

**FIAF XXX Ottawa
Montréal**

FIAF XXX - OTTAWA/MONTREAL - 1974

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
BUENOS AIRES	CINEMATECA ARGENTINA
CAIRO	AL-ARCHIVE AL-KAWMY LIL-FILM
HABANA	CINEMATECA DE CUBA
HAIFA	ARCHION ISRAELI LESERATIM
HELSINKI	SUOMEN ELOKUVA-ARKISTO
ISTANBUL	TURK FILM ARSIVI
KØBENHAVN	DET DANSKE FILMMUSEUM
LAUSANNE	LA CINEMATHEQUE SUISSE
LISBOA	CINEMATECA NACIONAL
LONDON	THE NATIONAL FILM ARCHIVE
LYON	COMITE DE FONDATION DU MUSEE DU CINEMA ET DE LA CINEMATHEQUE DE LYON
MADRID	FILMOTECA NACIONAL DE ESPANA
MEXICO	CINEMATECA MEXICANA DEL I.N.A.H.
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
ROMA	CINETECA NAZIONALE
SOFIA	BULGARSKA NATIONALNA FILMOTeka
STOCKHOLM	CINEMATEKET/ SVENSKA FILMINSTITUTET
TEHRAN	FILMKHANEH MELLI IRAN
TIRANA	ARKIVI SHTETEROR I FILMIT I REP. POP. TE SHQIPERISE
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTeka POLSKA
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FUR FILMKUNDE

Amsterdam

STICHTING NEDERLANDS FILMMEUSEM
Paviljoen Vondelpark 3
Amsterdam

Founded in 1946
Member of FIAF since 1947

Report on activities in 1973

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

The Filmmuseum acquired also in 1973 a large number of films from different distributors. The number of acquired films for this year amounts to appr. 2.500.

Although from the side of the commercial filmworld a greater understanding has been developed for the purposes and activities of the Nederlands Filmmuseum, still an arrangement for a depot could not yet be reached. Thus many films are still being destroyed by the various film distributors, and especially the companies that represent the american filmworld!

The storage problem for all the new (acetate) acquisitions has not yet been solved. It is extremely difficult to find sufficient and conveniently situated storage room for this material. The search still goes on!

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

The construction of the nitrate filmvault, mentioned in the 1972 report, has been concluded this year, after a series of problems concerning the solution of the condition of this vault. It appeared that the demands made by the Preservation Commission of FIAF for the condition of filmvaults, that is: appr. 5°C and 55% humidity, is not so easily to attain. After having experienced all these difficulties it also appeared upon specific inquiry that elsewhere the same problems occurred. This is something we learned with disappointment, because frankly we would have preferred to learn these problems before and not, only after very specified questions, afterwards. Concerning this matter we had to establish the fact that a Preservation Commission of FIAF is involved in the preparation, study and working out of new projects - for which my compliments - but this Commission did not check the practical experiences based on the results of research by the FIAF members. In our opinion this is an error. Mistakes are being made now which could have been prevented. The Nederlands Filmmuseum now has taken the position to inform visitors from abroad, who are interested in the progress of the filmvault construction and the conditioning connected with this, of the errors made and also of the tests for improvement executed afterwards, in order to inform as completely as possible any archive with plans for a future filmvault-construction or involved in the conditioning provisions.

3) Documentation - cataloguing

This part of the work of the Filmmuseum is being carried out under the Documentation- and Information Department of the Film museum for which a qualified staff is executing the various tasks in this field.

4) Showings on the archives premises

The Filmmuseum's theatre season 1972/1973 (january/may) and 1973/1974 (october/december) started with

An Indian month

Satyajit Ray	PATHER PANCHALI	India	-1955
Satyajit Ray	JALSAGHAR	India	-1958
Mrinal Sen	CALCUTTA '71	India	-1972
Mrinal Sen	MATIRA MANISHA	India	-1967
T.Pattabhin Rama	SAMSKARA	India	-1971
Girish Karnad/B.V.Karant	VAMSHA VRIKSHA	India	-1971
S.Sukhdev	NINE MONTHS TO FREEDOM	India	-1972
S.Sukhdev	AN INDIAN DAY	India	-1971

The program in february was dedicated to the young german cinema. This program was organised in close collaboration with the Goethe Institute in Amsterdam.

Werner Herzog	LAND DES SCHWEIGENS UND DER DUNKELHEIT	Germ.	-1971
Werner Schroeter	DER BOMBERPILOT	Germ.	-1970
Werner Schroeter	DER TOD DER MARIA MALIBRAN	Germ.	-1972
Rainer Werner Fassbinder	WARNUNG VOR EINER HEILIGEN NUTTE	Germ.	-1970
Wim Wenders	SUMMER IN THE CITY	Germ.	-1970
Lutz Eisholz	BRUNO DER SCHWARZE, ES BLIES EIN JÄGER WOHL IN SEIN HORN	Germ.	-1969/ 1970
Theodor Kotulla	OHNE NACHSICHT	Germ.	-1971
Klaus Lemke	LIEBE SO SCHÖN WIE LIBE	Germ.	-1971
Wolfgang Urchs	FRÄULEIN VON STRADONITZ IN MEMORIAM	Germ.	-1971
Rainer Werner Fassbinder	DER HÄNDLER DER VIER JAHRESZEITEN	Germ.	-1971

During the month of march the Filmmuseum showed various aspects of cinematography. In march also started the series of "The Silent American Film".

Larry Christiani, George Kaplan, Sandy Kropf	BABYLON	USA	
L.M.Henny	DEAD EARTH	USA	
Kevin Rafferty	WHAT REALLY HAPPENED AT THE EAST LOS ANGELES CHICANO RIOT	USA	
L.M.Henny	VIETNAM VETERAN	USA	
L.M.Henny	DE MEDIA TRUCK	USA	
Les Blank	GOD RESPECTS US WHEN WE WORK, BUT HE LOVES US WHEN WE DANCE	USA	

Branko Ranitovic	1 + 1 = 3	Yougosl.	-1966
	SANJAR	Yougosl.	-1961
	VRATA	Yougosl.	-1971
	TOLERANCIJA	Yougosl.	-1967
	MIEJSCE NA GORZE	Poland	-1963
	STVARI	Yougosl.	-1964
	FENIKS	Yougosl.	-1969
	VODAC	Yougosl.	-1964
	MANEVRI	Yougosl.	-1965
	MASKA CRVENE SMRTI	Yougosl.	-1970
	POZIVNICA	Yougosl.	-1969
Jan Troell	OLE DOLE DOFF	Sweden	-1968
Jean Renoir	LA RÈGLE DU JEU	France	-1938
Neil Reichline	CHALE CON DRAFT	USA	
Peter von Gunten	BANANERA LIBERTAD	Switzerl.	-1970
Jorge Silva/Martha Rodriguez	CHIRCOLES	Colombia	
Jean Delannoy	L'ÉTERNEL RETOUR	France	-1943
Alfred Clark	EXECUTION OF MARY QUEEN OF SCOTS	USA	-1895
William K.L.Dickson	DICKSON EXPERIMENTAL SOUND FILM	USA	-1895
Edison	CHINESE LAUNDRY	USA	-1894
Edison	THE IRWIN-RICE KISS	USA	-1896
Edison	FEEDING THE DOVES	USA	-1896
Edison	MORNING BATH	USA	-1896
Edison	BURNING STABLE	USA	-1896
Edison	THE BLACK DIAMOND EXPRESS	USA	-1896
Edison	NEW YORK STREET SCENES	USA	-1897
	FATIMA	USA	-1897
Edison	A WRINGING GOOD JOKE	USA	-1899
Int.Film Company	DEWAR'S SCOTCH WHISKY	USA	-1897
Edwin Porter	THE LIFE OF AN AMERICAN FIREMAN	USA	-1903
Edwin Porter	UNCLE TOM'S CABIN	USA	-1903
Edwin Porter	THE GREAT TRAIN ROBBERY	USA	-1903
Edwin Porter	THE DREAM OF A RAREBIT FIEND	USA	-1906
J.Searle Dawley/Edwin Porter	RESCUED FROM AN EAGLE'S NEST	USA	-1907
Gilbert Max Anderson	BRONCHO BILLY'S CAPTURE	USA	-1913
Jesse J.Robbins	SHOOTIN'MAD	USA	-1918
D.W.Griffith	THE LONELY VILLA	USA	-1909
D.W.Griffith	A CORNER IN WHEAT	USA	-1909
D.W.Griffith	THE LONEDALE OPERATOR	USA	-1911
D.W.Griffith	THE NEW YORK HAT	USA	-1912
Jay Hunt	THE LAST OF THE LINE (Pride of race)	USA	-1914
Scott Sidney	THE DESERTER	USA	-1916
Mack Sennett	COMPADES	USA	-1913

Mack Sennett	MABEL'S DRAMATIC CAREER	USA	-1913
Edward Cline/Hank Mann	HIS BREAD AND BUTTER	USA	-1916
Mack Sennett	THE SURF GIRL	USA	-1916
H. Raymaker	A CLEVER DUMMY	USA	-1917
During the months april and may the series "The Silent American Film" was continued, except for one presentation when the prize-winners Oberhausen 1973 were shown.			
Frank Powell	A FOOL THERE WAS	USA	-1914
Reginald Barker	THE COWARD	USA	-1915
D.W. Griffith	INTOLERANCE	USA	-1916
Paton Stuart	TWENTY THOUSAND LEAGUES UNDER THE SEA	USA	-1916
Clarence Badger	TEDDY AT THE THROTTLE	USA	-1917
F. Richard Jones	MICKY	USA	-1916/ 1918
Lambert Hillyer	THE TOLL GATE	USA	-1920
Henry King	TOL'ABLE DAVID	USA	-1921
The prizewinners Oberhausen			
Paul Kocelka	THE END OF ONE	USA	-1971
Yoji Kuri	THE MIDNIGHT PARASITES	Japan	-1972
Zoran Tadic	DRUGE	Yougosl.	-1972
Sebastian C. Schroeder	CINEMA	Switzerl.	-1972
Eva Janikova -Pakaslathi	SYNTYÄPÄIVÄ	Finland	-1972
Michel Boschet	LE PAYS BEAU	France	-1972
Aleksander Mandic	DASKE KOJE ZIVOT ZNACE	Yougosl.	-1972
Vlatko Gilic	LJUBAV	Yougosl.	-1972
Louis van Gasteren	ON NE SAIT PAS, ET MOI NON PLUS	Holland	-1972
Ryan Larkin	STREET MUSIC	Canada	-1972
Jan Lindqvist	TUPAMAROS	Sweden	-1972
Robert J. Flaherty	NANOOK OF THE NORTH	USA	-1922
Lynn Reynolds	SKY HIGH	USA	-1922
Fred Niblo	BLOOD AND SAND	USA	-1922
The new Filmmuseum-season 1973/1974 started with a filmmonth dedicated to the modern polish feature film and the polish short film.			
Fons Grasveld	JERZY WINNICKI WARSZAWSKI KIEROWCA	Poland	-1973
Andrzej Wajda	WESELE	Poland	-1972
Jan Tkaczyk	APEL	Poland	-1970
Zbigniew Raplewski	ARABY	Poland	-1963
Tadeusz Konwicki	JAK DALEKO STAD, JAK BLISKO	Poland	-1972
Marek Piwowski	POZOR, POZOR COS NARESZCIE DZIEJE SIC!	Poland	-1967
Roman Zaluski	ANATOMIA MILOSCI	Poland	-1972
Wojciech J. Has	LALKA	Poland	-1968
Andrzej Papuzinski	BYKOWI CHWALA	Poland	-1971
Sergiusz Sprudin	WIELKIE REGATY	Poland	-1973
Piotr Szpakowicz	JEMIOLA	Poland	-1972

Krzysztof Zanussi	ZYCIE RODZINNE	Poland	-1971
Wojciech J.Has	REKOPIS ZNALEZIONY W SARAGOSSIE	Poland	-1965
Julian Antonisz	JAK DZIAŁA JAMNICZEK	Poland	-1971
Zdzisław Kudła	KWIAT	Poland	-1971
Mirosław Kijowicz/Janna Jagoszewska	MLYN	Poland	-1971
Edward Zebrowski	OCALENIE	Poland	-1972
Marceli Matraszek	SZKŁA ARTYSTYCZNE	Poland	-1970
Grzegorz Krolikiewicz	NA WYLOT	Poland	-1972
Roman Żaluski	SEKRET	Poland	-1973

In november hommage was paid to Joris Ivens - on the occasion of his 75th birthday this month - with the presentation of his films

Joris Ivens/Henri Storck	MISERE AU BORINAGE	Belgium	-1933
Joris Ivens	POWER AND THE LAND	USA	-1939/ 40
Joris Ivens	LE TRAIN DE LA VICTOIRE	Chili	-1964
Joris Ivens	RENCONTRE AVEC LE PRESIDENT HO-CHI-MINH	Vietnam/ France	-1969
Joris Ivens	KOMSOMOL	USSR	-1932
Joris Ivens	NIEUWE GRONDEN	Holland	-1934
Joris Ivens/Mannus Franken	REGEN	Holland	-1929
Joris Ivens	LA SEINE A RENCONTRE PARIS	France	-1957
Joris Ivens	---A VALPARAISO	Chile/France	-1963
Joris Ivens	POUR LE MISTRAL	France	-1965
Joris Ivens	ROTTERDAM/EUROPOORT	Holland	-1966
Joris Ivens	SPANISH EARTH	USA	-1937
Joris Ivens	LE CIEL, LA TERRE	Vietnam/France	-1965
Joris Ivens/L.Milestone	OUR RUSSIAN FRONT	USA	-1941
Joris Ivens	KNOW YOUR ENEMY: JAPAN	USA	-1943/ 1944
Joris Ivens	THE 400 MILLION	USA	-1938
Joris Ivens	600 MILLION WITH YOU	China	-1958
Joris Ivens	Berichten uit China:		
	1) winter		
	2) vroege lente		
	3) lentefeest	China	-1958

Furthermore the following films were shown in november and december 1973

Carl Th.Dreyer	VAMPYR	Germ.France	-1932
Maya Deren	MESHES OF THE AFTERNOON	USA	-1943
Maya Deren	AT LAND	USA	-1944
Maya Deren	A STUDY IN CHOREOGRAPHY FOR THE CAMERA		-1945
Maya Deren	RITUAL IN TRANSFIGURED TIME	USA	-1945/ 45
Maya Deren	MEDITATION ON VIOLENCE	USA	-1948

Frans Zwartjes	AUDITION	Holland	-1973
E. van Moerkerken	SONATA CHIPOLATA	Holland	-1973
Urban Gad	IN DEM GROSSEN AUGENBLICK		
		Germ.	-1911
Urban Gad	ENGELEIN	Germ.	-1913
Leopold Jessner	ERDGEIST	Germ.	-1923
Werner Schroeter	EIKA KATAPPA	Germ.	-1969
Werner Schroeter	WILLOW SPRINGS	Germ.	-1972/ 1973
Frank Mouris	FRANK FILM	USA	-1973
Sam Bischoff	THE LAST MILE	USA	-1932
Jonas Mekas	GUNS OF THE TREES	USA	-1961

5) Progress in budgetary matters, relations with governmental authorities

Because of the completion of the filmvault-construction and the governmental economies this year, especially in connection with the filmpreservation, unfortunately no sufficient progress could be made!

6) Relations with other FIAF members

Different programs were exchanged with:

- Museum of Modern Art - New York
- Danish Filmmuseum - Kopenhagen
- Jugoslovenska Kinoteka - Beograd
- Royal Filmarchive of Belgium - Brussels
- Filmoteka Polska - Warsaw

The filmmuseum received documentation-material - in exchange from:

- Danish Filmmuseum - Kopenhagen

and did send programs to:

- Norsk Filminstitutet - Oslo
- National Film Archive - London
- Jugoslovenska Kinoteka - Beograd
- Korean Federation of Filmarchives - Pyong Yang
- Cinemateca de Cuba - Havana
- Danish Filmmuseum - Kopenhagen
- National Film Archive of India - Poona
- Canadian Film Archives - Ottawa
- Cinemateket of Svenska Filminstitutet -
Stockholm
- Deutsches Institut für Filmkunde - Wiesbaden

films were exchanged with

- American Film Institute - Washington
- Gosfilmofond - Moskow
- National Film Archive of India - Poona
- Canadian Film Archives - Ottawa
- Danish Filmmuseum - Kopenhagen
- National Film Archive - London
- Staatliches Filmarchiv der DDR - Berlin

sent to - Österreichisches Filmmuseum - Vienna
- Gosfilmofond - Moskow
- Danish Filmmuseum - Kopenhagen
- Canadian Filmarchives - Ottawa
- Royal Filmarchive of Belgium - Brussels

7) Projects, miscellaneous

In 1973, the new Filmmuseum-house - already reported about in previous reports - has become the 'home' of the documentation department. This department, which for years was located in a building far from the headoffice, was the last move to Filmmuseum's new home, that is the Vondelpark Pavillion. In this big building, which has been officially transferred to the Filmmuseum (1 july 1973) and since then is intended for the Filmmuseum, all departments have been accommodated. The filmtheatre however, also to be constructed in this building, could not yet been realized (the presentations so far still take place in Filmmuseum's old location the Museum of Modern Art in Amsterdam) due to budgetary reasons, and will have to be constructed in 1974. Anyway, the Filmmuseum may look forward to a special and efficient house in this old 'new' building, ideal for the Filmmuseum.

During the International Filmweek in the city of Arnhem in the eastern part of Holland (august/september 1973) the Filmmuseum contributed - in collaboration with the Danish Filmmuseum - with an exhibition and retrospective on ASTA NIELSEN in the Arnhem Museum. This manifestation has become very successful. Also during this filmweek the Filmmuseum organised a retrospective in the building of the 'Volksuniversiteit' (extramural classes) of the filmwork of the dutch filmmaker Johan van der Keuken. This series of films has been made available for the FIAF members and still is available.

Beograd

XXX Congrès de la FIAF à Ottawa et Montréal - Mai 1974
RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Activités nationales

Le programme le plus important que nous avons projeté dans nos quatre salles à Belgrade, Zagreb, Ljubljana et Sarajevo, était l'hommage à Serge Eisenstein à l'occasion de 75-ème anniversaire de son naissance. Nous avons aussi projeté les cycles de films suivants : Hommage à Mihail Kalatozov (à l'occasion de sa mort) , Musicals américains des années trente, Les jeunes cinéastes du monde, Hommage à Satyajit Ray, Les documentaristes yougoslave, Hommage à Miklos Jancsó, Le problème raciale et le cinéma, et encore huit series .

Notre effort d'attirer des cinéphiles aux projections à 22 heures deux fois par semaine et de participer dans le choix des films intéressants outre des oeuvres classiques et importants , a reussi , et nous continuerons avec ce pratique.

A l'occasion du 10ème anniversaire d'existence de nos salles de projection à Ljubljana et à Sarajevo, un programme spécial de sept chefs-d'oeuvre inconnus a été organisé et les salles ont édité deux publications spéciales avec un aperçu générale des résultats , des divers activités dans la diffusion de la culture cinématographique , avec les expériences et les projets pour des activités futures.

Les acquisitions se sont poursuivies à un rythme augmenté et notre archive est enrichie avec 4.804 copies de films de long et de court-métrage.

Nos collaborateurs ont complètement catalogué environ 1200 films dans cette année et tous les autres films de l'acquisition sont enregistrés dans le catalogue .

Notre bibliothèque spécialisée a été comme toujours à la disposition des étudiants, cinéastes, critiques , chercheurs , etc., qui ont consultés environ 12.000 livres et périodiques.

Activités internationales

Notre Cinémathèque a eu le plaisir d'accueillir à Belgrade Madame Carmen Toscano et Monsieur Akira Kurosawa. Pendant le séjour de M. Akira Kurosawa, nous avons organisé la retrospective de ses films , les rencontres avec les cinéastes et les étudiants. Nous avons aussi tourné , en collaboration avec la télévision , et pour notre documentation cinématographique un interview très intéressant avec M. Kurosawa qui est jusqu'à ce moment l'unique interview dans le monde avec ce grand cinéastes.

Notre Cinémathèque a fait plusieurs échanges et prêts de films avec les archives de : Amsterdam, Berlin-Est, Bruxelles , Bucarest , Budapest, Moscou, New York , Prague , Pyong Yang , Sofia , Toulouse, Varsovie , Vienne (Filmmuseum) et Washington (AFI).

Berlin/Ost



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REPORT ON THE 1973 ACTIVITIES
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1.2 Physical Examination

In the course of 1973 some 5,700,000 m of film material
new acquisitions and existing archive stock - was subjected
to physical examination.

There are four main aspects that arise of the work of the
archive. It is determined to pursue the following permanent
tasks in continued accomplishment.

1. Preservation of the film collection
2. Enlargement of the film collection
3. Preparation of the film collection
4. Film service

The report is grouped in succession of these tasks.

1. Preservation of the film collection

1.1 Storage

A documentation covering the comprehensive new building
project was completed in 1973. It is intended to enlarge
the storage capacity, particularly under the viewpoint of
establishing the best possible storage conditions for
colour film material.

A large-scale test on the chemical absorption of nitrate
gases in film cans was carried out with success. Informa-
tion on the test to be patented was given to member archives
at the Moscow Congress. All preliminary measures including
the placing of some chemical substance in the film cans
were completed.

A study dealing with the improvement of air conditioning
in film vaults was elaborated by a research institution.
Long-term reconstruction work of the existing facilities
was started.

1.2 Physical examination

In the course of 1973 some 5,700,000 m film material - new acquisitions and existing archive stock - was subjected to physical examination tests.

1.3 Preservation

Approximately 1.3 million meters of film were washed and several hundred thousand meters handled by means of manual restoration.

1.4 Printing

In 1973 more than 1,600,000 meters film material were printed to preserve and enlarge the film collection.

Space was made available to accommodate a second printing lab and to set up an imported printing machine, which in turn will help to achieve an increase in the printing quota in the years to come.

2. Enlargement of the film collection

In 1973 the Staatliches Filmarchiv der DDR received an estimated quantity of 25,000 reels of film material from GDR film studios and GDR Television.

Approximately 10,000 meters were purchased from private collectors.

250 reels were acquired from a number of museums and other institutions.

114 reels were added to the archive collection by means of exchange from other archives.

3. Preparation of the film collection

3.1 Editorial restoration

In 1973 a total number of 123 feature films were subjected to editorial restoration.

In the course of 1973 editorial restoration of documentary material was started of which approx. 200 titles were handled.

3.2 Editorial viewing

Approximately 25,000 m documentary film material was inspected and available data and contents recorded.

3.3 Preparation of electronic data programming

Preparations on the future application of computer techniques of feeding and programming catalogue data of the Staatliches Filmarchiv continued. Varied and comprehensive studies are being made with the aim to start temporary data programming by the end of 1974.

4. Film service

4.1 Films used by Staatliches Filmarchiv

1. Film clubs

Approximately 1,700 screenings were arranged in GDR film clubs to which the archive supplied its films.

2. Archive film theatre "CAMERA"

In 1973 the archive film theatre "CAMERA" celebrated its tenth working year. The occasion was celebrated with a special screening of the recently rediscovered film "BRÜDER" (Brothers).

More than 900 "CAMERA" film theatre programmes were presented in Berlin, Leipzig, Dresden and Rostock.

3. Retrospective "Class Struggle in Film Making"

The traditional retrospective organised on the occasion of the International Leipzig Documentary and Short Film Festival for Cinema and Television, 1973, was devoted to proletarian and revolutionary traditions in German film making. The retrospective part of which was unknown material and screened for the first time found a strong response by the guests of the festival. In recognition of its work the Staatliches Filmarchiv was presented an award by the FIPRESCI Jury and a special prize of the Verband der Film- und Fernsehschaffenden der DDR (Association of GDR film makers for cinema and TV). For the occasion of the retrospective a book of Belá Balász was published which was prepared in close cooperation with the Hungarian and Swedish film institutes.

4. Exhibitions

A special point of interest in 1973 were the exhibitions of the work of Alexander Dovshenko and Dsiga Vertov. Both events were arranged with the help of the Association of Soviet Film Makers.

4.2 Films used by others

The service of the collection of the Staatliches Filmarchiv to outside users is in growing demand.

More than 150 film and TV projects were supported with material of the national production and of foreign film production.

The archive made 1,800 titles available to screenings for information and study purposes.

In 1973 a total of 400,000,000 meters of film were seen in the archive screening rooms and at viewing tables.

5. International

5.1 Events arranged in the GDR with the help of FIAF members

Gosfilmofond supplied a season of Yakov Protasov films and a number of film productions from Baltic studios.

The Swedish Film Archive helped organise a season of Bo Widerberg films.

A programme of new Cuban films was shown, the films for which were supplied by the Cinemateca de Cuba.

5.2 The Staatliches Filmarchiv supported:

seasons in Czechoslovakia, Roumania, the Arab Republic of Egypt, Irak, Austria, Switzerland, France and Great Britain.

5.3 Cooperation in FIAF

The first FIAF Summer School course which was arranged by the archive for further education of archive staff was a great success.

In 1973 the Staatliches Filmarchiv completed Embryo II and contributed to five other FIAF projects.

Active support was given by archive representatives to the work of the film cataloguing commission (completion of draft manual on film cataloguing in 1973) and of the film preservation commission (completion of draft publication on permanent storage of colour films).

5.4 Exchange of archive staff

In 1973, 21 trips abroad were made by members of the archive staff. 17 staff members spent 242 days abroad.

We counted 60 foreign visitors to the Staatliches Filmarchiv, who spent approximately 500 days in this country.

Berlin/West

DEUTSCHE KINEMATHEK

Rapport 1973 - 1974

Accents et buts des activités

Au cours de l'année 1973 la conservation et le catalogage des collections de l'archive ainsi que l'organisation de présentations de films et d'autres évènements d'importance filmologique ont été au centre de l'intérêt et de l'activité de la Stiftung Deutsche Kinemathek.

Après la démission de Monsieur Robert G. Scheuer et l'emploi de Madame Eva Orbanz à sa place, l'organisation de la Deutsche Kinemathek fut de nouveau examinée.

La discussion sur le dressage d'un catalogue général filmographique plus complexe a fait de progrès. Nous espérons pouvoir bientôt faire imprimer une fiche appropriée.

Étant donné que les membres de l'équipe de collaborateurs chargés de la documentation ne travaillent que la demi-journée, tandis que les demandes faites par ceux qui utilisent nos collections sont devenues plus complexes, les travaux de catalogage nécessaires dans ce domaine sont encore dans le commencement.

1. Collections

a) Conservation et emmagasinage

Avant tout, la préparation du matériel provenant de la collection Mamis fut prise en main. Les machines achetées de Monsieur Mamis sont prêtes à fonctionner ainsi que dans l'année passée la Deutsche Kinemathek, pour la première fois, a pu exécuter chez elle le polissage et le matage de films. En somme 5817 mètres de film ont été régénérés.

Les travaux au livre d'inventaire et au fichier technique furent continués.

b) Acquisitions

La Deutsche Kinemathek a pu enrichir ses collections par l'acquisition de la collection filmologique de la Landesbildstelle Berlin, comprenant des appareils cinématographiques (entre autres un projecteur 35 mm de l'année 1917, 1 projecteur Mechau, environ 1929), des caméras de film 35 mm et 16 mm (entre autres 2 caméras muettes de 1905), une collection de modèles d'appareils historiques ainsi qu'un nombre de pieds photographiques et d'autres accessoires; du matériel de l'époque précédant la cinématographie, entre autres environ 70 images peints sur verre pour projection, 20 diapositifs colorés pour lanterne magique, 30 cylindres Edison; environ 200 affiches de film, de nombreux visas de censure de diverses autorités de contrôle ainsi que des documents de la Censure Centrale de Films de

Berlin de l'année 1933 et avant, entre autres le procès verbal de la censure concernant PANZERKREUZER POTEMKIN (Sergej Eisenstein, 1925); de divers cartons de photos publicitaires et de presse, aussi de la période du film muet; des esquisses de décor et des dessins d'architecture, entre autres des dessins du décorateur Erich Kettelhut pour DIE NIBELUNGEN (Fritz Lang, 1922/24) et METROPOLIS (Fritz Lang, 1925/26); de programmes de films, de feuilles de musique, du matériel publicitaire, du matériel didactique filmologique (diapositifs etc.), correspondances diverses.

D'autre matériel concernant l'histoire du film a été passé à la Deutsche Kinemathek par donations et achats: entre autres environ 6000 programmes de films, 1 projecteur pour amateurs de Max Skladanowsky de l'année 1898, une caméra Ernemann d'environ 1910, de dossiers, de scénarios et des affiches provenant de la succession du propriétaire de la Production Delos Film de Berlin, Bernhard F. Schmidt, de photos et d'autographes de la succession d'Asta Nielsen, des affiches de films et du matériel publicitaire de la succession d'Albert Steinmann ainsi que de photos et d'autres documents du Festival du Film de Berlin.

c) Service de distribution

572 copies de films furent prêtées à des écoles, des universités, des ciné-clubs, à d'autres institutions non-commerciales et aux membres de la F.I.A.F.. Cela veut dire une augmentation de 50 % du nombre de copies distribuées, comparé avec l'année précédente.

Grâce aux progrès faits dans l'assortiment de programmes de films, nous avons pu faire une liste des numéros du Film-Kurier qui manquent dans notre collection et par cela intensifier l'échange de programmes de films pour compléter notre collection.

