) Bergman film festival brochures brought out by Federation of Film Societies, Bombay, Calcutta, New Delhi and also Suchitra Film Society, Bangalore.

5) Mimeographed copies of "Structural Analysis Sheets" of following films were prepared :-

1) DELTA PHASE (Haanstra)
2) BICYCLE THIEVES (De Sica)
3) WAGES OF FEAR (H.G.Clouzot)
4) CITIZEN KANE (Orson Welles)

ACTIVITIES : International

Participation in Bucharest Congress :- Prof.Satish Bahadur, Professor of Film Appreciation, Film & TV Institute of India, represented the National Film Archive of India at the XXVIIIth FIAF Congress at Bucharest during May 1972. He met representatives of various Archives and had fruitful discussions on various matters including film exchanges.

Archival Exchanges :- Two Ray films : APARAJITO & RABINDRANATH TAGORE sent to Gosfilmofond, Moscow. Ray's APARAJITO and APUR SANSAR exchanged with Cuban Archive, Habana.

Robert Flaherty's MOANA (1925) and MAN OF ARAN (1934) received from State Film Archive, G.D.R.Berlin.

BIRTH OF A NATION (U.S.A/1915) and CABINET OF DR.CALIGARI (Germany/1919) received from Museum of Modern Art, New York.

National Film Archive, London supplied us, the original nitrate print of KARMA (1933), the first Indian film made in English by Himansu Rai starring Devika Rani.

Three short films: GOLD COIN, NEWS REEL and THE YEAR received on exchange basis from Norsk Film Institute, Oslo.

Assistant Curator : P.K.NAIR

Praha

RAPPORT

sur les activités des Archives cinématographiques tchèques et slovaques pendant l'année 1972 - pour FIAF.

Filmothèque tchèque

La collection fut enrichie de 1250 titres environ, dont
- films de fiction de long métrage : 657 copies
  145 négatifs
- films de court métrage : 365 copies
  88 négatifs
- et environ 5000 mètres de documentaires.

Le cinéma de la Filmothèque "PONREPO" a mis au point un certain nombre de manifestations importantes, comme par ex.: rétrospective de films hongrois, avec le concours du Centre de culture hongroise de Prague, présentation de films yougoslaves des années soixante, avec le concours de la filmothèque de Belgrade, présentation des cinématographies nationales de l'URSS, avec le concours à la Rétrospective de la production documentaire soviétique des années 1917 - 1946, organisée à l'occasion de l'Exposition en honneur du 50e anniversaire de la fondation de l'URSS, d'autre part à la présentation de films mexicains qui a eu lieu en honneur du 100e anniversaire de la mort de Benito Juarez et a préparé un Hommage au réalisateur M.Romm à l'occasion du Festival International du Film 1972 de Karlovy Vary.

A l'étranger, les Archives ont participé à une grande présentation de films d'animation tchécoslovaques en Bulgarie, à l'exposition de Jiří Trnka à Stockholm et à la Rétrospective de J.Trnka et de B.Pojar à Zagreb.

Echanges internationaux avec les membres de FIAF:

	emprunts	prêts
à court terme	38 films long métrage	85 films long métrage
	41 films court métrage	118 films court métrage

à long terme	168 films long métrage	63 films long métrage
	45 films court métrage	20 films court métrage

A la salle de projection de la Filmothèque, 852 films de long métrage et 520 films de court métrage ont été projetés. Les films les plus importants qui ont enrichi les Archives:

The Life of Moses - USA, 1910 - J. Stuart Blackton
Der Evangeliemann - A , 1923 - Holger-Madsen
Le Loup Garou - A-Tchécosl., 1932 - Friedrich Feher
Der brave Sünder - A , 1931 - Fritz Kortner
Madame Satan - USA, 1930 - Cecil B. De Mille
Maciste contro il sceicco - It., 1924 - Mario Camerini
Stchastie - URSS, 1934 - Alexander Medvedkin
Die letzte Droschke von Berlin - A, 1926 - Carl Boese, Lupu Pick

Die Austernprinzessin - A, 1919 - Ernst Lubitsch
Papirosnitsa ot Mosselproma - URSS, 1924 - Iouri Jeljaboujnitski

Dina Dza-Dzou - URSS, 1926 - Iouri Jeljaboujnitski
Veselaïa kanareïka - URSS, 1929 - Lev Koulechoff
Katerina Izmaïlova - URSS, 1926 - Tscheslav Sabinski
Slesar i kantsler - URSS, 1923 - Vladimir Gardine
Die Hochbahnkatastrofe - A, 1922 - Valy Arnheim
Die Frau im Doktorhut - A, 1920 - Arthur Brenken
24 Stunden aus dem Leben einer Frau - A, 1931 - Robert Land
Die Ehe - A, 1928 - Eberhard Frowein
La Belle endormie - URSS, 1930 - Georgi et Sergeï Vasiliev
Jad - URSS, 1927 - E. Ivanov-Barkov
Soft Shoes - USA, 1925 - Lloyd Ingraham
The Best Bad Man - USA, 1925 - J. G. Blystone
Plastered in Paris - USA, 1928 - Ben Stoloff
Zwei glückliche Herzen - A, 1931 - Max Neufeld
Teeth - USA, 1924 - John G. Blystone
The Tough Guy - USA, 1926 - David Kirkland
Oliver Twist - USA, 1922 - Frank Lloyd
My Boy - USA, 1921 - Victor Heerman, Albert Austin
Max und Moritz - A, 1923 - Kurt Wolfram Kiesslich
(série de dessins animés d'après Wilhelm Busch)
Lonesome Luke Joins the Navy - USA, 1916 - Harold Lloyd,

Bebe Daniels, Harry "Snub" Pollard

Lonesome Luke, Messenger - USA, 1917 - Harrold Lloyd, Bebe Daniesl, Harry "Snub" Pollard

Detained - USA, 1925 - Peroy Pembroke (Stan Laurel)

L'Hôtel hanté - Fr, env. 1908 (imitation du film de Blackton "The Haunted Hotel", prod.Gaumont, Paris

Cash and Carry - USA, 1927 - Christie Comedy (Neal Burns, Edna Marian)

Feed 'em and Weep - USA, 1928 - Hal Roach Prod. (Max Davidson, Anita Garvin,Daphne Pollard,Edgar Kennedy)

(Short western film, prod. American Pathé, env. 1910).

L'équipement technique s'est d'autre part amélioré. On a installé deux autres tables de rebobinage à moteur et on a installé dans les magasins cinq appareils de climatisation de la marque Westair (RFA).

Documentation

Le fonds de ce service s'est accru de la manière suivante:

photographies	8.178
Matériel de publicité	626
Scénarios	107
autre matériel documentaire	154

Se...ce ...ocumentation

Le fo... service s'es... de la ...i-

vante:

- p...otographies ...8
- matéri... de publicité ...6
- scéna... ...07
- autre matériel d... ...

On a photographié et gardé les négatifs d'une collection empruntée de tous les acteurs et actrices des théâtres tchèques.

On a réalisé environ 1000 négatifs en couleur à partir de photographies en couleurs. On a procédé à la conservation de 600 photographies uniques environ des premières années de la cinématographie tchécoslovaque.

Le service a collaboré à l'exposition de A.P. Dovjenko (en présence de J. Solntseva) et à l'exposition de Jiří Trnka. Enfin, le service a mis au point un projet de réunion des dirigeants des services de documentation des filmothèques des pays socialistes, dans le cadre de la FIAF.

