

FIAF XXXII Mexico

FIAF XXXII MEXICO 24/28 May 1976

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	NEDERLANDS FILMMUSEUM
BEOGRAD	JUGOLSOVENSKA KINOTEKA
BERLIN (OST)	STAATLICHES FILMARCHIV DER D.D.R.
BERLIN (WEST)	STIFTUNG DEUTSCHE KINEMATHEK
BOIS D'ARCY	SERVICE DES ARCHIVES DU FILM
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUCURESTI	ARHIVA NATIONALA DE FILME
BUDAPEST	FILMARCHIVUM / MAGYAR FILMTUDOMANYI INTEZET
CNABERRA	NATIONAL FILM COLLECTION / NATIONAL LIBRARY OF AUSTRALIA
HABANA	CINEMATECA DE CUBA
HELSINKI	SUOMEN ELOKUVA-ARKISTO
KØBENHAVN	DET DANSKE FILMMUSEUM
LAUSANNE	LA CINEMATHEQUE SUISSE
LISBOA	CINEMATECA NACIONAL
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM
LOS ANGELES	U.C.L.A. FILM ARCHIVE
MADRID	FILMOTECA NACIONAL DE ESPANA
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINE ARTE DEL SODRE
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	FILMOTeka / CESKOSLOVENSKY FILMOVY USTAV
RIO DE JANEIRO	CINEMATECA DO MUSEU DE ARTE MODERNA
ROMA	CINETECA NAZIONALE
SOFIA	BULGARSKA NATIONALNA FILMOTeka
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TEHRAN	FILMKHANEH MELLI IRAN
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	LA CINEMATHEQUE DE TOULOUSE
WARSAWA	FILMOTeka POLSKA
WASHINGTON	ARCHIVES / THE AMERICAN FILM INSTITUTE
WIEN	OESTERREICHISCHES FILMARCHIV
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE

Amsterdam

STICHTING NEDERLANDS FILMMEUSEM
Paviljoen Vondelpark 3
Amsterdam

Founded in 1946
Member of FIAF since 1947

Report on activities in 1975

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

The Filmmuseum acquired also in 1975 a large number of films from different distributors. The number of acquired films for this year amounts to appr. 250.

From the side of the commercial filmworld in Holland a much better understanding for the purposes and activities of the Nederlands Filmmuseum has been developed. However an overall arrangement for a depot of films from the various distribution centres could still not be reached. Many films are still being destroyed. Especially the companies that represent the American film distribution centres are not yet able to cope with the aims of the Filmmuseum.

And also for this year the storage problem for all the acetate acquisitions has not yet been solved. The search for space to have more films deposited goes on.

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

The construction of the nitrate film vault, which has been concluded, had left a number of problems concerning the solution of condition of temperature and humidity. The demands made by the Preservation Commission of FIAF, that is: appr. 5°C and 55% humidity are not so easily to attain. That has been the reason that also in 1975 all kinds of experiments and researchwork have been done, to come to an absolute solution. This meant also that only in the coming year this special vault can be put into operation. As this part of the preservation project of the Filmmuseum has demanded a lot of activities by its staff-members as well as an extra financial burden to the year's budget, only film preservation has been concentrated on the Netherlands film.

When this vault will be used next year, then a preservation project, based on a 10 or 15 year financial plan, will be developed and presented to the government, in order to have in the near future sufficient means to preserve the film collections of the Filmmuseum.

After years of experimenting and consultation with the other film archives abroad - and also thanks to the constant attention, devotion and execution of the new possibilities by the Filmmuseum experts in this field Henk de Smidt and Bouwe Poppen - a printer has come into operation in the

technical department of the Filmmuseum in Overveen near Haarlem.

Under the guidance of Bouwe Poppen this printer is in full operation and so far has produced surprising results. Films that could not be treated by laboratories in Holland now have been saved, thanks to this preservationwork under the filmmuseums control.

3) Documentation - cataloguing

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

This year unfortunately the stills-archives had to be closed, since no vacancies can be filled, because of the economical crises.

4) Showings on the archives premises

The Filmmuseum's theatre season 1974/1975 (february/april) and 1975/1976 (october/december) started with: the prizewinning animationfilms of the Annecy-festival in France and there was a continuation of the RKO-retrospective: RKO in the 40s.

Brotislav Pojar Arcady	LEV A PISNICKA PRÊLUDE POUR ORCHESTRA,	Czechosl. - 1959 France - 1959
Yoji Kuri Co Hoedeman K.Kawamoto	NINGEN DOBUTSUEN TCHOU-TCHOU ONI	Japan - 1961 Canada Japan
George Dunning Boris Kolar Dusan Vukotic Jiri Brdecka	THE FLYING MAN BUMERANG IGRA SPATNE NALOVANA SLEPICE	- 1962 Yougosl. - 1962 Yougosl. - 1962 Czechosl. - 1963
Pavel Prochazka J.F.Laguionie	POPLETENA PLANETA LA DEMOISELLE ET LE VIOLON-CELLISTE	Czechosl. - 1964 France - 1964
Jiri Trnka Vladimir Lehky Elliott Noyes Jimmy Teru Murakamu Fred Wolf Robert Mitchell & Dale	RUKA PTACI KOMACI ALPHABET THE BREATH THE BOX Case THE FURTHER ADVENTURES OF UNCLE SAM	Czechosl. - 1965 Czechosl. - 1965 Canada - 1966 USA - 1967 USA - 1967 USA - 1970
Cavandoli Michael Mills Borislaw Sajtinac Piotr Kamlr Ryszard Czekała	LA LINEA EVOLUTION NE VESTA COEUR DE SECOURS APEL	Italy - 1971 Canada - 1971 Czechosl. - 1971 France Poland - 1971

Bronislaw Zeman	OCH OCH	Poland	- 1972
Daniel Schelft-hout	EGO	Belgium	- 1973
Frank Mouris	FRANK FILM	USA	- 1973
Dorothy Arzner	DANCE, GIRL, DANCE	USA	- 1940
David Butler	THAT'S RIGHT, YOU'RE WRONG	USA	- 1940
Gregory La Cava	PRIMROSE PATH	USA	- 1940
Tim Whelan	SEVEN DAYS LEAVE	USA	- 1942
Edward Griffith	THE SKY'S THE LIMIT	USA	- 1943
Edward Dmytryk	THE FALCON STRIKES BACK	USA	- 1943
Ray McCarey	PASSPORT TO DESTINY	USA	- 1944

The month of march was partly dedicated to a retrospective of Fritz Lang's German films, which could be organised in collaboration with the Goethe Institut, Amsterdam, and partly to the continuation of the RKO series from the fourties.

Fritz Lang	DER MÜDE TOD	Germany	- 1921
Fritz Lang	DR.MABUSE, DER SPIELER	Germany	- 1921
Fritz Lang	DR.MABUSE, INFERNO DES VERBRECHENS	Germany	- 1921
Fritz Lang	DIE NIBELUNGEN	Germany	- 1923/ 24
Fritz Lang	METROPOLIS	Germany	- 1926
Fritz Lang	M, EINE STADT SUCHT EINEN MÖRDER	Germany	- 1931
Fritz Lang	DAS TESTAMENT DES DR.MABUSE	Germany	- 1932
Jacques Tourneur	EXPERIMENT PERILOUS	USA	- 1944
Edward Marin	SHOW BUSINESS	USA	- 1944
Jacques Tourneur	DAYS OF GLORY	USA	- 1944

Animation films from Canada were also shown:

Collective des Films	QUEBEC-LOVE	Canada	- 1972
Michael Mills	EVOLUTION	Canada	- 1971
Frédéric Back	LA LEGENDE DES OISEAUX	Canada	- 1972
Pierre Hébert	OP HOP - HOP OP	Canada	- 1966
	SERIE DE PRESENTATIONS D'EMISSIONS ET DE PUBLICITE DES EMISSIONS DE LA SOCIETE RADIO-CANADA		
Paul Driessen	AIR	Canada	- 1972
Al Sens	THE PUPPET'S DREAM	Canada	
Norman McLaren	BLINKITY BLANK	Canada	- 1955
Michael Mills	THE HAPPY PRINCE	Canada	- 1974
Yvon Mallette	METROFOLLE	Canada	- 1967
Ryan Larkin	STREET MUSIQUE	Canada	- 1972
Norman McLaren & René Jodoin	SPHERES	Canada	- 1969
Pierre Moretti	CERVEAU GELE	Canada	- 1969

Edward Marin	LADY LUCK	USA	- 1944
Tim Whelan	STEP LIVELY	USA	- 1944
Edward Dmytryk	BACK TO BATAAN	USA	- 1945
Dudley Nichols	SISTER KENNY	USA	- 1946
Irving Reiss	BACHELOR KNIGHT	USA	- 1946
John Berry	FROM THIS DAY FORWARD	USA	- 1946

During the month of april the series "RKO in the fourties" was continued and april was partly dedicated to films on jewish themes:

Anatol Litvak	THE LONG NIGHT	USA	- 1947
Edwin Marin	NOCTURNE	USA	- 1947
Jacques Tourneur	BUILD MY GALLOWES HIGH	USA	- 1947
Anthony Mann	DESPERATE	USA	- 1947
Robert Wise	DEADLIER THAN THE MALE	USA	- 1948

Robert Wise	MYSTERY IN MEXICO	USA	- 1948
Ted Tetzlaff	THE WINDOW	USA	- 1948
Gordon Douglas	IF YOU KNEW SUSIE	USA	- 1948
Nicholas Ray	THEY LIVE BY NIGHT	USA	- 1948
Nicholas Ray	A WOMAN'S SECRET	USA	- 1948

Paul Wegener & Carl Boese	DER GOLEM, WIE ER IN DIE WELT KAM	Germany	- 1920
---------------------------	-----------------------------------	---------	--------

Janowina Przybylski & Joseph Green	JIDL MIT'N FIDL	Poland	- 1936
Michael Waszynski	DYBUK	Poland	- 1937
Robert Stevenson	THE WOMAN ON PIER 13	USA	- 1949
Jacques Tourneur	EASY LIVING	USA	- 1949
Ernest B. Schoedsack	MIGHTY JOE YOUNG	USA	- 1949

The new Filmmuseum-season 1975/76 started in the period october/november with dutch films of 1913-1940, Israeliian films and the prizewinning films from Oberhausen 1975.

Henk Kleinman	ZEEMANSVROUWEN	Holland	- 1930
Maurits Binger/Norman	Doxat Pratt		
	DE JANTJES	Holland	- 1922
Jaap Speyer	DE JANTJES	Holland	- 1934

Hans Stürm, Nina Stürm & Mathias Knauer	EIN STREIK IST KEINE SONNTAGSSCHULE	Switzerl.	- 1975
Djordje Dedjanski	STANICA	Yugosl.	- 1975
Heynowski & Scheumann	PSALM 18	DDR	- 1974
Marcell Jankovicx	SISYPHUS	Hungary	- 1974
Frans Bromet	DRIELANDENPUNT	Holland	- 1974
K.Gottfried Schreiber	ANDRÉ	Germany	- 1975
Vuk Babic	ERRICHTUNG UND ENTHÜLLUNG DES DENKMALS FÜR DEN GROSSEN SERBISCHEN SATIRIKER RADOJU DOMANOVICU UND ANDERE KUNDGEBUNGEN ZUR FEIER SEINES 100 GEBURTSTAGES	Yugosl.	- 1975

G.J.Paulose	A DAY WITH THE BUILDERS	India	- 1973
Donyo Donev	TRIMATA GLUPAZI I KRAWATA	Bulgaria	- 1975
Louis H. Chrispijn	ORANJE EN NEDERLAND	Holland	- 1913
G.J. Teunissen	WILLEM VAN ORANJE	Holland	- 1934
Maurits H. Binger	EEN CARMEN VAN HET NOORDEN	Holland	- 1919
Max Nosseck & G.J. Teunissen	DE BIG VAN HET REGIMENT	Holland	- 1935
Johan Gildemeijer	GLORIA TRANSITA	Holland	- 1917
Ernst Winar	OP STAP	Holland	- 1935
Adrienne Solser	BET, KONINGIN VAN DE JORDAAN	Holland	- 1924
Max Ophuls	KOMEDIE OM GELD	Holland	- 1936
Norman Doxat Pratt	CIRCUS JIM	Holland	- 1922
C. Huguenot van der Linden	JONGE HARTEN	Holland	- 1936
Theo Frenkel sr.	CIRQUE HOLLANDAIS	Holland	- 1924
Simon Koster	LENTELIED	Holland	- 1936
Jaap Speyer	MALLE GEVALLEN	Holland	- 1934
Max Nosseck	ORANJE HEIN	Holland	- 1936
Ernst Winar	HET NEDERLANDSCHE CABARET-ALBUM	Holland	- 1935
Alex Benno	AMSTERDAM BIJ NACHT	Holland	- 1937
Herman Kösterlitz & Ernst Winar	DE KRIBBEBIJTER	Holland	- 1935
Karl Lamac	DE SPOOKTREIN	Holland	- 1939
Ludwig Berger	PYGMALION	Holland	- 1937
Ludwig Berger	ERGENS IN NEDERLAND	Holland	- 1940
Dan Wolman	THE DREAMER	Israel	- 1970
Dan Wolman	MY MICHAEL	Israel	- 1974
Moshe Mizrachi	THE HOUSE ON CHELOUCHE STREET	Israel	- 1972
Avram Heffner	BUT WHERE IS DANIEL VAX	Israel	- 1972
Uri Zohar	PEEPING TOMS	Israel	- 1972
Uri Zohar	BIG EYES	Israel	- 1973
Ehrlich & Bergman & Guri	THE 81ST BLOW	Israel	- 1974
The month november was completed by the series of films of Dziga Vertov, the films of Lilian Harvey, some german musical films from the thirties and films about the third world.			
Wilhelm Thiele	DIE DREI VON DER TANKSTELLE	Germany	- 1930
Erick Charell	DER KONGRESS TANZT	Germany	- 1931
Paul Martin	EIN BLONDER TRAUM	Germany	- 1932
Erich Schönfelder	VATER WERDEN IST NICHT SCHWER	Germany	- 1926
Dr. Johannes Guter	IHR DUNKLER PUNKT	Germany	- 1929

Paul Martin	GLÜCKSKINDER	Germany	- 1936
Paul Martin	SIEBEN OHRFEIGEN	Germany	- 1937
Wilhelm Thiele	ADIEU MASCOTTE	Germany	- 1929
Paul Martin	FRAU AM STEUER	Germany	- 1939
Dziga Vertov	KINO PRAVDA	USSR	- 1922
Dziga Vertov	KINO GLAZ	USSR	- 1924
Joris Ivens	LE PEUPLE ET SES FUSILS	France	- 1969
Dziga Vertov	CHESTAJA CHAST MIRA	USSR	- 1926
Ludwig Berger	ICH BEI TAG UND DU BEI NACHT	Germany	- 1932
E.W.Emö	DIE AUSTERNLILIE	Germany	- 1937
Curt Goetz	NAPOLEON IST AN ALLEM SCHULD	Germany	- 1938
Dziga Vertov	CHAGAI, SOVIET	USSR	- 1926
Dziga Vertov	ODINNADCATYI	USSR	- 1928
Miguel Littin	EL CHACAL DE NAHUELTORO	Chili	- 1969
Dziga Vertov	CHELOVEK S KINOAPPARATOM	USSR	- 1929
Dziga Vertov	ENTUZIAZM	USSR	- 1930
Joris Ivens	LE TRAIN DE LA VICTOIRE	Chili	- 1964
Pedro Chaskel & Luis Alberto Sanz	NÃO E HORA DE CHORAR	Chili	- 1971
Guillermo Cahn	NO NOS TRANCERAN EL PASSO	Chili	- 1972
Dziga Vertov	TRI PESNI O LENINE	USSR	- 1934
December's programmation was dedicated to the 80th anniversary of cinematography, a.o. the presentation of a dutch compilation film (from 1935) about 40 years cinematography and finally the showings of socalled filmprimitives, recently preserved by the Filmmuseum.			
Louis Lumière	L'ARROSEUR ARROSÉ	France	- 1895
Louis Lumière	ARRIVÉE D'UN TRAIN A LA CIOTAT	France	- 1895
Louis Lumière	SORTIE D'USINE	France	- 1895
Louis Lumière	REPAS DE BEBE	France	- 1895
Gaumont	CALINO SOURCIER	France	- 1913
Eclipse	ARTHEME OPERATEUR	France	- 1913
Lux	CUNÉGONDE FAIT DU SPIRITISME	France	- 1913
Cines	KRI-KRI AMA LA TINTURA	Italy	- 1913
Cines	KRI-KRI IMITA PEGOUD	Italy	- 1914
Messter	AUS EINES MANNES MÄDCHENZEIT	Germany	- 1914
Germaine Dulac	LA COQUILLE ET LE CLERGYMAN	France	- 1927
Jean Cocteau	LE SANG D'UN POÈTE	france	- 1930

Erich von Stroheim	GREED	USA	- 1923
Carl Th. Dreyer	GERTRUD	Danmark	- 1965
Georges Méliès	UN LOCATAIRE DIABOLIQUE	France	- 1908
Georges Méliès	VOYAGE A TRAVERS L'IMPOSSIBLE	France	- 1904
Nordisk	DEN SORTE DOMINO	Danmark	- 1910
Nordisk	BILLET MRKT. TROSKAB 909	Danmark	- 1914
Hepworth	THE JEWEL THIEVES OUTWITTED	England	- 1913
Essanay	BRONCHO BILLY'S X-MAS DINNER	USA	- 1912
Gem - Universal	ABSINTHE	USA	- +1913
Allan Dwan	THE IRON MASK	USA	- 1929
Phil Jutzi	MUTTER KRAUSENS FAHRT INS GLÜCK	Germany	- 1929
William Keighley	G-MEN	USA	- 1935
W. Mullens	40 JAAR CINEMATOGRAFIE	Holland	- 1935

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 film preservation, unfortunately no sufficient progress could be made.

6) Relations with other FIAF members

Different programmes were exchanged with:

- Staatliches Filmarchiv der DDR, Berlin
- Royal Filmarchive of Belgium, Brussels
- Cinémathèque Québécoise, Montreal
- National Film Archive, London
- Gosfilmofond, Moscow
- Canadian Film Archives, Ottawa
- Oesterreichisches Filmmuseum, Wien

The Filmmuseum received documentation-material in exchange from: - Danish Filmmuseum, Copenhagen

and did send programmes to:

- Royal Filmarchive of Belgium, Brussels
- Danish Filmmuseum, Copenhagen
- Cinémathèque Québécoise, Montreal
- Norsk Filminstitut, Oslo
- Oesterreichisches Filmarchiv, Vienna

films were exchanged with:

- Staatliches Filmarchiv der DDR, Berlin
- Service d'Archives du Film, Bois d'Arcy
- Gosfilmofond, Moscow
- Cinémathèque de Toulouse, Toulouse
- Museum of Modern Art, New York

sent to:

- Museum of Modern Art, New York

7) Projects, miscellaneous

After months of an enforced standstill, due to the reconstruction work in the filmmuseumhouse, finally our object has been achieved. The so-called "trinity" - studies - exhibitions - seeing/hearing - has been reached. The visitor of the Filmmuseum comes directly in the exhibition part, on the left is the entrance to the information- and documentation centre (incl. filmdocumentation, library and filmperiodical collection, reading-room, film posters archives, pressclippings archives). On the right is the entrance to the filmtheatre.

In the former high-ceilinged and rather 'empty' hall an extra floor has been constructed where now the technical section is located, that is, a projectionbooth and a small viewing theatre. That means in fact the Filmmuseum now disposes of two theaters, one for appr. 110 and one for appr. 15 persons.

During the Filmweek Arnhem the Filmmuseum organised a small exhibition of film posters and a few pre-cinema apparatuses in the Municipal Museum of Arnhem. Filmprogramms were also presented, made up of very old films, just preserved by the Filmmuseum. This same exhibition - with the films - was presented in the Filmmuseum, under the title "Pathetic, Sensational, Humorous!"

On the occasion of 'AMSTERDAM 700 YEARS' the Filmmuseum presented an exhibition AMSTERDAM IN FILM/FILM IN AMSTERDAM, together with shows of documentary films and short feature films regarding the city of Amsterdam as well as a series dedicated to the dutch feature films from the years 1910/20/30.

With the assistance of the Association of Filmmakers of the USSR and Mrs. E. Svilova-Vertova, the Filmmuseum was able to present a small photo-exhibition of Dziga Vertov and at the same time presented a retrospective of a number of Vertov's films.

Beograd

XXXIIe Congrès de la FIAF - Mexico, Mai 1976

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Activités nationales

Au cours de l'année dernière, notre cinémathèque a procédé à la reconstruction de sa salle de projection d'archives. Elle a transformé deux petites salles de projection en une plus grande, et deux nouveaux appareils de projection Philips, modèle PP 20 pour projection en 35 mm ont été installés. Ces appareils permettent le branchement automatique en 16 mm et la projection sur différents types de grand écran, excepté en 70 mm.

Pour la reconstruction complète du Musée du Cinéma de Belgrade, les plans sont prêts et les travaux préliminaires déjà achevés. Ces travaux commenceront à la fin de l'année 1976. Le Musée sera complètement rénové, il comportera de nouveaux appareils pour toutes sortes de projections et l'air conditionné. L'intérieur et la façade seront décorés dans le style Belle-Epoque. La reconstruction bénéficiera de l'aide financière de la Ville de Belgrade. .../.

L'an dernier, notre cinémathèque, dans ses quatre salles de projection de Belgrade, Zagreb, Ljubljana et Sarajevo a présenté les cycles suivants :

- histoire du film, avec 100 films présentés (à l'occasion du 80e anniversaire de la naissance du cinéma),
- un hommage à David Mark Griffith, à l'occasion du 100e anniversaire de sa naissance,
- un choix de films des pays alliés sur la guerre et contre la guerre (à l'occasion du 30e anniversaire de la victoire sur le fascisme),
- cinématographies des pays d'Asie, d'Afrique et d'Amérique Latine,
- 30 ans de cinéma yougoslave,
- motifs à la Kafka dans le film,
- le film de fiction comme document sociologique, (projections suivies de discussions avec la participation de cinéastes, de critiques et de sociologues),
- problème de la violence dans le film moderne,
- cinq séries supplémentaires.

La rétrospective de David Griffith qui s'est tenue dans nos salles de Belgrade, Zagreb et Ljubljana a été ouverte par une conférence d'introduction de Mme Eileen Bowser.

Nos archives se sont enrichies de 2.051 copies de films de long et court métrage. 1.567 films ont été définitivement catalogués et 1.248.936 mètres de films ont été visionnés par les cinéastes. La bibliothèque a reçu 370 nouveaux titres, 70 revues et périodiques de divers pays et 162 listes de dialogues. La bibliothèque et la documentation, comme par le passé, ont été visitées par les cinéastes, les étudiants, les critiques et les chercheurs scientifiques qui ont consulté sur place plus de 12.000 ouvrages et périodiques.

Activités internationales

Les 25 et 26 Octobre, une réunion du Comité directeur de la FIAF a été organisée à Belgrade par notre cinémathèque. Nous avons eu le grand plaisir d'accueillir les personnalités suivantes : Mesdames Eileen Bowser, Brigitte van der Elst et Aurelia Puran, Messieurs Freddy Buache, Robert Daudelin, Jan de Vaal, Vladimir Dmitrijev, Wolfgang Klaue, Einar Lauritzen, Jacques Ledoux, Istvan Molnar, Jon Stenklev, Herbert Volkman, Saul Yelin.

Nous avons eu également la satisfaction de recevoir, l'année dernière à Belgrade, Messieurs Wolfgang Klaue, directeur du Staatliches Filmarchiv de la DDR, Ted Perry, directeur de Department .../.

of film de Museum of Modern Art de New York,
Vladimir Dmitrijev, chef du département étranger
de Gosfilmofond et Zdenek Stabla, collaborateur
de la Cinémathèque tchécoslovaque.

Berlin/Ost



108 Berlin
Hausvogteiplatz 3-4

ACTIVITIES IN 1975

=====

Three events made 1975 a year of particular importance for the Staatliches Filmarchiv der DDR:

1. 20th Anniversary of the Staatliches Filmarchiv

The Staatliches Filmarchiv was founded on 1st October 1955. This coincided with the handing over by the Soviet authorities to the Government of the GDR, the film material that had been rescued after World War II on the present territory of the GDR. On the occasion of the anniversary our sincere thanks were expressed to the USSR in recognition of their role in saving a considerable part of our cultural heritage from destruction, and of having rendered essential and unselfish assistance and solidarity over the past years in the building up of the Staatliches Filmarchiv.

After only two decades the Staatliches Filmarchiv has made a number of remarkable achievements:

the Staatliches Filmarchiv

- provided optimum conditions for the permanent preservation of black and white films;
- installed equipment for the technical handling, restoration and printing of archive material;
- enlarged its film collection considerably;
- set up a documentation department;
- raised the cataloguing procedures of its films to a scientific level;
- made its collection widely available to film clubs, archive film theatres and other users for research, cultural and journalistic purposes.

The Staatliches Filmarchiv has developed to a position where it plays an important role in the cultural life of this country and enjoys the appreciation and support of the GDR Government. At a festive gathering grateful acknowledgement was given to those Archive personnel who by their energy, diligence and efficiency had made this successful development possible.

Fernruf:

Telegrammadresse: Filmarchiv Berlin

Bankkonto: BSK 6651-26-130012

2. UNESCO Conference on the preservation of moving images

At the request of the GDR UNESCO Commission, the Staatliches Filmarchiv made a substantial contribution to the experts conference on the preservation of moving images which was held during September 1975 in Berlin. The Staatliches Filmarchiv was responsible for a major part of the organization of this conference.

The conference was of historical significance. It was for the first time that UNESCO had attended to the matter of the preservation of moving images. The Berlin conference had a great impact on the movement of film archives, which may well become the beginning of a new stage of development on an international level.

3. Construction of a vault for the storage of colour film

After intensive preparations over several years, construction of a vault for the permanent preservation of colour film was started in September 1975. The plant will have a capacity of 320,000 reels of colour film which will be stored at a temperature of -7°C and at a relative air humidity of 25%. It will be several years yet before the construction is completed.

1. Preservation of the film collection

1.1 Storage

There were no changes as far as the storing conditions are concerned. Work was concentrated on the air conditioning plants to guarantee a smooth operation during the whole year.

Through the optimum use of the equipment, the extremely high temperatures during the summer months had no effects worth mentioning on the air conditioning values in the film vaults.

Part of the film stock was rearranged for the sake of rational balance of storage capacity.

1.2 Physical examination

A total of 6,320,000 m of film material, i.e. new acquisitions and existing archive stock - was subjected to physical condition examinations. The physical examination

of colour film material was continued, and a list was made enumerating such films as have to be placed in priority order for restoration printing.

1.3 Preservation

1,500,000 m of film material was washed, 67,000 m of film was subjected to manual cleaning and 250,000 m to ultrasonic cleaning.

1.4 Printing

The opening of a second printing room and putting into service a new printing machine, type OZX (Czechoslovakia) increased the printing capacity. A total of 2,125,000 m of film was printed.

The amount of archive film requiring printing being greater than this, the Staatliches Filmarchiv for the first time had films printed in Hungary.

2. Enlargement of the collection

In 1975, the Staatliches Filmarchiv acquired some 15,600 reels of film material from film studios, GDR Television, and from FIAF members in exchange for other films.

The collection of documentation material and technical apparatus of the history of cinematography continues to grow. In order to be able to cope with the current intake, a new store was opened in 1975 in the city centre near the documentation department.

The principles established by the Staatliches Filmarchive for the selection of films and documentary material were discussed by various bodies. The continuous growth of moving images has forced the Staatliches Filmarchiv to give up its principle of aiming for a complete collection.

3. Accessibility of the film collection

3.1 Computer programme

At the request of the computer office, the test which had been prepared for the first phase of the computer programme has been postponed until spring 1976.

The Archive has started to make the necessary preparations for the second phase of the programme, i.e. compiling a thesaurus containing the data of the contents of the films.

3.2 Cataloguing

The work on the catalogues of feature and non-feature films was concentrated in adding and supplementing filmographic data to make storage by computer possible at some later date.

Another part of the cataloguing rules which are based on the standard for libraries in the GDR, was put into operation.

3.3 Editorial restoration

Some 190 feature films and documentary films were subjected to editorial restoration.

3.4 Editorial viewing

In 1975, some 15,500 m of documentary material was viewed.

3.5 Filmographic work

The manuscript of the filmography compiling the 1974 productions was completed and handed over to the printer.

A manuscript listing all periodicals, with synopses and index, is in progress. The manuscript will be completed in 1976.

A complete survey was drawn up of all national and international prizes which were awarded to GDR films and GDR film makers.

A manuscript of a number of catalogues of documentary shots on subject areas was completed and will be published in spring 1976. (The first catalogue contains all film shots made of Wilhelm Pieck, the first President of the GDR).

4. Use of the film collection

4.1 Public activities of the Staatliches Filmarchiv

Film clubs

In 1975, films of the Staatliches Filmarchiv were borrowed for some 1,600 events organized by GDR film clubs. The distribution programme for film clubs was extended by 12 titles.

Archive Film Theatre "Camera"

About 700 projections took place in the Archive film theatres performing in Berlin, Leipzig, Dresden and Rostock.

On the occasion of the 20th anniversary of the Staatliches Filmarchiv, a series of films were repeated at "Camera", which had been rediscovered by the Staatliches Filmarchiv over the past years. An international programme of distinguished films of the post war period was shown to mark the occasion of the 30th anniversary of the liberation from Hitler fascism. There were seasons of Czech films of the thirties and Swedish film classics, a programme of films from Argentine, and films made by German emigrants in London, which were also particularly well received.

Retrospective during the Leipzig Festival

In 1975, the traditional retrospective organized every year by the Staatliches Filmarchiv, on the occasion of the International Leipzig Documentary and Short Film Festival for Cinema and Television, was dedicated to prize winning films of previous Leipzig Festivals. The Retrospective gave an impressive survey of the development of the politically and socially committed documentary film ranging from the end of World War II up to the present time. In 14 performances, 48 former prize winning films were shown. Never before had a retrospective been so well received by the general public as in 1975.

Exhibitions

In 1975, the Staatliches Filmarchiv organized 4 exhibitions:

- "Set decorations in film" was arranged on the occasion of the 30th anniversary of the liberation from Hitler fascism. On display were set decorations of Soviet and GDR films;

- "Traditions of German-Soviet cooperation in the field of film"
an exhibition featuring the great traditions of cooperation in the field of film between the two countries. The beginning of this tradition dates from the twenties with the first German-Soviet coproductions, it continued during the nazi period through the activities of German emigrants to the USSR, and has now reached a new quality which is based on the joint interest of the two states. The exhibition was organized together with Gosfilmofond;
- "20 years Staatliches Filmarchiv der DDR"
a migratory exhibition which is being shown in film theatres and film clubs in the GDR;
- "Asta Nielsen"
the exhibition of the Danske Filmmuseum was shown in November and December in one of the biggest Berlin cinemas and was received enthusiastically by the public. At the opening of the exhibition Mr. Krogh of the Danske Filmmuseum and Mr. Theede, Asta Nielsen's life companion, were present.