Le nombre de prêts de photos a aussi augmenté. Entre autres, la Deutsche Kinemathek a pu contribuer à la nouvelle édition de l'Histoire Générale du Cinéma par Sadoul, publiée par l'Édition Denoël de Paris.

Un projecteur historique fut mis à la disposition de la Société de Radio-diffusion de la Sarre.

La Deutsche Film- und Fernsehakademie de Berlin a emprunté de nous un nombre de caméras de film historiques ainsi que de copies de films de l'archive de la Deutsche Kinemathek pour les montrer aux étudiants dans le cadre de ses cours.

Les collections de la Deutsche Kinemathek furent utilisées dans une mesure croissante par de candidats au doctorat. Et la Deutsche Kinemathek a pu présenter 60 films muets allemands à un chercheur américain, qui travaille sur les relations entre le film et la littérature dans les années vingt.

2. Documentation

a) Information et consultation

Grâce au renommé croissant de la Deutsche Kinemathek l'archive fut fréquentée dans une mesure considérablement plus large par des représentants d'autorités de l'état, d'universités, d'écoles et par de collectionneurs privés. Les demandes étaient de caractère scientifique et populaire.

Le nombre de visites et de conduite par l'archive a augmenté pendant l'année sous revue. Outre quelques organisations et associations berlinoises Monsieur A. Christian Theede, veuf d'Asta Nielsen, le Professeur Jerzy Toeplitz, Monsieur Hiram Garcia Borja, Directeur Général du film mexicain ainsi que la Commission de l'Art et Formation des Adultes de la Conférence Permanente des Ministres de l'Instruction Publique ont visité la Deutsche Kinemathek.

b) Présentations de films, expositions et publications

La Deutsche Kinemathek a fait son possible pour présenter son travail aux experts et à un public plus large dans le cadre d'arrangements filmologiques. Il y en a eu trois dans le cours de l'année sous revue: Premièrement des films rarement montrés des années vingt furent présentés à l'Arsenal, cinéma de l'association Freunde der Deutschen Kinemathek. Pendant le Festival du Film de Berlin, la Deutsche Kinemathek a montré à l'Académie des Beaux Arts une exposition consacrée à Asta Nielsen et composée par le Danske Filmmuseum.

Comme supplément à cette exposition, une rétrospective comprenant un grand nombre des films avec Asta Nielsen, qui existent encore, fut montré: AFGRUNDEN (1910), BALLETDANSERINDEN (1911), IN DEM GROSSEN AUGENBLICK (1911), DIE SUFFRAGETTE (1913), DIE FREUDLOSE GASSE (1925), DIE SÜNDEN DER VÄTER (1913), ERDGEIST (1923), DER FREMDE VOGEL (1911), DIE ARME JENNY (1912), DIRNENTRAGÖDIE (1927), DAS ESKIMOBABY (1916), ENGELEIN (1913), DAS LIEBES-ABC (1916), HAMLET (1920), DAS HAUS AM MEER (1914), VORDERTREPPE UND HINTERTREPPE (1914), ZAPATAS BANDE (1914), DER REIGEN (1920), DAS MÄDCHEN OHNE VATERLAND (1912), DORA BRANDES (1916), DEN SORTE DRØM (1911). Les films furent présentés à la vitesse authentique de 16 à 18 vues par seconde et avec accompagnement de piano.

Chaque film fut documenté en détail et ces documentations furent réunies dans une brochure qui fut offerte au public à l'occasion de l'exposition. La brochure comprend, à côté de jugements par les historiens du film sur l'oeuvre d'Asta Nielsen, un nombre de textes originaux provenant de programmes de films et une filmographie mise à jour. Le nombre de 7000 visiteurs et la résonance extrêmement vive dans la presse en ce qui concerne cet arrangement prouve que la Deutsche Kinemathek a fait une contribution importante à la présentation de cette époque de l'histoire du film allemand.

La Deutsche Kinemathek a aussi continué ses activités dans le domaine didactique avec une rétrospective d'oeuvres de Joris Ivens qui furent montrées aux mois de novembre et de décembre 1973: REGEN (1929/32), BORINAGE (1933), NIEUWE GRONDEN (Neue Erde, 1934), SPANISH EARTH (1937), THE 400 MILLION (1938), POWER AND THE LAND (1939/40), INDONESIA CALLING (1946), PIERWSZE LATA (Die ersten Jahre, 1947/49), DEMAIN A NANGUILA (1960), CARNET DE VIAJE (Ein Reisetagebuch, 1961), PUEBLO ARMADO (Kuba, Volk in Waffen, 1961), LE CIEL, LA TERRE (1965), LE 17^e PARALLÈLE (1968), LE PEUPLE ET SES FUSILS (1968/69).

Cette rétrospective, supplémentée par de papiers détaillés et aussi par une filmographie rédigée, fut présentée au public à l'Arsenal. En même temps la Deutsche Kinemathek organisait un cours interne sur l'oeuvre de Joris Ivens pour les étudiants de la Deutsche Film- und Fernsehakademie de Berlin. Après la rétrospective, Joris Ivens, invité par la Deutsche Kinemathek, vint à Berlin pour discuter son oeuvre avec les étudiants et un public intéressé en partant des films qui avaient été présentés.

Au mois de septembre 1973, un cours de film fut arrangé pour des élèves d'une école supérieure de Kiel. Dans ce cours des questions théoriques furent discutées, en partant d'analyses de séquences de films; de plus, une introduction dans la technique de la production de films fut offerte.

En outre, un cours de perfectionnement pour professeurs d'écoles fut arrangé en coopération avec la Deutsche Film- und Fernsehakademie, pour montrer aux professeurs les possibilités de l'instruction théorique sur le film et pour leur donner l'occasion de réaliser eux-mêmes un film (super 8) et d'apprendre à connaître les conditions techniques pour la production de films.

Cela était le commencement d'un travail pédagogique, qui range parmi les tâches importantes de la Deutsche Kinemathek et qui doit être continué. Malheureusement la situation financière actuelle de la Deutsche Kinemathek ne nous permet pas de satisfaire toutes les demandes dans le domaine didactique.

La Deutsche Kinemathek a dressé une liste complète des visas de censure dans sa possession (jusqu'à 1945). Cette liste fut présentée aux membres de la F. I. A. F. à l'occasion du XXIX^e Congrès de la Fédération à Moscou.

3. Coopération avec d'autres archives, membres de la F. I. A. F.

À cause de la transformation d'association enregistrée en fondation de droit civil, la Deutsche Kinemathek avait perdu son caractère de membre effectif de la F. I. A. F. et avait effectué deux années de stage en qualité de membre provisoire. La Deutsche Kinemathek avait de nouveau posé sa candidature à la qualité de membre effectif de la Fédération. Au nom du Comité Directeur de la F. I. A. F., Dr. Klaue du Staatliches Filmarchiv

der DDR et Monsieur Stenklev du Norsk Filminstitut vinrent visiter la Kinemathek. En raison de leur rapport la Stiftung Deutsche Kinemathek fut admise comme membre effectif par l'Assemblée Générale de la F.I.A.F. à Moscou.

La coopération avec d'autres membres de la F.I.A.F. a encore développé au cours de l'année sous revue. Les invitations à Madame Orbanz à faire un stage de trois mois à la Cinémathèque Royale de Belgique et au British Film Institute pour y apprendre à connaître les activités de ces deux institutions en porte preuve.

Dans la période sous revue le Danske Filmmuseum a reçu en échange de la part de la Deutsche Kinemathek des copies des films DIE BAUERNFÄNGER, DER MENSCHENAFFE (DARWINS TRIUMPH), BEWERBUNG MIT HINDERNISSEN, EIN HUT NACH NEUESTER MODE, DER GEPLATZTE FAHR-RADSCHLAUCH.

Monsieur Schulz, archiviste de la Deutsche Kinemathek, a pris part à la "Summer School" arrangée par le Staatliches Filmarchiv der DDR. Il y avait l'occasion d'apprendre à connaître les activités de l'archive et les expériences les plus récentes faites dans le domaine de la conservation, la restauration et le catalogage de films.

La Deutsche Kinemathek a continué à coopérer à l'analyse des périodiques du film (F.I.A.F. Periodical Indexing).

Février 1974

Dr. Heinz Rathsack

Bruxelles

Cinémathèque Royale de Belgique

EXERCICE 1973

1. Acquisitions et préservation

Il n'y a malheureusement rien de spécial à signaler sur ce chapitre .
Plus de 850 titres de long et de court métrage ont été ajoutés à nos collections, provenant essentiellement de dépôts de distributeurs belges .

L'aménagement et la climatisation de nouveaux dépôts acétate et nitrate se sont poursuivis .

Deux machines supplémentaires à nettoyer les films ont été acquises .

2. Catalogage

La Cinémathèque emploie à présent 2 personnes mi-temps pour le catalogage des collections de films, qui cependant progresse lentement .
Au 31 décembre 1973, 3.500 court-métrage ont été catalogués .

3. Documentation

Au cours de l'année, on a acquis 620 nouveaux livres et on a continué à recevoir 198 titres de périodique :

216 livres ont été reliés ainsi que 109 volumes de périodiques .

Le nombre de titres en bibliothèque au 31 décembre 1973 était de 11.169 .

Le nombre de titres de périodiques à la même date était de 1.492 .

Le service recevait 36 quotidiens et hebdomadaires non cinématographique, qui sont régulièrement découpés .

4. Publications

La Cinémathèque a publié le 15ème volume de l'Annuaire du film belge et à l'occasion d'Europalia Grande-Bretagne, une brochure consacrée à Michael Powell due à la plume de M. Gough-Yates .

5. Stagiaires

La Cinémathèque a accueilli comme stagiaires, chaque fois pour 3 mois, Melle Eva Orbanz, de la Stiftung Deutsche Kinemathek, et M. Bujor Ripeanu, de l'Arhiva Nationala de Filme de Roumanie .

6. Visites reçues

En mars, la Cinémathèque a eu l'honneur d'accueillir le Comité directeur de la F.I.A.F. .

La Cinémathèque a aussi reçu la visite d'un certain nombre de chercheurs et d'étudiants parmi lesquels on peut citer :

M. Tom Bakkers (thèse sur Orson Welles), M. Feldman (thèse sur Murnau), M. Marc Ferro et ses étudiants de l'Institut des Hautes Etudes de Paris (films muets soviétiques), M. J.P. Coenen (thèse sur l'avant-garde française), M. Yves Warson (thèse sur le cinéma publicitaire), M. Steve Bernas (thèse sur Que Viva Mexico), M. Richard Abel de la Drake University (étude sur le cinéma muet), Miss Sylvia Lawson (étude sur Jean Renoir) .

7. 5ème Compétition Internationale du Film Expérimental

La Cinémathèque a mis en chantier la 5ème Compétition Internationale du Film Expérimental qui aura lieu à la fin de l'année 1974 .

8. Prix de l'Age d'Or

La création du Prix de l'Age d'Or par la Cinémathèque nous a valu dès cette année, plus de 70 inscriptions . Ces films ont été présentés au Musée du Cinéma pendant le mois de mars; le Prix a finalement été attribué à M.R. ou les Mystères de l'Organisme de Dusan Makavejev . Un hommage à Bunuel accompagnait tout naturellement ce programme, puisque c'est au célèbre film de ce réalisateur que le Prix rend hommage .

9. Projections

		nombre séances	nombre visiteurs	moyenne par séance
1/73	Rétrospective des rétrospectives 1972	101	6.689	66
2/73	Hommage aux auteurs et comédiens disparus en 1972/ Films belges primés à Knokke	91	5.044	55
3/73	Prix de l'Age d'Or	89	7.536	84
4/73	Le Cinéma selon Godard	93	8.175	87
5/73	50 ans de cinéma (1)	111	7.754	69
6/73	50 ans de cinéma (2)	106	6.947	65
7/73	50 ans de cinéma (3)	104	6.554	63
8/73	50 ans de cinéma (4)	108	7.858	72
9/73	50 ans de cinéma (5)	109	8.152	74
10/73	Europalia Grande-Bretagne	108	8.878	82
11/73	Europalia Grande-Bretagne	107	9.002	84
12/73	88 thrillers américains/ panorama du cinéma mexicain	115	8.063	70

La rétrospective Europalia Grande-Bretagne au cours de laquelle 200 films britanniques ont été projetés, a été organisée en collaboration avec la National Film Archive .

La salle de projection a été agrandie et la cabine reculée de 5m ce qui a considérablement amélioré la qualité de la projection .

A partir d'octobre 1973 le nombre de séances consacrées au Film Belge a doublé de telle sorte qu'elles ont lieu maintenant une fois par semaine .

Bucuresti

ARCHIVE NATIONALE DE FILMS
BUCAREST

RAPPORT DES ACTIVITES
1973

I. Activités nationales

a) La collection de films a augmenté de 262 longs métrages et 474 court-métrages de différents genres, provenant des échanges avec les archives étrangères, des acquisitions et des transferts sur pellicule acétate. Il n'y a pas eu d'entrées dans le cadre du dépôt légal.

La photothèque s'est enrichie de 9.500 nouvelles pièces, la bibliothèque à son tour - de plus de 200 livres de spécialité.

b) La conservation des fonds de collection et tout d'abord des films, a concentré comme toujours la plupart des efforts de L'Archive. Ainsi, plus de 185.000 m. de film ont été transférés sur pellicule acétate. En fin d'année, une seconde machine à laver les films a été mise en fonction, pouvant donc compter dorénavant sur un rendement double dans cette opération. Toujours en fin d'année, ont commencé les travaux sur le chantier du nouveau dépôt, qui assurera la conservation de nos films jusqu'en 1980.

c) L'utilisation des collections s'est faite sans interruptions, malgré le fait que cette année tous les fonds ont été inventoriés. On a continué à soutenir l'activité des ciné-clubs et des Universités Populaires, le cinéma d'archive formant l'objet d'une préoccupation toute particulière. Parmi les programmes qui y ont été présentés, mentionnons les cycles "Ethique et équité socialistes", "Le film et la condition de la femme", "Le film - reflet des rapports individu - collectivité-société." Comme d'habitude, une série de "Médailles" ont été organisés, cette année dédiés à Marlène Die -

trich, Ingmar Bergman, Akira Kurosawa, etc. Dans le cadre des manifestations spéciales, à mentionner l'ample Rétrospective du film cubain et la Rétrospective dédiée au 50^e anniversaire de l'Union Soviétique. Nous profitons de l'occasion pour remercier encore une fois à ces deux cinémathèques, ainsi qu'aux autres collègues qui nous ont aidé à compléter quelques-uns des nos programmes.

d. L'activité éditoriale s'est matérialisée dans les 12 numéros du "Cahier de Documentation cinématographique", l'"Annuaire cinématographique 1972" et la "Bibliographie internationale cinéma 1972". L'enquête menée parmi les membres FIAF au sujet de cette l'utilité de dernière publication, nous a fourni des résultats encourageants, nos collègues formulant des réponses et des appréciations positives. Des programmes de salle ont été publiés aussi, qui étaient destinés à la "Cinémathèque".

II. Activités internationales

a) Les échanges de films et autres matériaux ont été fructueux en 1973: 171 titres de long et court métrage ainsi que 4000 photos nous sont parvenus par cette voie.

b) Dans le cadre de l'échange de délégués, ont été nos hôtes des collègues de Budapest (Erzsebet Szilagyi), de Berlin Est (Ilse Dehne et Herbert Belling) et de Phenian (Kim Yong Bong).

c) Au cours de la même période, deux de nos collaborateurs ont bénéficié des possibilités créées aux archivistes pour se spécialiser, à savoir Mlle Mariana Paraschiv qui a participé aux Cours d'été organisés à Berlin-Est, et M. Bujor Rîpeanu qui a effectué un stage de trois mois à Bruxelles.

d) Du 4 au 7 décembre 1973, L'Archive de Bucarest a organisé la réunion de la Commission FIAF pour la Préservation. Mentionnons que trois chapitres du "Manuel de conservation

du film en couleurs" ont été rédigés par nos délégués, les ingénieurs Alexandru Marin et Dumitru Morozan.

Le représentant de l'Archive dans la Commission de Documentation - Bujor Rîpeanu a participé aux réunions de cet organisme.

Toujours dans le cadre des activités EIAF il est à mentionner l'apport de M. Dumitru Fernoagă aux travaux du Comité Directeur pendant le premier semestre 1973.

Budapest

Rapport de l'année 1973

de l'Institut des Recherches du Film et Cinémathèque Hongroise

I. ACTIVITÉ NATIONALE

1. Vulgarisation cinématographique

Dans notre cinéma "Filmmuzeum" les films suivants - dont nous possédons le droit "art-kino"-ont été présentés:

M. Antonioni:	BLOW-UP	(Nagyítás)
A. Cayatte:	MOURIR D'AIMER	(Meghalni a szerelemért)
J. Dassin:	NEVER ON SUNDAY	(Soha vasárnap)
G. De Santis:	NON C'É PACE TRA GLI OLIVI	(Nincs béke az olajfák alatt)
P. Glenville:	BECKET	
K. Grede:	HARRY MUNTER	
R. Kapoor:	HWAARA	(Csavargó)
F. Karlsson:	STINE OG DRENGENE	(Egy tinédzser naplója)
J. Kawalerowicz:	GRA	(Játék)
A. Kurosawa:	SHISHININ NO SAMURAI	(Hét samuráj)
C. Lelouche:	LEA L'HIVER	(Lea télen)
P. P. Pasolini:	TEORÉMA	
A. Resnais:	HIROSHIMA MON AMOUR	(Szerelmem Hirosima)
János Vaszary:	PAPUCSHÓS	

Nous avons organisé - dans le cadre des manifestations spéciales de la Cinémathèque - les journées de films, les programmes filmhistoriques suivants:

Restospective Eisenstein	du 12 au 15 février
Journées des films Roumains	du 24 au 25 février
Films muets américains	le 11 mars
Journées des films Suisses	du 26 au 31 mars
Semaine des films Finlandais	du 7 au 12 mai
Oeuvres d'Ingmar Bergman	du 12 au 22 mai
Dessins animés de Branko Ranitovits	du 23 au 24 juin

Retrospective Sándor Korda
Retrospective Pudovkin

du 15 au 28 octobre
du 12 au 17 novembre

Dans le cadre des Cinéphils de la Cinémathèque nous avons organisé des programmes concernant les personnes et les tendances suivantes, les projections étant non-commerciales (privées, abonnements):

Intérprétation de Gyula Gózon

L'art de Conrad Veidt

L'art de Leslie Howard

Les films en musique de Jeanette MacDonald et Eddy Nelson

Portrait de réalisateur de M. Carne

Portrait de réalisateur de A. Hitchcock

Série "Le grand monde" (Panorama de nos films nouveaux)

Nous avons faits des expériences avec une nouvelle forme de programme, intitulée "Film-Exposition". Dans ce cadre nous avons présenté les films qui suivent:

A. Babaja:	BREZA	(Nyirfa)
R. Bresson:	PICKPOCKET	(Zsebtolvaj)
R. Habib:	CRAINQUEBILLE	(Biróság előtt)
G. Lacombe: Y. Mirande:	CAFE DE PARIS	
S. Meyers:	THE SAVAGE EYE	(A vad szem)
T. Okeev:	NEBO NASEGO DESZTVO	(Gyermekkorunk ege)
S. Paradzsanov:	TENI ZABITI PREDKOV	(Elfelejtett ősök árnyai)
J. Renoir:	UNE PARTIE DE CAMPAGNE ROGOPAG	(Mezei kirándulás)
R. Rossellini:	GERMANIA ANNO 0	(Németország 0 év)
F. Rossif:	LES ANIMAUX	(Állatok)
A. Masa:	HOTEL PRO CIZINCE	(Szálloda idegeneknek)

Concernant les séries d'abonnements énumérées et les journées de films nous avons publié des courts prospectus.

La Cinémathèque contribuait pendant l'année en 299 clubs de film l'éducation filmhistorique et filmesthétique. Dans ce nombre 134 clubs de film de la jeunesse sont inclus.

Hors de l'École Supérieure Dramatique et de l'Art Cinématographique nous avons continué à donner assistance à l'éducation cinématographique aussi dans trois villes universitaires: Budapest, Debrecen et Szeged, avec des publications et des conférences. Nous avons organisé deux-fois des cours de perfectionnement pour les chefs des clubs de film, liés ensemble avec des projections.

2. Travail de recherche film-théorique

L'Institut des Recherches du Film a continué son travail de plusieurs années concernant la mise en oeuvre détaillée de l'histoire cinématographique hongroise. En cette relation les manuscrits suivants ont été préparés pendant l'année:

Dezső Bujdosó:	Le concept du film historique - prenant en considération en premier lieu les oeuvres de Miklós Jancsó
Mária Kovács:	Le portrait du réalisateur László Vajda 1930-38.
Károly Nemes:	Les méthodes de l'étude de l'art cinématographiques hongroise des années 30.
Károly Nemes:	Les tendances de développement de l'art cinématographique hongroise entre 1957-72.
István Nemeskürty:	Image réfléchie des désirs - les caractéristiques du premier période du film sonore hongrois 1930-38.
Gábor Szilágyi:	Le 25 ^é anniversaire de "Un Lopin de Terre" (Talpalatnyi föld/Ressouvenirs)
Tibor Kelemen:	
Özséb Horányi:	Le développement du dessin animé, en rapport de l'histoire des dessins animés hongrois
György Matolcsy:	
Sándor Féjja:	
János Tárnok:	Le public des cinémas de ville en 1972 (Mesurage sociologique)
Vince Zalán:	Film - information - esthétique
Károly Nemes:	
Sándor Papp	
János Tárnok:	Le rôle du film dans l'éducation publique.

3. Publications

Márta Luttor	
István Molnár	Filmographie hongroise. Long-métrages 1945-1969 (rédaction)
Károly Nemes:	L'histoire de l'avant-garde de l'art cinématographique

János Tárnok:	Le public des cinémas de ville en 1972 Les volumes de la bibliothèque manuelle des Cinéphils
Dezső Bujdosó:	Clubs de film, éducation cinématographique (rédaction)
László Bernáth: Emil Szluka: György Matolcsy:	L'art cinématographique du court-métrage hongrois (étude). Panorama-film 1. (Compte-rendu des tendances de style. Morceaux choisis) Filmkultura 1-6 Information internationale 1-12 Revue de la Science cinématographique 2.

4. Collection de films, préservation de films, cataloguisation

<u>Collection de films</u>	<u>accroissement annuel</u>	<u>en somme</u>
Long-métrages	118	4.930
Court-métrages	266	6,848
Actualités	1.188	5,208

Dans l'intérêt du renouvellement des films en nitro nous avons fait produire au cours de l'année 90,000 mètres de dupe-négative de sécurité, et des copies positives de sécurité 135,000 mètres.

Au cours de la cataloguisation et du travail en synthèse le groupe filmographique a préparé 822 pièces cartons de fond et 16.218 pièces de cartons répertoire différents.

5. Bibliothèque et documentation

<u>Collection</u>	<u>accroissement annuel</u>	<u>en somme</u>
livres	463	6,097
périodiques	87	2,090
manuscripts	140	4,030
scénarios	28	2,079
photographies	7,525	46,260
affiches	675	6,400

6. Relations internationales

Au cours de l'année nous avons eu un échange mouvementé avec les Cinémathèques suivantes:

CESKOSLOVENSKY FILMOVY USTAV PRAHA, JUGOSLOVENSKA KINOTEKA
BEOGRAD, GOSFILMOFOND, MOSCOU, ARHIVA NATIONALA DE FILME BUCA-
RÉST, SUOMEN ELOKUVA ARKISTO, HELSINKI, NORSK FILMINSTITUTET, OSLO,
SVENSKA FILMINSTITUTET, STOCKHOLM, THE NATIONAL FILM ARCHIVE LON-
DON, STAATLICHES FILMARCHIV DER DDR BERLIN

Nos invités étaient, énumérés selon pays d'origine:

République Démocratique Allemande:

M. Lichtenstein sous-directeur et Mme Kühn son collaboratrice

Bulgarie:

J. Borov, sous-directeur, Silvy Szecsenova et Emilia Szilderova collaborateurs

République Démocratique Populaire de Corée:

Kim Yong Bong directeur et son collaborateur

England:

Kewin Gough Yates directeur

La Finlande:

Eeva Kourki

France:

C. Metz, professeur de la semiothèque cinématographique,

Suède:

Jörn Donner directeur, G. Björnstrand et Mme, acteur

Tchécoslovaquie:

V. Knor chef de la Cinémathèque et V. Opela collaborateur

Union Soviétique:

A. Golovnya cameraman, I. Racsuk et M. Zsapszkij de NIKFI.

Des collaborateurs de l'Institut et de la Cinémathèque les personnes suivantes
étaient présentes en différentes manifestations cinématographiques ou faisaient des
voyages d'étude:

Belgique:

István Molnár,

Bulgarie:

Mme Ferencné Andó, Mme Dezsóné Baróti, Mme Yvette Biró, Mme Andrásné Perjesi

États Unis:

Mme Yvette Biró

La Finlande:

Sándor Papp, Gábor Szilágyi

France:

Mme Yvette Biró, Mme Tiborné Draskovics, Károly Nemes

Italie:

Mme Yvette Biró, Sándor Papp

Pologne:

Mme Márta Luttor, Vince Zalán

République Démocratique Allemande:

István Molnár, Gábor Szilágyi

Roumanie:

Erzsébet Szilágyi

Suède:

Mme Tiborné Draskovics, Mme Erzsí Garai

Suisse:

Mme Tiborné Draskovics, Mme Erzsí Garai

Thécoslovaquie:

Mme Tiborné Draskovics, Mme Erzsí Garai, Mme Miklósné Császár, Dezső Bujdosó

Union Soviétique:

Mme Yvette Biró, István Molnár, Sándor Papp, Gábor Szilágyi

Budapest, février 1974.

Buenos Aires

Report of The
CINEMATECA ARGENTINA, Buenos Aires
1973

Cinemateca Argentina was 24 years old on October 28, 1973. With the passage of time it has become a record and a document of the material it preserves for the future, because the cinema is a fact of culture the interest of which grows in proportion to its esthetic, social and political values.

Cinemateca Argentina, subject to ups and downs in money matters, is basically a dynamic institution because it has always sought, untiringly, to avoid the passivity of historical archives and with that criterium it not only preserves but also divulges in an intensive way, as will be shown by the following information: our specialized Public Library, the only one of its kind in this country, is attended daily, without charge, by many readers whose names are entered in a register for a better organization. During 1973 90 new readers were added and another 341 from 1972 continued to attend. Material sought by such readers: 123 books; 265 magazines and reviews; 61 miscellaneous publications; 281 envelopes containing film reviews and critiques; 81 envelopes (big size) on cinematic subjects; 227 magazine collections and 25 filmographies. Such data are incomplete because we do not include the very numerous consultations from friends who are professional movie people or film critics. On the telephone we have an average of 5 such inquiries daily.

Material added to the Library in 1973: 1018 magazines and similar publications; 91 books; 9897 cards; 13.775 photographs; 11.995 clippings and cuts; 78 filmographies.

During 1973 Cinemateca Argentina increased its cultural activities, broadening the scope of its specific work as a film archive and a divulger of its material in other fields of study and investigation. The Study Club was formed and there courses and seminars were given on film history and current subjects such as: cinema and reality, film reviewing, etc. With the help of the Study Club members a revival took place in the work of the Center for the Investigation of the history of Argentina Cinema, founded back in 1957. Pioneers of our cinema like film directors Moglia Barth, Luis Saslavsky, Alberto de Zavalía, photographer Antonio Merayo and producer Atilio Mentasti were interviewed and their voices were added to the Cinemateca's Museum of the Spoken Word.

The production of an audiovisual on the work and personality of Mario Soffici, one of the most important Argentine directors, is the beginning of a new way of recording the history of our national cinema.

Our documentation section has been enriched with valuable material such as letters, contracts, autographs and especially original screenplays of Argentine motion pictures, with handwritten additions by their directors.

At present we have under way a patient and hard task: the revision, classification and cataloging of the 4000 films the Cinemateca possesses, to have them as a part of the Archivo de la Imagen. During 1973 the collection was augmented by 412 full-length feature films, one third of which is of local origin.

We have received, on an exchange basis, pictures from the similar organizations in Mexico, Uruguay, Paraguay, Spain, Italy as well as material donated to us by the Bulgarian and Russian Soviet Film Archives.

Through the embassies of the Popular Republic of Bulgaria, the Netherlands and Belgium and through special agreements, Cinemateca Argentina has added to its collection short and long films from all those countries with a view to making them better known culturally in this country.

Having been chosen by UNESCO to handle their material in the Southern part of the American continent, comprising Argentina, Paraguay, Uruguay, Chile and Peru, during 1973 we have shown their pictures in 300 cultural institutions of the Argentine Republic alone.

We collaborate with the Ministerio de Relaciones Exteriores (Ministry of Foreign Affairs) in the diffusion of the Argentina cinema in film festivals and special showings outside this country, especially in a weekly program presented by the Argentine Embassy on Paraguayan T.V.

We have given free of charge films from our archives to old people homes, schools and public welfare institutions, averaging 8 showings a month.

Cinemateca Argentina has lent its material to the Universidad Nacional y Popular de Buenos Aires, the Centro Experimental del Instituto Nacional de Cinematografía, the Departamento de Cinematografía de la Universidad Nacional de La Plata, the Centro de Estudios Cinematográficos de la Escuela de Artes de la Universidad Nacional de Córdoba. We have also sent our films and taken part in the organization of special showings in the Argentine provinces of Mendoza, Chaco, Corrientes, La Pampa and Santa Fe.