Bibliothèque

La bibliothèque fut enrichie par

- livres 776 volumes
- journaux et revues 8974 numéros (68 titres tchécoslovaques et 137 titres étrangers)

Des données bibliographiques (en français) ont été préparées pour l'exposition de livres à l'occasion du Festival International du Cinéma de Venise, à savoir:

- pour la 17^{e} exposition de livres (publications parues de 1970 à 1972)
- pour la 7^{e} exposition spéciale et un catalogue international (catalogue embrassant des données depuis le début du cinéma jusqu'en 1972).

Des données bibliographiques destinées à la FIAF (en français) ont été mises au point sur les publications cinématographique parues en 1972.

Au total, 2682 données de la presse tchèque (26 revues et 8 journaux) et 6007 données de la presse étrangère ont été dépouillées. Le service a publié 12 numéros de "Le cinéma tchécoslovaque dans la presse étrangère" et des tirés à part documentaires sur les festivals de Tbilisi, de Venise, de Cannes, de Berlin-Ouest, de Locarno, de Téhéran et de Zagreb.

Service de publications

Les publications suivantes ont paru:

L. Bartošek: Bibliographie de la littérature cinématographique tchécoslovaque 1930 - 1945

Pondělíček, Svoboda, Bulíček : Recueil filmographique VIII

Z. Štábla : Points d'interrogation à propos du film de la Passion de Hořice (en thèque, russe, anglais, français)

Videoforum - recueil de documents (en tchèque et en anglais)

Chronique 71

J. Havelka : L'économie cinématographique tchécoslovaque 1951-1955, I et II

4 programmes du cinéma de la Filmothèque "Ponrepo"

11 brochures à l'occasion d'anniversaires de cinéastes éminents.

Cinémathèque slovaque

La collection fut enrichie de 276 titres, dont

157 long métrages (dont 7 slovaques)

119 court métrages (dont 69 slovaques)

Bibliothèque

La bibliothèque c'est accrue de 373 livres et revues

Documentation

Matériel documentaire pour 200 films

A l'occasion du Festival International du Film 1972 de Karlovy Vary fut présenté le film slovaque "Jánošík" de 1921.

Voyages à l'étranger et visites de personnalités de l'étranger

A la session de l'Assemblée générale de la FIAF à Bucarest, le Dr Zvoníček fut réélu réviseur de comptes. A cette session a également participé J.A.Fraňo, directeur des Archives cinématographiques slovaques.

Le Dr Zvoníček a participé au V^e festival soviétique de Tbilisi, au I^er festival international de Téhéran et au Festival international du cinéma de Venise.

Le Dr Šumavský a pris part au II^e festival des films de l'Asie et de l'Afrique organisé à Tachkent et à la XV^e revue internationale des films documentaires et de court métrage de Leipzig. D'autre part, il a eu des entretiens au Gosfilmfond à Moscou et à la Filmothèque yougoslave. Le Dr Šumavský a participé également à la consultation des directeurs des Archives cinématographiques des pays socialistes, membres de la FIAF, qui a eu lieu à Budapest.

V. Knor a eu des entretiens au Gosfilmfond à Moscou et à la Filmothèque polonaise.
V. Opěla participé au IV^e festival international des films de court métrage de Cracovie.
J. Boček et M.Zdražilová ont rendu visite à la Filmothèque bulgare.

Parmi les visiteurs étrangers, notons:

Ing. Hackl, Autriche
Colin Ford, Grande-Bretagne
V.N.Jdane, Georgi Chetchkine, URSS
Jacques Ledoux, Belgique
Eileen Bowser, USA
Kim Bong Tchoon, O Ha Il, Kim Thaik Yeng, Kim Yun Tchei, Corée
Prof.S.Komarov, URSS
Kevin Cough-Yates, Grande-Bretagne
Ing.Bohdan Karolak, Pologne

Pyong-Yang

NATIONAL FILM ARCHIVES OF D.P.R.K.
PYONGYANG

REPORT ON ACTIVITIES IN 1972

The National Film Archives of the Democratic People's Republic of Korea has successfully carried out its activities as ever in 1972 under the parental care and warm concern of Comrade Kim Il Sung, the great Leader of the Korean people.

Last year the DPRK National Film Archives founded under the direct guidance and assistance of the Workers' Party of Korea and the government of the Republic carried out tremendous work for the collection of Korean and foreign films in our country and their preservation as archives in a unitary way as well as a series of work such as the expansion and construction of film storage vaults, the technical study in the preservation of films, the translation of already collected films and their classification according to the contents and the special screenings for film-makers.

Along with this, our national film archives conducted the work of strengthening the contacts and intercourse with the F.I.A.F. and film archives of its member countries and collecting as archives good films, and materials, of Asian countries and the rest of the world.

THE FOUNDATION OF THE NATIONAL FILM ARCHIVES

The General Assembly of the Korean Federation of Film Archives convened early in 1972 reviewed and summed up its work done in the past period and, on this basis, decided to bring forth the National Film Archives of the D.P.R.K. after having discussions about its reorganisation in conformity with the new circumstances in which the archives affiliated with the KFFA had grown, qualitatively and quantitatively, enough to conduct their work by themselves.

In accordance with the decisions of the General Assembly, the DPRK National Film Archives started its work in April in succession of the KFFA's work, following the amalgamation of storage vaults of archive and foreign films in different film studios affiliated with the KFFA.

The DPRK National Film Archives, single and monolithic of its kind in our country, is engaged in the collection and preservation of all films produced in our country and archive materials and carries on, in place of the KFFA, the work with the F.I.A.F.

The DPRK National Film Archives has a well-regulated work system with such departments as film store, archive materials, technical check-up, external interchange, etc.

COLLECTION AND PRESERVATION OF FILMS

—the collection and preservation of films at home

The DPRK National Film Archives has collected as archives hundreds of Korean and foreign films in different parts of our country, while realising the amalgamation of many archive storage vaults.

The list of these films include precious archive materials—the feature film "My Native Village" which is the first film produced in our country after liberation; the documentary "For Freedom & Independence of Fatherland" which reflects our people's heroic fighting stamina shown under the wise leadership of Marshal Kim Il Sung, the genius military strategist and the respected and beloved Leader; the documentary "U.S. Imperialist Aggressors' Armed Spy Ship 'Pueblo'" showing the details of aggression into our country—as well as the life of its crew captured and their interviews with Korean and foreign reporters—by the U.S. imperialist aggressors' armed spy ship "Pueblo" which was captured by the seamen of the heroic Korean People's Army in January 1968 upon its intrusion deep into the territorial waters of our country.

Our archives has enriched its possession with the acquisition of copies, and negatives, of one hundred and more documentary, feature, news-reels, science and cartoon films, produced and supplied by different film studios last year, inclusive of the documentary "We'll Follow Great Leader For Tens Of Millions Of Years" given to the grand celebrations held on April 15, 1972,

in honor of the 60th birthday of Comrade Kim Il Sung, the great Leader of the Korean people, and the feature film "A Flower Girl", an immortal classic granted the special award at the Karlovy Vary International Film Festival.

Besides, new copies were taken of over twenty old films and more than 3,000 reels were subject to repairs.

