

**FIAF XXXV Lausanne**



## FIAF XXXV - LAUSANNE - 1979

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

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

AMSTERDAM	STICHTING NEDERLANDS FILMMUSEUM
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN/OST	STAATLICHES FILMARCHIV DER D.D.R.
BERLIN/WEST	STIFTUNG DEUTSCHE KINEMATHEK
BOIS D'ARCY	SERVICE DES ARCHIVES DU FILM DU C.N.C.
BRAZZAVILLE	CINEMATHEQUE NATIONALE POPULAIRE ET MUSEE DU CINEMA
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUCURESTI	ARHIVA NATIONALA DE FILME
BUDAPEST	FILMARCHIVUM / MAGYAR FILMTUDOMANYI INTEZET
BUENOS AIRES	CINEMATECA ARGENTINA
CAIRO	AL-ARCHIVE AL-KAWMY LIL-FILM
CANBERRA	NATIONAL FILM ARCHIVE / NATIONAL LIBRARY OF AUSTRALIA
HELSINKI	SUOMEN ELOKUVA-ARKISTO
ISTANBUL	TURK FILM ARSIVI
KØBENHAVN	DET DANSKE FILMMUSEUM
LAUSANNE	LA CINEMATHEQUE SUISSE
LIMA	CINEMATECA UNIVERSITARIA DEL PERU
LISBOA	CINEMATECA NACIONAL
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM
LOS ANGELES	U.C.L.A. FILM ARCHIVE
LYON	MUSEE DU CINEMA ET CINEMATHEQUE DE LYON
MADRID	FILMOTECA NACIONAL DE ESPANA
MEXICO	CINETECA NACIONAL
MEXICO	FILMOTECA DE LA U.N.A.M.
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINE ARTE DEL SODRE
MONTEVIDEO	CINEMATECA URUGUAYA
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
NEW YORK	DEPARTMENT OF FILM/MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	NATIONAL FILM ARCHIVES
PARIS	CINEMATHEQUE UNIVERSITAIRE
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	FILMOTEKA / CESKOSLOVENSKY FILMOVY USTAV
PYONG YANG	THE NATIONAL FILM ARCHIVE OF THE D.P.R.K.
RIO DE JANEIRO	CINEMATECA DO MUSEU DE ARTE MODERNA



ROCHESTER	DEPARTMENT OF FILM / INTERNATIONAL MUSEUM OF PHOTOGRAPHY
SEOUL	KOREAN FILM ARCHIVE INCORPORATED FOUNDATION
SOFIA	BULGARSKA NATIONALNA FILMOTeka
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TEHRAN	FILMKHANEH MELLI IRAN
TIRANA	ARKIVI SHTETËROR I FILMIT I R.P.S. TË SHQIPËRISE
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE



# Amsterdam



STICHTING NEDERLANDS FILMMUSEUM

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Tel: 020 - 83 16 46

Founded in 1946  
Member of FIAF since 1947

REPORT ON ACTIVITIES IN 1978

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Over the past 32 years our aim has been to collect, preserve and exhibit the Dutch film heritage. In 1978 we have continued our work in these fields. The activities of the museum have been reported in the annual report of the FIAF. The report is a summary of the work done during the year. It is intended for the members of the FIAF and for the public. The report is divided into three parts: the first part contains a general survey of the work done during the year; the second part contains a detailed account of the work done in the various fields; the third part contains a list of the films acquired during the year.

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The second part of the report contains a detailed account of the work done in the various fields. It is divided into four sections: the first section contains a detailed account of the work done in the field of collection; the second section contains a detailed account of the work done in the field of preservation; the third section contains a detailed account of the work done in the field of exhibition; the fourth section contains a detailed account of the work done in the field of research.

The third part of the report contains a list of the films acquired during the year. It is divided into two sections: the first section contains a list of the films acquired during the year; the second section contains a list of the films acquired during the year.



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

The number of acquired films for this year amounts to appr. 650.

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

Filmpreservation and Video disc

In the more than 30 years that the Filmmuseum has existed - also thanks to the activities of FIAF - the technical aspects of the preservation-process have been more or less normalized. For many members of the FIAF it became quite normal to "save" nitrate films from the years 1910-20-30 and 40 for "posterity" by means of a number of technical possibilities, such as special filmvaults and (new) methods in filmlab-work.

However in those 30 years not all problems with regard to the filmpreservation could be solved. We only have to mention colourfilm to realize that a final solution has not been worked out!

Yet also the black/white film causes problems, because the question arises, what to do after the black/white film has been preserved. We are pleased that an important film could be "saved". But, and that is the crucial question, for how long? The answer then will be: for appr. 100 to 125 years. What happens or rather must be done after this period? The same process will have to be applied as 100 to 125 years before, with an important risk of losing quality in image and sound. If we have to continue in this way, that is, should our future colleagues/successors face the same problem, than we may ascertain that in fact no solution has been found, in spite of the technical progress. If we consider this problem together with that of the colourfilm-preservation and the gigantic problems of film storage for the next future, than we have to conclude that the present film-preservation system will not be feasible for the (very next) future, for the following reasons:

- a) no certainty to record image and sound for the far future
- b) gigantic problems for filmstorage
- c) an extremely costly method with little or no result.

The process which we now apply will have to be changed radically in our opinion. The Nederlands Filmmuseum at the moment searches for a better and longer lasting method for preservations, as well as less expensive. This system - according to the experiences so far of the Nederlands Filmmuseum - is the video disc system. For many of the FIAF members probably a still revolutionary idea, but for the (near) future for the preservation of black/white and colour film an absolute guarantee for the preservation of our heritage.

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.



4) Showing on the archives premises

The Filmmuseum's theater season 1977/1978 (january/may 1978) started with the presentation of

Kurosawa Akira	SHICHININ NO SAMURAI	Japan	- 1954
<u>Stan Laurel and Oliver Hardy</u>			
James Parrott	BRATS	USA	- 1930
James Parrott	HELPMATES	USA	- 1932
George Marshall	TOWED IN A HOLE	USA	- 1932/ 33
Charles Rogers/Lloyd French	ME AND MY PAL	USA	- 1933
Charles Rogers	THEM THAR HILLS	USA	- 1934
Charles Rogers	TIT FOR TAT	USA	- 1935
René Clair	ENTR'ACTE	France	- 1925
René Clair	LES DEUX TIMIDES	France	- 1928

A special series was dedicated to the Swedish Film Classics, put together by the Swedish Filmarchives, distributed by the Swedish Institute.

Victor Sjöström	INGEBORG HOLM	Sweden	- 1913
Maurits Stiller	KÄRLEK OCH JOURNALISTIK	Sweden	- 1916
Maurits Stiller	THOMAS GRAALS BÄSTA FILM	Sweden	- 1917
Maurits Stiller	THOMAS GRAALS BÄSTA BARN	Sweden	- 1918
Victor Sjöström	TERJE VIGEN	Sweden	- 1916
Victor Sjöström	HANS NADS TESTAMENTE	Sweden	- 1919
Maurits Stiller	SANGEN OM DEN ELDRÖDA BLOMMAN	Sweden	- 1918
Carl Barcklind	HEMSÖBORNA	Sweden	- 1919
Georg Af Klercker	FANGEN PÅ KARLSTENS FASTNING	Sweden	- 1916
John W. Brunius	EN VILDFAGEL	Sweden	- 1921
Per Lindberg	NORTULLSLIGAN	Sweden	- 1923
Victor Sjöström	KLOSTRET I SENDOMIR	Sweden	- 1919
Mauritz Stiller	HERR ARNES PENGAR	Sweden	- 1919
Victor Sjöström	KORKARLEN	Sweden	- 1920
Mauritz Stiller	EROTIKON	Sweden	- 1920
Mauritz Stiller	GUNNAR HEDES SAGA	Sweden	- 1922

In February and march an exhibition and filseries were dedicated to the work of the filmstudio's MESHRABPOM. Thanks to the Staatliches Filmarchiv, Berlin this exhibition and filmseries could be presented.

Aleksander Sanin	POLIKUSHKA	USSR	- 1918/ 19
Juri Zheljabuzhki	PAPIROSNITSA OT MOSELPROMA	USSR	- 1924
Jakov Protazanov	AELITA	USSR	- 1924
Jakov Protazanov	ZAKROISHTHIK IZ TORJKA	USSR	- 1926
Vsevolod Pudovkin	SHAKMATNAJA GORJATSKA	USSR	- 1925
Jakov Protazanov	PROTSESS O TRYOKH MILLIONAKEH	USSR	- 1926
Vsevolod Pudovkin	MAT	USSR	- 1926
Jakov Protazanov	SOROK PERVYI	USSR	- 1926
Boris Barnet	DEVUSHKA S KOROBKOI	USSR	- 1927
Jakov Protazanov	TSJELOVEK IZ RESTORANA	USSR	- 1928/ 29
Boris Barnet	DOM NA TRUBNOI	USSR	- 1927
Jakov Protazanov	DON DIEGO I PELAGEIA	USSR	- 1927
G. Rosjal	SALAMANDER	USSR	- 1928
Vsevolod Pudovkin	PCTOMOK CHINGIZ KHAN	USSR	- 1928



Jakov Protazanov	PRAZDNIK SVIATOVO IORGENA	USSR	- 1930
Nikolai Ekk	PUTIOVKA V ZJIZNI	USSR	- 1931
Joris Ivens	PESN O GEPOJACH	USSR	- 1932
Vsevolod Pudovkin	DESERTER	USSR	- 1933
Erwin Piscator	VOSTANIYE RYBAKOV	USSR	- 1934
Gustav von Wangenheim	BORZY	USSR	- 1936
Dziga Vertov	TRI PESNI O LENINE	USSR	- 1934

In april were programmed:

Egardo Cozarinsky	LES APPRENTIS SORCIERS	France	- 1977
David Larcher	MARE'S TAIL	England	- 1969
Paolo/Vittorio Taviani	PADRE PADRONE	Italy	- 1977
Kenneth Anger	SCORPIO RISING	USA	- 1963
Lothar Lambert	NACHTVORSTELLUNGEN	Germany	- 1977
Khalid Siddik	URS AZ-ZAIN	Kuwait-Sudan	- 1976

Alexander Kluge	DER STARKE FERDINAND	Germany	- 1976
Werner Herzog	AGUIRRE, DER ZORN GOTTES	Germany	- 1972
Antoni Ribas	LA CIUDAD CREMADA	Spain	- 1976
Jean Renoir	LA REGLE DU JEU	France	- 1939
Gleb Panfilov	PROSCHOE SLOWA	USSR	- 1975
Margu�rite Duras	INDIA SONG	France	- 1975
Christian Ziewer	DER AUFRECHTE GANG	Germany	- 1976

In may a Hungarian series was presented:

Zolt�n F�bri	HANNIBAL TANAR UR	Hungary	- 1956
Zolt�n F�bri	AZ OTODIK PECSET	Hungary	- 1976
Andr�s Kov�cs	BEKOTOTT SZEMMEL	Hungary	- 1975
Janos R�sza	POKFOCI	Hungary	- 1976
Gy�rgy Szomjas	TALPUK ALATT FUTYUL A SZEL	Hungary	- 1976
L�szl� Ran�dy	ARVACSKA	Hungary	- 1976
Zolt�n F�bri	PLUSZ-MUNIS EGY NAP	Hungary	- 1972
P�l S�nd�r	HERKULESFURDOI EMLEK	Hungary	- 1976
Zolt�n Husz�rik	ELEGIA	Hungary	- 1965
Zolt�n Husz�rik	CAPRICCIO	Hungary	- 1969
Zolt�n Husz�rik	A PIACERE-TETSZES SZERINT	Hungary	- 1977
G�bor Szab�	VAROSTERKEP	Hungary	- 1977
M�rca M-esz�ros	OK KETTEN	Hungary	- 1977

In september the season 1978/79 started with films by the experimental filmmaker Hollis Frampton and the prizewinners Oberhausen 1978.

Hollis Frampton	L'�MON	USA	- 1969
	ZORNS LEMMA	USA	- 1970
	OTHERWISE UNEXPLAINED FIRES	USA	- 1977
	MAGELLAN AT THE GATES OF DEATH	-	
	THE RED GATE (part I)	USA	- 1976
	NOT THE FIRST TIME	USA	- 1977
	MINDFUL	USA	- 1978

Prizewinners Film Festival Oberhausen 1978

Wolfgang Landgraeber	NAH BEIM SCHAH	DDR	- 1977
Juraj Jakubisko	BUBENIK	Czech.	- 1977
(ine de la Base Argentina	LAS AAA SON LAS TRES ARMAS	Argentina	- 1977
Otto Jongerius	KRONKELS	Holland	- 1977
Boro Pejcinov	OTPOR	Yugosl.	- 1978
Volker Koepp	H�TES	DDR	- 1978
Livia Gyarmathy	KILENCEDIK EMELET	Hungary	- 1977



Guido Hendereickx	GEJAAGD DOOR DE WINST	Belgium	- 1977
Zbigniew Szymanski	JESIEN	Poland	- 1977
Goutam Ghose	HUNGRY AUTUMN	India	- 1976
Andrzej Piekutowski	LOS WYBRAL LECZNA	Poland	- 1977
Marcell Jankvics	KUZDOK	Hungary	- 1977

Furthermore 2 programmes of Canadian Independent films were shown:

Ole Hoyer/Dave Willetts	TRANSFER	Canada	- 1974
Neil Warren	THE PIT AND THE PENDULUM	Canada	- 1975
Barry Greenwald	METAMORPHOSIS	Canada	- 1975
Jan Martell	A LITTLE WHILE MORE YET	Canada	- 1976
Michael Snow	BREAKFAST	Canada	- 1976
John Straiton	HORSEPLAY	Canada	- 1973
David Rimmer	CANADIAN PACIFIC II	Canada	- 1975
Frieder Hochheim	PLURALITY OF VIBRATORY CIRCUMSTANCES	Canada	- 1976
Jim Bescott	A NIGHT IN THE MOVIES	Canada	- 1976
Roger Anderson	ABORIGINAL CONTACT	Canada	- 1975

October started with a short series of Polish films from the 50s and 60

Jerzy Bossak	WARSZAWA 56	Poland	- 1956
Roman Polanski	DWAJ LUDZIE Z SZAFY	Poland	- 1957
Jerzy Bossak/ Waclaw Kazmierczak	REQUIEM DL 500 TYSIECY	Poland	- 1962
Tadeusz Konwicki/ Jan Laskowski	OSTATNI DZIEN LATA	Poland	- 1957/ 58
Andrzej Wajda	POPIOL I DIAMENT	Poland	- 1958
Jerzy Kawalerowicz	POCIAG	Poland	- 1959
Andrzej Wajda	NIEWINNI CZARODZIEJE	Poland	- 1960
Wojciech J. Has	REKOPIS ZNALEZIONY W SARAGOSSIE	Poland	- 1965
Andrzej Wajda	POLOWANIE NA MUCHY	Poland	- 1969

and furthermore a series of films adapted from Ibsen's theatrical work:

Dr. Fritz Wendhausen	PEER GYNT	Germany	- 1934
Tancred Ibsen	VILDANDEN	Norway	- 1963
Hans Steinhoff	EIN VOLKSFEIND	Germany	- 1937
Egil Monn-Iversen	FRU INGER TIL ØSTRAT	Norway	- 1975
Thanhouser	PILLARS OF SOCIETY	USA	- 1911
Raoul Walsh	PILLARS OF SOCIETY	USA	- 1916
George Nicholls	GHOSTS	USA	- 1915
Detlef Sierck	STUETZEN DER GESELLSCHAFT	Germany	- 1934
Oscar C. Apfel	PEER GYNT	USA	- 1915
Victor Sjöström	TERJE VIGEN	Sweden	- 1916

In collaboration with the Goethe Institute a short series of films in the "third Reich" was shown:

Willy Zielke	DAS STAHLTIER	Germany	- 1935
Fritz Lang	DAS TESTAMENT DES DR. MABUSE	Germany	- 1932/ 33
Paul Martin	PREUSSISCHE LIEBESGESCHICHTE	Germany	- 1938
Carl Junghans	ALTES HERZ GEHT AUF DIE REISE	Germany	- 1938
Herbert Selpin/Werner Klingler	TITANIC	Germany	- 1943
ERWIN LEISER	DEUTSCHLAND ERWACHE	Germany	- 1968
Harry Piel	GESPRENGTE GITTER	Germany	- 1943

In the month of November the Netherlands Filmmuseum celebrated Joris Ivens' 80th Birthday with a great **manifestation** in the Filmmuseum of 1) a complete retrospective of his filmwork and 2) a specially designed exhibition, entitled JORIS IVENS - 50 YEARS WORLD-CINEAST:

Joris Ivens	DE WIGWAM	Holland	- 1911
Joris Ivens	ETUDES DES MOUVEMENTS	France	- 1928
Joris Ivens	DE BRUG	Holland	- 1928
Joris Ivens	BRANDING	Holland	- 1929
Joris Ivens	REGEN	Holland	- 1929
Joris Ivens	NIEUWE GRONDEN	Holland	- 1934
Joris Ivens	PHILIPS RADIO	Holland	- 1931
Joris Ivens/Henri Storck	MISERE AU BORINAGE	Belgium	- 1933
Joris Ivens	SPANISH EARTH	USA	- 1937
Joris Ivens	WIJ BOUWEN	Holland	- 1929/ 50
Joris Ivens	PESN O GEBOJACH	USSR	- 1932
Joris Ivens	POWER AND THE LAND	USA	- 1939/ 40
Joris Ivens/Lewis Milestone	OUR RUSSIAN FRONT	USA	- 1941
Joris Ivens	INDONESIA CALLING	Australia	- 1946
Joris Ivens	PIERWSZE LATA	Czech/Poland/ Bulgaria	- 1949
Joris Ivens	THE 400 MILLION	USA	- 1938
Joris Ivens	600 MILLION WITH YOU	China	- 1958
Joris Ivens	BEFORE SPRING	China	- 1958
Joris Ivens	DAS LIED DER STRÖME	DDR	- 1954
Joris Ivens	MEIN KIND	DDR	- 1956
Joris Ivens	POKOJ ZWYCIEZY SWIAT	Poland	- 1950/ 51
Joris Ivens/Alberto Cavalcanti	DIE WINDROSE	DDR	- 1956
Joris Ivens	CAENET DE VIAJE	Cuba	- 1960/ 61
Joris Ivens	PUEBLO ARMADO	Cuba	- 1960/ 61
Joris Ivens	DEMAIN A NANGUILA	Mali	- 1960
Joris Ivens	L'ITALIA NON UN PAESE POVERO	Italy	- 1960
Joris Ivens	LA SEINE A RENCONTRE PARIS	France	- 1957
Joris Ivens	ROTTERDAM-EUROPOORT	Holland	- 1966
Joris Ivens	POUR LE MISTRAL	France	- 1965
Joris Ivens	LE PETIT CHAPITEAU	Chili/Fr	- 1963
Joris Ivens	---A VALPARAISO	Chili/Fr	- 1963
Joris Ivens	LE TRAIN DE LA VICTOIRE	Chili	- 1964
Joris Ivens	LE CIEL, LA TERRE	France/Vietnam	- 1965
Joris Ivens	RENCONTRE AVEC LE PRESIDENT	France/Vietnam	- 1969
Joris Ivens/Marceline Loridan	HO CHI MINH	Vietnam/France	- 1967
Joris Ivens/Marceline Loridan/ Jean Pierre Sergent	LE 17EME PARALLELE	Laos/France	- 1968/ 69
Alfons Machals	LE PEUPLE ET SES FUSILS	DDR	- 1963
	MENSCHEN AM PULSSCHLAG DER ZEIT	DDR	- 1963



COMMENT YUKONG DEPLACA LES MONTAGNES

China 1973/75

Joris Ivens/Marceline Loridan    UNE FEMME UNE FAMILLE  
  REPETITION A L'OPERA DE PEKIN  
  VILLAGE DE PECHEURS  
  HISTOIRE DU BALLON  
  ENTRAINEMENT AU CIRQUE DE PEKIN  
  LA PHARMACIE  
  UNE CASERNE  
  LES ARTISANS  
  L'USINE DE GENERATEURS  
  LE PROFESSEUR TSIEN  
  AUTOUR DU PETROL  
  IMPRESSIONS D'UNE VILLE - SHANGHAI  
  LES KAZAKS

and finally during the month of december a special series dedicated to  
50 Years of Hollywood academy award winners has been presented with the  
showing of a.o. the following films:

W.A.Wellmann	WINGS	USA	- 1927
Frank Capra	IT HAPPENED ONE NIGHT	USA	- 1934
Hbbert Z.Leonard	THE GREAT ZIEGFELD	USA	- 1936
Leo McCarey	GOING MY WAY	USA	- 1944
Elia Kazan	GENTLEMAN'S AGREEMENT	USA	- 1947
Elia Kazan	A STREETCAR NAMED DESIRE	USA	- 1951
Fred Zinneman	HIGH NOON	USA	- 1952
Elia Kazan	ON THE WATERFRONT	USA	- 1954
Stanley Kramer	GUESS WHO'S COMING TO DINNER	USA	- 1967

This series was an initiative of the Academy of Motion Picture Arts and  
Sciences: Hollywood.

5)Progress in budgetary matters, relations with governmental  
authorities

Because of the serious governmental economies this year unfortunately  
no progress could be made in connection with all Filmmuseum's tasks.

6) International relations (FIAP)

Different filmprogramms were exchanged with:

- Det Danske Filmmuseum - Kopenhagen
- Deutsches Institut für Filmkunde - Wiesbaden
- Filmoteka Polska - Warsaw
- National Film Archive - London
- Norsk Filminstitutt - Oslo
- Royal Filmarchive - Brussels
- Staatliches Filmarchiv der DDR - Berlin
- Stiftung Deutsche Kinemathek - Berlin

The Filmmuseum received documentation-material - in exchange from:

- Det Danske Filmmuseum - Kopenhagen

and send filmprogramms to:

- Cinémathèque Québécoise - Montreal
- Deutsches Institut für Filmkunde - Wiesbaden
- National Film Archive - London
- Norsk Filminstitutt - Oslo
- Royal Film Archive - Brussels
- Staatliches Filmarchiv der DDR - Berlin

7) Exhibitions- publications

(Travelling)exhibition: JORIS IVENS , 80 YEARS,  
50 YEARS WORLD CINEMATOGRAPHER

During the months of november and december the Netherlands Filmmuseum has organised a retrospective of all films of Joris Ivens and a - travelling - exhibition, on the occasion of the 80th anniversary of Ivens and at the same time his jubilee of 50 years as world cinematographer.

After Amsterdam (Nederlands Filmmuseum) and Rotterdam (the well-known Museum Boymans Van Beuningen) this exhibition and a choice of Ivens films will be presented in Modena, Florence and Torino (Italy) with the cooperation of the Italian colleagues of FIAF in Milan and Torino.

Further in 1979 this very successful manifestation will be presented in the Paris "Musée Beaubourg". Many other countries have already made reservations.

This exhibition was compiled by the Filmmuseum itself.

publications: Filmmuseum-Cinematheek-Journaal nrs. 20/25  
Joris Ivens - 50 years world cinematographer  
poster Joris Ivens exhibition



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# Beograd



XXXVe CONGRES DE LA FIAF - Lausanne, Mai-Juin 1979

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

L'année dernière, comme les années précédentes, notre Cinémathèque a présenté des séries et cycles de films importants dans ses salles de Belgrade, Zagreb, Ljubljana et Sarajevo. Nous citerons les cycles et programmes les plus importants : Classiques du film policier (30 programmes), le Fantastique à l'Écran (15 programmes), le Film musical (16 films), films de court métrage ayant obtenu des "Oscars" (6 programmes), Mélodrame, genre maudit (20 films) et Robert Bresson (9 films).

Le Musée du Cinéma de Belgrade a été fermé au public du mois d'Octobre au mois de Décembre. D'importants travaux d'adaptation et de rénovation de la salle ainsi que des locaux d'exposition ont été effectués et ont été financés par la ville de Belgrade. A la suite de cette rénovation, les conditions de travail de la salle se sont nettement améliorées. Un stand de vente de publications cinématographiques, de photos et d'affiches a été ouvert.

On a procédé, dans nos Archives, à la vérification technique de 5.440.000 mètres de films, 926.000 mètres ont été examinés en projection et 1.129 copies ont été cataloguées. On a reçu 1.132 nouveaux films et, selon la Loi sur la Protection des Biens Culturels, les producteurs yougoslaves nous ont remis 120 copies. La photothèque s'est enrichie de 1.950 photos et la bibliothèque de 226 livres.

Notre Cinémathèque continue à collaborer activement avec 14 membres de la FIAF sur le plan des échanges et des prêts de films.

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Nos collaborateurs ont visité le Museum of Modern Art (New York), l'American Film Institute, la Library of Congress, la Cineteca Nazionale et l'Institute Luce, le Staatliches Filmarchiv der DDR et la Cinémathèque Tchécoslovaque.



# Berlin/Ost





108 Berlin  
Hausvogteiplatz 3-4

ACTIVITIES IN 1978

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1. Acquisitions

The acquisition of films by the Staatliche Filmarchiv had to be further restricted in 1978, since its storing capacity was almost exhausted and the completion of the new colour-film vault will not take place before the middle of 1978. The holdings were supplemented by 704 titles, including 495 feature films and 209 non-feature films comprising 7,000 reels as well as by a further 2,500 reels of TV-materials.

In the course of the year a new regulation for the legal deposit of film material was issued by the Deputy Minister of Culture to be in force since early 1979.

The collection of documentation material has been supplemented by the systematic taking over of press and publicity materials of the film distribution company of the GDR and by the purchase of collections from private owners. In this way a surprising acquisition of photos, posters, censorship cards and other written documents from the collection of a German film distributor from between 1905 and 1920 was effected.

2. Preservation

2.1 Construction of a colour-film Vault

The construction of the colour-film vault with a storage capacity of abt. 350,000 reels of film was continued during 1978. Work was mainly concentrated on the interior fittings, the installation of the electric plant and the air-conditioning plant. The vault is intended to be completed by the middle of 1979.

Fernruf:

Telegrammadresse: Filmarchiv Berlin

Bankkonto: BSK 6651-26-130012



## 2.2 Start on the construction of a new building for film preservation

A start was made with excavating work for a new building for processing and restoring of films. Projecting work for that new building has been completed.

The focal section of that new building are extended installations for the restoring and printing of film material as well as workrooms for the centralization of the archive which is at present split up in ten different buildings in Berlin and surrounding districts. The completion of this building is planned for the early '80s.

## 2.3 Storage

The technical parameters for the storing of nitrate and acetate materials have been adhered to during the whole year.

The conceptional preliminary work for a completely new arrangement of the holdings was started which becomes necessary with the coming into operation of the new colour film vault.

## 2.4 Physical Examination

In the course of this year 5,630,000 meters of film were controlled regarding its state of technical preservation. They were all acquisitions, re-arranged holdings and films used for the cultural activities of the Staatliche Filmarchiv.

## 2.5 Preservation

More than 2 million meters of film were mechanically washed and manually or ultra-sonically cleaned.

## 2.6 Printing

More than 2 million meters of film material were copied in the laboratory of the Staatliche Filmarchiv. As the capacity of the Archive's lab does not suffice to meet the demand, part of the printing for the Staatliche Filmarchiv was carried out in Hungary.



### 3. Cataloguing - Documentation - Research

#### 3.1 Cataloguing

After the successful testing of the computer programme for the cataloguing of films at the end of 1977, all aspects of that project were carefully analysed and it was decided to start in 1979 with the transfer of catalogues of feature films. All technological phases for the input and control of data were worked out.

All new acquisitions were catalogued.

The reorganization of the catalogue of non-feature films was continued. The data for 1,700 titles were re-examined.

#### Editorial Restoration

93 feature and 141 non-feature films were subjected to editorial restoration.

#### Filmographic Work

Work was done on the volume "Filmo-bibliografischer Jahresbericht" for 1977. The manuscript for the year 1976 is being printed.

A volume with descriptions of contents of film periodicals of the GDR-Production from 1946 to 1964 was compiled. Work was done on a new edition of the filmography of all DEFA feature films and on a publication dealing with all distinguished films and film workers of the GDR. Part of these documents will presumably be published in 1979.

#### 3.2 Documentation

The work of the documentation section concentrated in 1978 on:

- the drafting of a new legal deposit regulation for documentation materials from film enterprises which was put into force at the beginning of 1979 by the GDR Minister of Culture,
- assisting preparatory work for the Film Museum of the GDR which is to be opened in 1981,



- registration of documents of which were taken over from the production and distribution companies,
- re-arranging work in the numerous outside stores of the documentation department.

Some 200 projects were supported by the documentation department.

### 3.3 Research

In 1978 Staatliches Filmarchiv worked on a longtermed programme to establish a group for filmhistorical research in the archive.

## 4. Film Showings

The GDR film clubs screened films of the Staatliche Filmarchiv in approximately 1,700 showings.

In 853 projections 626 titles were screened by the archive film theatre CAMERA in Berlin and in a few other GDR towns. Particular highlights of the programme were a retrospective of Brecht-films as a tribute to the artist's 80th birthday, a cycle of films on the occasion of the 15th anniversary of CAMERA, a retrospective with films for which Hanns Eisler had composed the score, a cycle with monumental films and a week with Georgian films. We express our gratitude to all archives which assisted us in carrying out these events.

The retrospective of the Leipzig Festival was devoted to "ANIMA 78" and screened in 14 showings more than 250 animation films from socialist countries. The retrospective proved a great success. The Staatliche Filmarchiv was once again awarded for this programme the highest award of the Leipzig Festival, the Golden Dove.

## 5. Exhibitions - Publications

### 5.1 Exhibitions

In 1978 two new exhibitions were organized:



GRUSIA-FILM - on filmmaking in Georgia

ANIMA 78 - on the occasion of the retrospective of animation films by socialist countries.

The following existing exhibitions were shown in other countries and GDR towns:

Traditions of German-Soviet Cooperation in Film Production - shown in the Ukraine;

Proletarian Internationalism and Film (Meshrabpom) - shown in Amsterdam;

Art as a Weapon (Soviet Films in Germany 1921-1932) - shown in Berlin and in another GDR town.

## 5.2 Publications

In 1978 the Staatliche Filmarchiv published:

Animationsfilm sozialistischer Länder: 212 pp. with illustrations

4 programme booklets of the archive film theater  
CAMERA

1 programme booklet for the retrospective ANIMA 78

13 film leaflets of the Staatliche Filmarchiv

Filmo-bibliografischer Jahresbericht 1975.

## 6. Budgetary matters, relations with governmental authorities

Staatliches Filmarchiv was able to continue its activities on a secure financial basis. The necessary funds for all planned tasks were made available.

The relations to the authorities were productive as expressed by the assistance granted by them for a number of essential new developments within the archive (EDP-project, continuation of the investment programme, exploring of the possibilities for the organization of film-historical research at the Staatliches Filmarchiv). Another expression of the understanding assistance for the Staatliche Filmarchiv by the state authorities is the coming into force of new legal deposit regulation for films and documentation materials.

The principles for a new contractual agreement concerning future cooperation with the archive were discussed with the GDR Television.



## 7. International Relations

In 1978 the Staatliche Filmarchiv received 75 unlimited and 224 limited loans while sending 451 limited and unlimited loans to other archives thereby supporting programmes in the archive film theatres of Warsaw, Sofia, Prague, Bucharest, Belgrade, Caracas, London, Helsinki, Toulouse, Amsterdam, Vienna, New York, Washington, Zurich and Luxembourg.

Representatives of the GDR took part in meetings of the Executive Committee of FIAF in January, May and November 1978. A delegation of the Staatliche Filmarchiv participated in the annual congress of FIAF. Representatives of the GDR chaired the commissions for film preservation and cataloguing both of which held a meeting in the course 1978. Every issue of the FIAF-Bulletin contained contributions on the activities of the Staatliches Filmarchiv.

The director of the Staatliches Filmarchiv der DDR took part in an expert meeting of UNESCO on problems of film archives in developing countries which took place in Argentina in October 1978.

The Staatliches Filmarchiv continued its work as a depositary for the ASIFA-Archive and published a catalogue of its holdings.

The Staatliches Filmarchiv was visited by 200 guests from foreign countries.



# Berlin/West



# STIFTUNG DEUTSCHE KINEMATHEK

Rapport 1978

## Général

Etant donné que la situation financière ne s'est pas améliorée, la Stiftung Deutsche Kinemathek n'a pas encore pu étendre son personnel, quoique cela eût été absolument nécessaire. Nous espérons qu'en 1979 une extension sera possible dans ce domaine.

Dès le 1er juillet 1978 un nouveau employé a été chargé de la distribution de films. Sa tâche particulière sera de composer de programmes du point de vue de l'histoire du film.

Au mois de décembre 1978 les conventions concernant la fondation d'une association de cinémathèques allemandes furent signées. Le but de cette association est de mieux coordiner et de rendre plus effectif le travail des institutions individuelles: Stiftung Deutsche Kinemathek, Berlin; Deutsches Institut für Filmkunde, Wiesbaden-Biebrich; Bundesarchiv, Koblenz. Par exemple: Le Bundesarchiv Koblenz, qui dispose de l'équipement technique nécessaire, va être responsable de la conservation des films de nitrate; la Stiftung Deutsche Kinemathek ainsi que l'Institut für Filmkunde vont se concentrer à l'organisation d'archives effectives comme base à leur propre travail scientifique et à la distribution de films non-commerciales. Ces trois institutions mentionnées contribueront à l'établissement d'un catalogue central du film allemand.

### 1. Collections

#### a) Acquisitions

Au courant de la période sous revue la Stiftung Deutsche Kinemathek a ajouté à ses collections:

le scénario du film KUHLE WAMPE, qu'elle a pu acheter de Dr. Feld, autrefois rédacteur du "Film Kurier";

1000 photos de la collection de Hans Casparius, London. La Stiftung Deutsche Kinemathek possède maintenant la collection complète des photos concernant le tournage du film 3-GROSCHEN-OPER (Mise-en-scène: G. W. Pabst) et en plus un grand nombre de photos de films des vingtièmes. Cette acquisition a été financée à l'aide de moyens mis à notre disposition par la Deutsche Klassenlotterie Berlin.



La coopération avec certaines maisons de distribution de films a encore pu être intensifiée. A côté d'une grande quantité de matériaux publicitaires la Stiftung Deutsche Kinemathek a reçu comme dépôt permanent de copies de 30 films de fiction de production internationale des cinquantièmes et des soixantièmes.