Every week we send cinematic material for the showings of 250 cineclubs all through our large country as well as to the Direcciones de Cultura of 4 provinces and the municipalities of 15 towns and cities.

We would like to point out as an especially valuable item of our work the incorporation of pictures unknown before in Argentina, such as Dreyer's ORDET, Chaplin's A WOMAN OF PARIS, Keaton's THE CAMERAMAN and OUR HOSPITALITY and Russian film classics received from the Gosfilmofond, which were shown in our own programs towards the end of 1973.

During the year 1973 we completed 32 cinematic cycles in the Leopoldo Lugones hall of the Teatro Municipal San Martín, in Buenos Aires. We had a yearly total of 1750 showings, attended by 203.760 moviegoers. The hall seats only 215 people.

Cinemateca Argentina has taken care, by contract with the Municipalidad de la Ciudad de Buenos Aires, of the film showings in the Sala Leopoldo Lugones during more than six years (with significant benefits for the theatre).

The new authorities decided, at the end of 1973, not to renew our contract alleging as a reason for it that although our work was very important, as nobody could seriously question, we had "antipopular, elitist leanings" and were "inclined politically to-

wards the left". A huge campaign in favour of the Cinemateca was carried in all papers and other massive information media, everybody being on our side and many pages being devoted to the matter as well as lengthy radio programs: cinema-wise, we were the greatest public sensation in December in all mass media communications. Fortunately, as from January 4, 1974 we were able to resume our filmshowings in a new theater seating 880 people, which will enable us to pay our way as to administrative expenses and to go on with our chosen work.

GUILLERMO FERNANDEZ JURADO
Vice - President
FUNDACION CINEMATECA ARGENTINA

Cairo

AL-ARCHIVE AL KAWMY LILFILM
Studio Al-Ahram Street,
Giza - Cairo.

NATIONAL FILM ARCHIVE IN CAIRO
REPORT FOR THE YEAR 1973

ACQUISITIONS:

In view of the circumstances of the last Middle-East war, the Egyptian Government could not appropriate the funds needed for the Archive to implement its plans. This restricted its relations with the rest of the FIAF members, and prevented the Archive from acquiring any foreign films. As to local productions, the Archive was able to add to its holdings 114 features, 67 documentaries and shorts. This brought the number of its total acquisitions to 842 motion picture.

The major bulk of these holdings is Egyptian. Nevertheless to obtain these locally produced films was not an easy matter. A 1968 ministerial decree stipulates that no Egyptian film could be permitted for screening in commercial theatres unless its producer donates a print to the Archive. Yet this decree is not with resistance from film producers, and a great deal of difficulties in its application.

The Archive, however, recently succeeded in concluding an agreement with the Egyptian Cinema Organization, Ministry of Culture, which the largest film sponsoring institution in the country, to refrain from offering any loan to a producer unless he agrees to include in the written agreement with the Organization an independent article, obliging him to offer to the Archive a free print, once his film is ready for distribution.

As to independent producers who do not resort to the Organization in financing or distributing their films, the Ministry of Culture will propose to the Parliament the issuance of an edict which obliges producers of all categories to deposit in the Archive a brand new print of each film shown in Egypt, as it is imperative to deposit a copy of each new book in the National Library.

While some Archives who are FIAF members suffer from inadequate storage space to contain the large body of their holdings a problem which pushes some of these Archives to select from among their deposits only the worth-keeping films, the Egyptian Film Archive aspires, through negotiations and collaboration with these members to acquire the excess prints of the films which they do not plan to keep. Of particular interest for the Egyptian Archive are the classical films of all countries. Naturally, this would ideally be accomplished by way of donation, exchange or indefinite loans. The German Democratic Republic and the U.S.S.R. took initiative in this regard.

The Archive added to its library 190 scripts and dialogue lists, thus making the sum total of its scripts 1180. Additionally, it succeeded in acquiring 120 posters. 900 newly acquired stills brought the stills' total to 3562.

Cataloguing:

The Archive is now indexing approximately 2000 Egyptian films, and is undertaking a project for documenting all the Arabic Speaking films of the Middle-East (Syria, Lebanon, Iraq, Algeria, Tunisia and Morocco).

Preservation:

The Archive's film vaults have been lately moved from its previous small premises in Sharia Sherif to a bigger and more suitably adequate place in Al-Ahram Studios in Giza. In addition to the large technical facilities of the Studios put at the disposal of the Archive wherever needed, a new projection room has been devoted to the Archive.

Projection:

The Archive continues to make its projections in its old premises three times a week. Furthermore, weekly seminars proceeded by film projections, are held for the members of the Cinema Club in Cairo, which comprises 1500 subscribers.

The Archive also provides the High Cinema Institute in Cairo, the Academy of Arts, Egyptian Universities, cultural centers in different provinces with the film services required. Projections of film are usually accompanied by the distribution to the audiences of relevant pamphlets and studios. The discussions that ensure are normally moderated by a film scholar.

Publications:

The Archive publishes annually a year book outlining the various aspects of film activities in the land, in addition to a monthly bulletin which contains analytical and critical reviews on all foreign and Egyptian films shown every month.

Habana

CINEMATECA DE CUBA
ANNUAL REPORT
1973 - 1974

Acquisitions of the year

From March to December 1973 we have acquired 411 titles comprising 723 prints. They include features, documentaries, newsreel and animation, most of them in 35mm, and were received, as donations, mainly from the Cuban film production enterprise, the Cuban film distribution enterprise, ICAIC's (Cuban Film Institute) historical film archive, the Audio-visual Department of Havana University, several Cuban organizations producing films, individuals, and through exchanges with other archives (FIAF & UCAL members).

All the films are deposited in our vaults with the purpose of conservation and to be shown and consulted only within our premises.

Preservation

Cinemateca de Cuba counts on the skilled and permanent services of laboratory technicians and especial apparatuses operating at ICAIC's National Film Laboratories (both 35 and 16mm) either for the copying of nitrate film on to safety, the copying of decaying color film on to new stock, the contratyping of significant single prints, the blowing up of 16mm to 35mm and vice-versa, or for cleansing and restoration purposes. Some old "copies uniques" continue being found in such a bad shape that our specialists have decided to copy them frame by frame in the trick machine. Successful experiences have also been achieved in the blowing up of 9.5 to 35mm.

March-December 1973

	Films	Reels	Meters
Nitrate transferred on to safety	2	14	4,018
Decaying color films transferred on to new stock	1	13	3,215
Single prints, contratyped (35mm)	20	154	40,860
Single prints, contratyped (16mm)	23	56	23,058
New prints, from negatives (35mm)	38	191	51,704
New prints, from negatives (16mm)	10	16	6,808

Vaults

Considering the increasing rythm of growth of films deposited in our vaults, and the demand of services related to film reseach, the Architecture Department of ICAIC, in coordination with the Archive's staff, has made a study of our long term requirements concerning space for film deposit. They have presented to us a first scheme for a Depo Complex including vaults, revision and restauration rooms, a 30 seat projection room (35, 16 and 8mm), two moviola rooms (35 & 16 each), main office for the Head of the Department, control office, reception and dispatch room, storing room for working material, sanitary services, pantry, circulation halls linking the head building to the vaults, and a parking zone. The feasibility of future enlargements of the whole project has been contemplated as well.

Meant to be completely furnished with airconditioning, humidity control and automatic fire prevention system, the Depo Complex will house eight deposits comprising each six separate security vaults to hold each 2,000 horizontally placed 35mm reels, that is to say a total capacity of 96,000 reels or an approximate equivalent of 9,600 films of 10 reels each.

Film showings

Compared to our last report regarding our national film exhibition schedule, a new town has been added this year, the national monument colonial city of Trinidad, next to the south shore of the central province of Las Villas. Starting next June, two other big towns will be likewise included: Guantánamo, in the south coast of Oriente province, and Victoria de las Tunas, in Oriente province. This will make 14 towns throughout the country receiving film archive services.

Our permanent film house in Havana, "Cine de Arte ICAIC", has been completely redecorated; also new large screen and new stereophonic sound equipment for 35/70mm have been installed, for the benefit of our regular audiences.

Cataloguing, documentation, publication

The Cuban Film Catalogue (1897 - 1973) is already in print. We are hopeful to send it to all our colleagues in a short time. In the meantime we have edited a chronological and alphabetical guide to the Cuban Film Institute production (1959 - 1973) containing the following data: film title, duration, director, a brief synopsis, plus title and director indexes. We are also in the last stage of preparation of a chronological guide to ICAIC's Latin American Newsreel, with descriptions of the contents each of the 637 issues appeared between 1960 and 1973.

Cinemateca de Cuba has decided to reshape its whole system of documentation and cataloguing controls, and is anxiously awaiting to receive the final recommendations of the FIAF commissions on these subjects. We are also considering the possibility of training our staff and adapting our working system to the requirements of electronic computation of film documentation. Initial conversations have already been held with specialists in this field, and it seems perspectives are not so discouraging. Any guidance or suggestion on experiences achieved in this field will be highly valuable to us and greatly appreciated.

Cinemateca de Cuba has started, as of January 1974, the publication of a series of booklets (Cuadernos) containing reviews of the film shown by the Archive, articles and essays on the history and development of cinema. Special issues will be entirely devoted to particular subjects, as those resulting from the research work carried out by our Documentation Department.

Relations with the producers and distributors

The Cuban Film Institute (ICAIC) is a state managed organization dealing with every thing pertaining film in our country. Cinemateca de Cuba, the National Film Production

and the National Film Distribution enterprises are closely related within this organization where they all share the same interests towards film culture. Therefore, we are able to subscribe highly beneficial agreements by which a print of every film produced in Cuba is automatically deposited in our vaults. Likewise we are entitled to select a considerable amount of films from those purchased annually for commercial distribution in our country, for the sake of preservation and exclusive use within our premises.

Relations UCAL - FIAF

Further to our proposition stressed in our last Annual Report, the present situation of the Latin American Archives has been thoroughly reported, at the last two FIAF Congresses in Bucharest and Moscow and, more recently, at the reunion of FIAF Executive Committee in Helsinki by our Mr. Saúl Yelín.

The Secretary General of UCAL, Mr. Pedro Chaskel, has also recently sent to FIAF Executive Committee an account, as complete as possible, of this situation. Mr. Chaskel has also sent a list of titles of special interest to Latin American film archives, intended to be considered as a basic proposition to be discussed by FIAF General Assembly, as a contribution from FIAF to UCAL.

Both as a member of FIAF and UCAL, Cinemateca de Cuba has made a formal offer to FIAF to act as a center of reception and care of film material regarding Chile, for the sake of its conservation in our Continent. We shall therefore appreciate the collaboration of all members of FIAF in the accomplishment of this project. Either negative or positive prints, 35 or 16mm, will be acceptable.

As to the center of reception for UCAL's pool, we propose to postpone this point until a final agreement is reached amongst FIAF members on this matter, and while the Secretary General of UCAL makes the corresponding contacts with UCAL members.

We believe the General Assembly of FIAF is now conveniently aware of this general situation and will be thus in a position to arrive to a definite decision about the support to be granted to the Latin American archives.

Héctor García Mesa
Director

Havana, February 1974

Haifa

THE ISRAEL FILM ARCHIVE
HAIFA.

ACTIVITIES REPORT 1973

Acquisitions and relations with producers and distributors.

During 1973 some 60 films in 35mm. have been deposited in the archive of which six are Israeli productions.

The Foreign Office has deposited in the archive some 200 documentary films, including a number of negatives of very important early documentary material. We have increased our storage capacity by 200 sq.m., have ordered a 35mm. Steenbeck Kobiton viewing table, which will be of great help both for cataloguing films, and for the use of a great number of students who wish to avail themselves of the facilities of the archive.

Although some of the European producers have agreed to deposit films with the archive, the American companies continue to destroy their prints.

Mrs. van Leer has visited the States in December, where she met in New-York and Hollywood, the heads of all major studios, members of the MPPA and Mr. Jack Valenti. The request of the archive for the deposit of the prints after their commercial run, was discussed at the meeting of the MPPA in New-York in January, and in spite of promises of everyone's support, it was decided that the association will not give its automatic agreement as an association, so as not to create a precedent (this is precisely what we wished to achieve). So now we have to start all over again, writing to each producer separately about each film in particular and hope for the best.

Library and documentation.

We have received a great number of stills, scripts and press books, both from local distributors and in exchange with other archives.

We receive 50 periodicals on a current basis and have received this year some 300 books, all this material is being catalogued.

We have now a file on each Israeli film, a card index on all known films on Jewish themes.

Publications.

We have helped finance and publish CLOSE-UP , a periodical of a group of students of the Film Department of the University of Tel-Aviv and published 300 programme sheets for the film screenings in Haifa and Tel-Aviv.

Budget.

The budget of the archive has increased by some 70%, but so have salaries and expenses, so we are fighting for more funds.

Screenings.

The CINEMATEQUE in Tel-Aviv, which we have founded in cooperation with the Municipality and University of Tel-Aviv, has become in the course of one year of its existence a center and drawing point for a marvellous young audience, high school and university students. It has a beautiful 350 seats hall , we have twelve screenings a week and so some 300 films were shown this year arranged by series, including retrospectives of several leading directors. We have 2000 permanent members and the year attendance was of about 100.000 visitors. The activities of the Cinemateque, which included symposia and meetings with film directors , have enjoyed a very sympathetic press coverage. We are also continuing twice weekly screenings in Haifa, and the screenings at the University of Tel-Aviv and Jerusalem in the framework of the film school.

Relations with other FIAF members.

We have exchanged films and printed material with the Museum of Modern Art, New-York, the Roumanian Film Archive, the Cinemateque Royale de Belgique, the Nederlands Film Museum, the Austrian Filmmuseum, the Accademy of Motion Pictures in Hollywood.

Helsinki

THE FINNISH FILM ARCHIVE
HELSINKI

Report for 1973

Acquisitions

During the year the Finnish Film Archive received 123 prints of long feature films from film distributors, one print from the Embassy of the People's Republic of China and one from the Film Archive of the Democratic People's Republic of Korea. Twenty-nine short films were received, 17 of them 16 mm. The Archive purchased two 35 mm films and three short 16 mm films for children.

Preservation

The copying of old Finnish nitrate film into safety film got properly under way at the beginning of 1973. The Archive put into order and equipped a restoration laboratory employing a manager-restorer and two other persons. All Finnish films extant from the silent period, both documentary and feature, were saved during the year. According to estimates, however, about two-thirds of the production of those years have unfortunately got lost without trace before a start could be made to saving films in Finland. A total of 500,000 Finnish marks was spent on this preservation work. Thirty-six long feature films totalling 88,852 metres, and 370 documentary films totalling 112,553 metres were saved.

Library and documentation

960 books were bought and 119 periodicals subscribed to for the library. The clippings archive gets 27 Finnish dailies and 6 periodicals every day. The storage situation for posters and photographs improved considerably when a new store-room was obtained. The sorting of posters and photographs is only partly done, because of the shortage of labour; and it is not possible to give any accurate information about the number of collected items.

Showings

The series of showings of the Finnish Film Archives met with hitherto unknown success during the report year. For the first time in the history of the Archive 600 full-season membership cards were sold, and a greater number could not be sold because the cinema would then have become overcrowded. The showings are still held in a commercial cinema on the afternoons of Wednesday, Friday and Saturday, with four showings a week. The spring series included European postwar films, Soviet socialist realism, Italian neo-realism, French films of the 1940s and 1950s and new Japanese films. The autumn series introduced films associated with the theme of resistance movements made in various European countries and three series demonstrating the work of the three directors Frank Capra, Dziga Vertov and Jean Vigo. The documentaries by Vertov were accompanied by small jazz bands, and these showings proved to be particularly popular. The accompaniments were recorded. The Archive still maintains the 10 showings series seasonally in four other university towns. The showings in Helsinki catered to a membership of 2,000 and in the other towns to 200-300 members per season.

Relations with governmental authorities

The Finnish Film Archive receives government support under two different sub-headings in the Budget. One of them covers the actual financial assistance for the activities, while the other is intended exclusively to ensure the preservation of Finnish films. In the draft Budget for 1974, which the government submitted to Parliament in September, the subsidy for the activities of the Finnish Film Archive rose by such a small amount that financial difficulties could be foreseen. The Finnish Film Archive consequently appealed to the public and to Parliament in order to get the allocation raised, and succeeded in getting the allocation raised to 380,000 marks for 1974. The appropriation in 1974 for the preservation of old Finnish films is 600,000 marks.

The State Committee on Film Policy, which is planning a national film archive, will probably deliver its report during spring 1974.

Relations with other FIAF Members

A Finnish Culture Week was arranged in Budapest on the basis of a cultural exchange agreement between the states of Finland and Hungary. Finnish films were shown by Magyar Filmtudományi Intézet és Filmarchívum. Mr. Papp and Mr. Szilagy came to Finland in January to select the films.

During the report year the Finnish Film Archive borrowed films for its showings from the Staatliches Filmarchiv, Berlin, Gosfilmofond, Moscow, Det Danske Film Museum, Copenhagen and Svenska Film Institutet-Cinemateket, Stockholm.

Mrs. Helena Suomela, the curator, attended the meeting of the Executive Committee of FIAF in Brussels in March and Moscow in July. At the annual FIAF Congress in Moscow the Archive was represented by Mrs Helena Suomela and Miss Irmeli Aronen, librarian.

Mr. Jukka Mannerkorpi, in charge of the project of rescuing Finnish films, made trips to the British Film Institute, Gosfilmofond and Staatliches Filmarchiv der DDR. He also attended the FIAF Summer School in Berlin.

Mrs. Helena Suomela called in at the British Film Institute in March. Mrs. Anita Heikkinen of the Film Department called at Norsk Filminstitutt. Mr. Pentti Pajukallio of the Film Department at Svenska Filminstitutet and Staatliches Filmarchiv der DDR. Miss Eeva Kurki called in at Magyar Film-tudoman i Intezet es Filmarchvum in Budapest and at Svenska Filminstitutet in Stockholm.

The Nordic film archives continued with the co-ordination of series of film showings, and Mr. Peter von Bagh went to Copenhagen in June for the meeting held for that purpose.

We wish to express our cordial gratitude for co-operation.

Helsinki, March 1974

Helena Suomela
curator

Istanbul

50TH ANNIVERSARY

In connection with the 50th Anniversary of the Turkish Republic the Archive has prepared a program of 200 important Turkish Films.

Prints of these films have been prepared in the Archive Laboratories.

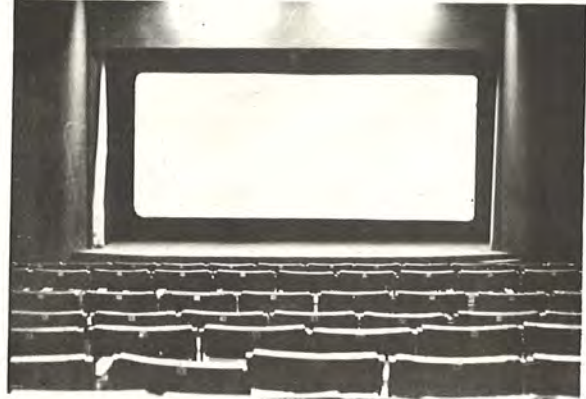
This program which particularly attracts the attention of film scholars and film critics, gives the cinema enthusiasts a chance to view the 50 years of the Turkish Cinema as a retrospective and study it in all respects. The film shows will be carried out in two branches all through the year. Aside from the Turkish Films, foreign cinema classics are also shown.



NEW THEATER

Türk Film Arşivi has rented a new theater, and started the 1973-74 film shows in its new theater. In this new building there is a theater with 200 seats, an exhibition hall and a small theater with 30 seats for people who wish to see films for studying purposes.

There are film shows everyday (Three different films at 3.00, 7.00 and 9.00 O'Clock) except Tuesdays. The theater is open from 9 A.M. to 12 P.M., to serve the people who wish to be informed about the film shows or activities of the Archive.



EXHIBITION

Türk Film Arşivi has also prepared an exhibition of film photos and documents, entitled the '50 Years of the Turkish Cinema'.

To prepare this photo exhibition (500 photos) 90% of which consists of 50x60 cm. and 10% 30x40 cm. photographs the Archive has made a countrywide research. Stills, set photos, photos of directors, scripts, posters, and publicity materials about the 50 years of the Turkish Cinema have all been collected.

In the exhibition, aside from the documents, there are also frame enlargements prepared in the Archive Laboratories.

First part of this exhibition consisting of 70 photos have been exhibited from December 16 to February 20, in the exhibition hall of the building rented.

On the 20th of February, another exhibition entitled Ivan the Terrible consisting of frame enlargements has been opened. The photos are 50x60 cm. and 30x40 cm. big.

Following the closing of this exhibition second part of the Turkish Cinema exhibition will be opened. The photos will be exhibited in groups all through the year.

A VIEW OF THE EXHIBITION HALL

THE NEW THEATER

PUBLICATION

The Archive has published the book entitled 'Six Directors of the Turkish Cinema' this year. The book which is a study of the most important six directors of the Turkish Cinema is illustrated with 146 photos and also includes the complete filmographies of the directors.

The book has been offered for sale in October, 1973.

Another book which consists of biographies, filmographies of all the directors of the Turkish Cinema from its beginning till now, is in publication. The book also includes the themes of 70 important Turkish films, and critics that appeared in the press about these films. The book includes 250 directors and 3200 films.

Another book in publication is about the Silent Turkish Cinema.

Six Turkish film scripts are also being prepared for publication. The preparation of the first one, 'Haremde Dört Kadın' (By Halit Refiğ) is already completed.

ACQUISITIONS

The Archive has 3000 films now. Aside from the film producers, foreign cultural centers and various ministries are also giving their films to the archive. Among the films which came from the ministries this year, there is also a film which the Ministry of Tourism and Information has had made entitled 'Turkey' directed by Claude Lelouch.

PRESERVATION

A very active work has been going on in the film vaults since one year.

The films are being taken out of their cans one by one and aired. Films in need of repair are repaired and put in painted cans. Their state is noted on their cards and the film cards are thus examined once more.

CIRCULATION

New cinema clubs have been founded in various cities outside of Istanbul this year.

Türk Film Arşivi which has supported the foundation of these clubs has helped them considerably by giving films.

The Archive circulates films to cinema clubs, associations, cultural centers (foreign and national) universities, and schools all over the country. Over 100 organisations have benefited from these film circulations in one year.

EQUIPMENT

The equipment bought this year are the following:
A Film Cleaning Machine for cleaning all kinds of films.

A nitrate inspector.

The Archive is having a special optical printer made for printing silent films with sound, accelerating 16 frames to 24 frames, printing single frame and dupe negatives. With this machine best results are obtained in making dupe negatives, and shrunken and worn out films are printed at very low speeds.

FIRE

There has been a fire in the nitrate film vault on September 4, 1973. 40 Turkish films of the 1940-50 period have been burned up in this very unfortunate occurrence. Making dupe negatives of these films we are trying to compensate for the loss.

FILM SHOWS

In December 1973, a program of Warner Bros. films has been organised in co-operation with the American Cultural Center of Istanbul. In this program introduced by the American film scholar Albert Johnson, 5 films have been shown.

Films shown till now:

TURKISH FILMS

KARACAOĞLANIN KARA SEVDASI (A. Y. Batıbeki), FATO YA İSTİKLAL YA ÖLÜM (T. Demirağ), DOKUZ DAĞIN EFESİ (M. Erksan), AYSEL BATAKLI DAMIN KIZI (M. Ertuğrul), SEYYİT HAN (Y. Güney), YASAK AŞK (H. Refiğ), BİTMEYEN YOL (D. Sağıroğlu), ÜÇ ARKADAŞ (M. Ün), MURADIN TÜRKÜSÜ (A. Y. Batıbeki), KIZILIRMAK-KARAKOVUN (L. Akad), İKİMİZE BİR DÜNYA (N. Pesen), GURBET KUŞLARI (H. Refiğ), SEVMEK ZAMANI (M. Erksan), KARANLIKTA UYANANLAR (E. Göreç), BEN ÖLDÜKÇE YAŞARIM (D. Sağıroğlu), UMUT (Y. Güney), KIRIK ÇANAKLAR (M. Ün), BARBAROS HAYRETTİN PAŞA (B. Gelenbevi), EZO GELİN (O. Elmas), DÖNÜŞ (T. Şoray), GELİNİN MURADI (A. Y. Batıbeki), ERKEK ALİ (A. Y. Batıbeki), AYRI DÜNYALAR (T. Demirağ), DOKUZ DAĞIN EFESİ (M. Erksan), HAREMDE DÖRT KADIN (H. Refiğ), LİNÇ (B. Olgaç), VESİKALI YARIM (L. Akad), KUYU (M. Erksan), NAMUSUM İÇİN (M. Ün), VURUN KAHPEYE (H. Refiğ), KOZANOĞLU (A. Y. Batıbeki), UMUTSUZLAR (Y. Güney), SENİNLE ÖLMEK İSTİYORUM (L. Akad), BÜYÜK YEMİN (M. Ün), KINALI YAPINCAK (O. Aksoy), YASAK SOKAKLAR (F. Tuna), VATAN VE NAMIK KEMAL (D. Sağıroğlu), CANIM KARDEŞİM (E. Eğilmez), BİR DEMET MENEKŞE (Z. Ökten), YILANLARIN ÖCÜ (M. Erksan), SOLUK BİR GECENİN AŞK HİKAYELERİ (A. Z. Heper)

FOREIGN FILMS

A STAR IS BORN (G. Cukor), DR EHRlich'S MAGIC BULLET (W. Dieterle), THE MALTESE FALCON (J. Huston), THE FILMS THAT MADE US, GIANT (G. Stevens), GOLD DIGGERS OF 1933 (Mervyn LeRoy), ALEXANDER NEVSKY (S. M. Eisenstein), CAMILLE (G. Cukor), LA DOLCE VITA (F. Fellini), KING KONG (M. Cooper, E. Schoedsack), IL GATTOPARDO (L. Visconti), CITIZEN KANE (O. Welles), L'AGE D'OR (L. Bunuel), STAGECOACH (J. Ford), VIRIDIANA (L. Bunuel), NAZARIN (L. Bunuel), LA RAGAZZA CON LA VALIGIA (V. Zurlini), SENSO (L. Visconti), DIVORZIO ALL'ITALIANA (P. Germi), UMBERTO D (V. de Sica), IVAN THE TERRIBLE I, II (S. M. Eisenstein), LA BELLE ET LA BÊTE (J. Cocteau), THE CANAL (A. Wajda), VIVA ZAPATA (E. Kazan), LA PASSION DE JEANNE D'ARC (C. Dreyer), HIROSHIMA MON AMOUR (A. Resnais), LADRI DI BICICLETTA (V. de Sica), THE GRAPES OF WRATH (J. Ford), TYSTNADEN (I. Bergman), NOUS SOMMES TOUS DES ASSASSINS (A. Cayatte), THE DANCING MASTERS (M. St. Clair), AIR RAID WARDENS (E. Sedgwick), SAPS AT SEA (G. Douglas), I SEQUESTRAATI DI ALTONA (V. de Sica), BRONENOSETZ POTEMKIN (S. M. Eisenstein), THE MAGNIFICENT AMBERSONS (O. Welles), HAMLET (G. Kozintsev), HAMLET (L. Olivier), BIRTH OF A NATION (D. W. Griffith)

København

DET DANSKE FILMMUSEUM

Report for 1973

1. Acquisitions

308 titles have been added to the museum's collection of films. Of these 181 were prints in 16 and 35mm. Included in the 308 titles were also 28 new prints in 16mm and 5 new prints in 35mm from negatives in the collection, 16 dupe negatives in 35mm and 72 original negatives from a Danish production company. The most valuable acquisition from a historical point of view was 26 silent Danish films from the period 1911-14. These films were acquired on an exchange basis from Nederlands Filmmuseum and they originated from the Desmet Collection. None of these 26 films existed in the Danish Film Museum before, and dupe negatives are now being made.

In the film collection of the museum are now included 5910 prints and negatives.

The library of the museum has acquired 1400 books and is subscribing to 210 periodicals.

The stills department has received 110.780 stills from the distributors. 23.967 of these stills have been catalogued and incorporated in the stills collection plus 3.139 stills as duplicates.

The stills collection now holds 962.200 stills.

The documentation department now has files on 22.827 films and 933 Danish short films, and 11.522 files on persons (directors, actors, etc.).

The department has now registered and catalogued 8900 film posters.

2. Preservation.

From one of the two major film laboratories in Denmark the museum has received a large amount of 35mm nitrate negatives. This collection comprises negatives for Danish films, features as well as documentaries, advertising films etc. Now rests a great work to identify, catalogue and register the material. The museum is still working on the project of getting all the negative material from the Danish companies, and little by little we are proceeding in this field. But for the museum it raises new problems of space and personnel.

3. Cataloguing.

During Spring 1974 will appear the publication "Nye bøger om film 1-12" (New Books on Film 1-12), which will contain a complete list of all the books acquired by the museum from January 1967 to April 1973.

4. Showings.

During 1973 the museum has presented to its members in its own 158-seat cinema 197 various programmes at 450 showings. Except for June, July and August the museum has 14 showings a week. In the programmes were shown 174 various feature-length films and 146 short films. The films were seen by 28.200 spectators, which was a small increase compared to 1972. The average attendance in the cinema was 35%.