—the collection and preservation of foreign films

1972 also witnessed a big success won by the DPRK National Film Archives in the work of collecting good films of Asian countries and the rest of the world.

Our national film archives has done much for strengthening the relations and contacts with the F.I.A.F. and the archives affiliated with it. We paid visits to many film archives of foreign countries and received precious archive materials from them.

A sole F.I.A.F. member in southeast Asia, our national film archives laid particular emphasis on the collection and acquisition of good films produced in this part of the world.

Thus our national film archives last year enriched its possessions still more with the acquisition of hundreds of foreign films including two hundred and more films of Asian countries.

It was done, at the same time, by our national film archives to translate collected foreign films into Koreans.

PUBLICATION AND THE COLLECTION OF MATERIALS

In 1972, the DPRK National Film Archives issued or collected film montages, film literatures, synopses and summaries of films including scores of different film pictorials, posters and film catalogues, and put to print over 1,000 sheets of film still.

We also collected film publications and materials of all countries of Asia and the world.

Meanwhile, the DPRK National Film Archives carried out a series of work such as the repair and expansion of film store vaults, the exchange of delegations with F.I.A.F. member archives and special screenings for film-makers.

In 1973, the DPRK National Film Archives plans to build new film store vaults with thousands of square metres, take an active part in the activities of the F.I.A.F. and carry on the exchange of archive films and materials with film archives of foreign countries.

Sofia

CINEMATHEQUE NATIONALE BULGARE

R A P O R T 1972/73

Dès le mois de mars 1972 jusqu'à la fin du mois de mars 1973 notre cinémathèque s'est enrichie de 2971 copies de films. La plupart de ces copies appartient à des films bulgares que nous reçevons des studios cinématographiques grâce au dépôt légal ou étaient des films bulgares sur base de nitrate qui ont été transmis sur base d'acétate /30 000 m. de films à base de nitrate ont été transmis sur base d'acétate et d'après nos prévisions dans trois années n' urons plus des films sur base de nitrate/

La filmographie des films bulgares de fiction a été complétée pour les années 1971/72. Actuellement nous complétons pour la même période les filmographies des films bulgares [illegible]ire,d'animation et de vulgarisation scientifique.

Nous collaborons au FIAF PERIODICAL INDEXING PROJECT que nous considérons comme une initiative extrêmement importante sans la collaboration de toutes les cinémathèques ne pourraient pas réaliser même les grands centres cinématographiques. Nous estimons aussi hautement la bibliographie internationale annuelle de cinéma rédigée par la Cinémathèque Roumaine à laquelle nous collaborons également.

Notre bibliothèque s'est enrichie [illegible]0 volumes et la collection de photos - de 1600 nouvelles photos. Notre collection d'affiches et notre documentation se sont également enrichies.

Comme pendant les années passées notre cinémathèque a fait beaucoup pour la vulgarisation de la culture cinématographique par ses programmes composés surtout de cycles / "Histoire du cinéma", "Théorie et histoire du cinéma", "Réalisateurs et artistes de notoriété mondiale", "Problèmes du cinéma contemporain", "Chefs-d'oeuvre du cinéma soviétique", "Cinéma soviétique contemporain", etc,'. Pour la réalisation de cette activité notre cinémathèque doit beaucoup à la collaboration des autres cinémathèques. Ansi grâce à Ceskoslovenn

sky Filmovy Ustav nous avons organisé un Panorama du film tchécoslovaque d'animation, avec le concours de la Cinémateca de Cuba a été réalisé un Panorama du cinéma cubain révolutionnaire et a été inauguré une exposition d'affiches de films cubains à Sofia et à Plovdiv, avec la collaboration de Magyar Filtudomanyi Intezet es Filmarchivum ont été organisées des Soirées du film hongrois.

Une attention particulière a été réservée à la célébration du 50-aire de la formation de l'URSS. Outre les cycles mentionnés et des projections à part, notre cinémathèque a pris part avec un programme à elle à la Décade du Cinéma Soviétique, elle a organisé des Journées du Cinéma Soviétique Ukrainien de vulgarisation scientifique, des soirées consacrées aux films des des documentaristes soviétiques Pavel Kogan et Petar Mostovoj et a inauguré une exposition sur l'art cinématographique de l'Union Soviétique.

Dès le 1 avril 1973 notre cinémathèque reçoit un des meilleurs cinéma de notre capitale - le cinéma "Droujba"/"Amitié"/ - et nous aurons 4 projections par jour.

Comme pendant les autres années nous avons eu des relations très actives avec les cinémathèques

Nous avons envoyé pendant la période écoulée 100 films comme prêt limité et illimité et nous avons reçu comme prêt limité et illimité 161 films - la plupart de GOSFILMOFOND.

Nous avons déjà mentionné les panoramas et d'autres manifestations culturelles que nous avons organisé avec la collaboration des cinémathèques en Bulgarie. De notre côté, de nouveau grâce aux cinémathèques des pays respectifs, nous avons pu organisé des panoramas du film bulgare en Roumanie, au Pérou, au Venezuela, en Colombie, au Brésil, en Argentine ainsi que des soirées consacrées à l'oeuvre de Georges Dimitrov à l'occasion du 90 anniversaire de sa naissance en URSS, en Pologne et en Roumanie et de prendre part à l'exposition d'affiches de films à participation internationale au Canada.

En relation avec les panoramas du film bulgare et des voyages de service le directeur et d'autres collaborateurs de notre cinémathèque ont été en URSS, en Roumanie,

en Pologne, en Hongrie, au Danemark, en Egypte, à Cuba, au Pérou, au Venezuela, en Colombie, au Brésil et en Argentine. La Cinémathèque Nationale Bulgare exprime sa grande gratitude aux cinémathèques de ces pays pour leur hospitalité ainsi qu'aux cinémathèques qui nous ont prêté des films ou grâce auxquelles nous avons organisé des panoramas et d'autres manifestations culturelles en Bulgarie. Pendant la même période nous étions heureux de recevoir des collègues des cinémathèques, des instituts cinématographiques et des cinéastes des pays suivants: URSS, Tchécoslovaquie, Pologne et Hongrie.

Ce qui est nouveau dans l'activité de notre cinémathèque c'est quelle a déjà ses éditions périodiques: "Annuaire de la Cinémathèque Nationale Bulgare" et la revue "Kino i vrémé" /"Cinéma et temps"/ dont 3 numéros sont déjà parus. L'activité de la cinémathèque pour la connaissance du cinéma soviétique en Bulgarie a été reflétée dans une de ses éditions "La Cinémathèque Nationale Bulgare et le Cinéma Soviétique." Sofia,1972,1972, 71 p.

Directeur: G. Stoyanov-Bigor

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET
ACTIVITIES REPORT 1972

At the Cinematek some organizational changes were made during 1972.

Mr Nils-Hugo Geber, for many years responsible for the archive section, left the institute by September 30 and has been replaced by Mr Jörn Donner as from October 15. Mr Donner is heading the whole Cinematek section of the Swedish Film Institute together with some of the general information activities and the publications.

As a whole the Swedish Film Institute is administered in the following way:

Mr Harry Schein is a working chairman of the board and the day to day matters are handled by him in collaboration with Mr Lennart Segerlund (director of the economic and administrative section), Mr Bengt Forslund (head of the film production) and Mr Donner.

The Documentation Department of the Cinematek as such has been abolished and instead the different parts, namely the Library, the Cuttings Department, the Stills and Posters Department and the Publishing Department, have achieved more budgetary independence.