En outre nous avons acheté une copie du film PANIK (Gesprengte Gitter, 1948, mise en scène: Harry Piel).

b) Service et distribution

Les films faits par les étudiants de la Deutsche Film- und Fernsehakademie Berlin furent ajoutés à notre programme de distribution non-commerciale. Il s'agit de 160 films qui sont prêtés avant tout à des groupes spéciales des universités et des écoles.

En tout la distribution non-commerciale aux universités, écoles, clubs de film et cinémas communaux a augmentée de 10 % comparée à l'année précédente.

2. Documentation - Recherches

a) Information et visiteurs

Le nombre de demandes a augmenté en comparaison de l'année précédente:

demandes de matériaux (achats, échange, et prêts de photos, d'affiches, de programmes etc.	239
demandes de caractère général (par écrit ou par téléphone)	2.276
utilisations de nos tables de montage par les visiteurs	25

Au cours de l'année passée entre autres les personnalités suivantes ont visité la Kinemathek: Walter Bockmayer (Cologne), Dr. Brandt et Kathinka Dittrich (Goethe Institut Munich/New York), Hans Casparius (Londres), Paul Falkenberg (New York), Dr. Hans Feld avec épouse (Londres), Richard Koszarski (New York), Manfred Lichtenstein et Rudi Freund (Staatliches Filmarchiv der DDR),



Prof. Thomas Plummer (Minneapolis), Prof. Dr. S. S. Prawer (Oxford), Dr. Lothar Prox (Bonn), Arno Richter (Berlin), Ula Stöckl (Munich).

b) Présentations de films

Comme en 1977 la Stiftung Deutsche Kinemathek a organisé la rétrospective du Festival International du Film de Berlin de 1978 dont le sujet principal était encore une fois "Marlene Dietrich" et le deuxième sujet "Zensur. Verbotene deutsche Filme 1933 - 1945" (Censure. Films interdits allemands 1933 à 1945).

Au mois de juin 1978 la Stiftung Deutsche Kinemathek organisait le symposium "Filmgeschichte in der kommunalen Kinoarbeit" (Histoire du film dans le travail des cinémas communaux). Les rapporteurs furent: Ulrich Gregor, Walter Schobert, Heiner Roß, Enno Patalas, Dr. Heinz Rathsack; des directeurs de cinémas communaux et de clubs de film ainsi que des experts de certaines archives du film participaient à la discussion.

Au cinéma "Arsenal" la Stiftung Deutsche Kinemathek a présenté une rétrospective de films réalisés par Frederic Wiseman. Ce programme fut après montré dans des cinémas communaux de la République Fédérale d'Allemagne.

c) Exhibitions - Publications

Au cours du Festival du Film de Berlin de 1978 et en coopération avec la Staatliche Kunsthalle et la Landesbildstelle Berlin la Stiftung Deutsche Kinemathek a montré l'exposition "Photo: Casparius" qui offre une vue d'ensemble de l'oeuvre de Hans Casparius. Entretemps cette exposition fut montrée au Goethe Institut et à la Photographer's Gallery de Londres.

Notre exposition "Das Cabinet des Dr. Caligari" fut aussi montrée à Londres dans le cadre du programme "The Seventies Meet the Twenties".

La Stiftung Deutsche Kinemathek a pu contribuer à une exposition montrée à Kiel et consacrée à Ernst Busch, à l'exposition "Berlin - Paris" présentée au Centre Pompidou de Paris et à une exposition du Kunstverein Hannover concernant les vingtièmes en mettant à leurs disposition des objets et des documents historiques.



d) Publications

Au cours de l'année les publications suivantes ont apparues:

- |  |  |
|--|--|
| Photo: Casparius   | - Catalogue de l'exposition  |
| Marlene Dietrich<br>2e volume                                | - composée par Werner Sudendorf,<br>publiée à la maison d'édition<br>Hanser de Munich à l'occasion<br>de la rétrospective  |
| Zensur. Verbotene deutsche<br>Filme 1933 - 1945              | - par Kraft Wetzel et Peter Hagemann<br>à l'occasion de la rétrospective,<br>publié à la maison d'édition Volker<br>Spiess, Berlin   |
| Filmgeschichte in der<br>kommunalen Kinoarbeit               | - à l'occasion du symposium;<br>rédaction: Walther Seidler   |
| Film und Fernsehen in<br>Forschung und Lehre<br>No. 1 (1978) | - compilation des activités d'enseigne-<br>ment aux universités et écoles<br>supérieures, publications des universi-<br>tés et écoles supérieures (thèses<br>d'agrégation, dissertations, thèses<br>pour l'examen de maître, l'examen<br>d'état et d'autres examens) ainsi que<br>d'autres travaux scientifiques en<br>langue allemande projetés, en voie<br>d'être écrits et achevés. |

Dans la "Reihe Film" publiée au Hanser Verlag:

- Robert Bresson (Volume 15)  
Mae West/Greta Garbo (Volume 16)  
Film in der Schweiz (Volume 17).

3. Relations internationales - Collaboration avec d'autres archives, membres de la FIAF

Pour l'organisation de notre rétrospective la coopération avec d'autres membres de la FIAF a été d'une grande importance. Nous tenons à remercier tous ceux qui ont contribué de l'assistance qu'ils ont bien voulu nous porter.

La Stiftung Deutsche Kinemathek a indexé les revues "Jeune Cinéma", "Filmfaust" et "Film und Frau" pour "International Index of Film Periodicals".



Dr. Rathsack et Madame Orbanz ont participés à l'Assemblée Générale de la FIAF de Brighton. 79 films de court métrage provenant de nos archives furent présentés dans le cadre du symposium "Cinema 1900 - 1906".

Notre programme "The British Realist Film" fut montré aux archives de Madrid et de Lisbonne; Madame Orbanz fut invitée à parler sur le sujet.

Invité par les Goethe Institute (Instituts Allemands) Monsieur Gandert a fait une conférence sur "Das Cabinet des Dr. Caligari" à New York et à huit universités des Etats Unis (entre autres à Austin, Los Angeles, San Francisco and Boston).

Février 1979

Dr. Heinz Rathsack



# **Bois d'Arcy**



CENTRE NATIONAL  
DE LA  
CINÉMATOGRAPHIE

BOIS D'ARCY, LE

9 Mars 1979

I. Edification de locaux.

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

RAPPORT D'ACTIVITE  
DU

SERVICE DES ARCHIVES DU FILM POUR 1978

Divers locaux anciens ont été aménagés et, en particulier la création :

- d'un local pour les traitements de surfaces (nettoyage, polissage)
- d'une salle de vérification pour la cinématographie de laboratoire ("Cinéculture")
- d'un local "son", pour les travaux de repointage.

Par ailleurs, un bâtiment provisoire a été installé pour la section "dépôt légal".

0. Statistiques principales. Situation au 31.XII.78.

. Agents en fonction (Permanents et Collaborateurs extérieurs) ....	58
. Total général des déposants .....	739
. Total général des titres déposés .....	42 354
. Total général des bobines déposées .....	353 808
. Total général des bobines vérifiées .....	73 084
. Total général des titres de films pour lesquels une matrice d'archive a été établie .....	760
. Métrage 35mm des films pour lesquels une matrice d'archive a été établie (Hors copies) .....	547 121 m
. Id° pour films 16 mm (Hors copies) .....	38 770 m
. Total des fiches synoptiques établies .....	26 602
. Total des fiches signalétiques établies .....	12 752
. Total des "dossiers de dépôt" .....	14 494
. Total des fiches "Enquêtes" .....	5 261
. Total des scénarios archivés .....	21 728
. Total des photos archivées .....	28 679
(+ 150 000 environ à dépouiller)	
. Total des affiches de films archivées .....	6 047
. Total des ouvrages en bibliothèque .....	2 740



## I. Edification de locaux.

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Aucun local neuf n'a été construit en 1978. Les travaux de construction d'un nouveau bâtiment pour films de sécurité, d'une capacité d'environ 190.000 bobines, qui devaient commencer cette année, ont été reportés à 1979, pour des raisons de procédures administratives.

Divers locaux anciens ont été aménagés en 1978, permettant en particulier la création :

- d'un local pour les traitements de surface (nettoyage, polissages)
- d'une salle de vérification pour la Cinémathèque du Ministère ("Cinéculture")
- d'un local "son", pour les travaux de reports sonores.

Par ailleurs un bâtiment provisoire a été construit pour la section "dépôt légal".

## 2. Acquisitions de matériels et équipements techniques.

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Ont principalement été acquis :

- un projecteur 16mm double bande Buisse-Bottazzi permettant la projection à plusieurs cadences fixes calées (16, 18, 20, 24 im/sec.), la projection accélérée (jusqu'à 48 im/sec.), l'arrêt sur image, la marche arrière, l'ensemble pouvant être télécommandé et ultérieurement couplé à un projecteur 35mm pour projection simultanée synchrone.
- un matériel de développement noir et blanc 35/16mm de marque "L'Équipement Intégral" (Selfilm) ; ce matériel n'est toutefois utilisé actuellement que pour les lavages de films.
- deux tables de montage 16/35mm double bande optique et magnétique, type "Interciné" comportant diverses adaptations spéciales pour l'examen de documents anciens.
- un équipement de transfert de films sonores Westrex comprenant une machine de lecture optique et magnétique 35mm, une machine double de lecture et d'enregistrement magnétique monopiste 35mm et 16mm, une chaîne d'écoute, un ensemble d'enregistrement optique 35mm à densité fixe. Cet équipement doit permettre au service d'effectuer en toute autonomie les principaux travaux de transfert et de correction des bandes sonores anciennes (densité variable en densité fixe, filtrages, etc...)
- une table de vérification-inspection rapide pour films 16mm type R.T.I.. Ce matériel permet la vision à grande vitesse des copies, avec détection automatique des principaux défauts et arrêt (facultatif) sur ceux-ci.
- du matériel périphérique pour tireuses Debrie.
- des équipements photographiques.
- des petits équipements de montage, perfomètres, enrouleuses.
- du matériel de mesure.



- deux vitrines démontables pour expositions.
- un petit groupe électrogène d'appoint.

En ce qui concerne les véhicules, le service dispose actuellement de 2 mini-cars Peugeot diesel (10 personnes), permettant le transport du personnel et des films, d'une 2 CV, d'une 4 L, et d'un véhicule "Vespa" pour les déplacements intérieurs de matériels.

### 3. Collecte des films.

Les dépôts volontaires ont été importants en 1978, puisque le Service a reçu 44 703 nouvelles bobines - dont environ 50% de négatifs ou contretypes -, correspondant à 8 591 nouveaux titres (chiffres les plus élevés depuis 1974, année où le Service avait reçu 59 290 bobines).

Le volume de ces dépôts résulte d'une action soutenue de prospection et d'incitation auprès des organismes professionnels, mais aussi d'interventions auprès de personnes privées, en particulier des collectionneurs. Cette action ne se heurte pas moins à certains obstacles, qui tiennent notamment aux habitudes prises et à l'individualisme de certaines associations ou particuliers, pour qui le mythe de la "conservation" - en fait de la détention - du document unique - généralement une copie - passe avant tout principe de sauvegarde à long terme des oeuvres ; la multiplication d'officines diverses, dont certaines d'ailleurs bénéficient encore d'aides officielles à l'échelon régional ou local, et dont l'intitulé de "cinémathèque" peut parfois faire illusion, n'est pas sans compliquer encore le problème.

Néanmoins, la sensibilisation des milieux professionnels, universitaires, des chercheurs et du grand public aux aspects méthodologiques et techniques de la préservation du patrimoine cinématographique s'est poursuivie, en particulier par des articles dans diverses revues, des expositions, des exposés et conférences.

Aux dépôts volontaires, il convient d'ajouter quelques acquisitions en toute propriété de copies de films, notamment de films en formats spéciaux ou de documents d'un intérêt exceptionnel. Cependant, ces acquisitions ne peuvent être très nombreuses car, outre les considérations financières qu'elles impliquent, leur systématisation pourrait être préjudiciable aux dépôts volontaires. Enfin, quelques dons de copies de films (une cinquantaine de titres) ont également été enregistrés.

Si les dépôts volontaires peuvent, dans les conditions prévues par le Règlement d'exploitation du Service, faire éventuellement l'objet de sorties temporaires et même de retraits, cette faculté laissée aux déposants est assez peu utilisée : les sorties temporaires (pour visions ou travaux de laboratoires, avec retour au Service ensuite), ont porté, depuis la création du Service, sur moins de 8% du total des dépôts, et seulement 3 303 boîtes ont été retirées par les déposants.



Une nouvelle convention a été signée avec la Cinémathèque Française en date du 25 mai 1978, pour se substituer à celle du 21 mars 1972, qui n'avait jamais été appliquée. En exécution de cette convention, la Cinémathèque Française a accepté de déposer au Service des Archives du Film un certain nombre de films, jusqu'alors stockés dans des conditions précaires ; les opérations de transfert, engagées en septembre, ont déjà permis de réceptionner environ 13.000 bobines, et se poursuivent actuellement, et l'inventaire de ces films a commencé, selon les critères en vigueur au Service des Archives du Film ; toutefois les films déposés ne sont pas, pour l'instant, titulaires des autorisations d'inscription au catalogue (publicité des dépôts) et de consultation prévues facultativement par le Règlement d'exploitation.

Le décret du 23 mai 1977 a fixé les conditions d'application aux films cinématographiques de la loi du 21 juin 1943 relative au dépôt légal ; toutefois, un arrêté du 26 septembre 1977 a laissé aux producteurs, pour une période de 5 ans, un délai de 2 ans à compter de la mise en vente, en distribution ou en location des films pour rendre ce dépôt effectif.

De ce fait, aucun dépôt "légal" n'est intervenu en 1978, mais la structure administrative et technique permettant l'application de ces textes a pu être mise en place en liaison avec la Bibliothèque Nationale, les premiers dépôts devant intervenir courant 1979, suite aux contacts déjà pris.

Parmi les dépôts volontaires historiquement les plus importants effectués en 1978, on compte de nombreux primitifs, des films de Lumière, Demy, Emile Cohl, un Méliès au pochoir estimé perdu, des extraits de la partie tryptique du "NAPOLEON" de Gance, plusieurs films de Max Linder, des films de l'avant-garde française, des actualités Pathé, Gaumont, Eclair et quelques films étrangers.

Enfin, l'Institut National de l'Audiovisuel a effectué le dépôt de l'ensemble des documents nitrate des "Actualités Françaises".

#### 4. Matériels anciens et documents autres que les films.

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La collecte des appareils anciens de cinéma et pré-cinéma s'est poursuivie, ainsi que leur inventaire méthodique, et quelques donations ont été enregistrées (GANCE, COUTANT) ; le total des appareils inventoriés s'élève à 704 ; chaque appareil fait l'objet d'une fiche descriptive précise, et des échanges de doubles sont envisagés ; l'édition d'un 1er catalogue est prévue à court terme.

La collection d'affiches s'est enrichie de 576 titres (toutes les affiches françaises sont reproduites en diapositives), le fonds de scénarios et de découpages de 4 342 titres.

Les photos, en grand nombre, ne peuvent actuellement être dépouillées en totalité, faute de personnels, non plus que le matériel publicitaire. Par contre, tous les documents administratifs de censure depuis la création du C.N.C. (1946) ont été rassemblés au Service des Archives du Film, et s'avèrent très utiles aux recherches documentaires.



## 5. Réalisations, études, recherches techniques principales.

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- Poursuite des essais de transfert des films en couleurs sur pellicule achrome, par sélection monochromatique sur bande unique 35mm ou 16mm ; les problèmes sensitométriques et de choix des pellicules de sélection n'ont pas encore été tous parfaitement maîtrisés, mais des solutions paraissent en vue ; toutefois la disparition soudaine de M. ROUX, constructeur de l'équipement et le fait qu'un seul technicien puisse être affecté aux essais, à temps partiel, ont retardé les travaux.

- Poursuite des recherches relatives au vidéodisque, avec la Commission Supérieure Technique du Cinéma et la Société Thomson-C.S.F.

- Continuation des études relatives aux problèmes d'ordre physique et chimique posés par la conservation inerte des films, en liaison avec l'Association pour la Recherche Scientifique sur les Arts Graphiques (ARSAG) ; notamment étude des conteneurs, du traitement des films à l'oxyde d'éthylène, de la flore cryptogamique parasitant les films développés.

- Mise au point d'une méthode de décollage de films collés (jusqu'à 300 mètres).

## 6. Travaux de restauration.

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Les opérations de transfert des films "nitrate" sur support de sécurité se sont poursuivies, sur les mêmes bases que les années précédentes, c'est-à-dire en prenant toujours pour critère essentiel le degré de détérioration du matériel original. 85.000 mètres de matrices d'archive 35 mm ("marrons" ou contretypes) et 16.000 mètres de matrices 16mm ont été tirés au service même, après traitements de surface et lavage, sans aucun concours extérieur, sauf pour les travaux de développement.

Ces résultats restent très insuffisants, mais sont liés à un manque de personnels, la section "laboratoire" ne comprenant que 5 agents. Il convient toutefois de noter que les travaux effectués ont porté sur des films très détériorés, à fort retrait, ou de formats spéciaux (Lumière, 28mm, 17,5mm), qui n'auraient pu être traités par des laboratoires classiques. En outre les travaux ont porté à 60% environ sur des films muets qui ont souvent fait l'objet de remontages, avec insertion d'intertitres et cartons.

Les demandes de travaux par des tiers extérieurs ont été encore nombreuses et n'ont pu être satisfaites en totalité, mais une cinquantaine de titres ont pu être restaurés et tirés (notamment pour la télévision), apportant des recettes non négligeables et permettant en outre l'établissement de matrices qui restent la propriété du service.



Parmi les travaux spéciaux, signalons le tirage à plusieurs exemplaires strictement conformes à l'original, de la célèbre bande animée d'Emile Reynaud "Pauvre Pierrot" qui est présentée en permanence au Musée Grévin à Paris, sur une reconstitution du théâtre optique animée par automates.

## 7. Activités documentaires.

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La collecte des informations techniques et historiques, sous forme de fiches d'inventaire, synoptiques, signalétiques, enquêtes, s'est poursuivie de manière à peu près satisfaisante, malgré l'insuffisance de l'effectif (7 personnes attachées à la section "documentation").

Les mêmes observations que nous formulions l'année précédente demeurent valables, notamment en ce qui concerne l'accroissement des demandes de renseignements et de recherches documentaires au bénéfice des professionnels du cinéma, mais surtout d'universitaires, étudiants, critiques, historiens.

Ces recherches sur profil, qui impliquent très souvent une analyse de contenu exhaustive des films, plan par plan, nécessiteraient un personnel plus nombreux ; elles ne peuvent cependant pas, dans l'optique d'un service public, être ignorées et, en 1978, près de 400 demandes de renseignements ont fait l'objet de correspondances particulières. La section "documentation" constitue donc un centre d'information apprécié des chercheurs de toutes disciplines, qui complète les bibliothèques spécialisées (Idhec, Arsenal) et certaines cinémathèques. Toutes les informations recueillies à l'occasion de ces recherches sont consignées, soit sur des fiches "Enquêtes" (par titres), soit au fichier "matières", qui constitue la préfiguration d'un thésaurus plus élaboré.

## 8. Catalogage.

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Le catalogage de la production française de 1974 est terminé (sur la base d'une fiche de recensement comportant 73 rubriques) et devrait faire l'objet d'une publication prochaine : 2.069 titres ont été recensés (longs et courts métrages "commerciaux", magazines d'actualités, mais aussi films techniques, industriels, marginaux). Le catalogue des années 1975 à 1977 est en cours, sur les mêmes bases (2 agents à plein temps).

Jean MITRY a entrepris la rédaction de 4 tomes supplémentaires de la "Filmographie Universelle".



## 9. Consultation.

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Les consultations (sur table de vision) ou projections au profit de chercheurs et étudiants de copies en bon état titulaires d' autorisations de consultation ont également été en augmentation, bien que les moyens demeurent insuffisants - environ 250 heures de consultations individuelles sur table -.

## 10. Diffusion.

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La Cinémathèque du Ministère de la Culture et de la Communication, "Cinéculture", dont le Service assume le fonctionnement (l' agent), et qui comporte 250 films en format 16mm diffusés en secteur non-commercial (essentiellement des films d'art ou sur l'art) a consenti environ 400 prêts de films qui ont atteint au total plus de 100.000 spectateurs (musées, associations culturelles, foyers ruraux, lycées et collèges).

La télévision a diffusé une vingtaine de films restaurés par le service à la demande des ayants-droit.

La collaboration avec la Société "Seuil Audiovisuel" pour la réalisation de l' "*Encyclopédie du cinéma*", s'est poursuivie pour plusieurs sujets de cette anthologie (recherches et travaux).

Le Service a fourni à plusieurs cinémathèques des copies des films de Marcel L'HERBIER dont il a acquis les droits, et a prêté des copies de films à certains Instituts Français à l'étranger, pour des manifestations rétrospectives.

## II. Activités diverses. Manifestations. Relations avec d'autres organismes nationaux.

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### II.I. Manifestations.

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Avec des moyens toujours très limités, le Service a participé à plusieurs manifestations et rétrospectives parmi lesquelles on retiendra :

- "*Cent ans de République*", importante exposition inaugurée le 23 février 1978 par Monsieur le Président de la République, aux Archives Nationales, et pour laquelle le Service a réalisé, avec la collaboration du Musée du Cinéma de Lyon et la Collection Albert Kahn, quatre programmes cinématographiques de 20 titres chacun venant en complément de l' exposition ; ces programmes, composés uniquement de documents d'actualités, couvrent la période 1896-1972 et retracent certains événements de l'histoire de la République, dans l' image que le cinéma a voulu en donner. Ils ont été projetés jusqu'au 22 mai et vus par plusieurs milliers de spectateurs.



- . "50 ans de cinéma au Studio 28" : A l'occasion du cinquantième anniversaire du "Studio 28", 10, rue Tholozé à Paris (28 février 1978, et semaines suivantes), présentation dans cette salle de plusieurs films anciens qui y furent projetés à ses débuts, et dont le Service des Archives du Film a assuré la restauration - notamment de nombreux films coloriés au pochoir -.
- . "E.J. MAREY, la Photographie du Mouvement", exposition organisée en mars-avril 1978 au Centre Georges POMPIDOU, et pour laquelle le Service des Archives du Film a fourni différents documents chronophotographiques.
- . 3<sup>e</sup> Rencontres Internationales du Cinéma d'Animation, Annecy (24-27 mars) : Participation à la rétrospective Emile Cohl, à l'occasion du 70<sup>e</sup> anniversaire de sa disparition et pour laquelle ont été restaurés et projetés de nombreux films de l'inventeur du dessin animé. Cette rétrospective a été la plus importante jamais réalisée sur E.Cohl.
- . "Regard sur les Média" Exposition organisée par le Comité Lillois d'Opinion Publique (avril-mai) : prêt de films, matériels, photographies
- . Salon d'Automne (novembre), au Grand Palais : participation à la constitution du programme et prêt de copies sur le thème "Avant -Garde d'Hier et d'Aujourd'hui".
- . "Ca bouge" Manifestation organisée par l'Unité Cinéma de la Maison de la Culture du Havre, en collaboration avec le Service des Archives du Film (décembre 1978) sur les débuts du cinéma. Présentation de plusieurs programmes "Primitifs du cinéma français", "A l'aube du cinéma", "Films de Louis Lumière", "Aux sources de la couleur", et exposition d'affiches et de documents.
- . "Tère Semaine de la Jeunesse" (décembre, Paris) : Stand commun avec la C.S.T. (présentation des activités du Service).
- . "Messagères du cinématographe". Cette importante exposition, itinérante, organisée par le Service des Archives du Film, présente à un très large public un panorama du cinéma français vu à travers ces vecteurs particuliers que sont les affiches de films, les machines de prises de vues et de projections, et les photographies illustrant certains aspects de la production d'un film.  
100 affiches, une quarantaine d'appareils, 70 photographies contribuent à mieux faire connaître l'histoire, les techniques, les auteurs et les productions du cinéma français, des origines à nos jours.  
Cette exposition, qui a déjà rencontré un très grand succès, circule en permanence dans les organismes culturels de la Région parisienne, les foyers municipaux, les musées. Elle devra ensuite être diffusée en province. Un catalogue de 37 pages a été établi.



## II.2. Relations avec d'autres organismes nationaux.

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- . Bibliothèque Nationale et Institut National de l'Audio-visuel : Groupe de travail pour la mise en place du dépôt légal. Il est apparu sans ambiguïté que la conservation et le catalogage de toutes les oeuvres cinématographiques, autres que celles dont la 1ère diffusion intervient à la télévision, est de la compétence exclusive du C.N.C. (s.a.f.), par délégation de la B.N..
- . Association Française de Normalisation (AFNOR) : participation aux travaux de normalisation en vue de la rédaction du projet de fascicule de recommandation pour le catalogage des "images animées" (avant-projet de norme).
- . Commission Supérieure Technique du Cinéma : collaboration permanente, recherches sur le vidéodisque, conférence sur la conservation des films pour les professionnels (novembre).
- . Cinémathèque de Toulouse : les conventions du 8 novembre 1971 et du 22 avril 1974, qui permettent notamment à cette association de déposer au s.a.f. les films qu'elle détient, en vue de leur conservation et de leur éventuelle restauration, n'ont été suivies d'aucun dépôt effectif.
- . I.D.H.E.C., Ecole Nationale Louis Lumière et autres Ecoles de Cinéma : visites organisées pour les élèves et accueil de stagiaires.

## I2. Relations internationales.

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Plusieurs personnalités étrangères ont rendu visite au Service, au nombre desquelles une délégation du cinéma yougoslave, des archivistes polonais, le Comité Directeur du Festival International du Film Sportif, des personnalités officielles de la cinématographie soviétique, le Secrétaire Général de la Bibliothèque Nationale du Vénézuéla, des collectionneurs américains, des responsables de services d'archives cinématographiques de pays francophones.

Quelques échanges, prêts ou travaux, ont été effectués avec nos collègues des Etats-Unis, de Pologne, de Finlande, de Grande-Bretagne, du Canada, de R.F.A., de Yougoslavie, de Tchécoslovaquie et d'URSS. Quelques déposants étrangers ont été enregistrés (le pourcentage des films étrangers en dépôt est d'environ 10%).

Cette collaboration reste néanmoins insuffisante, du fait principalement des obstacles d'ordre juridique qui rendent souvent les échanges difficiles. Par contre, le Service souhaite développer ses échanges de documents autres que les films (photographies, affiches, copies de scénarios, appareils) et reste ouvert à toutes propositions.



**Brazzaville**



CINEMATHEQUE NATIONALE POPULAIRE

BRAZZAVILLE - R.POP. DU CONGO

B.P. 1068 - Tél: 81-18-91 - 81-36-24

REPORTAGE D'ACTIVITE POUR 1978

- La campagne de prospection et d'acquisition de films entreprise, dans les Pays Africains, depuis l'année dernière se poursuit. Sur place, les éléments filmés produits par la Télévision Nationale et vieux de dix ans, ont été répertoriés et fichés. Notre situation financière ne nous a malheureusement pas permis de transférer ces documents originaux (double-bande) en des copies avec son optique.

- La bibliothèque demeure le secteur que nous élargissons par l'acquisition d'ouvrages concernant le cinéma publiés à l'étranger. Par ailleurs nous recevons déjà des travaux d'étudiants Congolais (essais, mémoires...) en sociologie (option cinéma). Nous espérons disposer d'une salle de lecture dans le plus bref délai pour accueillir nos visiteurs (étudiants, chercheurs et cinéphiles).

- L'opération "CINE-CLUB" n'a pas été globalisée dans les lycées et campus pour des raisons économiques.

- Au niveau de BRAZZAVILLE, un lycée a été retenu comme "CINE-CLUB - pilote" tandis que l'intérieur du Pays est sillonné par des équipes mobiles de projection devenues célèbres auprès des masses populaires.-

- BRAZZAVILLE - FEVRIER 1979



**Bruxelles**



RAPPORT D'ACTIVITES EXERCICE 1978

1. Acquisitions et préservation de films

Les collections de films se sont enrichies de 748 titres, soit 527 longs-métrages et 221 courts-métrages reçus en dépôt.

En outre, la Cinémathèque a acquis par voie de tirage :

179.939 m de positif noir et blanc

206.332 m de négatif noir et blanc

1.525 m de lavande

32.415 m de Gevachrome (16 mm)

4.154 m de duplicate reversal

Dans ces chiffres sont compris le transfert sur acetate de 40.400 m de films nitrate.

8.075.400 m de films ont été vérifiés, 465.000 m ont été comparés (soit 84 films de long-métrage), 453.900 m ont été nettoyés au chlorothène, 64.200 m dépolis et 42.000 m de pellicule repolis.

N.B. Le recul par rapport au passé s'explique par le fait que notre Service de Rénovation de Films a déménagé au cours de l'année 1978.

248 films de long-métrage et 84 films de court-métrage ont été montrés sur table Prévost à des chercheurs.

2. Documentation

La bibliothèque comprend plus de 20.000 volumes exclusivement cinématographiques (livres, brochures, périodiques, annuaires, catalogues de festivals, etc) et le manque d'espace est toujours aussi préoccupant. Voici le détail :

Livres

1.545 livres ont été acquis en 1978 et 461 volumes ont été reliés. L'inventaire de la bibliothèque nous indique qu'au 31 décembre 1978, il y avait 15.175 titres en bibliothèque. Il n'existe toujours qu'un catalogue titres/auteurs.



## Cinémathèque Royale

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### Périodiques

199 périodiques en cours de parution ont été reçus régulièrement. De même, 55 titres ayant cessé d'être publiés ont pu être acquis. 117 publications annuelles et 62 catalogues de festivals ont complété nos collections. 398 volumes ont été reliés.

Le dépouillement des périodiques se fait de la façon suivante :

59 titres par le FIAF Periodical Indexing Project

43 titres par la Cinémathèque Royale pour son usage interne

4 titres par la Cinémathèque Royale pour le compte de la FIAF

soit au total 106 titres de périodiques parus en 1978.

Au total, la collection de périodiques au 31.12.1978 se présente comme suit :

1.859 titres de périodiques dont la parution est terminée  
199 titres de périodiques dont la parution est en cours  
10 titres de périodiques parus pour la première fois en 1978  
372 titres d'annuaires  
213 catalogues de festivals

soit 2.653 titres au total.

Parmi les 1.859 titres de périodiques dont la parution est terminée, il y en a 669 dont nous ne possédons qu'un ou plusieurs numéros.

### Dossiers de presse

29 quotidiens et hebdomadaires non-cinématographiques sont examinés régulièrement afin d'en extraire les articles consacrés au cinéma. Ceux-ci sont classés dans des chemises par auteur.

### Photothèque

Un copieur Polaroid a été acquis, qui permet la reproduction immédiate des photos demandées par les journalistes, collectionneurs, étudiants et ciné-clubs. En outre, la Photothèque fournit au Musée du Cinéma le matériel nécessaire aux expositions quotidiennes et mensuelles.

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## Cinémathèque Royale

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### Salle de lecture

Ouverte tous les jours ouvrables de 9 à 13 h, la salle de lecture a accueilli, en 1978, 890 visiteurs (chercheurs, étudiants, professeurs et journalistes). Elle a en outre permis la réalisation de 9 mémoires et études sur des questions cinématographiques.

### 3. Publications

La Cinémathèque Royale a publié le 20e volume de l'Annuaire du Film Belge qui comporte cette année 686 pages.

Elle a également publié les résultats de l'enquête menée à l'occasion du Bicentenaire des Etats-Unis, auprès de 200 critiques et historiens internationaux concernant les films américains les plus importants et/ou méconnus des origines du cinéma à 1976, sous forme d'un volume intitulé THE MOST IMPORTANT AND MISAPPRECIATED AMERICAN FILMS SINCE THE BEGINNING OF THE CINEMA.

### 4. Prix de l'Age d'Or

Depuis 1977, pour encourager la distribution de films de qualité en Belgique, le Musée du Cinéma décerne, outre le Prix de l'Age d'Or proprement dit, dont la définition reste inchangée, 4 primes à la qualité à 4 films de long métrage non encore disponibles en Belgique et qui témoignent d'un caractère novateur susceptible d'en rendre l'exploitation particulièrement aléatoire.

Au cours d'une présentation publique au Musée du Cinéma pendant le mois de décembre, une trentaine de films choisis par un jury de sélection et provenant de 10 pays, le 6e Prix de l'Age d'Or (100.000 FB) a été attribué au film espagnol SHIRLEY TEMPLE STORY d'Antoni Padros i Solanas, et les 4 primes à la qualité à REGNO DI NAPOLI de Werner Schroeter (prime de 100.000 FB allouée au nom du RACC), DIE ALLSEITIG REDUZIERTE PERSONLICHKEIT-REDUPERS de Helke Sander et WORD IS OUT du Mariposa Film Group (2 primes de 75.000 FB) et MATERNALE de Giovanna Gagliardo (prime de 50.000 FB).

Cette nouvelle formule d'incitation à la distribution de films de qualité a porté des fruits : quelques films primés l'année précédente sont maintenant distribués en Belgique.

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## Cinémathèque Royale

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### 5. Projections et Rétrospectives

La rétrospective des comédies françaises de 1945 à nos jours, commencée à la fin de l'année 1977, s'est poursuivie au début de 1978. Ce genre trop souvent méprisé, souffrant des lettres de noblesse de sa grande rivale - la comédie américaine -, la comédie française mérite cependant d'être appréciée à plus d'un titre et notre regret est de constater qu'aucune étude sérieuse ne lui a été consacrée à ce jour.

Nous avons rendu hommage à Elia Kazan, proclamé Docteur Honoris Causa de la Katholieke Universiteit Leuven. Nous avons également organisé des rétrospectives consacrées à Howard Hawks, Luchino Visconti et Charles Chaplin, récemment disparus.

Le mois d'avril a été consacré aux "remakes". En général, les deuxième, troisième et quatrième versions ont mauvaise réputation; on les compare toujours plus ou moins péjorativement au souvenir de la première. L'histoire du cinéma a cependant connu des remakes supérieurs aux originaux.

A l'occasion de son 25e anniversaire, nous avons rendu hommage au Ciné-Club de Minuit de la Radiodiffusion-Télévision Belge qui a révélé et imposé Bergman et Antonioni, ouvert la voie au cinéma japonais, fait une prospection révélatrice des pays de l'Est, balayé d'un oeil vif tous les cinémas nationaux méconnus et inconnus.