The films were shown in the following series:

Hommage to Warner Bros:	21 films
Alf Sjöberg	18 films
Moving Pictures (a continuing series of classics):	18 films
Hommage to Walt Disney	15 features & 64 short films
Satyajit Ray & New Indian Cinema:	15 features & 3 short films
The Story Film:	15 films
Billy Wilder:	14 films
Alfred Hitchcock (continued in 1974)	10 films
Dziga Vertov:	9 films
Theatre & Film: Shakespeare:	9 films
Irvin Kershner:	7 films
The Danish Silent Film (a continuing series):	7 films
Sam Peckinpah:	6 films
John Boorman:	3 films
Hollywood in the Thirties II (continued from 1972)	3 films
Hopalong Cassidy (continued from 1972):	2 films
John Ford (Memorial night)	2 films
New Danish short films:	48 short films
New British short films:	31 short films

In the autumn of 1973 the museum extended its activity of film showings. In collaboration with the film club at the University of Århus the museum presented a programme of 21 films from the museum's own collections. Included in the programme were a series of 5 Alfred Hitchcock-films and a series of 4 Erich von Stroheim-films. The films were presented at 30 showings from October through December. This is the first time that the museum has arranged regular showings of its films outside Copenhagen. The showings were successful and this activity will be continued in 1974.

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

5. Exhibitions.

In November 1972 the museum presented an Asta Nielsen-exhibition at "Louisiana", the Danish museum of modern art, north of Copenhagen. This exhibition was similar in scale and de-

sign to the Carl Th. Dreyer-exhibition, which the museum arranged in 1966 and which has travelled all over Europe. The new exhibition on Asta Nielsen is already much in demand and is offered to FIAF-memberarchives.

In 1973 it was presented at The Henie-Onstad Center at Høviksodden near Oslo in February. In June it was presented in Berlin during the festival, by Deutsche Kinemathek. In August it was in Arnhem in Holland and in November the exhibition was presented by Kommunales Kino in Stuttgart in DBR.

6. Publications.

The museum published 5 issues of the museum's periodical "Kosmorama" and 5 programme leaflets.

Ib Monty contributed with an article on the history of the Danish film from 1896 to 1960 in "Danish Film", published by The Danish Film Institute and the Ministry of Foreign Affairs. This little book was published in connection with a presentation of Danish Film in the United States in 1973, and has been sent to all FIAF-members.

7. Relations with other FIAF-members.

As usual the museum has exchanged films on short term and indefinite loan basis with several foreign film archives: La Cinémathèque Royale de Belgique in Bruxelles, Suomen Elokuva Arkisto in Helsinki, Norsk Filminstitutt in Oslo, Svenska Filminstitutet in Stockholm, The National Film Archive in London, Nederlands Filmmuseum in Amsterdam, Deutsche Kinemathek in Berlin and Museum of Modern Art in New York.

The museum arranged Asta Nielsen-retrospectives at Nederlands Filmmuseum, Norsk Filminstitutt and Deutsche Kinemathek and received a great amount of films from The National Film Archive in London for an Alfred Hitchcock-retrospective and a series of British films, beginning in January 1974.

The largest amount of films, received on an exchange basis, came from Nederlands Filmmuseum.

In February Mrs. Karen Jones was in New York in connection with the FIAF Periodical Indexing Project.

In March 1973 the museum arranged a meeting for the FIAF Documentation Commission and was visited by several archivists.

In April Mr. Arne Krogh attended the meeting of the Preservation Commission in Moscow.

Mrs. Karen Jones and Mr. Per Calum attended the annual FIAF-congress in Moscow in June.

In October Mrs. Karen Jones attended the meeting of the Documentation Commission in London.

Mr. Ib Monty participated in the I.F.T.C.-International Conference on Audio-Visual Materials in London from October 28th to November 4th.

Mr. Arne Krogh travelled with the Asta Nielsen-exhibition and visited Oslo in February, Berlin in June and Stuttgart in November. Because of mr. Krogh's illness in August, the Asta Nielsen-exhibition was mounted in Arnhem by one of mr. Krogh's assistants on the exhibition, mr. Steffen Rode.

March 1974

Ib Monty

Lausanne

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

pour 1973

Fondée à Bâle en 1943, transportée et réorganisée à Lausanne en 1948, la Cinémathèque suisse fêtait donc en 1973 à la fois son trentième et son vingt-cinquième anniversaire. Cette date marquait également le dixième anniversaire de la mise en vigueur de la loi fédérale d'aide au cinéma.

A cette occasion, la Cinémathèque suisse organisa du 26 octobre au 27 novembre, à Lausanne, une exposition intitulée Images du cinéma (photos, affiches, appareils) qui fut inaugurée en présence des autorités fédérales, cantonales et communales. A ces festivités, la Cinémathèque fut heureuse de pouvoir associer les membres du Comité directeur de la FIAF qui siégeait à Lausanne. Cette exposition obtint un très vif succès. Elle fut présentée ensuite à Lucerne (du 11 au 20 janvier 1974), puis à Martigny dès le 3 mai 1974. D'autres villes prévoient de la montrer au cours des prochains mois. Elle fut et sera donc encore pour la Cinémathèque suisse un excellent moyen de se faire connaître du grand public.

Les manifestations du 25^{ème} anniversaire à Lausanne permirent aux représentants des autorités d'affirmer leur soutien à notre Institution. Nous pouvons prévoir que leurs promesses seront tenues et que nous disposerons de nouveaux locaux avant 1975. Mais les aides financières, en revanche, demeurent faibles et ne nous permettent pas d'entreprendre les travaux de restauration que nous estimons les plus urgents : le report d'anciens films muets de production suisse sur NEG, acetate. Certaines copies sont menacées de décomposition et nos moyens demeurent insuffisants pour conduire normalement l'opération de sauvegarde du patrimoine cinématographique suisse entreprise voici trois ans.

Par ailleurs, nous continuons d'enrichir nos collections de films, notre bibliothèque, notre photothèque. Dans le domaine des rapports avec les distributeurs et les producteurs, la convention signée avec la FIAPF n'a pas apporté de changements notables : le nombre des copies déposées n'a guère augmenté.

Au 31 décembre 1973, nos collections comprenaient :

env. 100'000 bobines
env. 100'000 photos
env. 5'000 livres

un important fichier de documentation
un important jeu de dossiers comprenant des coupures
de presse.

Au nombre des manifestations particulières, en plus des séances régulières de présentation des classiques ou des oeuvres récentes non distribuées commercialement en Suisse, nous signalerons : des "Semaines" consacrées à des cinémas nationaux : Hongrie, Bulgarie, URSS, Mexique, Indes, des hommages à Ford, Cocteau, Anna Magnani, Philippe Garrel, une sélection du Festival d'animation d'Annecy. La visite de plusieurs cinéastes : Tony Conrad, Youri Ilyenko, Gleb Panfilov, Robert Beavers, Gregory J. Markopoulos, Dr. Frederick Leboyer, Istvan Gaal, Luc Moullet, Marcel Hanoun, Jean Rouch.

Au nombre des événements que nous considérons comme particulièrement importants survenus au cours de l'année, nous tenons à signaler l'accord intervenu avec la Section du cinéma de l'autorité fédérale à Berne, accord au terme duquel il est convenu désormais que tous les films suisses qui reçoivent une prime à la qualité doivent obligatoirement être déposés (en une copie neuve) à la Cinémathèque suisse pour conservation. La somme remise au producteur comme prime à la qualité prévoit le coût de ce tirage et, de la sorte, s'amorce un début de dépôt légal. Malheureusement il ne concerne que les oeuvres qui obtiennent une prime, et pas les autres. Les copies ainsi déposées ne peuvent pas quitter nos archives même pour des projections à la Cinémathèque, sauf cas exceptionnel exigeant au préalable l'accord du producteur, de l'autorité fédérale et du responsable de la Cinémathèque suisse.

Notre personnel comprend cinq personnes.

LA CINEMATHEQUE SUISSE

Freddy Buache

Lisboa

CONGRÈS F.I.A.F 1974

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL- PORTUGAL
EN 1973

L'Institut Portugais de Cinéma a été créé chez nous récemment et, parmi ses buts, on compte la représentation du cinéma portugais dans les organisations internationales; la promotion des relations internationales du cinéma portugais dans le domaine culturel, économique et financier; stimuler le développement du cinéma d'art et d'essai et du cinéma amateur - dans un mot, la fomentation de la culture cinématographique.

En face de ces propos - surtout dans ce qui concerne l'expansion de la culture cinématographique - la Cinemateca Nacional a été agrégée à l'Institut et, par conséquence, tous ses services et archives ont été transférés au siège actuelle de cette institution .

Les avantages de son intégration sont évidents vu que dès lors nous ont été données des installations plus adaptées et amples, à côté des possibilités d'une plus profitable activité, en spécial sur le plan de l'exhibition cinématographique car cela permet une périodicité plus convenable dans la réalisation de séances avec non seulement les films qui existent dans notre Archive, mais aussi l'exhibition d'autres oeuvres prêtés par les Archives étrangers. Une amélioration dans l'élargissement, chez nous, de la culture cinématographique.

En même temps on vérifie une amélioration sensible sous

le point de vue économique, puisque le budget de notre Archive fut élargit considérablement.

Pendant la période écoulée entre le dernier Congrès et celui qui l'année courant aura lieu au Canada, on a suivi l'habituelle activité de projection de films, en alternant le programme que nous avons appelé " Os Filmes da Cinemateca" -- -- structuré avec des films dans la possession de notre Archive -- avec la présentation de cycles dédiés à une certaine cinématographie ou à quelque personnalité importante.

Sous ce plan d'action il y aura à mettre en relief une seconde retrospective du nouveau cinéma brésilien puisque nous avons déjà fait une grande et representative revision d'un autre groupe de films de ce pays. Aussi une autre manifestation -- un ample cycle consacrée à Luchino Visconti où furent inclus plusieurs films, quelques uns encore inédits au Portugal, retrospective que a été acueilli avec le plus chaleureux intérêt.

Par ce qui regard l'élargissement du patrimoine de la Cinemateca, on a poursuivi dans le sens du recueil de matériel. Relativement au secteur " films" et specialment en ce qui concerne la production portugaise, furent acquises des copies de films sonores qui n'existaient pas encore dans nos archives. Et aussi on a obtenu quelques productions anciennes du cinéma muet, surtout un film représentatif qu'il y avait déjà beaucoup de temps nous venions à rechercher -- il s'agit

d'une production de 1921 avec le titre " As Pupilas do Senhor Reitor (Les Pupiles de Monsieur le Curé), basée dans un roman très connu chez nous.

Dans le but de valorisation de notre bibliothèque spécialisée — dont nous avons édité un catalogue qui, d'ailleurs, sera bientôt envoyé à nos Collègues — on a procédé à l'acquisition d'un considerable nombre d'oeuvres publiés partout. C'est un secteur que nous caressons particulièrement car il est pour nos studieux du cinéma un élément d'une importance fondamentale.

Lisbonne, Mars 1974

London

THE NATIONAL FILM ARCHIVE,

LONDON

Report for 1973

Curator

Ernest Lindgren, founder and Curator of the National Film Archive, retired because of ill health on 30th March, 1973 and died after a long and painful illness on 22nd July, 1973. He is much missed at the National Film Archive. Among the many tributes to his work were two in Sight and Sound by David Robinson and Jerzy Toeplitz.

Curatorship

Shortly after Ernest Lindgren's death it was learned that the Governors of the British Film Institute proposed to abolish the post of Curatorship, in its present form, and vest the title in the Director of the British Film Institute. A change in policy was urged by the staff of the National Film Archive and many outside organisations and persons who use the Archive. The proposals were examined at a meeting of the Executive of F.I.A.F. and discussions took place between the Director of the British Film Institute and the Secretary-General of F.I.A.F.

Stop Press: On 19th February, 1974 the Governors agreed to re-establish the post of Curator.

Structure of the National Film Archive

Along with the proposal relating to the Curatorship the Governors of the British Film Institute proposed a change of the National Film Archive's structure. The proposal in brief was that areas of the Archive relating to documentation should be moved into other departments of the Institute. This raises a large number of questions to the membership role that departments of the National Film Archive play within F.I.A.F. A working party has been set up within the Institute to consider these, along with other proposals about the Institute. A report to the Director of the British Film Institute is expected in April, 1974.

Visitors

As in former years, we were pleased to welcome staff from several of our fellow F.I.A.F. archives. In addition Ray Edmondson from the National Library of Australia and Eva Obanz from the Deutsche Kinemathek worked here for a month each.

Preservation

Preservation: We were able to increase the number of staff carrying out stability tests on nitrate film. This was important, due to the large acquisitions of nitrate film which were being received, in order to determine which of the newly-received films were in most need of being copied. The transfer of nitrate to acetate has been maintained at the same rate as previous years.

Apparatus: We have acquired only one major piece of apparatus during the year. This is an optical printer for 35mm film, made by Debie. When this is completely installed it will enable us to make copies of silent films with a reduced-sized image which will not have the left-hand side of the picture obscured when shown on a modern sound-film projector. We shall also be able to make successive-frame separations from a number of early colour films (examples of various processes) which we have and which are believed to be near the end of their lives. We also expect to be able to adapt the printer to make 'stretched' copies of silent films, whereby the new copy presents the action at the correct speed when shown at 24 frames per second.

Acquisitions

The work of Acquisitions has once again been dominated by the nitrate problem. Laboratories and film companies continued during 1973 to clear their vaults of all nitrate films, and while this has resulted in many interesting acquisitions, the Archive has been hard pressed to find sufficient storage space to ensure that this material - much of it of archival value - is not discarded or destroyed. The scale of the problem can be measured by the fact that, after nearly two years of sorting at Rank Film Laboratories alone - during which time the Archive has received a constant flow of nitrate negatives and duping positives - there are still almost 20,000 cans of film to be acquired and examined.

One outcome of all this is that it has become clear that there is no easy alternative to the maintaining of a large nitrate collection in the Archive. Indeed, the Archive has gone ahead with plans to build more nitrate vaults, and it is estimated that the conversion of all the Archive's nitrate holdings to safety stock will take at least another fifty years.

There has been further examination of the possibility of securing legal statutory deposit of films in the National Film Archive, but while there is general agreement on the need for such a law, getting a Bill passed in Parliament will require expert timing and a stable, sympathetic and generous Government (the estimated probable cost of full statutory deposit is fast approaching one million pounds).

The following is a selection of the year's more interesting feature
and fiction film acquisitions:

<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
il GRIDO (the CRY)	Italy/USA 1957	Michelangelo Antonioni
APOCALISSE SUL FIUME GIALLO (DAM ON THE YELLOW RIVER)	Italy/France 1959	Renzo Merusi
DANGEROUS AGE	Canada 1958	Sidney J. Furie
the HAPPY PRINCE	GB 1960	Peter Pearce
IMAGES POUR DEBUSSY	France 1951	Jean Mitry
l'ASSASSINO	Italy/France 1961	Elio Petri
SYMPHONIE MECANIQUE	France 1956	Jean Mitry
TROIS FEMMES (THREE WOMEN)	France 1952	André Michel
TROIS TELEGRAMMES (THREE TELEGRAMS)	France 1950	Henri Decoin
MODEL SHOP	USA 1968	Jacques Demy
HIS LORDSHIP	GB 1936	Herbert Mason
GENEVIEVE	GB 1952	Henry Cornelius
CERNY PETR (PETER AND PAVLA)	Czechoslovakia 1964	Milos Forman
NARA LIVET (SO CLOSE TO LIFE)	Sweden 1957	Ingmar Bergman
the CONNECTION	USA 1961	Shirley Clarke
DAMA S SOBACHKOI (the LADY WITH THE LITTLE DOG)	USSR 1959	Yosif Heifitz
BIRUMA NO TATEGOTO (the BURMESE HARP)	Japan 1956	Kon Ichikawa
KURUTTA IPPEIJI (a PAGE OF MADNESS)	Japan 1926	Teinosuke Kinugasa
GOOD SAM	USA 1947	Leo McCarey
BELLS OF ST. MARY'S	USA 1945	Leo McCarey
HIGH NOON	USA 1952	Fred Zinneman
MY CHILDHOOD	GB 1972	Bill Douglas
the LONG WAIT	USA 1954	Victor Saville
I, THE JURY	USA 1953	Harry Essex
a WALK IN THE SUN	USA 1945	Lewis Milestone
the BEDFORD INCIDENT	GB 1965	James B. Harris
os FUZIS (the GUNS)	Brazil 1963	Ruy Guerra
HANGMEN ALSO DIE	USA 1942	Fritz Lang
the QUEEN WAS IN THE PARLOUR	GB 1927	Graham Cutts
T MEN	USA 1948	Anthony Mann
DOCTOR FAUSTUS	GB/Italy 1967	Richard Burton and Nevill Coghill
PIMPLE'S THE WHIP	GB 1917	Fred and Joe Evans
LUMMOX	USA 1930	Herbert Brenon
en LEKTION I KARLEK (a LESSON IN LOVE)	Sweden 1953	Ingmar Bergman
the OUTLAW	USA 1940	Howard Hughes
the PARADINE CASE	USA 1947	Alfred Hitchcock
SINCE YOU WENT AWAY	USA 1944	John Cromwell
BILL OF DIVORCEMENT	USA 1932	George Cukor
REBECCA	USA 1940	Alfred Hitchcock
I'LL BE SEEING YOU	USA 1944	William Dieterle
INTERMEZZO (ESCAPE TO HAPPINESS)	USA 1939	Gregory Ratoff
PORTRAIT OF JENNIE	USA 1948	William Dieterle

ANGEL ON MY SHOULDER	USA 1946	Archie Mayo
CYNARA	USA 1932	King Vidor
HITLER, BEAST OF BERLIN	USA 1939	Sherman Scott
JACKPOT	GB 1960	Montgomery Tully
a MODERN DUBARRY	USA 1927	Alexander Korda
WAY TO THE STARS	GB 1945	Anthony Asquith
MUTINY ON THE BOUNTY	USA 1960	Lewis Milestone
ADVISE AND CONSENT	USA 1961/2	Otto Preminger
BITTER VICTORY	France 1957	Nicholas Ray
END OF THE AFFAIR	GB 1955	Edward Dmytryk
FIVE FINGER EXERCISE	USA 1962	Daniel Mann
GARMENT JUNGLE	USA 1957	Vincent Sherman/ Robert Aldrich
RAISIN IN THE SUN	USA 1961	Daniel Petrie
OTHELLO	GB 1965	Stuart Burge
ROCKETSHIP XM	USA 1950	Kurt Neumann
MAYTIME IN MAYFAIR	GB 1949	Herbert Wilcox
ODETTE	GB 1950	Herbert Wilcox
WOODEN HORSE	GB 1950	Jack Lee
the THIRD MAN	GB 1949	Carol Reed
IDEAL HUSBAND	GB 1947	Alexander Korda

Non-Fiction Films

The nitrate problem has placed a particularly heavy burden on documentary acquisitions. The largest donor was Visnews, who passed over some 300,000 ft. of Gaumont Graphic newsreel items dating from 1911 to 1927. Some of these reels have been given to the Imperial War Museum, but the majority have been taken into the Archive. When Visnews have finished copying their nitrate originals on to videotape, they will have a total of 12 million feet to offer the National Film Archive - their entire collection of Gaumont Graphic, Gaumont British, British Paramount and Universal News. Meanwhile, British Movietone News, the only surviving cinema newsreel in this country continues to deposit prints of their twice weekly output, which makes an interesting comparison with television coverage of the same events.

We enjoy increasing support from commercial and educational institutions and have received the usual high proportion of requested titles, selected from current editions of the British National Film Catalogue. The English Folk Dance and Song Society allowed us to make preservation negatives of their unique 1928-35 films of the revival of this folk art, featuring Billy Wells and Douglas Kennedy. We also acquired no less significant folk dance and song films from the 'fifties, including BARLEY MOW, a WALK IN ST. GEORGE and the SINGING STREET. Within this broad subject area of "ethnography" there is a growing awareness of the value of film as evidence of changing cultures, which is reflected in the number of films in this category which we have acquired in 1973. They range from the "home movie" standard of Mrs. Schofield's films on Uganda and Buganda, 1927/35, Sir Eric Studd's GRAND LODGE DEPUTATION TO INDIA 1927/29, Miss Beatrice Blackwood's KUKUKU (1937), and Victor Gover's ANTI-PLAGUE OPERATIONS, LAGOS 1937, to the professional, learned eloquence of Ian Dunlop's DESERT PEOPLE (Australia 1966), Francis Speed's BENIN KINGSHIP RITUALS (GB 1968) and Roger Sandall's EMU RITUAL AT RGURI (Australia 1970).

Home movies could soon be studied as an art form in their own right, if someone were prepared to sit and analyse the numerous examples the National Film Archive has recently received as a result of showing the "Britain in the Thirties" season arranged by Victoria Wegg-Prosser at the National Film Theatre. Preparing this season afforded the opportunity to acquire a significant number of documentaries from this period, including Ivor Montagu's PEACE AND PLENTY (GB 1939); Pathé's pro-government film on housing, THE GREAT CRUSADE (GB 1936); British Movietone News' current affairs films, PEACE OR WAR? (GB 1933), WILL CIVILISATION CRASH? (GB 1934) and EUROPE TODAY (GB 1934); Paul Rotha's SHIPYARD (GB 1934); and Buñuel's MADRID '36 (France 1937) which was obtained from the East German Film Archive.

Other interesting documentaries acquired in 1973 include:

<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
SEVEN TILL FIVE	GB c.1937	Norman McLaren
MAY DAY, 1938	GB 1938	Norman McLaren
the WARSAW GHETTO	Germany 1940	
the STREAMLINED PIG	USA 1951	dir/scr: Joorgen Roos
FIRST ON THE ROAD	GB 1960	Joseph Losey for the Ford Motor Co.
IN MEMORY OF DR. BETHUNE	China 1969 from 1939 footage	Wu Yin-Rsien
the THREAT IN THE WATER	GB 1968	p.c. Shell Film Unit
MINAMATA - KANJASAN TO SONO SEKAI	Japan 1971	Noriaki Tsuchimoto
APOLLO 15 - A RIDE ON THE MOON	USA 1971	sponsor: N.A.S.A.
JAZZ IS OUR RELIGION	GB 1972	dir/prod: John Jeremy
BRINGING IT ALL BACK HOME	GB 1972	sponsor: Anti-Internment League

Television

It has been an encouraging year for television acquisitions, since there has again been a steady increase. The Archive continues to enjoy financial support from the commercial ITV companies, which enables us to buy for preservation almost 80% of our selections of ITV programmes. The individual ITV companies as ever are extremely co-operative, and continue to donate past selections, sometimes in large numbers. Internal budgets to purchase other material have risen, and consequently B.B.C. purchases have also increased. In the past month a first arrangement to purchase videotaped B.B.C. programmes has been negotiated.

A new and extremely useful innovation has been the use of two Philips Video-Cassette Recorders to record television programmes for later viewing.

Acquisitions have included the following:

ITV's controversial programme WARHOL: Ingmar Bergman's play THE LIE, directed for B.B.C. by Alan Bridges; Ken Loach's B.B.C. film UP THE JUNCTION; John Osborne's first television play A SUBJECT OF SCANDAL AND CONCERN; individual plays from Granada's much acclaimed COUNTRY MATTERS series; all the unused material from Granada's important trio

of documentaries about Parliament, THE STATE OF THE NATION; ATV's National Theatre production of LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill with Laurence Olivier; David Mercer's 1965 B.B.C. play AND DID THOSE FEET. There has been a wide range of current affairs material acquired, past and present, both on national and international events, including programmes about The Angry Brigade, Ulster, a rare interview with Chou-En-Lai, Vietnam, Czechoslovakia. We have also acquired a variety of documentary and entertainment programmes, including Yorkshire TV's internationally acclaimed TOO LONG A WINTER and THE CHILDREN OF ESKDALE, documentaries about the rural life of Yorkshire; Granada's THE DISAPPEARING WORLD, an excellent series concerned with the impact of the modern world on primitive cultures; and RUSSELL HARTY PLUS, a chat show interview with Rudolf Nureyev.

Viewing Service and Production Library

The Archive Viewing Service was at full stretch during 1973. A total of 520 features and 628 shorts were viewed by 133 researchers. The National and Regional Film Theatres projected a total of 204 Archive films and under our special scheme for students at film schools, 47 students viewed 135 films (some being able to spend a whole week on one film).

From material already held in the Archive, the Viewing Service was able to make projection copies of 92 features and 66 shorts.

It was heavily involved in seasons of films arranged by fellow F.I.A.F. members in Brussels, Vienna, Ottawa, Copenhagen, Budapest, Oslo and Stockholm. In Brussels there was a major retrospective of British cinema which lasted two months and in Budapest there was a screening of a number of Alexander Korda films.

Retrospectives at the National Film Theatre continued. During 1973 the Archive printed up a range of material, specifically with exhibition in mind. There were two seasons of R.K.O. films of the '30s and '40s based entirely on the National Film Archive holdings in these areas.

The Production Library supplied film extracts for 141 film and television productions. Major television productions for which Archive film was used include: WAR AND SOCIETY (B.B.C. Open University), SCIENCE FICTION (B.B.C. Omnibus series), YAMAMOTO (B.B.C. The Commanders series) and WORLD AT WAR (Thames Television).

Information Department and Library

The National Film Archive was glad to be able to act as host to the F.I.A.F. Documentation Commission which met in London in October, 1973. Seven archives were represented and there were observers from the Slade School of Film History Register (University of London) and from the National Film Archive staff. The Commission has visited during its discussions by Lord Lloyd, new Chairman of the Board of Governors of the British Film Institute and Keith Lucas, the Institute's new Director.

The normal work of the department continued as usual. We dealt with nearly 24,000 external enquiries and over 4,000 callers. We acquired 1,475 new books and scripts and added 4,500 new films to our title index (all figures are for January/December 1973).

The Information Department is now operating its own microfilming system and finds that it is achieving a higher and more consistent standard of photography with much less disturbance of the records than was the case when the work was done by an agency.

The British National Film Catalogue celebrated its tenth year by publishing an analysis and history of the Catalogue called "The First Decade". This presents, in diagrams and statistics, an analysis of all the films catalogued since 1963. They are arranged both in terms of technical details (e.g. colour, gauge, running time) and by subject. The result is a fascinating panorama of the non-fiction film in Britain during the period 1963/1973.

Cataloguing

Over a year has passed since the Cataloguing Department moved from London to new offices in Berkhamsted, adjacent to the vaults built in 1968 to house acetate films. This move presented certain difficulties, some of which were foreseen but others can only now be fully assessed after 1½ years of operation. These are reported in brief form in the hope that other F.I.A.F. members may profit from our experience. The main difficulty has been the provision of a duplicate catalogue so that the services of the Cataloguing Department can be provided in both locations. The maintenance of two complete sets of records uses up an inordinate amount of staff time and effort. Secondly it was found difficult to catalogue films when isolated from sources of filmographic information such as those offered by our Information Department in London. Thirdly it was found that staff rapidly lost touch with the day to day activities of the Institute as a whole and especially missed the personal contact with enquirers and dealing with the enquiries that our retrieval system is designed to answer.

The department is postponing the full descriptive cataloguing of every Archive film and has undertaken instead, as a temporary measure, to increase our retrieval facility by indexing film subject and biographical content without viewing the film itself. Our experience has been that in the vast majority of titles we can make one or two subject entries using data we already have as a result of our documentation procedures. Entries are made in the subject catalogue as before, using the U.D.C. class number and a descriptor and biographical entries are made in the same way. Take, for example, the film WASH AND BRUSH UP made for British Transport Films in 1953. From the title alone one cannot classify the subject or assign a descriptor; but from a secondary source, British Transport Film Catalogue, we find that it is about the cleaning of locomotives, thus we assign the U.D.C. class no. 625.282.004.55 and the descriptor LOCOMOTIVE CLEANING. This procedure takes a few minutes only and avoids all the staff labour and time associated with viewing a film; we are therefore able to process several thousand titles per year even with the small number of staff. This project will be completed in 1974.

A piece of equipment for use in film identification has been purchased by the Archive. It is a Polaroid Land Camera; close-up model CU5 with which we can photograph a single frame using as light source the examination plate on the table viewer deck. One minute later we pull from the Polaroid camera a positive of 3" x 3 3/4" which can be circulated to specialists for identification.

Stills Collection

Additions to stills numbered 17,685 in black and white and 2,190 in colour. Additions to posters were 419. 13,679 copy stills were provided.

Our Photographic Department is operating very efficiently, despite a shortage of staff and will provide a sound basis for our hoped-for preservation undertaking.

During 1973 the Archive mounted a successful poster exhibition for the Camden Festival in London. This was the first occasion on which the Archive has put a sample of its holdings of posters on public display.

March 1974.