Expansion plans have been made in order to speed up the film preservation activities and for this reason new appointments on the film preservation side were made possible at the end of 1972. The Cinematek is as from March 1973 renting cutting room and handling space immediately adjacent to one of the two main film laboratories in Stockholm.

When the Nordic application for a grant from the Nordic, cultural funds in favour of film preservation had been turned down as not being compatible with common, Nordic, cultural processes, the Cinematek instigated an action in Sweden in order to make the public opinion aware of the fact that many Swedish films were at a stage of rapid deterioration and that rather expensive and fast steps had to be taken to save these films. At the end of 1972 it was hoped that the Swedish government would step in directly to sponsor these preservation activities. At the same time new contacts were taken with the main producers and rather favourable deals

with them were concluded regarding the preservation of films, otherwise doomed to destruction.

ACQUISITION AND DEPOSITIONS

The Film Archive received a considerable number of depositions from different distributors in Sweden and the major Swedish distribution companies assisted the Film Archive in terminating deposition agreements with the copyright owners. A number of agreements have also been made with foreign producers and distributors and among them there are several general deposition agreements, which means that in the future said producers will deposit films with the Film Archive.

Acquisitions

Feature films	Shorts
15 positive prints 2 dupe negatives	26 positive prints

Depositions

Feature films	Shorts
417 positive prints 11 dupe negatives 11 fine grain prints	51 positive prints 2 dupe negatives 1 fine grain print 22 original negatives

Preservation and printing within the Film Archive

Feature films	Shorts
22 positive prints 11 dupe negatives 7 fine grain prints	4 positive prints 1 dupe negative 1 fine grain print

THE FILM CLUB

The Film Club has continued its program of 12 weekly screenings. The number of registered members amounted to 11.000 during the period and the screenings were visited by approximately 75.000 persons.

Special programs have been dedicated to the following directors:

Luis Buñuel

Emile de Antonio
Jiri Trnka
Alfred Hitchcock
Dusan Makavejev
Wolfgang Staudte
René Clair
Marcel Carné
Federico Fellini
Vincente Minnelli

National film series from the following countries have been presented:

Cuba
DDR
Bulgaria
Mexico
Greek films in exile

The following persons have been special guests of the Film Club at the introduction of various films and programs:

Emile de Antonio, New York
Silvano Agosti, Rome
Dusan Makavejev, Belgrade
Heiner Ross, Berlin, introducing a selection of the films shown at "Internationales Forum des Jungen Films" in Berlin
Will Wehling, Oberhausen, presenting a selection of films from the Oberhausen Festival
the directors Konrad Wolff, Egon Günter, Günther Rücker, introducing the DDR film week

During the period the Film Club has published 9 monthly programs, 4 special booklets and 500 stenciled leaflets.

The Film Club has received friendly and generous support from many other film archives, notably

Det Danske Filmmuseum
Norsk Filminstitutt
Suomen Elokuva-arkisto

with which archives the Film Club has exchanged many programs.

Several other archives have provided us with prints of various films, among them

The National Film Archive
The Czechoslovak Film Archives
Cinemateca de Cuba (I.C.A.I.C.)
Deutsche Kinemathek
Freunde der Deutschen Kinemathek
Jugoslovenska Kinoteka

Staatliches Filmarchiv der DDR
Cinémathèque Royale de Belgique

THE LIBRARY

The Library has bought 402 books and received 135 books as gifts during 1972, which means that the collection now contains totally 17.900 books. Besides the Library has about 200 running subscriptions to periodicals.

During 1972 the Library kept open to the public Mondays--Fridays at 9.00-21.00 and was visited on an average by 60 persons every day.

THE CUTTINGS DEPARTMENT

During 1972 35 different papers and periodicals were cut at this department. The size of the department expanded as fast as during previous years, i e about 20%. At the end of the year there were approximately 1,5 million cuttings, divided into different subjects:

Directors (and their films) - 150 running metres, about 7.000 names

Actors - 95 running metres, about 6.000 names

The systematic section - about 45 running metres

In the last-mentioned section the new material as from the 1st of January 1972 has been organized in accordance with the same classification system as in the Library, namely the UDK.

The information activities of the department have expanded considerably with about 7.000 external and about 1.000 internal orders carried out.

THE STILLS AND POSTERS DEPARTMENT

About 62.000 new stills were received during the year and from the Danish Film Museum additional 9.000 stills have been received as an exchange gift.

THE PUBLISHING DEPARTMENT

Four publications have been brought out by this department during the year:

FILMFÖRFATTARLEXIKON 1896-1971 (55 pages)
A supplement to "Authors of Swedish Feature Films".
By Sven G Winquist.

FILMÅRSBOKEN 1971 (127 pages)
By Bertil Wredlund.

SPECIAL EFFECTS (40 pages)
An introduction to special effects in modern filmmaking and to the resources available to Swedish film makers.
By Lars Swanberg.

RÄDDNING AV DEN ÄLDRE NORDISKA FILMEN (225 pages)
An application from the film archives of Denmark, Finland, Norway and Sweden to get official funds to save the earliest films of respective countries.

Moreover, two film books were published in collaboration with Norstedt Publishing Company:

FILM SÖDER OM SAHARA (FILMS SOUTH OF SAHARA)
By Nils-Petter Sundgren.

KAMERAN GÅR (THE CAMERA ROLLS)
By Gösta Werner.

In conclusion it should be stressed that the financial means at the disposal of the Swedish Film Institute for the Cinematek section will probably not be sufficient for the many-sided, cultural activities being already operating or at the planning stage. Therefore it is also important for the Cinematek to have a direct state support. The other alternative is to decrease the activities and concentrate on priorities in cultural policy matters. This thinking process will take some time but the Cinematek will without doubt be able to fulfil its role in Swedish culture.

Tirana

R A P P O R T

SUR L'ACTIVITE DE L'ARCHIVE D'ETAT DU FILM DE LA REPUBLIQUE POPULAIRE D'ALBANIE POUR L'ANNEE 1972

Durant l'année passée, notre Archive du Film a enrichi ultérieurement son fonds de films, tout particulièrement avec des réalisations du Cinéstudio "Albanie nouvelle", comme suit: films de fiction albanais 2, films de fiction étrangers 37;films documentaires albanais 50, films de chronique 54. De meme, ayant en perspective l'accumulation dans son fonds de tous les films dont disposent d'autres administrations et institutions culturelles, d'enseignement et scientifiques du pays, au cours de cette meme période ont été retirés 32 films de tout genre. D'autre part, notre Archive, en collaboration avec le Cinéstudio "Albanie Nouvelle", a tourné plusieurs films documentaires à l'intérieur du pays, d'une longueur totale de 1.250 mètres.

Dans la salle de l'Archive et ailleurs on a procédé à la projection de 325 films. On a effectué des reports de nitrate sur acétate, surtout de films albanais ayant une valeur archivale, ainsi que de films étrangers à caractère historique sur notre pays. Sur acétate ont été tiré également les films interpretés par de grands acteurs albanais, ainsi que quelques films classiques de la cinématographie mondiale.

Depuis le printemps de l'année dernière on travaille pour cataloguer en détail les films chronicaux étrangers de la période de la deuxième guerre mondiale, de valeur archivale et historique. On prévoit que ce catalogue sera pret durant l'été de l'année courante, et il sera distribué à la FIAF ainsi qu'à tous les membres effectifs de la Fédération.