Publications

- "Annual bibliography of films 1973"
a survey of the GDR film production
- "Staatliches Filmarchiv der DDR"
a guide through the premises of the Staatliches Filmarchiv
- 4 programme booklets for the Archive Film Theatre "Camera"
- 1 programme booklet for the Retrospective "Leipzig Prize winners"
- 1 catalogue for the exhibition "Traditions of German-Soviet cooperation in film"

4.2 Use of the archive film collection

The demand of the film collection for information and study purposes, for screenings in the archive's premises and elsewhere, for the use of extracts in compilation films has further increased. This has been the trend for a number of years. There has been an increase in the turnover of the films handled by the vaults of some 12% per annum.

5. International relations

5.1 Film showings

The Staatliches Filmarchiv extends its thanks to Gosfilmofond, Czechoslovak Film Archives, Svenska Film-institutet, National Film Archive and Cinemateca Argentina whose cooperation enabled the Staatliches Filmarchiv to present major film works at the Archive Film Theatre "Camera".

In turn, the Staatliches Filmarchiv made its films available for performances in, among others, the theatres of the following archives:

- Bulgarska Nacionalna Filmoteka
for a retrospective with films of the national production of the GDR and films of the Staatliches Filmarchiv
- Museum of Modern Art for a retrospective of Defa films, which was the first representative programme of GDR films shown in the United States
- Arhiva Nacionala de Filme and Suomen Elokuva-Arkisto borrowed the Retrospective of Cuban Documentary Film Making from the Staatliches Filmarchiv
- Österreichisches Filmmuseum
borrowed the Retrospective on Films Depicting Class Struggle from the Staatliches Filmarchiv.

A season of GDR films was made available to a number of film archives in Latin America.

5.2 Film exchange

In 1975, the Staatliches Filmarchiv sent 85 films on limited loan to 30 archives and 70 films on unlimited loan to 20 archives.

The Staatliches Filmarchiv received 65 limited loans from 26 archives and 87 unlimited loans from 8 archives.

5.3 Exchange of archive staff

In 1975, members of the staff of the Staatliches Film-archiv made 42 trips abroad, 17 staff members spent 213 days abroad.

124 foreign guests visited the premises of the Staatliches Filmarchiv and spent approx. 202 days in the GDR.

Berlin/West

STIFTUNG DEUTSCHE KINEMATHEK

Rapport 1975 - 1976

Accents et buts des activités

La situation financière de la Stiftung Deutsche Kinemathek n'a pas changé. Nous avons continués à assortir nos collections et à les rendre accessibles au public intéressé.

Nous avons continué notre travail à l'enregistrement des matières. Les fiches du registre central, qui informe, sous le titre original d'un film, sur tous les documents disponibles, ont été développées.

Les activités mentionnées dans le suivant furent possibles grâce à des subventions additionnelles à notre état et avec la coopération d'autres institutions.

1. Collections

a) Préservation et emmagasinage de films

Les travaux en connexion avec le tirage de copies de films de nitrate sur pellicule non-flam commencés en 1974 ont été achevés. Nous avons pu faire tirer 7 copies de long métrage (moyens dépensés: 50.000,- Mark).

Un magasin additionnel pour l'emmagasinage de films d'acétate fut créé - capacité: environ 4500 bobines à 600 mètres de film.

Une enquête sur l'emmagasinage et la préservation optimale de nos collections d'esquisses de décors a conduit à des résultats utiles.

b) Acquisitions

Grâce à une subvention de la part de la Deutsche Klassenlotterie Berlin nous avons pu enrichir nos collections en y ajoutant

360 films d'après-guerre réalisés par des directeurs allemands et étrangers ainsi que des films populaires des cinquantièmes et soixantièmes - du B-Picture américain au "Heimatfilm";

environ 3000 esquisses de décors par Alfred Junge, Erich Kettelhut, Hermann Warm et Fritz Maurischat, y compris des figurines par Walter Schulze-Mittendorf;

9 scénarios et exposés de films par Paul Wegener, les seuls qui existent en Allemagne, ainsi qu'un grand nombre de documents historiques provenant d'héritages de cinéastes renommés.

c) Service de distribution

La distribution de films de notre archive, surtout à la Deutsche Film- und Fernsehakademie Berlin et à l'Arsenal, cinéma de l'association

"Freunde der Deutschen Kinemathek", a encore augmenté. En outre nous avons prêté de copies de films à des ciné-clubs, des universités et des universités populaires.

La télévision profite de plus en plus de nos collections pour leurs productions.

Notre rétrospective de films par Wolfgang Staudte, présentée à Berlin en 1974, fut montrée par un nombre de ciné-clubs allemands. Le Goethe-Institut (Centre Culturel Allemand) de Bordeaux a aussi exprimé son désir de montrer cette rétrospective.

2. Documentation

a) Information et consultation

Le nombre de demandes de caractère scientifique et populaire a encore augmenté.

Au cours de l'année sous revue la Deutsche Kinemathek a reçu les visites des personnalités suivantes: Mr. Prygsö (Danske Filmmuseum), Paul Rotha (Grande-Bretagne), Jacques Ledoux (Cinémathèque Royale de Belgique), Louis Marcorelles (Le Monde), Hans Barkhausen (autrefois Bundesarchiv Koblenz), Herbert Volkmann (Staatliches Filmarchiv der DDR) et Ludwig Greve (Deutsches Literaturarchiv, Marbach). Monsieur Greve nous a demandé surtout de mettre à sa disposition des documents relatifs au sujet de l'exposition "Hätte ich das Kino - Der Schriftsteller und das Kino", qu'il est en train de préparer à son musée.

b) Présentations de films, expositions et publications

Les présentations de films suivantes furent organisées:

Mars 1975: À l'invitation de la Deutsche Kinemathek et du British Council de Berlin Paul Rotha a montré un nombre de ses films documentaires et a fait une conférence sur le film documentaire anglais.

Mai 1975: La Deutsche Kinemathek a présenté des films soviétiques - programme préparé par le Gosfilmofond de Moscou à l'occasion du trentième anniversaire de la fin de la deuxième guerre mondiale.

Octobre 1975: Nous avons arrangé, en coopération avec l'Akademie der Künste de Berlin, une rétrospective, accompagnée de conférences et d'une documentation sur "Das Kino und Thomas Mann".

Février 1976: Une rétrospective avec films par Alexander Kluge, Werner Herzog et Jean-Marie Straub au sujet du jeune film allemand a été présentée; elle servait aussi à la préparation

d'un nouveau volume de la "Reihe Film", série de monographies publiée au Hanser-Verlag de Munich par Peter W. Jansen et Wolfram Schütte en coopération avec la Stiftung Deutsche Kinemathek.

À l'occasion du Festival du Film de Berlin de 1975 le Kuratorium Junger Deutscher Film a publié avec la coopération de la Deutsche Kinemathek "Kinobuch 74/75", ouvrage de références sur les cinémas non-commerciaux de la République Fédérale Allemande et de Berlin Ouest.

Au cours de l'année sous revue ont paru au Hanser-Verlag les volumes 3 à 6 de la "Reihe Film" - "Buster Keaton", "Luchino Visconti", "Claude Chabrol" et "Luis Bunuel". À cause des nombreuses demandes la maison Hanser a publié une deuxième édition des premiers deux volumes de la série sur "François Truffaut" et "Rainer Werner Fassbinder".

Les travaux préparatifs pour la publication d'une histoire du film en Allemagne ont commencés.

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

La Deutsche Kinemathek a continué à coopérer au "International Index to Film Periodicals" de la F.I.A.F.. Nous pensons que ce projet est très utile et nous espérons que les difficultés financières qu'il a rencontrées seront bientôt vaincues.

Madame Orbanz a participé à l'Assemblée Générale de la F.I.A.F. à Torino, Italie.

Les contacts avec d'autres archives sont toujours vifs, avant tout avec National Film Archive de Londres, qui nous assistent dans la préparation d'un programme sur le développement du film réaliste anglais, qui va être mis à la disposition d'autres membres de la F.I.A.F. intéressés.

À l'invitation de Staatliches Filmarchiv der DDR Madame Orbanz a pu visiter leurs archives à plusieurs reprises pour apprendre à connaître le travail des sections diverses.

Nous avons prêté à la Cinémathèque Royale de Belgique notre copie du film LA CRISE EST FINIE pour qu'ils puissent compléter leur propre copie pour une rétrospective de films français qu'ils se sont proposé.

Mars 1976

Dr. Heinz Rathsack

Bois d'Arcy

SECRETARIAT D'ÉTAT A LA CULTURE

CENTRE NATIONAL
DE LA
CINÉMATOGRAPHIE

BOIS D'ARCY LE

SERVICE DES
ARCHIVES DU FILM
78390 - BOIS D'ARCY
TÉL. 460-20-50

10 Mars 1976.

RAPPORT D'ACTIVITE du Service des
ARCHIVES du FILM
pour
I 9 7 5

0. Statistiques principales. Situation au 31/XII/75.

. Agents en fonction :	43
. Total général des déposants :	585
. Total général des titres déposés :	24 784
. Total général des bobines déposées :	250 273
. Total général des bobines vérifiées :	37 295
. Total général des titres de films pour lesquels une matrice d'archive a été établie :	530
. Métrage 35mm des films pour lesquels une matrice d'archive a été établie :	313 192 m (hors copies)
. Id° pour films 16 mm :	(hors copies) 8 819 m
. Total des fiches synoptiques établies:	II 644
. Total des "dossiers de dépôt" :	8 129
. Total des fiches "Enquêtes" :	2 425
. Total des scénarios archivés :	2 425
. Total des photos archivées :	23 519 + 150 000 envi- ron
. Total des affiches de films archivées :	3 433
. Total des ouvrages en bibliothèque :	I 372

1. Edification de locaux.

Aucun nouveau bâtiment de stockage n'ayant été édifié, la capacité totale des installations reste identique, soit :

- blockhaus pour films nitrate : 113 100 boîtes 35mm de 300 m.
- bâtiments pour films de sécurité : 285 000 boîtes 35mm de 300m.

Toutefois, certains locaux anciens de la batterie ont été remis en état permettant notamment la création de :

- un entrepôt pour produits chimiques
- une réserve d'affiches
- une réserve de photographies
- une petite salle de consultation
- une petite salle pour machine de nettoyage.

2. Acquisition de matériels.

Ont principalement été acquis :

- 1 tireuse Matipo DEBRIE (soit 4 tireuses de ce type en service)
- 1 table de montage 35 mm double bande optique/magnétique Atlas
- 1 machine de nettoyage pour films 35mm HOVAN
- matériel de prise de vues et de tirage photographique, permettant notamment tous travaux photographiques à partir de films, ou toutes reproductions à partir d'ouvrages, et prises de vues d'objets.
- 1 magnétophone NAGRA et accessoires.

3. Collecte des films.

L'action engagée s'est poursuivie en 1975 sur les mêmes bases que les années précédentes.

Un effort tout particulier de prospection a été entrepris auprès des collectionneurs et cinéphiles, permettant parfois la remise en dépôt de documents exceptionnels, qu'on croyait perdus.

31 616 boîtes, correspondant à 3 268 nouveaux titres de films ont été déposées en 1975.

4. Matériels anciens et documents autres que les films.

Plusieurs appareils de cinéma anciens ont été donnés ou achetés ; le total des appareils recensés s'élève à plus de 350. L'inventaire méthodique de ces témoignages de la technique et de l'industrie du cinéma est en cours.

.../...

.../...

Une importante collection d'affiches de films a été obtenue. 5770 photographies de films ont été cataloguées, auxquelles s'ajoutent les photographies soumises à la commission de contrôle (environ 150 000 clichés en cours d'inventaire).

5. Réalisations, études et recherches techniques principales.

L'action du service a abouti principalement aux résultats suivants :

- Mise en service d'une nouvelle fiche d'inventaire (à encoches) pour tous les films ; cette fiche comporte un maximum d'informations techniques et documentaires ; l'encochage permet le recensement rapide d'un certain nombre d'informations principales.
- réalisation de nouvelles boîtes en matière plastique (polyéthylène) de différentes capacités, en formats 35mm et 16mm.
- utilisation des pellicules inversibles 35mm et 16mm, en noir et blanc et en couleurs; les excellents résultats obtenus par le procédé inversible, notamment pour les films anciens au pochoir, permettent en outre souvent une économie très appréciable, en évitant dans certains cas une matrice intermédiaire - obtention directe d'un contratype de sécurité à partir d'un négatif "nitrate", par ex -.
- mise au point de la tireuse optique spéciale pour extractions monochromatiques sur un support unique (au lieu de 3 bandes) des films en couleurs.
- réalisation de la table spéciale de vérification à grande vitesse, avec détection semi-automatique des défauts.
- Etude d'un cahier des charges pour un projecteur 16 mm à performances spéciales (double bande interlock avec projecteur 35mm, projection accélérée pour contrôle, arrêt sur image, cadences spéciales calées, projection simultanée avec un 2^e poste).
- transfert au service de 3 machines de développement 35-16 mm cédées par un laboratoire de la marine nationale ; ces matériels ne pourront toutefois être mis en service qu'après la terminaison du laboratoire central.
- Ière étude d'un équipement spécial de microfichage, permettant l'établissement de microfiches d'analyses des films, à raison d'une image par plan.
- Recherches, en liaison avec l'A.R.S.A.G., pour la conduite de 3 études concernant :

.../...

.../...

- les mesures de nocivité des composés résiduels dans les films traités
 - des expérimentations de vieillissement artificiel des films
 - l'analyse de la flore cryptogamique parasitant les films développés en vue de la recherche de remèdes appropriés.
- participation aux recherches relatives au vidéodisque.
- participation aux travaux de normalisation documentaire de l'AFNOR pour la définition des normes nouvelles adaptées au catalogue des documents audiovisuels.
- participation aux travaux du groupe de travail "dépôt légal" institué par Monsieur le Secrétaire d'Etat à la Culture.
- participation aux travaux de la Commission de Préservation de la FIAF (réunion d'Ostende).

6. Travaux de restauration.

Continuation de la politique de transfert systématique des documents "nitrate" anciens les plus atteints sur supports de sécurité ; 106 titres ont été traités en 1975 ; ce nombre, encore insuffisant, représente toutefois les cas les plus difficiles, traités en priorité en considération des altérations subies ; il convient de préciser que tous les travaux de traitement de surface et de tirage proprement dits sont effectués au service même, sans concours extérieurs. La reconstitution intégrale la plus complète possible des versions originales est un des soucis majeurs du service ; cette reconstitution nécessite parfois, outre le remontage des différents éléments connus, la reconstitution des intertitres ou inserts d'époque.

Enfin, la section laboratoire a effectué plusieurs travaux de tirage spéciaux, à partir de documents nitrate, pour des organismes ou sociétés extérieurs, à titre onéreux, travaux non compris dans le total ci-dessus des titres archivés.

La "commission des archives du film", réunie le 13/XI/75, a donné son accord aux propositions de recherches et de travaux présentées. Une liste des films français recherchés doit faire l'objet d'une large diffusion.

7. Activités documentaires.

La collecte d'informations de type documentaire s'est poursuivie intensément, les fichiers s'étant enrichis de nombreuses

.../...

.../...

informations, consignées sur fiches "Enquêtes".
On assiste à un accroissement considérable des demandes de renseignements et de recherches de tous ordres (sur films, acteurs, documents traitant d'un sujet donné), émanant d'historiens, de chercheurs de diverses disciplines et, en particulier, des sociétés de télévision et de l'I.N.A..
Les collections de scénariis, revues, documents historiques se sont enrichies de manière très appréciable.

8. Catalogage.

Le service s'est vu confier le catalogage officiel de la production cinématographique française, des origines à nos jours. Il s'agit là d'une entreprise de longue haleine, qui doit reposer sur des bases scientifiques précises, et exigera de nombreux concours, en particulier ceux de cinémathèques plus anciennes.

9. Consultation.

Avec des moyens limités, et dans le respect absolu des droits des ayants-droit, le service a commencé d'organiser une sous-section "consultation" (rattaché à la Documentation). Plusieurs chercheurs, historiens, professionnels ont ainsi pu visionner des documents techniquement consultables et titulaires d'une "autorisation de consultation".

10. Diffusion.

Le service ne diffuse pas, en propre, les documents qu'il conserve et restaure. Néanmoins, une part appréciable des documents anciens qui figurent aujourd'hui au générique de nombreuses émissions de télévision, aussi bien que dans les programmes de diverses manifestations cinématographiques, résultent de ses travaux.

11. Activités diverses. Manifestations.

- Concours apporté à de nombreuses manifestations, tant françaises qu'étrangères : exposition "le bateau-lavoir" au Musée Jacquemart-André ; "prestige du cinéma" ; Europalia à Bruxelles ; "Paris en films" ; Festival d'Annecy ; Filmforum de Dusseldorf ; Foire à la Photo de Bièvres ; activités en liaison avec l'association des Amis de G.Méliès....

.../...

.../...

A l'occasion du 80^e anniversaire du cinéma, un hommage tout particulier a été organisé en l'honneur de Marcel L'HERBIER, qui a reçu du directeur général du C.N.C. l'exemplaire N° I de la médaille frappée à l'intention des donateurs du service des archives du film. Une plaquette a été éditée à cette occasion (Hommage à Marcel L'HERBIER, en cinq films de l'art muet), cependant que ces films étaient diffusés pendant une semaine dans une salle d'art et d'essai, et dans le cadre du *Festival de Paris*.

- . réception et visites de plusieurs délégations françaises et étrangères
- . organisation de stages et exposés professionnels
- . plusieurs articles de journaux ont été consacrés au service
- . un film de court-métrage consacré au service a été diffusé par la télévision (Antenne 2) à l'occasion du 80^e anniversaire du cinéma.

En résumé, le service s'est largement ouvert sur des activités extérieures dont les objectifs incontestables ont été de mieux faire connaître le patrimoine cinématographique français.

Les conventions signées avec la Cinémathèque française (21/3/72) et la Cinémathèque de Toulouse (8/XI/71 et 22/4/74), qui permettent notamment à ces associations privées de déposer les films qu'elles détiennent au service des archives du film, dans le respect intégral de leurs droits et prérogatives, n'ont été suivies d'aucun dépôt effectif en 1975.

12. Relations internationales.

- Participation du chef du service, en qualité d'expert, à la réunion de l'UNESCO, organisée à Berlin-est du 22 au 26 sept.75 sur la *sauvegarde et la conservation des images en mouvement*.
- Nomination, à titre bénévole, du Chef du service, en qualité de rapporteur de la Commission Internationale du CICT du patrimoine culturel.
- Relations suivies avec plusieurs cinémathèques et services d'archives étrangers, ayant permis des échanges de films ou documents annexes et informations : Londres, Bruxelles, Copenhague, Helsinki, Stockholm, Berlin-est, Berlin-ouest, Montréal.

Frantz SCHMITT

Bruxelles

Cinémathèque Royale

EXERCICE 1975

1. Acquisitions et préservation

Les collections de films se sont enrichies de 755 titres, soit 252 long-métrages et 603 court-métrages reçus en dépôt.

D'autre part, la Cinémathèque Royale a acquis par voie de tirage : 372.495 mètres de positif, 318.526 mètres de négatif, 13.000 mètres de marron et 27.712 mètres de Gevachrome (16mm).

Des collections nitrate, 115.000 mètres de films ont été transférés sur pellicule de sécurité, 6.870.600 mètres de films ont été vérifiés, 479.400 mètres ont été comparés, 220.200 mètres ont été nettoyés au chlorothène, 116.100 mètres dépolis et 135.300 mètres repolis.

2. Livres et périodiques

Au cours de l'année, le service de documentation a acquis 672 nouveaux livres, 312 volumes ont été reliés. Au 31 décembre 1975, le nombre de titres en bibliothèque était de 12.024.

Par ailleurs, 196 titres de périodiques en cours de publication ont été acquis (auxquels il faut ajouter 47 publications annuelles). De plus, nous avons pu compléter 17 titres de périodiques anciens et 16 publications annuelles.

En plus des périodiques indexés par la F.I.A.F., la Cinémathèque Royale a dépouillé 60 périodiques pour son usage propre.

501 volumes de périodiques ont été reliés.

Au 31 décembre 1975, le nombre de titres de périodiques en bibliothèque était de 1.537.

Le service de documentation a reçu de façon régulière 36 quotidiens et hebdomadaires non-cinématographiques dont sont découpés les articles consacrés au cinéma.

3. Publications

La Cinémathèque Royale a publié le 17^e volume de l'Annuaire du Film belge.

Elle a également publié le Catalogue des films français de long-métrage (Films sonores de fiction 1929-1939).

Une brochure a été consacrée au Prix de l'Age d'Or 1975.

4. Photos

La photothèque possède, dûment répertoriées, des photos de 16.342 titres de films (de 1 à 10 photos par film ancien et ± 20 photos par film plus récent).

5. Prix de l'Age d'Or

Le troisième Prix de l'Age d'Or attribué par la Cinémathèque Royale a attiré 66 concurrents. Ces films ont été présentés au Musée du Cinéma pendant le mois d'avril; le Prix a été finalement attribué à EXPROPRIACION, de Raul Ruiz.

6. Projections

	nombre séances	nombre visiteurs	pourcentage d'occupation par séance
1/75 Rétrospective des rétrospectives 1974	111	9.068	65%
2/75 Exprmntl 5 / Acquisi- tions récentes	96	5.009	42%
3/75 Hommage aux auteurs et comédiens disparus en 1974	113	6.852	49%
4/75 Prix de l'Age d'Or	105	11.576	84%
5/75 50 ans de Cinéma (1)	112	10.704	76%
6/75 50 ans de Cinéma (2)	106	10.020	76%
7/75 50 ans de Cinéma (3)	107	9.982	74%
8/75 50 ans de Cinéma (4)	106	9.803	74%
9/75 50 ans de Cinéma (5)	102	9.008	70%
10/75 Europalia : 50 ans de cinéma français	105	10.124	77%
11/75 Europalia : 50 ans de cinéma français	106	9.157	68%
12/75 Europalia : 50 ans de cinéma français	109	8.075	59%

Les séances consacrées aux nouveaux films belges se sont poursuivies au rythme d'une séance par semaine.

7. Stagiaires

M. Istvan Molnar de la Cinémathèque Hongroise et Mlle Roxane Glasberg de la Cinémathèque Québécoise ont chacun effectué un stage de 3 mois à la Cinémathèque Royale.

8. Visites reçues

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

Mme Akerman, Belgique (recherches personnelles), M. Amery, BRD (étude sur les Budenbrooks), M. Berkowitch, Belgique (étude sur L'AMOUR FOU de Rivette), M. Berthelson, Belgique (étude sur HITLER CONNAIT PAS!), M. Bertin, France (thèse sur le cinéma français sous l'occupation), M. Caffarena, Italie (étude sur Ivens), M. Cortez, USA, M. De Coster, Belgique (étude sur Luc de Heusch), Mme Dixon, USA (films expérimentaux), M. Everson, USA (recherches personnelles), Mme Fitzgibbon, USA (films expérimentaux), M. Govaers, Belgique (étude sur les adaptations et sous-titrages), Groupe Cinétique, France (étude (recherches sur cinéma soviétique), M. Hadjad, Belgique (travail sur Murnau), M. Handwerker, Belgique (recherches personnelles), M. Hanoun, France, M. Hedeboon, Belgique (travail sur Ivens), M. Henry, Pays-Bas (travail sur Medvekiné), M. Joris, Belgique (étude sur Richter), Mme Laufer, USA, (étude sur l'expressionnisme allemand), M. Lauwaert, Belgique (séminaire sur Griffith), Mme Learning, USA (étude sur le cinéma soviétique), M. Louis, Belgique (étude sur le film d'anticipation), M. Meulemeester (travail sur Franz Zwartjes), M. Moullet, France, Mme Parks, (travail sur le cinéma français d'avant 40), M. Pithon, Suisse (travail sur le cinéma français 38-39), M. Poppe, Belgique (thèse sur le thème de la ville au cinéma), M. Storck, Belgique, M. Thulard, France (recherches sur les cinéastes américains).

Le C.I.C.I. a organisé, au Musée du Cinéma, une semaine de films américains des années 30/40 (125 participants).

Pendant l'année académique, un cours d'histoire du cinéma, donné par Denis Marion, et un cours d'analyse cinématographique, assuré respectivement en français et en néerlandais par Hadelin Trinon et André Vandenbunder, ont été organisés par le Musée du Cinéma dans sa salle de projection.

Bucuresti

ARHIVA NAȚIONALĂ DE FILME

BUCUREȘTI

RAPPORT DES ACTIVITES

1975

Les 18 ans que l'Archive Nationale de Films vient d'atteindre en 1975, ne signifient pas seulement un symbolique âge de la majorité. L'année respective marque aussi notre entrée dans les rangs des archives moyennes, ce qui, sans doute, oblige. L'année 1975 nous a apporté à tous la bonne nouvelle du projet de résolution UNESCO, ce qui constituerait vraiment les prémices appropriées pour l'avenir.

I. Activités nationales

a. La collection de films s'est enrichie de 5831 titres films de long et court métrage, totalisant à peu près 12.000 bobines. Parmi eux, 130 longs métrages de fiction. A signaler aussi 17 primitifs, roumains, français et américains, achetés chez des collectionneurs privés.

b. La collection de documents et de matériaux documentaires: 261 livres de cinéma et 51 périodiques de spécialité, 7500 photos.

c. La conservation des collections a bénéficié du même intérêt de la part de nos collaborateurs ainsi que de l'appui financier de l'état. En plus des fonds alloués pour la construction du nouveau dépôt, des sommes importantes ont été dirigées vers le transfert des films nitrate sur pellicule acétate. 70.000 m. ont été réalisés, dont 50% sur pellicule couleur.

L'évènement notable de l'année l'a constitué sans doute la mise en fonction du nouveau dépôt à quatre niveaux, des -

tiné au film nonflam.

Ayant à sa disposition de cette manière une capacité de 15.000 bobines, l'Archive pourra accueillir le dépôt légal des dernières trois années qui, faute d'espace, avait été jusqu'à présent gardé chez les distributeurs. Les installations de climatisation dont ce nouveau dépôt dispose permettront une conservation des films très proche des paramètres recommandés par la F.I.A.F.

d. L'activité de catalogage s'est déroulée dans son rythme habituel, la priorité étant accordée au film de fiction. Trois nouveaux catalogues de collection sont en préparation: fiction, animation, documentaire de long métrage.

e. L'utilisation des collections. Le cinéma d'archive a présenté 532 longs métrages et 62 court-métrages, organisés en 26 programmes. Quelques exemples:

- 80 ans de cinéma en 80 films
- Le XXX-e anniversaire de la victoire sur le fascisme
- Le monde du cinéma - dans les films
- Commencements du film roumain (1898-1948)
- Hyposthases de l'héroïsme, du courage, de l'esprit de l'aventure.
- Le sérial - grandeur et décadence.

A mentionner que la mise à neuf de la salle en 1974, a été suivie - en 1975 - par le remplacement des appareils de projection avec d'autres fabriqués à l'étranger.

Dans le réseau des ciné-clubs et universités populaires ont été diffusés cca 1500 films. Un nombre égal a été mis à la disposition de l'Institut d'Art Théâtral et Cinématographique de Bucarest pour soutenir le programme d'enseignement des futurs cinéastes.

Ont continué en même temps les activités tenant du côté "cinémathèque de production".

f. Publications 1975:

- "L'Année cinématographique 1973"

- "Bibliographie internationale du livre de cinéma 1973"
- La filmographie nationale: "Le film documentaire et publicitaire 1930-1948"
- Cahier de documentation cinématographique (9 numéros)
- Programmes du cinéma d'archive (10 numéros)

II. Activités internationales

a. Les échanges ont continué d'une manière satisfaisante. Sont entrés par cette voie 115 longs métrages et 35 court métrages, 1000 photos, 124 livres de cinéma, 14 titres périodiques. Une trentaine de films ont été prêtés à titre définitif, ainsi que 18 titres périodiques qui ont formé l'objet d'une échange. Comme d'habitude, la "Bibliographie internationale du livre de cinéma" a été gracieusement offerte à tous nos collègues.

b. Programmes de films présentés à Bucarest avec le concours d'autres archives.

- Rétrospective du film hongrois
- Journées du film grec

nos partenaires étant les cinémathèques de Budapest et d'Athènes.

A son tour l'Archive a soutenu les manifestations organisées avec des films roumains au Pérou, au Venezuela, en Belgique et aux Philippines, avec le concours de nos ambassades dans les pays respectifs.

c. Visites. Lawrence et Kathleen Karr de L'AFI ont visité notre Archive. Ont été nos hôtes aussi des professeurs de cinéma de la RDA et des Etats-Unis.

d. Voyages - Mme Aura Puran, chef du service Catalogage-Documents a représenté l'Archive au XXXI-e Congrès FIAF de Turin, où elle a eu l'honneur d'être élue parmi les membres du Comité Directeur. C'est dans cette qualité qu'elle a

participé à la réunion du CD qui a eu lieu à Belgrade.

Deux autres cadres de l'Archive - MM Mihai Tolu et MM B.T. Ripeanu ont effectué des voyages en la RDA et respectivement la Bulgarie.

e. Dans le cadre des commissions spécialisées de la FIAF - les délégués roumains ont contribué à la rédaction du Manuel de Conservation ainsi que du Guide Mondial des scénographes de cinéma. Conformément à nos engagements, les 12 parutions 1975 de la revue "Cinema" ont été indexés à l'intention du P.I.P.

Budapest

R a p p o r t

de l'Institut des Recherches de Film et Cinémathèque
Hongroise concernant l'activité de l'année 1975.

I. ACTIVITÉ NATIONALE

1. Vulgarisation de l'art cinématographique

Aux représentations publiques du cinéma "Filmmuzeum" le cinéma de notre Institut, les films suivants ont été projetés, dont le droit "art-cinéma" est possédé par l'Institut:

Ludwig Berger, Michael Powell, Tim Voelan:	THE THIEF OF BAGDAD
Hamza D. Ákos:	UNE JUPE, UN PANTALON
John Schlesinger:	MIDNIGHT COWBOY
Agnes Varda:	LE BONHEUR
Jean Dellanoy:	L'ÉTERNEL RETOUR
Pierre Etaix:	UN DIVERTISSEMENT EN QUATRE TABLEAUX
Bán Frigyes:	LA DERNIÈRE CHANSON
Fritz Lang:	"M"
Pierre Granier-Deferre:	LE TRAIN
Alexander Korda:	REMBRANDT
Kinji Fukasaku:	GUNKI H ATAMEKU MOTONI
Ingmar Bergman:	DET SJUNDE INSEGLET
Carol Reed:	L'AGONIE ET L'EXTASE

Hors des programmes mentionnés différentes organisations avaient lieu comme suit:

Portrait filmhistorique

"Héros et destinations" - série a l'ocasion du 30. anniversaire de la libération de notre patrie.