Kevin Gough-Yates
Deputy Curator

Lyon

- COMITE DE FONDATION DU MUSEE DU CINEMA -
DE LYON

ACTIVITES 1973

1) - Préparation de documents

- Montage de films 35 m/m LUMIERE sur l'Egypte et la Palestine selon l'ordre chronologique - Commentaire sur magnétophone.
- Tournage d'un film 16 m/m servant de présentation aux conférences et aux projections de films LUMIERE. Il s'agit d'une présentation du Cinématographe et de ses accessoires (objectif - chargeur - support - lanterne etc...)
Ce film est suivi d'un reportage effectué en 16 m/m dans les rue de Paris en 1972 au moment du tournage avec le Cinématographe (aide de Jean Vivié) en 1972.
- Tournage avec l'ORTF - LYON de 2 émissions de 26 minutes pour la 3ème chaine-couleurs. 42 films LUMIERE inédits utilisés pour cette réalisation.
- Tournage avec Pathé-Cinéma de documents destinés au Ministère des Affaires Etrangères : "Chronique de France".
- Travaux en cours
Nouveau contre-typage 16 m/m : films sur Paris (anciens et modernes) a fin de faire un montage alterné s'ajoutant au film de présentation du Cinématographe.
- Nouveau contre-typage 35 m/m des films sur la Palestine et l'Egypte - 2 copies 35 m/m à son optique - (commentaire en Français et en Anglais)
- Préparation par M.GENARD d'un texte sur la photographie en couleurs et la plaque autochrome (pour un volume devant paraître sous peu).

2) - Conférences - Projections - Déplacements

- A) - Aux Etats-Unis : un mois de séjour en mai et juin 73 (matériel et films expédiés par la valise Diplomatique -)
- travail en Floride avec A.Cavalcanti : traduction en Anglais du texte de présentation sur le film LUMIERE Egypte Palestine.
 - Minneapolis : visite de l'Université (80.000 étudiants) conférences et projections.
 - Chicago : 3 jours de projections (à raison de deux par jour) à l'Art-Museum.
 - Visite du Columbia Collège - 2 séminaires avec professeurs et étudiants - Visite de l'Ecole de Cinéma (Moviolas à la disposition des Etudiants -)
- Achat du film Edison "Great train Robbery"
- Réception à l'Ambassade.
 - Washington : Accueil au Kennedy Center pour l'American Film Institut - 3 jours de conférences et de projections. Des Professeurs venus d'Etats voisins assistent à ces séances.
 - Réception aux Archives nationales Américaines.
 - Réception à la librairie du Congrès : 60.000 titres dont les fameux contre-types sur papier.

Présence du livre de P.GENARD "D'une collection à l'histoire du Cinéma"
- Réception dans un "Nikel Odeon"
- Réception à l'Ambassade.

- Rochester : Visite de l'Eastman House : accueil par Messieurs James Card et Coudax - Soirée de projections.

B) - A Moscou : XXIXème Congrès de la F.I.A.F.

- Reconduction de notre qualité de membre correspondant (à l'unanimité)

- Le Congrès charge M.GENARD de constituer une nouvelle section de la F.I.A.F. : Etude de la conservation du matériel (appareils - affiches - documents)

- Recensement du matériel existant dans les divers Musées.

- Projet d'inventaire général et d'échanges internationaux.

2) - Etablissement du Musée

- Nouvel échange de lettres avec le Maire de LYON.

- La Ville de LYON est en train d'acquérir les propriétés de la Société CIBA-LUMIERE (Construction prévue d'écoles, de crèches et Centres Médicaux de recherches)

En principe le "Château LUMIERE" est toujours réservé pour le Musée.
(Estimation du service des Domaines : 1.600.000 Fr)

3) - Projets

- Exposition : fin avril 1974 (à l'occasion d'une semaine du cinéma au Palais du Congrès de Lyon)

- Remise en route de séances de Cinémathèque.

Le Comité est à la recherche d'une salle de cinéma au centre de Lyon, pas trop grande (120 à 150 places) pourrait convenir pour ce type de séances.

La jeune Chambre Economique de Lyon a proposé son aide pour la promotion de ces séances - Le problème est actuellement à l'étude.

Madrid

ACTIVITES DE LA FILMOTHEQUE NATIONALE D'ESPAGNE POUR LA SAISON 1973.

Au cours de l'année 1973 les activités de diffusion de la Filmothèque Nationale d'Espagne ont continué avec une croissante intensité, en ayant une très favorable accueil de la part des studieux et des amateurs du cinéma.

A Madrid et à Barcelone ont eu lieu pendant tout le cours de l'année -à l'exception des mois de l'été- quatre séances quotidiennes, habituellement avec quatre films divers, dans des salles louées à cet effet, la Filmothèque n'en disposant des salles en propriété. Autres séances avec un caractère périodique -une semaine au mois, ou bien un jour à la semaine- ont été célébrées dans diverses cités espagnoles, comme Valence, Seville, Valladolid, Oviedo, et Gijón.

Dans cette dense programmation, développée au cours de l'année 1973, ont été inclus divers cycles consacrés à différentes étapes, genres et figures de la cinématographie mondiale. Il faut destaquar par sa importance le cycle, commencé à la fin de la saison 1972-73, consacré à l'œuvre, tant cinématographique comme celle réalisée pour la télévision, de Roberto Rossellini, avec sa présence personnelle. Ce cycle a été possible grâce à la collaboration de la Cineteca de Rome, de la R.A.I. et de la T.V.E.

Il a eu aussi beaucoup intérêt le cycle facilité par la Cinémathèque Française sous l'énoncé "Constantes du Cinéma Français". Ce cycle, que comportait plus de cinquante films dès Lumière jusqu'au présent, a été organisé par Henri Langlois, qui l'a présenté lui-même dans la salle à Madrid.

La Cinémathèque de Bulgarie a facilité, de même, une très intéressante montre du cinéma de son pays, et, à cette occasion, s'a déplacé à Madrid son directeur, M. Stoyanov Bigor.

Autres cycles ont été consacrés aux suivants thèmes: "Cinéma Document", "Opera prima", "Expressionisme Allemand", "Cinéma

Burlesque Américain", et au cinéma espagnol de diverses étapes (les pionniers, le cinéma des années 20 et des années 60) ainsi comme à des cinéastes tels que Robert Bresson, John Ford, Jean-Marie Straub, Andrzej Wajda, Jean Cocteau, Willi Forst, Julien Duvivier, Manuel de Oliveira, Adolph Zukor, Walt Disney, les frères Prévert, Adolfo Arrieta, sans avoir compte du grand nombre des films qui ont été projetés sans être inclus dans des cycles. À l'occasion de la célébration des séances de la Filmothèque Espagnole, celle-ci a édité 28 brochures avec une grande abondance de documentation critique et filmographique.

D'autre part, au cours de la même année, la Filmothèque Nationale a collaboré aux festivals et concours cinématographiques de Saint Sébastien, Barcelone, Gijón, Carthagène, et Lucca (Italie).

Au cours de 1973 ont été prêtés plusieurs centaines de films à des Ciné-Clubs et autres groupements culturels, ainsi comme à la Faculté des Sciences de l'Information et à l'École Officielle de Cinématographie, pour leur enseignement.

Au cours de l'année, 134 films nouveaux sont entrés aux archives de l'organisme, dont la plupart 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. On a fait aussi des contrety-pes de 56 films.

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

La Filmothèque de Madrid a fait des prêts et effectué des échanges avec celles de Rome, Bruxelles, Sofia, Paris, Lisbonne, Buenos Aires et de Londres.

Ont été sollicités des autorités compétentes la résolution des problèmes les plus importants qui a, au momet présent, la Filmothèque Espagnole, dont la carence des salles à projection en propriété, la nécessité qu'elle a d'une amélioration et d'un agrandissement de ses installations, la pénurie de personnel, ainsi que l'exigüité de ses actuelles ressources budgétaires.

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Mexico

Mexico

XXX CONGRESO DE LA F.I.A.F. 1974
INFORME DE LA CINEMATECA MEXICANA DEL IN.A.H.

DIFUSION DEL ARTE CINEMATOGRAFICO

CICLOS DEL AÑO 1973 :

CICLO : "EL CINE MEXICANO "
1930-1940 primera parte

SAGRARIO
de R. Peón 1933

MUJERES SIN ALMA
de Juan Orol 1934

EL PRIMO BASILIO
de Carlos Najera 1935

EL CALVARIO DE UNA ESPOSA
de Juan Orol 1936

MALDITAS SEAN LAS MUJERES
de Juan Bustillo Oro, 1936

CICLO : "EL CINE JOVEN ALEMAN "

LEBENSZEICHEN
de W. Herzog 1968

MALATESTA
de P. Lilienthal 1970

LOS ULTIMOS PARAISOS
de E. Schuhmacher 1967

CICLO : "EL CINE MEXICANO "
1930-1940 segunda parte

LAS MUJERES MANDAN
de Fernando de fuentes 1937

REFUGIADOS EN MADRID
de Alejandro Galindo 1938

CICLO : "EL CINE DE ANIMACION ITALIANO "

CICLO : "EL CINE JOVEN DE FINLANDIA "

EL DIARIO DE UN OBRERO
de Risto Jarva 1967

TEMPORADA DE LAS ROSAS
de Risto Jarva 1969

LOS HERMANOS INDOMITOS
de Erkki Kivikoski 1969

AGOSTO
de Matti Kassila 1969

"EL CINE JOVEN DE FINLANDIA "

LAS VIUDAS DE LAS CIUDADES JARDINES
de Jakko Pakkasvirta 1969

REBELDIA DE VERANO
de Jaakko Pakkasvirta 1969

CICLO : "EL NEO-REALISMO ITALIANO "
ROBERTO ROSSELLINI

ROMA CITTA APERTA 1946

PAISA 1946

STROMBOLI TERRA DI DIO 1949

EL GENERAL DELLA ROVERE 1960

CICLO : " ANTOLOGIA DEL CINE ITALIANO "
1896-1943

CICLO : "ROBERTO ROSSELLINI "
Material para la T.V.

SOCRATES 1970

COSIMO DE MEDICI 1972

CICLO : "EL CINE Y LA MUSICA "

CICLO : "WERNER SCHROETER "

SALOME 1970

LA MUERTE DE MARIA MALIBRAN 1971

Para lograr las Ciclos antes mencionados la Cinemateca -
Mexicana ha contado con la ayuda de los siguientes miembros de la-

F.I.A.F. :

CINETECA NAZIONALE /Roma

FILMARCHIVE /HELSINKI

La Cinemateca a continuado su labor de difusión del -
Arte Cinematográfico en la ciudad de México y en la provincia --
por medio de los diferentes "cines-clubs" .

Asimismo ha continuado con su trabajo de rescate del -
material cinematográfico mexicano .

Galdino Gómez Gómez
Director de la Cinemateca
Mexicana del INAH

Milano

CINETECA ITALIANA, ARCHIVIO STORICO DEL FILM, MUSEO DEL CINEMA,
MILANO, VILLA COMUNALE, VIA PALESTRO 16, TEL. 79.92.24

Rapport 1973

Au cours de l'année 1973, la Cineteca Italiana a augmenté considérablement depuis l'an dernier sa collection de films, par acquisition, échange, don, dépôt. En total 421 copies de films.

Parmi les dons il faut signaler l'importante collection de l'historien du cinéma Roberto Paolella de Naples. Il s'agit d'un matériel unique et très rare des premières années du cinéma; parmi les titres nous signalons Les voyages de Gulliver (1902) de Georges Méliès et Fantoches (1908) de Emile Cohl (différent du très fameux "Un drame chez les fantoches"). En outre des milliers de mètres d'actualités des années 1900-1905.

Du 1^o janvier au 31 décembre 1973 la Cineteca Italiana a réalisé plus de 300 projections de films rétrospectifs dans les ciné-clubs, universités, écoles, dans toutes l'Italie. Il faut signaler:

- un cours sur l'oeuvre de Bunuel pour l'Université de Bologna
- cinéma français et avangarde pour l'Université de Milano
- les cinéastes soviétiques pour l'Université de Pavia
- le cinéma expérimental pour l'Université de Salerno
- Buster Keaton pour l'Université de Urbino
- cinéma américain des années '30 pour l'Université de Genova
- l'avangarde cinématographique pour l'Université de Torino.

A Milano le Musée du Cinéma de la Cineteca Italiana a continué son programme de films dans la salle du Théâtre S.Marco (200 places) avec 2 projections par jour. Il faut signaler une rencontre avec le cinéaste américain Robert Beavers, un hommage a Eduardo De Filippo, un panorama du cinéma de l'Amérique Latine.

Pour les enfants des projections spéciales on été organisés chaque samedi et dimanche après-midi avec 4 présentations.

A signaler différentes collaborations aux programmes culturels de la télévision (RAI-TV); parmi les autres: "L'arte di far ridere" de A. Blasetti, avec des burlesques italiens, français et américains.

Le 5^o Festival International du Cinéma a été organisé par la Cineteca Italiana à Milano du 3 au 12 juillet; le film "La Villeggiatura" de Marco Leto a gagné le 1^o Prix du référendum du public (Globe d'Or); le Globe d'Argent a été décerné au film d'Arrabal "Viva la muerte". Spectateurs: environ 10.000.-

Montréal

LA CINEMATHEQUE QUEBECOISE
Musée du cinéma

RAPPORT POUR L'ANNEE 1973

Acquisitions, préservation

Notre collection s'est enrichie de 133 longs métrages et de quelque 200 courts métrages au cours de 1973. Une partie importante de ces acquisitions sont canadiennes, mais nous avons aussi élargi notre collection d'animation en achetant plusieurs titres (Fischinger, animation polonaise contemporaine, Disneys anciens).

Un distributeur indépendant nous a remis la presque totalité de son catalogue 35mm au moment de prendre sa retraite.

La société Carle-Lamy a déposé à la cinémathèque l'ensemble des chutes de KAMOURASKA de Claude Jutra et des CORPS CELESTES de Gilles Carle. De nombreux cinéastes nous ont également remis divers éléments de leurs films (son original, copies de travail, etc.). Enfin nous avons commencé à conserver certaines productions réalisées sur ruban magnétoscopique (demi pouce).

Les budgets disponibles pour la restauration étant très limités, ils sont presque essentiellement consacrés au cinéma canadien. Ainsi avons-nous procédé à la restauration du négatif original du premier dessin animé canadien de long métrage, LE VILLAGE ENCHANTE, un film qui, bien qu'il soit relativement récent (1955), avait été complètement oublié. Nous avons également commencé les travaux de restauration d'un long métrage "missionnaire" de 1942, A LA CROISEE DES CHEMINS, qui offre comme intérêt supplémentaire d'avoir été, en partie, tourné en Chine.

Un effort particulier a été consacré à la photothèque au cours de cette année. Notre collection de photos est maintenant entièrement classée et facilement accessible. Ce travail nous a permis de constituer un fond d'échange grâce auquel nous avons déjà enrichi la collection de quelque 1500 photos obtenues de nos collègues de Bruxelles, Bucarest, Londres, Los Angeles et Ottawa. Nous avons de plus acheté un certain nombre de photos d'anciens films canadiens.

Bien que nous n'ayons pas encore solutionné le problème technique de la conservation des affiches (aucun manufacturier canadien ne semble capable de procéder à la "lamination" telle que pratiquée par nos collègues norvégiens), nous avons recueilli les affiches de tous les films produits au Canada au cours de l'année et avons fait l'acquisition de quelque 600 affiches de films américains des années 50 et d'une centaine d'affiches de films soviétiques récents.

Enfin le travail de recherches préparatoire à la construction de nos premières voûtes a été terminé, à la lumière des documents de la FIAF et après consultation avec le Conseil national de la recherche scientifique. Les travaux de construction doivent débiter incessamment et nous devrions pouvoir y déménager nos collections au cours de l'été.

Projections publiques

Les projections publiques ont compté 221 séances en 1973 (voir tableau de la page suivante). Comme par le passé la cinémathèque a fait relâche durant les mois de juin, juillet et août.

La séance de 21h.30 le mercredi demeure réservée au cinéma canadien, répertoire aussi bien qu'avant-premières, et nous consacrons, le plus souvent possible, la séance de 19h.30 le mardi au cinéma d'animation. Dans ce dernier cas il est intéressant de souligner que cette séance a maintenant ses fidèles et que nous espérons pouvoir la rendre bientôt hebdomadaire.

Parmi les cycles spéciaux présentés au cours de 1973, signalons:

- 10 séances consacrées au cinéma africain, avec la participation du cinéaste sénégalais Mahama Traoré
- 5 films de Jean Rouch, présentés par le cinéaste
- 9 films produits par la télévision italienne
- une rétrospective Claude Jutra (7 séances), à l'occasion de ses vingt-cinq ans de cinéma
- une rétrospective Eisenstein, à l'occasion du 75e anniversaire de naissance du cinéaste
- une rétrospective Jean-Pierre Lefebvre (12 séances), à l'occasion de ses 10 ans de cinéma
- 5 films soviétiques récents.

A l'occasion de ces projections les spectateurs de la cinémathèque ont pu rencontrer les cinéastes Denys Arcand, Serge Beauchemin, Alain Dostie, Guy Dufaux, Jean-Marie Drot, Marguerite Duparc, Claude Jutra, Jean-Pierre Lefebvre, Jean-Marie Poitevin, Jean Rouch, Mahama Traoré et les comédiens Donatas Banionis, René Caron, J.-Léo Gagnon, Luce Guilbeault et Marthe Nadeau.

Publications

La cinémathèque continue la publication de NOUVEAU CINEMA CANADIEN / NEW CANADIAN FILM dont la présentation, bien qu'elle demeure modeste, a été récemment améliorée; de plus la périodicité de ce bulletin s'est stabilisée et les abonnés recevront désormais six numéros par année.

PROJECTIONS PUBLIQUES

1973

mois	série principale	nombre de séances	spectateurs	moyenne
1/73	Afrique/Rouch	21	2974	142
2/73	RAI-TV	27	2191	81
3/73	Jutra	31	1893	61
4/73	Avant-premières	26	1468	57
5/73	Classiques	26	1463	56
9/73	Eisenstein	14	2204	157
10/73	Quelques auteurs	25	1122	45
11/73	Lefebvre/URSS	30	2041	68
12/73	Italie 46	21	1087	51
		<hr/>	<hr/>	<hr/>
		221	16443	80

En relation avec les cycles spéciaux de nos projections publiques, nous avons publié des brochures sur EISENSTEIN, JEAN-PIERRE LEFEBVRE, JEAN ROUCH, CLAUDE JUTRA et LE CINEMA SENEGALAIS.

Projets divers

La cinémathèque a collaboré avec le Conseil québécois pour la diffusion du cinéma à la préparation de la QUINZAINE NATIONALE DU CINEMA QUEBECOIS, un festival itinérant qui a visité une dizaine de villes du Québec au cours des mois d'octobre et novembre dernier.

Avec le Vidéographe, centre montréalais de production et de diffusion de rubans magnétoscopiques, la cinémathèque a mis à l'essai un projet expérimental de consultation d'oeuvres de cinéma. Vingt rubans, comprenant des films importants de l'histoire du cinéma canadien, des classiques du dessin animé et des extraits de classiques du cinéma, ont été proposés aux visiteurs du Vidéographe, du 1er octobre au 31 décembre. L'expérience a suscité beaucoup de curiosité et d'intérêt et nous travaillons actuellement avec le Vidéographe à en faire un bilan qui nous permettra éventuellement de développer ce système sur une plus large échelle et sur une base plus permanente.

Rapports avec les autres membres de la FIAF

Comme mentionné plus haut, la cinémathèque a procédé à des échanges de photos avec de nombreuses archives. D'autre part, nous avons mis au point cette année un échange intensif de copies avec le Gosfilmofond et les archives de la DDR.

Dans l'organisation des projections publiques, nous avons bénéficié de la collaboration de la Cinémathèque Royale de Belgique, du Gosfilmofond, du Museum of Modern Art, de l'American Film Institute, de la Cineteca Nazionale de Rome et des Archives canadiennes du film à Ottawa.

Enfin, nos collègues de Toulouse, Amsterdam et Lausanne nous ont fourni de précieux renseignements dans les travaux préparatoires à la construction de nos voûtes.

Budget

Le budget de la cinémathèque pour l'exercice en cours (1973-1974) est de \$138,450.00. Le Conseil des Arts du Canada y a contribué pour une somme de \$57,000.00 et le Ministère des Affaires culturelles du Québec pour une somme de \$64,000.00.

Montréal, 1er mars 1974.

360 rue McGill, Montréal H2Y 2E9, Québec, Canada. tél. (514) 866-4688

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF
DE SON ACTIVITE EN 1973

En 1973 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.

Pour les groupes de tournage des Studios de cinéma et de la TV qui créaient de nouveaux films 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 salles 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.

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 vit.

Mais c'est le XXIX-ème Congrès de la FIAF qui a pris une place éminente dans la vie du Gosfilmofond, il a eu lieu à Moscou et passé, d'après les opinions de nos collègues étrangers, au niveau dû quant aux travaux et à l'organisation.

I. ACTIVITE NATIONALE

a) Collecte et conservation des films et des documents.

Des films entrés.

En 1973 la collection du Gosfilmofond s'est complétée d'un grand nombre des films soviétiques et étrangers. On a obtenu et inventarisé 32.824 bobines des institutions diverses. Le Gosfilmofond a mis

en marche son 10-ème blockhaus qui contient 110 mille bobines.

Travail sur la restauration et la préservation 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 anciens on a tiré 3,9 millions de mètres des positifs blanc et noir et en couleur. On a restauré à la machine et grâce au travail manuel plus de 10 millions de mètres des négatifs, contretypes et positifs. Au total on a tiré et restauré 19,4 millions de mètres. La section de contrôle a contrôlé 138.746 bobines. Durant l'année on a prêté 30.325 bobines aux organisations différentes.

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'objet qui aident à la bonne utilisation des films dans les buts scientifiques, culturels et industriels. L'année passée on a fait plus de 2.900 fiches pour les catalogues et la filmographie.

Archives, Bibliothèque, Photothèque.

En 1973 on a établi 320 nouveaux dossiers des films, plusieurs dossiers déjà existants ont été complété par nouveaux documents: scénarii littéraires, découpages techniques, sténogrammes des discussions, des échos de la presse etc. On a donné pour travail près de 1.200 dossiers aux visiteurs. La photothèque s'est complétée par 669 dossiers de photos de film. La collection des affiches s'est accrue de 326 affiches. La bibliothèque a acheté 332 livres de cinéma. On a reconstruit d'une manière capitale 2 dépôts des Archives.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1973 on a organisé les Retrospectives des meilleurs film soviétiques et étrangers progressistes dans les Cinémas de Gosfilmofond ILLUSION (Moscou), KINEMATOGRAPHE (Léningrad), COSMOS (Tbilissi).

On a prêté aux Cinémas du Gosfilmofond 16.027 bobines. Le Gosfilmofond a aussi prêté près de 1010 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 Cinémas de Gosfilmofond on a organisé des cycles thématiques qui étaient suivis par les conférences et les préambules, aux foyers on a fait des expositions.

Dans les salles de Gosfilmofond on a projeté plus de 6.000 bobines des films soviétiques et étrangers et on a prêté 3.046 bobines pour les représentants des organisations scientifiques et artistiques en particulier pour l'Institut de l'Histoire des arts, pour le VGIK, pour les Studios de Moscou, de Léninegrad et pour les Studios républicains.

Expositions.

Dans les Cinémas de Gosfilmofond en 1973 on a fait plusieurs Expositions racontant de l'oeuvre des maîtres de cinéma soviétique et étranger. On a préparé l'Exposition consacrée au 25-ème anniversaire du Gosfilmofond qui avait du succès pendant le XXIX Congrès de la FIAF. Les Expositions consacrées à l'activité artistique des cinéastes éminents soviétiques S.M.Eisenstein et V.I.Poudovkine ont aussi eu lieu.

Publications.

En 1973 le Gosfilmofond de l'URSS et la Maison d'Edition ISKOUSSTVO continuaient leur travail sur le recueil LE CINEMA SOVIETIQUE EN FAITS ET EN DATES (Durant 50 ans), LES ACTEURS SOVIETIQUES ainsi que le livre d'après le film LA MERE. On a continué le travail sur le CATALOGUE ANNOTE: LES FILMS SOVIETIQUES ARTISTIQUES (1964-69). On a fini le travail 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) Relations avec la production des films et avec TV.

En 1973 le Gosfilmofond a continué sa collaboration active avec les Studios de production, avec les usines de tirage massive et avec TV. On a choisi et tiré les morceaux de films pour les films: LES VILLES ET LES ANNEES, CAMARADE GENERAL, CHANT SUR KOVPAK, 17 MOMENTS DU PRINTEMPS, L'HOMME ET LE COSMOS, L'EXPLOIT DE LENINGRAD et d'autres. L'industrie cinématographique et TV ont obtenu en prêt limité 10.242

bobines de films. Les collaborateurs des sections scientifiques du Gosfilmofond ont donné des consultations, choisi les matériaux filmiques et fait la traduction synchronique pour plus de 120 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. Pour ça on a tiré 4.267,3 mille mètres. On a renouvelé la bande sonore - 670,5 mille mètres.

II. ACTIVITE INTERNATIONALE

En 1973 le Gosfilmofond de l'URSS a contribué largement à l'affermissement des relations actives avec 37 Archives, membres de la FIAF, avec 73 Institutions diverses et avec des cinéastes. En cadre d'échange on a envoyé aux Cinémathèques étrangères en prêt illimité 619 films et en prêt limité 131 films. On a obtenu des Cinémathèques étrangères en prêt illimité 272 films et en prêt limité 35 films. On a continué à effectuer l'échange des livres de cinéma. On a envoyé aux Cinémathèques étrangères 65 livres, revues, brochures et 762 photos de films. On a obtenu 610 livres, revues, brochures de cinéma et 298 photos de films.

Les collaborateurs du Gosfilmofond ont préparé et assuré les copies des films soviétiques pour les Retrospectives dans les Cinémas d'Archives de Berlin West, de la Bulgarie, du Canada, des Etats Unis, de la Finlande, de la France, de la Yougoslavie, de la Norvège, de la RDA, de la Roumanie, de la Tchécoslovaquie.

Le Gosfilmofond de l'URSS a pris une part active quant aux préparatifs et à l'activité du XXIX-ème Congrès de la FIAF à Moscou. La Conférence théorique consacrée à l'héritage culturel des metteurs en scène éminents soviétiques S.M.Eisenstein et V.I.Poudovkine s'est distinguée par le haut niveau scientifique. En même temps le Gosfilmofond a fait un grand travail d'organisation du XXIX-ème Congrès de la FIAF.

New York

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

I. INTRODUCTION

The Department of Film experienced several changes of staff during 1973. Willard Van Dyke retired as Director (as of February 1, 1974), and Margareta Akermark, Associate Director, was named Acting Director of the department. Donald Richie resigned as Curator in the spring of 1973, returning to Japan, where he became editor in a publishing house. A new staff member, Jon Gartenberg, assistant to the Associate Curator in charge of the archive, attended the FIAF Summer School at the Staatliches Filmarchiv. An eight-week strike by the Professional and Administrative Staff Association of the Museum crippled the work of the department during October-November, but by the end of the year, work had returned to normal.

The long-pending law suit over THE BIRTH OF A NATION came to trial in June, 1973. The decision of the court was that rights in the film belong to Epoch, and The Museum of Modern Art was exonerated from any claims of misuse of the film. There is still an appeal pending in the case, but it no longer involves the Museum.

II. PRESERVATION

The amount of nitrate films transferred to acetate was approximately five hundred thousand feet (or 152,400 metres). All of the original Biograph negatives are now copied, and the copying of the original Edison negatives is under way. This work continues to be carried out with the help of funds granted by the National Endowment for the Arts, and with the cooperation of the Archives Advisory Committee. A part-time expeditor was hired to help with the laboratory orders.

III. ACQUISITION

The department acquired 145 feature films, 186 short films, and six television films. With the help of our FIAF colleagues, fifteen American silent films which no longer existed here were brought back once again. Among the production companies, Twentieth Century-Fox and Paramount made notable contributions of their films: some of these were in the form of the original nitrate negatives. The films acquired covered a time period from 1913 to 1973.

IV. CATALOGUING

We were too optimistic in reporting last year that the production of the computer-based catalogue would be completed in 1973. As the work of entering the information in the data bank is done only on a part-time basis, it goes very slowly. Nevertheless, we still hope to complete this task in 1974. As for the work of cataloguing the films themselves, this task has now been speeded up by the addition of a new staff member whose time is chiefly devoted to cataloguing.

V. INTERNATIONAL ACTIVITIES

The department lent and exchanged films with FIAF members in Vienna, Stockholm, Washington (AFI), Montreal, Ottawa, London, Belgrade, Prague, and Copenhagen. The circulating series of silent American classic films came to the end of its tour among the European archives, and returned to this continent by way of a showing in Montreal.

VI. FILMS SHOWN AT THE ARCHIVE

The following series were continuous throughout the year, except that some of them were temporarily discontinued during August-October to make available additional time for the Warner Brothers series:

The History of Film, a chronological survey of the major films in the collection.

Short Films, a lunch-hour program of short films of all types.

What's Happening?, an information program compiled from films that are socially and/or politically engaged.

Films for Children, a weekly series.

Films from the Archive, a long-term survey of all the films in the collection which may be projected.

Cineprobe, a series which brings new and/or independent filmmakers to show their work and discuss their films with an audience. This year's guests included Les Blank, Neelon Crawford, Roger Andrieux, Curt McDowell, Jim McBride, Pat O'Neill, Stephen Dwoskin, Adolfas Mekas, Pola Chapelle, Scott Bartlett, Frederick Becker, Bill Gunn.