A partir du mois de Novembre de l'année 1972, notre Archive est en train d'effectuer une nouvelle organisation non seulement en ce qui concerne la systématisation et l'enrichissement de nos fonds, mais également l'amélioration des conditions de préservation et leur catalogage scientifique. Par conséquence l'activité de notre Archive du Film sera élargie et améliorée ultérieurement, soit en ce qui concerne la préservation et l'accumulation des films à disposition d'autres institutions à l'intérieur du pays, que l'enrichissement de nos fonds, grace à des tournages de films qui seront effectués à l'intérieur et à l'extérieur de l'Etat. En meme temps, nos liens avec les autres membres de la FIAF seront renforcés dans le domaine de l'échange de films et de l'expérience au travail. On augmentera encore de plus le tirage de films sur acétate, tout particulièrement de films albanais et de films classiques étrangers. On prévoit le catalogage détaillé des films albanais et en perspective également des films étrangers dont dispose notre Archive.-

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Torino

Museo nazionale del cinema
Piazza San Giovanni 2
10122 T O R I N O (Italie)

Le Musée été visité en 1972 par 31.000 personnes (étrangers, journalistes, élèves des écoles, ect. payants et gratuits). De janvier à mai et en novembre et décembre (du mardi au dimanche) le Musée a présenté dans sa salle de projection la fim du programme "Film da rivedere" (Films à revoir), la VI^e Semaine du film de montagne, trois films de Paolo Spinola, sept films d'Anatole Litvak, une semaine de documentaires sur l'Afrique, le programme "Les Voix" (films en version originale sans sous titres) avec quatre films de Sidney Lumet, Joshua Logan, Nicholas Ray et David Swift, un "Hommage à Totò" comprenant quatre films de la période 1947-1954, et un "Hommage a Mark Robson" avec onze films.

La Bibliothèque Internationale de cinématographie et photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 280 lecteurs avec un totale de 1.350 lectures. Les volumes sur la photographie et le cinéma sont actuellement 7.020 avec 1.240 opuscules, 5.900 revues italiennes et étrangères, 820 disques de musiques de films et 30 enrégistrement de bandes sonores de films étrangers.

Le Musée a présenté de janvier à octobre dans sa galerie des expositions un "Panorama des avant-gardes cinématographiques" pour les élèves du cours omonime tenu à la Faculté de Lettres de l'Université de Turin. On a exposé des documents originaux, dessins, photos, livres, revues, ect. dédiés aux films de René Clair, Viking Eggeling, Fernand Léger, Marcel Duchamp, Hans Richter, Luis Bunuel, Oscar Fischinger, Man Ray, Anton Giulio Bragaglia et sur les mouvements Futuriste, Dadaiste et Surréaliste.

A' l'occasiona des manifestations "Sub 72" (Turin, 22/25/avril) le Musée a présenté, en collaboration avec l'Association "Les Amis de Georges Méliès, des films de G. Méliès, "Au royaume des fées", "Le tunnel sous la Manche" et "Le voyage à travers l'impossible", d'argument sous-marin.

Avec la collaboration des Services de la Diffusion et des Échanges Culturelles - Ministères des Affaires Étrangères - Paris, du Comité International du Film Ethnographique et Sociologique - Musée de l'Homme, d'Europa Diffusion, de Paris, du Centre pour la Cinématographie Scientifique de l'Université de Padoue et des Missions Consolata de Turin, le Musée a organisé avec "Mani Tese" (organisme contre la faim et pour le développement des peuples) de Turin, du 14 au 28 octobre, "Vita di popoli" un programme de 14 documentaires ethnographiques sur les peuples d'Afrique, d'Amérique Latine et d'Australie. Le Musée a collaboré à l'Exposition de Trois-Quart de Siècle de Cinématographie, organisée au Palais de Chaillot par la Cinémathèque Française-Musée du Cinéma, envoyant de rares documents, photographies et pubblicité sur le cinéma muet italien. A' la manifestation "L'acteur comique italien" - "Spectacles de tradition populaire", organisée par le Centre Franco-Italien de Dramaturgie à Paris, du 15 au 19 décembre, le Musée a envoyé les films "Petrolineide" de A. Blasetti e C. Campogalliani (1931) et "Cortile" di C. Campogalliani (1930) pour illustrer l'art du grand acteur italien Ettore Petrolini.

Toulouse

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

3, rue Roquelaine - 31000 - Toulouse - France

R A P P O R T D ' A C T I V I T E D E 1 9 7 2

Durant l'année 1972, la Cinémathèque de Toulouse a consolidé son autonomie. Elle avait été jusque là, très liée à certains services de l'Education Nationale et si cette situation offrait des avantages matériels, elle impliquait des fournitures de films ou de documents qui constituaient une lourde charge.

Cette autonomie s'est concrétisée par le transfert de la Bibliothèque et du secrétariat dans de nouveaux locaux, prêtés par la Ville de Toulouse, et la Cinémathèque y a gagné une totale indépendance.

I°) Acquisitions de l'année. Rapports avec les producteurs et distributeurs.

La collection de films s'est enrichie de 120 longs métrages et de 46 courts métrages en 35 mm. Par contre le fonds de 16 mm n'a pratiquement pas subi de modifications.

La Cinémathèque de Toulouse a signé le contrat-type de dépôt fiduciaire avec la F.I.A.P.F. et elle est, pour l'application pratique du contrat en pourparlers avec la Fédération des distributeurs.

II°) Progrès dans la préservation

Le Blockhaus construit en 1971 et occupé au mois de décembre s'est révélé insuffisant. Un nouveau blockhaus de mêmes dimensions est en chantier et la surface utilisable, en juillet 1973, sera de 210 mètres carrés.

La Cinémathèque de Toulouse va signer, au cours du mois de mai 1973, une deuxième convention avec le Service National des Archives du Film à Bois d'Arcy, pour le tirage, sur les fonds du Ministère, des copies nitrate.

III°) Catalogage et Bibliothèque

Le catalogage des films détenus par la Cinémathèque n'a pas encore été entrepris. Il s'agit d'un gros travail qui devrait pouvoir débuter à la fin de l'année 1973.

Par contre, la mise en ordre de la Bibliothèque s'achève. Les acquisitions (livres, périodiques, photographies, affiches) ont été très satisfaisantes durant l'exercice 1972 et les dépôts de documents se sont multipliés.

Warszawa

C o m p t e - r e n d u

de l'activité de la Filmoteka Polska en 1972

L'évènement le plus important de l'année fut pour la „Filmoteka Polska" l'Assemblée de la Direction Générale de la Cinématographie, sous les auspices de Mr Czesław Wiśniewski - vice-ministre de la Culture et de l'Art pour affaires de cinématographie /le 9 novembre 1972/; elle a réuni toutes les personnes intéressées à la future organisation des archives du film en Pologne. Au cours de la réunion l'activité de la „Filmoteka" a été scrupuleusement analysée. L'Assemblée a évaluée cette activité de façon positive de même que les résultats atteints, soulignant également le rang et l'importance de la „Filmoteka Polska" dans le domaine de protection et d'études de la cinématographie polonaise ainsi que ses mérites sur le champ de propagation de la science et de la culture cinématographique en Pologne. L'un des sujets des débats fut le problème de protection des films, qui se trouvent dans les collections de Filmoteka Polska sur bande inflammable /nitrocellulose/; un programme d'action à deux phases a été établi. La construction de nouveaux entrepôts, dont les projets ont été déjà élaborés ultérieurement, a également été touché, de même que les activités futures du point de vue de la centralisation des collections et informations sur le film.