En mémoire de Pietro Germire.

Les 50 années du MOSZFILM.

En mémoire des 80 années de la cinématographie.

Le 80. anniversaire de John Ford et le 60. anniversaire de Orson Welles.

Commémoration de l'anniversaire de la révolution socialiste d'octobre.

Production littéraires cinématographiques.

A l'occasion des projections de ces séries ont a toujours édité un cahier d'information.

La groupe de vulgarisation scientifique de l'art cinématographique a aidé les travaux de clubs. Plus que 50 % des clubs ont été installé dans les écoles ou des différents institutions de la jeunesse.

Pour les directeurs des clubs nous avons arrangé deux fois par ans des cours avec des projections.

Dans les trois villes universitaires du pays nous avons aidé instructions filmhistorique et filmesthétique des étudiants.

2. Travail de recherche filmthéorique

Durant, année ont a préparé les essais les plus importants concernant les thèmes suivants:

Károly Nemes: L'art du cinéma hongrois de 1957 á 1962

Gábor Szilágyi: La base sociale des héros et leurs conflits dans les films produit pendant les années de 1958 á 1972

3. Publications

Matolcsi-Horányi: Le film d'animation hongroise

I. Nemeskürty-I. Karczai-Kulcsár-M. Kovács: L'histoire du film sonore hongrois du début jusque 1939

Nemeskürty I.: Kozincev

Molnár Gál P.: Törőcsik Mari

Dániel F.: Gian Maria Volonte

Gyertyán E.: Jancsó Miklós

Nemes K.: Tony Richardson

Revue sur la science du film, (Filmtudományi Szemle)

La réalité socialiste, Le film socialiste, (E. Garai, I. Kulcsár, L. Bernáth, I. Karcsai,
K. Nemes, I. Nemeskürty, V. Zalán)

Filmculture, (Filmkultura) 1-6

Informations internationales des film. (Volumes 1-12)

Des Buletins Filmographiques, 1972

4. Collectionnement de film, conservation de film, catalogage

Dans notre archive ce trouve en 1975

films longue métrage	4670 oeuvres
documentaires	6701 oeuvres
actualités	5275 oeuvres

Pour sauver les films de l'archive, dont les matières sont nitrats, on a conservé pendant cette année

314.482 mètres dub.negativs
78.881 mètres dub.positivs
220.616 mètres blanc et noir positivs.

Pendant l'année on a fait des recherches pour conserver des films pris sur matières nitrats, par l'emploi des films Kodak Eastman dub.positiv et dub.negativ.

5. Biblioteque et documentation

<u>Collection:</u>	<u>Augmentation annuel:</u>	<u>En total:</u>
Livres	395	6.735
Périodiques	80	2.223
Manuscrits	129	4.250
Scénarios	43	2.203
Photos	5.841	56.444
Affiches	656	7.492

II.

ACTIVITÉ INTERNATIONALE

Au cours de l'année nous avons eu une large échange de films avec les archives de films cinématèques suivant:

Jugoslovenska Kinoteka, Beograd
 Staatliches Filmarchiv der D.D.R. Berlin
 Slovensky Filmovy Ustav, Bratislava
 Arhiva Nationala de Filme, Bucuresti
 Cinemateca de Cuba, Havana
 Gosfilmofond, Moskva
 Filмотека Polska, Warszawa

Nos invités:

Bulgarie: 2 ingenieurs, pour étudier notre nouvelle stoque.

RDA Belling et encore une personne, pour les vacances

Tchécoslovaque: Stefan Szedlak, Directeur de Slovensky Filmovy Ustav.

Les visites de nos collaborateurs et leurs voyages d'étude: Belgique: Márta Luttor, István Molnár dr., Bulgarie: Lili Megyeri, Sándor Papp dr., Tamásné Páldy, Vince Zalán, György Szabó, Gábor Szilágyi, Tchécoslovaque: Sándor Papp dr., István Molnár dr., Vince Zalán, La France: Ádám Tóth, Italy: István Molnár dr., Jugoslavie: István Molnár dr., La Holland: István Molnár dr., La Pologne: Gábor Szilágyi, RDA: Jánosné Fodor, Tiborné Draskovits, György Szabó, T.Kelemen, La Roumanie: Károly Nemes, USSR: Erzsí Garay, Sándor Papp dr., Vince Zalán.

Cairo

REPORT FOR THE YEAR 1976

Acquisitions, Preservation

Egypt's National Archive receives its budget from the Ministry of Culture. This budget, however, is very limited and we are not able at present to expand the volume of our Film Collection.

Regretfully, the production and distribution companies in Egypt are not very helpful in procuring us with copies of their Films.

A 1968 ministerial decree obliges all producers to present one copy of each production to the Archive.

This attempt on our part was not successful in practical terms. Parliament was induced to issue a law in 1975 compelling the procurement of the Archive with one 35 mm. copy of each film produced in Egypt. This law prohibits showing or exporting any film before depositing this assigned copy.

As a consequence of this law, 30 long feature films and 20 documentary and short films were added to our acquisition.

Besides the abovementioned source we receive all imported films whose owners sometimes decline to collect from the customs. Most of these are of little artistic value, and we dispose of many of them.

On the other hand, our collection of international classics is very small. The donations received by the Archive are limited to ten films from the U.S.S.R. and five from D.D.R. Apart from these no other donations reached us.

Other items: Photos, Poster, Clippings, Scripts and Dialogue lists, Reviews published in various newspapers and periodicals have increased notably this year.

Of the 173 films produced before the world war II, more than half of them were destroyed in a fire in Mihr Studios. In some cases our staff in the Archive duplicated one complete edition from several partly worn-out ones which we got hold of with much difficulty and from various sources. Until the present date we have secured for the Archive 15 films of our Film heritage.

The Archive's vaults are limited, but the Cinema Foundation (Ministry of Culture) has procured for us all means within its reach, laboratories and a 60-seat cinema. There is also a project for constructing a new building for the National Archive. We hope that FIAF will provide us with an advisable scheme as regards this construction

Documentation

Cataloguing and data-processing of films since 1927 is in great progress.

Besides this, there is much work done in the project of documentation of Arabic Films produced by Middle East Countries.

Viewing Services

The National Archive provides Cairo Television, Cinema Club, Film Societies and other public media with films of each collection with the necessary studies and pamphlets. Also there is much exchange of items with foreign Cultural Centres in Cairo.

The Archive has participated with the Cinema Foundation in Sponsoring Egyptian Film Weeks in Yugoslavia, Czechoslovakia, Indonesia, U.S.A. and Ghana.

On the other hand an invitation from Algiers on occasion of the 50th anniversary of Egyptian movie industry has been accepted, and forty Egyptian Films of different kinds and periods have been shown there.

A delegation from the National Archive has traveled to Algiers at the time and participated in lectures and debates which altogether were very fruitful.

Canberra

NATIONAL LIBRARY OF AUSTRALIA

NATIONAL FILM ARCHIVE

REPORT 1975

INTRODUCTION

1975 was a year of notable events in the Australian film and television industry. The current revival of feature film production was consolidated by some major critical and commercial successes, particularly Peter Weir's PICNIC AT HANGING ROCK. At the same time, Australia's last newsreel, AUSTRALIAN MOVIE MAGAZINE, ceased production and ended a 70 year tradition in local film-making. In March colour television was launched throughout the nation bringing far-reaching changes within the industry and, as a consequence, highlighting the problems of preserving both black and white and colour program material. Film, as an academic discipline, gained considerable impetus as new courses were inaugurated in schools, universities and colleges throughout Australia. The Australian Film Commission, a new government authority with responsibility to assist all areas of the film industry (including film archives), was established by Act of Parliament.

ACQUISITION

The acquisition of preservation materials on Australian films continued as usual, with greater success being achieved in encouraging the voluntary deposit by film producers of original negative or positive materials. The year's intake included:

From Smart Street Films the short films - DOORS, (1969) ONE MAN'S BIKE, (1970) IN HIS PRIME (1972), STEPHANY (1972).

From experimental film-maker Aggy Read the short films - BOOBS A LOT (1968), FAR BE IT ME FROM IT (1971).

A representation of Arthur & Corinne Cantrills works including EXERCISE ON A GRID SCREEN (1971), EARTH MESSAGE (1970), AT ELTHAM (1975).

Among the commercial feature films were:

THE OFFICE PICNIC (1973)
THE SET (1970)
BONJOUR BALWYN (1971)

Feature films from overseas were better represented this year : in total they numbered over 100 and included:

M.A.S.H. 1970 (U.S.A.)

THE DIARY OF ANNE FRANK 1959 (U.S.A.)
DAVID COPPERFIELD 1969 (U.S.A.)
THE END OF ST. PETERSBURG 1927 (U.S.S.R.)
THE MAN WITH THE MOVIE CAMERA 1929 (U.S.S.R.)
ARSENAL 1929 (U.S.S.R.)
DESCENDANT OF GHENGIS KHAN 1928 (U.S.S.R.)
BLADE AF SATANS BOG 1919 (Denmark)
GIRLS OF NANGANG VILLAGE (D.P.R.K.)
THE SPINNER (D.P.R.K.)

The need for a more adequate and co-ordinated means of preserving Australian television material received close attention. The problem is a vast one, but important steps were made. Individual producers agreed to deposit or provide at cost some important entertainment series: in this way we acquired complete runs of SKIPPY THE KANGAROO, BARRIER REEF, BONEY and selected episodes of THE YELLOW HOUSE, REVIEW '62 and MOTEL. A run of AUTUMN AFFAIR, one of the earliest dramatic serials made for Australian television, was also acquired. Discussions were held with the Federation of Australian Commercial Television Stations, to engage the co-operation of member stations in depositing old program material. The response indicated a concern about preservation problems and gives a basis on which to build acquisitions in this field. Acquisition of the series FEDERAL FILE continued; a comprehensive coverage of the events leading to the crucial December 1975 Australian elections was also obtained.

Holdings of stills, posters and documentation were again substantially increased. The major acquisition of the year was a collection of some 50,000 stills, 10,000 posters and quantities of press sheets and other materials from the National Film Theatre of Australia. This has virtually doubled our existing holdings and the sorting and integration of all these materials into our present collection is expected to take two years. Once again we were assisted by generous donations of material from the Danske Film Museum, and from many industry and private sources within Australia.

PRESERVATION AND RESTORATION

During the year approximately 121,000 feet of (36,000 metres) of nitrate film was transferred to acetate, including about 60,000 feet (18,000 metres) of footage from CINESOUND REVIEW and AUSTRALIAN MOVIE TONE NEWS as part of our continuing newsreel preservation project.

The throughput of copying work was less than in 1974, due to both the spending restraints imposed on government departments in the course of the year, and a heavy increase in services provided to users of the archive, with consequent demands on staff time.

The phasing out of black and white processing by some laboratories necessitated re-adjustments in our copying program during the year, and will, if it continues, pose some serious problems for our work in the future. Laboratory charges increased by 20% during the year.

SCREENINGS

Evening programs, free and open to the general public, continued successfully with many capacity houses in the Library's 300 seat theatre. The year's presentations included:

More Classics from Fox -
a series of ten films from the 1940's

Australian Comedy - six films
relating various strands of Australian
comedy tradition

Australian Children's Films

OTHER ACTIVITIES

1975 has been the busiest year in the archive's history, both in terms of special events catered for and the rapid increase in user service demands.

In February, as part of the "Australia 75" festival of arts and sciences, it was called upon to mount and present a 10-program retrospective of Australian cinema. Veteran producer/director Ken G. Hall was brought to Canberra to personally introduce some of the programs.

In May-June, the archive supplied prints for what was probably the most comprehensive retrospective of Australian cinema ever attempted: a two-week presentation at the Sydney Film Festival involving sixty feature films (excerpted or shown in full). It proved to be a remarkable and timely presentation, with wide coverage by the media, and elicited the involvement of numerous film personalities.

Demands on research, viewing and other services increased considerably during the year. Footage requests from television and film producers climbed to an average 20 per month, with staff being thereby involved in the preparation of some major projects, including the AUSTRALIANS AT WAR series for the O-10 TV network, and SUNSHINE AND SHADOWS, an ABC TV documentary celebrating the 70th anniversary of Australian feature film production.

FINANCE

The preservation and acquisition budget for 1975/76 is \$130,000 the same as for the previous year. However, strict constraints on government spending were introduced in December 1975 which may prevent the full utilisation of this amount and the effects of inflation are also being felt. Salaries and administrative expenses do not figure in this budget, and are met separately by the Library.

GENERAL

In December, the Australian government introduced strict staff ceilings throughout the public service which are likely to prevent any staff increase in the immediate future. Already increased acquisition rates and service demands have severely taxed the existing staff of 5, so that 1976 is not likely to be an easy year in this respect.

Contacts with other Australian film bodies and individuals were maintained and extended, through reciprocal visits and other means. Visitors to Canberra included John B. Murray (Australia Council), Professor Jerzy Toeplitz (Film and Television School), Barrie King (Association for a National Film Archive), David Stratton (Sydney Film Festival), Anthony Buckley, Stanley Hawes and Bruce Beresford.

In February, Mr. Pak Sun Tai of the National Film Archive of the Democratic People's Republic of Korea visited Australia and a first exchange of films between our two archives was made.

Habana

CINEMATECA DE CUBA
Annual Report
1975 - 1976

The most outstanding activity of the year has been the celebration of our XV Anniversary. Through the efficient and kind cooperation of 23 FIAF member archives, over 100 films were received and presented to our regular audience at the Archive's permanent film house in Havana. Most of the films were seen for the first time in our Country. The anniversary programs, due to the large amount of films received, covered the months of December 1975 and January 1976, but to comply with an ever growing number of requests coming from filmmakers, critics and the audience, asking us to show again many titles before their devolution, we had to present a selection of them again in February last.

Two weekly nationwide TV programs, dealing with film culture, sponsored by the Cuban Film Institute (ICAIC), which are considered amongst those with a higher audience rating, were dedicated to interview the Director of the Archive in order to divulgate the work carried out during these 15 years in the different fields of preservation, acquisition, exhibition, documentation, cataloguing, etc. With the same purpose, over a dozen articles and interviews appeared in our main national and provincial papers and magazines, including the Party and the Youth papers, as well as several radio interviews, with one special transmission for abroad.

The public rendering of our fifteen year account of activities and the extraordinary success of the anniversary programs, were considered by many film critics, cineastes, our film union and many observers, as one of the most outstanding cultural achievements of the year. The same as it was stated in our printed programs, Cinemateca de Cuba wishes to express hereby its gratitude for the efficient collaboration at all times received from FIAF and UCAL member Archives, as well as for the kind deferences coming from both their Secretary Generals and, very especially, for the generous and permanent help received from Gosfilmofond.

The preservation work has continued to comply with the established plans in this area. Both 35 and 16mm unique prints are being contratyped to guarantee their safeguard and to make them available for showing. Permanent check-ups are carried out to detect signs of deterioration, mainly concerning films having little or no movement, for immediate restoration. The Cuban Film Institute has recently granted additional funds to the Archive, which will enable us to insert Spanish inter-titles to nearly two hundred silent films we still had

in different foreign languages, thus considerably increasing their availability for showing throughout the Country.

As regards documentation, cataloguing and information tasks, we have already started, as of February 1976, with the guidance of specialists of ICAIC's System Department, the preliminary study of systems presently in use at the Archive, in order to determine the deficiencies and the consequent adjustments to be carried out, before proceeding to the establishment of a most scientific System Design, fitting to the requirements of computation techniques, in a hopefully not too distant future. It goes without saying that the results of the researches being carried out by the different specialized FIAF commissions in these fields will be of the utmost importance to us. As previously announced, a Havana University graduate of the Scientific and Technical Information School has already been contracted, to take care of this job in full time. In order to have all our personnel better acquainted with up-to-date techniques, a series of lectures on these subjects were delivered to them by specialists.

Our exhibition activity, presently comprising 13 major towns throughout the country, plus two weekly TV programs, will be increased this year with the inclusion of three additional cities. This way, the Archive's cultural activity will already be present in every capital of province when the new politico-administrative division of the Country is enforced late this year.

The works of adaptation of our future new premises and the design and construction of new furniture and auxiliary shelves, etc., designed according to our present and perspective needs, are well ahead. These more adequate and comfortable installations will no doubt prove to the benefit and efficiency of our future work.

Héctor García Mesa
Director

March 1, 1976

Helsinki

SUOMEN ELOKUVA-ARKISTO ry
(FINNISH FILM ARCHIVE)

Helsinki

R E P O R T F O R 1 9 7 5

GENERAL REMARKS

The activities of the Finnish Film Archive continued in 1975 more or less along the patterns of the previous year. However, the recopying of old domestic nitrate films on acetate stock decreased quantitatively approximately by one fifth in comparison with the previous year. This ensued, since the nominal value of the state subsidy for film preservation remained unchanged (Fmk 600 000,- like also in 1974, which equals about \$ 160 000,-) and its real value decreased with increasing laboratory costs. In the various other traditional areas of film archive functions (film showings, book library and documentation) the degree of activity was maintained, although for these general activities the state subsidy amounted only to Fmk 430 000,- (which equals some \$ 110 000,-). The scantiness of the state subsidy was partly compensated by the doubling of the archive's film showing attendance and consequently also the income from attendance fees. Furthermore the staff salaries did not reach the budgeted total and the allowance from the Finnish Film Foundation was also substantial.

The establishing of a state-owned and operated film archive which should be achieved by the state taking over the present Finnish Film Archive (Suomen Elokuva-arkisto) is still pending. It was suggested in the third part of the report of the State Committee on Film Policy and this suggestion has received a unanimous support of the various interest groups and in

stitutes involved either in film business or film culture. Thus the organizational structures and functions of the Archive have been developed along the lines set forth in the above mentioned report. It is now generally expected although not yet entirely guaranteed that the founding of the State Film Archive should take place in 1977 which will be the 20th anniversary year of the Finnish Film Archive.

PRESERVATION

During 1975 some 170 000 metres of nitrate film were duplicated, of which fiction material makes 120 000 metres or 60 titles, almost all being feature films. These fiction films consisted mostly of the production of the 1930's and 40's of Suomi-Filmi and Suomen Filmiteollisuus. Of nitrate documentary films some 50 000 metres or 213 items were duplicated, among them 2 of feature length. The production credits of these preserved documentaries are in several cases still unknown and they consist mainly of newsreels of the 1930's and 40's and shorts on various social, historic, political and other events and portraits of personalities, travelogues, shorts on industry, commerce, agriculture and the armed forces. By the end of 1975 during the first three years of the nitrate preservation project altogether 26% or 550 000 metres of the estimated total amount to be preserved had been duplicated. The duplicated material consists of 905 titles, among them 172 feature length films of which 6 are documentaries. With only a few exceptions all shorts are documentaries. Of the fiction films to be preserved some 39% or 370 000 metres have been duplicated and with documentaries the corresponding figures are 15% or 180 000 metres.

Among others the very exacting restoration of Nyrki Tapiovaa-
ra's Stolen Death (Varastettu kuolema), Juha and The Way of
a Man (Miehen tie) was carried out in the beginning of the
year. It was done by combining the best existing fragments

of original negatives and screening prints which had been discovered from various sources. The exceptionally difficult sound transfer was made by using a special trick technique.

During 1975 the collecting of film-historically important documents became a regular part of the preservation project. Main emphasis was laid on the tracing of missing Finnish films. In order to find old prints a large written inquiry was started in the spring. Answers were received from over twenty companies, societies and associations. On account of the answers some 200 prints were rediscovered, of which 28 were recopied by the end of the year.

Among the rediscovered feature films were 45 minutes of the original negative of Nyrki Tapiovaara's Mr. Lahtinen Takes French Leave (Herra Lahtinen lähtee lipettiin) and a short fragment of the first Finnish sound film Say it in Finnish (Sano se suomeksi). Oldest discoveries were parts of inventor Eric Tigerstedt's sound film experiments from 1911 to 1915 and some footage on Greenland Eskimos by an unknown cameraman from 1917. In addition some 1000 cinema magazines from the years 1930 to 1950 were found plus 3000 stills and 100 items of cinema literature and back-volumes of film periodicals. In co-operation with the Department of Museums a folklore inquiry on domestic cinema history and tradition was carried out during the autumn in the form of an 8-page leaflet, which had a distribution of over 8000 copies.

ACQUISITIONS

During the report year altogether 278 35mm-prints of feature films were deposited in archive custody by the following companies and institutes: Suomi-Filmi, Kurkvaara-Filmi, Warner-Columbia Films, ABC-Kinot, Valio-Filmi, Märten Kihlman, Filmilor, Gosfilmofond and Staatliches Filmarchiv der DDR. The number of cultural exchange prints increased with the following

four, which were all subtitled in English: Stolen Death (Varastettu kuolema), Juha, The Way of a Man (Miehen tie) and Home for Christmas (Jouluksi kotiin). Of 16mm shorts 540 items were received, among others 162 from the British Embassy, 73 from Goethe Institut, 220 from the Ministry of Foreign Affairs and 80 from the State Educational Film Board.

BOOK LIBRARY AND DOCUMENTATION

In 1975 the book library subscribed to 158 cinema periodicals, of which 34 were received free of charge. Due to tight budgets the acquisition of new books had to remain at a minimum. The collections were increased by buying 159 books and receiving 220 as donations. Also some back-volumes of cinema periodicals were donated and duplicates of several important magazines were received. By the end of the report year the total of books reached 8000, the number of back-volumes of periodicals exceeded 1000 and of unbound volumes some 400.

The functions of the documentation department continued as usual. In the summer an occasion was arranged during which film critics and experts of various fields had a chance to identify formerly unidentified stills and the results were very favourable. During 1975 film posters, stills, clippings and leaflets were deposited among others by ABC-Kinot, Maunu Kurkvaara, Suomi-Filmi, United Artists, Valio-Filmi, Warner-Columbia Films, Cinema International Corporation, Filmipaja, Väinän Filmi and the Finnish Film Foundation.

SHOWINGS

In Helsinki the Archive arranged its customary series of film showings with some 50 to 60 films per season in the spring and in the autumn. The regular screening days have been Wednesdays, Fridays and Saturdays. This activity is still handicapped by the fact that in the absence of an own theatre the showings have to be arranged in commercial theatres in the afternoons

before their standard evening performances, which again considerably limits the archive audience. In addition to the normal screening seasons a week dedicated to Finnish silent films was arranged in September a special season of Swedish classics was shown in the Hanasaari Cultural Centre and a Nordic Film Week took place in November in co-operation with the other Scandinavian archives.

Film showings in other parts of Finland continued as in previous years in Tampere, Turku and Jyväskylä. In the autumn also the city of Joensuu joined this activity. Both during the spring and autumn seasons each city had a series of 10 films, which represented a selection of the screenings in Helsinki. The programmes of the Oulu Cinema Centre were also based on the Helsinki series of the Archive.

Themes of the spring season included among others "Bests of the Classics" (e.g. Citizen Kane, La règle du jeu, Zéro de conduite, Ladri di biciclette), Cuban documentaries, the French New Wave, Education in Films, a retrospective on Ermler, the less well known films of John Ford, American documentaries of the 1930's introduced by Thomas Brandon and four films of Werner Herzog. In the autumn the "Best of the Classics"-series (e.g. Que viva Mexico, Kuhle Wampe, Lola Montès, Körkarlen) was continued together with Films in Allende's Chile, Woman in Films, Black Comedy, Soviet Cinema and Literature and Homage to John Huston.

In order to arrange the screenings films were borrowed from abroad as follows: Staatliches Filmarchiv der DDR (50), Svenska Filminstitutet (26), Gosfilmofond (10) Tom Brandon (9), Det Danske Filmmuseum (3) and Norsk Filminstitut (1).

CULTURAL EXCHANGE OF FINNISH FILMS

The cultural exchange programme of Finnish cinema continued more actively and with more distant countries than during the previous

year. This line of activity was carried out in co-operation with the Ministry of Foreign Affairs and it was subsidized by the Finnish Film Foundation.

During the report year Finnish film presentations were arranged in the following countries: Canada, India, German Federal Republic, Great Britain, Soviet Union, Sweden, Denmark, Norway, Tanzania and Zambia.

Helsinki, March 1976

Seppo Huhtala
Director

Istanbul

ISTANBUL
DEVLET GÜZEL SANATLAR AKADEMİSİ
SİNEMA TELEVİZYON ENSTİTÜSÜ
Kışlaönü, Beşiktaş-Istanbul/TURKEY

THE STATE FILM AND TELEVISION INSTITUTE OF
THE ACADEMY OF FINE ARTS (TURKISH FILM ARCHIVE)

ANNUAL REPORT

1975/76

CHANGE OF NAME

Because of its state in Turkey a compulsory change in name is made without making any changes in the statutes of the institution. The new name is "Turkish Film and Television Institute". Because "film archive" means only a "store" in Turkish we had to make this change in name to be able to explain the things that the Turkish Film Archive deals with: making archives, researches, studies, organising film shows and producing publications dealing with cinema. In Turkish "Institute" is the right name to describe these studies we make. Therefore we have changed our name to "Turkish Film and Television Institute".

THE NEW BUILDING

The new building for the Institute was completed in 1975 and the offices, laboratories and the archives were moved in October. In this new building of the Institute we have film storage rooms with central climatization to hold 10.000 films in ideal conditions, two theaters one for 70 persons and the other for 450, laboratories, archiving rooms for posters, photograph and cinematographic documents, library, exhibition hall and rooms for administration.

LIBRARY

In the new building we have an archive for books and a library in which 25 persons can study. The new books we bought dealing with cinema and the old ones that we moved to the new building are being classified to be completed in June when our library will be ready.

NITRATE FILMS

Instead of moving the nitrate films that we have to the new building we began making duplicating negatives from these films and storing them in their places in our archives.

EQUIPMENT

In order to develop the copies that are made from the negatives in our archives we bought a reversal film developing machine (PAKO ME-4, ECO-3, CRI) for the Institute. Thus it will be possible to have a direct negative without making a positive from the original.

CLASSIFICATION

A new classification of the films that are moved to our new building is being made. Each film is classified by alphabetic order, year of production, subject and director. The sheets that are prepared for each film contain all the necessary knowledge for the films. The ones that are making researches will be able to know everything about the films before watching them.

PRESERVATION

The cans of the films that were moved to our new building are being opened and the controlling of the films is being made. Then these films that are controlled are being put in their new cans.

CIRCULATION

Cinema clubs keep increasing in number all over Turkey. Aside from cine clubs, more and more universities, colleges, cultural centers and associations include film shows in their programs. There are 1500 films in circulation.

THE FILM SHOWS

Although we were busy moving the institution to the new building and not able to continue the film shows for a while, we had 2 programs of film shows in May and November in 1975. The film shows will begin in the new building of the institute in 1976. The films that were shown in May and November 1975 are:

GRAND PRIX- John Frankheimer
THE FIXER- John Frankheimer
THE GYPSY MOTHS- John Frankheimer
THE GODFATHER-F. Ford Coppola
OTETS SOLDATA- Rezo Chkheidze
GIRL ON A MOTORCYCLE- Jack Cardiff
FAR FROM THE MADDING CROWD- John Schlesinger
THE PANIC IN NEEDLE PARK- Jerry Schatzberg
VANISHING POINT- Richard Seraphiam
STRAW DOGS- Sam Peckinpah
CABARET- Bob Fosse
LA BELLE ET LA BETTE- Jean Cocteau
LE DEJENEUR SUR L'HERBE- Jean Renoir
UNE VIE- Alexandre Astruc
GERVAISE- René Clement
LE SILENCE EST D'OR- René Clair
CLEO DE CINQ A SEPT- Agnes Varda
LA GUERRE EST FINIE- Alain Resnais
L'ANNEE DERNIERE A MARIENBAD- Alain Resnais
VIVRE SA VIE- Jean-Luc Godard
LES CARABINIERS- Jean-Luc Godard
LE DOULOS- Jean Pierre Melville
LOLA- Jacques Demy

København

Report for 1975.

1. The Collections.

380 titles have been added to the museum's collection of films. Of these 244 were prints in 16mm and 35mm and 136 were negatives (dupes and originals).

During 1975 the museum has received from Nordisk Films Kompagni the original negatives and the original prints from the years 1930-52. The transfer of this material will be finished in the beginning of 1976, and this means that The Danish Film Museum will have all existing material on Danish films from the beginning and until 1952. From the silent period a lot of films have been lost. But from the sound period there will be only a very few films, from which no material exists any longer.

The library of the museum has acquired 1240 books and is subscribing to 220 periodicals.

The stills department has received 59.049 stills from the distributors. 17.170 of these stills have been catalogued and incorporated in the stills collection plus 2469 stills as duplicates.

The museum has received large collections of stills negatives from Danish films from the film laboratories.

The documentation department has files on 23.614 films, 974 Danish short films and 11.605 persons (directors, actors, etc.).

The department has now registered and catalogued 10.700 film posters.

The museum has acquired two invaluable collections of documentation material concerning the history of the Danish Film. From Nordisk Film Kompagni, the major Danish filmproduction company and one of the oldest in the world still in existence (founded 1906), the museum received as a gift the complete office archives from 1906 to 1960. This collection comprises correspondance, cashier registers, laboratory lists, contracts, original scripts, still negatives and photos and a lot of other material concerning the activity of the company during 50 years. This collection is unique and of immense importance for the study of the Danish film production.

From the estate of Carl Th. Dreyer the museum has received as a gift the personal archives of the great Danish director. This collection comprises material on many of Dreyer's films (among other things his original scripts) and some of his projects, e.g. "Maria Stuart". Earlier the museum has received Dreyer's large collection of material concerning his project on a film about Jesus. The Danish Film Museum now holds the largest collection of films and documentation material on Carl Th. Dreyer, and we hope, that film historians will use this material for the thorough and scholarly books on The Danish film, which are still to be written.

These two collections will be kept together with other special collections (e.g. on Benjamin Christensen and Theodor Christensen) in the museum's new 200 square meter archive building, which has been built at the site of the vaults. This building, which was finished in April 1975 has two rooms of equal size, one for the library and one for the stills department.

2. The Showings .

During 1975 the museum has presented to its members in its own 158-seat cinema 208 various programmes at 497 showings. Except for June, July, and August the museum has 14 showings a week. In the programmes were shown 202 various featurelength films and 75 short films. The films were seen by 21.919 spectators.

The films were shown in the following series:

The Modern Western	32 films
Hommage to Columbia Pictures Corp.	31 films
Moving Pictures (a continuing series of classics)	19 films
D.W.Griffith	15 features and 36 short films
Michel Simon	15 films
Films in the Class Struggle	15 films
Frank Capra	13 films
Douglas Sirk	13 films
Right First Time (A series of right wing films)	8 films
Ken Russell	8 films
The Danish Silent Film (a continuing series)	8 films
Jacques Demy	7 films
New Scandinavian Films	7 films
Andrei Tarkovskij	3 films
Michael Ritchie	3 films
New acquisitions	2 films

Mr. Paul Rotha visited The Danish Film Museum in February 1975 and held three lectures on the 4th, 5th and 6th accompanied by 4 short films and 3 features. Mr. Tom Brandon visited the museum on April 17th and 18th and showed 12 films, which he talked about.