The following special series were presented:

Recent Films from the Soviet Union (through January 30)
Bergman Directs (January 18-19)
New Acquisitions (February 1-7)
Films from Semaines Universitaires (February 8-20)
Hungarian Films (February 22-March 6)
The Films of Hollis Frampton (March 8-12)
The Diary Film (March 15-April 9)
Franco Zeffirelli (April 5)
Danish Films (April 12-23)
The Films of Masahiro Shinoda (April 26-May 14)
Merchant/Ivory Productions (May 15)
Kenji Mizoguchi Birthday Tribute (May 17)
Anthropological Cinema (May 17-July 3)
Warner Bros. (July 4-October 9). (This series, originally scheduled to run through November 6, was interrupted by the strike, and was continued in January, 1974.)
French Critics' Week (December 13-27)
Henry Hathaway (December 27-January 7, 1974)

VII. SPECIAL EVENTS

Bergman Directs, January 18, screening of WINTER LIGHT in the special series mini-retrospective, with guest speaker, John Simon, film and drama critic, and author of "Ingmar Bergman Directs."

New Directors/New Films, March 30-April 10, an annual event, in conjunction with the Lincoln Center Film Society.

Franco Zeffirelli, April 5, special screening of FRATELLO SOLE, SORELLA LUNA (BROTHER SUN, SISTER MOON).

The Films of Masahiro Shinoda, April 26-May 14, screening, April 27, of ASSASSINATION (ANSATSU), prior to reception for the director.

Merchant/Ivory Productions, May 15, screening of three short films introduced by the filmmakers, Aspects of India: ADVENTURES OF A BROWN MAN IN SEARCH OF CIVILIZATION: NIRAD CHAUDHURI IN LONDON AND OXFORD, MAHATMA AND THE MAD BOY, and HELEN, QUEEN OF THE NAUTCH GIRLS.

Kenji Mizoguchi Birthday Tribute, May 17, screening of STREET OF SHAME (RED-LIGHT DISTRICT:AKASEN CHITA).

Warner Bros., June 27, screening of HIGHLIGHTS FROM WARNER BROS. FILMS to launch the four-month special series, followed by reception.

Screening of HEAVY TRAFFIC, animation film by Ralph Bakshi, August 7, with the director present to discuss his film.

VIII. PUBLICATIONS

No publications were issued in 1973, except for the daily notes which accompanied film showings. However, the Biograph Bulletins: 1908-1913 in the possession of the Museum were reprinted and issued as a book by Farrar, Straus and Giroux, with an introduction by Eileen Bowser, the Associate Curator.

IX. CIRCULATING FILMS

Among new acquisitions in the Circulating Film Programs are John Whitney's latest film, MATRIX III, and Robert Breer's GULLS AND BUOYS. ART OF THE POTTER by David Outerbridge and Sidney Reichman was also acquired during the year.

X. FILM STUDY CENTER

The Film Study Center moved partially into new quarters, but we are still waiting for some additional space to become available before being able fully to resume all functions. The project of converting the newspaper clipping files to microfiche continues, but will probably take at least one more year to complete, with the help of a grant from the National Endowment for the Arts. A new reader-printer was purchased for using with the microfiche. An additional Steenbeck viewing table, incorporating facilities for 16mm, 35mm, and shrunken film, is on order. The resources of the Study Center were enriched by the gift of the Marc Sorkin Collection of shooting scripts for the films of G. W. Pabst and other directors. These scripts bear annotations made during production of the films.

Oslo

NORSK FILMINSTITUTT
Aslakveien 14, Oslo 7
NORWAY

REPORT FOR THE YEAR 1973.

The Board of Governors has been: Assistant professor Andreas Borch Sandsdalen (chairman), director Egil B. Fonn and assistant professor Karsten Alnes.

The staff: Jon Stenklev, director
Arne Pedersen, first archivist
Karin Synnøve Hansen, 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 60 foreign feature films in 35 mm and 46 in 16 mm have been deposited. 14 Norwegian feature films in 35 mm and 44 in 16 mm have been deposited. Approx. 40 foreign short films and documentaries and 100 Norwegian short films and documentaries have been deposited. The most important feature films were: M.A.S.H., THE RED SHOES, SAND PEBBLES, CHE, JUSTINE, ALFIE, THE GUNS OF NAVARONE, BUNNY LAKE IS MISSING, HADEKA NO SHIMA, LA LIGNE DE DEMARCATION.

The Norwegian producers deposit rather regularly but not all which has led to a suggestion through the Ministry of Culture to establish compulsory deposit of a copy (unused) of all Norwegian films produced. After signing of the contract with FIAPF the deposit of foreign films is more easy to handle.

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

Very little progress has been reached in 1973. Still we are in desperate need of new vaults. A slight progress can be noted though with our struggle for new vaults, which gives some reasonable hope for a solution in 1975. Most of the Norwegian film production is now transferred to acetate film. This work is not only a question of money, but of the capacity of laboratories. We will try on this point to find a way for Nordic co-operation. We have rescued six Norwegian feature films during the year.

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

We have still only one person in the documentation department - a qualified librarian. In spite of this this department is in rather good order, and we have indexed in all now with stills, programmes, press cuttings etc. approx, 9000 films. The library has now more than 4300 volumes and we have more than 80 periodicals on film in regular subscription. The indexing-card system of FIAPF is still of great value to us.

4. Showings on the archive's premises.

In our study-cinema we have had more than 230 arrangements - lectures, film-showings -discussions etc. We co-operate with the Municipality of Oslo and get their cinema free of charge for screenings in the center of the city of Oslo. The more important film series have been arranged there. In 1973 may be mentioned BRITISH FILM FROM 1898 - 1945, African film presentation and Indian film presentation.

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

Unfortunately we cannot report on progress on budgetary matters. Our governmental grant for 1974 has been raised from Norwegian crowns 622.000 to 679.000 which in fact, taking into consideration the development in prices, means that we have less money for next year than in 1973.

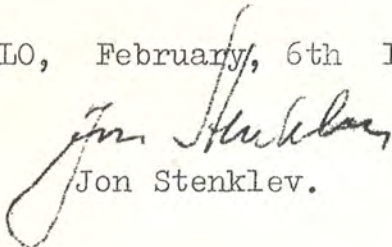
6. Relations with other FIAF-members.

During the year we have got valuable support from all FIAF members in which we have been in contact. We are especially grateful to the National Film Archive, Nederlands Filmmuseum Staatliches Filmarchiv, Jugoslovenska Kinoteka, The Hungarian Film Archive all of which have helped us with programmes during the year. We are also satisfied with the Nordic co-operation with the archives in Copenhagen, Helsinki and Stockholm.

7. Miscellaneous projects.

The film societies of Norway depend still on our help. During the year we have served approx. 60 film clubs with all together approx. 800 showings.

OSLO, February, 6th 1974.


Jon Stenklev.

Ottawa

CANADIAN FILM ARCHIVES

REPORT OF ACTIVITIES - 1973

Introduction

This has been a year of considerable crisis as severe financial pressures threatened the continued development of the Archives. On the other hand, it has also been a year in which the collections of the Archives have grown at a faster rate than ever before and in which its work in all areas has been eminently successful. This year marks the tenth anniversary of our becoming full members of FIAF and it is ironic that a year notable for the most significant growth over the past decade has also revealed our greatest financial vulnerability.

Acquisitions, Preservation

During 1973, the Archives received 110 feature films and 579 short films. Among Canadian materials received there is a high proportion of negatives and masters. Almost all the films received were deposited by Canadian film makers, producers and distributors. In 1973 it appeared that some years spent developing contacts have at last begun to bear dividends.

Extensive conservation work on all pre-1940 Canadian films in the Archives was undertaken as part of the Canadian Film History project. As a result of this project, all pre-1940 Canadian films are now adequately preserved and viewing copies of the entire collection are now available for study purposes. As part of the same project we have also completed our cataloguing of all pre-1940 Canadian films in the collection.

In the area of documentation, 430 new books, 5,000 stills, 300 posters and a variety of old equipment were acquired in 1973.

We also instituted this year a series of "special collections" covering the work of Canadian film makers. Scripts, papers, documents and other material relevant to the film maker's work will be maintained as a special collection in the name of that film maker. Already established are collections in the names of Allan King, Paul Almond, John Trent, Patrick Watson, Richard Leiterman and others are in negotiation. These collections seem to us of special importance in our work in the

future. It is an extremely important way of ensuring that material relevant to the study of particular people is not scattered or destroyed.

Cataloguing

We have continued to catalogue films in the Archives' collection but, as in past years, at a slow pace. This is an area to which increasing attention must be paid in future years. As mentioned above, cataloguing was completed in 1973 on all pre-1940 Canadian films in the collection.

In the area of documentation, the FIAF Indexing project has again been of enormous benefit in our work. We have also continued to catalogue all Canadian productions and index several other periodicals not included in the FIAF project. Approximately 7,000 new films were indexed in 1973 and some 6,000 new files were added.

Our project to microfilm the Archives' holdings of written material continued in 1973. During the past year approximately 20,000 jackets were prepared and we have almost completed microfilming our film title vertical files. All original material of intrinsic interest has been preserved separately. Two new microfilm readers were purchased for the use of students.

We have also received in 1973 a massive collection of written material relating to the early development of motion pictures in Canada. Work on cataloguing this has not yet begun.

Exhibitions - National Film Theatre

Approximately two hundred films were shown in the programmes of the NFT. Seasons this year at the NFT have included: New Danish Cinema, James Whale, Robert Hamer, Irvin Kershner, Preston Sturges, Thorold Dickinson, Politics, Val Lewton, MGM Musicals, Cecil B. DeMille, New Indian Cinema, Ingmar Bergman, Gilles Carle, Elia Kazan, Michel Brault, John Frankenheimer, Fritz Lang, Film Noir, RAI Television and F.W. Murnau.

The NFT of Canada continued to support the work of the Film Theatres across the country - in Edmonton, Vancouver, Halifax, Winnipeg and Waterloo.

The Exhibitions Section also mounted a full-scale non-competitive film festival in October - Filmexpo '73. Two major Festivals - a Canadian Film Festival and an International Film Festival - and two Retrospectives - a tribute to Paramount Pictures on their 60th anniversary, and a tribute to CBC Television on its 20th anniversary - were presented at the National Arts Centre in Ottawa over a 2-week period.

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' publication programme. Some 5,000 enquiries are handled each year.

Film Canadiana - The Yearbook of Canadian Cinema has dominated the work of this section this year. The first volume, 1972-73, appeared in June 1973 and the second volume covering 1973-74 should appear in April or May 1974. This annual volume contains filmographies of all Canadian film and television production, bibliographies on Canadian cinema, lists of awards won by Canadian films, descriptions of Canadian film organizations and statistics on Canadian production, distribution and exhibition.

No new volumes in the Canadian Filmography series appeared in 1973 due to shortage of funds. However, one volume in the series on the Canadian Government Motion Picture Bureau will be published in early 1974.

Peter Morris
Curator

Poona

NATIONAL FILM ARCHIVE OF INDIA

POONA

ACTIVITIES REPORT 1973

ACTIVITIES - National

Accommodation :-

The Archive got a face-lift when it moved into the nearby Jaykar Bungalow from its crammed-up hutment housing in the Film Institute premises. With a well laid-out library-cum-reading room with reference and display facilities in the new premises it has now been possible to have a greater utilisation of the Archive collection of film books, journals, shooting scripts etc. by film students, research workers and interested members of public. The Archive films, however, continue to be stored in the two air-conditioned film vaults in the Film Institute premises. The construction work of the Archive's new film vaults and restoration laboratory is expected to be taken up soon.

I. Acquisition :-

87 Indian (81 features and six shorts) and 34 foreign (24 features and ten shorts) films were added during year 1973 (January to December). This includes free deposits of some of the Indian films which won national awards. The rest were acquired either at print cost or on archival exchange basis.

The most significant acquisition of the year has been 'MARTHANDA VARMA', one of the early silent films made in Malayalam during the rag end of the silent era. The film was accepted to have been lost till recently when the Archive could unearth the same from an unexpected quarter. However, the print has gone very weak and brittle and we are putting all our efforts to transfer the nitrate print to safety base by step frame printing.

524 books (246 complimentary) were added to the Archive book library during the year. A set of te-year old scripts of Indian and foreign films deposited with the Central Board of Film Censors as required under the censorship rules, have since been transferred to the Archive for permanent preservation.

Collection Statistical Data :-

The detailed statement of archival acquisition as on 31st December 1973 is given below :-

	<u>As per last report</u>	<u>Additions during year 1973</u>	<u>Total as on 31-12-1973</u>
Films (Features and Shorts)	835	121	956
Books	3976	524	4500
Journals	143	7	150
Stills	6500	914	7414
Wall posters	1768	327	2095
Booklets	1682	72	1754
Disc records	890	68	958
Shooting scripts	-	835	835

The countrywise breakdown of foreign films acquired during 1973 is as follows :-

U.S.S.R.	7
U.S.A.	7
Hungary	6
Germany	5
Japan	4
France	2
Canada	1
Italy	1
Czechoslovakia	1
Total ..	34

II. Documentation and Research :-

The monographs - one on Dr. P.V. Pathy, the pioneer documentary film maker and another on Guru Dutt, an important film maker of the fifties, who died at a very young age, were brought out by the Archive. Copies of these monographs are being circulated to all FIAP members and other organisations interested in Indian cinema.

Monographs of other Indian film pioneers like Bimal Roy, V Shantaram, P C Barua and others are being taken up.

The Archive extended full support and co-operation to Shri B V Dharap in bringing out his annual publication "Indian Films 1972" and also assisted the TV Centre, New Delhi in preparing a documentary on Pankaj Mullick who got the 1972 Phalke award.

Screen Education :-

Archive Distribution Library :- The Distribution Library offers selected Indian and foreign film classics to film societies and film study groups in the country for non-commercial study screenings. The Library has now about 70 films (Indian and foreign) including the works of some of the major international directors. However, it has not been possible to meet the various requests for loan of films due to non-availability of the owners' clearance for taking out duplicate prints.

Lecture/Advisory Service :- The Film and Television Institute of India, situated in the same premises, continue to derive the maximum benefit from the Archive collection of classic and contemporary films which are being regularly borrowed for their academic use.

The Archive have been keeping constant touch with educational institutions and organisations interested in the study of cinema and promotion of film culture. Necessary guidance and advisory services are being provided to individuals and organisations wanting to do film research and start film club activities.

Mr. Nair of the Archive conducted a week-long course on "History of Cinema" at the National Design Institute, Ahmedabad and also Retrospective session on "Japanese Cinema" for the Film Club members of the Indian Institute of Technology, Powai, Bombay. He also served as the Chairman of the selection committee for the Kerala State Film Awards-1972.

Screenings/Exhibitions:- Daily screenings of Archive films and those borrowed from outside sources are held at the Film Institute Auditorium at Poona for the benefit of film students, film society members, college students and other selected film study groups. An attempt to hold academic discussions on the films has also been made. Regular weekly screenings are also being held at Bombay for various invited audience groups as a part of the Archive objective for the spread of film culture.

Retrospective Programmes:- Retrospective programmes of vintage films and the works of major artists of cinema like Bergman, Kurosawa and others were held at Poona, Bombay, and other centres in collaboration with the Federation of Film Societies and individual film study groups.

A special session of two experimental films of Johan van der Keuken, "BEAUTY" (1970) and "DIARY" (1972), received on loan from the Netherlands Film Museum was held at Poona and Bombay during September/October, 1973.

A retrospective session of Japanese cinema with selected works of Mizoguchi, Kurosawa, Kobayashi, Teshigahara and Hani was held at Bombay, Delhi, Calcutta, Jodhpur, Bangalore and Trivandrum under the joint auspices of the National Film Archive of India and the Federation of Film Societies.

Publication :- The Archive brought out the following publication :-
GURU DUTT - a monograph by Firoze Rangoonwalla.

And collaborated in the publication of the following:-

1. Japanese Cinema - films from Japan by Federation of Film Societies, Calcutta.
2. Japanese Film Festival brochure brought out by Federation of Film Societies, Bombay, Calcutta, New Delhi and Suchitra Film Society, Bangalore, and Chitralkha Film Society, Trivandrum.

ACTIVITIES :- International

Moscow Congress:- Due to unforeseen difficulties no representative from this Archive could participate in the last FIAF Congress held at Moscow. We hope this may not happen this year at Montreal/Ottawa.

Archival exchanges :- A print of THE INNER EYE, a short documentary on a famous Indian Sculptor made by Satyajit Ray was presented to Gosfilmofond by our Hon. Minister, when he attended the last Moscow Film Festival. Gosfilmofond, Moscow sent us nine Soviet films including "MAGIC RAY", a compilation film on Soviet Cinema.

Received the following three German classics from the State Film Archive, East Berlin :-

1. THE LAST LAUGH/Der Letzte Mann (1924)
2. THE THREE PENNY OPERA/Die Dreigroschenoper (1931)
3. M/M (1931)

Procured six Hungarian films from Hungarefilm, Budapest at nominal print cost. This includes two films of the famous Hungarian director, Miklos Jancso - THE ROUND UP (1934) and SILENCE AND CRY (1938).

The Chaplin film, "GOLD RUSH" received from the Cuban Archive, Habana.

A compilation film on "HISTORY OF DEVELOPMENT OF JAPANESE REELS" received from Japan Film Library Council, Tokyo.

The Museum of Modern Art, New York, sent us a set of films on long-term loan basis. This includes the famous D W Griffith film "BIRTH OF A NATION" and the German classic "CABINET OF DR CALIGARI."

Two experimental short films by the Dutch film maker Johan van der Keuken, received on loan from the Netherlands Film Museum and presented in our Archive programme at Poona and Bombay.

Important visitors :-

Dr Ernest Rose of Temple University, Philadelphia
Mr James Beveridge, Documentary film maker and
Professor of Film, York University, Toronto,
Canada.
Dr Ernest Krueger, Head of self-control Board of
Cinematography, Federal Republic of Germany
Mr Reinhard Hauff, Actor and Lecturer, Academy for
Film and Television, Munich
Dr Miroslav Kadlec, Director of Czechoslovak
Film Expert, Prague
Mr Martin Holly, Czech Film Director and Scenarist
Miss Jitka Zelenatorska, Czech Stage and Film Actress
Mrs Susan Heinz, University of California, Los Angeles

Assistant Curator : P K Nair

Film Library Officer : A K Pramanick

Praha

Le Rapport d'Activités de l'Institut du cinéma tchécoslovaque
pour l'année 1973

Selon la décision prise par la direction du cinéma tchécoslovaque de l'état entier du 20 mai 1973 on a procédé à la reconstitution de l'Institut du cinéma tchécoslovaque pour rendre ses structures propres dans le cadre du cinéma tchécoslovaque en tenant compte de l'organisation fédérale d'état et pour les activités plus effectives. La réorganisation étant un procédé qui se poursuit actuellement encore.

Monsieur Slavoj Ondroušek a remplacé Dr Stanislav Zvoníček dans la fonction du directeur de l'Institut du cinéma tchécoslovaque à partir du 15 juillet 1973.

La Cinémathèque:

Monsieur Valentin Knor a remplacé Dr Jan Šumavský dans la fonction du directeur de la Cinémathèque.

Les collections étaient enrichies:

longs métrages:	536 copies positives
	123 négatifs
courts métrages:	506 copies positives
	155 négatifs

et 207 films étroits de 16 mm.

Les échanges entre les membres de la FIAF:

	emprunté	prêté	
prêt limité:	29 (+ 15 nég.)	50 (+ 11 nég.)	longs métr.
	38 (+ 17 nég.)	8	courts métr.
prêt illimité:	127	114 (+ 14 nég.)	longs métr.
	105	6	courts métr.

Dans la salle de la Cinémathèque 620 longs métrages et 526 courts métrages ont été projetés.

Au cinéma de la Cinémathèque "Ponrepo" on a projeté 563 longs métrages et 445 courts métrages. En même temps on a procédé à la façon nouvelle du programme avec les efforts pour la meilleure utilisation des collections. La Cinéma-

thèque a prêté au total 2683 longs métrages, 1942 courts métrages et 168 films étroits pour les projections spéciales (les cinéastes, la Faculté du Cinéma etc.).

Au cinéma "Ponrepo" on a organisé le festival des films de la République démocratique allemande avec le concours des Archives d'état de la R.D.A. et le festival des films de la république d'Ouzbékistan de l'U.R.S.S. avec le concours de Gosfilmfond.

La section documentaire a participé au festival des documentaires soviétiques organisé à l'Exposition de 50^e anniversaire de l'U.R.S.S. et aux projections des documentaires à la Maison de la science et culture soviétique à Prague.

A l'occasion du 75^e anniversaire du cinéma tchécoslovaque on a organisé à Ponrepo plusieurs expositions rapportant au développement du nôtre cinéma et les expositions des originales affiches d'époques du muet et du parlant. Une autre exposition a été consacré au cinéma des républiques nationales de l'U.R.S.S.

Les plus importantes acquisitions:

Feast of Life, USA, 1916, Albert Capellani

Allein im Urwald, Allemagne, 1922, Ernst Wendt

Altes Herz geht auf die Reise, Allemagne, 1938, Carl Junghans

Syn Mongolii, URSS, 1936, Ilya Trauberg

Seventh Day, USA, 1922, Henry King

Der Mann der seinen Mörder sucht, Allemagne, 1930, Robert Siodmak

Trilby, USA, 1917, Maurice Tourneur

Sing, Baby, Sing, USA, 1936, Sidney Lanfield

Son of India, USA, 1931, Jacques Feyder

Tcheloviek iz restorana, URSS, 1927, Jakov Protazanov

Krest i mauzer, URSS, 1925, Vladimir Gardin

Poslednij atrakcion, URSS, 1929, Olga Preobrajenskaya, Ivan Pravov

La Fille du Régiment, Allemagne-Autriche-France, 1933, Carl Lamac, Pierre Billon

Konveyer smerti, URSS, 1933, Ivan Pyriev

Ambassador Bill, USA, 1931, Sam Taylor
 Doubling for Romeo, USA, 1921, Clarence C. Badger
 Zwei Wagabunden in Prater, Autriche, 1925, Hans Otto
 Löwenstein
 The Bedtime Story, USA, 1932, Norman Taurog
 Die Verrufenen, Allemagne, 1926, Gerhard Lamprecht
 Romeo und Julia im Schnee, Allemagne, 1920, Ernst Lubitsch

Le département des informations cinématographiques, qui comprend la documentation, la bibliothèque et la bibliographie:

Madame Milada Hábová a remplacé Monsieur Vladimír Vimr dans la fonction du directeur du département.

La documentation:

Les acquisitions:

photographies	13 148
affiches	3 800
matériaux étrangers de propagande	95
scénarios	113
listes de dialogues	820

On a acquis des matériaux précieux de la succession de Monsieur Ludvík Hradský, un des premiers architectes cinématographiques tchèques, et les poupées originales de Jiří Trnka, créées pour l'exposition à Montréal en 1970.

Dans le cadre de la réorganisation on a procédé à la modernisation de la méthode de travail sur la base des consultations avec les Archives d'état de R.D.A. et la Faculté du cinéma à Berlin, et avec les institutions analogues en Tchécoslovaquie.

On veut recueillir l'oeuvre entière de l'artiste national Jiří Trnka et les originaux films d'animation tchécoslovaques.

On a commencé les travaux pour l'organisation du Musée du cinéma.

On a élaboré le calendrier du cinéma 1974 avec les dates des cinéastes et acteurs marquants, et aussi documenté l'histoire du cinéma tchécoslovaque des années trente en les transférant sur microfilm.

Les conférences des professeurs du VGIK de Moscou ont été inscrites et publiées.

La bibliothèque:

Les acquisitions:

livres	817
journaux et revues	76 tchécoslovaques
	125 étrangers
	(au total 8075 numéros)

On a élaboré 3 105 notes bibliographiques extraites de la presse tchécoslovaque et étrangère et rangé 2 932 coupures des journaux tchèques.

On a publié le complément du Catalogue systématique de livres du cinéma pour les années 1971-1972, élaboré la liste de la littérature tchécoslovaque concernant le cinéma pour la FIAF - les notes bibliographiques (en français) et pour Arhiva nationale à Bucarest les notes bibliographiques sur les livres du cinéma publiés en 1972-1973.

Le département des publications:

Madame Vlasta Svobodová a remplacé Dr Šárka Bartošková dans la fonction de la directrice du département.

Les publications suivantes ont paru:

4 programmes du cinéma Ponrepo
 7 brochures à l'occasion des anniversaires des cinéastes et acteurs: (Václav Wasserman, Grigorij Alexandrov, Sergej Eisenstein, Jaroslav Průcha, Harold Lloyd, Vsevolod Pudovkin, Douglas Fairbanks)
 Zdeněk Štábla: Le Cinématographe tchèque
 Jaroslav Brož: Alexander Hackenschmied

Vlasta Svobodová, Šárka Bartošková, Jitka Nováková: Les films soviétiques en Tchécoslovaquie 1967-1971

V. Fastei, B. Řezanina, M. Skřička: Manuel technique pour les examens des manipulantes et projectionnistes

Voyages à l'étranger:

Dr. J. Šumavský et V. Vimr ont participé au XIX^e Congrès de la FIAF à Moscou. Dr. Šumavský a été élu le réviseur de comptes.

Věra Kinková de la Cinémathèque et Zdeněk Matyáško de la documentation ont pris part à la Ière école d'été de FIAF à Berlin.

V. Svobodová du département des publications et V. Opěla de la Cinémathèque ont fait une visite d'études à Gosfilmfond.

V. Vimr a participé à la session de la commission documentaire de la FIAF à Londres.

Ant. Johanovská et Josef Veselý du secrétariat du directeur de l'Institut ont fait un voyage d'études en Bulgarie, ils ont visité la Cinémathèque et pris part au festival à Varna.

V. Knor et V. Opěla ont été invités à la Cinémathèque hongroise à Budapest.

Le directeur de l'Institut Slavoj Ondroušek a participé à la semaine des films tchécoslovaques pour les enfants à Helsinki (30.XI. - 7.XII.) et eu des consultations à la Cinémathèque finlandaise. Il y a prononcé deux conférences sur le travail de l'Institut du cinéma tchécoslovaque dans le cadre des activités du cinéma entier tchécoslovaque.

S. Ondroušek a visité aussi les Archives d'état, la Faculté du Cinéma et le ministère de la culture à Berlin pour la connaissance et les échanges des expériences mutuelles.

Les visites de l'étranger à la Cinémathèque:

Madame Eileen Bowser, USA (Musée des arts modernes)

Ing. Alfons Hackl, Autriche

Monsieur Noriè Wada, Japon
Monsieur Wolfgang Klaue, R.D.A.
Monsieur Peter Konlechner, Autriche
Messieurs Svetan Iliev, Varta Chačiljan, Bulgarie
Dr Peter Hames, Grande Bretagne
Messieurs Liam O'Leary, William Harpur, Irlande
Monsieur Michael Hanisch, R.D.A.
Dr Eresi Garai, Madame Dragovič, Hongrie
Monsieur Philip Condax, USA (George Eastman House)

L'Institut du cinéma slovaque:

Après la mort inattendue de Monsieur J. A. Fraňo, Monsieur Jozef Majchrák est devenu directeur de l'Institut. Il a fait des conférences sur le travail des Ciné-clubs en U.R.S.S.

L'acquisition la plus importante est la découverte du documentaire ethnographique "Za Slovakmi od New-Yorku po Mississippi" (Suivant les Slovaques de New-York jusqu'aux bords du Mississippi), 1936, Karel Plicka.

A Bratislava on a organisé un hommage à Mark Donskoj avec le festival de ses oeuvres.

Roma

C I N E T E C A N A Z I O N A L E

Presso il Centro Sperimentale di Cinematografia

00173 ROMA - Via Tuscolana 1524

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ACTIVITIES REPORT FOR 1973

- 1) The Cineteca Nazionale has got in permanent loan, from the Gosfilmofond, 13 russian film of great importance, both of the silent and of the sound era. Has also got, in permanent loan, a film by Miklos Jancso, from the Filmarchivum-Magyar Filmtudományi Intézet.

As a legal deposit of Italian films, the Cineteca Nazionale has received:

- 446 positive copies of feature films and 81 positive copies of short films produced in the years from 1968 to 1972, delivered by the Board of Tourism and Spectacle.
- 6 dupe negative of feature films to which was awarded the quality prize, delivered by the producers.

For its cultural activities of distribution, the Cineteca Nazionale has printed 24 positive copies of Italian and foreign films, 11 of which were also contretyped. On the account of the Board of Tourism and Spectacle, the Cineteca Nazionale attended to print 26 positives copies of Italian silent and sound films, three of which were also contretyped.

- 2) In 1973 two Italian silent films, on nitrate support, were copied on to acetate stock: ISRAEL, directed in 1919 by André Antoine, and QUO VADIS, directed in 1924 by Georg Jacoby and Gabriellino D'Annunzio. Both copies (original positive prints), due to their conditions required several works, as washing, regeneration, restoration, etc.

In order to provide a better preservation to the films on acetate support, a whole studio (metres 44x22) has been adapted, by means of a new synthetic "non flam" floor and a new ventilation system; 120 mt. of metal stands - on five levels each - have been set running up to this time.

- 3) The new Catalogue of the films distributed to the cultural circuit was fulfilled; due to budget difficulties, however, it will be issued in the spring of 1974. It includes over 150 new titles, by a total amount of about 420 titles of Italian and foreign films, both of the silent and sound period.
- 4) In collaboration with the Nationalna Bulgarska Filmoteka, an important "Settimana del Cinema Bulgaro: 1964- 1972" was organized at the cinema Planetario, in Rome.