Les directives de l'assemblée ont été devancées par des travaux, effectués l'année dernière, tels que: estimation des projets des nouveaux bâtiments de la Filmoteka Polska - siège et magasins, session du Conseil Scientifique de la Filmoteka Polska qui a examiné les questions concernant l'emmagasinage des collections, la protection des matériels inflammables, entrée aux représentations et centralisation des collections. Une vérification partielle a été effectuée et une sélection des collections, ce qui a réduit le risque d'incendie en éliminant un grand nombre de matériels sur bande inflammable et de doublets.

Les collections de films ont atteint le nombre de 10 762, ce qui répond à environ 57 mille bobines. En 1972, la Filmoteka Polska s'est enrichie de 664 films, dont 395 de long métrage et 269 de court métrage. Comme toujours une grande pression a été posée sur la recherche de films polonais de production d'avant-guerre, qui ont disparus au cours de la II guerre mondiale. On a obtenu différents matériels pour 10 films par voie d'échange ou d'achat. On a acquéri également pour les collections des films plus importants - polonica.

Une activité accrue fut notée l'année dernière sur le plan de la collaboration internationale. 9 représentations internationales ayant un caractère de manifestation, revue ou séminaire, ont été organisées en Pologne.

Les programmes d'études eurent pour sujet: „Les problèmes d'atelier de la cinématographie contemporaine" et furent organisés à Wisła ainsi que la „IX étude de la Connaissance sur le Film" organisée à Gdańsk - sur le film tchécoslovaque 1898 - 1945. Les représentations publiques comprenaient les revues suivantes: „Les films touristiques de la République Démocratique Allemande", „Classique du film américain", „Cinématographie britannique", „Panorama du film français", „Film belge contemporain", „90 anniversaire de la naissance de G. Dymitrow - revue de films" et „Traditions et cinématographie soviétique contemporaine". Toutes ces revues se sont déroulées au cinéma „Iluzjon" de la Filmoteka Polska à Varsovie. Elles furent organisées en collaboration avec la Cinémathèque Royale de Belgique, The British Film Institute, Gosfilmofond, The Museum of Modern Art de New York, Ceskoslovensky Filmovy Ustav et Bulgarska Nationalny Filmoteka.

De son côté Filmoteka Polska a apporté son aide aux partenaires suivants: elle a préparé et envoyé les matériels pour l'exposition du film animé destiné à Kunstgewerbemuseum à Zurich, elle a expédié un assortiment d'affiches pour le Concours International d'Affiches Cinématographiques à Ottawa /où les affiches polonaises ont obtenu 6 distinctions/ et a mis à la portée les films suivants: un ensemble de films documentaires court métrage pour la Cinémathèque Française, un ensemble de films d'avant et après-guerre pour The National Film Center à Tokyo, des films plis récents choisis pour la

Cinémathèque de Grèce et des films des années soixante pour Gosfilmofond.

La collaboration avec les Ciné-Clubs fait partie de la tradition et 921 films ont été mis à leur portée.

L'un des principaux devoirs de la Filmoteka est la propagation de la culture et de la connaissance sur le film ainsi que d'aider les institutions et les spécialistes dans ce domaine. C'est ainsi que 237 films ont été mis à la disposition de 67 intéressés, et dans sa propre salle 160 projections furent organisées pour 33 intéressés.

Les expositions à „l'Iluzjon" de Filmoteka Polska sont également traditionnelles; elles propagent les problèmes de la cinématographie. En 1972 4 expositions furent organisées: „L'affiche polonaise du film et les revues de films pour l'année 1971" /janvier-février/, „Cinématographie britannique" /mars-juin/, „L'affiche polonaise pour les films soviétiques" /juillet-septembre/ et „Traditions et cinématographie soviétique contemporaine" /octobre-janvier 1973/. Deux de ces expositions /sur la cinématographie britannique et soviétique/ formaient un ensemble accompagné de revues de films correspondants. La Filmoteka Polska collabore régulièrement avec la FIAF à l'élaboration d'une bibliographie internationale. Elle a élaboré également une bibliographie spéciale pour la Biennale à Venise. Dans le domaine de la documentation un bulletin des acquisitions de livres étrangers a été publié pour le II semestre 1971 et le I semestre 1972 /ce dernier

numéro a été enrichi d'un relevé des affiches - polonica des collections de la Filmoteka/ et - sur la base de la collection - un catalogue des affiches polonaises énises en Pologne en 1971 a été élaboré.

Sans compter les films, la Filmoteka Polska a agrandi ses collections, l'année dernière, des positions suivantes: 954 livres, 100 /titres soit 398 volumes/ revues, 1139 affiches, 26 640 photographies, 7717 scénarios, 954 dessins et 75 dispositives.

Pour la première fois également a été entreprise la documentation systématique des prix et distinctions obtenus par le film polonais en Pologne et à l'étranger.

Wien

Ö S T E R R E I C H I S C H E S F I L M A R C H I V

Gründende Mitglieder: Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Bundesstaatliche Hauptstelle für wissenschaftliche Kinematographie, Gesellschaft der Filmfreunde Österreichs, Österreichische Gesellschaft für Filmwissenschaft, Österreichische Nationalbibliothek, Wiener Urania.

Wien I, Rauhensteingasse 5 Tel.: 52 99 36, 52 81 72

President: Prof.Dr.Alfred LEHR, Secretary-general: Prof. Dr.Ludwig GESEK, Treasurer: Ing.Alfons HACKL;
In charge of Archive and Exhibitions: Dr.Walter FRITZ
Honorary President: Dr.J.P.HAUSTEIN.

R e p o r t 1972

The film storage building in Laxenburg, working for the first time all through the year, provides the basis of modern preservation of film in Austria. For the first time in the history of Austria film is equalized with the other cultural values as there are book (literature), picture (figure) and music, which are preserved for a longe time and are made available for science.

1) In 1972 it is for the first time that the film storage building in Laxenburg works all through the year. After the lapse of guarantee - in Aug. 1972 - the air-conditioning plant of the blockhouse (nitrate film) was taken over by the Austrian Film Archives; from that time it brings the exacted data:

Big depot + 5° C, relative humidity of atmosphere 48-52%
Little depot + 4° C, relative humidity of atmosphere 55-60%

The non-air-conditioned safety film depot had temperatures from + 5° to + 20° C and a relative hum.of atm. between 53% and 65%. (with desicators)

2) In the film depot in Laxenburg the Austrian Film Archives is using:

blockhouse (nitrate film): 4 rooms (full occupied)
safety film depot: groundfloor: 3 rooms (full occupied)
first floor: 3 rooms (for the present occupied with stills, documents, posters,...)

The Austrian Film Museum uses:

In the blockhouse: 4 rooms (complete)
In the safety film depot: groundfloor: 2 rooms (full occupied)
first floor: 2 rooms (unused since 1.11.1971)
1 cutting room (unused since 1.11.71)

Further:
Because there is no more place for nitrate film, the Austrian Film Archives couldn't bring in about 12.ooo kg nitrate film.