At the Danish Film Museum's branch in Århus 40 films were shown, It was films by Jean Renoir (6), F.W.Murnau (6), William Wyler (5), it was French Classics (5), films by Orson Welles (4), G.W.Pabst (4), Francesco Rosi (3), Roberto Rossellini (2) and Rowland Brown (2), it was Japanese films (2) and one film by Jonas Cornell.

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

3. Exhibitions.

The museum's travelling exhibition on Asta Nielsen was presented by Staatliches Filmarchiv der DDR in East-Berlin in December 1975.

In May 1975 the museum arranged an exhibition in Copenhagen on the late Clara Pontoppidan (Wieth) and her career in Danish films.

4. Publications.

The museum has published 4 issues of the museum's periodical "Kosmorama" and 5 programme leaflets.

During 1975 was also published "Nye bøger om film 13" (New Books on Film 13).

5. Relations with other FIAF.members

The museum has exchanged films on short term and indefinite loan with the following film archives: La Cinémathèque Royale de Belgique in Bruxelles, Cinemateca de Cuba in Habana, The National Film Archive in London, Finlands Filmarkiv in Helsinki, Norsk Filminstitutt in Oslo, Svenska Filminstitutet in Stockholm and The Museum of Modern Art, Department of Film, New York.

The museum received great help from Svensk Filminstitutet for the series on Frank Capra and Columbia Pictures Corporation.

A special thank should go to The Museum of Modern Art, Department of Film, which provided the museum with the major part of the films for the Griffith-season.

The museum was visited by among others, Mr. Einar Lauritzen, Stockholm, who saw Griffith's Biograph-films in April, Mr. Tom Brandon, Mr. Ron Mottram, who stayed at the museum from May to September in order to study the early, Danish film, Dr. Barry Salt, London, who in June saw a great amount of the Danish silent films at the viewing table, Mr. Lichtenstein from Staatliches Filmarchiv der DDR, who was the museum's guest from June 23rd to June 27th and Mr. Anthony Pipolo from New York, who visited the museum in August in order to make comparative studies of the prints of Dreyer's "Jeanne d'Arc".

In January Ib Monty attended a meeting of the Scandinavian Filmarchives in Stockholm.

In March the head of the museum's vaults, Mr. Thor Prydsø, visited Staatliches Filmarchiv der DDR in East-Berlin.

In March Mr. Arne Krogh attended the meeting of the FIAF Preservation Commission in Ostende.

In June Ib Monty participated in the FIAF-congress in Torino.

In June Mrs. Karen Jones returned to the museum after one year's leave, during which period she had been in charge of the administration of the FIAF Periodical Indexing Project in London.

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

In December Mr. Arne Krogh was in East-Berlin in order to present the Asta Nielsen-exhibition.

March 1976

Ib Monty

Lausanne

Rapport d'activité 1975

Au cours de 1975, la Cinémathèque suisse a récolté (par achats, tirages, ou dépôts) :

481 courts métrages

616 longs métrages

soit 4'343 bobines.

Ce qui porte, au 31 décembre 1975, ses collections de films à

2'850 courts métrages

3'790 longs métrages

chiffres auxquels nous devons ajouter les collections d'actualités suisses et étrangères.

En 1975, le Ciné-Journal suisse (actualités hebdomadaires nationales, créées en 1940) a cessé toute activité à la suite d'un décret gouvernemental ; ses archives (positifs et négatifs) ont été remises à notre Institution où ce fonds d'env. 10'000 bobines constituera un département spécial mis à la disposition des chercheurs, des cinéastes, des télévisions (selon accord des autorités fédérales suisses qui sont propriétaires de l'ensemble de ce matériel).

Simultanément, nous avons enrichi notre collection d'affiches (entoilage des plus anciennes) qui compte plus de 10'000 pièces.

Notre bibliothèque compte env. 7'000 volumes + collection de revues et notre photothèque plus de 152'000 photos classées.

En outre, nous conservons env. 120 appareils anciens.

Au Festival de Thonon, en octobre 1975, nous avons présenté une exposition d'une centaine d'affiches du cinéma français 1929 - 1939.

Au Festival de Locarno, grâce à la collaboration de la Cineteca italiana de Milan, nous avons organisé une rétrospective consacrée à T o t ò.

Au Festival du film de montagne des Diablerets, nous avons rendu, par quelques projections, un hommage au cinéaste suisse C.G. D u v a n e l, pionnier de la cinématographie suisse et grand ami de notre Institution, mort à Genève le 18 juin 1975.

Les séances de projections se sont poursuivies dans notre salle de Lausanne (deux films, régulièrement chaque semaine, choisis parmi les classiques ou parmi les films récents non distribués commercialement),

+ plusieurs séances consacrées au cinéma suisse en présence des réalisateurs,

+ des manifestations groupées sur plusieurs soirées consécutives.

P.ex.: l'intégrale des films de J.- M. Straub et Danièle Huillet (en leur présence),
quatre films d'Alain Robbe-Grillet (en sa présence).

Nous avons repris à notre compte la revue Travelling avec l'intention de lui conférer le caractère d'un organe publiant des travaux de recherche historique. Le premier numéro paru est consacré à Leopold Lindtberg. Simultanément, nous collaborons avec un éditeur privé, L'Age d'homme, à Lausanne pour animer une collection de livres sur le cinéma (textes originaux, ou traductions de textes importants jamais parus en langue française : De Caligari à Hitler de Kracauer, Kino de Leyda).

En décembre 1975, le gouvernement suisse a voté pour la Cinémathèque suisse un crédit spécial de Fr.s.1'335'000.-- qui devrait permettre l'installation de notre Institution dans un nouvel immeuble (avec l'appui de la Ville de Lausanne) et dont Fr.s.600'000.-- devraient être utilisés à des restaurations de copies suisses et étrangères à raison de Fr.s.120'000.-- par an pendant cinq ans. Ce crédit spécial demeure étranger aux subventions annuelles attribuées à la Cinémathèque suisse par l'Etat, le Canton de Vaud et la Ville de Lausanne, subventions qui sont encore trop faibles : env. Fr.s. 200'000.--.

Ce crédit spécial du gouvernement fédéral constitue une reconnaissance officielle de la Cinémathèque suisse et de son travail entrepris, puis poursuivi, dans de grandes difficultés dès 1948. En outre, il permettra l'installation rationnelle de la Cinémathèque au Casino de Montbenon à Lausanne, selon un plan qui nous paraît excellent (notamment une salle permanente de 100 places et une de 450 places, polyvalente théâtre-cinéma, utilisable par nous deux ou trois fois par semaine).

L'installation dans ce nouvel immeuble devrait être définitivement accomplie au printemps 1977.

La Cinémathèque suisse a, pendant 1975, entretenu des relations régulières avec plusieurs cinémathèques de la FIAF, mais plus particulièrement avec Bruxelles, Toulouse, Milan, Moscou.

Freddy Buache

Lisboa

CONGRÈS F.I.A.F. 1976

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL - PORTUGAL
EN 1976

La Cinemateca Nacional qui depuis 1973 se trouve intégrée dans l'Instituto Português de Cinema — organisme qui englobe plusieurs secteurs d'activité insérées dans le contexte du cinéma portugais, aussi bien dans le domaine culturel que dans l'économique et financier — a de ce fait pu attendre une situation plus favorable en ce qui concerne son budget celui-ci ayant été sensiblement augmenté, ce qui va lui permettre de développer considérablement les tâches auxquelles un archive cinématographique doit se dévouer.

Parmi celles-ci et comme objectif prioritaire se trouve l'enrichissement du patrimoine respectif en ce qui concerne sa filmothèque, ce secteur étant sans doute l'un des plus importants dans le cadre d'une cinémathèque ce qui est, comme on le sait, difficile surtout pour les archives moins représentatifs, étant donné les entraves, les contingences et l'esprit d'incompréhension des producteurs au sujet de l'action des cinémathèques en ce qui concerne l'obtention des copies de films et, notamment, celles des oeuvres du cinéma sonore.

C'est là un des problèmes contre lequel nous luttons depuis toujours; et dans la même situation se trouvent, certainement, la plupart de nos collègues.

Ainsi et à propos de la valorisation de notre filmothèque nous tenons à signaler particulièrement l'excellent offre faite récemment à la Cinemateca Nacional portugaise. En effet nous avons reçu une trentaine de films russes grâce à la généreuse décision des autorités soviétiques. Parmi ces films, il y a plusieurs oeuvres classiques du cinéma soviétique, signés par des noms remarquables comme Eisenstein, Pudovkin, Dziga Vertov, Dovjenko, Mark Donskoy et bien d'autres. Pour un Archive comme le nôtre qui jusque-la était si pauvre à ce point de vue, ce cadeau a été très important.

Quant à l'exhibition dans notre salle de cinéma, salle confortable de 325 places située en plein centre de la ville, au Palácio Foz, notre activité se poursuit maintenant plus régulièrement. Les séances étant fréquentées en nombre croissant et surtout par des spectateurs jeunes.

Dans ce domaine — celui de la présentation de films — nous devons ajouter que nous avons réussi à exhiber dans notre salle, en le faisant ainsi connaître au public de Lisbonne, l'ensemble des films qui ont pris part à deux festivals et ceux-ci, bien qu'ayant eu lieu en des villes de province, jouissent d'une tradition bien accentuée: l'un d'eux, le Festival International de Cinéma réalisé pour le 4^{ème} fois à Figueira da Foz au mois de Septembre a eu le concours de films provenant de quinze pays et de production très récente, la plupart tournés en 1974 et 1975; l'autre a été le Festival International de Film Agricole et de

thématique Rurale, qui a eu lieu au mois de Novembre à Santa-rém où l'on a vu des films de vingt et un pays intégrés dans les thèmes de ce Festival.

Parmi les autres secteurs de la Cinemateca, nous continuons a nous dévouer avec un intérêt tout particulier a la biblio - thèque spécialisée afin d'enrichir celle-ci par l'acquisition continuelle des oeuvres éditées dans différents pays, car c'est là, à notre avis, un moyen indispensable et le plus efficace de parvenir chez nous à une plus vaste expansion de la cultu - re cinématographique.

Lisbonne, Mars 1976

London

NATIONAL FILM ARCHIVE

LONDON

REPORT FOR 1975

Galloping inflation and a government grant to the Institute which was effectively less than in 1974 have resulted in a lean year for the Archive. We managed to transfer only 500,000 feet of nitrate film - one two hundred and fortieth of our holdings - to acetate stock.

The situation will only improve if we can demonstrate the importance of the Archive in Britain's cultural life and make its collection available to a wider constituency. In our evidence to the Whitford Committee on Copyright we expressed the hope that film copyright laws could be modified to allow greater use of Archive film by all kinds of educational organisations. From the Annan Committee on the Future of Television we sought the statutory deposit of selected television programmes and the legal right to take off-air recordings of all transmissions and to make these available to bona fide students and researchers throughout the country.

We also made representations to the government committee set up to consider the future of the British Film Industry and in the resulting White Paper they recommended that one print of all films distributed in Great Britain should be made available for registration purposes to the British Film Authority - a new body set up to administer their proposals - and that these prints should be deposited in the Archive if requested within a given period. In cases where distribution would not be commercially viable if distributors were forced to bear the cost of an additional print, government aid would be made available to the Archive to purchase the print if required. This recommendation means that the cost of acquisition will be borne jointly by the industry and the government and is therefore more likely to be implemented than any previous statutory deposit scheme.

This year we also persuaded the unions involved in television production to allow us to present (in October 1976) a retrospective season of British television drama at the National Film Theatre, an important achievement if television is to receive the same critical evaluation as the cinema. We were not so successful in our attempts to get representation on the potentially important BBC Archives Committee or to prevent MGM destroying 35mm negatives and prints of films produced between 1930 and 1972 which they were holding in British laboratories. However, these events did teach us how to conduct press campaigns and proved that we had many unexpected friends in the world outside.

Safety has also been very much on our minds. As a result of the fatal explosion at the Flixborough chemical works in 1974, employers have become much more conscious of their responsibility for the safety of their employees and of members of the public, and the government has instituted stricter inspection of potentially dangerous operations. The Inspector of Explosives is now responsible for safety at our nitrate site, and this year he visited Aston Clinton on several occasions.

He also attended the two tests which we set up to check the suitability of our oldest nitrate vaults to contain a potential explosion and fire. These were conducted at the Fire Research Centre at Potten Island, where a special vault was constructed to the same dimensions as those built at Aston Clinton between 1939 and 1944. It was filled with 560 reels of nitrate film - the legal maximum in Britain - which had already been copied on to acetate stock, and ignited electronically. The spectacular results were recorded on 16mm colour film and on a Sony black and white video cassette, both of which are available to interested members.

The film of the first test shows the vault door being blown out about 90 seconds after the roof vent had opened due to an improper door having been installed, so that the distance to which flame was projected from the relief vent was less than it would have been.

In the next test we used a steel door with its sides embedded in the vault wall. On this occasion a pressure of approximately 70 grammes per square centimetre was recorded within the vault. This test drew attention to another hazard of nitrate fire. The film did not flame immediately it was fired. For the first two minutes of the test, the vault was surrounded by a thick pall of heavy black smoke which kept close to the ground and did not disperse until it was several hundred metres away. On this occasion we did not have the necessary instrumentation available to measure the toxic content of the smoke, but we were advised that it would present considerable danger to anyone enveloped by it.

We will soon be carrying out a third test to establish this and I will inform members of the recommendations which result from it. The Inspector of Explosives has, however, already ordered us, on the basis of the first two tests, to modify vault doors, frames, hinges and catches in order to make quite certain that they can withstand a pressure of 140 grammes per square centimetre.

I have included this rather long description of the tests in the annual report because I feel that it is of interest to all members who preserve nitrate film, and this is the quickest way of disseminating information to everybody.

Finally, a word about NAPOLEON (Abel Gance). Kevin Brownlow has finished the negative cutting of the restored version, and as soon as preservation material has been struck and checked, we should be in a position to meet members' requirements as well as our own commitments.

Acquisitions

We have completely overhauled our selection committee structure during the year and have moved television current affairs from the Television Selection Committee to the new History and Current Affairs Selection Committee. This will allow the former to concentrate on the art and technique of television and will ensure that the political history of the twentieth century is assessed by experts.

Alex Grant, who succeeded Clyde Jeavons as Head of the Acquisitions Department, has left to become Films Officer at the Yorkshire Arts Association. This means the post is vacant once again, that feature film acquisitions have consequently remained at a relatively low level and that few exchanges have been possible. We did, however, acquire an important collection of pre-World War I fiction films which may on detailed examination contain some treasures.

Most important among non-fiction acquisitions was the Henderson Collection (1900-1919) of newsreel items, a welcome addition to our already extensive holdings. We were also lucky to obtain film from the Strangeways Laboratory, Cambridge, shot by Drs. Canti and Waddington during their study of tissue culture, a study vital to modern cancer research. From Edinburgh University we received F. W. H. Hughes's experiments with phase contrast photography.

The rate of television acquisition continues to increase and a considerable number of major BBC programmes selected over the last ten years were received. Because of inflation, the annual grant from the Independent Television Companies Association enabled us to copy a decreasing percentage of the programmes selected, but we have recently heard that their grant will be increased to £25,000 next year.

The Television Officer attended the Montreux Golden Rose and Prix Italia Festivals.

Preservation

It has been a difficult year for the Preservation Section because a lot of time was spent preparing schemes for coping with our nitrate duplication problem in an attempt to get an increased grant from the Department of Education and Science. When the Minister for the Arts visited our vaults at Aston Clinton and Berkhamsted in November he responded to our cri de coeur sympathetically. However, in Britain it is the permanent civil servants, not the politicians, who control the purse strings and our crash programme designed to duplicate all our holdings of nitrate film in three years at a cost of £14 million received little enthusiasm from them. We are hoping that the alternative proposal to undertake the same work over twenty-five years will seem positively attractive in comparison, and that we will receive an additional grant to begin its implementation this year.

The nitrate problem often obscures others of equal importance: the preservation of colour films must be near the top of the list. This year we spent part of our grant on black and white separations, a sound negative, a CRI and a print therefrom of an important British film of the Thirties which only exists in the form of a colour print. The cost was over £1.25 a foot, nearly £12,500 for the whole film. It would have been cheaper if we had not made the CRI and the print, but then there is always a nagging possibility that the separations will fail to match when they are required for further printing. Acetate colour films might survive until laser or some other technological advance permits cheaper long-term preservation of the coloured dyes, but certainly our 1,000 reels of three-strip nitrate Technicolor film will not last that long. It seems we could be forced to follow the advice of those who suggest that colour films should be kept on videotape until a better method presents itself.

The 44 new vaults mentioned in last year's annual report were completed and filled. Their design is different from the existing vaults at Aston Clinton. They utilise air space, Thermolite building blocks and glass fibre to achieve a steady temperature, and they have no chimneys; the pressure relief channels are in the roof itself and the vents open upwards. The Aston Clinton site is now full and there is no room for expansion in any direction. As we are not allowed to store nitrate film at Berkhamsted, we will have to seek another nitrate storage site.

Nearly 140,000 feet of film were processed in our Lawley processor despite the long sickness and subsequent death of the member of staff who was responsible for this operation and the retirement of Mr. McCloskey, the head of our film printing unit for many years.

We were also concerned at the apparently high rate of instability in recently received collections. Nearly a third of the Visnews Library, which contains 12 million feet of nitrate newsreel material, was found to be unstable and to require immediate duplication. Yet only two or three years ago the company who owned the collection had successfully made videotape copies from it using 35mm Telecine machines. If this rate of instability is reflected in other collections awaiting inspection, we will be in danger for the first time of losing films because we have not enough money to make copies.

Cataloguing

The Section continued viewing and describing the Archive's holdings of sound non-fiction films 1930-1945 and produced an updated list of fiction films available for viewing.

Further consideration was given to the utilisation of a computer to make the storage and manipulation of the Archive's film records more efficient. Both the system employed by the Imperial War Museum film library and one which would be compatible with the proposed British Library scheme for computerising all records of non-book materials have been considered in detail.

Viewing Service

This year 251 users viewed 882 features and 760 shorts and the National and Regional Film Theatres projected 365 Archive prints. Viewing copies of 107 features and 207 shorts were made, including such titles as THE VANISHING VIRGINIAN (Borzage), HANGMEN ALSO DIE (Lang), A BELL FOR ADANO (King), HOLY MATRIMONY (Stahl), DREAMING LIPS (Czinner), 49TH PARALLEL (Powell) and GILDA (Vidor). To help redress the balance between cinema and television, 48 programmes were printed as viewing copies including, ISADORA (Russell), QUATERMASS AND THE PIT (Cartier) - six episodes, RUMOUR (Hodges) and STOCKER'S COPPER (Gold).

The Section also organised, on behalf of the British Council, a major season of British films to coincide with the Queen's visit to Japan, and provided films for the Austrian Filmmuseum's Don Siegel retrospective and the '30s and '40s RKO seasons at the Nederlands Filmmuseum. On the home front, Jeremy Boulton was responsible for organising a successful Alexander Korda season at the National Film Theatre which included nearly 40 titles.

Production Library

The Library completed 75 productions and is currently handling a further 61, one of which is Robert Vas's film about the National Film Archive which will be shown on television later this year.

Stills Collection

The major feature of the year was the installation of a new automated stills filing and retrieval system marketed by Sperry Remington. It allows easy access to the 1.2 million stills and takes up only a third of the floor area previously required.

The appointment of a full-time photographic assistant at Berkhamsted enabled the Section to keep pace with the growing demand for copy stills. This year 13,000 were provided, 1,583 personal callers attended to and 1,119 postal enquiries answered. The Section acquired 33,762 black and white stills, 1,672 colour transparencies, 376 posters and 9 set designs by Hein Heckroth and 20 by Vetchinsky.

A large number of the Section's collection of set designs were photographed in colour so that they would be readily available for reference. Work was also begun on the organisation of the Archive's substantial poster collection and 4 plan chests were acquired to house it. Two exhibitions, one devoted to the drawings of critic and caricaturist Richard Winnington, the other to coincide with the Korda retrospective, were mounted in the new showcases at the National Film Theatre which were acquired with money from the Section's own budget.

March 1976

David Francis
Curator

Film and Television Acquisitions

The following is a selection of the year's more interesting acquisitions:

Feature Films

	<u>Country of Origin</u>	<u>Director</u>
an AMERICAN TRAGEDY	USA 1931	Josef von Sternberg
BAS YA BAHAR (the CRUEL SEA)	Kuwait 1971	Khalid Siddik
BEAU GESTE	USA 1926	Herbert Brenon
the BIG CLOCK	USA 1947	John Farrow
BIG DEAL AT DODGE CITY	USA 1966	Fielder Cook
CANDLELIGHT IN ALGERIA	GB 1944	George King
the CHAPMAN REPORT	USA 1962	George Cukor
the COUNTERFEIT PLAN	GB 1957	Montgomery Tully
DAYS OF WINE AND ROSES	USA 1962	Blake Edwards
EAST IS EAST	GB 1916	Henry Edwards
EASY VIRTUE	GB 1927	Alfred Hitchcock
a FINE MADNESS	USA 1966	Irvin Kershner
FOUR IN A JEEP	Switzerland 1951	Leopold Lindtberg
FOUR SONS	USA 1928	John Ford
GAIETY GEORGE	GB 1946	George King
GIRL WITH GREEN EYES	GB 1964	Desmond Davis
the GREAT McGINTY	USA 1940	Preston Sturges
GUESS WHO'S COMING TO DINNER	USA 1967	Stanley Kramer
GYPSY	USA 1962	Mervyn LeRoy
HAMLET	GB 1969	Tony Richardson
HAMNSTAD (PORT OF CALL)	Sweden 1948	Ingmar Bergman
HELEN OF TROY	USA 1956	Robert Wise
the HIGH AND THE MIGHTY	USA 1954	William Wellman
I WAS HAPPY HERE	GB 1965	Desmond Davis
JEDDA	Australia 1955	Charles Chauvel
JUST PALS	USA 1920	John Ford
LORD JIM	GB 1965	Richard Brooks
LOVING MEMORY	GB 1970	Anthony Scott
the MAN WHO WATCHED TRAINS GO BY	GB 1952	Harold French
MR. REEDER IN ROOM 13	GB 1937	Norman Lee
MONTE CARLO	USA 1930	Ernst Lubitsch
the MUSIC MAN	USA 1962	Morton da Costa
NELL GWYNN	GB 1934	Herbert Wilcox
a NIGHT IN CASABLANCA	USA 1946	Archie Mayo
OF HUMAN BONDAGE	USA 1934	John Cromwell
OH! WHAT A LOVELY WAR	GB 1968	Richard Attenborough
ONE HUNDRED MEN AND A GIRL	USA 1937	Henry Koster
POLYCHROME FANTASY	GB 1935	Norman McLaren
PRZYGODA CZLOWIEKA POCZCIWEGO (the ADVENTURE OF A GOOD CITIZEN)	Poland 1937	F. & S. Themerson
RIDE THE MAN DOWN	USA 1952	Joseph Kane
RIO GRANDE	USA 1950	John Ford
ROBIN AND THE SEVEN HOODS	USA 1964	Gordon Douglas

<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
ROOM FOR TWO	GB 1940	Maurice Elvey
una ROSA PER TUTTI (EVERY MAN'S WOMAN)	Italy 1966	Franco Rossi
ROUGH SHOOT	GB 1953	Robert Parrish
SALUTE JOHN CITIZEN	GB 1942	Maurice Elvey
SATAN'S SISTER	GB 1925	George Pearson
SATELLITE IN THE SKY	GB 1956	Paul Dickson
the SEA SHALL NOT HAVE THEM	GB 1954	Lewis Gilbert
SPRING SONG	GB 1946	Montgomery Tully
a STAR IS BORN	USA 1937	William Wellman
the UNCLE	GB 1966	Desmond Davis
the WOMAN IN 47	USA 1916	George Irving
YOU AND ME	USA 1938	Fritz Lang

Non-Fiction Films

- AMY JOHNSON COLLECTION: family films including shots of Amy Johnson and Jim Mollison in action.
- BEHIND THE RENT STRIKE (1975)
- BENTON COLLECTION: film from Yorkshire including early Pathé colour material.
- CENTRE FOR SOUTH ASIAN STUDIES COLLECTION: unique amateur film shot by British civil servants in India in the '30s.
- CROWD CONTROL TECHNIQUES (1968) and POLICE DOGS (1969): training films from the City of London Police.
- FACTORY WORKERS IN N.E. ENGLAND: rare 1908 film of the workers of Denton Holme, plus an international bowling tour in Carlisle (1919).
- LABAN DANCE COMPANY: film record of famous modern dance company banned by Goebbels in 1935.
- LAST GRAVE IN DIMBAZA (1974)
- METHODS OF COACHING, TRAPPING, COACHING IN GAMES: 1950s coaching films made by the Football Association and including such celebrated players as Stanley Matthews.
- PEOPLE OF THE WESTERN AUSTRALIAN DESERT: an anthropological series.
- VICTOR BRUCE COLLECTION: film of a pioneer racing driver, The Hon. Victor Bruce, and his wife, a well-known early flier, in action in the early '30s.
- WEMBLEY HOSPITAL: opening of hospital and fête in 1930s.
- WEYBRIDGE NEWSREELS: newsreels made locally in Weybridge, Surrey, by professional news cameramen and shown in the district in the late '20s and early '30s.

Television ProgrammesDrama

CATHOLICS (Jack Gold)	Harlech	1974
MAD JACK (Jack Gold): a film about Siegfried Sassoon	BBC	1970
the NEARLY MAN (Arthur Hopcraft): an authentic view of small town politics.	Granada	1974
the SIX WIVES OF HENRY VIII (the complete series of six episodes)	BBC	1970
the TEA PARTY (Harold Pinter) - (shown in different versions by EBU members)	BBC	1965

Documentaries

BEAUTY, BONNY, VIOLET, GRACE AND GEOFFREY MORTON: Frank Cvitanovich's film about Shire horses	Thames	1974
CHILDREN IN CROSSFIRE: children coping with life in Northern Ireland during the present troubles.	BBC	1974
HEART OF BRITAIN (OMNIBUS): about film-maker Humphrey Jennings.	BBC	1970
JUST ONE KID (John Goldschmidt): memories of a Jewish tailor from the East End of London.	ATV	1974
the PRICE OF VIOLENCE: the effects of bombings on the civilian population of Northern Ireland.	BBC	1972
THIS WONDERFUL WORLD: a rare episode of John Grierson's television series of the 1960s.	Scottish	1960s

Comedy

Examples of THE MORECAMBE AND WISE SHOW	BBC	1973
Examples of MONTY PYTHON'S FLYING CIRCUS	BBC	1971/1973
the STANLEY BAXTER MOVING PICTURE SHOW: accurate and lavish movie pastiches by comic impressionist.	London Weekend	1975

Music

The opera THE RETURN OF ULYSSES TO HIS HOMELAND	Southern	1975
---	----------	------

Current Affairs

Numerous examples: e.g.

THIS WEEK - THE NATIONAL FRONT: about the right-wing political party.	Thames	1974
Coverage of the Turkish Invasion of Cyprus	ITN	1974
WORLD IN ACTION - SOUTH OF THE BORDER: the programme about the IRA which was never shown.	Granada	1971

London

Imperial War Museum, London

Annual Report 1975-6

The Museum commemorated the thirtieth anniversary of the end of the Second World War with a season of Polish documentary films, on loan from the Government of the Republic of Poland. These are as follows :— FROM VERSAILLES TO WESTERPLATTE (1965), TALE OF A CITY (1944), ROADS HOME (1975), FROM SEPTEMBER TO MAY (1969), FOREST PEOPLE (1971), OPERATION V-2 (1968), BATTLE OF BRITAIN (1967), DIARY OF HANS FRANK (1970), JANUARY SONG (1969), WING 300 (1972), BATTLE OF KOLBERG (1945), ACTION COD (1972), FALL OF BERLIN (1945), LET'S REMEMBER (1972), FIGHTING POLAND (1943), SIXTY-THREE DAYS (1969), SALUTE TO GARLAND (1972), MONTE CASSINO (1973), AFTER THIRTY-FIVE YEARS (1974), SIGNING OF CAPITULATION (1969), WARSAW — THE UNCOMMON CITY (1974).

Most of the Museum's acquisitions during the year were of official film from the Central Office of Information and the Ministry of Defence, including much material of a technological nature. A number of television programmes on Northern Ireland were purchased, notably from the Granada WORLD IN ACTION series. From Thames Television the Museum received colour negatives of interviews and much untransmitted film for the WORLD AT WAR series. Prints were bought from the National Archives, Washington DC, of the following U.S. official Second World War films :— THE NEGRO SOLDIER, KNOW YOUR ENEMY — JAPAN, JAPANESE RELOCATION, CHALLENGE TO DEMOCRACY A Japanese film, MAREI SENKI, on the invasion of Malaya in 1941 was purchased from the Netherlands Filmmuseum. The most notable of a number of individual films and collections donated to the Museum was the archive of the Broadlands Trust, relating to the life and experiences of Lord Louis Mountbatten.

Preservation of nitrate film has continued steadily in spite of an extraordinary inflation of printing costs. The Museum is now concentrating its processing programme by using only one laboratory in Britain.

In August 1975 Clive Coultass attended as a delegate the sixth international conference on history and the audio-visual media, held this time in Denmark under the auspices of the University of Copenhagen. A committee was formed with the provisional title of International Committee for Historical Research and Education in Audio-Visual Media in order to plan further meetings and to improve contacts between organisations and institutions concerned with this field.

The Museum is participating in a UNESCO project to advise on establishing a film archive in Jordan. Anne Fleming has been seconded for a period to Amman and at present is co-operating with the News Department of Jordan Television.

The Museum's computer based film cataloguing system APPARAT has now been running successfully for six months. Initially we have been building up technical aspects of the file but subject information is being gradually added. During this period some small problems only have been encountered and conversion of the Museum's old records has been almost trouble free. Minor enhancements have been made to adapt the system for 132 character line microfiche output and to improve the appearance of the printouts. Considerable interest in the system has been shown by British and European film archives and organisations concerned with film and other media. APPARAT is available as a software package suitable for late model ICL 1900 computers under reasonable licensing conditions.

Los Angeles

THE UCLA FILM ARCHIVE
University of California
Theater Arts Department
Los Angeles, California 90024

Since the UCLA Film Archive was founded in 1968 our holdings have increased from eleven 16mm prints to more than three thousand original 35mm titles--a figure that we estimate will double during 1976. As our activities in the areas of acquisition, preservation, public programming and research have increased over the years, the facilities provided by the Division of Motion Pictures at UCLA have become impossibly cramped. Thus, we are pleased that the Chancellor of the University has announced the formation of a building committee to plan for a new facility to house all activities of the film and television archives.