Par une heureuse coïncidence, la Cinémathèque Royale de Belgique et la FIAF ont été créées toutes deux en 1938. Nous avons célébré ce double événement en consacrant tout un mois aux films réalisés pendant l'année 1938 qui a, de façon surprenante, vu naître plus de comédies que de films de combat, sans doute pour masquer la montée du nazisme, la Guerre d'Espagne, l'Anschluss, la fin du Front Populaire, la fin du procès du Special House Committee on Un-American Activities, etc.

Les séances consacrées aux nouveaux films belges se sont poursuivies au rythme d'une séance par semaine et ont connu un regain d'intérêt de la part d'un public jeune venant notamment des diverses écoles de cinéma. A partir de cette année, pendant les mois d'été, nous montrons une fois par semaine des films belges retraçant l'histoire du cinéma en Belgique. Ces projections de films belges marquants, permettront au bout de quelques années d'avoir une vue d'ensemble sur la production de notre pays.

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## Cinémathèque Royale

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Les cours d'analyse cinématographique se sont poursuivis (20 leçons par an, une série en français, une série en néerlandais). Deux séminaires ont été présentés complémentirement aux cours proprement dits : un séminaire, en français, donné par Hadelin Trinon, sur les théories relatives au jeu du comédien au music-hall, au théâtre et à l'écran. Côté néerlandais, un séminaire donné par André Vandenburg, sur le néo-réalisme.

Utilisation de la salle de projection du Musée du Cinéma en-dehors des heures d'ouverture :

En 1978, notre salle de projection a été fortement sollicitée par un grand nombre d'établissements de l'enseignement secondaire et universitaire du pays, en vue de visites guidées et/ou de projections de films choisis par les intéressés.

Ainsi, divers théâtres (Studio Herman Teirlinck, Rideau de Bruxelles, Théâtre National, Théâtre de l'Atelier rue Ste Anne) ont visité le Musée aux fins de s'y faire projeter des films ayant un rapport direct avec un spectacle en préparation ou, dans un but plus didactique, offrant des modèles d'interprétation fameux.

Le Musée a accueilli les dirigeants de ciné-clubs au cours de 7 week-ends organisés par le Service National des Ciné-Clubs où furent présentés 54 longs-métrages.

<u>Projections</u>	<u>Nombre de séances</u>	<u>Nombre de visiteurs</u>	<u>% d'occupation par séance</u>
01/78 Comédies françaises	93	7.880	68 %
02/78 Hom. Kazan, Hawks, Visconti	80	8.075	81
03/78 Chaplin/Science-fiction	93	9.962	86
04/78 86 remakes	90	8.747	78
05/78 Anthologie du cinéma	92	8.626	75
06/78 "	89	7.156	64
07/78 "	91	7.189	63
08/78 "	93	8.555	74
09/78 "	89	7.866	70
10/78 Hom. au ciné-club de Minuit	93	8.504	73
11/78 40e anniv. CRB et FIAF	90	7.821	70
12/78 Age d'Or/Acquisitions récentes	100	9.536	76
<b>Total :</b>	<b>1.093</b>	<b>99.917</b>	<b>73 %</b>

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## Cinémathèque Royale

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### 6. Inventaire du Cinéma Belge

Etant donné le taux élevé de chômage en Belgique, nous avons pu obtenir, de l'Office National de l'Emploi, la mise à notre disposition de 8 chômeurs qui, pendant un an, vont faire l'inventaire de nos collections de films et documents concernant le cinéma belge.

### 7. Décentralisation des Films Classiques et Contemporains

Cette association, créée à l'initiative de la Cinémathèque Royale, cherche à acquérir les droits non-commerciaux 16 mm de films classiques, pour les mettre à la disposition exclusive d'organisations culturelles belges. A l'heure actuelle, elle a acquis les droits de 61 films.

### 8. Visites reçues

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

- P. Adams Sitney (Director, Anthology Film Archive New York)
- Jean De Cock (Professeur à l'Université de Nevada)
- Mme Trazer (Cinémathèque de Budapest)
- Jacqueline Veuve (Suisse) : travail sur Peter Ibbetson
- J.P. Bleys (France) : article sur John Cromwell
- Gilles Gressard (France) : livre sur Jane Fonda
- Luigi de Nardis, pour Alessandra Mariani (Université de Rome, Italie) : mémoire sur Zola et le cinéma
- M. Uhde (Université de Waterloo, Canada) : recherches sur le développement esthétique du cinéma dans les années 60.
- Alain Garel (France) : travail sur M. Mastroianni
- Chris Marker (France) : film video sur Paris-Berlin
- Brian Baxter (Grande-Bretagne) : rétrospective National Film Theatre London.
- P. Spehr (Library of Congress/Washington).

A l'occasion de son 40e anniversaire, la Cinémathèque Royale a invité la FIAF a organiser la réunion de son Comité Directeur à Bruxelles. C'est ainsi que nous avons pu accueillir : V. Pogacic, R. Borde, J. de Vaal, W. Klaue, F. Buache, D. Francis, R. Daudelin, E. Bowser, J. Stenklev, J. Kuiper, T. Andreykov et E. Lauritzen.

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**Bucuresti**





# ARHIVA NAȚIONALĂ DE FILME

ARCHIVE NATIONALE DE FILMS

MEMBRE DE LA FEDERATION INTERNATIONALE  
DES ARCHIVES DU FILM

## RAPPORT D'ACTIVITE

1978

### I. Activités nationales

#### 1. Acquisitions de l'année

1.1. La collection de films s'est enrichie de 951 nouveaux titres (169 longs métrages et 782 court-métrages), provenus pour la plupart du dépôt légal. En outre, 425 autres longs métrages et 2568 court-métrages, titres qui faisaient déjà partie de l'Archive ont reçu de matériels nouveaux: ce sont, en majorité, des contretypés et marrons (pour le film étranger), des négatifs originaux (pour les films de la production nationale).

L'augmentation de cette collection annonce une nouvelle étape quant à l'application de la Loi sur le patrimoine national des archives aux termes de laquelle producteurs et distributeurs sont tenus à déposer rythmiquement un jeu de matériels pour les films réalisés ou distribués en Roumanie.

En plus des nouveaux titres, prélevés par la collection sur le dépôt légal, appartenant pour la plupart à la production cinématographique de la dernière décennie, la collection s'est vu attribuer des films dépistés en ter-



ritoire, acquisitionnés par l'Archive. Dont: L'Agonie des aigles (France, 1934), 1000 m environ document cinématographique roumain des années '30 ainsi qu'une série de primitifs américains.

Des documents cinématographiques importants (actualités roumaines et étrangères des décennies 3-6), identifiées dans les collections propres, se sont ajoutés aux titres de ce genre figurant déjà en collection.

1.2. La collection de documents s'est enrichie comme suit:

- livres - 118 nouveaux titres
- périodiques - 750 faisceaux pour 63 titres
- photos - 9665 (4690 pour les films roumains et 4975 pour les films étrangers)
- dossiers film roumain - 13
- coupures de presse - 14 enveloppes
- listes de montage, scénarios - 333

La préparation de l'équipement destiné à recevoir de plus grands volumes de documents de papier en dépôt légal a limité fortuitement l'accroissement quantitatif dans ce domaine, où des entrées massives sont envisagées pour l'année 1979. Outre l'importante quantité de documents concernant la production cinématographique récente (scénarios, photos de travail et de réclame) versés à la collection par des producteurs, il faut retenir l'acquisition d'un certain nombre de photos rares appartenant à des productions de la deuxième et troisième décennies, scènes de travail et portraits de réalisateurs ainsi que certaines donations, documents et photos d'un intérêt spécial. Dont une correspondance avec la Maison Lumière du début du siècle, un catalogue Pathé 1909, le programme de l'époque richement illustré, du film Judex (France, 1918), de nom -



breuses photos concernant l'activité en France du metteur en scène roumain Jean Georgescu, de 1930 à 1938.

## 2. Le progrès dans le domaine de la conservation

2.1. La conservation de la collection de films s'est attachée, tout d'abord, à l'observation des paramètres de conservation - surtout dans les filmothèques de négatif couleur et négatif blanc-noir (l'on y a fini de réordonner et renuméroter par bobine environ 18.000) et à la poursuite des opérations de constitution du fonds de films "nitrate" que nous continuons à conserver même après transposition sur "acétate" (environ 6000 bobines de documents originaux). On a soigneusement veillé aux opérations de contrôle périodique et d'aérage (11.000 bobines environ).

La biodétérioration a été combattue par le traitement prophylactique, la restauration et par la remise en état de certaines copies d'une usure avancée - soit 5000 bobines ("nitrate" et "acétate").

Les opérations de traitement des fonds de films "nitrate" visant à donner une identité à des films qui n'en avaient aucune, ou dont le statut était incertain, à prendre des mesures de conservation, à éliminer de la collection des films sans intérêt pour l'archive, ou ayant déjà été transposés sur pellicule "acétate", ont totalisé cette année: 1300 bobines proposées pour transpositions; 1800 bobines conservées, sans que l'on en ait tiré de double, jusqu'à l'autodégradation; 3000 bobines éliminées de la collection.

Autant que nous avons pu utiliser les services du laboratoire central de la cinématographie, nous avons réussi à réaliser, en vue du sauvetage des films "nitrate", environ 88.000 m positif, 115.000 m contretypé blanc-noir, 60.000 m marron pellicule acétate.



### 3. Catalogage, documentation, recherche

3.1. Le Catalogage a été surtout centré sur le traitement du film de nonfiction de la production nationale en vue de l'établissement du Catalogue du film documentaire roumain 1897-1975, et de celui des actualités 1930-1971. Pour ce faire, ont été visionnées et décrites 3684 bobines /2644 titres).

Le développement des instruments destinés au catalogage a pris, en considération cette année, les mises au point réalisées dans l'évidence générale de collection (titres lacunaires en ce qui concerne les données d'identification - genre, pays - 984 bobines/visionnées et décrites), la réalisation de l'index général de titres originaux des films de fiction (environ 7000 titres), l'établissement de catalogues-volume par fonds (le Catalogue du film documentaire de long métrage I - 450 titres; le Catalogue du film d'animation IV - 450 titres; le Catalogue des films de fiction VII - 500 titres).

Du point de vue qualitatif, le catalogage s'est donné pour but cette année d'approfondir le traitement en déterminant des mots-clés-matières autant pour le film documentaire que pour le film d'animation et de fiction.

3.2. Quant aux documents de papier 1275 livres de cinéma (mise à jour) ont été indexés (matières et personnes); 1500 nouveaux titres ont été ajoutés au catalogue des scénarios de film; 500 nouvelles fiches/titres et 1000 références-personnes se sont ajoutées au catalogue fichier de la photothèque.

Le fichier bibliofilmographique ne s'est pas limité à centraliser les seules références provenant de l'Index F.I.A.F. mais aussi quelques milliers de références de la presse internationale et roumaine indexée par nous. En



même temps que le fichier bibliofilmographique ont été augmentées et tenus à jour les fichiers par metteurs en scène et acteurs et par titres de distribution internationale.

3.3. Les collections de l'Archive ont continué à être sollicitées dans des buts de documentation des cinéastes, critiques de film, chercheurs, étudiants et cinéphiles. Plus de 11.000 sollicitations ont été honorées par la bibliothèque et par la collection de documents-papier (photos, affiches, scénarios, etc.); 2400 films ont été offerts à la documentation et à l'étude.

Soutenir la documentation des réalisateurs d'émission de culture cinématographique à la TV (Dictionnaire cinématographique, Télécinémathèque, Mémoire de la pellicule - 700 titres), fournir des documents cinématographiques aux films de montage réalisés par la Télévision et la cinématographie nationale (500 titres), soutenir l'enseignement cinématographique avec les films nécessaires à l'étude de l'histoire et de l'esthétique cinématographique (226 titres), autant d'activités spécifiques entreprises dans ce domaine. L'Archive a également présenté 180 titres à l'Université populaire et dans deux cinéclubs de Bucarest, projections accompagnées d'exposés et discussions.

Comme par le passé, chercheurs et critiques, maisons d'édition et publications, certaines émissions TV ont sollicité et employé documents et photos de nos collections.

#### 4. Projections

Les 750 titres (dont 450 longs métrages et 300 court métrages) visionnés dans le cinéma d'archive indiquent le souci de variété du répertoire de cette année, évident aussi dans la manière dont les films ont été groupés par cycles: Le film politique, dimension nouvelle du cinéma contemporain, Le décor dans le film, La science-fiction, De l'histoire du musical, Les films de 1953 - aperçu cri-



tique 25 ans après, Le film d'animation en 31 spectacles, Littérature et film.

Le cinéma roumain s'est vu consacrer les cycles suivants: Opérateurs roumains de film, Les problèmes de la jeunesse dans le film roumain d'aujourd'hui, une sélection de films de diplôme des étudiants en cinématographie, etc. Comme par le passé, le cinéma d'archive a accueilli quelques programmes réalisés en collaboration avec d'autres archives: D.W.Griffith (avec Museum of Modern Art - New York), Les meilleurs films polonais de court-métrage (avec Filmoteka Polska), Jiri Trnka et Karel Zeman (avec Československy Filmovy Ustav-Filmovy Archiv - Prague).

Dans ce même souci de diversifier les activités dans le cinéma d'archive ont été organisés des cycles spéciaux adressés en matinée aux écoliers (Oeuvres littéraires classiques à l'écran et Le film historique), des spectacles spéciaux consacrés à des films roumains repris en présence de leurs réalisateurs, ainsi que le lancement de livres de cinéma, dans notre salle de projection. Nous avons réalisé, à l'intention de nos abonnés, 12 dépliants mensuels contenant des éléments filmographiques et exposé, toujours à leur intention, dans des vitrines, du matériel documentaire illustrant les cycles de films présentés.

##### 5. Expositions-publications

Sur les parutions traditionnelles de l'Archive nous signalons:

- L'Annuaire "L'Année cinématographique" 1976
- Le Cahier de documentation cinématographique - 11 numéros

L'édition 1977 du même Annuaire et d'autres numéros du C.D.C. fins prêts du point de vue de la rédaction attendent d'être multipliés.



En plus au cours de l'année 1978 ont été rédigés et publiés 12 dépliants offrant aux abonnés de cinéma d'archive le minimum d'information concernant les films inclus au répertoire.

Malgré quelques difficultés, on espère pourtant de reprendre la "Bibliografie Internationale de Cinéma (la dernière édition date de 1973), projet F.I.A.F. que notre Archive a réalisé par le passé.

## II. Activités Internationales

### 6. Relations internationales (F.I.A.F. et autres)

En 1978 l'Archive a réalisé des échanges de films avec les collègues de 15 pays. Ont été envoyés à titre définitif 32 longs métrages et 7 court-métrages et à titre temporaire 92 longs métrages et 52 court-métrages. Ont été reçus à titre définitif 6 longs métrages et 50 court-métrages. Ont été reçus également 4900 photos et 53 faisceaux - périodiques divers. Dans le cadre des relations d'échange de films et documents nous mentionnons les bonnes relations avec Gosfilmofond, Det Danske Filmmuseum, Les Archives de Phenian, Budapest et Berlin - R.D.A.

Le cinéma d'archive, nous l'avons déjà dit, a accueilli les programmes envoyés, par nos collègues de Prague, New York, Varsovie.

Notre Archive a fourni le programme roumain pour la Rétrospective Internationale d'animation de Leipzig, le chapitre relatif à la Roumanie paru dans la brochure du festival, matériels pour l'exposition du film d'animation et a préparé la plus significative rétrospective du film roumain à l'étranger, Le Panorama du cinéma roumain 1895-1978, qui s'est tenu à la Cinémathèque Française en janvier 1979.

C'est toujours au courant de cette année qu'ont été réalisés des travaux tels: la filmographie 1965-1966



pour le compte de World Filmography, le Catalogue des films roumains pour les enfants et la jeunesse (sur la demande du Centre International pour les enfants et la jeunesse, Paris), le Catalogue annoté des films roumains pour enfants (sur la demande de l'Archive de Prague).

Les collaborateurs de l'Archive ont fait pendant l'année 1978 les suivants voyages à l'étranger: Marin Pârâianu (directeur) et Aura Puran (chef de la Documenta - tion) à Brighton pour le Congrès de la F.I.A.F.; B.T. Rîpeanu (chef du Catalogage) à Sienne pour les travaux de la sous-commission pour le guide international des décorateurs; Marin Pârâianu et Floarea Ion à Phenian; Marin Pârâianu et Mariana Olteanu-Paraschiv à Budapest et Cristina Corciovescu à Prague pour visiter les archives de ces villes; Mihai Tolu à Varna pour une réunion consacrée aux problèmes de cinéma d'archive; Nicolae Badrajan (chef du Département Technique) à Berlin pour une réunion consacrée aux problèmes techniques; B.T. Rîpeanu à Moscou pour participer à symposium sur les problèmes de l'histoire du cinéma; Marin Pârâianu à Istanbul, Elvira Tănasă à Leipzig et Dana Duma à Cracovie pour participer aux festivals.

Notre Archive a accueilli les collègues de cinémathèques de: Pyongyang (Sin Dong Keun et Byong Hui) de Budapest (Molnar Istvan - directeur), de Bratislava (Dragomir Novotny - directeur et Nada Havlikova), de Paris (Hubert Astier - directeur délégué).

Nous avons encore reçu les visites de: Ekhard Jahnke (de l'archive de R.D.A.), Stefan Smatralla (de l'Institut Slovaque de Film), Elena Azernikova et Irina Miagkova (de l'Institut de Film de Moscou), Alexandr Verdîh et Leonid Tuleev (de l'Archive Moldave de Chişinău), V.B. Munkin et I.A. Miheev (de NIKFI), Philippe Laurent (UNESCO-Belgique) et des étudiants de R.F.A., Bulgarie et U.S.A., et des cinéastes de Turquie, Pologne, et Egypte.



**Budapest**



Rapport d'activités  
de l'Institut des Recherches du Film  
et de la Cinémathèque Hongroise  
pour l'année 1978

Acquisitions de l'année

films de fiction /positifs/: 365  
courts-métrages et actualités /positifs/: 4736  
acquisitions totales: copies positives: 2.154.980 mètres  
copies négatives: 2.103.492 mètres

Note importante: la quantité des acquisitions de l'année est au-dessus de la moyenne. Les studios de MAFILM et le Laboratoire Hongrois nous a fourni le matériel de plusieurs années à la fois, puisqu'auparavant la Cinémathèque ne pouvait pas le recevoir faute de magasins.

Progrès dans le domaine de la préservation

Le transfert des films de base nitrate sur pellicule de sécurité se poursuivait. 260.197 mètres positifs en noir et blanc et 162.581 mètres négatifs contretypé en noir et blanc se sont faits au cours de ce travail.

Le fait remarquable de l'année a été le décret supplémentaire de la Direction générale du cinéma qui appartient au Ministère culturel. A partir du 1<sup>er</sup> janvier 1978 les studios doivent remettre gratuitement une copie neuve de chaque court-métrage nouvellement produit pour la Cinémathèque Hongroise.

Catalogage, documentation, recherche

a/ Catalogage:            fiches de description: 3986  
                              fiches de documentation: 4286  
                              fiches spéciales: 4808  
                              fiches diverses: 18.926

b/ Recherche:

L'ouvrage intitulé "L'Histoire du cinéma hongrois" qui se préparait pendant des années s'est approché de l'accomplissement. Les rédacteurs des différentes époques sont:  
Erzsi Garai                /1896-1919/



István Nemeskürty /1920-1944/  
Sándor Papp /1945-1956/  
Károly Nemes /1957-1977/

D'autres essais:

Marianne Ember: Quelques films du Studio Balázs Béla  
Sándor Fájja: Matyi et Pinocchio  
Ervin Gyertyán: Cinéma hongrois - 1977  
Károly Nemes: Croyance en Dieu, croyance en Homme  
György Szabó: Film et scénario  
Gábor Szilágyi: Film et action  
Vince Zalán: Le documentaire universel

Projections

Au cinéma "Filmmúzeum" de l'Institut les films suivants  
- achetés avec le droit "art-kino" pour projections publiques -  
ont été passés:

Angel face	/Angyalarc/	O. Preminger
The collector	/Lepkegyűjtő/	W. Wyler
Darling	/Darling/	J. Schlesinger
Il Decameron	/Dekameron/	P.P. Pasolini
Le déjeuner sur l'herbe	/Ebéd a fűben/	J. Renoir
Les deux Anglaises et le continent		
/Két angol lány és a kontinens/		F. Truffaut
Egy tál lencse	/Un plat de lentilles/	Z. Farkas
Fear in the night	/Rettegés az éjszakában/	J. Sangster
Fort apache	/Apacserőd/	J. Ford
Follow the fleet	/Dalol a flotta/	M. Sandrich
Halálos tavasz	/Le printemps de mort/	L. Kalmár
Henry V.	/V. Henrik/	L. Olivier
High Noon	/Délidő/	F. Zinnemann
Lyckliga skitar	/Szégyenlős Charlie/	V. Sjöman
Masculin, féminin	/Himnem, nőnem/	J.L. Godard
Régi nyár	/Un été ancien/	F. Podmaniczky
Royal flash	/Királyi játszma/	R. Lester
Det Sjunde inseglet	/Hetedik pecsét/	I. Bergman /réédition/
Strohfeuer	/Szalmaláng/	V. Schlöndorff
A szerelem nem szégyen	/L'amour n'est pas honteux/	Á. Ráthonyi
Tristana	/Tristana/	L. Bunuel
Weekend	/Weekend/	J.L. Godard
Zerkalo	/Tükör/	A. Tarkovsky



Parallèlement aux projections publiques on a organisé des cycles pour présenter les différentes époques et tendances de l'histoire du cinéma aux membres du cercle d'amis de Filmmúzeum. On a complété les séances privées des cycles par des brochures.

### Expositions - publications

A l'occasion du 30<sup>e</sup> anniversaire de la nationalisation de l'industrie cinématographique la Cinémathèque a ouvert une exposition de photos intitulée "Trente ans du cinéma hongrois" à Eger et à Budapest.

#### Publications:

##### Collection "Bibliothèque du cinéma":

Christian Metz: Oeuvres choisies

Károly Nemes: Le cinéma hongrois entre 1957-1967

Gábor Szilágyi: La société hongroise à travers le cinéma

##### Collection "Périodique des recherches du film":

Le cinéma allemand d'aujourd'hui /rédactrice: Ildikó Berkes/

Essais du cinéma hongrois d'aujourd'hui /Marianne Ember,

Sándor Féjja, László Kelecsényi, Ervin Gyertyán,

Károly Nemes, György Szabó/

Ferenc Lohr: Acoustique de l'espace - atmosphère du film

Études de la théorie cinématographique /A. Bleier-Brody,

László Kelecsényi, Károly Nemes, A. Sarris, Gábor

Szilágyi/

##### Collection "Bibliothèque des Cinéphiles":

Ágnes Erdélyi Z.: Jeanne Moreau

László Kelecsényi: Zbigniew Cybulski

György Szabó: István Gaál

Vince Zalán: Károly Makk

##### Collection "Film et public":

János Tárnok: Le nombre des spectateurs et les données de distribution des films hongrois entre 1948 et 1976

László Halász: "Le 5<sup>e</sup> cachet" au miroir de l'examen

d'effet cinématographique

Sándor Féjja: "Le piano dans l'air" - les expériences

de l'examen d'effet cinématographique



Publications filmographiques:

Le catalogue des films de fiction soviétiques se trouvant  
à la Cinémathèque Hongroise

NEMZETKÖZI FILMTÁJÉKOZTATÓ, n<sup>os</sup> 1-10

/Documentation consacrée au cinéma mondial/

FILMKULTURA, n<sup>os</sup> 1-6

Brochures de Filmmúzeum, n<sup>os</sup> 1-12

Relations internationales

István Molnár a participé aux réunions du conseil d'administration de la FIAF et au congrès de l'année. Nos collègues ont rendu visite aux pays suivants:

Allemagne démocratique - György Morvai /consultation technique/

Allemagne fédérale - Tiborné Draskovics /festival d'Oberhausen/

Belgique - Mária Traser /bourse/

Bulgarie - Ádám Tóth /festival de Varna/

Grand-Bretagne - Márta Lutter /bourse/

Pologne - Gyöngyi Balogh, Adrienne Hollós, Tibor Kelemen,

Gáborné Lendvai, Mária Traser /festivals, consultations/

Roumanie - István Molnár /échange d'expériences/

Tchécoslovaquie - Sándor Papp /directeur/, Magda Aponyi,

Gyula Biró, Györgyné Dankovics /Festival de Karlovy

Vary/

URSS - Ildikó Berkes, Károly Nemes, Sándor Papp, György Szabó

/consultation/

Nos invités étrangers:

Allemagne démocratique - Gogolin et Eggert /documentation/

Bulgarie - Borov /festival de Pécs/

Pologne - R. Witek /directeur/ et L. Armatys /vice-directeur/  
/voyage d'études/

Roumanie - V. Paraiianu /directeur/ /échange d'expérience/

Tchécoslovaquie - G. Vitkovsky /voyage d'études/

Nous avons entretenu des relations avec les cinémathèques  
des pays suivants ayant permis des échanges de films:  
Danemark, Grand-Bretagne, Pologne, République démocratique  
populaire de Corée, Tchécoslovaquie, URSS, Yougoslavie

Budapest, le 15 février 1979.



**Buenos Aires**



ANNUAL REPORT  
1978  
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1. ACQUISITIONS OF THE YEAR. 50 copies of Argentine films of the silent and talking period.  
70 copies of Spanish films of the forties.  
150 copies of films of different origin.
2. PROGRESS IN THE FIELD OF PRESERVATION. In spite of economic problems, we have also rented a big deposit 30 kms. from Buenos Aires. Having more space, it was possible after de last move to classify the films acquired in 1977 (most of them unidentified), to restore the material in bad condition and to separate the negatives completely, placing them under better conditions.
3. CATALOGUING, DOCUMENTATION, RESEARCH.
  - a) 7000 glass negatives (photographic plates) of Argentine film personalities and events of the 1938-41 period have been catalogued.  
This is a donation made by the owner of the "Cine Argentino" which was published during that period.
  - b) The Argentine Film History Research Center which depends from the Cinemateca Argentina held 70 recorded interviews of important people in our cinematography, thereby adding to the "word archive" of the pioneers of our cinema.  
This work was started in 1973. In order to expand the field of research, the members of the Centre gave courses, under the supervision of the President and Vice-President of C.A., on guidelines for this subject during the last four months of the year. The courses were free. Hundred and fifty applicants presented themselves, of which the 20 best qualified were chosen.
  - c) One of the most painstaking tasks of this year was the search for copies of Argentine films which are in the hands of private collectors.
4. FILM SHOWINGS.
  - a) Daily showings were made without interruption in the two cinemas which show films of the C.A. exclusively.
  - b) Homage was paid to the Argentine director, Fernando Ayala, on the 20th anniversary of his film "EL JEFE", one of the most outstanding he made. Fernando Ayala introduced the cycle with a retrospective of his work.
  - c) Together with the Actors' Society, Directors' Association, Film Critics' Association, The Film Industry Union, a week in support of Argentine Films was organized in one of the cinemas of the C.A. The films were presented to the public by actors and directors. At the same time three round table discussions were organized.



This were coordinated by critics and representatives of participating entities to discuss the following subjects : Censorship, The need to achieve a greater range of subject and economic promotion for film production.

- d) From April to December we had three daily showings of Argentine shorts (entrance free) in a showroom lent for this purpose by the Municipality of the City of Buenos Aires.

5. EXHIBITIONS - PUBLICATIONS.

- a) An exhibition of posters of Argentine films 1934-1964 was shown in five different cities during 1978.
- b) An important publishing house brought out the book, "REPORTAJE AL CINE ARGENTINO" (The pioneers of the talkies). It's a volume of 450 pages, containing 25 interviews of actors, actresses, directors, scriptwriters, cinematographers, set designers and composers of the Argentine Cinema from 1933-1942, the complete filmography of those interviewed, the technical specifications of all the films mentioned and 500 photographs. The authors of the book are Mariano Calistro, Oscar Cetrangolo, Claudio Espana, Andrés Insaurrealde and Carlos Landini. The introduction is written by Guillermo Fernandez Jurado, President of the C.A.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES.

The C.A. has not received any public or private subsidies. Its activities are financed by income from its own film showings.

7. INTERNATIONAL RELATIONS (FIAF and others).

- a) On the occasion of the International Meeting of Experts, on Specialized Requirements Concerning Preservation of Films and other Audio-Visual Media in Developing Countries, organized by UNESCO in Buenos Aires from 16 to the 20 October, we received the visit of the Vice-President of FIAF, Mr Wolfgang Klaue ; the Director of Al-Archive Al-Kawmy Lil-Film from Cairo, Mr Ahmed Al-Hadary ; the Director of Filmoteca de la UNAM (Mexico) Mr. Manuel Gonzalez Casanova ; Dr. C.H. Roads of the Imperial War Museum ; Mr Ted Perry ; the Director of the Cinemateca de Rio de Janeiro, Mr Cosme Alves Netto.
- b) In 1978 Cinemateca Boliviana held 3 cycles of showings using material sent by Cinemateca Argentina. Films were also sent to the Cinemateca Uruguay, thus continuing long collaboration between the two Film Archives.

8. SPECIAL EVENTS.

The organization of the Meeting on Specialized Requirements Concerning the Preservation of Films and other Audio-Visual Media in Developing Countries, held by Unesco was presided by Mr Guillermo Fernandez Jurado, President of the Cinemateca Argentina.

FUNDACION CINEMATECA ARGENTINA  
Buenos Aires, February 1979.



**Cairo**



AL-ARCHIVE ALKAWMY LILFILM

Cairo, Egypt.

Report 1978

### Acquisitions

The total number of films stored in the archive, at the end of 1978, are 1103 films. The majority of these films are Egyptian. There are 820 Egyptian films, 700 of them in 35 m/m and 120 in 16 m/m. There are also 283 foreign films. The reason for the increase in number of Egyptian films, which will continue in coming years, is that Egyptian producers now follow the new ministerial decree which obliges them to present one copy of each production to the archive, in order to obtain projection licence from the censorship. This decree made a lot of change for the benefit of the film archive, but still some of the copies presented by the producers are in black & white while all production now is in colour. This is due to the fact that a copy in colour nowadays costs about 3 times a copy in black and white, according to prices in local film laboratories.

### Preservation

No change so far in the conditions of preservation of copies of films inside the stores. There is a sufficient system of air circulation, the ceilings are high and the walls are thick. This helps in reducing the effect of any sudden change in temperature. Nitrate copies are not kept inside our stores at all.

### Film Showings

To promote film appreciation we organise "Cairo Ciné-Club" which is growing bigger every year in number of members and in activities. Projections during 1978 included 60 feature films and 38 short films. The feature films were from U.S.A., Italy, France, W.Germany, Albania, Russia, Egypt, Argentine, Japan, Britain, Canada, Belgium, Holland, S.Korea, Czechoslovakia, Sweden, Iran, Norway. The short films were from U.S.A., Egypt, Canada, Romania, Yugoslavia, Sweden, Czechoslovakia, Saudi Arabia.

### Publications

We published 49 bulletins consisting of 1048 pages in all. The bulletins are published weekly and distributed to members. Each bulletin includes one main study of a film and some additional items and information about films shown in Egypt at time of publication.



**Canberra**



NATIONAL LIBRARY OF AUSTRALIA

NATIONAL FILM ARCHIVE

REPORT 1978

INTRODUCTION

Film and television production in Australia weathered the difficulties presently affecting the Australian economy and consequent restrictions on the growth of Government support for the arts. General international consciousness of the 'New Australian Cinema' continued to grow as Australian films achieved wider release throughout the world.

ACQUISITION

Intake of films and videotapes totalled 3,600 titles, close to a record. Some selected titles were:

PICNIC AT HANGING ROCK (Australia)  
THE LONE GUN (U.S.A.)  
SUMMER OF '42 (U.S.A.)  
McCABE AND MRS MILLER (U.S.A.)  
BULLITT (U.S.A.)  
KLUTE (U.S.A.)

In addition, the intake included the early or current work of some important Australian filmmakers.

Paul Witzig (EVOLUTION, SEA OF JOY, ROLLING HOME)  
Albie Thoms (MARINETTI)  
Ron Taylor (DAUGHTER OF NEPTUNE, ATTACKED BY A  
KILLER SHARK)  
Nigel Buesst (JACKA V.C., FUN RADIO, DEAD EASY)  
Philip Noyce (CAMERA CLASS, INTERSECTION)  
Waterside Workers' Federation (NOVEMBER VICTORY,  
THE HUNGRY MILES)

Australian television material included large retrospective collections of TV commercials from Eric Porter Productions and Cinesound Movietone Productions. Among dramatic and current affairs series acquired, in part or whole, were THE LONG ARM, THE BATTLERS, GOOD MORNING MR DOUBLEDAY, TIME OUT, THE YOUNG DOCTORS, THE SULLIVANS, THIS WEEK HAS SEVEN DAYS.



The seeking of earlier nitrate material continued as in previous years, with considerable amounts of documentary and newsreel material being acquired from private sources all over Australia.

Documentation acquisitions included about 5000 stills, 1000 posters and 80 scripts. For the first time it was not possible to rely entirely on acquisition by donation, and some important Australian items had to be purchased from dealers or private individuals to ensure their survival.

#### FINANCE

The preservation/acquisition budget for 1978/79 is \$103,000, an increase on the previous year. Salaries, administrations and equipment costs are additional to this and are met separately by the National Library. Strong government spending restraints are still in force and it is difficult to make progress against rising film stock and processing costs.

#### PRESERVATION AND RESTORATION

The program of transferring nitrate stock to acetate continued at about the same level as last year: about 60,000 feet of nitrate was copied. This level was maintained with great difficulty as the increasing demand on staff time of user services of various kinds placed considerable pressure on the technical staff.

Discussions were held with commercial film laboratories on the continued availability of black and white processing facilities in Australia and, as a result, preliminary planning for our own laboratory facility has begun. Apart from rising costs, a notable trend during the year was the increasing delays inherent in all black and white work - shortage of particular film stocks due to shipping problems overseas, and further rationalisation of processing facilities among the laboratories themselves.