3) For the first time - on occasion of the transposition in Laxenburg - the Austrian Film Archives was able to examine its stock and realize an inventory. In 31.12.1972 the inventory of the Austrian Film Archives and its founding members includes 5o71 titles with 13.678 reels. The transfer was made from 28.4.1971 till 9.7.1972 and was finished in 31.12.1972 with the inventory.

4) In 1972 the Austrian Film Archives has taken over 325 films from film producers or distributors - with the object of a continuous preservation.

5) For the first time the Austrian Film Archives could list the documentary material which is under the managment of the Austrian Film Archives and which had to be deposited for the most part in boxes till now.
In 31.12.1972 the Austrian Film Archives holds in possession: 15o.ooo stills from films (roughly sorted in alphabetical order of the film titles), about 25.ooo film posters, reference library with about 2.5oo volumes, 685 film magazines, 821 scenarios, title lists, dialogue sheets,..., 127 full scores of film music, documents to native and foreign films in alphabetical order, filmprospectus (programmes) with index, tape archives (with professional reports and interviews with filmmakers), video tape archives, slides (glass) for film science and film history, negatives; the Austrian Film Archives has taken under its custody and for using a great number of press cuttings about film actors after 1945 collected by Josef Treitl (57 boxes).

6) With the date of 1.1.1972 the Austrian Film Archives has acquired - by contract till to the year 2o12 - the rooms at the 2nd and 3rd floor on the Old Castle of Laxenburg (in connection with the exhibition rooms). In these rooms the film documentary materials shall be installed for scientific compilation. The present possibilities for exhibition shall be expanded as well and a place for working and permanent exhibition shall be created.

7) The 3rd exhibition of the Austrian Film Archives in the Archives exhibition rooms in Laxenburg's Old Castle was an exhibition own G.W.Pabst. Planned in cooperation with the Municipal Museum of Munich (film departement) the exhibition was created by Dr. Walter Fritz and Rudolph S. Joseph.
19 of G.W. Pabst's films have been shown during a retrospective. The exhibition had a great echo in the press. During the Viennale 1972 (March) for the foreign correspondents a preview was organised. The retrospective was repeated for one week in october.
The Federal Minister of Education and Art Dr. Fred Sinowatz and the Federal Minister of Justice Dr. Christian Broda have acted as honorary Protectors of the exhibition. 7.ooo Visitors.

8) In 1972 the Austrian Film Archives has 178 demonstrations with 45 films on 74 days. Therefrom have been shown in Laxenburgs Old Castle on 49 days 147 performances.with 19 films by G.W. Pabst and 2o films about film history. When the retrospective of G.W. Pabst was repeated in Palais Palffy, 12 films of G.W. Pabst could be seen In Vienna the Austrian Film Archives haveshown 24 films in Albertina and during internes demonstrations (19 days, 7 demonstrations in Albertina).

9) An agreement touching the rooms in Vienna I. and the offices was concluded with the Austrian Society for Film Research.

1o) The Austrian Film Archives and the Austrian Society for Film Research together with institutes of the University of Vienna have signed a provisional agreement concerning a foundation of an Institute for Media Research (film and TV), using all stocks and facilities.

11) The Austrian Film Archives has restored a film about a First World War prison camp in Austria, which was preserved only non-cutted in the Joanneum, Graz. This film from the year 1917 was probably never released. It is an important document.

12) The whole material of nitrate film stock from the National Library of Austria was printed on safety film (duplicating negative 35 mm).

13) In the perodical "Filmkunst" (Nr. 58) the Austrian Film Archives have combined the history of the Austrian Film Archives and the film storage building of Laxenburg. This volume was placed at disposal of all interested authorities.

14) Guests. In its Laxenburg film storage building the Austrian Film Archives have had the honour to welcome the Federal Minister of Education and Art Dr. Fred Sinowatz and his secretaries Franz Buchegger and Dr. Fritz Herrmann. The Minister expressed great interest in the archive building, the activities and the exhibition. The Federal Minister Dr. Christian Broda as well has visited the film storage building and more than once the exhibition.

Other prominent visitors: Ret.Minister and member of the Parliament Dr. Alois Mock, Ret.Minister Dr.Eduard Heilingsetzer, Sekt.Chef Dr. Karl Haertl and Min.Rat Dr. Raimund Warhanek of the Ministry of Education and Art, Landesrat Gruenzweig of the government of Lower Austria, the director of the Swedish Film Institute Harry Schein, Prof.Dr.W.Haacke, of the University of Göttingen, Mr. Kevin G.Yates, deputy curator of the National Film Archives, London etc.

The Austrian Film Archives counted 13oo new members 1972.

15) Budget. In spite of the fact, that 1971 only 4 month and 1972 12 month of full service of the film storage buildings had to be served the Austrian Film Archives received 1972 smaller funds than the year before. Even the funds to finish the buildings did the Austrian Film Archives 1971/72 not receive. But for 1973 the Federal Minister of Education and Art granted the foreseen budget.

16) The Austrian Film Archives express their thanks for films to the German Film Insitute, Wiesbaden (4 films), Deutsche Kinemathek, Berlin (1 film), National Film Archives of DDR (1 film), Municipal Museum of Munich (1 film), the Czechoslovakian Film Institute (11 films), The Austrian Film Archives could lend some films to the Deutsche Kinemathek, Berlin, and to the Munisipal of Munich - film department.

Wien

ŒSTERREICHISCHES
FILMMUSEUM
Wien

REPORT OF ACTIVITIES 1972/73

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 98 fictional films, 66 film documents and 47 newsreels. Among them propaganda-films, documents on Austrian history, films by Kenneth Anger, Marcel Hanoun, Jerome Hill, Len Lye, Marcel Ophüls, F. W. Murnau, Jean Vigo, Carl Theodor Dreyer, John Ford, John Huston, Josef von Sternberg, Anthony Mann, Delmer Daves and others.
The City of Vienna has granted the museum a special sum for acquiring the films shown at last years Viennale retrospective "Propaganda and Counterpropaganda in the Film 1933 - 1945".

Our relations with the producers and distributors improve every year.

II. PRESERVATION

Österreichisches Filmmuseum has preserved material relating to Austrian history. Peter Kubelka has brought in sync ENTUZIAZM by Dziga Vertov. The sound track has been re-recorded and Österreichisches Filmmuseum has now restored sound and picture negatives.

We have acquired a Perfectone studio type magnetic film recorder which runs in sync with our 35 mm projectors as well as our new 16 mm Bauer-theatre projector. This gives us the possibility to re-record sound tracks in the highest possible quality as well as project all sep-mag films either 16, 17.5 or 35 mm.
In connection with this new installation we have also a new studio quality sound system in our screening room, which comprises special pre-amplifiers, a multi-purpose-equalizer which permits the correction of low-quality sound tracks and special speaker systems.

III. DOCUMENTATION AND CATALOGUING

The cataloguing of our feature film collection is almost finished and we are beginning to index our non-fictional material.

The library has also considerably been enlarged. The cataloguing of our library is also progressing and about half of the books are indexed now.