ACQUISITION

Acquisitions this past year include over 300 titles from the Eastin-Phelan Corporation including original negatives to many Commonwealth features and Paul Terry silent cartoons; the Edward Finney collection of over 100 titles; films held by the estate of Peter Lorre; the donation by June Allyson of films, radio transcriptions, and home movies covering her own career and that of her late husband Dick Powell; 15 features from the Los Angeles County Museum of Art including LE TESTAMENT DU DOCTEUR CORDELIER (1958) by Jean Renoir and Fritz Lang's SPIDERS (1928); over 200 titles from the Pacific Film Archive including the Templeton Crocker documentary collection and the 1926 German feature SLUMS OF BERLIN; over 100 titles from Mr. David Shepard of 16mm reference prints including many early American short subjects; a deposit by Twentieth Century Fox of over 400 titles of early studio films; 20 original negatives from Modern Sound Pictures of program features from the 1930's; and various private donations and deposits totaling approximately 50 titles.

Our holdings now number more than 3000 titles. At the present rate of acquisition we anticipate that by the end of 1976 this figure will double.

PRESERVATION

Approximately 30 titles from our collection were transferred from nitrate to acetate here at UCLA through the generosity of concerned individuals. These included early Max Sennett musical short films, several PARAMOUNT

ON PARADE short subjects, an early Chaplin short MABEL AT THE WHEEL, and THE MAN WHO CAME BACK (Fox, 1924) for which we possessed the only existing materials.

We are presently engaged in a fund raising campaign to significantly expand our preservation program.

CATALOGING AND PUBLICATION

The Archive has prepared this past year a 100 page supplement to our present catalogue of holdings. In addition, we have published an informational pamphlet outlining our activities in the areas of film storage and preservation.

ACTIVITIES

The Archive continued its tri-weekly screenings from its holdings accompanied by carefully researched program notes. In addition, we accommodated nearly 1000 appointments for individual viewing of films by academic researchers, students, critics, and foreign visitors. Special programs sponsored by the Archive included evenings with cinematographer William Hoch and animators Tex Avery and Chuck Jones, as well as a tribute to the late Paul Robeson and a screening of Canadian Student Film Festival winners.

Prints provided by the Archive were used by the Los Angeles County Museum of Art, the Academy of Motion Picture Arts and Sciences, the Pacific Film Archive, the AFI theater in Washington, the Museum of Modern Art in New York, the British Film Institute, and the Cinematheque in Paris.

The Archive co-sponsored the highly successful Fox Newsreel Series and the Cannes Critics Week. Our association with Filmex (Los Angeles International Film Festival) this year includes a special program tribute to animator George Pal as well as coordinating all print traffic at the festival. We remain a source of information and prints for authorized screenings by Hollywood studios.

FACILITIES

The Archive has acquired funds to purchase additional flatbed viewing facilities permitting easier access to our holdings by students, researchers, and critics. We have secured additional vault space for both our film and radio collections.

ADMINISTRATION

As was previously announced, Professor Robert Rosen, a member of the UCLA Theater Arts Department, was appointed in June, 1975 as the new Director of the UCLA Film Archive. Increased funding will permit Robert Epstein to devote full-time to his position as Curator this coming year. We have also hired with the help of NEA funds an additional staff member, Harry Arends, to work in the area of public access. In addition, Charles Hopkins has been promoted to an assistant to the Curator.

Madrid

RAPPORT DES ACTIVITES DE LA FILMOTECA NACIONAL D'ESPAGNE EN 1975

Au cours de l'année 1975, LA FILMOTECA NACIONAL DE ESPAÑA a continué son travail de diffusion en l'intensifiant. Exception faite des mois d'été, la Filmoteca espagnole a célébré quatre séances par jour et passé normalement quatre films différents, à Madrid comme à Barcelone. Elle a célébré également divers cycles et séances à Valencia, Valladolid, Salamanca, Bilbao, Albacete, Las Palmas, Logroño et Vitoria. Le nombre total de séances directement organisées par la Filmoteca espagnole en 1975 s'élève à plus de deux mille, sans compter les nombreux prêts aux ciné-clubs et autres entités culturelles comme les chaires universitaires de cinématographie.

Parmi les cycles programmés en 1975 nous pouvons citer, entre autres, les suivants: Le néoréalisme italien; Surréalisme; La Seconde Guerre Mondiale; Le cinéma brésilien; le nouveau cinéma allemand; le nouveau cinéma américain; Fellini; Antonioni; les frères Taviani (en leur présence); Bellocchio; Bertolucci; Totò; des opéras filmées; Jazz, folk et pop au cinéma et littérature française; cinéma Expérimental de Les Goldman (présenté par l'auteur); le cinéma viennois; Eisenstein au Mexique; prix du cercle des Ecrivains Cinématographiques des années 30; films tournés par la télévision espagnole; le cinéma muet allemand; le cinéma suédois des années 40; Prix du Festival de court-métrages de Bilbao; femmes cinéastes espagnoles; dernières tendances du cinéma espagnol ; Elia Kazan; Samuel Fuller;

cinéma d'horreur espagnol; le cinéma argentin; classiques du cinéma comique américain: Chaplin, Keaton, Lenné, Laurel et Hardy, Langdon, Larry Semon, Ch. Chase, etc... En raison de leur décès, des hommages ont été rendus à P. Fresnay, Ch. Spaak, George Stevens, J. Baker, F. March, R. Conte, M. Simon et W. Wellman.

Nous devons mettre l'accent sur l'aide que nous a prêtée la Cine-teca de Roma pour l'organisation des cycles du cinéma italien. La Fil-moteca espagnole a édité quelques brochures, dont une sur les pioniers du cinéma espagnol les "Hermanos Baños". Dans nos archives, son rentrés 350 long métrages et 85 courts métrages en 35mm, 85 longs métrages et 26 courts métrages en 16 mm ainsi que 24 négatifs de longs métrages et 16 de courts métrages. Diverses copies en nitrate de films espagnols ont pu être passées sur matériau de sûreté, grâce à une aide du Fond de Protection de la Cinématographie. Dans la Bibliothèque sont rentrés 320 livres et 140 scénarios, plusieurs centaines de brochures et revues ainsi que plusieurs milliers de découpures de presse.

Les problèmes d'installations et de budgets n'ont pas encore pu être résolus de manière adéquate, mais on prévoit une nouvelle et favorable structuration de la Filmoteca espagnole dans une prochaine loi sur le Cinéma dont le projet a été mis activement à l'étude

Milano

CINETECA ITALIANA, MILAN, ITALY

ANNUAL REPORT 1975

By the end of 1975 the Cineteca Italiana, which was founded in 1947 as a private association, felt the exigency of changing its status and becoming a "Public Body", so as to ensure a cultural service to the national community through more adequate and regular contributions.

The "Regione Lombardia" paid a first recognition to the Cineteca Italiana by qualifying the Film Museum as a "museum of local interest" and by giving subventions both to it and to the Library of the Cineteca.

During several meetings and public discussions, it has been decided that the Cineteca Italiana must become a "Public Body". To this end, the local bodies more directly interested (as the "Comune di Milano", the "Regione Lombardia" and the "Amministrazione Provinciale") will gather in a "society". In the course of 1976 they must plan operative proposals according to those which the Cineteca Italiana itself will have expressed.

The Italian Government will continue to support the newly-founded body and to give it contributions in the manner provided for by the law about the cinematography now in force.

The cultural activity of the Cineteca Italiana can be summarized as follows:

Archives - 507 film titles, including feature and short films, positives, negatives, fine grains, 35 and 16 mm. have enriched the archives. All this material has come from deposits of people entitled, acquisitions, exchanges and donations. The film card-indexes have been catalogued and brought up-to-date. Several double negatives and film printings have been made, both for cultural distribution exigencies and on the purpose of saving old original copies from the danger of deterioration.

Cultural Distribution activities - In 1975 the Cineteca Italiana loaned copies of films of its own archives to 61 cine-clubs all over Italy. In this connection the Cineteca Italiana has gathered that nowadays these cultural associations are inclined to get their members to pay an admittance ticket besides the usual membership card. It needn't be said here that the practice of selling admittance tickets is an infraction of the international regulations in force which rule the non-commercial activities and protect the people entitled. The Cineteca Italiana wants to draw the attention of every film library on this serious problem that can bring about unpleasant consequences in the field of relations between film producers and archives.

The Cineteca Italiana does not give its own films to associations whose members have to pay an entrance fee and asks the other film libraries to do the same.

Showings in Milan - The Cineteca Italiana has carried on its activity in its milanese residence at the S. Marco theatre, where films are shown daily twice a day. Among the most important cycles must be mentioned: **Tribute to P.P. Pasolini, Tribute to Pietro Germi, New Hungarian Cinema, Films of the Pesaro Exhibition, Italian Cinema of the sixties, exc.**

Special showings for children are always held on Saturday and Sunday afternoons.

Seventh Festival of Cinema - In 1975 the Cineteca Italiana dedicated it to the "Quinzaine des Réalisateurs" of Paris. The best works shown at Cannes during the

various editions of the "Quinzaine" and up to then unknown in Italy were presented to the milanese audience. Among these we point out the films "Electra" by Miklos Jancso and "O'Thiassos" by Theodor Angelopoulos. both out of competition.

At the end of the Festival, which took place from 8 to 18 July with the support of the "Comune di Milano", a public referendum qualified as the first three best films "The birch wood" by A. Wajda (Poland), "The Salamander" by A. Tanner (Switzerland) and "Sweet Hunters" by R. Guerra (Panama).

The director of the "Quinzaine" Pierre-Henri Deleau, the film maker Hugo Santiago, the journalist Rui Nogueira were presents at the performance.

Other activities - The Cineteca Italiana was among the organizers of the "**First Showing of the Third World Cinematography**" that took place from 10 to 20 April on the initiative of the "Contemporary History Institute" of the State University of Milan. Twenty inedited films shot in African countries and in the Middle East were shown.

Together with the "Cinémathèque Suisse" of Lausanne the Cineteca Italiana took part in the Organisation of the **Festival of Locarno 1975** retrospective show dedicated to the actor Totò.

On the occasion of the 30th anniversary of the "Resistance" the Cineteca Italiana promoted exhibitions dedicated to **Cinema and the Resistance** in many citiens, and presented Italian and foreign films.

Besides, the Cineteca Italiana carried on an intense activity for schools and universities, such as a course in history of cinema for the schools of Modena, a course about the "avant-garde cinema" for the Fine Arts Academy of Bari, several retrospective cycles for the University Institute of Bergamo, the State University of Bologna, the Catholic University of Milan, the Popular University of Varese.

Film Museum - During 1975, thanks to the subventions of the "Regione Lombardia", the Cineteca Italiana could buy new apparatus, documents and historical records such as a series of magic lanterns, shooting sets belonging to the age of the "silent", posters and different documents.

The Film Museum is open to the public in the rooms of the "Villa Comunale" in via Palestro. School-children pay frequent visits to it, as it is included in the "Museum Tours" of the city.

Library, Photo Archives - It is worth mentioning the important private photograph collection that the film maker Alessandro Blasetti gave to the Cineteca Italiana as a gift.

Thanks to the "Regione Lombardia", new books were bought for the Library and the equipment of bookshelves and files was completed.

A librarian is now employed in the reference service for the public and the filling in of the index-cards.

Milan, 31 December 1975

Montevideo

CINE ARTE DEL SODRE

REPORT 1975

Slowly but persistingly, Cine Arte's collection of films has been recovering from the fire which totally destroyed all the nitrates at the beginning of 1974.

Lately, the National Direction of Tourism handed to the SODRE over a hundred reels of films entirely shot in Uruguay as part of a promotional project carried out several years ago. Adding the 87 local documentary films received in 1974, the archive has made substantial progress in the preservation of the national film heritage.

In the whole, the archive is now in possession of approximately 1.200 titles.

Preservation - With the new vaults inaugurated last year, preservation of films is being carried out in adequate conditions.

But the most encouraging fact is the government's approval of a substantial sum in the national budget, to be entirely devoted to transfer into acetate all the nitrate films in the archive. This will enable Cine Arte - among other things - to have negative prints of the 233 original titles which belonged to the valuable collection of mute films purchased from Mr. Fernando Pereda.

This work is scheduled to start - and probably be completed - this year.

Exhibitions - An arrangement made with the Theater of the National Library has allowed Cine Arte to keep normal exhibition activities throughout the year.

260 public exhibitions took place in 1975, with an attendance of 21.000 spectators.

The film loan service has also been active with a total of 1.500 loans during the year, and 132,000 viewers.

Eugenio Hintz
Director

Montréal

LA CINEMATHEQUE QUEBECOISE
Musée du cinéma

RAPPORT POUR L'ANNEE 1975

ACQUISITIONS, PRESERVATION

Le déménagement des collections de films dans nos nouvelles voûtes de conservation s'est fait au cours des mois d'avril et mai.

Ces voûtes, les premières du genre construites au Canada, ont été inaugurées officiellement le 8 septembre.

Les voûtes noir et blanc et nitrate présentent maintenant des conditions thermiques et hygrométriques très stables (10°C et 50%), mais nous avons de la difficulté à atteindre 30% d'humidité relative dans la voûte couleur (sans modifier le 2°C) et nos ingénieurs poursuivent encore les tests.

Les problèmes financiers que nous avons connus en 1975 nous ont empêchés de recruter l'adjoint technique qui devrait assurer désormais la permanence aux voûtes. De même l'achat d'équipement a dû être réduit à l'essentiel (colleuses, visionneuses 16 et 35mm, rembobineuse électrique).

L'ouverture des voûtes a suscité beaucoup d'intérêt chez les cinéastes et les producteurs et les dépôts d'éléments de tirage ont augmenté de façon appréciable au cours de cette année.

Notre collection s'est enrichie de quelque 350 longs métrages - surtout en copies 16mm - et de plus de 1000 courts métrages (y compris des séries de télévision). Nous avons également reçu en dépôt quelques documents sur ruban vidéo.

Du fait des limites budgétaires, peu de travaux de laboratoire ont été effectués au cours de cette année. Nous avons cependant restauré quelques courts métrages et un long métrage canadien de 1949, LE GROS BILL de René Delacroix, qui était considéré comme disparu depuis plusieurs années suite à un incendie qui avait détruit le négatif et la plupart des copies.

L'inventaire de notre collection d'appareils anciens est terminé et, en décembre, nous avons publié un CATALOGUE DES APPAREILS DU MUSEE DU CINEMA. Ce catalogue de 64 pages comprend une explication des différents principes techniques mis en jeu dans le cinéma, une bibliographie de base et une fiche individuelle pour chaque pièce majeure comprenant une photo, l'identification, l'historique et la description technique de l'appareil.

PROJECTIONS PUBLIQUES

La saison 1975 a comporté 232 séances régulières (voir tableau de la page suivante) - plus une semaine supplémentaire (sans frais d'entrée) consacrée aux acquisitions de l'année, au début de juin. Comme chaque année la Cinémathèque a fait relâche durant juin, juillet et août.

Les principaux cycles de 1975 furent:

- un panorama du CINEMA FINLANDAIS récent: 11 séances
- une rétrospective JOHAN VAN DER KEUKEN, avec la participation du cinéaste: 5 séances
- une rétrospective MICHAEL SNOW, avec la participation du cinéaste: 4 séances
- un panorama du CINEMA SUISSE récent (romand et alémanique): 12 séances
- une rétrospective WILLIAM KLEIN, avec la participation du cinéaste: 7 séances
- une rétrospective VOLKER SCHLÖNDORFF, avec la participation du cinéaste: 8 séances
- un bilan de LA PRODUCTION QUEBECOISE 1970-1975: 17 séances
- une rétrospective JIRI TRNKA: 7 séances
- un bilan de la production mondiale en 1965: 19 séances

La séance de 19h30 le mercredi est toujours consacrée à l'HISTOIRE DU CINEMA, et celle de 21h30 au CINEMA CANADIEN.

Le cinéma d'animation occupe toujours une place importante dans nos projections publiques: en 1975, plus de 200 films d'animation ont été projetés à la Cinémathèque.

PUBLICATIONS

Nous avons publié 6 numéros (dans les éditions française et anglaise) de NOUVEAU CINEMA CANADIEN / NEW CANADIAN FILM, dont un numéro double qui constitue un bilan de la production canadienne en 1974.

Le travail de cueillette et de classement des informations pour l'INDEX GENERAL DE LA PRODUCTION CANADIENNE est maintenant terminé et le premier volume, qui couvrira 1974 et 1975, sera publié au cours du printemps.

En plus du CATALOGUE DES APPAREILS DU MUSEE DU CINEMA déjà mentionné, nous avons publié un dépliant descriptif du rôle et des activités de la Cinémathèque ainsi que 5 brochures en relation avec nos projections publiques: VAN DER KEUKEN, FINLANDE, KLEIN, SNOW, TRNKA, QUEBEC 75.

Enfin, depuis septembre, nous publions des notes de présentation pour chaque film du cycle HISTOIRE DU CINEMA.

PROJECTIONS PUBLIQUES

1975

mois	cycle principal	nombre de séances	spectateurs	moyenne
1/75	FINLANDE	24	1543	64
2/75	VAN DER KEUKEN	28	2047	73
3/75	SNOW / ANNECY	27	2255	83
4/75	SUISSE / KLEIN	22	1256	57
5/75	MANHEIM	34	1937	57
9/75	SCHLÖNDORFF	26	3046	117
10/75	DIVERS	25	2255	90
11/75	QUEBEC 75 / TRNKA	26	1937	74
12/75	CINEMA 65	20	1479	74
		<hr/>	<hr/>	<hr/>
		232	17,755	77

VISITEURS

En plus des cinéastes mentionnés au chapitre des projections publiques, nous avons également accueilli à la Cinémathèque:

John Halas, cinéaste d'animation britannique et président d'ASIFA international

Fée Vaillant, directrice intérimaire du Festival de Mainheim

Einar Lauritzen, historien suédois du cinéma

Manuel Otéro, cinéaste d'animation français

Daniel Kamwa, cinéaste camerounais

Thomas Brandon, historien du cinéma américain

Vadim Yousof, caméraman soviétique

Nikolaï Goubenko, acteur-réalisateur soviétique

Khémaïs Khayati, critique tunisien

Fredi Murer, cinéaste suisse

Jan Lenica, cinéaste d'animation polonais

Abdoulaye Korcka Sow, président directeur général de la Société Nationale de Cinématographie (Dakar)

RAPPORT AVEC LES AUTRES MEMBRES DE LA FIAF

La bobine d'échange, composé de 11 films d'animation canadiens, a été présentée dans les cinémathèques de Lisbonne, Varsovie, Copenhague, Bucarest, Téhéran, Amsterdam, Belgrade, Haifa.

Nous avons participé au programme spécial préparé par la Cinémathèque cubaine à l'occasion de son XVe anniversaire.

La Cinémathèque a échangé des copies avec les cinémathèques de Moscou, Belgrade, New York et Lausanne.

Enfin, dans la préparation de nos projections publiques, nous avons bénéficié de la collaboration des archives de Prague, Amsterdam, New York, Helsinki, Moscou, Bruxelles et de l'Anthology Film Archives (New York).

ADMINISTRATION

Le budget de la Cinémathèque pour l'année financière 1975-1976 est de \$163,000.00. Le Ministère des Communications du Québec y a contribué pour une somme de \$70,500.00, le Conseil des Arts du Canada pour une somme de \$70,000.00 et le Conseil des Arts de la Région métropolitaine de Montréal pour une somme de \$5,000.00.

La Cinémathèque compte actuellement 7 employés permanents et trois mi-temps.

Montréal, 22 février 1976

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF
DE SON ACTIVITE EN 1975

En 1975 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 des collections 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 Cinémas.

Le Gosfilmofond a aussi pris une part active dans l'organisation des Retrospectives du cinéma soviétique à l'étranger. La collaboration internationale du Gosfilmofond avec les Cinémathèques, membres de la FIAF se développait avec succès. Les manifestations avec la participation des autres Cinémathèques se sont aussi accrues, l'échange des films et des livres est devenu encore plus vif.

L'année écoulée le Gosfilmofond de l'URSS a continué la préparation graduelle des travaux liés à l'élaboration et à la conservation de l'information scientifique à l'aide de la EVM.

I. ACTIVITE NATIONALE

a) Collecte et conservation des films et des documents.

Des films entrés.

En 1975 la collection du Gosfilmofond s'est complétée d'un grand nombre des films soviétiques et étrangers. On a obtenu 2468 copies des films des institutions diverses. On a continué la construction du 11-e blockhaus pour les négatifs-couleurs.

Travail sur la restauration et la préservation des films.

On a effectué, le contrôle des films soviétiques et étrangers. On a complété les films soviétiques et étrangers par des morceaux manquants. On a restauré 44 films.

Pour ça on a tiré des morceaux correspondants. Pour les besoins du Gosfilmofond on a tiré 5 millions de mètres des positifs blanc et noir et en couleur. On a restauré à la machine et grâce au travail manuel plus de 12,2 millions de mètres des négatifs, lavandes, contre-types et positifs. Au total on a tiré et restauré 23,7 millions de mètres ce qui prouve que le Gosfilmofond a surpassé ses possibilités de projet. La section de contrôle a contrôlé 160,6 mille bobines. Durant l'année on a prêté 65,8 mille 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 en prenant en considération l'élaboration future à l'aide de la EVM. On a agrandi les fichiers des cinéastes. On a continué 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 et complété plus de 20 mille fiches pour les catalogues et la filmographie.

Archives, Bibliothèque, Photothèque.

En 1975 on a établi 680 nouveaux dossiers des films, 1289 dossiers déjà existants ont été complétés par nouveaux documents: scénarii littéraires, découpages techniques, sténogrammes des discussions, des échos de la presse soviétique et étrangère etc. On a prêté pour travail 1302 dossiers de film. La photothèque s'est complétée par 156 dossiers de photos de film. La bibliothèque de Gosfilmofond a acheté 126 livres de cinéma.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1975 on a organisé les Retrospectives des meilleurs films soviétiques et étrangers dans les Cinémas de Gosfilmofond. On a prêté aux Cinémas de Gosfilmofond 18.115 bobines. Les cycles des programmes de Cinémas ont été précédés par conférences et allocutions, au foyer on a fait des expositions. En 1975 le Gosfilmofond a prêté 1432 bobines des films pour les buts de la popularisation de cinéma au Bureau de propagande de cinéma de l'Union des cinéastes de l'URSS, à la Société de l'URSS ZNANIE (Connaissances) etc. Dans les salles de Gosfilmofond on a projeté près de 6.000 bobines des films soviétiques et étrangers et on a prêté aux institutions scientifiques et artistiques 16.044 bobines en particulier pour l'Institut de l'Histoire des Arts, pour l'Institut de la théorie et de l'histoire de cinéma du Goskino de l'URSS, pour le VGIK, pour les Unions des cinéastes républicaines et pour les autres institutions.

Expositions.

Dans les Cinémas de Gosfilmofond en 1975 on a fait plusieurs Expositions racontant de l'oeuvre des maîtres de cinéma soviétique et étranger. On a fait aussi l'Exposition consacrée au 30-e Anniversaire de la Victoire sur le fascisme.

Publications.

En 1975 a paru le recueil illustré des matériaux consacré au film de V.Poudovkine LA MERE. La Maison d'Édition ISKOUSSTVO continuait son travail sur le CATALOGUE ANNOTE: LES FILMS SOVIETIQUES ARTISTIQUES (1964-1972), le recueil LES ACTEURS SOVIETIQUES. L'année écoulée on a publié également les brochures illustrées ACTEURS DE LA COMEDIE MUSICALE DES ANNEES 30-40 et IVAN MOSJOUKINE.

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

En 1975 le Gosfilmofond a continué sa collaboration active avec les Studios de production, avec les usines de tirage massive et

avec la TV. On a choisi et tiré les morceaux de films pour les films: LES OEUVRES DE V.I.LENINE, LOUNATCHARSKI - COMMISSAIRE DU PEUPLE, CONSTRUCTEUR YANGUEL, MATE ZALKA, JACK LONDON, LES MISERABLES, LES EAUX PRINTANIERES, DEUX CAPITAINES, LE PORTRAIT DE FERNAND LEGER, GES DE TOKTOGOUL, LES JOURNEES DES TOURBINE, et beaucoup d'autres. L'industrie cinématographique et la TV ont obtenu en prêt limité 8.041 bobines de films. Les collaborateurs des sections scientifiques du Gosfilmofond ont donné des consultations et choisi les matériaux filmiques 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 5.500 mille mètres. On a renouvelé la bande sonore - 930 mille mètres.

II. ACTIVITE INTERNATIONALE.

En 1975 le Gosfilmofond de l'URSS avait des relations actives avec 31 Archives, membres de la FIAF. En cadre d'échange on a envoyé aux Cinémathèques étrangères en prêt illimité 602 films et en prêt limité - 171 films. On a obtenu des Cinémathèques étrangères en prêt illimité 343 films et en prêt limité - 14 films. On a continué à effectuer l'échange des livres de cinéma: on a envoyé aux Cinémathèques étrangères 152 livres, 2947 photos de films et d'autres matériaux. On a obtenu 659 livres et revues. Les sections soviétique et étrangère ont préparé les programmes et assuré ces programmes par les copies des films les Retrospectives soviétiques aux Cinemas des Archives du Cuba, de l'Espagne, de la Finlande, de la France, de la Hongrie, de l'Iran, de l'Italie, de la Yougoslavie, de la Pologne, du Portugal, de la RDA, de la Roumanie, de la RPDC, de la Tchécoslovaquie. On a envoyé les films soviétiques aux Archives de 15 pays pour les projections consacrées au 30-e Anniversaire de la Victoire sur le fascisme.

On a fait en collaboration avec la Cinémathèque de la RDA l'Exposition LES TRADITIONS DE LA COLLABORATION SOVIETO-ALLEMANDE AU CINEMA DES ANNEES 20 JUSQU'A NOS JOURS.

C'est une grande place qu'a prise dans l'activité du Gosfilmofond sa participation au Festival International du cinéma anti-fasciste à la ville de Volgograd en 1975 pour lequel on a préparé la Retrospective spéciale des films.

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

For all of 1974 and the six months of 1975, Margareta Akermark ably served as the Acting Director of the Museum's Film Department. The Museum and the Department are indebted to her for the skillful leadership and service which she performed.

Much of my own work since July 1, 1975, when I assumed the position as Director of the Department, has centered around becoming familiar with the Museum and the Film Department staff. It would be much too presumptuous for me to write a long introduction about our plans and goals for the future. It is possible for you to see, from a reading of the attached report, that 1975 was a productive year. Some activities, however, did not begin in 1975, although an increased amount of federal, state, and private funding in the past few months encourages us greatly, and we are very much involved in plans for expanding present programs of preservation, acquisition, education, computer cataloguing, and the expansion of our circulation catalogue. The details of these new activities will be more evident in our 1976 report.

I look forward very much to establishing close personal relationships with F.I.A.F. representatives, and certainly we shall do everything possible to continue and expand our cooperation, as a Department, with the F.I.A.F. organization.

-- Ted Perry
Director

I. PRESERVATION

Additional funding made possible the expansion of our film preservation program. In addition to increased support of The National Endowment for the Arts, we received funds from The New York State Council on the Arts. The amount of nitrate films transferred to acetate was approximately 286,000 feet or (87,172 metres). The funds were previously limited to nitrate transfer: in this year, a part was used for restoration projects as well, such as editorial comparison and combining of various materials, the editing of unassembled negatives (the Biograph and Edison films), and the restoring of English titles. We also made separate re-recorded tracks on about 75% of the sound films copied.

II. ACQUISITION

We undertook a major review of our collection and our acquisition policy. The archival situation in the United States has changed in recent years with the rapid growth of the Library of Congress Motion Picture Section and the work of other archives, and as a result we no longer feel it so essential to give our major attention to the American film. We intend to put more emphasis than before on building up our international holdings, although we will continue to collect American films. A "want list" has been established which will fill in major gaps in the collection, from an international point of view. For this year, acquisitions totalled 75 feature films, 85 short films, a silent serial, 35 reels of sound newsreels, and 9 videotapes. We have begun a modest program of acquiring works by the major videotape artists.

III. CATALOGUING

The computerization of the film catalogue continued to proceed at a very slow rate, but we expect with the help of grant funds coming in during 1976 to complete a working data base within a year to two years.

IV. INTERNATIONAL ACTIVITIES

About 75 films were lent to FIAF archives, in Washington (AFI), Montreal, London, Copenhagen, Mexico City, Belgrade, Vienna, and Havana. Berlin (SF), Amsterdam, Washington (LOC) lent films for our showings. Exchanges were arranged with archives in London, Prague, Moscow, Brussels, Berlin (SF), Belgrade.

The Silent American Film series continued its tour in Latin America under the auspices of the Cinemateca Argentina, and the Anthropological Film series toured European countries under

the auspices of FIAF Secretariat beginning with Brussels in September, and going on to the Scandinavian countries.

V. FILMS SHOWN AT THE ARCHIVE

New Swiss Films (December 19-January 20, 1975)

D. W. Griffith Centennial Program, Part I: Biograph Films
(January 23-February 25)

Francesco Rosi (February 27-March 11)

Perspectives on French Cinema (March 13-April 3)

New Directors/New Films (April 4-14)

New Acquisitions (April 4-May 12)

D. W. Griffith Centennial Program, Part II: Feature Films
(May 15-July 9)

Emile de Antonio (July 10-20)

Re-view (July 21-August 20)

John Ford - The Early Films from the Collection
(August 21-September 28)

Recent Films from West Germany (September 25 -November 6)

Soviet Silent Cinema (October 2-November 6)

Films from the German Democratic Republic

(November 20-December 29)-(Wolfgang Klaue, Director of the
Staatliches Film Archiv der D.D.R., was the guest of the
Department of Film

The following series were continuous throughout the year:

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, on Sundays.

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 Peter Gidal, Werner Schroeter,
Hollis Frampton, Arthur and Corinne Cantrill, Jon Jost, Yvonne
Rainer, Taka Imura, Ulvi A. Dogan, Robert Breet, Storm de Hirsch,
Howard Guttenplan.

Films from the Archive, a long-term survey of films in the
collection.

VI. SPECIAL EVENTS

Unveiling of U. S. Postal Service stamp honoring film
pioneer, D. W. Griffith, by Miss Lillian Gish, followed by recep-
tion, January 22.

Screening of A BRIEF VACATION by the late Vittorio de Sica,
February 3.

Screening of ANNO UNO by Roberto Rossellini, March 10.

Screening of THE PASSENGER by Michelangelo Antonioni, followed by reception, April 2.

Reception in honor of Roy E. Larsen in appreciation of the gift of fifty editions of the "March of Time" film series to the Museum, December 2.

VII. PUBLICATIONS

Program notes were issued for the daily film showings.

VIII. CIRCULATING FILMS

The preparation of the D. W. Griffith travelling film series was completed and the sixteen programs are currently being circulated.