Two important restoration projects were completed. *THE BREAKING OF THE DROUGHT* (1920), in a version compiled from two different and incomplete prints, was premiered at the Sydney Opera House in January as part of an Australian Film Retrospective touring under the auspices of the National Film Theatre of Australia, and was subsequently shown in other state capitals. Public response far exceeded expectations, with turnaway crowds arriving to see the film. In May/June, *ROBBERY UNDER ARMS* (1920) - similarly compiled from two incomplete prints discovered at different times was premiered at the Sydney and Melbourne Film Festivals to a favorable reception.

#### USAGE

The Archive's level of usage has always been a reliable indicator of its standing and relevance to the Australian film community. This year over 300 major enquiries from producers and researchers were handled - a record - with about 100 in progress at any one time during the year. The enquiries - which included material for the feature film *NEWSFRONT* and completion of work on a 13-hour TV series *THIS FABULOUS CENTURY* - have tended to grow in



complexity and diversity, and in the quantity of film involved. The numbers of prints viewed on site, or loaned to outside bodies for screening or consultation, were also at record levels.

The provision of these services placed a great strain on a limited staff. Even though enquiries for footage are diverted wherever possible to commercial stock shot libraries it is clear that demand will continue to increase.

Weekly public film screenings continued throughout the year - the seasons included FRITZ LAND IN HOLLYWOOD, OTTO PREMINGER, GREAT CAMERAMEN, SYDNEY OR THE BUSH (an examination of the city life vs. rural life theme, in Australian films) and - of course - a programme to celebrate the fiftieth birthday of Mickey Mouse.

For the first time, an exhibition of Australian film posters, stills and documentation was sent overseas - for display in New York in connection with the Australian Film Week at the end of the year. Other exhibitions of such material within Australia were arranged during the year.

#### GENERAL

Staff ceilings remained firm and no increase in the staff establishment of 5 was possible. The continuing vacancy in the position of Documentation Officer was a serious problem, although compensated for by the loan of a staff team of 5 from elsewhere in the Library to complete the sorting and indexing of the backlog of film stills. This enabled a proper assessment of the size of the stills collection, which is now about 190,000 and covers approximately 11,500 film titles and 5,500 personalities.

Towards the end of the year final plans for a nitrate film vault were approved and construction commenced, with an estimated completion date in June 1979. The vault is designed to operate at 8°C and 50% RH and will hold a maximum 9000 cans. At the same time, in a government building near the vault site, a technical workroom area is being developed for the testing, repair and viewing of nitrate film. This will in future avoid the necessity of doing this work within the National Library building, which is situated several kilometres away from the new vault. It will also help to relieve current heavy pressures on work and storage space, which in some respects is now serious. The development of large preservation storage areas for acetate film and videotape is now envisaged in extensions to the National Library building which are currently in the stage of architectural planning.

Preparation of the final report of the 'Working Party on the National Film Archive' - resulting from a series of 'state of the art' meetings involving the Australian Film Commission, Australian Film and Television School and Australian Archives, among others - was delayed for various reasons but work was proceeding towards completion by the end of the year. In the meantime, the Working Party's Standards Sub-committee continued to meet and is currently consolidating its work into a proposed publication recommending Australian standards for film can labelling, color coding and technical nomenclature.

The Director of the National Film Library, Ray Edmondson, attended the 1978 Congress at Brighton and visited FIAF colleagues in Europe and North America. The Archive's Chief Film Officer, Karen Foley, visited the National Film Archive, London.



**Helsinki**



SUOMEN ELOKUVA-ARKISTO  
(Finnish Film Archive)

Helsinki

REPORT ON 1978 ACTIVITIES

GENERAL

On March 30, 1978, the State Film Archives Work Group appointed by the Ministry of Education December 2, 1977, completed its report, which recommended the establishment, as of March 1, 1979, of a State institution to be named Suomen elokuva-arkisto (the Finnish Film Archive).

A preliminary agreement between the State and the organization was signed Sept. 18, 1978. By the terms of this agreement, the organization bound itself to convey all its property to the State toward advancing the purposes of the Finnish Film Archive, which is continuing to function as a State institution; and the State, for its part, undertook to answer for the organization's debts and to make the necessary appropriations in the 1979 State Budget to cover the expenditures incurred by the payment of salaries to the staff.

The law defining the status of the Finnish Film Archive and the edict proclaiming the implementation of the law were promulgated on Nov. 24, 1978.

FILM LIBRARY

Acquisitions of the Year

During the period of activity, the following firms placed into storage or donated copies of full-length feature films: AEC-Kinot Oy 4, G. Alopaeus heirs 2, Arctic-Filmi 2, Cinemateket (Stockholm) 5, Elokuva Oy 37, Kamras Film Agency 1, Kosmos-Filmi Oy 1, Sagittarius Productions (New York) 1, Suomi-Filmi Oy 1, Oy Valio-Filmi Ab 1, Oy Warner-Columbia Films Ab 91.

BOOK LIBRARY

Acquisitions of the Year

During 1978, the library received the year's issues of 141 periodicals, 39 of the subscriptions being gifts. Further, for the seventh year in a row, the library subscribed to the periodical card index of the FIAF, comprising 77 periodicals. Owing to the difficult economic situation, the number of book acquisitions was modest. The collection was augmented by the purchase of 153 volumes and the receipt of 145 as gifts. Annual volumes and single copies of periodicals were also received as gifts. Owing to the



tight monetary situation and rising costs, it was not feasible to have the periodicals bound.

International Exchange

In line with the exchange agreement relating to archives belonging to the FIAF, the Finnish Film Archive sent to member archives as well as to certain other institutions with which it has concluded an exchange agreement or which are involved in the documentation of films the following material: the 1978 issues of the magazine "Filmihullu" (Film Fan), posters publicizing the series of programs arranged by the Archive, a small booklet on Finnish films released in the 1940s, as well as the books "Unkarilainen elokuvataide" (The Hungarian Film Today) by Markku Tuuli and "Hei, rillumare!" (Hey, Tra-la-la-lah!) by Kari Uusitalo and the compilation titled "Studio 8."

DOCUMENT DEPARTMENT

The main emphasis during the year of the report was put on the organization of the poster and photograph collections in storage. Roughly half the unorganized material was sorted and to some extent placed in a card file.

Posters and photographs have been stored by the following: ABC-Kinot Oy, Jörn Donner Productions, Kamras Film Agency, Kino-Filmi Oy, O.Y. Kinosto Meridian Films, Aito Mäkinen, Suomi-Filmi Oy, Oy Valio-Filmi Ab and Oy Warner-Columbia Films Ab.

Clipping Files

Old material has been catalogued and glued into albums, and new material has been clipped from journals received by the Archive and likewise glued into albums. Clippings of timely interest have been placed between album covers daily. The collections on file are used mainly by members of film societies, students, journalists and organizers of exhibitions.

New clipping albums have been made ready daily. The year's addition to the collection of albums containing clippings on subject matter pertaining to films amounted to some 500 numbered albums.

PROGRESS IN THE PRESERVATION FIELD

DUPLICATION

During the year of the report, in all 71,940 meters of film were duplicated, 3,477 m consisting of 16-mm film.

The share of fictional motion pictures amounted to 29,745 meters, including 43 titles, 10 of them full-length features, mainly dating back to the 1930s and -40s.

Documentary films duplicated totalled 42,195 meters, with 204 titles, among them four 16-mm films in color from the end of the



1930s. The rescued documentaries have been produced by many different companies and deal with topical events of the 'twenties, 'thirties and 'forties or with celebrities, travel, industry, trade, agriculture and national defense of that period. A special class consists of ethnographic films, of which a significant proportion has now been salvaged.

As a result of the measures taken by the Finnish Film Archive during the salvaging project as a whole up to Dec. 31, 1977, about 41 per cent of the total footage included in the rescue operation had been duplicated — in all, 855,925 meters, 1,723 titles, among them 224 full-length feature films, eight of which are documentaries. With only a few exceptions, the salvaged short films are all documentaries.

Simultaneously, by action taken by the General Staff of the Defense Forces, almost all the motion-picture material in the possession of the military establishment has been likewise duplicated. The material includes in the main wartime newsreels and unedited films produced by the Information Center, totalling some 600,000 meters. When these films are added to the count, about 70 per cent, all told, of the old Finnish footage preserved up to the present day has been rescued.

Of the total quantity of fictional films, approximately 56 per cent (502,000 m) has so far been duplicated; the corresponding figure for documentary films is ca. 79 per cent (948,000 m), including the motion-picture material belonging to the Defense Forces.

It has been endeavored to record the sound in all the sound pictures optically along the edge of the duplicate. In order to obtain the best possible sound quality, the sound in photoplays has further been recorded electrically on both 16-mm perforated magnetic film and 1/4" archives tape. The sound in short films has also been recorded in this manner when there has been considered to be a special reason for it.

#### CONSERVATION MEASURES

In addition to the large nitrate film collections of Suomi-Filmi, the Defense Forces, the Finnish Broadcasting Company, Fenno-Filmi and the Finnish Film Archive, dozens of museums, organizations, business firms and private citizens in different parts of the country are in possession of films. In such small collections, there is an abundance of unique documentary material.

It has been endeavored to improve the conditions for the preservation of films in storage outside the facilities of the Finnish Film Archive through direct educational activities and collaboration with, among others, the Federation of Museums and the Finnish Association of Business Archives.

Lack of space makes it impossible to accept all the films offered for storage. Some 15 tons of nitrate films were stored in the re-



pository at Herttoniemi. The temperature in the premises was 4-9°C and the relative humidity 55-65 %.

All the duplicates made and the magnetic tapes have been stored for the time being in the State Archives. The temperature of the film magazine was 16-19°C and the relative humidity 45-55 %.

### RESTORATION

The basic material of many of the nitrate films brought for restoration had undergone such deterioration that postponing treatment would have caused their total destruction. In some cases, the film received could no longer be salvaged. The material to be restored was in many instances badly shrunken and the perforations broken. On occasion, the master film to be used in duplicating had to be assembled from several copies in poor condition or from small negative reels. The antiquated equipment of the restoration laboratory hampered the work, which would have been exacting under optimal conditions. If only unedited material could be found, the restoration of a film to be salvaged had to be discontinued after completion of the initial duplicate because of shortage of manpower, and the restoration of the final version of the film had to be put off until some future date.

### CATALOGUING

A technical card file of the restored films was maintained. The duplicates prepared were registered in a salvaging card file and an alphabetical reference card file. A description of the contents of the documentary films to be duplicated was prepared. The information collected in earlier years for the salvaging card file was checked, corrected and supplemented.

### FILM SHOWINGS

#### Film Showings in Helsinki

According to established custom, the archives arranged extensive series of showings in Helsinki in both the spring and the fall seasons. The exhibition days have been Wednesday, Friday and Saturday, when there have been two showings the same day. The films have been shown mostly in the Savoy theater and, in the case of 16-mm films, the Bristol theater. Exhibition activity has continued to be hampered by the fact that it has been necessary to hold the showings to the public at inconvenient afternoon hours, because the Joukola motion-picture theater has not yet been made available for use.

Series of showings of Soviet motion pictures were held in both the spring and fall seasons in new premises, the Soviet Cultural and Scientific Center, on Thursday evenings.

In addition to the normal series of exhibitions, the Film Archive held a week-long festival of Finnish films released in the 1940s in the Savoy motion-picture theater in collaboration with the Helsinki Festivals' organization. In collaboration with the Cultural Center at Hanasaari, near Helsinki, and the Walhalla Film



Society, series of showings of motion pictures produced in the Nordic countries were held during both the spring and fall seasons.

A poster-type program introducing the series of showings during both the spring and fall seasons was published. In addition to the program, a leaflet describing each film was distributed in connection with the showings.

### Spring Season

The main themes of the spring season were Luchino Visconti's production, the African film, Georges Franju's output and Studio HYS's series of documentary films. The main part of the Soviet film series consisted of a Sergei Eisenstein retrospective.

In connection with the spring exhibition series, the Film Archive was visited by the Mauretanian film director Sidney Sokhona, the French director Georges Franju and the documentary film-makers Walter Heynowski and Gerhard Scheumann from the Democratic Republic of Germany.

The series of African films was organized in collaboration with the Institute of Developing Countries of the University of Helsinki and the presentation of Georges Franju's output in collaboration with the Centre Français.

### Fall Season

The main part of the fall season's program consisted of introductions to the work of film directors: Fritz Lang, Leo McCarey, John Ford, Frank Borzage, Jacques Tourneur, Jean Cocteau, Juli Raizman. In addition, a retrospective presentation of French short films was arranged. The Soviet film series consisted of notable works by different directors.

In connection with the fall series of showings, the Film Archive was visited by the French film director Georges Rouquier and the Soviet director Juli Raizman.

The series of French shorts and the presentation of Jean Cocteau's output took place in collaboration with the local Centre Français.

### Showings Elsewhere in Finland

Exhibition activity elsewhere in Finland continued during the year of the report, as in past years, at Tampere, Turku, Jyväskylä and Joensuu. During both the spring and fall seasons, there were series of ten showings in each of these towns, being based on the series given in Helsinki. The series of shows held at the Oulu Film Center continued to be based on the pictures featured by the Archive in its Helsinki programs.

The arrangers of exhibition series in other towns were invited to attend a planning conference in Helsinki in September.



## SHOWINGS OF OLD FINNISH FILMS

Unquestionably the most popular of the salvaged films was Sakari Pälsi's "Arctic Travel Pictures" from the land of the primitive Tschukts in northeastern Siberia, dating from 1917. Ethnologists have shown persistent interest in the film. The Soviet research scientist Ilja Gurvits arrived in Helsinki at the beginning of December for the express purpose of studying this film and making available his expert knowledge of the Tschukts. The film was shown at the end of April at the ethnographic film festival held at the Pompidou Center in Paris, for which the Finnish Film Archive had planned a retrospective on the Finnish ethnographic film. In addition to Pälsi's film, the program included films made by Eino E. Mäkinen and Kustaa Viikuna in the 1930s as well as the output of the Finnish Bureau of Museums from the 1950s and 1960s.

## EXHIBITS

In February, the Archive held an extensive exhibition of Finnish movie posters in connection with the International Short Film Festival in Tampere. In July, a retrospective exhibition of Finnish movie posters was held in connection with the summer festival in the town of Jyväskylä.

In September-October, in collaboration with the Elanto Cooperative, a good-sized display of archives material was held in Elanto's Aleksanterinkatu and Hakaniemi department stores.

In collaboration with the local Kulturzentrum of the Democratic Republic of Germany, an exhibition featuring the work of Studio Heynowski & Scheumann was held in May in the premises of that cultural center.

## PUBLIC RELATIONS

In addition to publicizing the regular series of exhibitions, the Archives arranged the following publicity occasions during the year of activity: on March 10, in connection with the visit of Mauretanian director Sidney Sokhona, in collaboration with the Institute of Developing Countries of the University of Helsinki; on April 10, to mark the visit of French Film Director Georges Franju; on May 2, to mark the visit of movie directors Walter Heynowski and Gerhard Scheumann from the Democratic Republic of Germany; on August 11, together with the Walhalla Film Society, to mark the visit of the French movie director Georges Rouquier; and on Dec. 7 in honor of the visit by the Soviet director Juli Raizman.

## BUDGETARY MATTERS

The tight line continued in the management of the organization's financial affairs. The regular State subsidy for general operations of 700,000 markkas covered approximately 55 per cent of expenditures, membership dues amounting to Mk 233,126.75 about 18 per cent and grants-in-aid from the Finnish Film Foundation amounting to Mk 172,695.25 roughly 14 per cent. The sum of 750,000 markkas earmarked for the salvaging of old Finnish films covered all the expenditures in this sector of operations, with only about 55



per cent of the funds being left over for payment of the costs of conservation, restoration and duplication of motion pictures.

#### INTERNATIONAL RELATIONS

##### The International Cultural Exchange of Finnish Films

The international cultural exchange of Finnish films continued during the year of the report actively. This activity was carried on in cooperation with the Ministry of Foreign Affairs, and it was supported financially by the Finnish Film Foundation.

The main events to take place during the year of activity were the following: a retrospective of Finnish motion pictures held in May at Heidelberg, in the Federal Republic of Germany; a comprehensive presentation of new Finnish films held in October on the initiative of Cineteca Nacional in Barcelona, Spain; a broad retrospective of Finnish motion pictures held at the turn of the years 1978-1979 at the Munchner Stadtmuseum and Hochschule für Film und Fernsehen at Munich, in the Federal Republic of Germany.

March 1979

Seppo Huhtala  
Director



**Istanbul**



IDGSA

SİNEMA-TV ENSTİTÜSÜ  
KIŞLAÖNÜ, BEŞİKTAŞ, İSTANBUL-TURKEY  
Telegraph address: SINETELİSTANBUL

ANNUEL REPORT

1978/79

ACQUISITIONS

Onehundredsixty titles have been added to our film collection last season. Most of these films acquired from various institutions and film companies were in poor condition. After applying necessary processes the film have been classified and moved to the vaults. Along with the films, stills and posters of the films were also acquired. 30 000 mt. Nitrate films have been transferred into Asetate. Having no raw film stock, 180 000 mt. Nitrate films are our biggest problem.

CIRCULATION

During the 1977-78 season films have been provided to the following institutions to be shown on their premises:

THE ESKIŞEHİR ECONOMIC AND COMMERCIAL SCIENCES, FACULTY OF CINEMA AND TV, THE CINEMA SCHOOL OF THE UNIVERSITY OF EGE, THE İSTANBUL ACADEMY OF FINE ARTS, ADVANCED SCHOOL OF APPLIED INDUSTRIAL ARTS, SAINT BENOIT LYCEE, THE MUNICIPALITY OF KAĞITHANE, THE BAKIRKÖY LOCAL CULTUREL CENTER, THE TECHNICAL UNIVERSITY OF İSTANBUL, THE TURKISH CINEMATHEQUE, THE CHAMBER OF ARCHITECTS, THE İZMİT CINEMA ASSOCIATION, THE POLITICAL PARTIES AND SYNDICATES.

EVENTS

\*The Cinema and TV Institute showed films within the program of the Culture Week organised by the Student Association of the Academy of Fine Arts, İSTANBUL:

\* MADEN (MINE) (one of the best and most talked about recent films) was shown to the delegation participating in the International Workers' Hygiene Congress. The director of the film, Yavuz Özkan and his crew also joined the show.

\* A film show organised on behalf of the Turkish Moters Association for founding a center to serve mentally underdeveloped children. It was the first



public presentation of the film MİNİK SERÇE (TINY SPARROW). The film was shown after a brief interview with the director and the leading players.

- \* For the foreign visitors of the Bakırköy Local Cultural Center a program of informative films about Turkey was presented.
- \* The film LADIK-76 produced by a faculty member of the University of Ankara, Press and Publication School and his students was presented to public for the first time.
- \* A program of cultural films was organised for the delegation participating in the II International Balkan Flora and Vegetation Problems Symposium.
- \* During the Childrens Week film shows were organised for all primary school children coming from all sections of the city. THE LADY AND THE TRAMP, CRIN BLANC, LAUREL-HARDY films were some of the titles shown during the week.
- \* Film programs were also organised for the Chamber of Architects, Boğaziçi University Cinema Club, The Istanbul School of Engineering and Architecture, The Progressive Women's Association and The States Conservatory.

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#### VISITORS

- \* Elia Kazan visited the Institute during his stay in Istanbul and studied some Turkish films.
- \* Miss Kay Finch from the Photomedia Center of the University of Wisconsin visited the Institute and presented examples of their productions.
- \* In relation to a Turkish-Soviet co-production the Soviet director Ejdher Ibrahimov visiting Turkey, also paid a visit to the Institute and shot some test scenes of his film at the Institute's premises.
- \* The Minister of Culture, Ahmet Taner Kışlalı visited the Institute.
- \* In connection with the Willi Forst Retrospective, Secretary General of the Österreichisches Filmarchiv Prof. Dr. Ludwig Gesek gave a speech (Seventy Years of The Austrian Cinema) and presented a documentary about the Austrian Cinema. He came to Turkey as guest of the Institute.
- \* The Bulgarian film makers visited the Institute.

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#### THE BALKAN FILM FESTIVAL

The Balkan Film Festival will be held in Istanbul this year. Our director Sami Şekeroğlu being a member of the Festival Committee has participated in organisation of the Festival and taken the direction of the film shows. During the Balkan Film Festival to be held on 14th-21st of April the Institute's big theater will be at the disposal of the Festival for various activities.



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 AUTONOMY
 

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The Ministry of Culture of the preceding government had attempted to separate the Film Archive from the Cinema and TV Institute and change the Institute into an institution serving aims of political governments and working in accordance with their view points. This attempt was strongly rejected by the Academy of Fine Arts. Defending the view that the Cinema and TV Institute could only exist within the body of a scientific institution, the Academy of Fine Arts brought suit against the Ministry of Culture at the Council of State. Approving the view of the Academy and believing this to be against the Constitution, the Council of State transferred the suit to the Constitution Court.

Studying the matter from all points of view the Constitution Court came to the conclusion that the Cinema and TV Institute is an autonomous institution and made the necessary changes in related laws. In conclusion, the Cinema and TV Institute is now an autonomous institution on which no government can exercise pressure.

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 THE CINEMA LAW - THE TURKISH CINEMA INSTITUTION
 

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 RELATIONS WITH FOREIGN CULTURAL CENTERS
 

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With the films provided from the cultural centers in Istanbul and Ankara, special film shows were organised for staff members and film makers.

The following films were shown in this respect:

WHISTLE DOWN THE WIND, L'ETERNEL RETOUR, STEPHEN DEDALUS, ORLANDO FURIOSO, CORRUZIONE AL PALAZZO DI GIUSTIZIA, IL DESERTO DEI TARTARI, KING LEAR, THE TRADITIONAL WORLD OF ISLAM, IL PREFETTO DI FERRO, POLVERE DI STELLE, ANIMATION FILMS, CLIO AWARDS, HISTORY OF PHOTOGRAPHY ( A serial comprised of eight parts.)

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 EXIBITIONS
 

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An exhibition comprised of the works of the Urban Research Institute of the Academy of Fine Arts (Istanbul) was opened in the Institute's exhibition hall.

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 TRT ( THE TURKISH RADIO AND TELEVISION INSTITUTION )
 

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There is a broad-scale co-operation between the Institute and the TRT Institution.

For the second presentation of the television serial AŞK'I MEMNU (FORBIDDEN LOVE) many technical changes ( special effects) in the film were made in the Institute. The TRT institution gave many films to the Institute's Filmarchive

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 TV AND RADIO PROGRAMS
 

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An informative program about the Institute was introduced on the television by Sami Şekeroğlu, the director of the Institute.

The TRT Radio of Istanbul presented another program, introducing the Institute and its activities.

Examples of the new Soviet Cinema: REBEL BLADE, POEM OF TWO HEARTS, THE LEGEND

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 THE INSTITUTE PREMISES
 

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The architectural project of the Institute's social establishments and supplementary construction has been completed. To begin construction shortly we are about to complete necessary procedures with the related authorities.

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 THE CINEMA LAW - THE TURKISH CINEMA INSTITUTION
 

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The Cinema Congress was held in Istanbul in 11-12 May, 1978. Our Secretary General, Ersu Pekin has represented the Institute in this Congress. After the Congress which was assembled to find solutions to the problems of the Turkish Cinema, a preliminary draft of the Cinema Law was prepared.

During June 20-22, meetings attended by representatives of Ministries, related Universities and profession institutions were held in the Institute to discuss this preliminary draft of the Law of Cinema.

The so-called Cinema Law is still being studied.

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 PUBLICATION
 

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The first volume of 'THE HISTORY OF THE TURKISH CINEMA' commissioned to be written by Giovanni Scognamillo is already completed. The second volume is also being written. The so-called 'THE HISTORY OF THE TURKISH CINEMA' was prepared making use of films, documents, stills in our archives. The first volume of the book is a study of the Turkish Cinema from its beginning till 1950. The second volume covers the period of 1950 till now.

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 VIDEO
 

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Important films are transmitted on 1/3 inch video tapes and programs are organised on the Institutes close circuit and for other suppliers. The students register some of their experimental films on video tapes. The Institute owns 95 video tapes.



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 FILM SHOWS
 

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The following programs were organised:

Willi Forst Retrospective: DER RAUB DER MONA LISA, MASKERADE, BURGTHEATER, BEL AMI, WIENER BLUT, WIENER MAEDELN, LEISE FLEHEN MEINE LIEDER.

Examples of the new Soviet Cinema: REBEL BLADE, POEM OF TWO HEARTS, THE LEGEND OF RUSTAM, THE BALLAD OF A SOLDIER.

Eisenstein Films: IVAN GROZNY I, IVAN GROZNY II, ALEKSANDR NEVSKI, BRONENOSETS POTYOMKIN, BEZHIN LUG.

Godard Films: A BOUT DE SOUFFLE, LES CARABINIERS, ALPHAVILLE, DEUX OU TROIS CHOSES QUE JE SAIS D'ELLE,

Examples of the World Cinema: STALAG 17 (Billy Wilder) LIBEL, (Anthony Asquith) JUDEX, (Georges Franju) KANAL, (Andrzej Wajda) THE ARRANGEMENT, (Elia Kazan) VIVA ZAPATA, (Elia Kazan) ON THE WATERFRONT, (Elia Kazan) A MAN FOR ALL SEASONS (Fred Zinneman) THE BIRTH OF A NATION, (D.W. Griffith) AMERICA AMERICA, (Elia Kazan) MAT, (V. Pudovkin) THE RAILWAY CHILDREN, (Lionel Jeffries) CASTLE KEEP, (Sydney Pollack) LE DIABLE PROBABLEMENT, (Robert Bresson) LA DOLCE VITA, (Federico Fellini) KING KONG, (M. Cooper, E.B. Schoedsack) THE STAGECOACH, (John Ford) LA CHIENNE, (Jean Renoir) PARADIS PERDU, (Abel Gance) BLOW-UP, (Michelangelo Antonioni) UMBERTO D, (Vittorio De Sica) MEVLANA, (Atif Yilmaz Batibeki) LES LIAISONS DANGEREUSES, (Roger Vadim) I ACCUSE, (Jose Ferrer)



**København**



Report for 1978

1. Acquisitions of the year

403 titles have been added to the museum's collections of films. Of these 361 were prints in 16 and 35mm and 42 were negatives. Among the films included was a large amount of short films and documentaries (Danish and foreign) from The Danish Government Film Office and a large amount of short films (comedies and cartoons) from Columbia Pictures.

The library has acquired 1250 books and is subscribing to 267 periodicals.

There has been 4430 visitors and 4334 books have been lent out.

The stills department has received 86.742 stills from the distributors. 18.485 of these stills have been catalogued and incorporated in the collection plus 940 as duplicates. Many stills have been sent as gifts to other FIAF-member-archives.

2. Preservation

A revision of the film collection has been undertaken. Much material has been destroyed because of deterioration after a very thorough examination. Dupenegatives have been made before the original prints have been disposed of. Some of the deteriorating prints have been offered to foreign film archives. New projection prints have been made from dupenegatives of the museum's old Danish films.

About 3000 films were tested and about 500 reels of film were cleaned.

3. Cataloguing - Documentation - Research.

The museum is constantly working on an improvement of the cataloguing of the films in the collections, and has initiated a project on cross-reference on directors and categories of films (features, documentaries etc), which will make it easier for the users of the collection.

As to documentation and research the museum is mainly occupied with the quite extensive material on Carl Th. Dreyer. This material is also frequently used for research by Danish and foreign film-historians.

4. Film Showings

During 1978 the museum has presented to its members in its own 158-seat cinema 207 feature films and 92 short films at 430 showings. There are 12 weekly showings (Monday-Thursday) from September through May. The museum has no showings during June, July and August. The films were seen by 17.690 spectators.



The films were shown in the following series:

Science Fiction	26 films
Victor Sjöström-Mauritz Stiller	23 films
Ingmar Bergman	21 films
Academy Award-Winners	21 films
Critic's Choice	20 films
Slapstick & Comedy	12 features & 62 shorts
Robert Altman	12 films
BFI Production Board-films	10 films
Members' Requests	10 films
Little Man-What Now? (Films from the 30's)	9 films
Jean-Pierre Melville	9 films
Milestones	8 films
A second Look at Films	8 films
Stanley Kubrick	7 films
New Films from BRD	6 films
Apropos	3 films
New Austrian Films	2 films
Canadian Experimental Film Series	30 shorts

At The Danish Film Museum's branch in Århus 32 films were presented at 42 showings. 8 of the films were shown in a series on Jean-Luc Godard, 6 of the films in a René Clair-season, 4 in a series on Victor Sjöström & Mauritz Stiller and besides there were shown 4 Joseph Losey-films, 3 Ernst Lubitsch-films, 3 F.W. Murnau-films, 3 Luis Bunuel-films and 3 films by Michael Powell & Emeric Pressburger.

The museum has visited a Danish film club with 3 films, and has made films available to film clubs, schools etc. A large number of films have been shown at internal screenings at the museum to students, scholars, critics, foreign guests etc.

#### 5. Exhibitions - Publications

The museum's permanent exhibition has been visited by 6000 guests and the museum has arranged small exhibitions in cinemas and film clubs in Denmark.

The museum has published 4 issues of the periodical "Kosmorama". One of these issues contained a special section on Ingmar Bergman with analyses of 15 of Bergman's films. Another issue contained a section with biographies of film personalities in the 70's in Italian cinema and a third issue had a similar section on British cinema.

Four programme leaflets and "Nye bøger om film 16" (New Books on Film 16) were published.

#### 6. Budgetary matters & relations with governmental authorities.

Due to the general financial situation in Denmark the museum's budget is in fact diminishing year by year, although there is a slight raise. This raise is not sufficient to cover the higher prices caused by inflation. It is therefore impossible for the



museum to engage in new activities and it becomes more and more difficult to fulfill the tasks of the museum as to acquisitions and preservation.

On February 1st. the Supervising Board of the museum ceased to exist, and the director is now directly responsible to the Ministry of Cultural Affairs. Some of the members of the former Supervising Board are now members of an archive committee, which shall act as an advisory group on matters of film acquisition and copyright problems.

#### 7. International relations (FIAF and others)

The museum has exchanged films on short term and indefinite loan with a number of foreign film archives, and participated with a couple of films in the Symposium on the early cinema at the FIAF-congress in Brighton in May-June 1978.

In June the museum sent a number of films for a season of the early Danish silent film at The National Film Theatre in London.

In October the museum arranged a complete Carl Th. Dreyer-series for the Sorrento-filmfestival. The museum was awarded a Vittorio de Sica-prize at that occasion.

A special thank should go to Cinemateket at Svenska Filminstitutet, which contributed with a large amount of films for The Sjöström-Stillier-season at the museum, and to miss Hilary Thompson from The British Film Institute, who edited the series of films from the BFI Production Board and who paid the museum a visit in October.

Among the other foreign guests at the museum was mr. David Robinson from London, a delegation of Finnish architects from Helsinki, who are working with plans for an archive building for the Finnish Film Archive, representatives from a forming committee for a film archive in Iceland and a team from Brighton Polytechnic. This team was shooting a video-film about the museum for a series on libraries.

Mrs. Karen Jones participated in Documentation commission-meetings in London in May and November and Mrs. Jones and Mr. Ib Monty participated in the annual FIAF-congress in Brighton in May-June 1979.

February 1979

Ib Monty



**Lausanne**



R A P P O R T D' A C T I V I T Epour 1978I. Collections

Au cours de son 31ème exercice (1er janvier 1978 - 31 décembre 1978), nos collections se sont enrichies, par dépôts ou par achats, de la manière suivante :

500 longs métrages  
500 courts métrages  
soit 4'260 bobines

ce qui porte notre collection de films, au 31 décembre 1978 à

5'490 titres de longs métrages  
4'700 titres de courts métrages  
soit plus de 10'000 titres

sans compter

une riche collection d'actualités étrangères,  
les Archives complètes du Ciné-Journal suisse  
(actualités hebdomadaires produites régulièrement de 1940 à 1975, NEG. et POS.  
soit plus de 10'000 bobines).

Le report du nitrate sur acétate s'est poursuivi, en privilégiant particulièrement la production suisse : env. 50'000 m, 35 mm, (POS. NEG.) d'anciens films suisses ont été tirés.

Pendant le même temps notre bibliothèque s'est enrichie de

425 livres  
240 numéros de revues spécialisées

ce qui porte l'ensemble de notre bibliothèque à env. 8'300 volumes.

Notre collection d'affiches comprend plus de 12'000 pièces.  
(L'entoilage des plus fragiles s'est poursuivi).

En outre, nous possédons env. 220 appareils anciens.

Dans le même temps nous avons regroupé plus de 30'000 photos,  
ce qui porte notre photothèque à env. 250'000 photos classées.

II. Publications.

Nous avons publié en 1978

Un numéro spécial de la revue Travelling :  
Histoire du cinéma suisse d'animation par  
Bruno Edera,

Un document (hors série), découpage photographique et scénario de Jonas d'Alain Tanner.



III. Manifestations. (en plus des projections régulières).

- Du 23 janvier au 1er février : Semaine du cinéma roumain (en collaboration avec Pro Helvetia), présentée par nos soins à Genève, Zurich, La Chaux-de-Fonds.
- Le 10 février : Hommage à Georges Simenon pour ses 75 ans.
- Du 20 au 28 avril, en présence de la réalisatrice, 10 films de Marguerite Duras (dont 9 inédits en Suisse).
- Grâce au concours de plusieurs membres de la FIAF et à l'auteur, nous avons participé à l'enrichissement du programme de la rétrospective Douglas Sirk au Festival de Locarno.
- Du 22 au 29 septembre : Semaine du cinéma brésilien (12 films dont 9 inédits en Suisse).
- Le 8 novembre : présentation par Eugène Ionesco de La Vase (1970) film inédit de Ionesco et Heinz von Cramer, interprété par Ionesco.
- Le 17 novembre : soirée consacrée au poète Philippe Jaccottet (en sa présence) avec un "Plan fixe" qui lui est consacré par Michel Bory et Hommage au poète vaudois Gustave Roud, avec projection de quelques-uns de ses films réalisés en amateur, autour des années 1925-30, en 9,5 mm.
- Le 17 novembre, en présence de Josef Prout, présentation de l'un des films dont il est le scénariste : Les treize (Trinadsat) (1937) de Mikhaïl Romm, avec la collaboration du Gosfilmofond.
- Le 1er décembre, deux séances (38 films réalisés dès 1974) par les cinéastes suisses d'animation.
- Du 12 au 15 décembre (en collaboration avec Pro Helvetia) huit séances consacrées à une sélection de films présentés à "Cinéma en marge" aux Portes de la Suisse au printemps 1978.
- Nous avons de bonnes relations d'active collaboration avec la plus part des cinémathèques de la FIAF.