IV. SHOWINGS ON THE ARCHIVE'S PREMISES

Österreichisches Filmmuseum presented big retrospectives of:

Dziga Vertov
Tarzan
Jean Rouch
Eddie Cantor
Eric Rohmer
Jean Vigo
Robert J. Flaherty
Douglas Fairbanks
The American Western 1898 - 1960

All together 257 films have been shown, many of them the first time ever in Austria. Among them new films by James Broughton, Marcel Hanoun, Jerome Hill, Herbert Jean de Grasse, Tony and Beverly Conrad, Eric Rohmer, Peter Hajek, Ferry Radax, Ernst Schmidt Jr., Hans-Christof and Rosemarie Stenzel, John Cook, W&B Hein, Augusto Tretti, Jean Genet and film classics by Hawks, Mizoguchi, Ruttmann, Dovshenko, Franju, Ophüls, Stroheim, Bunuel, Cavalcanti, Clair, Clement, Eggeling, Leger, Ray, Richter and others.

Jean Rouch and Eric Rohmer presented their films personally.

This years retrospective prepared by Österreichisches Filmmuseum for the Vienna Film Festival showed a series of 74 westerns from 1898 to 1960.
This retrospective has been especially supported by The National Film Archive, London, The Museum of Modern Art, The Library of Congress, The Czechoslovak Film Archives, Jugoslovenska Kinoteka and La Cinémathèque Suisse.

The retrospective was very successful and got a wide news coverage including CBS, Group WestinghouseNews (comprising almost all main cities in the USA), The Voice of America, Le Monde, Image et Son and all important German language newspapers as well as three reports on Austrian television. The German newsmagazine "Der Spiegel" has also reported on the show. It seems to have been one of the biggest retrospectives done on this genre in Europe. Also the stunning print quality and the quality of the projection was highly appreciated.

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

A slight progress in budgetary matters has occured and we are fighting for more money as always.

VI. RELATIONS WITH OTHER FIAF MEMBERS

The relations with other FIAF-members have been very close and we are very happy for the full support we have been given in the last year.

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

Marcel Hanoun
Gregory J. Markopoulos
Robert Beavers
Jean Rouch
Tony and Beverly Conrad
Herbert Jean de Grasse
Eric Rohmer
Hans-Christof and Rosemarie Stenzel
W&B Hein
Anna-Lena Wibom
Jörn Donner
P. Adams Sitney

COLLECTIONS

Films	ca.	1260
Newsreels	"	1947
Stills	"	81500
Programs	"	4000
Books	"	3000

PROJECTIONS

Spectators	ca.	30000
Films		257
Screenings		198
Members		9200

Wiesbaden

Deutsches Institut für Filmkunde
Mitglied der Fédération Internationale des Archives du Film (FIAF)

6202 Wiesbaden-Biebrich
Schloß
Telefon: 69074-75
Telegramme: Filminstitut Wiesbadenbiebrich
Fernschreiber: 4-186790
Postscheck: Frankfurt/Main 18661
1oschD 4/1973

A N N U A L R E P O R T 1 9 7 2

I. DOCUMENTATION DEPARTMENT

1. Library.

The Library is a reference library and included on December 31, 1972 a total of 2o,o9o titles. In 1972 were recorded 721 new entries. The Periodical Division is regularly supplied with 281 periodicals. The Institute's script collection now totals 2,154 copies. (Approx. 2oo copies of German productions await as yet being recorded.) The number of German dialogue lists of foreign productions was increased by 327 new entries and runs up to 11,o99 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 8,5oo document files);
b) Photographs (sets, stills, portraits, studio stills). 6,825 new entries were recorded in 1972. The total number now amounts to 392,411 (approx. 15o,ooo, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);
c) Film posters. 331 new entries were recorded. The collection now comprises 22,193 posters;
d) Distribution-, press- and advertising leaflets;
e) Foreign and German censorship documents and film lists;

The Department had been represented by the Assistant

Director of the Institute at the meeting of the FIAF Commission on Documentation on April 11 through 13, 1972 in New York City, as chairman of this Commission.

II. FILM ARCHIVES DEPARTMENT

In 1972, a bare 4oo new entries of 35 mm and 16 mm positive, lavender and negative material, as well as of nitro- and acetate material, were recorded. Due to shortage of personennel, only one third thereof has been catalogued so far.
417 films were loaned out.
Film prints were exchanged with the Danske Filmmuseum and the Ceskoslovensky Filmowy Ustav Filmoteka in Prague.
For the following German silent films, which were available with foreign titles only were made German titles: "Eine Dubarry von heute", "Asphalt", "Alraune", "Ein Glas Wasser". The latter one had been completely remade according to the old original version.

In cooperation with the Film Department of the Foto und Filmmuseum im Stadtmuseum der Stadt München a retrospetive devoted to the German film from its very beginnings, was started in June 1972 and will last until well into 1973.
For the 22nd International Berlin Film Festival has been compiled a retrospective devoted to the film and theater director Ludwig Berger, and which was a remarkable success both with the press and the public at large.

In cooperation with the Institut für Film und Bild in Wissenschaft und Unterricht in Munich has been compiled, within the scope of the film information serial issues 'Bilddokumente zur Geschichte des Films' (Photographic Documents on the History of Film' as Part 3 entitled 'Der sowjetische Revolutionsfilm 1924 - 193o'('The Soviet Revolutionary Film 1924 - 193o'), a compilation film of leading productions of Soviet silent-film directors, to

which the Nationsl Film Archives of the GDR in Berlin and Gosfilmofond in Moscow have kindly and actively contributed.

The work on the Archives' card index of the stock of prints has been pursued. The card index, classified according to directors, filmed literature, years of production and countries of production, has further been completed.

Work on the central catalogue of the available stock of prints of German films and on the subject card index has been continued.
The Department has been represented by its Curator at the meeting of the FIAF Commission on cataloguing of films from May 6 through 8, 1972 in Klein-Machow near Berlin.
Also in 1972, the Department acted in an advisory capacity in the preparation of various retrospectives organized outside the Institute, and providing films from commercial distributors to non-commercial organizations and to individuals.

III. EVENTS, EXHIBITIONS, PUBLICATIONS.

The Managing Member of the Board, Ulrich Pöschke, and the Assistant Director of the Institute attended the 27th Annual FIAF Congress from May 31 to June 3, 1972 in Bucharest.

Following an invitation received from the Festival Management, the Assistant Director of the Institute attended the 15th International Leipzig Documentary and Short Film Week for Cinema and Television from November 18 through 25, 1972.

Again in 1972, the Institute substantially contributed to the book exhibitions organized during the 33rd Mostra Internazionale D'Arte Cinematografica in Venice: the "17th Mostra Internazionale del Libro e del Periodico Cinematografico, Televisivo, Fotografico e di Consumo Pubblicitario dell' Immagine" and the "7th Sezione Specializzata Dedicata ai Cataloghi e Repertori Cinematografici".

The "dif - Filmkundliche Mitteilungen", issued for the first time in November 1968, appeared in their fith consecutive year

under the now somewhat changed title "Filmkundliche Hefte".

In April appeared the catalogue "Illustrierter Filmkurier 1924 - 1944", already sold out at the end of the year, and in which all 3,518 issues appeared in this program series during the above period were recorded and provided with an index by Herbert Holba.

IV. MEMBERSHIPS.

The "Deutsches Institut für Filmkunde" is a member of the "Deutsche Gesellschaft für Kommunikationsforschung (previously: "Deutsche Gesellschaft für Film- und Fernsehforschung") and of the Fédération Internationale des Archives du Film (FIAF).

Board of Diectors:

Dr. Theo Fürstenau

Ulrich Pöschke