Three classic films by women directors have been added: A HOUSE DIVIDED, 1913, directed by Alice Guy Blache; HER DEFIANCE, 1916, directed by Cleo Madison and Joe King; THE BLOT, 1921, directed and written by Lois Weber. The compilation film THE LANGUAGE OF THE SILENT CINEMA (Vladimir Petric) has proved to be a valuable teaching tool for both elementary and advanced film classes.

Preliminary work started on the expansion of the Circulating Film Collection to include more works by independent filmmakers and to add important classics.

IX. FILM STUDY CENTER

The Film Study Center continued to serve scholars, teachers, writers and filmmakers from the New York region and an increasing number of visitors from all over the United States and overseas. A major addition during the past year was the acquisition of the files of Artkino, a donation of Sam Madell who, with his late wife, ran the company for decades. The material relates primarily to Soviet films released by Artkino in the United States. It consists of posters, scripts, stills, subtitle lists, and other documentation - four file cabinets and a dozen cartons in all.

The project for preserving the Museum's clipping files on microfiche continued under grants from The National Endowment for the Arts and The New York State Council for the Arts. Our librarian-cataloguer grant from The New York State Council was renewed, and that person continued to bring her expertise to bear on the acquisition and assimilation of the documentation collection. She is also helpful in the Museum's participation in the FIAF Periodical Indexing Project.

Major grants were obtained from The National Endowment and The New York State Council for the acquisition and housing of a permanent collection of study prints within close proximity to the Study Center. This will facilitate the study of many films previously not in the archive, and it will also reduce the need to borrow prints from the Circulating Collection. It will also permit the purchase of an analyst projector, to allow greater opportunity for students to do more intensive study of important films. There is also a likelihood of adding a third Steenbeck viewing table.

The new Director, Ted Perry, made public statements and a presentation to the Board of Trustees highlighting the need for a major expansion in study facilities. He has indicated this is one of his highest priorities for the future of the Department of Film.

As the year moved toward its conclusion, plans went ahead for certain structural renovations which would provide for a slightly expanded Study Center and more adequate housing for our growing collection of scripts. A poster restoration room was being furnished, thereby enabling preliminary work to begin on the cataloging and preservation of the Museum's large poster collection which has been lying dormant for several years.

X. THE STILLS ARCHIVE

The Stills Archive continued its normal operation. In addition, a major show of blowups was mounted in conjunction with the D. W. Griffith Centennial Program and the exhibition of key Griffith memorabilia in the collection. This was probably the largest such gallery show the Museum has presented in the forty year history of the Department of Film

Oslo

NORSK FILMINSTITUTT
Aslakveien 14B
Oslo 7
Norway

REPORT FOR THE YEAR 1975

1. Acquisition of the year. Relations with producers and distributors

Our relations with producers and distributors are satisfactory. Our space is now so limited that we have difficulties with the storage. The total number of films in the archive is now over 6.000 of which more than 3.500 are documentaries and other short film material.

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

We are still in desperate need of new vaults. The blueprint for the new vaults are now ready, and we hope to start the construction work during the autumn of 1976. Approx. 25 films have been transferred from nitrate base to acetate base. We have succeeded in rescuing rather famous Norwegian films made by the labour movement in the 1930ties.

3. Cataloguing: films, documentation

The library has now more than 5000 volumes and 84 periodicals in regular subscription. During the year a new Norwegian film-bibliography has been published. It covers the years 1913 to 1974.

4. Showings on the archive's premises

In our study-cinema we have had more than 300 arrangements - film showings, lectures, discussions etc. We still co-operate with the Oslo Municipal Cinemas and our most important series of films are presented in one of the cinemas in the centre of the city of Oslo.

Our main series in 1975 were: Films by Ernst Lubitsch, German films 1933-45, films based on the works of Thomas Mann, Nordic films, Bulgarian films of today, films from Forum des jungen Films, films by Dowshenko.

5. Budgetary matters, relations with governmental authorities

Our budget for 1975 was N.crowns 914.000. Our budget for 1976 is N.crowns 1.030.000, which means that we have only got what hardly covers the inflation rate. Generally speaking our relations with governmental authorities are good.

6. Relations with other FIAF members

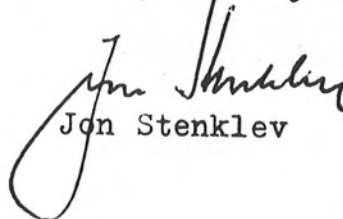
As in 1974 we have received most valuable support from all FIAF members with whom we have been in contact. We are especially grateful to Deutsches Institut für Filmkunde and the archives in the other Nordic countries.

7. Miscellaneous projects

During the year we have supported the Norwegian film club societies both with money and with films. More than 65 clubs are now active.

With the support of the Ministry we have published the annual catalogue of Norwegian short films and presented a selection of the films to the general public.

Oslo, January 29. 1975.


Jon Stenklev

Poona

NATIONAL FILM ARCHIVE OF INDIA

P O O N A

activities Report 1975

activities : NATIONAL

Administration:

Established in 1964 with the primary objectives of film preservation, documentation, research and public education in Cinema, the National Film Archive of India has made steady progress during the last ten years. The Archive is a department of the Ministry of Information and Broadcasting, Government of India. Temporarily housed at Jayakar bungalow, a famous landmark of Poona, the archive films are stored in air-conditioned vaults in the Film Institute premises. Some additional rooms in Film Institute premises have since been allotted to the archive for storing films.

Staff:

There has not been any change in the earlier staff strength of Thirteen. Few additional posts are likely to be sanctioned in the near future, in view of the increase in the archival collection and workload. Construction of new film vaults and restoration laboratory to be housed in the Film Institute premises is expected to be taken up soon.

Acquisition:

A total number of 189 films (47 Indian and 142 Foreign) were added to the Archive collection during 1975 (Jan - Dec). This includes free deposit of ten Indian films which won National awards. The rest were acquired either at print cost or on archival exchange basis.

Notable film acquisitions of the year have been -

Indian: New Theatres' CHHOTI BHAI (1949), Merchant-Ivory Productions' SHAKESPEAREWALLAH (1965), Late Avatar Kaul's 27 DOWN (1972), Prinal Sen's PADATIKA (1973), M.S. Sathyu's GARMA HAWA (1972), K.T. Vasudevan Nair's NIRMAALYAM (1973), Shyam Benegal's ANNUR (1974) and four Marathi films of Raja Paranjpe - JIWACHA BAKHA (1943), PUDACHE PAUL (1950), REDGRONCHE SHAHNE (1952) and CON PAUS (1954).

Foreign: Rossellini's ROME OPEN CITY (1945) and PALOM (1946), Maya Deren's MESSES OF THE AFTERNOON (1943) and AT LAND (1944), Franju's LE SANG DES BEASTES (Blood of the Beasts) (1949), Renoir's THE SOUTHERNER (1945), DIARY OF A CHAMBERLAIN (1946) and VANISHING CORPORAL (1962), Godard's WEEKEND (1967), Fellini's 8½ (1962), Glauber Rocha's ANTONIO D.S. MORTES (1968) and Jancso's CONFRONTATION (1968), AGNUS DEI (1970) and RED PSALM (1971).

711 books (406 complimentary) were added to the archive book library during the year. 1191 scripts of Indian and foreign films have also been transferred to the archive from the Central Board of Film Censors, Bombay and Madras.

The detailed statement of archival acquisition as on 31st December 1975 is given below:-

Items	as per last report	additions during 1975	as on 31st Dec. 1976.
Films	1142	189	1331
Books	5035	711	5746
Journals	161	20	181
Stills	8105	954	9059
Wall posters	2162	67	2229
Booklets	1789	108	1897
Disc-records	959	26	985
Shooting scripts	3280	1191	4471
Tapes	470	-	470
Costumes/Draperies	107	-	107
Old equipments	3	-	3

Documentation and Research:

The archive extended support and co-operation to Mr.B.V.Dharap in bringing out his annual publication "INDIAN FILMS 1974". A research project on the various aspects of film censorship in India has been taken by the archive in collaboration with the Film Institute.

Screen Education:

i) archive Distribution Library: The archive Distribution Library have duplicate prints of over 70 Indian and Foreign film classics which are being constantly borrowed by film societies and film study groups in educational institutions for their non-commercial study screenings.

ii) Film appreciation Course: The second Film appreciation Course conducted by the Archive in collaboration with the Film Institute was held during October-November 1975 at Poona. Fiftyone participants from different parts of the country including one from Sri Lanka attended the course which was primarily meant for prospective film teachers interested in introducing film study activities in their respective institutions, film critics/journalists, Government personnel handling films and others interested in the study of Cinema. The Archive also assisted the Film Institute in holding similar courses at Decca, Delhi and Bhubaneswar in collaboration with the local film societies/Universities.

Screenings/Exhibitions:

Archive screenings are held daily at Poona for the benefit of film students, film research workers and film club members. Regular weekly screenings of selected films from the Archive collection are also held at Bombay for invited audience groups as a part of the Archive objective for the spread of film culture.

The following special programmes were also arranged during the year:-

- | | | |
|------------------------|---|---|
| March | - | Twenty years of Italian Cinema |
| April | - | Session of West German Films. |
| September/
December | - | Hungarian film weeks at Bangalore, Trivandrum, Madras, Bombay, Delhi and Calcutta in collaboration with Hungarofilm, Budapest and Federation of Film Societies of India to mark the Thirtieth Anniversary of the Liberation of Hungary. |
| November | - | Festival of Japanese Films. |

Archive assisted the Directorate of Film Festivals in the "Festival of Other Cinema" held in Calcutta during November 1975, by loaning some of the Archive ~~reproduction~~ films after obtaining necessary clearance from the producers/copyright owners.

The Archive also assisted the Directorate of Film Festivals in organising "THE WOMAN IN CINEMA" festival in Delhi on the occasion of the International Women's Year during December 1975.

Activities : INTERNATIONAL

The Torino Congress:

No representative from this Archive could attend the XXXIst Annual Congress held at Torino in June 1975.

Unesco Meeting at Berlin:

Curator Nair participated in the Unesco meeting of experts on the Preservation of Moving Images of Cultural Value held in East Berlin from 22nd to 26th September 1975. He also spent an additional week in G.D.R. studying the working of their State Film Archive and film preservation methods.

Archival exchanges:

Five Czech film classics from the Czechoslovak Film Institute/Archive, Praha and the German silent film FAUST from the Staatliches Filmarchiv, East Berlin were received on archival exchange basis during the year. The Rome Archive assisted us in getting prints of Rossellini's PAISA, ROME OPEN CITY, STROMBOLI, Visconti's OSSESSIONE and Fellini's S $\frac{1}{2}$ from the producers concerned.

Important Visitors:

Mr. Ulrich Gregor
Director of the Forum of Young Cinema, Berlin

Mr. Louis Marcorelles,
Film Critic, Le Monde, Paris.

Dr. (Mrs) Ruth Herlinghaus
Head of Science Section in the Department of Film
Ministry of Culture, G.D.R.

Mr. Roland Cehme
Film Director, G.D.R.

Miss Traudel Kulikowski
Film Actress, G.D.R.

Mr. Miroslav Kitic
Manager (Overseas) Jugoslaviya Film, Belgrade

Miss Varta Hadjolyan
Bulgarian Film Archive, Sofia

Mr. Bretislav Pivoda
Dy. Director General, Czechoslovak Films (Export), Praha.

Mrs. Bohunila Zelenkova
Writer and Script Writer, Czechoslovak Films, Praha

Mr. Martin Huba
Popular Actor, Czechoslovak Films, Praha

Mr. Henry Geddes
Children's Film Foundation, London

Mr. Bill Douglas
Filmmaker, British Film Institute, London

Mr. Chiho Katsura
Scenario Writer, Japanese Cinema, Tokyo

Mr. Rudolph Thome
Filmmaker, West Germany.

.....

Curator - P.K. Nair

Film Library Officer - A.K. Pramanick

Praha

A R e p o r t

on the Activities of the Czechoslovak Film Institute - Film Archive in 1975

In 1975, the Film Archive continued to indentify newly acquired pictures and to sort its collections scientifically, in accordance with their historical and technical contents. In order to fulfil this task, the commission for the identification and filing of films was meeting regularly, watching and evaluating the films that were projected.

The identification cards of 491 features and 750 short films were worked out complexly in 1975. The data thus ascertained were registred in catalogues and card-indexes at the same time.

The most important acquisitions of these collections are:

Fanfan-La Tulipe. dorected by René Leprince, 1925 (with some sequences coloured by hand),
Lola Montès, Max Ophuels, 1955,
Polis Paulis paskasmall, Gustav Molander, 1924,
Chudá holka (A Poor Girl), Mac Frič, 1929,
And Then There Were None, René Clair, 1945,
Business and Pleasure, David Butler, 1931,
Zander the Great, George W. Hill, 1925,
George White's Scandals, Thornton Freeland, 1934,
Great Dambini, Charles Vidor, 1937,
Tiger Thompson, Breeze Reaves Eason, 1924,
Razzia in St. Pauli, Werner Hochbaum, 1932,
Quick, Robert Siodmak, 1932,
V Ognye Broda nyet, Gleb Panfilov, 1967,
Gori, Gori, Moya Zvyozda, Alexander Mitta, 1970,
Soyuz Velikogo Dyela, G. Kozintsev, L. Trauberg, 1927,
Der Kämpfer, Gustav von Wangenheim, 1934,

L'Angoissante Aventure, Yakov Protazanov, 1919,
Der Sohn der Hagar, Fritz Wendhausen, 1926,
Ze soboty na neděli, (From Saturday to Sunday) - a French version of the Czech film by Gustav Machatý, 1932,
Fantomas, Paul Fejos, 1931,
Shinyel, G. Kozintsev, L. Trauberg, 1926,
Oliver Twist, Herbert Brenon, W.J. Cowen, 1933
Znoy, Larissa Shepitkova, 1962,
Convict 13, E. Cline, B. Keaton, 1922,
Battling Sisters, Henry W. George, 1929,
Bad Boy, Leo McCarey, 1925,
The Cowpuncher's Peril, Tom Mix, 1916
Lost and Foundry, Dave Fleischer, 1937,
Terreur, prod. by Éclair, 1914, and
Un Drame sur la Côte bretonne, Gérard Bourgeois, 1909.

In 1975, the check-up on filmographic entries in the internal catalogue of features was completed. This catalogue had been supplemented continually, and its new edition will be published in 1976.

A catalogue of short films was issued, consisting of three parts (Part I: Czech and Slovak films; Part II: Animated films; Part III: Foreign films).

The listing of all films went on in 1975; 2067 items were processed. The department classified 1056 acquisitions. It also processed 664 identification cards to the negatives of features and shorts and worked out 502 dispatching cards of features, 302 dispatching cards to the negatives of features, 362 dispatching cards to the negatives of short features and inserted them in corresponding card-indexes and catalogues.

As a part of long-term plans, 917 films of various kind were transferred to safe supports.

In Ponrepo's theatre, seasons were organized in 1975, to which other socialist archives contributed some films, too. These seasons were dedicated to important political anniversaries as well as anniversaries of important directors, actors and other artists. On the occasion of the 30th anniversary of the nationalization of the Czechoslovak film industry, a great show of outstanding Czech pictures took place in September. These seasons were:

"Paths to knowledge" (a run of scientific and instructional films);

"Unknown works of the silent cinema";

"The Japan of the Samurai period";

"Anniversaries of film-makers";

Musicals of the thirties;

The 80th anniversary of the cinema.

The link-up with other members of the IFFA :

<u>Long-term lendings:</u>	To Czechoslovakia:	By Czechoslovakia to foreign countries
	106 features	141 features
	2 negatives of features	1 negative of a feature
	70 shorts	26 shorts
	3 negatives of shorts	1 negative of a short
<u>Short-term lendings:</u>	14 features	59 features
	9 negatives of features	1 negative of a feature
	8 shorts	21 shorts

International relations :

In 1975, fifteen staff members took part in cinematic events abroad and visited the archives of other members of the IFFA.

Thirty foreign visitors called at the Film Archive of the Czechoslovak Film Institute.

Intentions are being precised concerning the development of the site with the buildings of the Film Archive, and corresponding projects elaborated. Its present capacity is about 600 tons. Depositories of black-and-white and of colour films are to be constructed.

The Library :

Its acquisitions in 1975;

Books: 779 volumes

7 898 copies of periodicals.

Bibliography : 2912 entries from the Czech press,
9147 entries from the foreign press,
3408 cuttings from the Czech press and
2207 cuttings from the foreign press.

Lendings: of books 8979 volumes,
of periodicals 8245 copies.

"A Supplement to the Systematic Catalogue of the Books about the Cinema, 1973-1974" was compiled and published.

The Department of Documentation :

photographies acquired: 8999
programme notes in Czech acquired: 646
lendings of photographs: 513
actors' card-index: 750 cards.

The Publishing Department :

These are the periodicals that were published by it:

The Film Review: Nrs 1 to 52,

Interpressfilm: Nrs 1 to 12,

Express-Information: Nrs 1 to 26,

Panorama : Nrs 1 to 4,

Programmes of Ponrepo's Theatre: Nrs 1 to 12 (from January to
December),

The Foreign Press Review of Czechoslovak Cinema: Nrs 1 to 12.

Three lists of the most important works of world cinema were published:

- Nr. 1 Italy;
- Nr. 2 Germany, the German Democratic Republic, the Federal Republic of Germany, Austria;
- Nr. 3 France.

Eight publications were issued :

- Lenin a film. (Lenin and the Cinema. A memorial volume of documents and other writings. Compiled by M. Zůna. Prague, CSFI, 283 pp.)
- Za socialistické filmové umění. (For the Socialist Art of Cinema. A collection of documents 1969 - 1974. Compiled by S. Ondroušek and others. Prague, CSFI, 217 pp. + 1 illustration.)
- Základy pro promítače 35 a 16 mm filmu. (The Rudiments of Projecting the Films of 35 and 16 mm. Compiled by Metoděj Skřička and others. Prague, CSFI, 345 pp., incl. 1 illustration.)
- Biršová, Yvette: Teorie filmové dramaturgie (O dramatičnosti filmu). (The Theory of Film Dramaturgy. About the Dramatic Character of the Cinema. Prague, CSFI, 282 pp.)
- Havelka, Jiří : Čs. filmové hospodářství 1961-1965. (The Economy of the Czechoslovak Film Industry 1961-1965. Prague, CSFI, 606 pp.)
- Filmová kronika 1974. (The Chronicle of the Cinema 1974. Compiled by a group of staff members. Prague, CSFI, 102 pp.)
- Československé filmy 1969-1971. (The Czechoslovak Films 1969-1971. A filmography. (Compiled by Š. Bartošková, Prague, CSFI, Part I : 152 pp., Part II : 373 pp.)

Sovětské filmy v ČSSR 1972 - 1974. (The Soviet Films in Czechoslovakia 1972-1974. A filmography. Compiled by J. Nováková and Vl. Svobodová, Prague, CSFI, 147 pp.)

The Slovak Film Institute :

Its acquisitions in 1975 :

300 features,

200 short films.

Publications acquired, incl. periodicals: 500.

The seasons organized in the theatre of the Film Archive:

150 Slovak short films shown on the occasion of the 30th anniversary of the liberation of Czechoslovakia ;

"The Victory through Sacrifices"; shown on the same occasion;

"The Public Inquiry of Brussels", on the occasion of the 80th anniversary of world cinema;

films selected for the International Year of Woman.

The publications of the Slovak Film Institute in 1975 :

Twelve numbers of the review "Kinema".

J. Lotman: Semiotika filmu a problematika filmovej estetiky.
(The Semeiology of the Cinema and the Problems of its Aesthetics.)

Background information for lecturers, published by the theatre of the Film Archive: Nrs 18,19 and 20.

Lecturer's background information for Kozintsev and Trauberg's retrospective; published in collaboration with the House of the Friendship between the Czechoslovak and the Soviet people.

In 1975, the Slovak Film Institute provided the silent film "Jánošík", shot in 1921, with a sound-track. It also checked and sorted Prof. Karel Plicka's films.

Prague, March 5, 1976.

Pyong Yang

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

REPORT ON ACTIVITIES IN 1975

Thanks to the parental care of Comrade Kim Il Sung, the great leader of our people, and the uninterrupted guidance of the Government of the Republic, great successes were attained by our archive in 1975 in its activities and in reinforcing our archive with up-to-date technical equipment.

With the enormous support, material, technical and financial, given by the Government of the Republic, the construction of our archive building No. 2 with a floor space of 7,000 square metres was wound up last year. The completion of our archive building No. 2 which is almost twice as expansive as the floor space of building No. 1 will add much toward increasing the preservation of archive materials and modernizing the technical equipment of our archive.

Big stress was laid in the collection and acquisition of valuable archive films and materials through the intercourse with a number of FIAF member archives so that noticeable success was registered in this field.

1. SAFE-KEEPING AND PRESERVATION

An energetic research was made last year by our technical experts with regard to the safe-keeping of voluminous films. As a result a series of new technical problems were solved and certain interior refurbishment was made.

Last year part of archive materials were shifted to the new building No. 2. Though complicated, the work was completed by September.

The classification of materials was brought to a successful completion and over 500 archive materials were catalogued.

Last year films with a total length of 400,000 metres were washed and 250,000 metres of worn-out films were repaired or readjusted. Particular emphasis was laid in replacing nitrate films with acetate films, with the result that 350,000 metres were replaced by safety film.

And 170,000 metres were subtitled and the film 35 mm extending 110,000 metres was re-copied into 16 mm film.

2. ACQUISITION OF ARCHIVE FILMS AND MATERIALS

Our archive received from the Documentary Film Studio a full-length documentary GLORIOUS 30 YEARS UNDER THE BANNER OF THE PARTY covering the struggle waged by our Party over the past 30 years since its foundation and two other quality documentaries shot during the past Fatherland Liberation War.

The documentary MILITARY DEMARCATION LINE showing the tragedy and tortures forced upon the Korean people by the US imperialists occupying south Korea and several quality short subjects were deposited with our archive by the People's Army Documentary Film Studio.

Included in the 1975 deposit list of our archive were ten or more documentary films produced by the Documentary Film Studio showing the heroic struggle of our people for the post-war socialist construction.

Fifty quality features and shorts and over 10 TV films were transferred to our archive from the film production and distribution organs and film studios at home.

The acquisition of archive films and materials through close contacts with the FIAF member archives holds an important place in the activities of our archive. Last year we acquired dozens of German, Czechoslovak, Polish, Yugoslavia and Australian films of archival importance from the film archives of these countries including the Staatliches Filmarchiv der DDR.

Our acquisition list also includes scores of feature and short films produced by Southeast Asian countries.

3. EXHIBITION OF FILMS

Last year the screening of scores of different films was organized by our archive on the occasion of our national holidays.

The detailed accounts are given below:

- 1) In honour of the 30th anniversary of the founding of the Workers' Party of Korea (Oct. 1975)

Title	How many times screened	Audience
feature film SEA OF BLOOD and 14 other features	45	25,000
documentary GLORIOUS 30 YEARS UNDER THE BANNER OF THE PARTY and 6 other documentaries	23	14,000

- 2) In honour of the 30th anniversary of the liberation of Korea (August 1975)

feature film MY OLD HOME and 12 other features	41	23,000
documentary MILITARY DEMARCATION LINE and 5 other documentaries	19	11,000

In May last year we received five Soviet documentaries circularized by the Soviet film archive for all FIAF member archives on the occasion of the 30th anniversary of the victory of the Soviet Union over fascist Germany. The abovesaid Soviet documentaries including GREAT BATTLE ON THE VOLGA were screened for a week at our archive and film clubs and at the University with the attendance of our archive members numbering several thousands altogether inclusive of film makers and scenarists, film experts, historians and University professors and masters of liberal arts and science, etc.

Besides the screening was regularly organized once a week for our archive members and once a month for University and normal college students specializing in history and literature and art as well as for the cine-art college students.

4. CONTACTS WITH FOREIGN FILM ARCHIVES

Last year our archive personnel paid a friendship visit to a number of FIAF member archives including the Australian film archive. Our delegations consisting of ten in all paid a friendship visit to the film archives of four different countries on three occasions.

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA (RIO DE JANEIRO)

RAPPORT D'ACTIVITÉS
DE LA CINÉMATHEQUE DU MUSÉE D'ART MODERNE
(Rio de Janeiro)

I - RECHERCHE ET PRÉSERVATION

- (a) Dans ce domaine, la Cinémathèque a développé des travaux de localisation et de récupération des films réalisés à l'époque du cinéma muet brésilien. Les équipes de recherche se sont multipliées, il ne devenant possible que maintenant d'esquisser avec plus de sécurité les pas d'un cinéma plutôt méconnu des brésiliens eux-mêmes.
- (b) Parmi les films récupérés pendant l'année 1975 se situent, notamment:
- des documentaires de J. CARRIÇO, réalisés pendant les années 20, 30 et 40 dans la ville de Juiz-de-Fora (Minas Gerais).
 - le documentaire A "SANTA" DE COQUEIROS, sur le mysticisme à l'intérieur du Brésil, réalisé en 1929 par Ramon Garcia.
 - des documentaires de JOÃO ALVES, réalisés pendant les années 20 dans la ville de Natal (Rio Grande do Norte).
 - des documentaires sur les indiens brésiliens, réalisés pendant les années 10 et 20 par plusieurs cinégraphistes brésiliens et étrangers parmi de nombreuses tribus en de diverses régions du Brésil.
- (c) La Cinémathèque est membre fondateur du Centre de Rechercheurs du Cinéma Brésilien (CPCB), qui a tenu sa cinquième rencontre annuelle le mois de juillet dans la ville de Belo Horizonte, ayant aussi organisé des rencontres régionales de ses membres pendant les mois de février, septembre et novembre. La Cinémathèque a publié, conjointement avec le Centre, la brochure NITRATE OU ACETATE?, un petit guide pour l'identification des films anciens, en accord avec les règles établies par la FIAF.
- (d) Des efforts ont été réalisés pour la construction d'un laboratoire à l'usage exclusif des organismes concernés avec la récupération et la préservation des films. Cet laboratoire doit être mis en opération avant le mois de juillet 76, et aura son siège à São Paulo, dans les locaux de la Cinémathèque Brésilienne.

II - PROJECTIONS PUBLIQUES

- (a) 1.187 projections organisées par la Cinémathèque ont été réalisées avec une fréquence globale de 217.449 spectateurs. Les séances ont eu lieu dans la salle de la Cinémathèque (200 places) et dans plusieurs salles dans la ville de Rio de Janeiro (avec un total d'environ 2.000 places).

- (b) 42 cycles d'exhibition ont été réalisés l'année 1975, les principales traitant les sujets suivants: DANS LES TEMPS DE LAUREL & HARDY, LE CINÉMA AMÉRICAIN À L'ÂGE DE L'INNOCENCE, MÉMOIRE DE LA GUERRE, LE CINÉMA DEVANT LA PSYCHIATRIE ET LA PSYCHOLOGIE, L'HISTOIRE DU BRÉSIL VU PAR LE CINÉMA, LE FILM MUET AMÉRICAIN, LA FEMME DANS LE CINÉMA BRÉSILIEU, CINÉMA ET PROPAGANDE: LE CAS DU CINÉMA NAZI, et, surtout, la rétrospective commémorative du 80^{ème} anniversaire du cinéma, avec plus de 400 titres, nommée LA GRANDE AVENTURE DU CINÉMATOGAPHE.
- (c) En outre, ont été organisés des rétrospectives dédiées à l'oeuvre des cinéastes NELSON PEREIRA DOS SANTOS, HUMBERTO MAURO, LUIS BUÑUEL, ROBERT BRESSON, AKIRA KUROSAWA, ALEKSANDER DOVJENKO, RAINER WERNER FASSBINDER et PIER PAOLO PASOLINI. Des semaines ont été dédiées aux cinémas de l'Union Soviétique, de l'Allemagne Fédérale, de l'Égypte, de la Roumanie, du Mexique, de la Pologne et de la République Populaire de la Chine, avec des séances spéciales pour les cinémas de l'Allemagne Démocratique et de l'Espagne.
- (d) Comme activité complémentaire, la Cinémathèque a organisé des conférences, séminaires et tables-rondes sur des sujets relationnés avec l'activité cinématographique et surtout avec le cinéma brésilien. Les principaux thèmes de ces débats ont été: LE CINÉMA ÉTHNOGRAPHIQUE ET L'INDIEN BRÉSILIEU, LA FEMME DANS LE CINÉMA BRÉSILIEU, LE CINÉMA ET LA PROPAGANDE: LE CAS DU CINÉMA NAZI, LE SUPER 8 EN QUESTION et LA CULTURE POPULAIRE ET LE CINÉMA.

III - EXPOSITIONS

La principale exposition organisée par la Cinémathèque en 1975 a été dédiée aux 80 années du cinéma, avec l'assemblage, pour visite publique, d'un considerable nombre d'appareils de projection et de tournage anciens, des documents, des publications et des photos.

IV - SERVICES

- (a) La Cinémathèque a organisé la diffusion pour la chaîne non-commerciale (ciné-clubs, organismes culturels, etc) de programmes didactiques concernant l'histoire du cinéma, cette distribution ayant été réalisée à l'échelle nationale.
- (b) Des cours de cinéma, de niveau général ou technique, ont été organisés par la Cinémathèque, soit à Rio de Janeiro ou dans d'autres villes du pays, telles que Campina Grande, João Pessoa, Salvador, Natal, Campo Grande, Ouro Preto, Ilanaus, São Paulo, Juiz de Fora, Aracaju et Campinas. En outre, la Cinémathèque a fourni aussi la partie illustrative des cours de cinéma pour plusieurs universités brésiliennes.

- (c) Des publications diverses ont été tirées par la Cinémathèque en 1975. A part un bulletin bimensuel informatif (tirage de 3.000 exemplaires), la Cinémathèque a poursuivi la publication des collections RETROSPECTIVE (14 numéros tirés jusqu'à présent) et DOCUMENTATION CINÉMATOGRAPHIQUE BRÉSILIENNE (4 numéros tirés jusqu'à présent) et des brochures dédiées aux cycles d'exhibition.
- (d) Le secteur productions a conservé son rythme de travail participant à la réalisation de 18 films documentaires en 1975 la plupart de ces films étant tournés en dehors de Rio de Janeiro par des équipes préoccupées avec l'enregistrement de formes culturelles en transformation ou en voie de disparition. Ces films ont été tournés en 16mm ou 35mm.
- (e) Dans le cadre des manifestations cinématographiques, la Cinémathèque a apporté sa collaboration à plusieurs entreprises, notamment les festivals du film de court-métrage réalisés à Rio de Janeiro (novembre) et Salvador (septembre) et aux festivals du film de long-métrage réalisés à Gramado (janvier) et Brasilia (juillet)

V - RELATIONS AVEC D'AUTRES ORGANISMES CINÉMATOGRAPHIQUES BRÉSILIENS

- (a) La Cinémathèque est une association privée, non-officielle. Elle maintient, cependant, des rapports continus et positifs avec le seul organisme officiel du cinéma brésilien, l'EMPRESA BRASILEIRA DE FILMES (EMBRAFILME), avec laquelle la Cinémathèque a collaboré à plusieurs instances, notamment dans les secteurs préservation, diffusion et festivals.
- (b) La Cinémathèque a développé un travail d'ensemble, visant la préservation et la diffusion de films, avec les organismes cinématographiques suivants: l'ASSOCIATION BRÉSILIENNE DES PRODUCTEURS CINÉMATOGRAPHIQUES (représentants de la FIAPP au Brésil), le CONSEIL NATIONAL DES CINECLUBS (ainsi que ses fédérations régionales), la FONDATION CINÉMATHEQUE BRÉSILIENNE et l'ASSOCIATION BRÉSILIENNE DES CINEASTES.
- (c) En outre, les organismes suivants ont leur siège dans les bureaux de la Cinémathèque: l'ASSOCIATION BRÉSILIENNE DES DOCUMENTARISTES, la FÉDÉRATION DES CINECLUBS DE RIO DE JANEIRO et le CENTRE DES RECHERCHEURS DU CINÉMA BRÉSILIEN (secteur Rio de Janeiro).