IV. Organisation.

Pour 1978, la subvention fédérale à la Cinémathèque suisse fut de Fr. 285'000.--, celle de la Ville de Lausanne de Fr. 100'000.-- (plus nombreux services et locaux gratuits), celle du Canton de Vaud de Fr. 30'000.--.

L'équipe de la Cinémathèque suisse est formée de 6 à 9 personnes (soit 7 personnes à temps plein).

Le projet de notre installation au Casino de Montbenon n'est pas encore en voie de réalisation.

Le Conservateur

Freddy Buache

Lausanne, février 1979



**Lima**



PERUVIAN UNIVERSITY CINEMATECA  
(CINEMATECA UNIVERSITARIA DEL PERU)

ADDRESS : UNIVERSIDAD NACIONAL AGRARIA, LA MOLINA, LIMA PERÚ, SUD-AMÉRICA P.O. BOX 456, LIMA 100

TELEPHONE : 35-20-35, EXTENSION 47

DIRECTOR : PROF. MIGUEL REYNEL SANTILLANA

SECRETARY : SATURNO CÁCERES P.

FILING AND RECORDS: CELESTINO REYES HUAMÁN

ACTIVITIES DURING THE PERIOD 1977-1978

THE PERUVIAN UNIVERSITY CINEMATECA HAVE BEEN WORKING WITHOUT INTERRUPTION IN THREE PRINCIPAL AREAS:

1. THE PROGRAMS OFFERED IN THE CAPITAL (LIMA)
2. THE COURSES AND MOTION PICTURE CYCLES OFFERED IN PROVINCES
3. COLABORATION WITH COURSES AND ACTIVITIES PERTAINING TO CINEMATOGRAPHY CULTURA THAT HAVE BEEN GIVEN IN THE COUNTRY.

IN THE FIRST PLACE, THE NATURE OF THE FILMS OFFERED AT THE PERUVIAN UNIVERSITY CINEMATECA HAVE BEEN USED CONTINUALLY FOR MORE THAN 90% OF THE CINEMA COURSES THAT HAVE BEEN GIVEN IN OUR COUNTRY.

IN THE SECOND PLACE, 90% OF THE FILM-CLUBS AND INSTITUTIONS DEVOTED TO THE DIFFUSION OF CINEMATOGRAPH CULTURE IN THE COUNTRY HAVE INCLUDED THE MOTION PICTURES OF THE PERUVIAN'S UNIVERSITY CINEMATECA IN ONE OR MORE OF THEIR PROGRAMS.

THE FILMS USED BY THE PERUVIAN UNIVERSITY CINEMATECA HAVE BEEN PROVIDED FREE OF CHARGE IN MORE THAN THE 90% OF THE CASES, WHEN THE TICKETS FOR THE MOTION PICTURES WERE FREE. THIS SHOWS THAT THE UNIVERSITY CINEMATECA OF PERU IS A NON PROFIT MAKING CULTURAL INSTITUTION.

THE PERUVIAN UNIVERSITY CINEMATECA HAS WORKED IN COORDINATION WITH THE MOST IMPORTANT CULTURE INSTITUTIONS IN OUR COUNTRY AND HAS MAINTAINED CONTINUED RELATIONSHIPS AND RECEIVED THE COLABORATION FROM ITS COLLEAGUES FROM THE INTERNATIONAL FEDERATION OF FILMS ARCHIVES FIAF, AND FROM THE CINEMATECA UNION OF LATIN AMERICA (UCAL).



**Lisboa**



CONGRÈS F.I.A.F. -1979

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL - PORTUGAL

1978

Notre plan d'élargissement des cadres de la Cinémathèque Nationale et de l'expansion et amélioration de ses installations actuelles, bien à l'étroit pour le développement que l'on commence à observer, et que nous voudrions réaliser dans nos Archives, n'ont pas encore été concrétisés comme nous le souhaitons.

Des circonstances contraires auxquelles nous n'y pouvons rien, ne nous ont par permis de réaliser ce plan jusqu'à présent. Toutefois, nous espérons que le moment doit être proche.

Mais ces faits ont empêché qu'une action culturelle, sous divers aspects, puisse être poursuivie comme ce fut le cas jusqu'à maintenant.

Ainsi, en ce qui concerne les acquisitions, pendant la période qui sépare l'un de l'autre Congrès FIAF, ont continué sur un rythme accentué, soit en ce qui concerne l'obtention de livres ou d'autres publications sur le cinéma comme au sujet des publications périodiques-journaux, revues, etc., de divers pays. De cette façon, nous continuons à rassembler les collections que nous possédions déjà et dont certaines datent de 1913.

Tout comme, en ce qui concerne la préservation il y a eu, pendant cette période, le souci de transférer en base d'acétate de cellulose, en premier lieu les films portugais, de nombreux de l'époque du muet ou de la phase sonore dont nous possédons des négatifs originaux. De la même façon, nous avons fait exécuter aussi des copies en acétate de films de nitrate mais d'origine étrangère.

La garde et la conservation des films sont faites en dépôts équipés de conditionnement d'air, depuis 1957.

Par ailleurs, en ce qui concerne le catalogage aussi bien de films que de livres celui-ci est effectué avec rigueur.

Entre-temps, la salle de projections qui se trouvait à notre dis-



position, au Palacio Foz est depuis un certain temps utilisé, par d'autres services officiels. Nous nous sommes vus forcés d'utiliser une autre salle qui est assez éloignée du Centre, ce qui rend notre action, dans ce secteur, plus difficile, alors qu'elle a une si grande importance et influence dans la culture cinématographique. Là, nous avons présentés le cycle "Le Cinéma Réaliste Britannique", organisé par Eva Orbanz, de la direction de la Stiftung Deutsche Kinemathek de Berlin Ouest, avec 30 films. Invité par nous, l'organisatrice est venue exprés au Portugal, pour présenter une si importante et significative manifestation.

La Cinémathèque continue, aussi, à prêter des films de ses archives pour des activités culturelles, comme par exemple pour l'Ecole du Cinéma du Conservatoire National Portugais, des cinés-clubs, etc..

Finalement, nous avons terminé l'élaboration du Projet des Statuts de notre Archive de façon à le rendre une institution avec une autonomie administrative et financière pour que la Cinémateca Portuguesa ait une indépendance totale.

En ce qui concerne les Statuts, le travail effectué est terminé et a déjà été rendu pour être approuvé par les autorités supérieures compétentes, de façon à rendre le texte légal, ce que nous souhaitons se fera très rapidement.

Lisbonne, Février 1979



**London**



NATIONAL FILM ARCHIVE

LONDON

REPORT FOR 1978

We formally took over Hendersons laboratory (now known as Norwood) together with its staff of eighteen, all its equipment and 30,000 reels of Warner Bros. films on 5th June, 1978. The laboratory has handled Archive preservation and access printing for many years and no changes in its operation will be contemplated until after we have appointed another twenty-one staff later on this year and brought back all the processing lines into operation.

In 1978/9 we copied 2 million feet of nitrate film at Norwood and at other black and white laboratories in London and about  $\frac{1}{2}$  million feet of badly damaged or shrunk material - including most of the 1900-06 films we received on a nitrate base - at Aston Clinton. We also printed another million feet of access material.

Next year we will have just under £1 million to spend on the 24-year nitrate scheme in toto and should find no difficulty in increasing the amount of nitrate film duplicated at Norwood to 5 million feet. Incidentally, Wolfgang Klaue had the honour of being the first FIAF member to visit the laboratory.

We have also been studiously collecting printing and ancillary equipment so that we will never be short of spare parts for our venerable Matipos. We might even be able to assist other members using the same equipment who get into difficulties.

Unfortunately, the 216 new nitrate vaults at Gaydon, near Stratford-on-Avon, are not quite complete yet. We hope to take them over sometime after April. We have just appointed a storeman to assist the caretaker there in readiness for the big influx of nitrate film from Aston Clinton, Elstree and the Imperial War Museum.

One of the Institute's acknowledged priority areas is television. The Archive has had a Television Officer since 1959 and has been systematically selecting television programmes for preservation since 1961 (we celebrated the 100th meeting of the Television Committee on 18th October, 1978). We have just appointed an Assistant Television Officer and this will hopefully lighten the burden on Paul Madden who spends much of his time on Institute television activities like helping to organise the Edinburgh Television Festival.



We have also taken seriously the findings of the Brighton videotape symposium and bought Sony U-matic triple standard videocassette machines and triple standard Barco monitors. These will be used to provide access to our television collection and to films which cannot be viewed because they are negatives or fine grains or because they are too fragile. We are just about to equip a six-plate 35mm/16mm Prévost with a colour camera so that we can produce colour access tapes. Tapes will also be used for cataloguing and we hope to find a method of recording accurate footages on the picture.

We received a grant of £40,000 from the Independent Television Companies towards the preservation of selected ITV programmes this year and we have just heard we will receive £60,000 next year for the same purpose. The ITV Companies have also funded a publication describing the Archive's work in the television field and listing all ITV and BBC programmes preserved in the Archive. This will be published to coincide with the 1979 Edinburgh Television Festival. We have also been formally asked to represent all the ITV Companies at the International Federation of Television Archives.

Another dream we hope to achieve in April this year is the appointment of a videotape engineer in the Preservation Section and the repair of our 2 inch videotape machines at Berkhamsted (they are in fact the first two machines used by the BBC and will handle 405 and 625 high and low band tapes although only in black and white).

The 34th FIAF Congress in Brighton involved a lot of staff time. We screened 616 films produced between 1900-1906 to our panel of experts and a larger number of hardy film historians. Most of these had to be specially copied for the occasion. The Institute's Distribution Library will be making available a selection of these films in Britain and I hope that we will be able to make up a FIAF circulating programme of the same subjects. Verbatim typescripts have now been prepared of all the 1900-1906 sessions and of the other symposium on film to videotape, videotape to film - the present and the future.

I am pleased to report that Noel Burch is now making a film with an Arts Council grant whose subject is clearly linked to his Brighton presentation and several articles have been published on the cinema 1900-1906 since May. I would like to take this opportunity of thanking all those who provided films for the Congress. We will honour exchange commitments before the end of the year.

We thought we had seen the back of the big nitrate collections but this has not proved the case. Besides the 250 Warner features we added to our collection when we acquired Norwood, we also received virtually the entire release output of the Republic studios in Britain - about 300 titles - 60 features and 200 shorts from RKO and some 200 features and 400 shorts from one of London's leading laboratories, Humphries. Next year should see the acquisition of a similar collection from another laboratory, Kays, the Anna Neagle/Herbert Wilcox collection and hopefully over 100,000 reels of Technicolor matrices. A select list of titles, feature film, documentary and television acquisitions, appears at the end of this report.



There were no big collections in the documentary field although the laboratory accumulations must contain a lot of factual material. Nevertheless, it was a very busy year for the Documentary Officer.

As usual we acquired about 50% of ITV selections with the aid of the ITCA Grant: also as usual our BBC acquisitions were at a much lower level. The BBC Archives Committee, of which I was a member, will be reporting later this year and I hope that it will help to make BBC programmes more accessible for study purposes.

Cataloguing have spent another year battling with the non-fiction catalogue we hope to publish in 1978/9. It will contain something like 10,000 titles. It now seems almost certain that we begin the computerisation of our acquisition and technical records in April by inputting all the information required for the non-fiction catalogue. We have made a deal with a commercial publisher which will mean effectively that the catalogue costs the Archive nothing. We have just appointed a new Cataloguing Assistant in the section who will concentrate on record-keeping activities. Also, during the summer, we commissioned a student to microfilm all our technical records both for security purposes and as a check on the accuracy of our Kalamazoo entries. The new viewing print catalogue will be published in a few weeks and it will contain a 20% increase in the number of titles.

We have sad news from the Viewing Service. Jeremy Boulton is leaving the Archive after 9 years to join Leslie Halliwell at Granada. We shall miss him greatly although we are always pleased to spread the archive ethic into the commercial world. This year some 250 researchers or groups viewed 647 features and 1,409 shorts. These figures are particularly revealing because they demonstrate the shift in interest away from the feature towards the factual film. 785 Archive reference prints were screened at the NFT, in Regional Film Theatres and elsewhere in the Institute's constituency. Archive night, our weekly showcase at the NFT, continued to attract sizeable and enthusiastic audiences and we are grateful to the FIAF members who provided films for the special Congress screenings in May and June.

Viewing prints of 59 features, 149 shorts and 30 television programmes were made and we loaned many films to fellow archives for such screenings as Eisler (East Berlin), Hitchcock (Spain), Wilder (Vienna), British Film Week (Prague), Lang (Stockholm), Gilbert and Sullivan (USA), Tolstoy (USSR), Hitchcock (Mexico), Ibsen (Holland, Norway), Welles (Stockholm), Ritz Bros. (Denmark), McLaren (AFI) and Renoir (Stockholm).

Members also lent many films to the NFT, notably the Danish Film Museum for the Danish silent film season and the Paul Fejos retrospective, the Royal Belgian Archive for Paul Fejos, Russian eccentrics and Ophuls, the Norwegian Film Institute for Ibsen, the American Film Institute and the Library of Congress for Ibsen and Gosfilmofond for Russian eccentrics.

The Archive itself helped to organise tributes to Carol Reed, Powell and Pressburger and Ben Travers.

The Stills Section acquired 34,830 black and white stills, 14,615 colour transparencies, 3,400 posters and 40 original set designs. The section received 1,734 callers, answered 1,747 letters and supplied 20,301 copies of stills, posters and designs.



Work on the stills, posters and designs catalogue proceeded apace. We hope to publish in 1980 and hopefully incorporate our holdings into the computer system. The cataloguing and listing of the posters collected has progressed well and some 7,500 are now available for exhibition and research. We have purchased a number of new poster storage units during the year and installed two new Lektriever stills units at 81 Dean Street.

We have received generous donations from EMI, 20th Century-Fox and British Lion and organised a profitable exchange with the Austrian Film Museum. We still have a large accumulation of duplicate stills on offer to any FIAF member who comes to 81 Dean Street with an empty suitcase. We cannot, alas, provide lists or despatch stills.

The section gallantly mounted several exhibitions at the NFT with little or no resources including, Eisenstein, Russian eccentric cinema, Will Hay, Anthony Mann, Powell and Pressburger and Ernst Lubitsch.

Kevin Brownlow finally completed the restoration of NAPOLEON in between his labours on the mammoth Hollywood project being produced by Thames, and was one of Dorly Minich's best customers this year. She also handled 141 other productions including the programme the BBC are preparing on the Archive. The diverse range of subjects nearly all for television transmission included Shakespeare, Hemingway, Stalin, oil in the North Sea, etc.

Finally, another piece of sad news. We have just heard that Ted Perry will not be joining the Institute as Director. Alas, this means another round of advertisements and temporary leadership.



Film and Television Acquisitions

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

Feature Films

<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
AMERICA, AMERICA	USA 1963	Elia Kazan
ANIMAL FARM	GB 1952/54	John Halas, Joy Batchelor
BACHELOR MOTHER	USA 1939	Garson Kanin
BAISERS VOLES	France 1968	François Truffaut
BLUEBEARD'S CASTLE	GB 1964	Michael Powell
BLUE GARDENIA	USA 1952	Fritz Lang
le CERCLE ROUGE	France/Italy 1970	Jean-Pierre Melville
CLAY PIGEON	USA 1949	Richard Fleischer
COME ON LEATHERNECKS	USA 1938	James Cruze
CONFIDENTIAL REPORT	Spain 1955	Orson Welles
DESTROY RIDES AGAIN	USA 1939	George Marshall
DRAGNET	USA 1955	Jack Webb
FREAKS	USA 1932	Tod Browning
GEORGE IN CIVVY STREET	GB 1946	Marcel Varnel
GUESTS OF THE NATION	Eire 1934/5	Denis Johnston
the HAUNTING	GB 1963	Robert Wise
HEARTS OF THE WORLD	GB 1918	D. W. Griffith
HIS KIND OF WOMAN	USA 1951	John Farrow
HONDO	USA 1954	John Farrow
the HONEYMOON KILLERS	USA 1969	Leonard Kastle
das INDISCHE GRABMAL	Italy/France/ W.Germany 1958	Fritz Lang
a KING STEPS OUT	USA 1936	Josef von Sternberg
the LAST DAYS OF DOLWYN	GB 1949	Emlyn Williams
LAURA	USA 1944	Otto Preminger
LIEUTENANT DARING QUELLS A REBELLION	GB 1912	Charles Raymond
MELODY CRUISE	USA 1933	Mark Sandrich
MY BEST GAL	USA 1943	Anthony Mann
NOTORIOUS	USA 1946	Alfred Hitchcock
PEER CYNT	USA 1915	Oscar C. Apfel
PENTHESILIA: QUEEN OF THE AMAZONS	GB 1974	Peter Wollen, Laura Mulvey
PORCILE	France/Italy 1969	Pier Paolo Pasolini
the RISE AND FALL OF LEGS DIAMOND	USA 1959	Budd Boetticher
RISO AMARO	Italy 1950	Giuseppe De Santis
la RONDE	France 1950	Max Ophuls
ROPE	USA 1948	Alfred Hitchcock
SANDS OF IWO JIMA	USA 1949	Allan Dwan
SPECTER OF THE ROSE	USA 1946	Ben Hecht
the STORY OF THE KELLY GANG	Australia 1906	
SUGARLAND EXPRESS	USA 1974	Steven Spielberg
the SUN SHINES BRIGHT	USA 1954	John Ford
TENDER COMRADE	USA 1943	Edward Dmytryk
der TIGER VON ESCHNAPUR	W.Germany/France	Fritz Lang
WOMAN IN THE WINDOW	USA 1944	Fritz Lang



Non-Fiction Films

<u>Title</u>	<u>Country of Origin</u>
ALEXANDRA DAY IN PECKHAM	GB 1913
ALI V. SPINKS: FIRST FIGHT	USA 1978
ANGOLA IN STRUGGLE	Austria 1975
ASPECTS OF AVIATION HISTORY	GB 1972
(BAHREIN 1938-1948)	GB 1938-48
the BIG SLIDE	GB 1976
BREAKTHROUGH TO LITERACY	GB 1972
CHANGE AND CHANCE: A MODEL OF THERMAL EQUILIBRIUM IN A SOLID	GB 1971
CHIH PAI SHIH THE PAINTER	China 1950s
CHILDREN'S GROUP: PREPARING A CHILD FOR ADOPTION	USA 1976
(CHRISTMAS SHOPPING, GODALMING 1922)	GB 1922
CIRCULATION OF THE BLOOD	Italy 1913
CITIZENS IN THE MAKING	GB 1937
COMPUTER SIMULATION OF THE EXPANDING UNIVERSE	GB 1977
CORPORATE PLANNING IN BRITISH RAILWAYS	GB 1970
DAVID LEACH	GB 1977
a DAY AT FURNACE NO. 1	GB 1960
DENTISTRY TODAY	GB 1977
DYNAMIC ASPECTS OF THE NEURON IN TISSUE CULTURE	USA 1975
EAGLE AND TORTOISE HUNTING IN THE VARDAR MARSHES	France 1910/20
EXPERIMENT UNDER LONDON	GB 1961
FARMING IN SPRING	GB 1934
the FINISHING LINE	GB 1977
FIRST X-RAY CINEMATOGRAPH FILM EVER TAKEN, SHOWN BY DR. MACINTYRE AT THE LONDON ROYAL SOCIETY, 1897	GB 1897
the FLOATING BRIDGE	GB 1977
FRANCE AT WAR	France 1914
GEOFFREY WHITING, CRAFTSMAN POTTER	GB 1972
the GREAT STORE ROBBERY	GB 1973
(HAGUE V. CHASE: BRITISH HEAVYWEIGHT CHAMPIONSHIP)	GB 1911
HISTORY THROUGH THE NEWSREELS: THE 1930s (four films)	GB 1976
HOMES FOR HONG KONG	GB 1973
IN DEFENCE OF THE HOMELAND	Israel c.1969/70
INSPIRACE	Czechoslovakia 1949
JUVENILE COURT	USA 1973
LIFE IN THE BRITISH LEGATION AT KABUL	1930-1933
the LIVING SEA	Iceland 1972
(MATCHES APPEAL) (Boer War advertisement)	GB c.1899
MAY DAY 1939	GB 1939
MEMO FROM A GRATEFUL SPY	Canada 1976
MODERN MONGOLIA	Mongolia/USSR 1951-6
<u>MUSEUM OF MANKIND COLLECTION</u> (twelve films on ethnographic dances of Papua)	GB c.1905
ONE PAIR OF SPECTACLES	GB 1976
PAIN AND THE DYING PATIENT	GB 1978
PARENTS GROUP: WORKING WITH THE ADOPTIVE FAMILY	USA 1973
PEOPLE APART	GB 1957
PHENOMENES ELECTRIQUES	France 1937
PICCADILLY	GB 1972
a PLACE ON THE MAP	GB 1977



Non-Fiction Films (continued)

<u>Title</u>	<u>Country of Origin</u>
a PLAGUE UPON THE LAND	GB 1975
PLAYS FOR THE PEOPLE	GB 1937
the PLEASURE OF YOUR COMPANY	GB 1977
POLICEDAY	GB 1976
PRESS CONFERENCE: NEHRU	GB 1953
<u>RANDOLPH BEZART HOLMES: AFGHAN/N.W. FRONTIER COLLECTION</u> (eighteen films)	India c.1919/1925
(SARNATH, BENARES AND SANTAL TRIBES)	Germany c.1933
the SCRAPBOOK EXPERIENCE: BUILDING A CHILD'S IDENTITY	USA 1974
the SECRETARY AND HER BOSS (Parts 1 and 2)	GB 1977
SIR ARTHUR CONAN DOYLE	c.1929
SHEEP SHEARING	GB 1976
SOLUTIONS?	GB 1972
SOLVING THE HOUSING PROBLEM AT BOURNVILLE	GB c.1919
SOUTH ARABIA	GB 1967
START FROM SCRATCH	GB 1976
TIME ON THEIR HANDS	GB 1938
the TWO BALLERINAS	USSR 1940
WATER RITES ON THE MEKONG	France c.1910/20
the WOOD ANT FORMICA RUFA	GB 1974
(WORDIE'S ARCTIC EXPEDITIONS)	GB 1934, 1937, 1954
WORLD OF STEEL	GB 1938

Television Programmes

<u>Title</u>	<u>Date</u>	<u>Company</u>
<u>Arts Programmes</u>		
the EDINBURGH FESTIVAL: a film on the international arts festival	1977	Scottish
TEMPO: PERFORMER AND COMPOSER: various examples with Janet Baker, Daniel Barenboim, etc.	1967	ABC
<u>Comedy and Light Entertainment</u>		
the BRITISH SITUATION: A COMEDY: a short send-up of stereotypes in situation comedy by Howard Schuman, as a contribution to the Edinburgh Television Festival	1978	Thames
DOUBLE YOUR MONEY: the first of the popular quiz series	1955	Rediffusion
MISS WORLD 1971: as a record of this bizarre occasion	1971	BBC
the OLD GREY WHISTLE TEST: HARD RAIN: a record of Bob Dylan's tour of America	1976	BBC
the OLD GREY WHISTLE TEST: YES AT Q.P.R.: a popular British rock group	1976	BBC
SO IT GOES: various items from the series with punk and new wave groups, including The Clash and the Stranglers	1977	Granada



Television Programmes (continued)

<u>Title</u>	<u>Date</u>	<u>Company</u>
<u>Documentary</u>		
BILLY - VIOLENCE IN A FAMILY: the first of a trio of documentaries about violent adolescents	1977	Thames
the BLOCK: an indictment of bad housing	1972	BBC
CUBA - THE PEOPLE'S TELEVISION (WORLDWIDE)	1975	BBC
GOODBYE, LONGFELLOW ROAD: a powerful documentary about bad housing	1977	Yorkshire
IF THE SHOOTING STARTS: NATO's preparedness in the face of attack	1977	Southern
SADAT: PRESIDENT OF EGYPT: a portrait	1974	BBC
the SOUTH AFRICAN EXPERIENCE: an example of Antony Thomas's series, and the discussion that followed	1977	ATV
the WORLD OF BOB HOPE: on tour with Bob Hope	1970	BBC
<u>Drama</u>		
<u>Plays</u>		
the CHEVIOT, THE STAG AND THE BLACK, BLACK OIL: John McGrath's production about the exploitation of Scotland	1974	BBC
PHILBY, BURGESS AND MACLEAN: an adaptation of the defection of Kim Philby	1977	Granada
the SPONGERS: Jim Allen's Prix Italia-winning play	1978	BBC
WHERE ADAM STOOD: Dennis Potter's adaptation of Edmund Gosse's <u>Father and Son</u>	1976	BBC
<u>Series</u>		
the BROTHERS: an example of the popular series about a firm of haulage contractors	1976	BBC
DR. WHO: two complete series of the popular children's science-fiction series	1968- 1969	BBC
the DUCHESS OF DUKE STREET: with Gemma Jones in a popular series	1976	BBC
GANGSTERS: an example of the thriller series	1976	BBC
NO HIDING PLACE: a popular police series	1965	Rediffusion
ROCK FOLLIES: further examples of Howard Schuman's popular series about a trio of female rock singers	1977	Thames
WHEN THE BOAT COMES IN: a series about Tyneside in the 1920s	1976	BBC



News and Current Affairs

Numerous news items and current affairs programmes, including:

<u>Title</u>	<u>Date</u>	<u>Company</u>
A compilation on the Balcombe Street Seige	1977	ITN
the LONDON WEEKEND SHOW (YOUNG NATIONAL FRONT): an example of the current affairs programme for young people	1977	London Weekend
THIS WEEK: ULSTER - IN FRIENDSHIP AND FORGIVENESS: a critical look at the Queen's Jubilee visit	1977	Thames
TONIGHT: THE R.U.C.'s INTERROGATION METHODS IN NORTHERN IRELAND	1977	BBC
WEEKEND WORLD: INTERVIEW WITH MARGARET THATCHER, LEADER OF THE CONSERVATIVE PARTY	1977	London Weekend



**London**



## IMPERIAL WAR MUSEUM, LONDON

### ANNUAL REPORT 1978 - 79

During the year 1978 the Museum acquired approximately 1,600,000 feet of film. Documentaries from official sources included thirty deposited by the Central Office of Information and four from the Space and Air Research Division. A number of interesting items were also acquired from private individuals and of these perhaps the most important was a reel of unique colour film showing the first test flight of Britain's earliest jet aircraft the Gloster Whittle E28/39.

Donated by Thames Television were inter-positives for the three films in Richard Broad's widely acclaimed historical series 'PALESTINE' together with uncut negatives and fine grains for all the archive footage collected in the course of programme research. Original camera negatives and work prints for all the specially shot interviews with British civil and military administrators as for those with key Arab and Israeli personalities were also received. Not only was all this material accompanied by the fullest possible documentation, but copies of each variation of the script as it evolved towards the finally transmitted version plus all the key administrative files were also deposited so that what is held is in fact an extraordinarily complete record of the production in all its stages.

Amongst other television programmes acquired were 'JUST ONE MORE WAR' (ATV), portrait of the photographer Don McCullin, 'HAMMER AND SICKLE' (Thames), a history of the USSR, 'DEEP COLD WAR' (BBC), an account of NATO's efforts to monitor the movements of Soviet nuclear submarines and three items on Northern Ireland from Granada's WORLD IN ACTION series.

Preservation of nitrate film continued throughout the year with the help of a grant of £187,000. Our main priorities in this area continue to be our unique collection of British official wartime film and indeed the Museum is still receiving collections of nitrate film from official sources. However, we now feel that most such major nitrate collections have now been detected and transferred to us, that we at least have a clear idea of the scope of the problem facing us.

The work of re-cataloguing the Museum's collection using the purpose designed computer package APPARAT has made substantial progress: close to 5,000 titles are now on file, of which over 3,000 are fully catalogued. In addition to the full catalogue, selective listings and technical data, the computer also generates indexes by title and by individual credits.



Both the Museum's own departmental staff and external users of the collection are now beginning to be fully aware of the system's advantages.

The Museum's Cinema has continued to provide its usual services with free public screenings each weekend of major documentaries from both World Wars combined with weekday educational screenings for school groups which are organised by the Education Department. The educational service has in fact been extended during the year with the introduction of day long sixth form conferences in which a single theme is studied in depth. The first of these was an exploration of the origins of Fascism in the 20th Century. Roderick Kedward, a lecturer in History at the University of Sussex delivered an illustrated lecture analysing in particular the impact of fascism on young people using extracts from both German and Italian propaganda films. Louis Malle's feature film 'Lacombe Lucien' was also shown and this was followed by group discussions in which specific points were considered in detail.

In response to the request issued early in 1978 by Gosfilmofond for film relating to the history of the Olympics, the Museum was able to offer a copy of the thirteen reel record of the 1924 Paris Olympics. In exchange for this material, the Museum has received copies of two major war documentaries produced by Alexander Dovshenko, 'THE STRUGGLE FOR OUR SOVIET UKRAINE' (1943) and 'VICTORY IN THE UKRAINE' (1945) which are valuable additions to our holdings.

In co-operation with the Museum's Departments of Film and Information Retrieval, the Department of Sound Records began a project to record interviews with Second World War cameramen. The project traces the development of the British Army's film coverage of its operations from hastily improvised beginnings in September 1939 to the creation of organised film units detailed to cover separate theatres of war, and the dissolution of these units in 1945/46. Answers have already been found for such questions as the day to day control and organisation of filming, the technical limitations of the equipment used, attitudes to censorship, reconstructing and staging material and why certain periods and incidents (notably the BEF in France, the Greek campaign of 1941, the repatriation of Russians in Austria in 1945) were inadequately recorded on film. The project has so far concentrated on the work of cameramen in the field, whose dopesheets are used as corroborative evidence and also to prod fading memories. It is intended later to record interviews with surviving members of the AFU production side, as well as possibly cameramen from the other services and commercial newsreel companies.

As a result of the project the Museum has also been able to acquire two examples of the cameras used by the combat cameramen. These are the Vinten K 35mm camera, later known as the Vinten Normandy and the Devry 35mm. In time it is hoped to acquire a Newman-Sinclair and possibly camera gun equipment so that a small technical exhibition can be mounted.



# Los Angeles



During 1978 the UCLA Film Archives expanded its activities in the areas of acquisitions, preservation and programming. Among the important new acquisitions should be noted the Ruth Roland collection that includes 12 episodes of Who Pays starring, scripted and co-directed by Henry King. These films were previously thought to be lost. A number of important prints from the original negatives were added to our large collection of 20th Century Fox films including such titles as:

The Late George Apley, d. Joseph Mankiewicz (1948)  
Gentleman's Agreement, d. Elia Kazan (1949)  
Rings On Her Fingers, d. Rouben Mamoulian (1947)

With the assistance from the National Endowment for the Arts we have transferred many of our nitrate films to acetate. Included among the titles are the following features:

The Argonauts of California, 1849 (Grafton Publishing Film Co., 1916)  
d. E. Grafton 8 reels  
Skyline (Fox, 1931) d. Sam Taylor with Thomas Meighan, Myrna Loy 7 reels  
365 Nights in Hollywood (Fox, 1934) d. George Marshall with Alice Faye  
8 reels  
Tempest (Schenk/United Artists, 1928) d. Sam Taylor with John Barrymore  
10 reels, silent  
Who Pays (Balboa Co./Pathe Freres, 1915) d. Ruth Roland/Henry King with  
Ruth Roland and Henry King  
After Tomorrow (Fox, 1932) d. Frank Borzage 8 reels  
Annabelle's Affairs (Fox, 1931) d. Alfred Werker reel 3 only  
Blue Skies (Fox, 1929) d. Alfred Werker 7 reels, silent-movietone score  
East Lynne (Fox, 1931) d. Frank Lloyd 10 reels  
I Believed in You (Fox, 1934) d. Irving Cummings 8 reels  
More Pay, Less Work (Fox, 1926) d. Albert Ray 6 reels, silent  
Rackety Rax (Fox, 1932) d. Alfred Werker reel 6 only  
Shanghai Madness (Fox, 1933) d. John Blystone 7 reels  
The Sky Hawk (Fox, 1929) d. John Blystone 8 reels  
Temple Tower (Fox, 1930) d. Donald Gallagher 6 reels  
The Years of the Locust (Lasky-Paramount, 1916) d. George Melford 5 reels  
Young Romance (Lasky-Paramount, 1915) d. George Melford 4 reels

The following short subjects were transferred to safety film:

Hands Up- Exhibitor's Promotional Reel (Pathe Freres, 1918) with Ruth  
Roland, Louis Gasnier 1 reel  
Photoplay Magazine Screen Supplement (1919) by James R. Quirk with  
Priscilla Dean, King & Florence Vidor (opening of Thomas Ince  
Studios 1 reel  
The Truth About the Pole (Unique Film Series, Houston, Texas, 1911)  
d. Wilbert Melville with Dr. Frederick A. Cook  
The Bigot (Kriterion Sales Corp., 1915) 1 reel of 2  
Cards and Cupid (Universal, 1920) d. Horace Davey 1 reel (complete?)  
The House of Terror (Wm. M. Pizor, 1929) d. Roland Reed  
Chapter 5 "Perilous Trails" 2 reels  
Chapter 6 "The Secret Passage" reel 1 only (of 2)  
Life on the Circle Ranch, Santa Monica Calif. (Circle Ranch Film Co. 19?)



(A Moonshine Feud) (possible title-no title on print) d. Jay Hunt c.1919  
 with Texas Guinan 2 reels  
 Mitchell Leisen- wedding footage (500 feet.) 1926  
 Pretzel Captures the Smugglers (Frontier Film/Universal,1914) 1 reel  
 (Main title missing)  
 The Red Man (Circle Ranch Film Co.) (incomplete, 1 reel of?)  
 She Cried (Vitagraph,1912) with unidentified leading players & Flora  
 Finch 1 reel  
 The Vengeance of Fate (N.Y.Motion Pictures Co./Bison 101,1912)  
 d. Thomas Ince or Francis Ford? with Ethel Grandin- 1 only of 2  
 Mary Livingstone/Jack Benny Screentest (Paramount,1937) 3 reels  
 Fox Blowup Reel (c.1930's) 2 reels,dailies etc. actors blowing lines  
 Fox Convention Trailer (c.1937) 1 reel shots of directors at work  
 Poor Cinderella (Paramount Color Classic, 1934) d.D.Fleischer (only  
 Betty Boop cartoon in color) 1 reel

Work continues on the reconstruction of our cinemateque screening facility. During the course of this past year we have presented several hundred film programs including a major tribute to King Vidor. When the work is completed on our major theater we expect to further expand our programming activities. Institutions screening films from our collection during the year have included the British Film Institute, Pacific Film Archives, American Film Institute, Museum of Modern Art(N.Y.), Filmex, Denver International Film Festival and the George Eastman House.