Besides, three "Underground Festivals" were organized in collaboration with the Filmstudio '70: over 30 films were screened.

During 1973, as in the years before, over 250 Italian Feature films were forwarded to the Italian Embassies and Culture Institutes abroad, to be there showed in the occasion of a number of manifestations devoted to the Italian cinema. The Cineteca Nazionale puts its moviolas and screening room to the disposal of university students, for doctorate thesis and cinema students in general; during 1973 over 240 films were viewed at the moviola, and about 90 films were screened.

Over 500 films were also distributed in Italy for cultural screenings to over 100 Cineclubs, Universities, etc.

- 5) The budget of the Cineteca Nazionale in 1973 was the same as in the previous years, in spite of the overlasting increase of costs.

The Cineteca Nazionale has stipulated a project of Agreement with the Board of Foreign Affairs for the appropriation of funds to be used for the printing, the supplying of subtitles in various languages and the distribution of Italian films to the Culture Institutes and Italian Embassies abroad. The Cineteca Nazionale will also compile illustrative and critical cards of the films concerned.

An important agreement was also settled with the RAI-TV (Italian corporation for Radio and Television); the Cineteca Nazionale will acquire from RAI-TV the copies of the films supplied by the library for the television programmes.

- 6) In the occasion of the Review of Films on the Art, held in Zakopane on April, six documentary films on Italian painters of Renaissance were showed.
- 7) During 1973 has been completed the reorganization of the photo-library, whose estate is regularly increasing and amounts, at present, to 5.500 titles and over 100.000 stills, besides nearly as many doubles available for exchange.

Sofia

C I N É M A T H È Q U E N A T I O N A L E B U L G A R E

R A P P O R T 1973/74

Dès le mois d'avril 1973 jusqu'à la fin du mois de janvier 1974 notre Cinémathèque s'est enrichie de 455 films, le pluspart bulgares, reçus par la voie du dépôt légal. Pendant le même temps des anciens films bulgares documentaires sur base de nitrate ont été transmis sur base d'acétate - en tout 90.000 m. de pellicule positive et double-positive. Pour les panoramas que nous organisons à l'étranger, pour l'enrichissement du répertoire de notre cinéma "Droujba" ("Amitié") et pour d'autres besoins nous avons copié un nombre considérable de films - en tout 510.000 m. de positive et de double-négative.

Le filmographie des films bulgares de fiction a été complétée pour 1973. Actuellement nous complétons pour la même période la filmographie des films bulgares de science-fiction.

Nous collaborons au FIAF PERIODICAL INDEXING PROJECT ainsi qu'à la bibliographie internationale annuelle de cinéma.

Notre bibliothèque s'est enrichie de 300 volumes de livres et de revues et la collection de photos - de 1500 nouvelles photos. Notre collection d'affiches et notre documentation sur le cinéma bulgare se sont également bien enrichies.

Comme pendant les années passées nous avons fait un grand effort pour la vulgarisation de la culture cinématographique surtout par les programmes de notre cinéma. Plusieurs cycles ont été organisés: "Panorama S.M. Eisenstein" à l'occasion du 75 anniversaire de sa naissance, "Chefs-d'oeuvres du Cinéma Soviétiques", "Réalisateurs bien connus", "Problèmes du cinéma contemporain", "Cinéma et Littérature", "Comiques de célébrité mondiale", etc. A l'occasion du 50 anniversaire de la première insurrection antifasciste dans le monde qui a éclaté en Bulgarie en 1923 a été organisé le panorama "Les Chemins de la Liberté".

Pour la réalisation de cette activité notre Cinéma-thèque doit beaucoup à la collaboration avec les autres cinémathèques. Ainsi grâce à Československy Filmovy Ustav nous avons organisé le panorama "Cinéma Tchécoslovaque contemporain". Avec l'aide de la Cinemateca de Cuba, de Staatliches Filmarchiv der DDR, de la Union de cinematecas de America Latina et de Freunde der Deutschen Kinemathek (Berlin West) nous avons organisé un grand Panorama du cinéma révolutionnaire de L'Amérique Latine. Une brochure a été éditée à cette occasion. Aussi grâce à la Cinemateca de Cuba nous avons inauguré une exposition avec des affiches cubaines de films.

Pendant l'année écoulée les relations de notre Cinéma-thèque avec les autres cinémathèques ont été actives.

Nous avons envoyé comme prêt limité ou illimité 90 films

et nous avons reçu comme prêt limité ou illimité 39 films.

Nous avons déjà mentionné les initiatives que nous avons réalisées avec la collaboration des autres cinémathèques en Bulgarie. De notre côté également grâce au cinémathèques des pays respectifs nous avons pu organisé des panoramas du Film Bulgare au Mexique, au Panama, à Costa Rica, en Italie (avec la Cinetica Nazionale et le Centro Sperimentale di Cinematografia), en Espagne et en URSS (avec la collaboration de l'Union des cinéastes de l'Ukraine).

En rapport avec les panoramas et d'autres tâches le directeur et d'autres collaborateurs de notre Cinémathèque ont été en URSS, au Mexique, au Panama, à Costa Rica, en Italie, en RDA, en Tchécoslovaquie, en Hongrie et en Pologne. La Cinémathèque Nationale Bulgare exprime ses remerciements chaleureux aux dirigeants des cinémathèques respectives ainsi qu'aux autres organismes.

Pendant le même temps notre Cinémathèque était heureuse de recevoir des représentants des cinémathèques et des cinéastes de l'URSS, de l'Argentine, de l'Égypte, de la Hongrie, de la Tchécoslovaquie, du Brésil, ^{d'Espagne} et de la RDA.

Notre revue "Kino i vreme" ("Cinéma et Temps") qui paraît depuis 1972 est déjà une des éditions périodiques de cinéma renommées en Bulgarie. Dans le numéro 7 de la revue nous avons publié une large information sur la FIAF - historique, tâches, structure, importance, un article sur GOSFIL-

NOFOND de monsieur V. Privato, un article sur le cinéma
"Kaméra" de Staatliches Filmarchiv der DDR et des impressions
de deux de nos collaborateurs de Ceskoslovensky Filmovy Us-
tav. Nous continuerons d'informer nos lecteurs en Bulgarie
et à l'étranger sur l'activité de la FIAF et de différentes
cinémathèques. Nous serons très reconnaissant aux collègues
qui nous enverront des nouvelles que nous publierons avec
plaisir.

Directeur: Guéorgui Stoyanov-Bigor

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET
ACTIVITIES REPORT 1973

ORGANIZATION

The organizational changes made in 1972 remained unchanged during 1973.

Jörn Donner is the head of the Cinematek with Anna-Lena Wibom as deputy. The latter is also responsible for the film archive as such and the film club.

Responsible for film preservation is Inga Adolfsson, for publications Torsten Jungstedt, for the cuttings department Aleksander Kwiatkowski, for the library Margareta Nordström and for the stills and posters department Christian Wirsén.

The Swedish Government together with a foundation controlled by the Swedish National Bank have taken a very positive stand to the financial needs of the Cinematek. For the second consecutive year the Swedish Government granted SwCr\$500.000 for the preservation of Swedish films. Accordingly the development which started in late 1972 has continued and the number of preserved films has grown considerably. It may be noted that most of the remaining silent films have now been restored. Of course, we have to take into account that there is still much work to be done concerning the details of the classic, Swedish films. However, it is to be expected that the preservation work on the silent period will be finished by the summer of 1974.

During 1973 the work on a Swedish filmography started and in this connection Nils-Hugo Geber was appointed collaborator on this project. As the filmography as such will be rather burdensome, the Cinematek made an application for a grant from Riksbankens Jubileumsfond, a foundation owned by the Swedish National Bank. SwCr\$330.000 were given for the first year of the filmography work and we hope that also the remaining work will be financed by this foundation. The filmography will be divided into several parts and cover one whole decade. We will begin with the 1930s continuing up to the present day, whereas the last parts will be devoted to the silent period.

FILM ARCHIVE

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.

Acquisitions

30 short films
40 feature films

Depositions

97 short films
239 feature films

FILM PRESERVATION

The preservation has continued as outlined above.

The following silent films have been restored:

Allt hämnar sig, 1917
Boman på utställningen, 1923
De utstötta, 1930
Den gamla herrgården, 1925 (fragments)
Drottningen av Pellagonien, 1927
Flickan i frack, 1926
Flickorna Guyrkovics, 1926
Hans Kunglig Höghet shinglar, 1928
Mordbrännerskan, 1926
Studenterna på Tröstehult, 1924
Unga greven tar flickan och priset, 1924

Additionally titles have been made to five earlier restored, silent films:

Gunnar Hedes saga, 1923
Hans Nåds testamente, 1919
Johan, 1921
Klostret i Sendomir, 1920
Kärlek och journalistik, 1916

The following films from the period 1930-52 have been restored:

Banketten, 1948
Barnen från Frostmofjället, 1945
Blondie, Biffen och Bananen, 1952
Brokiga blad, 1931
Bröderna Östermans huskors, 1932
Bröllopsresan, 1936
Den blomstertid, 1940
Dollar, 1938

Dunungen, 1941
 En natt på Smygeholm, 1933
 En stilla flirt, 1934
 Flicka och hyacinter, 1950
 Flickan i fönstret mittemot, 1942
 Flottans kavaljerer, 1948
 Flyg-Bom, 1952
 För hennes skull, 1930
 Gläd dig i din ungdom, 1939
 Hans livs match, 1932
 Hans Nåds testamente, 1940
 Hets, 1944
 Hon kom som en vind, 1952
 Intill helvetets portar, 1948
 Klasskamrater, 1952
 Kungliga patrasket, 1945
 Kvinna i vitt, 1949
 Kvinnors väntan, 1952
 Kärlek, 1952
 Kärlek och kassabrist, 1932
 Landskamp, 1932
 Lata Lena och blåögda Per, 1947
 Munkbrogreven, 1935
 Människors rike, 1949
 När syrenerna blommar, 1952
 Pettersson och Bendel, 1933
 På dessa skuldror, 1948
 Raggen det är jag det, 1936
 Restaurant Intim, 1950
 Rågens rike, 1951
 Sköna Helena, 1951
 Swedenhielms, 1935
 Synd, 1948
 Säg det med blommor, 1952
 Süder om landsvägen, 1936
 Trots, 1952
 Ubåt 39, 1952
 Ulla min Ulla, 1930
 Ungkarlspappan, 1935
 Vi som går köksvägen, 1932
 Än en gång Gösta Ekman, 1940

Viewing prints of the following, earlier restored films have been made:

Efterlyst, 1939
 Gatan, 1949
 Greven från gränden, 1949
 I dag börjar livet, 1939
 Kungajakt, 1944
 Kärleken segrar, 1949
 Lars Hård, 1948
 Pengar - en tragikomisk saga, 1946

Resan bort, 1945
 Skeppare i blåsväder, 1951
 Valfångare, 1939

The principle of the film preservation is from now not only to produce reference material, but also to make viewing prints of all the films restored.

LIBRARY

The library has acquired during the year 868 books, 715 by purchase and 153 as gifts, which means that the book collection now contains totally 18.800 books.

The number of subscriptions to periodicals have risen to 220.

The library kept open to the public Monday-Friday at 10.00-21.00 and was visited by 8.400 persons in all.

CUTTINGS DEPARTMENT

During 1973 35 different papers and periodicals were cut at this department. The size of the department expanded at the same rate as earlier, 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) - 155 running metres, about 8.000 names

Actors - 99 running metres, about 6.000 names

The systematic section - about 47 running metres

The information and service activities of the department have carried out about 7.500 external and about 2.000 internal orders.

STILLS AND POSTERS DEPARTMENT

	<u>Foreign material increase</u>	<u>Swedish material increase</u>	<u>Total number</u>
Film titles	184	18	20.000
Portraits	274	1.266	12.000
Posters	39	7	15.000

PUBLISHING DEPARTMENT

Three publications have been brought out by the department during the year:

Kapten Grogg och hans vänner (Captain Grog and his friends) by Torsten Jungstedt. About Victor Bergdahl, Emil Åberg, M R Liljeqvist and Paul Myrén, who all contributed to the animated Swedish silent film. 24 animated films described with approximately 700 stills taken directly from the original film negatives. 272 double column pages.

Svenskt filmskådespelarlexikon (Encyclopaedia of Swedish film actors) by Sven G Winquist and Torsten Jungstedt. 5.500 persons who appeared in 1.600 Swedish films. Approximately 1.900 portraits and 400 film stills. The following details about the 32.000 parts the different actors played are given: Year of release, film title, name of the actor's part, director and producer. All Swedish and foreign actors who appeared in Swedish feature films 1902-72. In most cases information is also given about Swedish actors appearing in non-Swedish films. 946 double column pages.

Filmårsboken 1972 (The Swedish film annual 1972) by Bertil Wredlund. All films released in Sweden during 1972.

FILM CLUB

The film club has continued its program of 12 weekly screenings. The number of registered members amounted to 12.500 during the period and the screenings were visited by approximately 100.000 persons.

Special programs have been dedicated to the following directors:

Alf Sjöberg
 Fritz Lang
 Arne Sucksdorff
 Claude Chabrol
 Dziga Vertov
 Ken Loach
 Ingmar Bergman
 John Huston
 John Boorman
 Alexander Costa-Gavras
 Satyajit Ray
 Hampe Faustman
 Jacques Becker
 Wolfgang Staudte
 René Clair
 Jean-Pierre Melville
 Alfred Hitchcock

National film series from the following countries have been presented:

Finland

Great Britain
 Netherlands
 Belgium
 Italy
 France
 Mexico
 India

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

Rauni Mollberg, Helsinki
 Ken Loach, London
 Will Wehling, Oberhausen
 Heiner Ross, Berlin
 Karin Thome, Berlin
 Harry Kumel, Bruxelles
 Fons Rademakers, Amsterdam
 Satyajit Ray, Calcutta
 Nino Manfredi, Rome
 Damiano Damiani, Rome
 Pascal Aubier, Paris
 René Vautier, Paris
 Hari Atma, Bombay

During the period the film club has published 9 monthly programs, 5 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 Filminstitut
 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, London
 The Czechoslovak Film Archives
 Cinemateca de Cuba (I.C.A.I.C.)
 Deutsche Kinemathek
 Frende der Deutsche Kinemathek
 Jugoslovenska Kinoteka
 Museum of Modern Art
 Staatliches Filmarchiv der DDR
 Cinémathèque Royale de Belgique
 Gosfilmofond
 Österreichisches Filmmuseum

Tehran

RAPPORT D'ACTIVITE POUR 1973

Comme notre directeur Farrokh Gaffary l'avait annoncé au Congrès de Moscou en 1973, la Cinémathèque d'Iran est devenue officiellement, début 1973, une archive nationale dépendant du Ministère de la Culture et des Arts.

En dehors de la conservation (films, livres, etc...) notre Cinémathèque a la charge, à l'échelon national, de l'administration des ciné-clubs, et elle participe directement à l'organisation des manifestations du film iranien à l'étranger et des films étrangers en Iran.

ADMINISTRATION : Le Comité Directeur est composé

- du Conseiller auprès du Ministre
- du Directeur Général des Affaires Cinématographiques
- du Directeur de la Cinémathèque

L'exécutif est représenté par

- un Directeur
- un Conservateur
- un Secrétaire chargé de propagation (cercles de projection, cinéclubs, etc...)

Le personnel comprend

- une archiviste bibliothécaire
- un technicien préposé aux films
- un Secrétaire de direction

LOCAUX : En attendant l'installation dans un local indépendant qui sera suivie, espérons-le, d'un bâtiment spécialement construit à cet effet, la Cinémathèque est installée à l'étroit

dans les locaux du Ministère de la Culture et des Arts.

Les films sont entreposés dans une des salles de la Cinémathèque du Ministère. Les copies nitrates sont à l'abri dans un lieu spécial.

ACQUISITIONS, RAPPORTS AVEC LES PRODUCTEURS ET DISTRIBUTEURS

En dehors de la liste des films soumise au Congrès de 1973, la Cinémathèque d'Iran a fait les acquisitions suivantes.

- films iraniens : longs métrages : 49-
- films étrangers : courts métrages : 21-
longs métrages : 75-

D'autre part la Cinémathèque a fait une acquisition régulière de livres et de revues pour la bibliothèque.

La Cinémathèque d'Iran a signé le contrat-type de dépôt fiduciaire avec la F.I.A.P.F. A chaque dépôt ou donation de films iraniens ou étrangers un contrat est signé, soit avec le producteur, soit avec le distributeur.

CATALOGAGE ET BIBLIOTHEQUE

N'ayant pas encore de locaux spécialement aménagés à notre disposition, le catalogage des films n'a pas encore été entrepris. L'acquisition d'une deuxième Moviola devra aussi faciliter cette tâche.

La Bibliothèque, bien qu'assez riche en livres, revues, photos et documents, ne dispose pas encore de locaux spéciaux et se trouve dispersée en trois lieux différents. Le catalogage se fait très progressivement.

PROJECTIONS, MANIFESTATIONS ET PUBLICATIONS

Au cours de l'année 1973, 63 films, classiques et récents, furent projetés à Tehran, dont deux rétrospectives : " Visconti " et " American Classics ". Vingt-huit de ces films ont été repris

par les sections de la Cinémathèque à Isfahan, Shiraz, Abadan et Ahvaz.

Farrokh Gaffary, a publié une brochure en français LE CINEMA EN IRAN (publication du Conseil Supérieur de la Culture et des Arts, 300 ave. Iranshahr, Tehran), mettant à profit les documents et photographies déposés à la Cinémathèque.

PROGRES BUDGETAIRES

L'aide matérielle accordée par le Ministère de la Culture et des Arts n'est pas encore suffisante. Malgré la bonne volonté des autorités il semble que les besoins réels de la Cinémathèque ne soient pas encore pris très au sérieux.

RAPPORTS AU SEIN DE LA F.I.A.F.

Les rapports sont excellents avec tous les membres de la F.I.A.F. et le Secrétariat de Bruxelles qui nous a permis, entre autres, de bénéficier du prêt généreux du Museum of Modern Art de New York pour les Classiques Américains.

La Cinetecca Nazionale di Roma nous a aussi aimablement prêté des films pour la Rétrospective Visconti.

PROJETS

Nous aimerions pouvoir bénéficier de bourses de la part de nos collègues de la F.I.A.F. pour envoyer un technicien en conservation et un archiviste faire un stage dans une Cinémathèque importante.

Nous aimerions aussi recevoir plus de films, soit pour des projections, soit en prêt illimité.

La Cinémathèque d'Iran compte, à partir de Septembre 1974, porter le nombre de ses projections hebdomadaires de 4 à 6.

Nous espérons publier aussi, en cours d'année, le premier volume des "Documents pour l'histoire du Cinéma en Iran".

Tirana

ARKIVI SHTETËROR I FILMIT I REPUBLIKËS POPULLORE TË SHQIPËRISË
ARCHIVE D'ETAT DU FILM DE LA REPUBLIQUE POPULAIRE D'ALBANIE

Adresse: Rue Alexandre Moisiu, Nr.76, Tirana (Albanie)
Telephone 33-88, 51-06. Cable: ARKIVFILM-TIRANA

R A P P O R T D' A C T I V I T E E N 1 9 7 3

Situation générale

Durant l'année 1973, notre Archive a procédé à une réorganisation générale de ses secteurs. En effet, on a établi un nouveau processus de travail, visant à assurer un niveau le plus élevé possible et cela sur une base scientifique. Après la réorganisation, dans notre Archive existent les secteurs suivants: le secteur de la conservation, de la sauvegarde technique et de l'administration du fonds, le secteur de l'exploitation et de l'élaboration technique et scientifique, la bibliothèque et le Musée, la Filmothèque dans laquelle il y a encore du matériel à contrôler, le secteur des relations avec l'étranger et les secteurs de l'enrichissement du fonds au moyen de tournages de films

Le secteur de l'enrichissement est chargé de tourner d'une manière organisée, suivant un plan établi au préalable, les différents événements politiques, économiques, culturels, etc. lesquels auront une grande valeur dans l'histoire future de notre peuple. A présent, dans le secteur de l'enrichissement existe un groupe appelé "groupe de tournage". Bien qu'il est jeune, ce groupe a déjà tourné, dans plus de 5000 m. de film, beaucoup de personnalités politiques et sociales, vétérans de la Lutte de Libération Nationale, travailleurs des secteurs culturels, de l'art, de la science ainsi que des monuments culturels d'une grande valeur historique.

Acquisitions

Durant l'année 1973, notre Archive s'est enrichie d'une quantité de films, longs et court métrages de production nationale, qui comprennent 90 titres et 230 bobines. En même temps nous avons reçu de la part de nos organisations d'Etat plusieurs films étrangers, au total 180 bobines. Une grande valeur auront pour nous un certain nombre de films qui nous sont fournis par diverses institutions du pays. Ce sont des films muets, ayant besoin d'être systématisés, restaurés, etc.

Progrès fait dans la préservation

Quant à la sauvegarde du fonds nous avons fait un travail plus intensif. Nous avons transféré tout le fonds sur base d'acétate dans un autre édifice où les conditions techniques sont plus convenables. Avec les frais de l'Etat on a préparé les duplicata de certains films. Au même temps on a doublé un nombre de films à base de nitrate sur base d'acétate.

Progrès fait dans le catalogage

Quant au catalogage nous avons fait des pas en avant. Nous avons préparé les fiches de 400 titres de films étrangers, ainsi que le fichier thématique et biographique de nos productions cinématographiques en 25000 fiches. Nous avons terminé le catalogue thématique et biographique pour la chronique des films de la deuxième guerre mondiale. Le catalogue est mis à la disposition des organisations intéressées.

Bibliothèque et musée

Nous avons commencé le travail pour la création de la bibliothèque et du musée. A présent, on fait des efforts pour la création du musée de la cinématographie albanaise. On a effectué la systématisation complète du matériel écrit des films albanais. On a commencé à préparer l'index de la presse périodique dès l'année 1945, afin de faire connaître les sujets traités sur la cinématographie.

Actions spéciales et exhibitions

Pour la propagande de la culture cinématographique nous avons collaboré avec la télévision albanaise et nous avons organisé 12 entretiens télévisifs sur la cinématographie albanaise et mondiale. En collaboration avec les studios cinématographiques "Albanie Nouvelle" nous avons préparé quelques longs métrages ayant principalement comme base le matériel de notre archive. Un certain nombre de films documentaires et artistiques, albanais et étrangers, a été présenté par la télévision albanaise afin de commémorer différents événements politiques, sociaux, culturels, scientifiques, etc.

Aussi, nous avons projeté dans les salles de notre archive 550 films de 3500 bobines pour les artistes, cinéastes, travailleurs des secteurs de la culture, de l'art, de la science dans l'intention de connaître, d'étudier les différents problèmes de la cinématographie. Dans le cadre des jubilés nous avons préparé 3 films respectivement sur l'histoire de notre cinématographie, du théâtre de l'Opéra et du Ballet et des entreprises de production lesquels ont été vus par des milliers de spectateurs.

Entreprises diverses

Nous sommes en train d'adopter les mesures nécessaires pour la préparation du nouveau cadre avec de larges connaissances scientifiques et pour la construction du nouveau édifice de notre archive qui aura les conditions technologiques convenables pour une longue conservation.

Enfin, nous sommes en train de préparer le transfert de tous nos films en nitrate sur base d'acétate.

Relations avec les membres de la F.I.A.F.

Pour de différents problèmes sur la cinématographie nous avons collaboré et nous avons eu une aide précieuse de la part du secrétariat de la F.I.A.F. et des archives roumaine, danoise, autrichienne, etc. Les archives mentionnées ci-dessus nous ont donné de précieux renseignements sur de différents dispositifs employés pour la restauration, le blanchiment, etc. des films.

Nous exprimons notre grande gratitude à tous ceux qui nous aident et nous informent sur leurs activités cinématographiques.

Le Directeur

Abaz Hoxha

Tirana, Février 1974

Torino

MUSEO NAZIONALE DEL CINEMA
Piazza San Giovanni, 2

10122 - T O R I N O (Italie)

Le Musée a été visité en 1973 par 30.128 personnes (étrangers, journalistes, élèves des écoles, ect. payant et gratuits). De janvier à mai et en novembre et décembre (du mardi au dimanche) ont été présentés dans sa salle de projection quatre films de Mark Robson; le programme "Sept femmes metteur en scène" avec des films de Liliana Cavani, Lina Wertmüller, Agnès Varda, Iu lja Solnstseva, Nadine Trintignant, Anna Sokolowska, Mai Zetterling; neuf films "Film da rivedere" (Film à revoir); un "Hommage à Anna Magnani" avec six films et un "Hommage à Edward G. Robinson" avec six films.

La Bibliothèque internationale de cinématographie et photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 463 lecteurs avec un total de 1752 lectures de volumes et revues. Les volumes sur la photographie et le cinéma sont actuellement 7.200 avec 1.300 opuscules, plus de 6.000 revues italiennes et étrangères, 860 disques de musique de films et 32 enregistrements de bandes sonores de films étrangers dans leur version originale.

Le Musée a présenté dans sa galerie des expositions une série de photos originales de M. Alberto Cassio et M. Luca Invernizzi prises en Indochine en 1970 et décrivant les "Tribus des Montagnes", et l'exposition de cinquante photos cm. 30 x 50 de photographes turinois du XIX^e siècle, intitulées "Signore e Signori dell'800", avec un panneau contenant les marques originales des photographes. En avril le Musée a collaboré à l'exposition dédiée à Hans Richter, organisée par le Goethe Institut de Turin, envoyant des panneaux qui illustraient l'activité cinématographique et l'époque dadaïste et surréaliste du peintre; a organisé à la Galerie d'art moderne de Turin une projection de courts et moyens métrages de Paul Grimault et en mai, pour commémorer la mort de Picasso", la projection des documentaires "De Renoir à Picasso" de P. Haesaerts (1950), "Guernica" de R. Hessens et A. Resnais (1950) et "Une visite à Picasso" de P. Haesaerts (1950).

Le Musée a participé à l'exposition "Mostra del Liberty a Palermo", organisé par la Faculté d'Architecture de l'Université envoyant à la manifestation du 23 et 24 mai les films "Tigre Reale" (1916) et "Fuoco" (1915 de Giovanni Pastrone, pour illustrer l'art décoratif dans le cinéma.

Du 6 au 9 novembre le Musée a organisé pour le Filmstudio de Rome un "Hommage a Giovanni Pastrone" comprenant les films "Cabiria" (1914), "Il fuoco", "L'emigrante" (1915), "Maciste Alpino" (1916), "Tigre Reale" et "Cretinetti e gli aeromobili nemici" (1916).

Toulouse

CINÉMATHÈQUE DE TOULOUSE

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

RAPPORT D'ACTIVITE DE 1973

1°) Acquisition de films - Rapports avec les producteurs et les distributeurs.

La collection de films s'est enrichie, au cours de l'année, de :

- 182 longs métrages en 35 mm
- 56 courts-métrages en 35 mm
- 28 courts-métrages en 16 mm

Elle comprenait au 31 décembre 1973 :

- 1203 longs métrages en 35 mm
- 1045 longs métrages en 16 mm
- environ 3500 courts-métrages dans les deux formats

Après avoir signé le contrat-type de dépôt fiduciaire avec la F.I.A.P.F., la Cinémathèque de Toulouse a engagé avec la Fédération Nationale des distributeurs de films, des négociations délicates, qui paraissent être en bonne voie.

En fait, il faut savoir que la recherche et la sauvegarde des copies continuent à poser en France, un problème irritant qui n'a pas encore trouvé de solution. Les producteurs ne sont astreints à aucun dépôt légal. Le Service des Archives du Film, créé à Bois d'Arcy par le Centre National de la Cinématographie, est un organisme de préservation, admirablement outillé, mais il se borne à accueillir les copies qui lui sont proposées, et son rôle n'est pas de rechercher des films. Pour sa part, la Cinémathèque Française se désintéresse maintenant de cette activité. On aboutit donc à ce paradoxe que la sauvegarde des copies conserve en France le caractère marginal et aventureux qu'elle avait dans le reste du monde, il y a une trentaine d'années.

2°) Progrès dans la préservation

Un nouveau blockhaus pour les films en 35 mm a été construit et mis en service et la climatisation des cellules nitrate est en cours.

3°) Bibliothèque

La bibliothèque de cinéma s'est enrichie régulièrement. Des distributeurs, des journalistes spécialisés lui ont confié de nombreux documents et la rénovation de certaines salles de cinéma a été mise à profit pour recueillir des archives anciennes et souvent rares. Enfin, la Ville de Toulouse a doublé les locaux qu'elle donne pour cette bibliothèque et qui ont maintenant une surface de 400 mètres carrés.

4°) Projections et manifestations

La Cinémathèque a donné, à Toulouse, en 1973, 127 séances, devant un public composé en majeure partie d'étudiants. Elle a assuré en outre des projections régulières (4 par mois) au Palais des Congrès à Perpignan.

Elle a participé aux manifestations suivantes :

- "XI° Journées Cinématographiques de Poitiers", du 9 au 15 février 1973, sur le thème : "Le Cinéma soviétique"
- "Deuxième Cinécure", à la Maison de la Culture de Créteil, du 4 au 10 avril, sur le thème : "Les Français et leur cinéma, 1930-1939",
- CONFRONTATION IX, à Perpignan, du 13 au 20 avril sur le thème : "Le cinéma est un spectacle" (avec exposition),
- "Deuxième Salon de la Bande dessinée", à Toulouse, du 22 au 26 mai,
- XIII° CICI, à la Chaux-de-Fonds (Suisse), du 1er au 8 septembre, sur le thème : "Cinématographe, Ciné, Cinéma"
- "VII° Rencontres de Carcassonne", du 31 octobre au 4 novembre, sur le thème : "Le cinéma du diable".