VI - ACTIVITÉS INTERNATIONALES

- (a) Des programmes d'échange et d'aide-recherche ont été développés avec le STAATLICHES FILMARCHIV DER DDR (Berlin Est), CINEMATECA ARGENTINA (Buenos Aires), DEPARTMENT OF FILM/THE MUSEUM OF MODERN ART (New York), FILMOTECA DE LA UNAH (Mexico), GOSFILMOFOND (Moscou), ARHIVA NACIONALA DE FILME (Bu-

carest), CINEMATECA NACIONAL (Lisboa), FILMOTECA NACIONAL DE ESPAÑA (Madrid), BULGARSKA NATIONALNA FILMOTEKA (Sofia), CINEMATECA UNIVERSITARIA DEL PERU (Lima), CINEMATECA NACIONAL (Venezuela), CINEMATECA COLOMBIANA (Bogotá), CINEMATECA URUGUAYA (Montevideo) et LA CINÉMATHEQUE FRANÇAISE (Paris).

- (b) En sa qualité d'observateur, la Cinémathèque a participé à la XXXI Assemblée Générale de la FIAF à Torino et a aussi travaillé avec les festivals de Oberhausen (Allemagne Fédérale), Leipzig (Allemagne Démocratique), Bilbao (Espagne) et Pesaro (Italie).

Roma

ACTIVITIES REPORT FOR 1975

1) ACQUISITIONS; RELATIONS WITH PRODUCERS AND DISTRIBUTORS

As a legal deposit of Italian films, the Cineteca Nazionale received 98 positive copies of feature films, 1972 positive copies of short films, trailers, and newsreels, 150 negative copies of short films and 4 negatives of feature films to which was awarded the "quality prize", these last delivered by the producers.

A number of negatives were deposited by some print laboratories, as a carrying on of the year's before deposit: Italian films since the beginning of the sound era to the late sixties, and foreign films, with Italian sound track from the early forties to the sixties. Were deposited 1500 negatives of feature films (all on acetate support) and 1600 negatives of short films, also on acetate support.

In order to store all these materials has been continued the equipment of a studio with metal stands (on five levels), for a total length of about 4000 meters, that's to say for a capacity of about 20.000 copies.

The Cineteca Nazionale has printed for its cultural purposes 7 positive copies, and 1 fine grain copy for preservation; on the account of the Board of Tourism and Spectacle were printed nearly 30 positive and 2 negative copies of Italian feature films.

In consequence of these acquisitions the estate of the Cineteca Nazionale can be valued to about 23.500 copies.

2) PRESERVATION

As above mentioned a whole studio (over 2200 sq.mts) has been equipped with metal stands on five levels for the preservation of the copies on acetate support.

3) CATALOGUING

In the month of April was issued the new catalogue of the films distributed to the cultural associations in Italy, which includes 433 titles both of Italian and foreign films.

Was also completed the identification of some large stocks of films purchased from our customs in the last years.

4) SHOWINGS AND MANIFESTATIONS

In the two last months of this year was organized a series of screenings - in collaboration with Italnoleggio Cinematografico and Istituto Luce - of some of the pre-war films of Alessandro Blasetti, Mario Camerini and Ferdinando M. Poggioli, who are among the most important directors of the period 1930-45.

2.

As in the years before, besides, the Cineteca Nazionale has distributed its films to cineclubs, schools, universities and other cultural institutions in Italy (nearly 800 screenings); to Italian Cultural Institutes and Embassies abroad (about 230 screenings).

As concerns the showings in the archive's premises, about 160 films were viewed at the moviolas by university students for doctorate thesis, and over 100 films were viewed by other people (students, producers, RAI-TV, etc.)

5) BUDGET; RELATIONS WITH THE GOVERNMENT

Also in 1975, unfortunately, there was no change as concerns the amount of the governmental contribution to the Cineteca Nazionale (50 Millions of It. Lire).

Sofia

C I N E M A T H E 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 1975/76

Dès le mois de février 1975 jusqu'au 31 janvier 1976, notre Cinémathèque s'est enrichie de 541 films. En même temps ont été transmis de base de nitrate sur base d'acétate 96000m de films bulgares et 50500 m. de films des autres pays.

La filmographie des actualités bulgares a été complétée pour les années 1971 et 1972.

Nous continuons toujours notre collaboration dans l'élaboration de FIAF PERIODICAL INDEXING PROJECT, ainsi qu'à la bibliographie internationale du cinéma.

Notre bibliothèque s'est enrichie de 320 volumes de livres et de publications périodiques; la collection d'affiches - de 455/plusieurs de ces dernières reçues grâce aux Cinémathèques étrangères/; la collection de photos - de 5994 nouvelles et 35 albums. La collection d'articles et d'autres matériaux de presse s'est également bien enrichie.

L'université populaire organisé durant l'année 1975 par la Cinémathèque Nationale Bulgare dans son cinéma "Droujba", s'affirma comme une forme constante pour la vulgarisation de la culture cinématographique. A l'occasion du 80-ème anniversaire du cinéma et le 15-ème anniversaire de la Cinémathèque Nationale Bulgare, dans notre cinéma a été organisé un panorama qui continua deux mois. Un autre grand panorama a été organisé avec des films antifascistes et contre la guerre à la gloire de 30-

ème anniversaire de la victoire sur le fascisme.

Il est notoire aussi qu'une grande série de cycles a été organisée: "Réalisateurs célèbres", "Cinéma et Littérature", "Artistes bien connus", etc...

Pour la réalisation de cette activité, notre Cinémathèque doit beaucoup à la collaboration des autres cinémathèques. Ainsi nous avons organisé des panoramas du cinéma de la République Socialiste Soviétique de Kirghizie, du cinéma classique allemand, du cinéma hongrois, du cinéma tchécoslovaque et du cinéma grecque.

Pendant l'année écoulée, comme auparavant, notre Cinémathèque continua sa collaboration active avec les autres cinémathèques.

Nous avons envoyé comme prêt limité et illimité 39 films et nous avons reçu comme prêt limité ou illimité 41 films.

Nous avons déjà mentionné nos initiatives réalisées avec la collaboration des autres cinémathèques. De notre côté également, grâce aux cinémathèques des pays respectifs, nous avons pu organiser des panoramas du Film Bulgare en Grèce et en Turquie..

En rapport avec les panoramas et les autres tâches, le directeur et quelques uns de ses collaborateurs ont visité la Grèce, la Turquie, l'Angleterre, la Hollande et la République Démocratique Allemande.

En même temps nous étions heureux de recevoir des représentants des cinémathèques et des cinéastes de l'URSS, RDA, Hongrie, Tchécoslovaquie, Argentine et Grèce.

En outre la revue périodique "Kino i vreme" / "Cinéma et temps" / de notre cinémathèque, durant la période écoulée nous avons publié l'ouvrage de référence "Bulgarska Nationalna Filmoteka - 1960-1975", comme aussi les brochures "L'art cinématographique de la République Socialiste Soviétique de Kirghizie" et "Cinéma portugais contemporain".

Notre cinémathèque dans son rôle d'amphitryon sera bien heureuse de souhaiter la bien venue des délégués et des hôtes du Congrès de FIAF pendant l'année 1977 à Varna.

Directeur: Guéorgui Stoyanov-Bigor

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET ACTIVITIES REPORT 1975

During 1975 Jörn Donner left the Cinematek for a new position as producer for the Swedish Film Institute - Swedish Radio and Television. Anna-Lena Wibom was appointed director of the Cinematek and Marianne Persson works since April 1st as her secretary. There were no other organizational changes.

FILMOGRAPHY

The large scale filmography project started in 1973 has advanced considerably during 1975 and methodology problems have been solved after lengthy discussions and many problems. Each filmentry will include all available technical data, a summary of content, category identification, commentary and a review summary. Vital facts will be computer processed and indexed. The first volumes covering 1930-40 and 1960-70 will be published in 1976.

When finished the filmography will comprise seven volumes plus index, pages in total 3.000. Total costs of the project will be about 6 million Swedish crowns out of which about half the sum comes from the Tercentenary Fund of the Bank of Sweden.

LIBRARY

The library has acquired 1.087 books, 645 by purchase and 442 as gifts, which means that the book collection now contains totally 20.700 books.

Subscriptions to periodicals have come to 240.

Our collection of shooting scripts to Swedish feature films now covers 1.150 films.

During 1975 the Library kept open to the public Monday-Friday at 10.00-21.00 and was visited by 12.000 persons.

Two list of New accessions have been compiled.

CUTTINGS DEPARTMENT

In July, a new project was started. The whole department was reorganized to materialize the microfilming of the total holdings, now about 2 million clippings, divided into different subjects and occupying about 310 running-meters. By the end of 1975 all material on directors and their films was micro-filmed - about 160 meters - and the department is now working on the second half - about 100 meters on actors and another 50 meters on the systematic section.

Six persons were employed to help classifying and mounting the material. Two cameras (3M and Bell & Howell) and two reader/printers (3M and Bell & Howell) were aquired.

The holdings of the cuttings department now include

- 40.000 jackets on filmtitles (microfilm)
- 11.000 files on personalities (to be microfilmed during 1976)
- 500 files on general subjects (to be microfilmed during 1977)

The information and service activities of the department have undergone structural changes caused by the microfilming project.

STILLS AND POSTERS DEPARTMENT

The department has continued its work and the increase of demand for services was 30 %.

The collection has continued growing.

	<u>Foreign material increase</u>	<u>Swedish material increase</u>	<u>Total number approx.</u>
Filmtitles	590	16	20.000
Portraits	574	44	13.000
Posters	278	9	

FILM CLUB

The Film Club has continued its program of 12 weekly screenings. The number of registered members amounted to about 10.000 during the period and the screenings were visited by approximately 80.000 persons.

Special programs have been dedicated to the following persons and themes:

Aleksandr Dovjenko	Anthropological film
Howard Hawks	Brecht in cinema
Ken Russell	Dostojevskij in cinema
Akira Kurosawa	Shakespeare in cinema
George Cukor	Film in class struggle
Max Fleischer	A selection of films from
Louis Malle	Internationales Forum des Jungen Film
Danny Kaye	Berlin
Andrej Tarkovskij	
Andy Warhol/Paul Morrissey	
Michel Simon	
Marlon Brando	
Frederick Wiseman	
Ernst Lubitsch	
Pier Paolo Pasolini	
Franco Brusati	
Glenda Jackson	
Robert Altman	

National series from the following countries have been presented:

- President Allendes Chile
- Vietnam
- Hungary

During the whole month of December the film club presented a "Women Film Festival" where 77 films, feature films and documentaries, (among which 42 shorts) were shown.

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

Pier Paolo Pasolini, Rome
 Franco Brusati, Rome
 Frederick Wiseman, Boston
 Heiner Ross, Berlin
 Tom Brandon, New York

During the period the film club has published 7 programs and 450 stenciled leaflets.

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

Det Danske Filmmuseum
 Norsk Filminstitutt
 Suomen Elokuva Arkisto

with which archives the film club has exchanged many programs.

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

Staatliches Filmarchiv der DDR, Berlin
 Stiftung der Deutschen Kinemathek, Berlin
 Cinemateca de Cuba, Havana
 The National Film Archive, London
 Gosfilmofond, Moscow
 Museum of Modern Art, New York

FILM PRESERVATION

During the year, the work has been concentrated on putting nitrate material, stored under very poor conditions into shape for reprinting. As everybody knows this work is very time-consuming and expensive which means that the output of the restoration department is 33 feature films (92.400 m). Approx. 350 feature films on nitrate base remain for preservation.

PUBLISHING AND EXHIBITIONS

The annual Filmårsboken which is sent to all FIAF members has been published also this year.

A monography on the director Jan Troell, containing complete filmography and interviews has appeared in English.

FILMARCHIVE

During 1975 the collections of the Filmarchive grew with about 600 feature films deposited by various producers/directors. New contracts for deposit were signed with a number of Swedish producers and the archive has received about 100 original negatives and several hundreds of Swedish feature films from the producer.

The microfiche system has been updated and is now ready for a second running.

SCREENINGS OF SCANDINAVIAN FILMS

A joint apply for money from the Filmarchives in Denmark, Finland, Norway and Sweden to the Nordic Council, resulted in a sum of Danish Crowns 100.000 which sum enabled us to show a handful of films from the Nordic countries within the framework of their regular screening-activities. Neither the quality of the films, nor the audience response encourage a second apply to the Nordic Council.

The Cinematek also includes a Childrens Film Department active in film-education: 20.000 students visit us during the daytime for courses in film appreciation, a distribution department sends out films to museums and libraries (100.000 children) and study material has been prepared for about 70 films.

The Cinematek still has a vague hope for the future.

Stockholm, March 15, 1976.

Anna-Lena Wibom

MP

Tehran

RAPPORT D'ACTIVITE POUR 1975

LOCAUX:

Malheureusement un nouveau déménagement doit être envisagé courant 1976 dans des locaux indépendants.

Le projet de la construction des blockhouses est à l'étude pour le programme 1976-8 .

AQUISITIONS:

Films iraniens: 18 longs métrages
Films étrangers: 23 longs métrages
Achats et abonnements des livres et revues pour la bibliothèque.

PROJECTIONS, MANIFESTATIONS et PUBLICATIONS:

Projections, 4 fois par semaine, à Tehran et en province des cycles soviétiques, Fritz Lang, roumain, hongrois, bulgare, polonais, italien.

Le tome 1 de l' "Histoire du Cinéma en Iran" de F. Gaffary et J. Amid est sous presse.

CONSERVATEUR:

Mr. Hushang Baharlu est nommé conservateur des films à la Cinémathèque.

Mars 1976

Farrokh Gaffary

Directeur

P.O. BOX: 262 TEHRAN

Torino

MUSEO NAZIONALE DEL CINEMA
Piazza San Giovanni 2
10122 TORINO (Italie)

Le Musée a été visité en 1975 par 28.000 personnes payantes et gratuites. De janvier à mai et en novembre et décembre (du mardi au dimanche) ont été présentés dans sa salle de projection trois films de Carlo Lizzani, douze films pour le cycle "Cinéma Américain 1946-1952" (comprenant des oeuvres de A. Stone, J. Ford, A. Mann, F. Capra, J. Cromwell, L. Milestone, L. McCarey, D. Miller, D. Sirk, E.D. Schoedsack, J. Losey et R. Brooks), le programme "Films à revoir" avec des films de L. McCarey, S. Fuller, F. Tashlin, R. Walsh, F. Lang et H. Sielmann, une série de sept films de Florestano Vancini et un hommage à Jean Negulesco avec six films.

La Bibliothèque internationale de Cinéma et Photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 785 lecteurs (étudiants, animateurs de ciné-clubs, candidats au doctorat, ect.) avec un total de 3450 lectures. Les volumes sur la photographie et le cinéma sont actuellement 8.531, les opuscules 1.284, les revues plus de 6.000, les disques de musique de films 895 et les enregistrements de bandes sonores 35.

Le Musée a présentés dans sa galerie une exposition de documents, photos, des sins, et livres de Carlo Lizzani à l'occasion de sa rétrospective, et une exposition de 60 photos en couleurs et en blanc et noir de la Section "Ju nior" de la Società Fotografica Subalpina, de Turin, et de M.lle Bianca Pinelli. Turin et le Musée ont eu le grand honneur d'accueillir les délégués de 32 pays qui participèrent au XXXI^{ème} Congrès de la F.I.A.F. et aux travaux des historiens italiens sur le thème "Pastrone e Griffith". En même temps le Musée présenta dans sa galerie une exposition de douze dessins d'artistes italiens et français inspirés par les films de Federico Fellini, et un choix de timbres, de la collection du Musée, dédiés à personnages et évènements de l'histoire du cinéma.

Le Musée a aussi mis à disposition du Congrès International de la Fédération Internationale Associations Photographiques (F.I.A.P.) à Padoue (18 octobre - 4 novembre) l'exposition photographique "Signore e Signori del l' '800", et à disposition de l'Association Culturelle "Il Politecnico", de Rome, une série de six films interprétés par Marilyn Monroe.

Le Musée au aussi collaboré avec la Société Pro Cultura Femminile de Turin, avec l'Université de Turin, avec des ciné-clubs et des cinéforum de Turin et de la province, avec le Movie Club de Turin et avec la Fondation Alber to Colonn etti pour l'exposition "Le monde de l'enfance au XIX^{ème} siècle".

Toulouse

CINEMATHEQUE DE TOULOUSE

3, rue Roquelaine

TOULOUSE - (France)

RAPPORT D'ACTIVITE DE 1975

1°) Installations nouvelles

La Cinémathèque de Toulouse a résolu, pour plusieurs années, ses problèmes de locaux, grâce aux achats et aux constructions qu'elle a effectués en 1974.

2°) Acquisitions de films

- En 1975, la collection s'est enrichie de :
- 160 longs métrages en 35 mm
 - 12 longs métrages en 16 mm
 - 90 courts métrages (35 et 16)

3°) Rapports avec les autorités nationales, les producteurs et les distributeurs.

La situation française est complexe, puisqu'il existe actuellement :

- une archive membre de la FIAF : la Cinémathèque de Toulouse,
- trois observateurs : le Service National des Archives du Film à Bois d'Arcy, le Comité fondateur du Musée du Cinéma à Lyon et la Cinémathèque Universitaire à Paris
- un organisme isolé : la Cinémathèque Française,
- l'Etablissement Cinématographique et photographique des Armées à Ivry-sur-Seine.

Au début de 1975, la plupart des revues françaises de cinéma ont publié un "Appel pour la création d'une cinémathèque nationale", qui exprimait l'étonnement des cinéphiles et des universitaires devant la dispersion actuelle des efforts. Même si cet appel pouvait paraître prématuré ou irréaliste, il traduisait un besoin profond que, pour leur part, l'Etablissement des Armées et la Cinémathèque de Toulouse encouragent vivement.

Mais le problème de la Cinémathèque Française a jusqu'ici bloqué toute évolution et les pouvoirs publics observent une politique d'attente.

Les rapports avec les producteurs et les distributeurs se sont normalisés et la Cinémathèque de Toulouse a été appelée à fournir de nombreux éléments de tirage aux ayant-droits

(notamment à la Société Nouvelle Pathé-Cinéma).

4°) Bibliothèque

Les achats, les échanges, les dépôts ont permis de mettre à jour les collections de périodiques, d'ouvrages, d'affiches et de photographies. A cet égard l'expérience a montré l'intérêt qu'il y avait à visiter de fond en comble les vieilles salles de cinéma, avant leur rénovation.

5°) Projections régulières

La Cinémathèque a donné, en 1975, 260 séances à son siège. Depuis le mois de mai, les programmes sont structurés autour d'un thème et la fréquentation a doublé. D'ailleurs, un sondage d'opinions (dont les résultats avaient été analysés dans le Bulletin d'information de la FIAF n° IX) a montré combien les spectateurs étaient attachés à la notion de thème.

A cet égard, la rétrospective la plus réussie et la plus suivie a été celle de la "Nouvelle Vague" (novembre-décembre 1975), avec une soixantaine de films

La Cinémathèque de Toulouse a organisé en outre des projections :

- 1°) à l'Institut de Slavistique de la Sorbonne à Paris, avec le concours du Gosfilmofond,
- 2°) au Palais des Congrès, à Perpignan, avec le groupe qui publie les "Cahiers de la Cinémathèque".

6°) Manifestations exceptionnelles

Elle a participé aux manifestations suivantes, en assurant tout ou partie des rétrospectives :

31 janvier-6 février -- XIIIe JOURNEES CINEMATOGRAFIQUES, à Poitiers, sur le thème "Cinéma mexicain".

22-30 mars -- CONFRONTATION XI, à Perpignan, sur le thème : "Le moyen-âge vu par le cinéma".

Mai musical de Bordeaux

17-21 juin -- Xe JOURNEES INTERNATIONALES DU CINEMA D'ANIMATION, à Annecy

13-24 septembre -- XXIIIe FESTIVAL INTERNACIONAL DE CINE, à San Sebastian (Espagne) : Rétrospective H.G. Clouzot

24-25 octobre -- CARTE BLANCHE A LA CINEMATHEQUE DE TOULOUSE, à la Maison des Arts et de la Culture de Créteil.

29 octobre-2 novembre -- RENCONTRES CINEMATOGRAFIQUES, à Carcassonne, sur le thème "Le cinéma est une fête".

7°) Publications - Expositions

La Cinémathèque a présenté au Musée des Augustins à Toulouse, du 30 avril au 30 juin, une exposition de photographies et d'affiches, sur le thème : "La France des années 30, vue par son cinéma". Partant de ses propres collections ou de documents prêtés par la Cinémathèque Suisse, elle a recherché dans quelle mesure et sous quelle forme le cinéma français avait rendu compte de la société de son temps. Un catalogue très complet a été publié, avec l'aide de la Ville de Toulouse.

La manifestation "Carte blanche à la Cinémathèque de Toulouse", organisée à Créteil, a donné lieu, elle aussi, à l'édition d'une brochure.

8°) Rapports avec les membres de la FIAF

Des rapports suivis ont eu lieu avec les Archives de Bruxelles, Moscou, Lausanne et Varsovie, soit pour des prêts de copies ou de documents, soit pour des tirages en commun.

- Nombre de films expédiés : 71
- Nombre de films reçus : 74

La Cinémathèque de Toulouse a notamment donné son concours à la rétrospective du cinéma français, organisée par la Cinémathèque Royale de Belgique, à partir du mois d'octobre 1975.

En France, elle a eu des contacts fréquents avec la Cinémathèque Universitaire à Paris (prêt mutuel de copies) et avec le Service des Archives du Film, à Bois d'Arcy, (travaux de restauration de films muets colorisés au pochoir ou teintés).

Enfin elle a^a accueilli, du 10 au 13 septembre, la sous-commission de la FIAF chargée du répertoire international des décorateurs de films.

9°) Conclusion

L'activité a donc été très soutenue en 1975, mais les subventions publiques demeurent insuffisantes même si elles ont augmenté sensiblement.

Warszawa



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

Institution d'Etat

Directeur

- M. Roman Witek

Vice-directeur, filmographe en chef

- M. Leszek Armatys

Vice-directeur

- M. Bogusław Bigelmajer

Section filmographique

- M. Ireneusz Dembowski

Centre de documentation sur l'histoire

du cinéma /bibliothèque/

- Mme Elżbieta Moszoro

Centre de diffusion des films

- M. Jerzy Semilski

Atelier de conservation

- Mlle Barbara Wąsowska

Magasin des films

- M. Tadeusz Bujnowski

Musée du film "Iluzjon"

- M. Wojciech Jędrkiewicz

- M. Mirosław Walas

A c t i v i t é 1975

Pour la FILMOTEKA POLSKA l'année 1975 fut particulièrement importante car c'était la 20^e anniversaire de son existence /quoique la FILMOTEKA POLSKA est membre de FIAF depuis 1946, son existence réelle en tant que l'organisme indépendante et non en tant que les archives liés avec l'École du Cinéma à Łódź, date depuis 1955/. La 20^e année de la FILMOTEKA POLSKA liée avec 80^e anniversaire du cinéma fête par le monde entier constituait une excellente occasion pour maintes initiatives et entreprises qui de manière très vivante avaient manifesté la présence de la FILMOTEKA POLSKA dans la vie culturelle en Pologne.

On a organisé plusieurs revues et expositions qui furent possibles entre autres grâce à reprise de l'activité de notre cinéma de musée "Iluzjon". Le fait dont nous sommes très satisfaits est que "Iluzjon" avait trouvé l'abri dans les locaux presque historiques d'un des plus anciens cinémas de Varsovie, situé au centre de la capitale et possédant une salle de spectacle de 400 fauteuils.

Outre les cycles habituels présentés à "Iluzjon" quelques revues avait plus spécialement attiré l'attention, et ce fut le cas de la "Revue des films de Michelangelo Antonioni" en présence du célèbre réalisateur italien, invité par l'ambassadeur d'Italie à Varsovie et par la FILMOTEKA POLSKA. Cette entreprise avait été organisée par la FILMOTEKA POLSKA, l'Institut Culturel de l'Italie à Varsovie et le cine-club "Kwant" le

plus actif parmi les multiples ciné-clubs de Varsovie. La revue des films d'Antonioni fut possible grâce à l'aide de Cineteca Nazionale de Rome qui nous avait prêté quelques films et grâce à National Film Archive de Londres qui nous avait envoyé une copie du film anglais d'Antonioni "Blow Up". Cette revue fut liée avec le séminaire consacré à l'oeuvre d'Antonioni dans le ciné-club "Kwant" au cours duquel quelques éminents historiens et filmologues ont fait des conférences sur les films du maestro italien. Pas moins intéressante fut la revue des films de Luis Bunuel accueilli avec enthousiasme par les cinéfiles de Varsovie et c'est grâce à la présentation /hormis les chef-d'oeuvres très bien connus de Bunuel/ de plusieurs films moins connus de la période mexicaine. Le prêt des films par M. Raymond Borde de la Cinémathèque de Toulouse, de M. Garcia Mesa de la Cinémathèque Cubaine et de M. Victor Privato de Gosfilmofond en URSS, fut pour nous très précieux.

Ensuite, nous avons fait la revue "Les succès internationaux des films polonais", "La Revue des films d'Adolf Dymcza" /en hommage à notre célèbre acteur comique récemment décédé, 1900 - 1975/.

Outre notre cinéma de musée de Varsovie, nous avons ouvert à Cracovie la filiale de "Iluzjon" /en septembre 1975/ où un jour par semaine se fait la présentation d'anciens films classiques. Aussi en 1975, nous avons organisé plusieurs séminaires dont le plus important fut le séminaire à Cracovie "Le centenaire de D.W. Griffith". Les projections des films du grand réalisateur américain avait été appuyées par les conférences et les débats dirigés par les éminents historiens et critiques du cinéma.

L'Université Silesienne à Katowice avait abrité un très intéressant séminaire "L'Avant-garde des années 20 et son influence sur le cinéma actuel". Enfin, à Cracovie a eu lieu le séminaire "Le courant des moeurs dans la cinématographie soviétique des années 20".

Le Centre de Diffusion des Films de la FILMOTEKA POLSKA avait apporté son aide et activement collaboré avec les ciné-clubs alors très actifs en Pologne qui avaient très fréquemment puisé dans les fonds de nos archives et organisé de multiples entreprises cinématographiques et conférences.

Le 80^e anniversaire du cinéma avait fait naître une très intéressante initiative qui est la présentation à "Iluzjon" de plusieurs dizaines des films classiques les plus marquant dans l'histoire du 7^e art et destinés aux étudiants, écoliers et cinéfiles. Les projections sont précédées par les conférences faites par les historiens et critiques de cinéma. Nous envisageons la constance de ce cycle biennal qui va devenir - nous l'espérons - une sorte de l'université de l'histoire du cinéma.

Parmi les travaux exécutés en 1975 à FILMOTEKA POLSKA un de plus intéress-

ssants fut la tentative de la reconstruction du film de Kazimierz Prószyński - le pionier de cinéma polonais /1874 - 1945/, film réalisé au début du siècle avec son caméra "OKO" /L'oeil/ sur la bande 117 mm. Nous avons recopié ce film image par image sur la bande 35 mm, grâce à quoi il fut enfin possible de voir sur un écran normal ce précieux document du cinéma polonais et de la technique absolument unique dans l'histoire du cinéma. Ce film d'une dizaine de minutes que nous avons intitulé tout simplement "Film de Kazimierz Prószyński" avait été le clou de la soirée de gala consacrée au 20^e anniversaire de notre établissement et à 80^e anniversaire du cinéma et avait été considéré comme un événement et comme une découverte historique importante.

Les collections de la FILMOTEKA POLSKA ont augmenté en 1975 de 254 titres de films. Comme l'année précédente nous avons continué l'action de l'élimination des bandes nitrates par retraitage sur les bandes acétates. Ainsi, au cours de 1975 nous avons recopié 100 films sur la bande acétate. Nous avons réussi pour la première fois à contretyper un film couleur de la bande nitrate sur la bande acétate et avec des résultats tout à fait satisfaisants. Ainsi, nous allons continuer le sauvetage des films nitrate couleur par leur contretypage sur la bande acétate à raison de 3 - 4 films par an.

Parmi les nouvelles acquisitions dont la FILMOTEKA POLSKA avait enrichi ses collections particulièrement rejouissante fut l'acquisition du film WIERNA RZEKA /La Rivière Fidèle/ de Leonard Buczkowski, réalisé en 1936 d'après un roman de Stefan Żeromski. Nous avons heureusement retrouvé ce film considéré comme perdu chez un particulier.

Notre collection des films polonais d'avant la guerre, quoique considérable, est loin d'être complète. Les aléas de notre histoire et de l'histoire de notre cinématographie avaient fait que la part de lion de notre patrimoine cinématographique avait été perdue ou éparpillée de par le monde, et c'est pour cette raison que chaque bande d'avant la guerre que nous retrouvons constitue pour nous un événement important et très rejouissant.

Quant à nos collections de matériaux de documentation, elles ont augmenté /au cours de 1975/ de 836 livres de cinéma, 3555 fascicules de journaux cinématographiques, 1150 affiches, 950 scénarios et découpages. Nous sommes particulièrement fiers de notre bibliothèque spécialisée avec sa collection de livres, de journaux et de toute la documentation cinématographique très impressionnante. La bibliothèque est ouverte au public tous les jours.

Le Centre de Documentation sur l'Histoire du Cinéma avait organisé en 1975 plusieurs expositions, entre autre "Premiers années de la cinématographie /1895 - 1919/ dans les collections de la FILMOTEKA POLSKA" /mai/, "Les succès des films polonais dans les festivals internationaux 1945 - 75 /exposition des prix obtenus par les films polonais, organisée à l'occasion du 30^e anniversaire de la cinématographie de la Pologne Populaire/.