Our holdings of nitrate film have been moved to improved vault facilities in Hollywood. The fifty vaults used for nitrate film contain more than 7000 titles.

Acquisitions in the area of television bring our holdings to 13,000 shows- thus nearly doubling the size of the collection in a two-year period. Among the new acquisitions are:

"You'll Never Get Rich" Sargeant Bilko series  
 "Private Secretary" Ann Sothern show  
 500 tapes of Steve Allen Show from 1966/67  
 200 game shows from 50's television  
 A selection of NTA "Play of the Week" series  
 All the shows nominated for Emmies on Los Angeles area television in 1976

Our public television programming has ranged from a tribute to Sid Caesar and Your Show of Shows to a series dealing with television of the fifties. A catalogue of our television holdings is scheduled for publication by the fall of 1979.

UCLA continues to work cooperatively with other Archives. We hosted a meeting of the Archives Advisory Committee and attended the FIAF congress at Brighton. Following a visit by the Director to the Cinemateca de Cuba, we hope to develop further areas of cooperation. During the year we were visited by colleagues from the archives of Yugoslavia, Mexico, Great Britain, Australia, and Venezuela.



**Lyon**



Comité de Fondation du  
**Musée du Cinéma de Lyon**

Membre de la Fédération Internationale  
des Archives du Film

Villeurbanne le 3 mars 1979

69, Rue Jean-Jaurès  
69100 Villeurbanne  
Tél. (78) 53-27-69  
C. C. P. LYON 6289-48

SECRETARIAT F.I.A.F.

74 Galerie Ravenstein  
1000 - BRUXELLES  
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Pendant l'année 1978 le Comité de Fondation du Musée du Cinéma de LYON n'a pas eu d'activité. Il est dans l'attente de la réalisation des projets préparés par la Ville de LYON et le Ministère des Affaires Culturelles.

Le Château "LUMIERE" (Maison d'Antoine LUMIERE, Père de Louis et Auguste) acquis par la municipalité à la suite de nos pressants efforts depuis douze ans, a été attribué en 1978 à la "Fondation Nationale de la Photographie" dirigée par le Lyonnais Bernard CHARDERE.

Par ailleurs il est prévu une décentralisation de l'I.N.A. (Institut National de l'Audio-visuel) pour lequel des locaux, communs avec ceux du Musée, seraient construits à proximité du Château, à la place de l'ancienne usine, décor de la "Sortie des Usines Lumière". La charpente visible dans le film, vétuste, serait reconstruite, à la même place et servirait d'entrée au futur Musée, où l'on trouverait :

- Exposition de la collection GENARD et des Archives LUMIERE.
- Bibliothèque.
- Salles de projection.
- Studios de réalisation (communs avec l'I.N.A.)
- Ateliers audio-visuels à la disposition des étudiants.

La réalisation de ces projets, si on y donne suite, devrait intervenir en 1980.



**Madrid**



## RAPPORT DES ACTIVITES 1978

### 1. Acquisitions de l'année

Les collections de films se sont accrues de 829 titres, dont 625 long-métrages et 204 court-métrages.

Nous avons d'autre part acquis un projecteur 35mm, 4 projecteurs 16mm et 2 super-8mm. Nous possédons maintenant aussi un équipement de microfilms.

### 2. Progrès dans le domaine de la préservation

Au cours de l'année 1978, des locaux destinés à la conservation des films nitrates ont été construits.

50 films ont pu être transférés sur acétate et 18 films anciens ont été restaurés.

### 3. Catalogage, documentation, recherche

Des travaux considérables ont été réalisés en ce qui concerne l'identification et le catalogage, ce qui a permis de classifier 950/0 des films de nos collections, soit plus de 7.500 titres.

La bibliothèque s'est enrichie de 293 livres, 278 brochures et 1464 périodiques. La salle de lecture, ouverte au public de 9h à 15h, a facilité la consultation de 1040 livres et de 3125 périodiques.

La photothèque a effectué le catalogage d'environ 5.000 photos.

Les services des films et de documentation ont reçu de nombreux chercheurs.

### 4. Projections

Sauf pendant les mois de relâche en été, les séances se sont poursuivies au rythme de 5 par jour à Madrid et 4 à Barcelone; soit 1217 projections à Madrid et 1065 à Barcelone, ainsi que 298 projections dans diverses villes de province. Nous avons aussi prêté de nombreux films classiques à divers cine-clubs, festivals et universités.

Outre les nombreux films présentés en avant-première et certains programmes isolés, nous avons organisé les cycles suivants:

Cinema fantastique

Alfred Hitchcock

Pere Portabella

Cinéma espagnol années 50

Santiago Alvarez

F.W. Murnau

Chantal Akerman

Semaine des Cahiers du Cinéma

Classiques du Cinéma Suédois (M. Stiller, V. Sjöstrom)



## FILMOTECA NACIONAL DE ESPAÑA

-2-

Robert Bresson  
Forum des Jungen Films/Berlin  
Werner Nekes  
Fred Wiseman  
XIV Confrontation/Perpignan  
Basis Film/Berlin  
Raúl Ruiz  
Nouveau Cinéma Japonais  
Film Festival/Rotterdam  
Cinéma finlandais  
British Realist Film  
James Scott  
Semana de Cine de Autor de Benalmadena  
Werner Schroeter  
Des hommages ont été rendus à Charles Chaplin, Jacques Tourneur, H. Hawks, etc...

### 5. Publications

Au cours de l'année 1978, nous avons édité le livre "La literatura española en el cine nacional" et un annuaire correspondant au cours 1976/77. Comme compléments aux cycles programmés, nous avons publié les brochures suivantes:

Alfred Hitchcock  
Fred Wiseman  
Cahiers du Cinéma  
Chantal Akerman  
Realismo británico  
Raúl Ruiz  
Santiago Alvarez  
Clásicos del cine sueco  
Cine finlandés  
James Scott  
Werner Schroeter  
Basis Film  
Semana de Cine de Autor de Benalmadena

### 6. Administration et budget—relations avec les autorités nationales

Depuis que la Filmoteca Nacional est encadrée dans le Ministère de la Culture, les subventions gouvernementales se sont notablement accrues. Bien que notre budget annuel ait dépassé les 24 Millions de Pesetas, nous avons eu encore des difficultés pour subvenir à tous les besoins et travaux de notre cinémathèque.

Le projet d'une loi pour la création d'un Centre National de Cinéma, dont ferait partie notre Cinémathèque, pourrait singulièrement augmenter ses possibilités à l'avenir.



7. Relations Internationales

Les rapports avec les Archives étrangères ont été particulièrement fructueux. Nous avons fait des échanges avec les Cinémathèques de Londres (National Film Archive), Bruxelles, Toulouse, Lausanne, Stockholm, Berlin-ost, Berlin-west, Wien (Oesterreichisches Filmmuseum) Warszawa.

Nous avons reçu les visites des personnalités suivantes:

Jorge Amat (France)  
Santiago Alvarez (Cuba)  
Gösta Werner (Suède)  
Fred Wiseman (USA)  
Christian Ziewer (Allemagne Fédérale)  
Max Willutzki (Allemagne fédérale)  
Raúl Ruiz (Chili)  
Rodolfo Kuhn (Argentine)  
Luis Ospina et Carlos Mayolo (Colombie)  
Ulrich Gregor (Allemagne Fédérale)  
Eva Orbanz (Allemagne Fédérale)  
Werner Schroeter (Allemagne fédérale)  
Pascal Aubier (France)  
Jacques Fansten (France)  
Joyce Buñuel (France)  
Hiroko Govaers (France)  
James Scott (Angleterre)  
Bernt Upnmoor (Allemagne fédérale)  
Nikos Panayotopoulos (Grèce)  
Serge Toubiana et Pascal Kane (France)



**Mexico**



CINETECA NACIONAL

DIRECCION DE CINEMATOGRAFIA

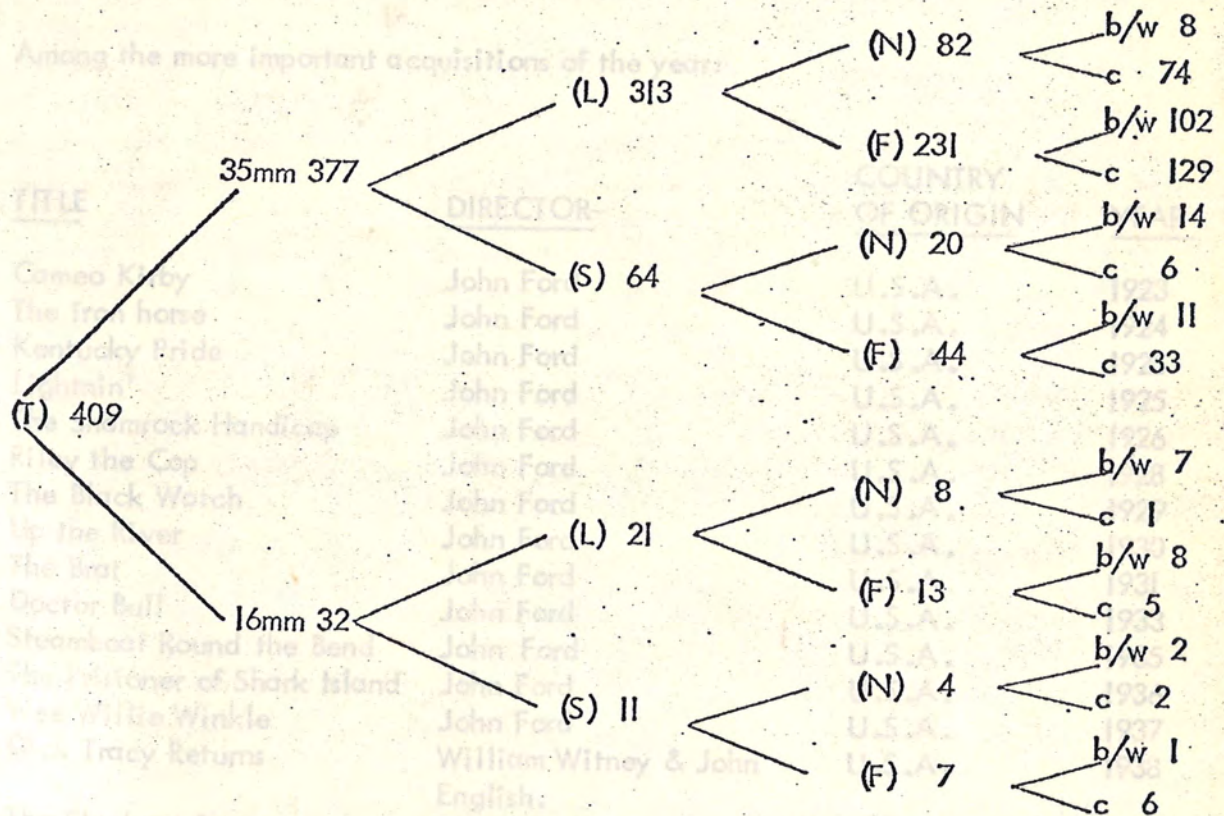
CALZADA DE TLALPAN 1670

MEXICO 21, D.F.

Since the Cineteca Nacional was opened to the public in 1974, our holdings have increased from one thousand to about five thousand films.

As the activities in all the areas have increased over these years, our facilities mainly the storage area have become impossible cramped. Thus, we are planning a new vault's facilities including complementary spaces for restorations, reviewing and general maintenance of films and documental archives.

I. - ACQUISITIONS OF THE YEAR



(T) Total acquisitions of the year. (L) Large. (S) Short. (N) National films.  
 (F) Foreign films. (b/w) Black and white. (c) Color.



In 1978, The Cineteca Nacional acquired 409 new titles, the acquired was less than 1977 but we had made preservation prints or dups of our holding material.

Privated collectors had donated original nitrate material 700 reels of documentaries from the Archivo General de la Nación, were also sended to our archive for their preservation.

Some of the important foreing material were: John Ford's early films, some Kurosawa's features, films of the fourties in Germany and new important films from different countries.

The Cineteca Nacional receives great help from the mexican filmdistributors.

The originally shooted in 16mm. "Chulas fronteras", and "The tree of life", was acquired by us directly from their own producers in U.S.A.

Other interesting acquisitions include 21 Czechoslovakian short films from directors like: Jiri Brdecka, Zdenek Miler, Zdenek Zmetana, Vadla Bedrich, Viktor Kubal and Eduard Hofman.

Among the more important acquisitions of the year:

<u>TITLE</u>	<u>DIRECTOR</u>	<u>COUNTRY OF ORIGIN</u>	<u>YEAR</u>
Cameo Kirby	John Ford	U.S.A.	1923
The iron horse	John Ford	U.S.A.	1924
Kentucky Pride	John Ford	U.S.A.	1925
Lightnin'	John Ford	U.S.A.	1925
The Shamrock Handicap	John Ford	U.S.A.	1926
Riley the Cop	John Ford	U.S.A.	1928
The Black Watch	John Ford	U.S.A.	1929
Up the River	John Ford	U.S.A.	1930
The Brat	John Ford	U.S.A.	1931
Doctor Bull	John Ford	U.S.A.	1933
Steamboat Round the Bend	John Ford	U.S.A.	1935
The Prisoner of Shark Island	John Ford	U.S.A.	1936
Wee Willie Winkle	John Ford	U.S.A.	1937
Dick Tracy Returns	William Witney & John English.	U.S.A.	1938
The Elephant Boy	Robert Flaherty	U.S.A.	1939
L'Uomo Dalla Croce	Roberto Rosellini	Italy	1942
Air Force	Howard Hawks	U.S.A.	1943
The Magic Bow	Bernard Knowles	Great Britain	1947
The Bed Shoes	M. Powell & E. Pressburger	Great Britain	1948



Yoidore Tenshi (Drunken Angel)	Akira Kurosawa	Japan	1948
A Kiss for Corliss	Richard Wallace	U.S.A.	1949
Secret People	Thorold Dickinson	U.S.A.	1951
The Story of Will Rogers	Michael Curtiz	U.S.A.	1952
Ikiru (Living)	Akira Kurosawa	Japan	1952
Wing of Danger	Terence Fisher	U.S.A.	1952
Spaceways	Terence Fisher	U.S.A.	1952
Sins of Jezebel	Reginald le Burg	U.S.A.	1953
Orfeo Negro	Marcel Camus	France-Italy	1959
La Notte Brava	Mauro Bolognini	Italy	1959
Sunrise at Campobello	Vincent J. Donajue	U.S.A.	1960
In the High Comissioner	Ralph Thomas	Great Britain	1963
Ring of Bright Water	Jack Couffel	U.S.A.	1963
Parliamo di Donne	Ettore Scola	Italy	1964
El Coraje del Pueblo	Jorge Sanjines	Bolivia	1965
Sette Uomini D'Oro	Marco Vicario	Italy	1965
Il Compagno Don Camilo	Luigi Comencini	Italy-France	1965
Andrei Rublev	Andrei Tarkovsky	U.R.S.S.	1965/69
Cop-Out	Pierre Rouve	Great Britain	1967
Charly	Ralph Nelson	U.S.A.	1968
Hell in the Pacific	John Boorman	U.S.A.	1968
Chinese Boxer	Wang Yu	Hong Kong	1969
Abel Twos Brat	Janusz Nasfeter	Poland	1970
The Boys in the Band	William Friedkin	U.S.A.	1970
La Caduta Degli Dei	Luchino Visconti	Italy	1970
Morte a Venezia	Luchino Visconti	Italy	1971
Moytfe	Janusz Nasfeter	Poland	1972
Zazdrosc i Medycyna	Janusz Majewski	Poland	1973
Tri Orisky Pro Pelku	Vaclav Vorlicek	Czechoslovakia	1973
Stardust	Michael Apted	Great Britain	1974
Flic Story	Jacques Deray	France-Italy	1975
Kaseki	Masaki Kobayashi	Japan	1975
Great Expectations	Joseph Hardy	Great Britain	1975
Brutti, Sporchi e Cattivi	Ettore Scola	Italy	1975
Le Boucher	Claude Chabrol	France-Italy	1975
Police Python 357	Alain Corneau	France-Germany	1976
This is America	Romano Vanderbes	U.S.A.	1976
Allonsanfan	Paolo & Vittorio Taviani	Italy	1976
Chulas Fronteras	Bruce Lane	U.S.A.	1976
The Tree of Life	Bruce Lane	U.S.A.	1976
Jesus of Nazareth I	Franco Zaffirelli	Italy	1977
Jesus of Nazareth II	Franco Zeffirelli	Italy	1977
The Dog	Antonio Isasi	U.S.A.	1977
La Vie Devant Soi	Moshe Mizrahi	France	1977
Operation Thunderbolt	Menahem Golan	Israel	1977
ABBA the Movie	Lasse Halestrom	Sweden - Australia	1977



Equus	Sidney Lumet	Great Britain	1977
Angela	Boris Sagal	Canada	1977
Una Testadirapa	Giancarlo Zagni	Italy	1977
A Chacun son Enfer	Andre Cayatte	France	1977
La Course a L'Echalote	Claude Zidi	France	1978

Since 1978, it's almost a fact, that a good print of all new mexican films for commercial release, must enter to our archive, before their premiere.

## 2. - PROGRESS IN THE FIELD OF PRESERVATION

During 1978, we determinated that our first and more important task will be the rescue of the national material before 1952. We make satisfactorily tests transferring to safety material, some short films hand colored from the begining of the century, various features with skrunken problems, also we transfered national nitrate films of the 30's and 40's, but in certain reels the sound was imposible to rescue.

Some of the foreign material we transfered are: some short films of Pathé, American series, and the Howard Hawks's "Air Force".

In 1978, 3,197 films were subjected to a review to determine their physical condition and 329 were restored or repaired.

## 3. - CATALOGUING - DOCUMENTATION - RESEARCH

### Archive. -

Files corresponding to the same number of film titles	3,280
Complete Credits as appear on the film	2,787
Synopsis and Physical Analize of Films, reel by reel	1,724
Films stills classified by title	66,545
Films photomontages classified by title	14,930
Films posters classified by title or event	6,310

### Library. -

In 1978, it was enriched with books, periodicals, scripts, cathalogs and encyclopedias wich are for the use of researchers, scholars, and general public. The book and magazine library has 9,795 titles. During 1978, 102 books, 143 periodicals and 123 screenplays were acquired.

More than 5,238 readers came to our library this year consulting 8,723 items.

### Research. -

It had an advance specially in nitrate films which were identify and clasify for copying and preserving.



#### 4. - FILM SHOWINGS

In our two theatres open to the public, Fernando de Fuentes (590 seats) and Salón Rojo (120 seats) we had 3,440 screenings, comprehending 624 different titles, 585 of this titles were features and 39 short films. A total 606,527 persons attended our showings.

Among other important programs:

Series devoted to "Carlos Saura", "Wener Herzog", "Buñuel", "Lina Wertmuller", "Orson Welles", "Francois Truffaut", "Humphrey Bogart", "Krzystof Zanussi", "Agnes Varda", "Shirley Temple", "Fourty films by Alfred Hitchcock", "International week of child movies", "Canadian Movie", "Switzerland Movie", "Five Latin American Films" and single films like "Ultime grida dalla savana", "Padre Padrone", "Equus", "Una giornata particolare", "The serpent's egg", "Il Casanova di Fellini", "L'homme qui aimait les femmes", "La vie devant soi", "Cousin, Cousine", & "2001: A space adyssey".

Lending program. -

Without any cost, the Cineteca Nacional continued its service of lending several lots of film in 16mm. to many universities, educational and cultural institutions of the country. These lots, mainly classic of the mexican cinema, were grouped according to directors, themes, genres or chronology, with four or five films in each lot. Up to now we have 31 different lots.

Travelling movie. -

During 1978 we continued with this service that is given to communities that lack the facilities for movies, proyecting a classic national film and two educational short films in each screening.

It was 375 showings with about 100,000 espectadores.

Travelling educational movie. -

In 1978, the Cineteca Nacional with the colaboration of the Secretaría de Educación Pública, elaborated a pilot program in several State schools. There were 97 screenings in 30 different schools and 267 films were shown, 12,774 pupils assisted to the screenings.

Child discuss movie. -

With the purpose of using the movie as part of the educational media and to foment the participation and critic judgement of children, we began a program with discuss after the showings, in our own screening rooms.

#...



## 5. - EXHIBITIONS - PUBLICATIONS (AND OTHERS)

### Exhibitions. -

There were two exhibitions in 1978: the first one was "Carteles Mexicanos del Cine Nacional" (Mexican posters of National Cinema) (1937-1977). That represent the popular mexican iconography and art in posters for movies.

The second one was "Cine y Grafismo" with spanish cinematography posters of the last 30 years. The most famous of them were some by Jano, Ivan Zuleta, Soligo, Napoleón Campos and others.

### Publications. -

Since February of this year the Cineteca Nacional began the monthly publication of "Cine" magazine.

In 1978 the Cineteca Nacional published "Todo Buñuel" by Francisco Sánchez, cinematography critic. It includes 144 photographs of Buñuel and his work.

Also it published "S. M. Eisenstein, dibujos mexicanos inéditos", about drawings that the soviet director realized in México in 1930-1931. The original drawings are permanent exhibited in the Cineteca Nacional.

In the Cineteca Nacional there are a book store that has also stills and cinematography posters.

## 6. - BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES.

The Cineteca Nacional is a government institution, and for this reason our budget is granted for the mexican government, but the natural growing of this kind of institutions, make us to apply for additional personal, and we hope to have an special finance for the sistematic rescue of the nitrate material, and for the new vaults' building.

Antonio Balmori Cifra

Curator & Assistant Director

#...



## 7. - INTERNATIONAL RELATIONS (FIAP AND OTHERS)

In 1978 the Cineteca Nacional make interchange of graphic material with the Embassy of Poland and the Archive of Spain.

In general we have good relations with all the important cinematographies.

The Cineteca Nacional was invited by the Archives Advisory Committee from U.S.A. to participate in his spring meeting that took place at the University of California (UCLA) in Los Angeles, the Cineteca Nacional was represented by the curator of this archive.

Our program manager went to the International Festival of Cannes with the mexican delegation.

The British Film Institute send to us some of the films that we exhibited in the Retrospective of Alfred Hitchcock.

The Cineteca Nacional participated in the International Simposio of Child Movies celebrated in Magdeburgo, Germany.

The research and the library managers asisted to the Film-TV documentation workshop, that took place in Los Angeles and had been organised by the American Film Institute.

## 8. - SPECIAL EVENT - MISCELLANEOUS

We continued making interchange of information film and graphic material with others archives.

The Dirección General de Radio, Televisión y Cinematografía invited film personalities to give conferences with the screenings of their own films, to journalists, students and public, in our facilities, some of this personalities were: Lina Wertmuller, Franco Zeffirelli, Rafael Corkidi, Giuliano Montaldo, Krzystof Zanussi, Luis Berlanga, Agnes Varda & Dennis Hooper.

Antonio Balmori Cinta

Curator & Assistant Director



**Mexico**



d).- Warehouse, with its special areas for  
Nitrate films, Security and Super 8.

In our last report presented in Brighton, we inform to FIAF members the dictated agreement by UNAM Rector, establishing the new functions of FILMOTECA De la UNAM. Since that date, our main task has been the re-organization of our Archive, oriented to put it in conditions to comply with their labour objectives. First step was done dividing our FILMOTECA activities in four big areas. PRESERVATION, DIVULGATION, SERVICE and RESEARCH; All areas complemented by Administrative staff and a Promotion and Public Relations Department.

a).- Documents, pamphlets, publishing, newspapers.

Each one of the areas were divided in sub-areas and each sub-area in sections.

b).- Fototeca and Images, and Fototeca Archives.  
PRESERVATION and Archives.

In such way that, Preservation Area is integrated by:  
Appliances and Equipment subdivided in:

c).- Research, Localization, Classification and

- a).- Research, Localization, Classification, and Cathalogation; In a section of: Restauration and maintenance workshop and warehouse.

Cinema subdivided in:

d).- Archives & Ideology.

- a).- Research, Localization, Classification, and Cathalogation.

DIVULGATION

- b).- Control of duplicates and copies.

- c).- Restauration and Repairs workshop.



d).- Warehouse, with its special areas for:  
Nitrate films, Security and Super 8.

e).- Stock-Shots, Living Testimonies and Registration of Living Past.

f).- Archive.

Documentation Department has been subdivided in:

a).- Documents, pamphlets, publishing, newspapers.  
Printed Testimonies and Documents Archive.

b).- Fototeca and Images, and Fototeca Archives,  
Filmographic Archives.

Finally, Videoteca is Divided in:

a).- Research, Localization, Classification and  
Cathalogation.

b).- Dup workshop, Revision and Restauration work-  
areas.

c).- Archives Videoteca.

#### DIVULGATION

Divulcation Area is divided in;



a).- Programs and Projection; subdivided in:

a-1).- Projection Halls.

a-2).- Organization of Cinematographic programs  
for Cultural Institutions.

a-3).- Organization of programs for interchange  
out of Mexico.

a-4).- Cinematographic Services to schools, research  
people and cinema students.

b).- Production of Cinematographic Culture  
Programs using movies, radio and T.V.

c).- Publishments; subdivided in:

c-1).- Publishing Board, recollection and prepara-  
tion of Books.

c-2).- Rolls and mechanicals, Display material -  
design ( posters, Leaflets ) Printing work-  
shop, Translators.

d).- Courses, Conferences, Seminars and  
Workshops.

d-1).- Courses for high cinematographic nivels.

d-2).- Super 8 workshops and courses of initial  
cinematographic, and training courses for



the personnel.

- f).- Expositions: Organization and mounting of expositions.

#### SERVICE

Service Area is divided in:

- a).- Library and Newspapers Library,  
Localization and acquisition of books, cathalogation and classification, film material loans.

a-1).- Distribution, contracts elaboration. Receivement and delivery of films. Film supply to the interior of Mexico and out side -- delivery.

a-2).- Revision workshop and copies restauration, copies revision arrived to laboratory.

Laboratory:

- a).- Reduction, amplification and duplicates, laboratory of 35mm, 16mm, and super 8mm. Photo laboratory (stills).

Information:

- a).- Staffing, information reports, elaboration of kardex film, CIDUCAL, interchange and information of material to people in general.



## INVESTIGATION.

Finally, Research Area has been divided in two big groups:

a).- Historical, Socio-economical.

b).- Technical and Esthetical. Subdivided, both of them in: groups of investigators and followships.

Once the organization has been designed, the task is the selection of idoneous people encharged in the development of our activities.

At the same time of organize new Filmoteca structure and candidates selected, our daily work was performed as usually. Certain points of it are considered important to be remarked.

Within Preservation Area, we continue our adquisition policy of purchase antique appliances, films and documents. Among appliances our best adquisition has been a movies film proyector made in Mexico in 1914.

Among film adquisitions, most of them Mexican films, is important to remark a copy of " TEPEYAC " - Religious Film - in a good shape, this film was produced in 1917 and its importance is based in the scarcity of Mexican films produced during the period of silent movies.

Another important adquisition of Filmoteca de la UNAM are the copyrights over Alva Brothers newsreel material produced from 1908 to 1921.



We intend to produce a film over Mexican Revolution based on this material.

Regarding our concurrent activities to catalogue and classify our film patrimony, under computer system, we want to inform that is almost finished and at the same time we have started similar activities for our Fototeca material.

Among documents, we have continue acquiring arguments, posters, photos and other testimonies such as the important purchase of the almost complete collection of "Revista de Revistas," from January 1912 to December 1923; which is a Mexican magazine that includes regularly a lot of articles about movies.

A great number of activities were carried out in Divulcation Area, specially in film projections and roll programs fields. More than 600 films per month were present among Cinema-Clubs, Cultural Institutions, and others.

Under concurrent situation we consider as one of our main objectives the establishment of training programs that assure the correct implementation of our new organization.

Since April last year, to middle of March 79, have been maintained on air a daily educational T.V. program of information and divulgation of the Cinematographic Culture.

Initial efforts have been started foccoused to publish in near future, in a continuous basis, a magazine containing literature over T.V. and Cinema, and sooner an special edition titled "Filmoteca Documents" containing the following works:



- 1.- Notas para la Historia del Cine en México.  
( Notes for the History of Cinema in Mexico ).  
By: Helena Almoína.
- 2.- La exhibición del Cine en México.  
( The exhibition of Cinema in Mexico ).  
By: María Luisa Amador and Jorge Ayala Blanco.
- 3.- El Cine en Yucatán.  
( Cinema in Yucatán ).  
By: Gabriel Ramírez.
- 4.- Los Personajes Biográficos del Cine Mexicano.  
( Biographics of personages of Mexican Movies ).  
By: Gustavo García Gutiérrez.
- 5.- La Religión en el Cine Mexicano.  
( Religion in Mexican Cinema ).  
By: María Luisa López Vallejo y García.

Additionally we are preparing the publications of a collection of - handbooks, oriented to built up, among all people, general knowledge of cinematographic technics. First of these handbooks is almost finished and its content is a brief history of Mexican Movies development.

On the other hand, ending 1978, we start the work, through courses and conferences, of a cycle with ten different conferences over Cinematographic Arguments. This year has been already initiated a course about - " History and Critic of the Movies " dedicated to develop research people and criticsers. For the dated of this reunion, several conferences will be already dictated by historiographers such as Proffesor Emilio Garcia Riera, talking about " Main problems for Mexican Movies History;" proffesor



Agustín Mañeiu, about "Responsibilities of Movies Criticsers" and Research Methodology;" Aurelio de los Reyes over technics of investigation over all publishments filed."

Other courses will be carried out during 1979, with participation of other distinguished personalities from out side of Mexico.

We inted also, organize a great number of round tables, conferences and super 8mm workshops.

"First Latinamerican Meeting of Moving Images," to be held in México during next october are in process of development under Fimoteca de la UNAM patronage.

Antique appliances exhibitions was organized and presented in Cinemateca Nacional as a contibution to their fifth Anniversary celebration.

We are carring out at present 14 research studies in the historical, socio-economical areas, and other 9 in esthetical and technical dields.

Challenge for this year we are going to cover all this activities. - and we expect to celebrate next year our 20°Anniversary having a good --- initial results in each one of our planned activities.



**Milano**



ANNUAL REPORT FOR 1978

Archive activities

During 1978 about 400 film titles have been added to those already belonging to our Film Archive; this number was comprehensive of feature and short films, excerpts, TV selections, positives, negatives, lavender, 35 and 16 mm.

The acquisitions have been made through deposits, donations, exchanges, printings and countertypes.

A major point has been the "recovery" of an integral original copy of the film "Der Brennende Acker" by Murnau (1923). The condition of the film - which has already been countertyped and provided with Italian subtitles - is good, therefore exchanges with other Film Archives are possible.

Showings

The Cineteca Italiana has carried on its traditional daily showings at its auditorium. The cycles deserving special mention were retrospectives of Werner Herzog and Peter Lilienthal, showings of a number of documentaries by Leni Riefenstahl, a review on Russian and Soviet cinema from 1908 to 1958 including more than 40 films.

Some screenings have been devoted to Super 8 and 16 mm. films made by young Italian directors.

The 1978/79 season opened with the showing of "Hamlet" by Laurence Olivier, followed by a wide cycle on the British cinema with about 100 works by, among the others, Ken Russell, John Schlesinger, Richard Lester, David Lean, Peter Brook, Ridley Scott. The review also included all Alfred Hitchcock's British films.

A week's showing devoted to the Bulgarian cinema was organized together with the colleagues of the Sofia Film Archive.

Cineclubs and Universities

As in the previous year, also in 1978 the Cineteca Italiana has been intensely engaged in lending films to various cineclubs, universities, schools all over Italy.

The number of showings amounted to over 350.

Other activities

From July 12 to 22 the Cineteca Italiana with the co-operation of the Comune of Milan, organized a cycle on the "Film on art" and



"Artists' cinema" which included more than 80 films made by painters and about painting coming from Italy, France, the U.S.A., Germany, Japan, Canada, Quebec, Austria, Spain, Brazil and other countries.

This open-air exhibition, thanks to the great success it met with, will be repeated next year.

Within the itinerant exhibition about the Weimar age, the Cineteca Italiana gave its contribute by setting up retrospectives of German expressionist films in Rome, Modena, Bologna, Brescia and Milan.

The Cineteca Italiana took also part in the retrospective entitled "Pirandello and the cinema" that was held in Messina and Taormina on the occasion of the Festival of the Nations.

Besides, the Cineteca Italiana took part in the Festival in homage to Roberto Rossellini organized by the Foreign Office and the Italian Culture Institute in Tunisia, in the "New Cinema International Festival" in Pesaro, in the "18th Gabriele D'Annunzio Prize" in Pescara: on this occasion the Cineteca supplied a copy of Gabriellino D'Annunzio's "La Nave", reprinted in 16 mm. and showing for the first time the original subtitles of 1919.

Finally, within the review the Museum of Modern Art of New York devoted to the Italian cinema spanning the years 1929 to 1944, the Cineteca Italiana printed on purpose copies of the early epoch of the Italian sound cinema.

#### Cinema Museum

The Museum of the Cineteca Italiana has set up new items, such as several Gaumont and Pathé cine cameras and caricatures of actors and characters of the Italian cinema of the forties.

The Museum has also arranged the following exhibitions: "The poster in the Italian cinema", "The Italian sound cinema exhibition", "The Polish poster graphic".

#### Book Library "Filippo Sacchi"

During the past year the work of book cataloguing and file rearranging has been finished.

In the course of the previous year about 200 new books were added to those kept in our Library, which, in spite of being a small one, is often visited by students and researchers in that it is the only one specialized on cinema existing in Milan.

Our cinema stills stock, which is to be revised and catalogued at the soonest, was increased too.



### Conclusions

During the last year several talks took place between the Public Authority and the persons in charge of the Cineteca Italiana, aiming at giving the Cineteca itself a more decisive impulse : in fact the funds the Cineteca Italiana disposes of at present are not by all means sufficient to finance all the cultural activities and services it has to carry out.