5°) Progrès budgétaires

Le problème des crédits demeure préoccupant. L'augmentation des subventions de l'Etat et des aides municipales est extrêmement lente et le drame de la Cinémathèque de Toulouse réside dans le décalage entre ses ressources et ses besoins.

6°) Rapports avec la FIAF

Ces rapports sont toujours aussi fructueux et aussi confiants. Des échanges de films et de documents, des prêts de copies, des tirages en commun ont eu lieu notamment avec les Archives de Lausanne, Moscou, Bruxelles, Belgrade et Bucarest.

Au mois de juin 1973, la Cinémathèque a présenté à Toulouse l'excellente "Rétrospective Américaine 1894-1937", préparée par le Museum of Modern Art à New York.

Enfin, elle poursuit l'étude du cinéma français de 1929 à 1940 (qui fera l'objet d'une publication collective, d'ici deux ans environ) et l'aide de la Cinémathèque Royale de Belgique lui a été précieuse pour les questions de filmographie.

7°) Conclusion

En définitive, les traits marquants de l'exercice 1973 ont été les suivants :

- stabilisation des structures matérielles avec la mise en place des nouveaux locaux,
- renforcement des structures juridiques
- indépendance accrue.

Warszawa

Compte - rendu de l'activité de la Filmoteka Polska en 1973.

1. Informations générales

En 1973 la Filmoteka Polska a vécu la période des changements importants au niveau des cadres et de l'organisation. Fut complètement changée la direction de la Filmoteka. Les charges des années passées, comme l'augmentation nécessaire de la surface des magazines et des locaux dont la Filmoteka Polska n'a pas réussi à s'acquitter furent encore alourdis par la non-prolongation du bail pour la salle du cinéma „Iluzjon Filmoteki Polskiej”.

Tous ces facteurs qui ont considérablement freiné les travaux de recherches scientifiques et de la vulgarisation ont temporairement obligé à limiter une activité plus vaste afin de pouvoir se centrer sur les devoirs quotidiens de l'institution.

2. Activités nationales

a/ Collectionnement et conservation des films et documents.

Les collections des films ont augmenté de 412 nouveaux titres et ont atteint le nombre de 11 428. Les recherches constantes des bandes des films polonais réalisés avant 1939 qui se sont égarés pendant la guerre, ainsi que l'acquisition des polonics /des films produits à l'étranger mais avec la participation des artistes polonais ou réalisés à l'étranger par des metteurs en scène polonais/ nous ont

donné par la voie d'échange ou d'achat les matériaux de 12 films de fiction et 6 de court métrage datant d'avant la guerre, ainsi que 9 polonicas.

Quant à la documentation, les collections de la Filmoteka Polska se sont enrichies de 802 livres, 916 affiches, 11 981 photos, 1952 fascicules des périodiques, 376 programmes, 944 listes de dialogues et de découpages, 380 scénarios et synopsis, 231 diplômes et pièces de la collection de musique de cinéma.

b/ Vulgarisation

Séminaires: il y en a eu cinq:

- VIII Séminaire Nationale des Ciné Clubs à Wisła /sujet: „Metteurs en scène-artiste, politicien, pédagogue"/,
- Etude de la Connaissance du Cinéma à Rzeszów /sujet: „Histoire, théorie, esthétique de l'art du cinéma"/ organisé avec la Fédération Polonaise des Ciné Club,
- La revue retrospective des films de Grigori Kozintzev /à Wrocław/,
- Etude de la Connaissance du Cinéma à Łódź /sujet: „Questions choisies de l'histoire du cinéma"/ organisée avec la Maison de la Culture des Jeunes à Łódź,
- Symposium consacré au cinéma expressionniste allemand /à Cracovie/.

c/ Les Revues des Films

À cause du manque de salle de cinéma „Iluzjon" on n'a fait que 4 revues:

- La Revue Internationale des Films sur l'Art /à Zakopane/, avec la collaboration de Cineteca Nazionale, de Gosfilmofonde, de Jugoslovenska Kinoteka, de Magyar Filmetudományi Intezet et de Bulgarska Nationalna Filmoteka,
- La Revue des Films d'Abel Gance /avec collaboration de Cinémathèque Française/ à Poznań et Zielona Góra,
- La revue des films contre la guerre /à Varsovie/,
- La revue des films comiques classiques de Protazanov et Barnet /à Cracovie et à Varsovie/.

A part cela la Filmoteka Polska a continué la collaboration avec les ciné clubs par le prêt d'environ 1000 copies des films au cours de l'année 1973.

3. La collaboration internationale

a/ La participation aux entreprises à l'étranger.

Les contacts internationaux résultant de l'appartenance de la Filmoteka Polska à la FIAF se concrétisèrent par l'échanges des informations et des films.

Nous avons collaboré à manifestation du cinéma polonaise à Moscou /„Cinéma polonaise des années 60"/, à Prague /Les films de Kazimierz Kutz/, à Amsterdam et Groningen /Le cinéma polonais contemporain/, ainsi qu'à d'autres entreprises /ne concernant pas toujours le cinéma polonais/ comme celle de la Staatliches Filmarchiv der DDR ou de la Cinémathèque Royale de Belgique.

Nous avons envoyé des collections d'affiches pour l'exposition „Fotorama 73" organisée par la Cinémathèque de l'Argentine à Buenos Aires, ainsi que pour l'exposition à Amsterdam qui a accompagné la revue „Le Cinéma polonais contemporain".

b/ Echange des films et des matériaux.

En 1973 nous avons envoyé, sur la base d'échange et comme un prêt illimité 163 films pour les divers cinémathèques membres de la FIAF, 990 fascicules des périodiques, 858 photos, 152 affiches et 30 catalogues.

L'échange permanent des matériaux, des affiches et des photos fut décidé avec les cinémathèques de la Bulgarie, de l'Allemagne de l'Est et de la Roumanie.

Fut établie la liste des doubles des journaux, ainsi que le registre des besoins de l'Atelier de la Documentation dans ce domaine, lesquels ont été en tant que lettres ronéotypés, envoyés aux cinémathèques à l'étranger et aux bibliothèques en Pologne.

Grace à cette initiative, nous avons réussi à combler des lacunes dans nos collections des journaux. Nous avons également envoyé les doubles à tous les intéressés.

4/5.11.1974r.

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 Licht-
bild und Bildungsfilm, Bundesstaatliche Hauptstelle für wis-
senschaftliche 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;
scientific director in charge of Archive and Exhibitions:
Dr. Walter FRITZ.

R e p o r t 1973

As Professor Toeplitz, then President of the Fédération Inter-
nationale des Archives du Film at present in Australia, was
stating in front of an international audience, there can be no
doubt that countries without sufficiently endowed film archives
can be regarded as culturally underdevelopped.

It's the main business of film archives to make accessible the
national productions and documentaries as well as the impor-
tant international cinematics, and to keep them for public and
scientific purposes as well as for future generations. Another
business, accomplished by nearly all big film archives, is to
present selected films of their stock to the public - a sec-
ondary business, but often the only visible to the public eye.

The Austrian Film Archives were established in 1955 to protect
films from destruction and transfer, and to store them. As
member of the FIAF the Austrian Film Archives are in contact
with the film archives all over the world, and so have the
possibility, to get films also from foreign archives.

The AFA since their foundation have presented national and
international cinematics to University Institutes, Film Clubs

and many other associations. Since the rooms in Vienna's city (1010 Wien, Rauhensteingasse 5) have been set up, and the film depot and the studio in the Old Castle in Laxenburg near Vienna have been established, the films kept by the archives now are there accessible.

Developing from cinema shows at the Vienna Technical University (the material of which several times was provided by the Austrian Film Archives) the association "Austrian Film Museum" was founded in 1964, aiming at daily shows of international films on a non commercial basis. This association has been admitted to the FIAF, to be enabled to get films from foreign archives directly. The FIAF made it a condition then that the Film Museum and the Austrian Film Archives (at that time existing 10 years already) should make an agreement not to compete with each other.

Installation

After preparatory works covering a period of more than 10 years the Austrian Film Archives (by support of the Ministry of Education) from 1968 until 1971 have installed the film depot "Filmlageranlage Laxenburg" on the area of the former forester's house (about 13.000 square meters), containing all necessary rooms and technical equipment for the storage of safety films, and the only airconditioned depot for nitro films in Austria.

The airconditioning system, installed by the SIROCCO company in it's daily read values show the exact data necessary for the depot, referring to temperature and humidity.

There is the possibility to install five more depots like that on the area.

In the Old Laxenburg Castle the Austrian Film Archives have at their disposal a studio for showing 35mm and 16mm films (set up in the former "Rittersaal" - Hall of the Knights), a conference hall and

several service rooms. In these rooms the annual summer exhibitions of the Austrian Film Archives take place. Since they cannot be heated yet, the rooms can be used six months a year only.

Furthermore the Austrian Film Archive can dispose of several other rooms on the 2nd and 3rd floor of the Old Castle, and some storage rooms, not all of them fully adapted, what depends on the means provided. At present only the storage rooms are used.

Since the means for several necessary safety devices (a lightning protection fuse for instance) have been provided only by the end of 1973, they can be realized not before spring 1974.

When finished this expansible installation, situated near Vienna, will guarantee the best upkeep and use possible for cinematics.

Together with the Austrian Association of Film Sciences the Austrian Film Archives are using the rooms in Vienna I, Rauchensteingasse 5, where safety films can be examined on the cutting table, lectures can be held, and adaptations can be realized. The abundant of the Archives and the Association also can be used there.

Stock

The Austrian Film Archives in 1973 could more than double their stock by taking over 16,447 film reels (3.224 titles). On December 31st 1973 it had increased to 30.095 reels (8.295 titles). The entire stock is equivalent to 9 millions of normal film meters, the biggest kept in Austrian archives.

The 1973 accessions therefore are as big, since the Austrian Film Archives had to take over (as promised) all the stock of

the former "Wien Film" vaults, the area of which had been cleared away. Within 2 months the complete material had to be transferred. In addition to that the Austrian Film Archives had to take over other endangered film material within very short time, and several hundreds films worthy to be kept in cooperation with the film industry.

In addition to their own stock the Austrian Film Archives are storing also material belonging to several ministries as the Ministry of Education, of Scientific Research, of Finance, of Transport, and of the Federal Chancellery.

The Austrian Film Archives and the Austrian Radio and TV corporation have made an agreement, to store also TV productions in the archives for scientific use. Therefore also a great deal of TV material was taken over by the archives in 1973. In addition to all that the Austrian Film Archives are storing also negatives of Austrian films, films on contemporary history, newsreels, and the dupnegatives of reprinted nitro films. For scientific purposes 16mm working prints can be used.

Checking and cataloguing

The entire material kept in the Laxenburg depot when taken over has to be checked, it's condition examined. A great deal of the material accepted in 1973 had to be put into stock without the necessary examination, because time was too short. Since the material often had not been adequately stored before, and therefore had become endangered, an examination is absolutely necessary, and has to be made up for. It has to be considered too, if a reprinting on safety material can be done, and the means can be provided for respectively.

To be catalogued the stored material first has to be tested, it's technical condition examined.

Three years ago 1.600 tests already had been made, with about 1.000 more the stock would have been registered. By the end of 1973 4.000 tests were made, but to register the present stock 4.300 more are necessary. The actual staff would need 55 month of work, that is 5 years approximately.

For use of the stored material it has to be catalogued, and therefore partial catalogues already are worked out. The first of them, a catalogue of the newsreel negatives 1964 - 1973 (the index containing 35.000 catchwords) is to be finished soon.

By using the experience of the Austrian National Library and the FIAF Dr. Walter Fritz is working on a study to find out the best way possible for cataloguing regarding to general use as well as to scientific research.

The necessary perodical control of the material (within 2 or 3 years) for the present staff is not possible. For these activities the staff has to be enlarged - which of course would require a rise of means.

Use

The collection of the Austrian Film Archives can be used for:

1. scientific purposes (teaching and research)
 2. for purposes of the charter members of the Austrian Film Archives (concerning their own material mainly)
 3. for purposes of TV and film industry
- ad 1) Teachers and University students can study the material in the rooms of the Austrian Film Archives for scientific purposes, the importance of which have to be confirmed in each case by a letter from the University Institute concerned.
- ad 2) Charter members may use their own material within their own province.

ad 3) The use of films by the Austrian Radio and TV Corporation and for new productions is arranged by the contract of November 20th 1968. For other productions the terms of the memorandum are effective (January 1st 1974). Unless the Austrian Film Archives are entitled to grant the rights for new productions permission of the owners has to be asked.

For scientific purposes the Austrian Film Archives were used by the Theatre Institute of the Vienna University (lectures, advanced tutorial classes), the Vienna Academy for Music and the Performing Arts, Film and TV department (lectures, material for dissertations), the Institute for Psychology at the Vienna University (lectures, research), the International American College in Vienna (lectures), the "Volksbildungskreis", an association for national education (information).

For their own purposes the owners of stored films used 30 negatives. With this the film industry could present new copies in cinema and TV.

For new productions in 1973 21 requests for material were worked up, what means that in 360 hours of examination about 4.000 normal film meters had to be marked and chosen. Among others users have been: the Austrian Radio and TV Corporation, the Bavarian TV, the BBC, the Swiss TV, "Sender Freies Berlin", "Berliner Festspiel Ges.m.b.H.", Yale University USA, TV-Productions Dr. Heinz Scheiderbauer, Schönbrunn-Film, Studio-Film, Neue Thalia Film, Reinhardt Gedenktag Ges.m.b.H.

Material of the Austrian Film Archive was used for the following productions: "12. Februar 1934", "Max Reinhardt Gedenkfilm", "Max Reinhardt und die späten Folgen", "Begegnung mit Paul Hörbiger", "Willi Forst", "Alles oder nichts", "Leute für Heute" and other.

Among the visitors of the Austrian Film Archives in 1973 was Mr. John Mauceri, conductor of the Yale Symphonie Orchestra,

who directed the European première of Bernstein's MASS in the Vienna Konzerthaus in June. By consent of the right owners he got a copy of the silent film "Der Rosenkavalier", for which Richard Strauß had written a film score.

Documentation

The Austrian Film Archives are storing the largest collection of documents concerning the history of Radio and TV in Austria.

In addition to the stock of films the Austrian Film Archives are keeping the following items:

about	160.000	stills
	40.000	documents referring to film and TV
	25.000	posters
	6.000	film programmes
	5.000	negatives of stills
	3.000	books on film literature
	800	film magazines
	800	film scripts and dialogue lists
	130	original scores of sound films
	15.000	press slippings referring to films
	57	boxes with pre-filed press clippings on film stars (Treitl collection)
	600	slides
	100	tapes
		(furthermore records, video boxes etc.)

Furthermore the Austrian Film Archives are in possession of the film-reference-catalogue of the British Film Institute on micro film (data on about 150.000 films since 1934).

The Austrian Film Archives and the Austrian Society for Film Sciences have agreed to fuse all documentary material (books and magazines) to facilitate the use.

A catalogue of the books kept in the rooms of Vienna I, Rauhensteingasse 5, has been finished.

The stills mainly are pre-filed according to film titles. To work up the whole material plans already have been made. Corresponding with the present staff of the Austrian Film Archives they would require decades of work.

Exhibitions

The Austrian Film Archives have opened their rooms in Laxenburg's Old Castle in 1970 with the exhibition "75 Years of Filming - Austria's contribution", showing a review of Austrian cinematics and the work of Austrian film artists in foreign countries. 1971 the German "Kinemathek" (Berlin) organized a show dealing with the Vienna born film director Richard Oswald. 1972 in cooperation with Munich's Film Museum an exhibition "G.W. Pabst" took place, on the occasion of the 5th anniversary of the great Austrian film director's death, 1973 "Hans Moser" followed, reminding of the 10th anniversary of the popular Austrian actor's death.

In 1974 Fred Astaire the king of the American film musical, on May 10th 75 years old, will be celebrated (duration of the show from May 9th until September 30th 1974).

Every exhibition up to now was combined with a film retrospective. So "Fred Astaire" will offer the unique opportunity to see the entire film work of the artist in original versions in Austria.

The number of visitors to the exhibitions has increased from one year to the other: up to now the Austrian Film Archives could welcome 34.000 visitors to Laxenburg Castle.

Organized as touring exhibition the shows can be presented elsewhere too. "G.W.Pabst" for instance, and "Hans Moser" will be shown in the Linz Municipal Museum (Upper Austria) in 1974,

a retrospective of the Austrian silent film was shown in Paris this year.

Members and shows

In 1973 3.087 new members joined the Austrian Film Archives, the present state of membership being about 4.000 up to now.

In 173 shows 76 films were presented in 1973, of these 7 in internal shows in the "Albertina", 17 in workshops dealing with film history.

The "Austrian Film Museum"

Since the film depot in Laxenburg Castle has been installed, the Austrian Film Museum free of charge can dispose of 4 storage rooms in the airconditioned depot of the nitrofilms, of 4 rooms in the safety film depot, of one office room and one work room.

According to the contract of November 20th 1971 the storage rooms can be used by the Austrian Film Museum on condition that the film depot Laxenburg is duly supported by public means, and a contract fixing coordination of work is settled until December 31st 1972.

Fédération Internationale des Archives du Film

The Austrian Film Archives since 1955 are member of the FIAF in Brussels, among 40 other big film archives approximately from all over the world.

To the summer school of the FIAF, organized by the Film Archives of the German Democratic Republic, the technical consultant of the Austrian Film Archives Otto Homolka was delegated.

Taking part in the congress of the FIAF in Moscow the Austrian Film Archives repeated the invitation to arrange the 1975

congress in Vienna, on occasion of the 20th anniversary of the Austrian Film Archives (1975) and the 10th anniversary of the Austrian Film Museum. (1974).

For films made available the Austrian Film Archives return thanks to the Film Archives of the German Democratic Republic (4 films), the Czechoslovakian Film Archives (5 films), the Gosfilmofond Moscow (1 film), the Museum of Modern Art, New York (1film).

The Austrian Film Archives on the other hand gave films to the Czechoslovakian Film Archives Prague (3 films), further to Munich (3), and Paris (34), each of them to be shown once with approval of the proper archives.

In 1973 the Austrian Film Archives deplored the loss of their many year's chairman and honorary president, Dr. Johann P. Haustein, who died on April 18th 1973, very short before his 85th birthday. Until his very last days he took part actively in the work of the Austrian Film Archives.

The Medal of Honour of the Austrian Film Archives on occasion of the exhibition "Hans Moser" was given to an Austrian film pioneer, the film director Arthur Gottlein, assistant to Michael Kertész (Curtiz), and a living witness of the Austrian film history. A "Picture Book of Austrian Filming" using his collection is planned.

The storing of the cinematic heretage of a country not only is of material but also of ideal value.

Resulting from the activities of the Austrian Film Archives the State as well as the film industry could cash sums running into millions, a profit the Austrian Film Archives did not share.

The material and ideal benefit of film archives only then can be effective, if the material can be stored under the best conditions possible, if nitro films can be reprinted on safety film, and the whole stock can be examined and catalogued to make it accessible for scientists and producers.

To accomplish all these tasks a large amount of money is necessary.

For the film depot of the Austrian Film Archives the Laxenburg area after all was chosen because of it's possibilities of enlargement.

A great deal of plans are studied and requests prepared by the Austrian Film Archives, so for instance a satisfactory possibility to store color films (not yet established in Austria), a liability for all people concerned to offer important cinematics of historical or actual interest to film archives before destroying them, and to store all films which received public support, further the necessity to have copies at disposal to represent the Austrian cinematics.

All these activities deserve interest as well as help from public authorities.

Wien



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1973/74

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 256 films and 52 newsreels. Among them propaganda-films, documents on Austrian history and films by Renoir, Cavalcanti, Bunuel, Reichenbach, Breer, Schmidt, Cahn, Eustache, King, Markopoulos and most of the films with W. C. Fields. The relations with producers and distributors are quite satisfying.

Österreichisches Filmmuseum has acquired the estate of the recently died Austrian actor Johannes Roth who was the oldest living film-actor in our country. Some of this material gives an interesting view of early Austrian cinema.

About 20.000 stills and about 1.000 programs as well as about 1.000 film books have been also added to our collection.

A main effort in our work was to be able to acquire the projection equipment as well as the furniture of the screening room in the Albertina Gallery which we had only rented by the hour until now.

II. PRESERVATION

Österreichisches Filmmuseum made of several of its films negatives. Some of the silent documents have been transferred. Due to budget difficulties a larger transfer project could not be carried out.

As the half of the Laxenburg vault which is at the disposal of Österreichisches Filmmuseum is filled to capacity as well as our main safety vault in the city, we have rented another vault to store 10.000 kg of films and giving us at the same time the possibility to install our stills collection. Another site has been rented also next to our technical department which houses now a 16 mm cutting table to be used for study purposes.

III. DOCUMENTATION AND CATALOGUING

The cataloguing of our film collection proceeds. The book library has considerable been enlarged and the cataloguing of the library is to be finished before summer. This will enable more people to use our library more efficiently.

We received also a small grant to stock up our library. On the site of our new safety film vault we have set up the stills library which was until now only very provisionally housed. The cataloguing of the stills has also made major progress and there is some hope to finish the cataloguing by 1974.

IV. SHOWINGS ON THE ARCHIVE'S PREMISES

Österreichisches Filmmuseum presented retrospectives on S. M. Eisenstein, W. C. Fields, early works by Jean Renoir, Georges Franju, Mae West, Ousmane Sembene, Satyajit Ray and in the frame of the Vienna Film Festival a 37 films retrospective "The American Gangster Film 1927 - 1960".

Altogether 248 films have been shown between April 1973 to March 1974 in 160 screenings. Many of them the first time ever in Austria, among them the Cannes prize winner LA MAMAN ET LA PUTAIN which has already been presented during the time of the Cannes Film Festival.

The press coverage of the gangster films retrospective seems to be satisfying as even the "London Times" and "Image et Son" as well as all important German newspapers have sent a correspondent to our show which has only been possible by the support of the National Film Archive, London, The Museum of Modern Art, Department of Film, Jugoslovenska Kinoteka and the Czechoslovak Film Archives. As the retrospective is still under way while this report is being written we can give no final information now.

One of the biggest successes of Österreichisches Filmmuseum was a 19 hour showing of works of its collection on occasion of the 10th anniversary of its foundation. A precise program of the greatest film classics and avantgarde films has been presented beginning on Saturday at 9 o'clock in the evening and ending on Sunday at midnight. It was only interrupted between 4 and 11 o'clock in the morning.

More than 1.000 people could not get in and the screening room was crowded. Until the early hours in the morning people kept waiting in the vain hope somebody in the screening room must now get tired and there will be a chance to get in. The adviser of the Minister of Education attended the complete show together with his son and was very impressed by the very young audience which studied with great devotion some of the main works of cinema.

The program foresaw only 2 minute intervals between the films and we were able to carry it out exactly on time throughout the 19 hours.

1. 100 new members joined the filmmuseum on this occasion. At the same time the filmmuseum decided to give free membership to young people at the age between 16 and 20 to indicate that the filmmuseum has devoted his work especially to the young people. About 400 new youth members took this opportunity in the first two days of the new regulation.

On occasion of the 10th year anniversary of the filmmuseum the Austrian television has broadcast a special report on the work of the filmmuseum which included many interviews with artists and students attending it. The really enthusiastic statements were very encouraging. All the newspapers were writing extremely favourable articles on our work and we received an unexpected amount of sympathy from all sides.

Österreichisches Filmmuseum would like to take the opportunity to thank all those FIAF members who have throughout the years helped us to carry out our task in the filmic desert of Austria towards a film culture also in our country.

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Due to the bad monetary situation our Ministry of Education and Culture tried to diminish the grants for several institutions dealing with film culture. The local press protested strongly against this plans and the Minister of Education and Culture granted the filmmuseum the same sum as before. Though this amount is ridiculous compared with its tasks we still hope to receive a sufficient grant once in our lifetime. In view of the inflation we are sorry that we can not report a progress in budgetary matters.

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

Kevin Gough-Yates
Jeremy Boulton
Anna-Lena Wibom
P. Adams Sitney
David Francis
Lilly Williams
Paul Sharits
Agnes Varda
Robert Beavers
Gregory J. Markopoulos

COLLECTIONS

Films	about	1.520
Newsreels	"	2.000
Stills	"	100.000
Programs	"	6.000
Books	"	4.000

PROJECTIONS

Spectators	about	32.000
Films		248
Screenings		160
Members		11.000

Wiesbaden

Deutsches Institut für Filmkunde

Mitglied der Fédération Internationale
des Archives du Film (FIAP)

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Schloß
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Telegramme: Filminstitut Wiesbadenbiebrich
Fernschreiber: 4-186790
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10crD 3/1974

A N N U A L R E P O R T 1 9 7 3

I. DOCUMENTATION DEPARTMENT

1. Library.

The Library is a reference library and included on December 31, 1973 a total of 20,969 titles. In 1973 were recorded 879 new entries. The Periodical Division is regularly supplied with 277 periodicals. The Institute's script collection now totals 2,165 copies. (Approx. 200 copies of German productions await as yet being recorded.) The number of German dialogue lists of foreign productions was increased by 157 new entries and runs up to 11,256 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 8,800 document files);
- b) Photographs (sets, stills, portraits, studio stills).
7,304 new entries were recorded in 1973. The total number now amounts to 399,715 (approx. 155,000, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);

- c) Film posters. 320 new entries were recorded. The collection now comprises 22,513 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 March 21 through 23, 1973 in Copenhagen.

II. FILM ARCHIVES DEPARTMENT

In 1973, 79 new entries of German silent and sound films were recorded. The printing of old film material was done with great circumspection for to preserve the original state of tinted prints. In this way, for example, the Lubitsch-film "Die Augen der Mumie Mâ" (THE EYES OF THE MUMMY) could be restored in the 16 mm reversible process from different old tinted nitrate prints. For the films "Der Schatz" (THE TREASURE) by Georg Wilhelm Pabst and "Die Spinne" (THE SPIDER) by Fritz Lang were made new German inter-titles.

387 films were loaned out. The number of visitors who have used our screening or moviola facilities increased rapidly. 187 prints were provided for internal viewings.

The technical inspections of the prints caused by the loan processing and the internal viewing reached such an extent that unfortunately numerous visitors had to be rejected. Here also has to be mentioned the increasing interest - because of the backlog in this field - in particular from the Volkshochschulen (evening schools) for German films produced before and during the war.

The Department participated decisively in the arrangements for the Wilhelm Dieterle-Retrospective on the occasion of the 23rd Internationale Filmfestspiele Berlin as well as for the Max Ophüls-Retrospective during the Semana Internacional de Cine de Valladolid 1973.

With the help of Netherlands Film Museum for the Arbeitsge-

meinschaft der Jugend-Filmclubs (Working Community of the Youth Film Societies) a Joris Ivens-Retrospective has been compiled.

We have to thank the beforementioned archives as well as the Danske Filmmuseum, Filmoteka Prague and Gosfilmofond, Moscow for their assistance in giving us films on temporary loan. In cooperation with the Film Department of the Foto und Film Museum der Stadt München the retrospective devoted to the classic German silent cinema was continued. We went on with our own screenings - retrospectives devoted to the German directors G. W. Pabst and Paul Wegener - organized every second Wednesday in Kommunales Kino (Cinema of the Community) of the town of Frankfurt.

The card indexes on the available stock of films and on the subjects could not be continued in its entirety owing to lack of personnel, but the work on the catalogue for the whole stock of silent films was done without limitation.

The already existing cooperation with the Bundesarchiv Koblenz could be extended. All prints for loan on stock in their archives can now also be used by us after settling the copyright-situation. Also in 1973, the Department acted in an advisory capacity for the two German television programs (ARD and ZDF).

The Department produced for the firm Atlas Schmalfilm 10 Super 8 film versions of German silent and sound films, among them titles like "Faust" (1925/26), "Nosferato" (1921), "Der Kongreß tanzt" (1931), "Der zerbrochene Krug" (1937), "Quax, der Bruchpilot" (1941).

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Managing Member of the Board, Ulrich Pöschke, and the Curator attended the 28th Annual FIAF Congress from June 7 through 12, 1973 in Moscow.

Both Managing Members of the Board and the Deputy Director participated in the 23rd Internationale Filmfestspiele Berlin from June 22nd to July 3rd.

For the "Incontro con il Cinema Tedesco" in the course of the "Incontri Internazionali del Cinema" in Sorrent from December 10th through 15th, 1973 a retrospective devoted to the German silent films directed by Ernst Lubitsch was organized. For this reason, a comprehensive documentation within the festival catalogue was published. The Institute was represented by the Deputy Director.

The "DIF Filmkundliche Hefte" appeared in their 5th consecutive year with a double issue devoted to the director Robert Siodmak.

The new fortnightly publication Information Service (INFORMATION) was published for the first year, beginning in April 1973 in 18 issues.

Documentation was provided for the 10 Super 8 film versions produced for Atlas Schmalfilm.

IV. MEMBERSHIPS

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

Board of Directors:

Dr. Theo Fürstenau

Ulrich Pöschke