Les relations de la FILMOTEKA POLSKA avec d'autres cinémathèques ont été assez animées, grâce à quoi nous avons effectué plus d'échanges des films, des imprimés, des informations filmographiques que l'année précédente. Les contacts avec d'autres membres de FIAF avaient permis d'organiser de telles entreprises que "La grande retrospective des films de B. Keaton" et une pareil de films de Luis Bunuel.

Quant à l'échange des films, nous avons envoyé à d'autres cinémathèques 120 films et avons obtenu 56 films. Par les achats effectués chez des particuliers, nous avons acquis, entre autre, une très précieuse collection des affiches, des films anciens /d'avant la guerre/, des manuscrits et l'archive privé du metteur en scène polonais Ryszard Ordynski; aussi nous sommes devenus possesseurs des archives/livres, journaux, photos, manuscrits/ de notre eminent historien et critique, récemment décédé Lech Pijanowski. Nous avons aussi acheté, et c'est pour notre entreprise une chose très précieuse, un catalogue très élaboré, fait par un glouton optique, de tous les films sonores distribué en Pologne avant la guerre.

En 1975 avait repris son activité Le Conseil Scientifique et de la Programmation de la FILMOTEKA POLSKA, présidé par M. le prof. Aleksander Jackie-wicz et composé de plusieurs gens de cinéma, historiens et critiques.

Plusieurs fois les foyers de la FILMOTEKA POLSKA avait honoré les hôtes étrangers - de Cesky Filmovy Ustav, de Visual Images Technical Center du Caire, de Film Services de Londres, de Gosfilmofond, de Bois d'Arcy, etc.

En outre, les représentants de la FILMOTEKA POLSKA avaient visité Cesky Filmovy Ustav, Staatliches Film Archiv, avaient participé au premier conseil des directeurs artistiques des cinémas de musée, à Dresden.

Enfin, pour dire un mot sur le problème des cadres de la Filmoteka Polska - depuis janvier 1975 Filmoteka Polska est dirigée par M. Roman Witek qui occupe le poste de directeur. Grâce à son initiative notre établissement a été regagné par M. Leszek Armatys devenu filmographe en chef et vice-directeur, M. Jerzy Semilski - chef du Centre de Diffusion des Films et M. Ireneusz Dembowski - chef de la Section Filmographique.

MOTION PICTURE SECTION

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

F.I.A.F. Activities Report, Fiscal Year 1975

I. ACQUISITIONS

Acquisitions of motion pictures and television materials remained high during the year. Acetate prints from 20th Century Fox and Hal Roach Productions arrived and included ELVIRA MADIGAN, THEY SHOOT HORSES, DON'T THEY?, and JANE EYRE. A film record of American labor was received from the AFL/CIO and exchanges with organizations at home and abroad brought significant work of several avant-garde cinema artists and early American silent films not previously in the collections.

A large gift from National Educational Television, of preprint material for public TV programs of the 1950's and 60's, preprint materials from National Telefilm Associates and Universal Pictures, and a gift of films documenting social and political issues of the 1930's were among other significant cinema acquisitions of the year.

There was a notable increase in television copyright receipts, including videotapes. A substantial number of CBS 60 Minutes programs were received and CBS began to copyright its network news programs.

The growth of the collection is illustrated by the table which follows:

TABLE I

ACQUISITIONS

FY 1975
(July 1974-June 1975)

TITLES	3,774
REELS	13,701
FOOTAGE:	
Acetate	3,853,609
Nitrate	7,086,367
	<hr/>
Total	10,939,976

Among the titles added were copies of the following films:
MURDER ON THE ORIENT EXPRESS, AMERICAN GRAFFITI, VIVA MAX, THX 1138,
NICHOLAS AND ALEXANDRIA, MCCABE AND MRS. MILLER, KLUTE, SUMMER OF '42, THE
TAKE, BROTHER SUN-SISTER MOON, MARJOE, BILLY JACK, FIVE ON THE BLACK HAND
SIDE, THE EXORCIST, JEREMIAH JOHNSON.

Television programs included: BANACEK, COLGATE-PALMOLIVE CO. COMMERCIALS, THE CITY: WHO NEEDS IT?, THE AMERICAN SPORTSMAN, BONANZA, WILD KINGDOM, GOMER PYLE, HERE'S LUCY, CLAUDE, CANNON.

Short subjects, educational films, and films of a documentary nature were represented by titles such as MOTION PICTURE, BERT, IT'S NOT JUST YOU MURRAY, LOUISIANA STORY STUDY FILM, AFL/CIO FILMS, SPANISH INFLUENCES IN THE UNITED STATES, JEAN PIAGET:MEMORY AND INTELLIGENCE, ZUDORA-EPIISODE 2, "CLANCY", COCKABOODY.

Non-film materials continued to arrive from the National Screen Service and as gifts from private individuals.

II. PRESERVATION

Nitrate films arriving from donors continued to be shipped to the vaults in Dayton, Ohio or to the smaller facility in Suitland, Maryland. The preservation of nitrate film through copying proceeded well during the year with the dry-optical laboratory maintaining its production of more than 4.5 million feet, despite the retirement of one staff member and the resignation of another, and in spite of the usual processing problems to be expected upon the change of processing contractors.

Deteriorating film was removed from the vaults during the usual inspections (twice a year) and this inspection process was conducted by trained LC staff instead of the local college students used last year.

Preservation statistics for the fiscal year are given below:

TABLE II
MOTION PICTURE PRESERVATION

	<u>Titles</u>	<u>Reels</u>	<u>Footage</u>
<u>Lab work from LC originals</u>			
a) Done at commercial labs	4	22	16,500
b) Done at LC Laboratory	1,243	7,168	4,543,420
Sub-Total	1,247	7,190	4,559,920
<u>Lab work initiated by AFI</u>	405	1,578	932,000
<u>Purchase of replacement film</u>	1	6	9,000
EXCHANGE AGREEMENTS:			
Germany	96	146	140,800
TOTAL	1,749	8,920	5,641,720

III. CATALOGING

Late in the year a grant from the National Endowment for the Humanities was received for the cataloging of two early motion picture collections using the MARC system. This will provide access in depth to a significant group of our early American films, and will create both conventional finding aids and a machine-readable data base that can ultimately be used for catalog distribution and for typesetting for publication.

IV. REFERENCE SERVICES (Screenings, showing, contact with users)

The following table summarizes the reference statistics for calendar year 1975:

TABLE III

Calendar Year 1975

Telephone calls	7,137
Reference requests answered by correspondence	635
Screenings held	516
In-person research contacts	10,146
TOTAL	18,434

Continuing the trend of the past three years, the number of viewers and users of the collection is accelerating. The additional viewing machines installed in the Section have helped to relieve the pressure and make our researchers more comfortable but nothing could help us during the peak periods like June when 351 researchers (18 daily) worked in the motion picture collections.

Motion picture viewers looked at films from a number of points of view. Some pursued topics such as films on blacks or Jewish immigrants; others were interested in individual directors, performers, or writers (Chaplin's American distributors and the daughter of the French silent comedian Max Linder are examples), while still others studied film genres--Westerns, musicals, etc. Among distinguished visitors to the Motion Picture Section during the fiscal year were N.Y. Times critic Walter Kerr, AFI Board Chairman Charlton Heston and his wife, W.C. Field's grandsons, Ted Perry from the Museum of Modern Art, five colleagues from Iran planning a national film facility, M. Dehousse from Belgium, and Messrs. Baskakov and Shestakov of the USSR Institute for Cinema History.

V. ADMINISTRATIVE MATTERS

Fiscal year 1975 was taken up as much with planning for the future growth and care of the collection as with acquiring, servicing, and preserving the existing films. Many discussions were held with national organizations in an attempt to define policies and programs for a national effort to collect television programs. While the Motion Picture Section already has more than 6,000 television programs among its copyright deposits, a number of significant programs have been solicited as gifts from television producers, and the National Archives has established a policy of collecting network news programs, much remains to be done.

Representatives of public institutions, the academic world, and the networks discussed plans for the future at sessions in New York and Washington, and formed working committees. In addition, the U.S. Congress is nearing what seems to be the close of debate on new copyright legislation that will affect the collecting policies of many institutions.

Linked to the future increase of the collection by the addition of color television programs is a preservation problem that has still not been solved, and that remains a matter of great concern. Whether one confronts the millions of feet of color motion pictures in the collection, the transfer of images from fugitive videotape, or the preservation of nitrate Y-C-M masters or negatives, the fact remains that at the present time no efficient, effective, and inexpensive means of making a permanent record of photographed color exists. This problem was discussed in some of the meetings mentioned above, and has been studied in other quarters as well, but a solution must be found before the original color is gone--and with it a substantial portion of our motion picture archive.

A temporary solution, designed to arrest the fading of color films presently in the Section, may be the use of prefabricated cold-storage units to house the color collections in an atmospherically controlled environment. Technical investigations and plans have been made to see if such units can be constructed and purchased.

VI. RELATIONSHIPS WITH OTHER FIAF MEMBERS

FIAF relationships were maintained during the period by contacts with the Museum of Modern Art, the American Film Institute, by exchanges of correspondence with other members, and by the service of staff members on the Film Cataloging Committee, the Executive Committee, and the Legal and Copyright Committee.

VII. PROJECTS, MISCELLANEOUS

In celebration of the centenary of the birth of David Wark Griffith, an exhibition was mounted in the Library's main building from January to April 1975. Paul Spehr, of the Motion Picture Section, Jean Tucker, of the Library's Information Office, and AFI staff member, Tony Slide collaborated on the exhibition, which included photographs, scripts, programs, reviews, an original paper print (deposited for copyright) and

even Griffith's "Oscar," generously loaned for the occasion by Griffith's grandniece. On April 1, the Library presented a screening of Griffith's silent films to a large and enthusiastic audience in the Coolidge Auditorium, which included Blanche Sweet, the star of one of the features on the program.

In an article published in the January 1975 issue of the Library's Quarterly, Paul Spehr takes a close look at an unfamiliar group of early copyright deposits. The article is titled, "Edison Films in the Library of Congress," and includes a list of all films registered by Edison from October 1896 to June 1897.

The staff was its usually active self with various members attending government meetings on film policy, Harriet Aveney and John Kuiper serving on FIAF Committees, Paul Spehr becoming a regular commuter to New Jersey in his role as consultant to the Newark Museum for a bicentennial film exhibit, David Parker serving as a consultant to the American Film Institute for its screenings of films on the dance, John Kuiper appearing on a USIA television program which featured the American director, Frank Capra, Pat Sheehan attending the Popular Culture Association meeting on film, and Vivian Armstrong attending the SMPTE and visiting various technical exhibits on the West Coast, to name only a few of the professional activities in which the staff participated.

Two valuable Laboratory staff members retired or resigned during the year (Holger Kjeldsen and Kathryn Baker) and, Barbara J. Humphrys came to the Section from the American Film Institute catalog staff via the University Film Study Center to fill a long-anticipated reference librarian vacancy. Near the end of the period plans were prepared for a large expansion of staff to increase our nitrate preservation output.

The year was an extremely busy and productive one, but several problems appear to be in the immediate future. Space for film storage and for staff work is in extremely short supply and promises to become increasingly tighter, still more staff members are needed to adequately satisfy the demands of service and control of the collections, and color and television collecting and preservation problems need a lot of attention.

Washington

ACTIVITIES REPORT

THE AMERICAN FILM INSTITUTE ARCHIVES 1975

Administrative

Dan Rose left the Institute at the end of the year. Win Sharples, Jr. was appointed Administrator: Preservation and Documentation, with administrative responsibility for the AFI Catalog and the Preservation program.

Documentation

The AFI Catalog: Feature Films, 1961-70, was completed, with publication scheduled for April, 1976. This volume catalogs the 5775 features commercially released in the U.S. during this period. Because of the large amount of detailed credit and descriptive information available on these films, the volume would have reached a length of 3225 pages if printed to match the companion volume for the 1920's. Instead, a slight reduction in the size of the typeface has enabled the volume to be published in two books of slightly over 2250 pages total. The list price is U.S. \$90, and the Catalog will be available from AFI Archives for \$75 after October 23rd. Regretfully, the publisher will not be able to supply gratis copies to the FIAF members.

Preliminary research and analysis for the 1911-1920 feature films has been completed, and work has begun on the Teens Catalog. Preliminary research on the films of 1895-1910 has now started, as well as on the 1971-76 features.

Film Preservation

1000 films were acquired in 1975, totally about 5 million feet. The AFI Collection at the Library of Congress now contains over 13,000 titles.

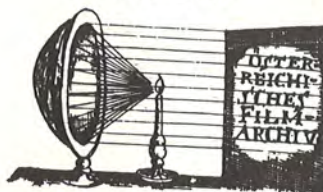
The major acquisition of the year is an ongoing transfer of original nitrate negative material from Universal Pictures to the Library of Congress. The film is arriving in half a million feet shipments every other month. Among the first films to arrive were: MY LITTLE CHICKADEE, FRANKENSTEIN, THE OLD DARK HOUSE, DRACULA, ALL QUIET ON THE WESTERN FRONT, THE WOLF MAN, AIR MAIL, BACK STREET, THE MUMMY, ONCE IN A LIFETIME, etc.

Orson Welles' final cut on TOUCH OF EVIL was located in the form of a single print at the studio, and arrangements were made for the Library of Congress to make a preservation negative. Welles' cut is 1382 feet longer than the final release version, which had been shortened and altered by the studio.

The discovery of the existence of this version was due to Bob Epstein at the UCLA film archive.

Negotiations and discussions over a six year period led to the acquisition of the Marion Davie's Collection, which consists of nitrate prints and negatives of approximately 70 features made between 1916 and 1936. Among the titles in the collection are 4 Frank Borzage films; 2 features directed by Elinor Glyn; JANICE MEREDITH, a previously "lost" film with W.C. Fields; WHEN KNIGHTHOOD WAS IN FLOWER; a 1916 serial, BEATRICE FAIRFAX; and numerous home movies, some of which were shot in 35mm technicolor.

Wien



Wien

Laxenburg

ÖSTERREICHISCHES FILMARCHIV

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

1010 Wien, 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 1975

APPRECIATION BY THE HEAD OF THE STATE

"Let me express my sincere appreciation for the so important and significant work on the cultural and historical field, that the Austrian Film Archives have done in the past 20 years."

Vienna, January 15th, 1976

Dr. Rudolf Kirchschräger
 President of the Federal Republic

THANKS OF A LEADING PUBLICIST

"For me the Film Archives are the butter, without it, there would be no daily bread. Twenty years are a lot for an institution. For me the Archive is an eternal young lady, with whom I always remain in flirting phase. Indispensable, I would say, for anybody interested in contemporary history, cultural history and politics. No replacement for a national library, but an independent instrument, and this for a much larger interested crowd than books can attract.

Helmut Andicz on December 19th, 1975 in the broadcast "Kultur speziell".

This year, the Austrian Film Archives look back upon 20 years of work. In this period, the prerequisites for the preservation of documentary and fiction film were created, and the largest Austrian film storage possibility, this in the store of Laxenburg, was erected.

The activity of the Austrian Film Archives in the year 1975 were mainly dictated by two necessities: 1. Repair the damage the fire in 1974 had caused, and 2. To make the outside see the success of 20 years of work by increasing the performances.

Constructions:

The sidebuilding East of the film store complex Laxenburg, which had burned down, has been rebuilt again. With the reconstruction important changes and improvements were made. The sidebuilding has been built in a certain distance from the main building in order to avoid any danger for the main building, two smaller and a main store room for nitrofilms were erected. Additionally, an air-conditioning was built in, which allows, at summer times, a reduction of temperatures and humidity of 12° Celsius and 55% air humidity. Since no heating facilities were installed, this plant is only to be used in the summer, this to avoid fire in case of high outside temperature.

The fountain moved into a separate building with saddlerooft.

The office room of the guardian in the main buildings has been newly plastered after 6 years and separated by shelves, this to create a room for the take-over of films. Also the entrance room, the corridor to the safety store and the second room behind the office room which is used as store have been plastered. The machine room has been tiled to keep the room free of dust.

A silo has been arranged as temporary storage for unusable films to enable the immediate expulsion of spoiled films in order to save the existing stock.

In the Old Castle, two rooms have been equipped as store rooms next to the already installed intermediate floor, in order to have the possibility of storing photos and documents.

Despite the fact that considerable means exceeding the damage compensation of the insurance company had to be brought up, the Austrian Film Archives realized the construction works in one trait, since it was the more economic solution.

Restoring:

Next to the construction works caused by the fire, the films which had been moved because of this fire, had to be stored once again.

The rescued filmdocuments had to be stored during summer 1974 in the corridor and in the air-conditioning process chambers of the conditioned nitrofilm store. Thus the use of the shelter was affected and an additional burden for the air-conditioning was given. But this was the only possibility to prevent any risk for the films and the installations at the high outside temperatures.

The construction of the eastern small storage room beeing completed in April 1975, the air-conditioning only at the end of August, the restoring did not follow until October.

About 4.000 reels had to be identified, the films of displaced single reels put together and a general stock of the existing nitrofilms had to be taken.

At the same time, the nitrofilms, which already have been reprinted on safety-film have been moved from the air-conditioned storerooms to the small storage rooms, in order to gain space for not yet reprinted films. This task is in progress and will be completed by spring 1976.

The Stock:

The entire stock of films in charge of the Austrian Film Archives amounted to 38.001 reels with 19.139 titles at the end of the year 1975. This corresponds to a showing length of 11,400.000 standard film meters.

7.751 reels were newly acquired in 1975.

10.107 reels of the stock were nitrofilms,

28.904 reels were safety-films.

Safety-film is stored in the main building of the film storage installations and in store rooms of the Old Castle.

The small store Rauchensteingasse numbers 877 working prints.

The Austrian Film Museum:

The Austrian Film Archives, in their film storage installations in Laxenburg conserve the nitrofilms and safety-films of the Austrian Film Museum under the museums lock and key, and gives the museum the use of four rooms in the safety-film storage. Further they put an office room with telefon at the disposal of the Austrian Film Museum, and a cutting room with electrical current and water connection.

Reprinting:

With the help of a supplementary subvention of the Ministry of Education and Arts, the Austrian Film Archives were enabled to continue the necessary reprinting works in the years 1975/76. Following the expertise of manufacturers of nitrofilms, under no conditions, can be stored for an unlimited time. For this reason the largest part of these documents will be spoilt by the year 2000. Consequently, the most urgent task is the reprinting of films worth beeing conserved.

In the year 1975, 45 titles (53.600 m) were reprinted on safety-film (dupe-negative and 16mm working print).

Since the beginning of this reprinting in the year 1965, about 430.000 m were reprinted

1965 until 1971	320.000 meters
1972	48.900 meters
1973	6.900 meters
1974	7.500 meters
1975	53.600 meters

This is about 15 percent of the nitrofilms stored by the Austrian Film Archives.

The documents of the Wochenschau 1934 - 1938, that were brought back after an initiative of the Austrian Film Archives, and which are actually stored in the administration of the Austrian Film Museum, are being reprinted with the financial aid of the Ministry of Education and Arts.

Documentation:

The documents are kept together with those of the Österreichische Gesellschaft für Filmwissenschaft for use and recording purposes, and are administrated by the Austrian Film Archives.

The new entries in the year 1975 were of:

90 magazines, 135 books, 720 stills, 170 programms, 170 negatives, 70 slides, 10 posters.

Further tapes, microfilms, microfiches, all together 1.386 new entries. Herewith the total stock increased of 0,55 % in the last year.

The Use:

Films and documentation material of the archive were used for:

- a) lectures at university institutes
4 lectures per week were held in the working room of the archive in this year. During 120 hours this working room was at the disposal of the University.
- b) For scientific research (dissertations and diploma work)
- c) For film and television productions. 2.564 meters were contributed for 16 projects.

Expositions and retrospectives:

The 20 years of existence of the archives were to be the occasion for an intensive show activity.

Following was realized:

From February 3rd to 8th 1975 in connection with the Landesjugendreferat an anniversary week in the hall of the Union with films of the stock of

the Austrian Film Archives, 23 performances, 5.500 visitors, 1.300 new members.

From May 16th to September 28th
Summerexposition of the Austrian Film Archives and the retrospective
"MEISTER DER REGIE"
 in the rooms of the Austrian Film Archives in the Old Castle of Laxenburg. 93 films, 5.676 visitors.

From September 1st to October 26th 1975
Wochenschau und Filmdokumente 1945 - 1975
 in connection with the outside exposition "Osterreich und der 30jährige Friede" of the Österreichische Gesellschafts- und Wirtschaftsmuseum, Vienna, hall of the conservatory of the city of Vienna and the Metro cinema. 9 one hour sequences of film documents 34 films, 10.585 visitors.

The performance on the national holiday was especially honoured by the visit of the Federal President of the State.

From November 24th to November 29th 1975
"MEISTER DER REGIE"
 A selection of the summer retrospective in the museum of the 20th century in Vienna. 16 performances, 1.300 visitors.

Total visitors 1975: 22.800 persons
 Performed: 172 films (6 of them during internal performances)

Herewith the total account of visitors, since the beginning of these performances in Laxenburg in the year 1970 has exceeded 90.000.

Informations:

With every film showed by the Austrian Film Archives, a little documentation is distributed, including the title, staff and cast, summary and quotations. The collection "Documentations 1975" contains, for the year 1975, statements concerning 9 film documents (with 34 films), statements to 107 fiction films (alphabetically classified by titles) and the biographies of 26 film directors.

Were published further

FILMKUNST Nr. 69
 with a contribution "20 years Austrian Film Archives" and

FILMKUNST Nr. 70
MEISTER DER REGIE
 with pictures and a guide through the exposition and

FILMKUNST Nr. 71
 The Austrian Film Archives 1955 - 1975
 with contributions from Jacques Ledoux, Georges Stevens jr., David Francis, Jacques-Yves Cordan, Alfred Lehr, Ludwig Geseck, Walter Fritz and a chronicle.

In addition, the Austrian Film Archives presented:

AUSTRIA WOCHENSCHAU 1964 - 1973

A catalogue of the stock of the austrian news reel, stored by the Austrian Film Archive. Published by the Österreichische Gesellschaft für Filmwissenschaft, in commission for the Austrian Film Archives, Vienna 1975.

The Austrian Film Archives were endeavoured to give free access to these publications to all member archives of the FIAF, according to the decision of the FIAF.

134 articles appeared in the press on the summer exposition of the Austrian Film Archives in Laxenburg, 28 articles on other performances of the Austrian Film Archives, together 171 comments of the press and 18 accounts on radio and television.

20 year anniversary

The Austrian Film Archives celebrated their 20 years existence with a ceremony in the Hotel Bristol on November 20th, 1975 in presence of the Chairman of the curacy, the former Minister Dr. Eduard Heilingsetzer, the Director-General of the ORF (Austrian radio and television company) Dr. Otto Oberhammer, the department heads Dr. Haertl and Mag. Obermann from the Ministeries of Education and Arts and Sciences and Research, members of the National Board and personalities of cultural life. Mr. David Francis, curator of the National Film Archive London, held a speech on the task of the British Film Archive and showed a testfilm on the dangers of a burning nitrofilms.

During the ceremony, the first copy of the catalogue on the stock of the Austria Wochenschau preserved by the Austrian Film Archives, was handed to the representative of the Ministry of Education and Arts.

Half an hour report on this anniversary was broadcastet by the radio, the Austrian Television showed the work of the Austrian Film Archives in a colour film.

Honours:

On the occasion of the 20th anniversary of the Austrian Film Archives, the Honour Medal of the Austrian Film Archives was awarded to the filmmaker, cameraman and film director Eduard Hoesch, who celebrated his 85th birthday in 1975 and whose life is tightly connected to the history of Austrian Film.

The curacy of the Austrian Film Archives came together under the presidency of the former minister Dr. Eduard Heilingsetzer in December 1975, the working board held its meeting in April and November, its members were regularly informed by internal circulars, the board of directors dealt with the reconstruction, the reprinting, cataloguizing and expositions in 14 meetings.

The task of the archive accomplished by 9 full-time, 6 half-time and 3 short-term occupied collaborators. The former stock steward retired in September, the new steward took over the administration of the film storage plant Laxenburg on December 1st 1975.

Members:

At the beginning of the year 1975, the membership fee of the Austrian Film Archives was set down to an uniform subscription price of AS 20,00 a year. Members of the Austrian Film Archives also are permitted to visit the weekly performances of the Gesellschaft der Filmfreunde Österreichs at member fees. The total of members amounted to about 7.000,

The performances of the Austrian Film Archives 1976 are given in the Museum of the 20th century during winter month, usually every Wednesday, during the summer in the Old Castle of Laxenburg.

FIAF:

The Austrian Film Archives were represented at the FIAF Congress in Turin. The FIAF Congress 1975 planned to be held in Vienna had to be postponed for a lack of sufficient means.

The Austrian Film Archives thank the following film archives for leaving them prints:

Nederlands Filmmuseum, Amsterdam	1 film
Staatliches Filmarchiv der DDR, Berlin	4 films
Stiftung Deutsche Kinemathek, Berlin	1 film
Cinémathèque Royale de Belgique, Brüssel	2 films
Det Danske Filmmuseum, Kopenhagen	1 film
La Cinémathèque Suisse, Lausanne	2 films
National Film Archives, London	1 film
Czechoslovensky Filmovy Ustav, Prag	11 films
Deutsches Institut für Filmkunde, Wiesbaden	3 films.

The Austrian Film Archives lent 3 prints to the film archive in Havana for their 20 year anniversary, and also was able to lend the American Film Institute an operafilm of their stock.

Necessities for the future:

Continuity in determination to register the stock for cataloguing with 19.000 titles and 4.300 determinations only 23% of the stock are registered.

Continuity in reprinting, of about 3 million meters of nitrofilm, 420.000 m have been reprinted, this is only 15%.

Development and extension of the exposition rooms and store-rooms on the Old Castle of Laxenburg, which are urgently needed. Herewith, a permanent exposition concerning the film history with changing emphasis could be created.

Continuity in cataloguing and ability to get near these documents for scientific research and studies, also for new productions.

Wiesbaden

A N N U A L R E P O R T 1 9 7 5

I. DOCUMENTATION DEPARTMENT

1. Library.

The Library is a reference library and included on December 31, 1975 a total of 22,939 titles. In 1975 were recorded 1,043 new entries. The Periodical Division is regularly supplied with 269 periodicals. The Institute's script collection now totals 2,218 copies. (Approx. 350 copies of scripts of German productions await as yet being recorded.) The number of German dialogue lists of foreign productions was increased by 328 new entries and runs up to 11,843 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 9,000 document files);
- b) Photographs (sets, stills, portraits, studio stills). 3,712 new entries were recorded in 1975. The total number now amounts to 409,640 (approx. 250,000, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);
- c) Film Posters. 293 New entries were recorded. The Collection now comprises 22,962 posters;

- d) Distribution-, press- and advertising leaflets;
- e) Foreign and German censorship documents and film lists.

From the estate of the celebrated Austro-German dancer and actress La Jana all the relevant text and still's material of her career was given to the institute by one of the inheritors.

An enormous collection (more than 50.000) of stills (films, personalities, studio-stills) covering the German film scene from the forties up to the beginning sixties was acquired by purchase from a private collector.

II. FILM ARCHIVES DEPARTMENT

In 1975, 238 new entries of German or foreign silent and sound films, i.e. 99 feature films, 35mm; 5 negatives, 16mm; 57 feature and short films 16mm; 18 feature and short films, super 8mm; 59 short films, 35mm were recorded.

Quite a number of films like 'Studie 5, 6, 7, 8, 9, 11, 12', 'Komposition in blau', 'Kreise', 'München-Berlin-Wanderung' und 'Liebesspiel' could be acquired by purchase from Mrs. Elfriede Fischinger, the widow of Oskar Fischinger. Consequently now an interesting collection of films made by this famous painter and experimental film-maker is present in GFR for the first time.

There were taken over in trust 350 titles of silent films from a private collector. Within this collection there are numerous tinted and hand-coloured films from the first years of the cinema as well as early Pathé-newsreels. As to the fact that all these are nitrate prints they, however, can't be ~~screened~~ by no means for the next time.

445 films were loaned out. For visitors who have used our screening or moviola facilities 86 prints were provided for internal viewings.

Besides the normal technical inspections, the cataloguing work and exchange processes from archive to archive this department was mainly concerned with consulting and referencing work and providing of prints but particularly with the tracing for copy-

right with regards to all institutions requesting prints on loan. Exchanges and loans particularly were carried out with the following FIAF-member archives: Staatliches Filmarchiv der DDR, Czechoslovak Film Archives, Gosfilmofond, Österreichisches Filmmuseum, Österreichisches Filmarchiv.

With the help of various original material a nearly complete print of the Fritz-Lang-film 'Das Testament des Dr. Mabuse' could be reconstructed.

The cooperation with 'Frankfort Kommunales Kino' (Community Cinema) intensified. Within its programs of the institute's events a comprehensive retrospective dedicated to the British-German actress Lilian Harvey was organized. Films of this retrospective were also given to Nederlands Filmmuseum for a manifestation arranged in cooperation with the Goethe-Institut.

At the occasion of the 25th Internationale Filmfestspiele in Berlin a retrospective with the German-born actor Conrad Veidt was arranged. For this event also a filmo-biographical text was compiled by our curator and published within the festival's retrospective brochure. It was also shown in various towns in GFR.

The Lubitsch retrospective firstly arranged in 1973 for the 'Incontro con il Cinema Tedesco' at Sorrent was now presented in Portugal and Sweden.

In the 'VII Semana Internacional del Cine de Autor' from November 15th through 23rd, 1975 in Benalmadena a retrospective with social-critical films from the period of the 'Weimar Republic' in Germany was organized.

For a course of lectures on 'Propaganda in the cinema of the Third Reich' relevant films were given to the Norsk Filminstitutt.

The Department had been represented by its Curator at the meeting of the FIAF commission on cataloguing of films at Knokke from April 25th through 28th, 1975.

III EVENTS, EXHIBITIONS, PUBLICATIONS

The Deputy director attended the inauguration of the 3rd Festival Internazionale del Film sull 'Arte e di Biografie d'Artisti' from May 31st through June 5th, 1975 at Asolo.

The Managing Member of the Board, Ulrich Pöschke, and the Deputy director attended the XXXIst FIAF-Congress and General Meeting from June 2nd through June 5th, 1975 in Turin.

Both Managing Members of the Board, the Deputy director and Curator participated in the 25th Internationale Filmfestspiele, Berlin from June 27th through July 8th, 1975.

The 4th Week of the Soviet-Film was co-organized with the town of Wiesbaden from October 16th through 22nd, 1975.

The monthly publication 'Die Information' was published in the third year.

IV. MEMBERSHIPS

The 'Deutsches Institut für Filmkunde' is a member of the 'Deutsche Gesellschaft für Kommunikationsforschung' and of the Fédération Internationale des Archives du Film (FIAF).

Board of Directors:

Dr. Theo Fürstenau

Ulrich Pöschke