A proceeding is being undertaken by the Regione Lombardia in order to confer the legal status on the Cineteca Italiana. Enjoying thus a lawfully defined status, the Cineteca could also be more adequately subsidized.





**Montevideo**



CINE ARTE DEL SODRE

1978 REPORT

A historic uruguayan film named "Vocacion" was won for preservation with the purchase of the original negative and a positive print from it's owner. This 1936 production was reissued as the "first lyric film made in South America", and it was directed by a woman, Rina Massardi - who also stars in the film.

Although Cine Arte has not been able to re-start screenings of it's own after the destruction of the national theater, many films reached the public channeled through Cinemateca Uruguaya and local film clubs.

Instead, as usual our loan service was very active through the year, with a total of 2.582 loans - 1.587 in Montevideo and 995 in the interior. The attendance reached a record of 257.873 people.

Cine Arte made in 1978 an important contribution to the Symposium - World Cinema 1900-1906 scheduled with the Federation's Congress in Brighton, sending to the National Film Archive 62 original nitrate copies of films produced during that period. Following an arrangement made with Mr. David Francis, the films are being countertyped in London, proving that intercontinental cooperation is possible in spite of the distances.

Eugenio Hintz  
Director of Cine Arte



# Montevideo



CINEMATECA URUGUAYA  
Lorenzo Carnelli 1311  
Montevideo (Uruguay)

RAPPORT 1978

Pendant 1978 la Cinemateca Uruguay a obtenu différentes objectives de ces qu'elle s'avait proposée dans son plan de travail 1975-79, et quoiqu'ils furent obtenus avec quelque retard sur ce que nous avons prévu, on peut les considérer comme des pas très importants dans notre travail: a) La création du Département de Production et le commencement de son équipement basique. b) L'inauguration d'un édifice placé au cœur de la ville, a trois étages, où fonctionne l'Administration et deux salles de projections qui s'additionnant à les autres salles de la Cinémathèque, une galerie d'expositions et les dépendances de l'École de Cinématographie et du Département de Production. c) L'ouverture d'une autre salle au plus important banlieue de Montevideo. d) Le commencement des activités de présentation de films en exclusivité, en concurrence avec les salles commerciales de première catégorie a fin de créer un circuit parallèle de diffusion culturelle de nouveaux (et aussi des vieux films) de qualité. De cette manière la Cinémathèque a affirmée son apport dans un premier lieu de l'activité culturelle de son pays. La Cinémathèque est reconnue aujourd'hui comme la principal organisation de ces caractéristiques à l'Uruguay et aussi son activité est endosée par plus de 6.000 membres dans une ville que n'arrive au million et demi d'habitants et dans un pays avec moins de trois millions de personnes.

Cette activité se complète par: 1) La publication mensuelle d'un magazine qui s'appelle "Cinemateca", d'information, critique et analyse général. 2) L'édition des "Cuadernos de la Cinemateca" (Cahiers de la Cinémathèque). 3) L'éditions des feuilles critiques et analytiques pour chaque un des 150 programmes mensuels qui offre la Cinémathèque. 4) Cours spécialisés techniques et culturels. 5) Emissions hebdomadaires par diverses postes de radio à Montevideo. 6) Expositions et conférences.

Le travail de la Cinémathèque s'appuie surtout à l'Archive des films. Autour du 60% des films qui projette la Cinémathèque appartiennent à son archive. On a aussi l'échange avec d'autres cinémathèques, en spécial de l'Amérique Latine, surtout avec la Cinemateca Argentina et la Cinemateca Do Museu de Arte Moderna do Rio de Janeiro.

On prévoit pour 1979-80 la présentation des premiers films produits par nous mêmes, et s'avance pour 1982 la première, à travers de notre propre circuit du premier long-métrage uruguayen à tourner après 1958.

La Cinémathèque Uruguayenne croit que sa fonction (comme la de toutes les cinémathèques latinoaméricaines) doit s'accomplir dans un vaste radio d'action et que la cinémathèque ne doit se limiter à être un archive ou mémoire (musée) sans projections sur son temps; au contraire, la Cinémathèque doit remplir tous les besoins culturels cinématographiques parce que dans nos pays n'existent pas d'autres institutions (ou organisations) que la peuvent substituer, et -alors- à cause de qu'on doit comprendre que c'est là la fonction réel que doit développer une cinémathèque dans les pays en voies de développement.

1. ACQUISITIONS. - L'Archive a acheté pendant l'exercice 1978: a) Films nationaux: une collection de six primitifs tournés parmi 1903 et 1910, actualités. Travaux de restauration complétés sur le premier film de long-métrage uruguayen (Almas de la costa, 1923). b) Court-métrages étrangers. - Nous avons incorporé collections de docu-



mentaires de la France et de la République Fédérale d'Allemagne, 23 bobines de dix minutes chacune de films de court-métrage tournés parmi 1949 et 1960, encore sans identifier, et 17 courts-métrages déjà catalogués.

c) Long-métrages étrangers. - Six classiques muets, 134 sonores antérieurs à 1975, 12 long-métrages sonores produits parmi 1975 et 1978.

2. **PRESERVATION.** - L'Archive continue souffrant les mêmes limitations annotées en antérieurs rapports. Dispose d'un block-house réfrigéré pour la préservation de films à nitrate, de mesures réduites et sans les conditions nécessaires d'humidité et de sécurité.  
Nous sommes en train d'étudier le placement de l'Archive dans un autre local plus adéquat à ces propos. On a aussi poursuivi les travaux de contrepage des nitros 35 réduits à 16 mm. Les difficultés techniques sont plus graves à la mesure que l'Archive a augmenté son volume. L'étude du budget pour sauver les problèmes a démontré son insuffisance et les nécessités surpassent les actuelles possibilités financières de l'Institution. Il y a quatre années l'Archive a conclu les travaux de récupération de tous les films de long-métrage tournés à l'Uruguay. On dispose à l'actualité de 2.500 copies de films, négatifs et originaux.
3. **CATALOGAGE ET DOCUMENTATION.** - Sur la fin de l'année nous avons commencé le travail de modification du système qui a été remplacé par des fiches analytiques sur le matériel propriété de l'Archive. Parallèlement on a augmenté le personnel au service de documentation et investigation. On soutient aussi le fonctionnement de la Bibliothèque cinématographique, la plus complète du pays, avec 1.400 volumes, 90 titres de magazines et 3.500 posters.
4. **PROJECTIONS.** - La diffusion fut réalisée pendant l'année sur sept salles. (On signe entre parenthèse l'affluence de spectateurs au chacune d'elles):
  - Estudio 1 (221.340). Tous les jours, 3 horaires.
  - Auditorio de la Asociación Cristiana (102.400). 189 jours pendant 1978.
  - Punta Gorda (9.500). Deux jours à la semaine, 2 saisons.
  - Millington Drake (7.800). Irrégulier.
  - Salle Cinemateca (pour premières) (92.390). Tous les jours 4 fonctions. Inaugurée en Aout.
  - Microcine (8.760). Tous les jours, 4 fonctions. Inauguré en Aout.
  - Salle Pocitos (17.200). Tous les jours, 2 fonctions. Inauguré en Septembre.Chaque mois on projette autour de 150 programmes différents, par cycles. A la salle Cinemateca on projette seulement des films qui s'offrent en première pour l'Uruguay.  
Les membres (6.300) payent seulement son souscription (US\$ 3,50), mais tous les programmes sont ouverts aussi au public en général.
5. **EXPOSITIONS ET PUBLICATIONS.** - Tous les mois la Cinémathèque édite "Cinemateca Revista" (tirage autour de 9.000 exemplaires), feuillets critiques et d'information pour chaque programme (1.800 fiches avec un tirage d'autour de 900 exemplaires), travaux techniques pour les cours de cinématographie, Cuadernos de la Cinemateca" (tirage 600 exemplaires), un bulletin mensuel analytique (tirage autour 16.000 exemplaires). On a accompli différents expositions sur le travail d'artistes plastiques et dessinateurs. A la fin de décembre une ample exposition avec 500 dessins originaux de Georges Méliès et photogrammes de ses films accompagnés par projections. Chaque exposition est accompagnée par un catalogue informatif et critique.
6. **ADMINISTRATION ET BUDGET.** - La Cinémathèque ne reçoit aucun apport



ou aide ou exonération de part des autorités nationales. Les relations avec les autorités sont les seules qu'on doit maintenir. Tout le fonctionnement de l'Institution se fait avec des économies propres et ils sont critiquement insuffisantes pour satisfaire tous les besoins.

7. RELATIONS INTERNATIONALES.- La Cinémathèque s'a réintégré à la F.I.A.F. pendant l'exercice 1978. Elle est allée à Buenos Aires pour participer aux conversations de l'UNESCO sur les cinémathèques des pays en voie de développement. La Cinémathèque ne participe pas de l'UCAL, mais elle intègre la Regional de Cinematecas del Cono Sur.
8. DIVERS. - Cinemateca Uruguay a crée le Département de Production et pendant l'année furent dictées des cours de l'École de Cinématographie que comprend 4 degrés avec 340 élèves des quelles 270 ont arrivé au fin du cours.

M. Martínez Carril  
(conservateur)



**Montréal**



LA CINEMATHEQUE QUEBECOISE  
Musée du cinéma

RAPPORT POUR L'ANNEE 1978

1. ACQUISITIONS ET PRESERVATION

Films

904 longs métrages et 448 courts métrages se sont ajoutés à nos collections au cours de 1978.

Nous avons aussi reçu en dépôt 10 séries de télévision (16mm couleur) de production canadienne et étrangère (France, Belgique, Japon) et 445 films-annonce (35 et 16mm).

Nous avons recueilli les éléments de tirage de 12 longs métrages et de 7 courts métrages canadiens, ainsi que les chutes d'une centaine de productions récentes.

Enfin la Cinémathèque a restauré deux longs métrages et plusieurs courts métrages québécois des années 40; des copies marron ont également été tirées de 5 longs métrages de cette même période.

Voûtes

Nous avons complété l'équipement technique des voûtes de conservation par l'acquisition d'une table de montage Prevost (16-35mm, 8 plateaux, 2 écrans) qui permet un meilleur travail d'évaluation technique (comparaison simultanée de différentes versions ou copies, etc.).

Photos

Bien que ne bénéficiant pas de réel budget d'acquisition, la photothèque s'est enrichie de quelques milliers de photos, dons de distributeurs, producteurs et journalistes. Ces photos sont immédiatement identifiées et classées.



Nous avons également tiré quelques centaines de négatifs des photos québécoises de la collection. Bien que modeste, la photothèque a une clientèle de plus en plus large (postes de télévision, agences de publicité, chercheurs, etc.).

### Documentation

La Cinémathèque possède plus de 3,500 dossiers sur les cinéastes, les films et les organismes cinématographiques canadiens. Ces dossiers sont accessibles au public et des éléments nouveaux (coupures de presse, dossiers de presse, etc.) leur sont ajoutés chaque semaine.

### Bandes sonores

La collection de bande sonores originales compte maintenant quelque 325 microsillons; plus de 500 titres de films y sont représentés.

### Recherche

Les recherches sur l'histoire du cinéma québécois de l'après-guerre se poursuivent: des dossiers ont été constitués sur les principales sociétés de production et de distribution de l'époque et nous continuons à enregistrer les témoignages de nombreux professionnels du cinéma d'alors.

## 2. PROJECTIONS PUBLIQUES

268 séances publiques ont été présentées dans la salle de la Cinémathèque au cours de cette quatorzième saison (voir tableau de la page suivante). Il y a eu relâche en juillet et août.

Les principaux cycles de 1978 ont été:

- PREVERT: 12 des films les plus célèbres écrits par le poète français.
- GILLES GROULX; une rétrospective complète des films de l'un des meilleurs cinéastes du Québec.
- BULGARIE: 13 séances constituant un panorama du cinéma bulgare récent.



PROJECTIONS PUBLIQUES

1978

mois	cycle principal	nombre de séances	spectateurs	moyenne
1/78	IMMIGRATION	21	1,873	90
2/78	PREVERT / GROULX	29	2,869	99
3/78	BULGARIE	30	1,308	44
4/78	LUBITSCH / PORTUGAL	29	1,540	53
5/78	IVENS	32	1,488	52
6/78	COMEDIES	26	980	38
9/78	RENOIR / AKERMAN	23	1,605	70
10/78	RENOIR	31	2,269	73
11/78	POLOGNE	21	1,053	50
12/78	CINEMA 68	26	1,600	62
		<hr/>	<hr/>	<hr/>
		268	16,585	62



- LUBITSCH A BERLIN: 10 films tournés par Lubitsch en Allemagne, entre 1914 et 1921.
- PORTUGAL: 13 films produits depuis avril 1974 dans le cadre des coopératives indépendantes.
- JORIS IVENS: rétrospective avec la participation du cinéaste (20 séances).
- COMEDIES: un mois de comédies, de Chaplin à Woody Allen (26 séances).
- CHANTAL AKERMAN: 7 films de la réalisatrice belge.
- RENOIR: tout Renoir... ou presque (30 séances).
- POLOGNE: le cinéma polonais des années soixante-dix (15 séances).
- CINEMA 68: quelques repères pour se rappeler le cinéma d'il y a dix ans (14 séances).
- MICKEY MOUSE: pour fêter les cinquante ans de Mickey, 24 films retraçant sa carrière.

Une séance hebdomadaire est réservée au cinéma canadien ou québécois, une autre au cinéma d'animation, et une troisième à l'histoire du cinéma.

### 3. EXPOSITIONS / PUBLICATIONS

La Cinémathèque est co-éditeur avec Pierre Lherminier (Paris) d'un ouvrage collectif intitulé LES CINEMAS CANADIENS. Premier ouvrage du genre consacré à notre cinéma, le livre est l'oeuvre de douze rédacteurs et constitue un panorama historique et critique.

Nous avons inauguré la publication des DOSSIERS DE LA CINEMATHEQUE, une collection spécialisée qui s'inscrit dans une perspective essentiellement historique. Les deux premiers numéros sont constitués par le RAPPORT GRIERSON de 1938, qui provoqua la création de l'Office national du film, et PREVERT, DU CINEMA, une conférence de 1952 du critique et historien français Barthélemy Amengual.

Parmi les autres publications de cette année, signalons:

- trois brochures accompagnant des cycles spéciaux de projections: ACTUALITE DU CINEMA BULGARE, GILLES GROULX,



LA POLOGNE ET LE CINEMA (tendances des années soixante-dix);

- trois numéros de NOUVEAU CINEMA CANADIEN/NEW CANADIAN FILM, dont un numéro double constituant un bilan de la production canadienne de long métrage de 1977;
- plus de 30 fiches de présentation des séances HISTOIRE DU CINEMA et plusieurs fiches de présentation des séances d'animation;
- huit programmes descriptifs de nos projections publiques.

A l'occasion du cycle consacré au cinéma polonais des années soixante-dix, la Cinémathèque, en collaboration avec Filmpolski, a présenté une exposition d'affiches polonaises de cinéma.

Pour les cinquante ans de Mickey Mouse, nous avons exposé des objets (publications, jouets, celluloses, bijoux, etc.) à l'effigie de Mickey provenant de la collection d'un animateur montréalais.

Enfin, signalons au nombre des visiteurs que nous avons accueillis à la Cinémathèque au cours de 1978: Joris Ivens, Gilles Groulx, Naceur Ktari, Johan van der Keuken, Erwin Leiser, Frank et Caroline Mouris, Harry Brandt, Rui Samoës, Ludmil Kirkov, José Nascimento, Manuel Costa e Silva et Assen Todorov.

#### 4. RELATIONS INTERNATIONALES

De nombreux échanges de copies ont été réalisés au cours de cette année, avec les cinémathèques de Londres, Sofia, Toulouse, La Havane, Moscou, Ottawa, Prague, Bruxelles, Bucarest et Varsovie.

Nous avons par ailleurs bénéficié de la collaboration de nombreux collègues pour la présentation de cycles nationaux et de rétrospectives, entre autres les cinémathèques de Lausanne, Bruxelles, Toulouse, Sofia, Varsovie, New York, Rochester, Ottawa, Amsterdam, Berlin (DDR), Lisbonne.

La Cinémathèque a présenté une quinzaine de cinéma québécois à la Cinémathèque de Sofia et a collaboré à la présentation d'un mois de cinéma québécois au Museum of Modern Art de New York.



Louise Beudet, responsable du secteur cinéma d'animation à la Cinémathèque, a participé aux festivals de Zagreb et d'Ottawa; à l'occasion de ce dernier, la Cinémathèque a préparé une rétrospective SEGUNDO DE CHOMON et un hommage à OTTO MESSMER.

Dans le cadre de la manifestation ANIMATION DESSINS ANIMÉS, qui s'est tenue à Grenoble du 1 au 15 décembre, la Cinémathèque a préparé quelques programmes spécialisés et prêté des copies de ses collections.

Robert Daudelin et Pierre Véronneau ont participé au symposium de Brighton.

Pierre Véronneau a été l'hôte de la Cinémathèque de Varsovie; alors que Robert Daudelin a été l'hôte des cinémathèques de Toulouse, Bruxelles et Amsterdam.

#### 5. ADMINISTRATION

Le budget de la Cinémathèque pour l'exercice 1978-79 (1 mai au 30 avril) est de \$300,000.00.

Les administrateurs étudient toujours la possibilité de regrouper tous les services de la Cinémathèque (projections, documentation, Musée, bureaux) dans un même édifice du centre-ville.

Le personnel de la Cinémathèque demeure le même: 9 permanents et 2 surnuméraires.

Montréal, le 9 février 1979.



**Moskva**



R A P P O R T  
DU GOSFILMOFOND DE L'URSS,  
MEMBRE DE LA FEDERATION INTERNATIONALE  
DES ARCHIVES DU FILM /FIAF/

En 1978 le Gosfilmofond de l'URSS a continué son travail traditionnel lié à la collecte des films, à la préservation, à l'élaboration technique et aux études scientifiques des collections ainsi qu'à la propagande des meilleurs films soviétiques et étrangers. Pour les groupes de tournage des Studios de cinéma et de la TV créant les nouveaux films on a fait le choix de morceaux des films nécessaires et leur tirage. Comme toujours la direction principale des travaux des sections techniques et d'études scientifiques continuait d'être la restauration et le complètement des films soviétiques et étrangers ayant une grande valeur historique, ainsi que le passage des collections à l'acétate. Aux Cinémas du Gosfilmofond on a continué à projeter les films des cinéastes éminants du cinéma soviétique et mondial. Le Gosfilmofond de l'URSS a aussi pris une part active à l'organisation des Retrospectives du cinéma soviétique à l'étranger. On a effectué une série des manifestations avec la participation des Cinémathèques, membres de la FIAF; l'échange des films et des livres est devenu encore plus vif.

1. ACTIVITE NATIONALE

a/ COLLECTE ET PRESERVATION DES FILMS  
ET DES DOCUMENTS

Nouvelles acquisitions

En 1978 la collection du Gosfilmofond s'est complétée d'une quantité considérable des films soviétiques et étrangers. On a obtenu 19.199 bobines des films des institutions diverses soviétiques et de l'étranger.

On a continué la construction du 11-ème blockhaus pour les négatifs-couleurs.

Travail sur la restauration et  
la préservation des films

On a effectué le contrôle systématique des films soviétiques et étrangers. On a complété les films soviétiques et étrangers par des morceaux manquants et des titres. Ainsi on a restauré 5 films. Pour les besoins de nos collections on a tiré 16.063 bobines de films. On a effectué le contrôle technique de tous les films nouvellement tirés ainsi que de chaque film qu'on avait prêté.

Filmographie et cataloguisation

On a continué de compléter et améliorer les fichiers des films soviétiques et étrangers en prenant en considération l'élaboration future à l'aide de l'opérateur EVM. On a préparé près de 84 pages d'auteur de différents matériaux pour les catalogues y compris les Catalogues annotés. /On a écrit 637 annotations sur les films de fiction/. On a complété les fichiers de 1000 fiches.



### Archives, Bibliothèque, Photothèque

En 1978 on a établi 720 nouveaux dossiers y compris 220 dossiers de film, 118 dossiers de photos, 160 dossiers d'affiches. 1938 dossiers déjà existants ont été complétés par nouveaux documents. On a prêté pour travail 1173 dossiers. La bibliothèque de Gosfilmofond a acquis 179 livres de cinéma et 385 revues de film.

### b/ POPULARISATION DE L'ART CINEMATOGRAPHIQUE

En 1978 on a continué la projection des meilleurs films soviétiques et étrangers aux Cinémas de Gosfilmofond: ILLUSION /Moscou/, KINEMATOGRAF /Léningrad/, VESNA /Tbilissi/. On a prêté 18.115 bobines aux Cinémas de Gosfilmofond. Les cycles thématiques des programmes ont été précédés par conférences et allocutions, au foyer on a fait des expositions. En 1978 le Gosfilmofond a prêté 1.406 bobines des films pour les buts de la propagande de cinéma au Bureau de propagande de cinéma de l'Union des cinéastes de l'URSS, à la Société "ZNIANIE" /Connaissances/. On a prêté 20.162 bobines aux institutions scientifiques en particulier à l'Institut de la théorie et de l'histoire de cinéma du Goskino de l'URSS, à l'Institut de l'histoire des arts, au VGIK, aux Unions de cinéastes républicaines et aux autres institutions. Dans les salles de Gosfilmofond on a projeté près de 6.000 bobines des films soviétiques et étrangers.

#### Expositions

Vers la fin de 1978 on a commencé la préparation de l'Exposition jubilaire consacrée au 60-ème Anniversaire du cinéma soviétique. En 1978 on a fait quelques Expositions aux Cinémas de Gosfilmofond racontant de l'oeuvre des Maîtres du cinéma soviétique et étranger.

#### Publications

En 1978 la Maison de l'Edition ISKOUSSTVO continuait à préparer pour mettre sous presse le CATALOGUE ANNOTE; LES FILMS SOVIETIQUES /1964-1972/ ainsi que le recueil LES ACTEURS DU CINEMA SOVIETIQUE.

### c/ RELATIONS AVEC LA PRODUCTION DES FILMS ET AVEC LA TV

En 1978 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 matériaux filmiques pour les nouveaux films: LA RENAISSANCE /d'après le livre de L.I. Brejnev/, LEON TOLSTOÏ, QUE VIVA MEXICO!, LE CINEMATOGRAPHE RUSSE, LES JEUX OLYMPIQUES, HO CHI MIN AU PAYS DE LENINE, LES TRAINS DE LA REVOLUTION et d'autres. L'industrie cinématographique et la TV ont obtenu en prêt limité 10.916 bobines de films y compris la TV - 1794 bobines. Les collaborateurs des sections scientifiques du Gosfilmofond ont donné des consultations et choisi les matériaux filmiques pour plus de 90 équipes de tournage presque de tous les Studios du pays. Les laboratoires du Gosfilmofond ont tiré pour les groupes de tournage 22.115 bobines et pour



la TV - 2.207 bobines. On a fait la restauration technique de 16.509 bobines. On a renouvelé la bande sonore - 1042 mille mètres.

## 2. ACTIVITE INTERNATIONALE

En 1978 le Gosfilmofond de l'URSS avait des relations actives avec 39 Archives de film, membres de la FIAF. En cadre d'échange on a envoyé aux Cinémathèques étrangères en prêt illimité 314 films et en prêt limité - 134 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 327 films et en prêt limité - 16 films. On a envoyé aux Cinémathèques étrangères 180 livres et revues, 3750 photos de films et 221 affiches. On a obtenu 86 livres et revues, 52 photos, 496 affiches et 1076 échos de presse. Les sections soviétique et étrangère ont préparé les programmes des films soviétiques et assuré ces programmes par les copies des films les Retrospectives aux Cinémas des Archives de la FIAF des pays suivants: l'Autriche, la Bulgarie, la Belgique, la Finlande, la France, l'Italie, la Pologne, la RDA et d'autres pays.

Les programmes spécialisés préparés par le Gosfilmofond ont été projetés en cadre des Festivals de cinéma à Cracovie et à Leipzig.

On a projeté les primitifs de la collection du Gosfilmofond en cadre du Symposium au Congrès de la FIAF à Brighton.

Grâce à l'aide de ses collègues de la FIAF le Gosfilmofond a fait la Retrospective LEON TOLSTOÏ consacrée à son 150-ème Anniversaire, dans sa salle d'Archive ILLUSION à Moscou.

C'est avec the Museum of Modern Arts /USA/ que le Gosfilmofond de l'URSS a fait la Retrospective DAVID WARK GRIFFITH dans la même salle.

La Cineteca Nazionale /Italie/ nous a prêté son aimable concours pour faire la Retrospective LUCHINO VISCONTI dans notre salle d'Archive ILLUSION à Moscou.



**New York**



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

1. ACQUISITION

Statistics: We have acquired 185 feature-length films, 287 short films and one videotape. Of these, 175 films are fiction features and 239 are fiction shorts, most of them silent slapstick comedies. Two films are non-fiction made for television, six are animation short films, and 33 are films from the independent cinema. These statistics are rather misleading, however, since about 100 films were acquired in the form of 16mm prints to be used for private study purposes and not for preservation.

Special collections: David O. Selznick films were donated in the form of original nitrate negatives, masters and color separations. There are 21 features, including such titles as A BILL OF DIVORCEMENT, NOTORIOUS, SPELLBOUND, A STAR IS BORN, DUEL IN THE SUN, THE GARDEN OF ALLAH, NOTHING SACRED.

Pool Films, nitrate negatives and positives from the experimental films produced in Switzerland at the beginning of the thirties by the group responsible for CLOSEUP, were discovered at the Yale Library as part of the papers of the Norman Pearson estate and turned over to us. The condition of the materials is poor and until we can copy some of it we will not be able to ascertain whether we are holding complete copies of such "lost" films as WINGBEAT and FOOTHILLS or only cuts and trims.

We long ago completed the preservation of all the Edison and Biograph original negatives in our vaults, but this year the International Museum of Photography discovered they still held additional negatives from the time our material was temporarily stored there many years ago. While this is not precisely a new acquisition, we did not know of the existence of these negatives. They have now been returned to us. They include films from 1899-1912, some of them previously known to exist only in the paper print collection of the Library of Congress and which we now know to be of great importance, thanks to the research done for the Brighton symposium last year. Among them we found the original negative of A CORNER IN WHEAT. As our FIAF colleagues know, we have tried to reconstruct this film from variant prints. We will soon be able to confirm or correct our theories, based on the numbered shots in the original negative.



A number of grants from federal and state agencies and private foundations made it possible to continue to purchase films by independent filmmakers. We were also able to acquire by exchange eleven of the films from the show "Before Neo-Realism: Italian Cinema 1929-1944;" an important group of silent American Italian slapstick comedies; and some important French classics.

## 2. PRESERVATION

The total of funds received from grants by federal and state agencies for the purposes of film preservation increased from \$125,000 to \$175,000 this year. The amount of nitrate films transferred to acetate did not substantially increase from last year, due to rising laboratory costs and the more expensive preservation tasks undertaken this year, tasks requiring highly technical work.

A tinted version of THE BIRTH OF A NATION on loan from the Library of Congress was copied by color negative, and special procedures were needed to overcome problems of contrast in the original nitrate print. Our Biograph Mutoscope films on unperforated 68mm stock presented an unusual challenge, but these rare documents were all successfully transferred to 35mm copies of superb quality by specialist Karl Malkames. Malkames has also put the Biograph printer in working order again for the purposes of copying 125 cans of the newly-discovered original Biograph negatives with their non-standard perforations. Work began on the transfer of the David O. Selznick collection to acetate. UCLA Film Archives has contributed substantially to this project by taking over temporary storage of the nitrate material which was already in California. The technically difficult task of copying the nitrate color separations has been undertaken by Ralph Sargent of Film Technology in Los Angeles. Acetate protection will be made on all the separations and CRI's will be produced for further printing purposes. This project is expected to take two or more years to complete.

The problem of the shortage of laboratores able to transfer black and white nitrate film to acetate according to archival standards continues to be a serious one. We are presently concentrating our efforts on persuading the small specialist laboratories to expand to meet our needs and those of other American archives. If this does not succeed, we are still exploring the possibilities of setting up an independent, non-commercial laboratory to be used just for the preservation work of the archives.



3. CATALOGUING - DOCUMENTATION - RESEARCH

a) Computer catalogue. We have been working with the aid of a grant from the National Endowment for the Humanities this year for the computerization of our film catalogue. We entered the data for 1,200 films and produced catalogue cards for them from the computer. We ran tests on this data to determine our sorting and indexing capability, and produced the year's acquisition list by the aid of the computer. We are now very satisfied with the capability of our program and believe it could serve as a useful model for other archives. However, we think it would be possible to do it less expensively through another computer system, and we are exploring possibilities, especially that of the mini-computer which we might have on our own premises and thereby have full control and on-line capability. Before the grant period ends this spring we will have entered the major part of our holdings and will have run a mass correction program on the data for 4,000 films which were entered in previous years. However, we will not print catalogue cards for this earlier group until we have been able to do a much more detailed correction program. Unfortunately, we discovered too late for that group of films that we needed to make many changes in the method of entering. The manual describing our now improved cataloguing system is still under preparation and we hope to have it available for purchase by other institutions by May 1979.

Jon Gartenberg, in charge of the catalogue project, was one of the organizers of the national conference on the cataloguing of film and television and related documentation materials held in Washington in September. He led the panel discussions on descriptive cataloguing of films and television. He is a member of two of the working committees which were set up. The Minimum Data List Committee meets at the Library of Congress in February 1979, and the Computer Committee meets at The Museum of Modern Art in the same month to explore the ways in which communication of holdings between institutions may be facilitated by use of computers.

b) Film Study Center. The viewing facilities and documentation collection served some 3,000 visitors, including scholars from as far away as India and New Zealand. Among the distinguished guests were Soviet poet Andrei Voznesensky, novelists James T. Farrell and Manuel Puig, choreographer Twyla Tharp and screen stars Lillian Gish and Blanche Sweet. The Study Center's facilities were used in the production of Amalie Rothschild's film portrait of Willard Van Dyke, former Director of the Department of Film. The Center was able to add several graduate students as part-time help through assistance from the New York Urban Corps.



The script collection was indexed by director and author. The clipping files were reorganized by subject classification relating to that used for the FIAF International Index to Film Periodicals. Some further progress was made in the microfiching of clipping files.

The papers of the late Carl Lerner were donated by his widow, actually in December 1977 but not reported in last year's report. Carl Lerner was a very distinguished film editor, filmmaker, and teacher of editing, and was also involved in the Federal Theater project of the thirties. His papers include many annotated scripts, production records, and correspondence, and cover the period of the thirties up into the seventies. Films and stills were also included in the gift.

c) Poster collection: With the help of a grant from the National Endowment for the Arts, a substantial part of the collection of approximately 14,320 posters (we include the small lobby cards in this collection) were catalogued. Posters up to 1930 were fully catalogued, later posters only by minimum information. The frequent new donations of posters will make it impossible to complete this task within our grant period. The posters are catalogued by accession numbers, and a film title index has been completed for the posters up through the period of the forties but will not be completed for later periods at the present time. Some of the more valuable and/or fragile posters have been inserted in Mylar envelopes. Some of the posters have been photographed so as to avoid unnecessary handling of originals. Additional X-ray cabinets were purchased for housing lobby cards. Unfortunately, the Museum's building program will make it necessary to store the poster collection in a relatively inaccessible place for the next few years, and further work will have to wait.

d) Stills Archive. The Film Stills Archive received as part of the Harry McWilliams gift, a collection of approximately 8,000 film stills from American and foreign productions, circa 1955-1975, as well as 500 photographs of movie theatres during the 20s. In addition, 2,000 stills from films of the seventies from New Times magazine and a random assortment of 1,000 stills from the Academy of Motion Picture Arts and Sciences were acquired.

e) Research. Some of the members of the group of historians who worked together on the Brighton project last year continued this research by studying the work of Edwin S. Porter at the Edison Company. The results of this task were shown in the film series and symposium mentioned in Section 4 - Film Showings - of this report. New prints of Porter films were made for this project. Plans are still underway for a study of the films of 1907 but it has been postponed to next year.



4. FILMS SHOWN IN THE ROY AND NIUTA TITUS AUDITORIUM

The continuing series, CINEPROBE, made possible by grants from the Jerome Foundation, the New York State Council on the Arts and the National Endowment for the Arts included the following filmmakers, who were present at their screenings: Roger Jacoby, David Haxton, Paul Winkler, Kevin Brownlow, Taka Iimura, Walter Ungerer, Bill Brand, Peter Wollen and Laura Mulvey, Steve Dwoskin, Leon Hirszman, Danny Lyon, Larry Gottheim, Jorge Preloran, Babette Mangolte, Charles Lyman, Vicki Z. Peterson, Sebastien Kamba, Leandro Katz, and Jon Jost.

The continuing series, WHAT'S HAPPENING?, included the following films: IN THE BEST INTERESTS OF THE CHILDREN (Iris Films & Iris Feminist Collective), IN MEMORY OF THE LAND AND THE PEOPLE (Robert Gates), VIRKUTA (Grupo Cine Labor), THE TALLEST TREE IN THE FOREST (Gil Noble), twelve-film series HOW YUKONG MOVED THE MOUNTAINS (Joris Ivens and Marceline Loidan), AIN'T NOBODY'S BUSINESS (Sally Barrett-Page), WOMAN: WHO IS ME? (Judith Keller and Candy Kugel), PORTRAIT OF ELAINE NOBLE (Nancy Porter and Mickey Lemle), A WEDDING IN THE FAMILY (Debra Franco), FARENTHOLD (Estelle Chngas and Kay Loveland), WOMAN CANDIDATE (Blue Ridge Films), A MINOR ALTERCATION (Jackie Shearer, Mary Tiseo, Terry Signaio), BUSING: A ROUGH RIDE IN SOUTHIE (Sam Kauffmann and Ellen Boyca), REBIRTH OF A PALACE (Michael Matcovich, Jr.), ON OCEAN FRONT WALK (Mark Rosner), HYDE PARK (Ralph Arlyck), YOUNG DR. FREUD (Axel Corti for Austrian TV), AHNYUNG AMERICA (Pat Jaffe), TORONTO ETHNIC REFLECTIONS: THE INDO PAKISTANIS (George Geddeon and Ron Kolumbus), A PERSONAL EXPERIENCE: THE PEACE CORPS IN ECUADOR (Dan Weaks), SEPTEMBER-DECEMBER (David Eubank), THE SIXTH WEEK (John Block), IT'S NOT A ONE PERSON THING (Sally Heckel), I'M ALIVE (Julius Kohanyi), FRIDAY NIGHT ADVENTURE (Fran Vitale), A COMEDY IN SIX UNNATURAL ACTS (Jan Oxenberg), NOV. 15, 1977 (Ronald Brault and Hugues Mignault), SOME AMERICAN FEMINISTS (Luce Guilbeault), JEAN CARIGNAN, VIOLONEUX (Bernard Gosselin), STEEL BLUES (Jorge Fajardo), BLACKS BRITANNICA (David Koff), THE CIA CASE OFFICER (Saul Landau), POMEROY FILE (CBS News), WITH BANNERS AND BABIES (Lorraine Grey), KANIAPSIKAN (James Cabot), BUDWORKS (Neal Livingston), A PLACE TO LIVE (Fred James), BILLY IN THE LOWLANDS (Jan Egleston), CHARLEEN (Ross McElwee), PRAIRIE FIRE (Rob Nilsson and John Hanson), VOICES OF THE PEOPLE (Smitu Kothari), INSIDE CHINATOWN (Michael Chin and David Goldstein), THEY ARE THEIR OWN GIFTS (Margaret Murphy and Lucille Rhodes), SONG OF THE CANARY (Josh Hanig and David Davis), THE NEW KLAN (Eleanor Bingham and Leslie Shatz).



LOOKING AT FILM, a film lecture series funded by the National Endowment for the Humanities, included the following: The Musical Film, with lecturer Albert Johnson and guest speakers Kitty Carlisle Hart and Arthur Schwartz; Screen Acting, with lecturer Walter Kerr and guest speaker Claudette Colbert; and American Cinema: Into the Seventies, with lecturer Robin Wood and guest speakers Arthur Penn, Jerry Schatzberg and Larry Cohen; and Third World Cinema with lecturer Harold D. Weaver, Jr. and guest speakers Jay Leyda and Perry Henzell.

Other continuing series included HISTORY OF FILM, REQUESTS FROM THE ARCHIVE, SHORTS AND DOCUMENTARIES and FILMS FOR YOUNG PEOPLE.

Special Series included the following:

FIVE FILMS BY MAURO BOLOGNINI, January 19-23  
SENEGAL: FIFTEEN YEARS OF AN AFRICAN CINEMA, January 26-February 27, the first comprehensive exhibition of an African cinema in America. Many visiting filmmakers (Ousmane Sembene, Mahama Traore, Ababacare Samb Makharam, Paulin Soumanou Vieyra, others). Made possible by a grant from International Minerals & Chemical Corporation.  
PERSPECTIVES ON FRENCH CINEMA, March 2-14, new feature and short films selected in Paris by La Société des Réalisateurs de Film.  
RECENT ACQUISITIONS, March 25-May 11  
NEW DIRECTORS/NEW FILMS, April 7-19, presented in conjunction with The Film Society of Lincoln Center.  
STEVE DWOSKIN, A PERSONAL CINEMA, May 11-26.  
CINEMA QUEBECOIS, 1972-1978, June 1-29.  
THE FILMS OF HENRY KING, June 29-August 15  
RE-VIEW: RECENT AMERICAN FILMS 1975-1977, August 17-September 21  
THE FILMS OF WERNER HOCHBAUM, September 21-October 5  
BEFORE NEO-REALISM: ITALIAN CINEMA 1929-1944, October 5-December 21  
REDISCOVERING RKO, December 21-May 1979

Special events included:

A retrospective of CUT-OUT ANIMATION, March 13-19  
Three Tora-San Films by Yoji Yamada, March 16  
Premiere of AMERICA'S SWEETHEART: THE MARY PICKFORD STORY, March 20  
Five films by Carl Foreman, March 23-April 2  
A Tribute to Sir Charles Chaplin, April 21  
Screening of THE JUNGLE BOOK and An Evening with Three Disney Animators hosted by Gilda Radner, May 3  
A Salute to Tex Avery, July 27  
EMILE COHL: THE FIRST ANIMATOR, August 29  
Three films from the VISIONS series, September 14



GILBERT AND SULLIVAN: A Tribute to the D'Oyly Carte Opera Company, September 18.  
A Salute to Nagamasa and Kashiko Kawakita, Three Films Produced by the Towa Company, October 19.  
The Best of Zagreb and Ottawa '78: International Selection of Animated Films, November 9-14.  
Two Lectures on the occasion of Italian Cinema retrospective, BEFORE NEO-REALISM, given by Adriano Aprà and Patrizia Pistagnesi, December 14 and 16.

Special Mini-Series included:

Happy Birthday, Mickey Mouse!, November 18-December 17, 1978  
A Tribute to Edwin S. Porter, 75th Anniversary of THE GREAT TRAIN ROBBERY, December 1,5,8,12,15,19,22.  
Symposium on Edwin Porter and Early Cinema, December 8.

Guest Appearances (Filmmakers):

Joris Ivens and Marceline Loridan, February 1978  
Senegalese filmmakers, February 1978  
French filmmakers: Bertrand Tavernier, Benoît Jacquot, Charles Belmont, Jean-Daniel Simon, Jacques Poitrenaud (Director of La Société des Réalisateurs de Film), March 1978  
Filmmakers for New Directors/New Films: François de Menil, Jaime Chavarri, Walter Bockmayer, Giovanna Gagliardo, Bay Okan, Thomas Harlan, Antonio Eguino, Mark Rappaport, April 1978.  
Steve Dwoskin, May 1978.  
Filmmakers from Quebec: Jean Beaudin, André Brassard, Jean-Claude Labrecque, Jean-Guy Noel, June 1978.  
Henry King, June 1978  
Nicholas Ray, December 21, 1978.

Other Guests:

Ian Birnie, lecture on CUT-OUT ANIMATION, March 1978.  
Buddy Rogers, Lillian Gish at AMERICA'S SWEETHEART: THE MARY PICKFORD STORY, March 1978.  
Greg Ford, TEX AVERY Program, July 1978.  
Don Crafton, lecture on EMILE COHL, August 1978  
Barbara Schultz, presenting VISIONS program, September 1978.  
Richard Traubner, presenting GILBERT AND SULLIVAN program, September 1978.  
Nagamasa and Kashiko Kawakita for their Tribute, October 1978.  
Henry Geldzahler, presenting Mayor's Award to Mickey Mouse, November 1978.  
Mickey Mouse, Minnie Mouse, others, November 1978.



## 5. EXHIBITIONS - PUBLICATIONS

a) Exhibitions. "Designed for Film: The Hollywood Art Director," May 11-September 26, 1978. This exhibition included sketches, matte paintings, storyboards and film stills, and after its showing at the Museum was made into a touring exhibition. The May/June 1978 special issue of Film Comment contained an illustrated article about the exhibition by Mary Corliss and Carlos Clarens and included interviews with many of the art directors whose work was featured in the show.

"Rediscovering RKO," a group of giant blow-ups of film stills designed to accompany the film series mentioned in section 4 of this report, was installed December 7, 1978.

b) Publications. The Department of Film continued to issue program notes to accompany most of its film showings.

## 6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Museum of Modern Art operated under a very restricted budget this year, in efforts to bring its enormous deficits into line, but the large number of government and private grants for special projects mentioned elsewhere in this report made it possible to accomplish a great deal of work even with this handicap. The Department of Film's greatest problem is the growing cost of our vault storage, which is the largest single item in our operating budget other than wages and salaries. The renovation of the Roy and Niuta Titus Auditorium was halted short of the total number of improvements we had planned, as the costs of renovation rose, but nonetheless most of the plans were fulfilled.

## 7. INTERNATIONAL RELATIONS

a) Loans. A total of 43 films were lent to FIAF archives in Brussels, London (not including those films lent for the Brighton symposium), Warsaw, Stockholm, Torino, Montreal, as well as FIAF archives in our own country, in Los Angeles, Rochester, and Washington (American Film Institute). Films were also lent to the Art Gallery of Ontario, and to film festivals in Hong Kong and Sydney. We wish to acknowledge in return the generosity of FIAF archives for lending films for our showings from Rome, Milan, Berlin (Staatliches Filmarchiv der DDR), Washington (Library of Congress) and London (National Film Archive) for BEFORE NEO-REALISM: ITALIAN CINEMA 1929-1944; to Berlin for the Werner Hochbaum films; and to Bois d'Arcy and George Eastman House for the Emile Cohl films; and to Los Angeles (UCLA) and Washington (Library of Congress and American Film Institute) for REDISCOVERING RKO.



b) Exchanges. Other FIAF archives cooperated in exchanges, gave gifts, and permitted us to acquire films at cost: the archives of Praha, Copenhagen, London, Bois d'Arcy, Torino, Milan, Rome, Los Angeles, and Washington (Library of Congress and American Film Institute). We were able to act as intermediary with MGM to obtain for Praha an exchange for the American films by the outstanding Czechoslovak director, Gustav Machatý.

c) Touring shows. The David Wark Griffith touring show went to the FIAF archives in Moscow, Bucharest, Praha, and Sofia. Eileen Bowser gave lectures in connection with the tour of this show in Sofia and Plovdiv, at the invitation of the Bulgarska Nationalna Kinoteka, in December 1978.

The Cine Antropologico touring show was seen in Bogota and Caracas during 1978. The European prints for Anthropological Cinema, returned to us by mistake in the spring of 1977, have not been requested by any more European archives, and we may soon have to dismantle this touring program.

The American Silent Films touring show went to the Cine Club Universitario of the University of Panama in February of 1977, and we have not been able to find any trace of them since. Mr. Carlos Wong, responsible for this showing, has not responded to any of our pleas for their return. We advise our FIAF colleagues to use great caution in lending any films to this institution.

d) The Department participated in the Brighton symposium during the last FIAF Congress, preparing prints of many films shown there, preparing papers and providing participants.

## 8. MISCELLANEOUS

a) We have already informed our FIAF colleagues of the resignation of our director, Ted Perry, on July 1, 1978. A search committee has been formed to locate a replacement. Meanwhile the Museum has appointed Mary Lea Bandy, of the Museum staff, to act as Administrator of the Department. Margareta Akermark, Associate Director, retired in September 1978 after 37 years of service to the Department of Film. Her friends gathered together at a Museum party to wish her well and tell her how much we shall miss her and her good work for the Department.



b) The work of the Department was given a tribute at Filmex in Los Angeles in April 1978. We lent a series of films we have preserved for this occasion, and Filmex arranged a special evening performance with full orchestral accompaniment of our original tinted print of BROKEN BLOSSOMS, using the original score. Lillian Gish made a short introduction. This performance represented a fulfillment of a long-cherished dream, one we have not been able to fulfill in New York, and it was truly a remarkable occasion. The president and director of the Museum, the director and associate director of the Department of Film, and the two curators travelled to Los Angeles for the tribute. We hosted a reception at Pickfair, the famous home of Mary Pickford, commemorating the first contact of the Film Library with the Hollywood industry in the same place forty-three years earlier. The group also visited major studios and held discussion with studio heads, and was received by the Academy of Motion Picture Arts and Sciences and the American Film Institute's Center for Advanced Film Studies.

c) The film series "Lost and Found," co-produced by the Department of Film and WNET, completed four years ago, finally was broadcast on television in June-July 1978. All of the films in the series were "lost" American films which we found in the archives of FIAF, and our gratitude to these archives was expressed in each case when the film was broadcast. The series brought a lot of publicity for the work of the Department as well as other archives, for film preservation and the search for missing films, and for FIAF. It has not yet succeeded in turning up any more lost films, as we had hoped it might. We hope the series will eventually be sold to television in other countries.

d) Film circulation. Based on the evaluation done previously, the Museum's Circulating Film Program began active work to expand the number of titles it circulates. In doing so it is working to secure distribution of recent films from other countries as well as films of historical importance. It also is working to expand the number of independent American films which it distributes and in doing so is working with the filmmakers to assure completion of printing negatives.

Recent films include: KODOU (Senegal), THE PRICE OF A UNION (Brazzaville), IN THE FOREST (England), ANIMATION FOR LIVE ACTION (England), and additional titles by Paul Winkler of Australia.

Among the foreign films which have been made available during the past year are the important Russian silent films: CHINA EXPRESS, SALT FOR SVANETIA, THE FALL OF THE ROMANOV DYNASTY, and THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS. These have all had the inner-titles translated into English as well.



Other historical titles include Werner Hochbaum's BRUDER, Erwin Leiser's GERMANY AWAKE, Fernando Amaral's AN EVENT ON THE BEACH, and a number of Polidor and Tontolini titles.

Of particular interest is the fact that the Circulating Film Program has undertaken an ongoing effort to make available in 16mm the Biograph and Edison films which it holds. Approximately 50 printing negatives have been completed thus far with inner-titles being written where necessary based on the Biograph Bulletins. A further project is to make 16mm color printing negatives for the Griffith features BROKEN BLOSSOMS, INTOLERANCE, THE BIRTH OF A NATION, and THE AVENGING CONSCIENCE.

A listing of the recent acquisitions of the Circulating Film Program is currently underway and will be distributed to FIAF members upon completion. Thanks are extended to the many FIAF archives who have helped in untangling rights and assisted in making master material available.

e) The Museum's building plans were delayed by legal complications during 1978, but the way now looks clear for construction to begin in 1979-1980. The Department of Film expects to obtain additional screening facilities and increased space for the Film Study Center and the Department's offices.



**Oslo**



Norsk Filminstitutt  
Aslakveien 14 b  
Oslo 7, Norway

## REPORT FOR THE YEAR 1978

### General remarks

The year 1978 has been a year of construction and re-examination of the procedure of archival systems, trying to find methods which enables a small staff to cope with a steadily growing film stock. Our new vaults will be ready in October/November 1979. We have also to reexamine our cataloguing in order to find a rational way of handling the day-to-day business. The new vaults will solve many of our problems, but will at the same time create new ones. For the time being there is no possibility of enlarging our staff and a law prohibits the raise in prices and salaries.

#### 1. Acquisition of the year

During the year we received 440 films for deposit. The amount could have been larger, but we are unable to receive everything offered until the autumn of 1979 when the new vaults are ready. The films offered will in the meantime be stored with the procedures and distributors which means that nothing will be lost. The total amount of films in the archive is at the end of 1978 6.174, half of which are short-films.

#### 2. Progress in the field of preservation

Thanks to the Swedish Film Institute most of the difficult material is now handled in Stockholm. Most of our work in 1978 has been concentrated on reconstructing the films from the 30-ties produced by the Norwegian labour movement. Our budget for restoration in 1978 amounted to Norwegian crowns 210.000.

#### 3. Cataloguing, Documentation, Research

We still work on a Norwegian filmography. The script will be ready during 1979. It shall cover the whole period from 1908-1978.

#### 4. Film showings

We had approximately 110 showings in our study cinema in co-operation with the Municipal cinema of Oslo. Our main arrangements in 1978 were:

1. A film seminar covering the period 1927-1932. Within the framework of the seminar we had 17 film showings.



2. A series of films by Rene Claire and Jean Vigo.
3. New German films: Fassbinder, Zepkowski, Lilienthal, Stein
4. Ibsen-films presentation.
5. The best films from Forum des jungen Films, Berlin.

5. Exhibitions, Publications

During the year the following publications have been printed and distributed:

- a. Register on Norwegian short film production 1977.  
(in Norwegian only)
- b. Henrik Ibsen - a filmography (printed in Norwegian and English)
- c. Norwegian films 1978 (in English only)
- d. 757 short films - an alphabetical survey of Norwegian short film production 1968-1978.
- e. A special Ibsen-poster.

6. Budgetary matters, relations with governmental authorities

Our budget for 1978 was Norwegian crowns: 1.476.000.  
Our budget for 1979 is Norwegian crowns 1.764.000.  
The raise from 1978 to 1979 covers more than the inflation rate. Our problem is not the spending budget as such, but the denial of more staff members.  
We are only  $6\frac{1}{2}$  in all.

7. International relations (FIAF and others)

We are most grateful to FIAF as such. Without our organization our prestige would have been less even in our own country. Thanks to the strong attitude of FIAF concerning the UNESCO-report on preservation of the moving image, we succeeded in making our own authorities to take a firm stand in this special case. Our National Commission for UNESCO has adopted our point of view as their own.  
We have had excellent relations with other FIAF members during the year, and we want to thank them all. We also want to mention that the Institute also plays an active part concerning selection of Norwegian films to festivals all over the world.



8. Miscellaneous

During the year we have on the basis of bilateral cultural agreements participated in presenting Norwegian films in Sweden, Romania, China.

We still support the Norwegian Association of Film Clubs both financially and with import of films for temporary loan.

We have now 75 active film clubs all over Norway.  
(1977:68)

Oslo, February 20. 1979

Jon Stenklev (s.)



**Ottawa**



NATIONAL FILM ARCHIVES  
OTTAWA  
REPORT TO FIAF 1978

In this first year as Member, the NFA has enjoyed substantial growth in all programs. Although environmentally controlled storage space remains a problem, we have at long last the promise of a move to a building under construction in which we are to be allocated a total of 8100 square metres of storage, laboratory and office space that can be equipped to meet our needs. If the promises are met, there will also be a 200 seat theatre, a small film and video viewing theatre, and a permanent exhibition hall constructed to our specifications in the same complex. If everything goes as planned, the move is scheduled to take place in the Fall of 1980.

In the meantime, the NFA has been able to secure some protection for the safety film, reference copies, videotapes and recorded sound material in custody through the construction of a temporary, environmentally controlled storage area in the West Memorial Building. In addition, the relocation of the Sound Laboratory, the installation of the Video Laboratory (both in the West Memorial Building) and the improvements to the Film Laboratory (at the Rockcliffe Nitrate Vaults) along with the upgrading of equipment for film-to-videotape, film-to-film, and audio tape-to-audio tape transfers, has established the support facilities necessary for the program to achieve the objectives set out in Five Year Plan for the NFA which was officially approved in 1977.

One of the immediate benefits of the adoption of the Five Year Plan was that the NFA, in the face of severe federal government cuts in support of the arts, began FY 78/79 with a complement of 35, an increase of 8, and a total budget of \$1,819,000, an increase of \$438,000 over the previous fiscal year.

As a result of the expansion, there has been a major reorganization in the NFA. There are now five Sections:

- |                                      |                   |
|--------------------------------------|-------------------|
| (1) Film and Television Acquisitions | - Ken Larose      |
| (2) Recorded Sound                   | - Ernie Dick      |
| (3) Documentation and Public Service | - Jana Vosikovska |
| (4) Media Cataloguing                | - Jean Guenette   |
| (5) Technical Services               | - George Bova     |

In addition, the establishment of four Units in the Technical Services Section (Film, VTR, Sound and Custodial) and the adoption of a new set of procedures controlling all aspects of technical processing have improved the overall efficiency of the Section as well as laying the organizational groundwork for a further expansion in all programs following the rehousing of the NFA in 1980.



New policies and programs in the area we call "diffusion" (distribution, publication, exhibition and information networking) will be developed with the aid of the NFA Advisory Committee established by the Secretary of State. Representatives of twenty-two national, provincial and regional organizations associated with the film, television and radio broadcasting industry met for the first time in December, 1978. In the months to come the Committee will consider government legislation, technical standards and procedures; acquisitions policy and diffusion policies, with the emphasis on access to resources (on and off the premises of the Archives) and relations with production, distribution and consumer groups. The overall objective is to formulate a national policy that can be submitted to Cabinet for approval and to Treasury Board for funding so that support of these activities will not drain funds from the acquisition, organization and conservation programs that are fundamental to the work of the NFA.

Despite the administrative re-organization so characteristic of a blooming bureaucracy, the NFA managed to add to its collections and to organize and protect the material in its custody at a very substantial rate in 1978. To our eyes the statistics are impressive, if relatively meaningless: 12,256 film and video reels, 13,333 audio reels and 69,539 documents were accessioned; 7,051 reels of film, video and sound were protected; and 16,330 reels of film, video and sound were catalogued.

Of perhaps greater significance is the fact that the intake included: 108 Canadian feature films produced over the past five years (master prints acquired from the laboratories and/or printing elements) including LE SOLEIL SE LEVE EN RETARD, TWO SOLITUDES, THE SILENT PARTNER, IN PRAISE OF OLDER WOMEN, LA VRAIE NATUR DE BERNADETTE, and OEDIPUS REX; a cross section of American productions including TWO-LANE BLACKTOP, ANNE OF THE THOUSAND DAYS, TELL THEM WILLIE BOY IS HERE, DIAMONDS ARE FOREVER, LEO THE LAST and GAILY, GAILY; 7,500 kinescope recordings representing English language productions by the Canadian Broadcasting Corporation between 1952 and 1962; 3,000 stills documenting Canadian production, distribution and exhibition, c.1945-65, from the Nat Taylor/Canadian Film Weekly Collection; a collection of 19 nitrate films which includes Edison titles (1901-05), early Pathé Frères titles, an original hand coloured copy of TRICKS THE PRINCESS, and early Kalem and Vitagraph productions; 40,000 publicity stills and transparencies documenting Canadian television productions, c1945-65; 983 hours of 2-inch videotapes representing the entire record of the 1976 Olympic Games; and 510 reels of 35 mm nitrate films (1903-1927) which were recovered from the permafrost in Dawson City, Yukon Territory.

Of perhaps even still greater significance is the fact that in 1978 the NFA was able to place in motion a number of acquisition programs designed to establish some control over contemporary production. These included the Network News Project under which 3/4-inch videocassettes of the network news as broadcast on the English and French language networks of the Canadian Broadcasting Corporation are deposited by the Corporation on a regular basis; the Student Film Project under which prints and/or printing elements of the prize winning entries in the Canadian Student Film Festival are being acquired; the Independent Film Project under which the works of film makers such as Michael Snow (WAVELENGTH), David Rimmer (SQUARE INCH



FIELD), John Straiton (EURYOME), Peter Bors and Tom Burstyn (IF BRAINS WERE DYNAMITE, YOU WOULDN'T HAVE ENOUGH TO BLOW YOUR NOSE), Charles Gagnon (le 8e JOUR), Kim Cross (SURREAL), Peter Rowe (NEON PALACE) and Al Razutis (VORTEX) have been acquired; and the Network Television Project under which 800 hours of 2-inch quadraplex videotapes, borrowed from the networks, were transferred to a 2-inch helical scan storage format, and then returned to the networks for reuse (with contents ranging from situation comedies through feature length dramas and documentaries to public affairs broadcasts of obvious historical significance).

In documentation NFA staff compiled and published:

- Books Received, January - June 1978;
- Bibliography of Privately Published Sources in Canadian Broadcasting;
- Bibliography of FIAF Member Publications, 1978;
- Sound Archives Manual;
- Inventory of Main Holdings (Sound Archives);
- Films on the Yukon: A Filmography; and

collaborated in the compilation of Film Canadiana.

In exhibition the NFA continued a productive collaboration with the Canadian Film Institute's National Film Theatre.

In restoration NFA staff completed an exhaustive analysis and comparison of variant versions of LES LUMIERES DE MA VILLE and of CARRY ON SERGEANT! to arrive at the best quality master elements possible.

In conservation the NFA has installed a cold storage unit (Bally Data Shield) with a capacity of 107.5 cubic metres for the storage of master colour films. Designed to maintain 5°C and 35% RH the unit is now under test.



**Paris**



22 février 1979.

Le fonctionnement de la Cinémathèque Universitaire durant l'année 1978 a été satisfaisant (hormis la question d'éventuelles subventions, toujours au point mort).

La Cinémathèque s'est enrichie ces derniers mois d'une centaine de films environ de tous formats (35 mm, 16 et super-8). La plupart de ces copies proviennent, soit de dépôts gracieux, soit d'acquisition sur le marché officiel (U.S.A. notamment) ou officieux (récupération de copies usagées auprès des producteurs), soit enfin d'échanges inter-Cinémathèques. Signalons quelques titres importants :

- quinze grands classiques du cinéma soviétique, tirés spécialement par le Gosfilmofond à l'intention de l'enseignement du cinéma dans les Universités françaises ;
- plusieurs films de la production S.E.D.I.F. retirés de l'exploitation française (entre autres "Nuits moscovites", "Tarass Boulba", "Hôtel du Nord", etc...), que nous a confiés le distributeur aux fins de restauration et de bonne conservation ;
- divers films, anciens ou récents, de la "Nouvelle Vague" française ;
- un stock de copies 16 m/m double bande provenant de chutes de l'émission T.V. "Cinéastes de notre temps" (interviews de metteurs en scène et extraits de films).

Cela porte à près de 800 le nombre de copies dont nous disposons à ce jour.

D'autre part, un lot important de scénarios de films, de revues, de livres et de documents divers (concernant principalement le cinéma français) nous a été confié par l'entremise de François Truffaut. Un classement particulier de ces archives non filmées (essentielles pour l'enseignement du cinéma) est en cours.

Rappelons que la Cinémathèque Universitaire, comme son nom et ses statuts le précisent, n'organise de projections, ou de séances de visionnement à la table de montage, que dans le cadre des cours d'Histoire ou d'Esthétique du cinéma dispensés parallèlement dans les Universités (de Paris ou de province). Ses projections ne font l'objet d'aucune publicité extérieure. Les manifestations les plus importantes ont lieu à Paris-I (U.E.R. d'Art et d'Archéologie) et à Paris-III (Centre Censier), au rythme de douze environ par semaine, de novembre à juin. Mais elle s'efforce aussi de diffuser ses films auprès d'autres centres universitaires, tels que : Paris IV, Paris VII, Nanterre, Montpellier, Bordeaux, etc...

Elle a pratiqué tout au long de l'année écoulée des échanges amicaux et fructueux avec un grand nombre d'organismes nationaux et internationaux, entre autres : la Cinémathèque de Toulouse, la Cinémathèque de Lausanne et le Gosfilmofond ; la Cinémathèque de Luxembourg ; la Cinémathèque scolaire de la Ville de Paris ; l'Académie du Cinéma français ; l'I.D.H.E.C. ; les Festivals de Deauville, La Rochelle, Orléans, Bondy ; le Conservatoire National d'Art dramatique (hommages à Louis Jouvet, Marguerite Moreno, Ludmilla Pitoeff) ; l'Ecole des Arts décoratifs, etc... Elle a patronné le tirage de copies de films de jeunes cinéastes, par exemple "Raouf Lardi" de Charles Vons (promotion I.D.H.E.C. 1977). Elle a collaboré avec la revue "L'Avant-Scène du Cinéma" pour l'édition de découpage de films, notamment "Les Yeux sans visage", "Shadows", "Volpone", "Le Point du Jour", "L'Arc-en-ciel". Son conservateur a effectué des missions à l'étranger (Suisse, Luxembourg, Italie).

Précisons que durant toute l'année écoulée et pour longtemps encore, craignons-le la Cinémathèque Universitaire n'a reçu aucune subvention, d'où qu'elle vienne.

Claude BEYLIE, conservateur et secrétaire général.

P.S. La Cinémathèque Universitaire Universitaire a eu la douleur de perdre, le 13 février 1979, son président d'honneur en la personne de Jean RENOIR. Elle se propose d'organiser dans les mois à venir plusieurs hommages et rétrospectives à sa mémoire.

Jean RENOIR, Président d'honneur - Jean MITRY, Président - Claude BEYLIE, Conservateur



**Poona**



The detailed statement of archival acquisition as on 31st December, 1978 is given below:

NATIONAL FILM ARCHIVE OF INDIA		Additions during 1978	Total as on 31st Dec. 1978
Ministry of Information and Broadcasting		87	1833
Government of India	7063	824	7893
Law College Road	182	31	213
Poona 411 004	1082	204	1286
India	12810	1114	
Wall Posters	2582	262	2854
Song Booklets	2166	305	2471
Scripts	7308	1643	8957
Pamphlets / Folders	1962	229	2191

**Report for 1978**

#### Activities : NATIONAL

The Film Checking Department checked a total number of 15,053 reels in 35mm and 2,286 in 16mm gauges in the course of the year.

The National Film Archive of India have been making steady progress since its inception in 1964. The Archive continue to be housed in the Jaykar Bungalow, a famous landmark of Poona. The films are stored in air-conditioned vaults and storage rooms in the nearby Film and Television Institute of India ( erstwhile Prabhat Studios ). The long-awaited plan to have the Archive's independent film vaults, laboratory, projection rooms and office buildings is expected to materialise soon.

#### Advisory Committee

The newly constituted Advisory Committee of the Archive which met in September 1978 under the chairmanship of the Secretary, Ministry of Information and Broadcasting, Government of India, recommended setting up of Archive units at three regional centres - Bangalore, Calcutta, New Delhi and commencing of Archive screenings for the public on membership basis.

Two sub-committees - one for selecting films for archival acquisition and the other to work out norms for the immediate research projects to be undertaken by the Archive - have also been constituted.

#### Staff

There has been no increase in the staff strength of 20 technical hands and 15 on the administrative side.

#### Acquisition

97 films ( 34 Indian and 63 Foreign ) were added to the Archive collection during the period-January-December, 1978. Most of them were acquired at print cost. There have been very few free deposits,

Notable film acquisitions of the year have been :

#### Indian

Satyajit Ray's ARANYER DIN RATRI ( 1970 ) and SHATRANJ KE KHILARI ( 1977 ), Mrinal Sen's MRIGAYA ( 1976 ) and OKA OORIE KATHA ( 1977 ), Girish Kasaravalli's GHATASHRADDHA ( 1977 ), Girish Karnad's TABBALIYU NENADE MAGANE ( 1977 ) and Adoor Gopalakrishnan's KODIYETTAM ( 1977 ).

#### Foreign

Michelangelo Antonioni's IL GRIDO ( 1957 ) and IL DESERTO ROSSO ( 1964 ), Ingmar Bergman's WINTER LIGHT ( 1963 ), CRIES AND WHISPERS ( 1972 ) and SCENES FROM A MARRIAGE ( 1973 ), Sergei M. Eisenstein's ALEXANDER NEVSKY ( 1938 ) and IVAN THE TERRIBLE Parts I & II ( 1944/48 ), Akira Kurosawa's DERSU UZALA ( 1975 ), Andrei Tarkovsky's SOLARIS ( 1972 ) and Krzysztof Zanussi's THE BALANCE ( 1974 ).

Other important foreign film acquisitions include six films of the famous Dutch documentary filmmaker Bert Haanstra and four full-length documentary films of the radical American filmmaker Emile de Antonio.



The detailed statement of archival acquisition as on 31st December, 1978 is given below :

Items	As per last report	Additions during 1978	Total as on 31st Dec. 1978
Films	1736	97	1833
Books	7069	824	7893
Periodicals	182	31	213
Disc - records	1082	204	1286
Stills	12810	1114	13924
Wall Posters	2592	262	2854
Song Booklets	2166	305	2471
Scripts	7309	1648	8957
Pamphlets / Folders	1962	229	2191

The Film Checking Department checked, cleaned and repaired a total number of 15,056 reels in 35mm and 2,286 in 16mm gauges in the course of the year.

#### Screen Education

The Archive Distribution Library has about 120 film classics of Indian and foreign origin in 16mm and 35mm gauges. These were lent out for 1162 bookings by over 300 borrowers throughout the country - mostly film societies and film study groups in educational institutions for non-commercial study screenings.

309 films ( features and shorts - total 4015 reels ) were received on loan from private producers distributors, embassies, consulates for study preview in the Archive premises. Some of them were later acquired for permanent archival record.

The Archive assisted the Film Finance Corporation in conducting trial subtitling work with satisfactory results.

The Book Library and the Documentation Department attended to 396 enquiries from research workers, film students and the public for supply of books / magazines, stills and other data relating to films.

1379 reels were viewed on the Steenbeck Viewing Table for checking / study purposes by research workers.

The Curator and the Film Library Officer attended to 527 enquiries from filmmakers, film students and general public on matters relating to film study and spread of film culture.

#### Screenings / Exhibitions

593 films were loaned to the Film and Television Institute of India for academic use of the students and TV trainees.

Weekly screenings of selected films are held at Poona and Bombay by the Archive for invited audiences. 324 screenings were held during the year at Poona and 48 at Bombay. It is proposed to extend these screenings to other metropolitan cities in the country. Private filmmakers are also making use of the Archive collection for their preview and study purposes.

#### Special Programmes

January Retrospective of Ritwick Ghatak films during the FILMOTSAV'78 at Madras. Five of his major films were presented.

February Session of Sohrab Modi films at Bomhay in collaboration with Cine Society.

October Cinema in Revolution at Cinema Circle, Hyderabad.

November Panorama of Indian Cinema at the National Small Scale Industries Trade Fair at New Delhi. 23 films from the Archive were presented.

#### Courses / Lectures / Seminars

April Assisted the Federation of Film Societies of India in conducting a short course in Film Appreciation at the Institute of Film Technology, Madras. 95 candidates attended the course.



- June / July A five - week course in Film Appreciation held at Poona in collaboration with the Film and Television Institute of India. 58 candidates comprising film teachers, film society organisers, film critics and amateur filmmakers from various parts of the country participated in the course.
- September University professors, practising artistes, research workers and film students participated in a seminar on GHASHIRAM KOTWAL, a film adaptation of the Marathi play, organised at Poona by the Theatre Academy in collaboration with the Archive and the Film and Television Institute of India.
- October / Assisted the Film and Television Institute of India in conducting short courses  
November in Film Appreciation at Chandigarh, Shantiniketan, Khamam ( Andhra Pradesh ) and New Delhi.
- November A short course on Film and Literature at the Poona University on behalf of the University Film Study Group.
- December Film Appreciation Course at the Jadavpur University, West Bengal.

#### Activities : INTERNATIONAL

##### Brighton Congress

No representative from the Archive could attend the 34th Annual Congress and General Meeting of FIAF held at Brighton from 28th May.

##### Archival exchanges

12 significant foreign films were received on exchange basis from the Film Archives at London, East Berlin and Moscow.

##### Research Projects

Dr. Christopher Byrski, a Polish scholar, spent about two months at the Archive using the library and previewing Indian film classics in connection with his research project - A Comparative Study of the Commercial Hindi Films and Sanskrit Drama.

Mr. Brian Shoosmith, another research scholar and film teacher from the University of Perth, Western Australia, spent nearly five months at the Archive going through old records to collect data on his research project - The British Government's Attitude to Film Censorship in India during 1918 - 28.

Mr. Erik Barnouw, Head of the Film Section of the Library of Congress, Washington and co-author of " Indian Cinema ", has been going through the Archive records and films for updating his book.

##### Visits abroad

Curator Mr. Nair attended the Carthage Film Festival JCC 1978 held at Tunis in November 1978 as the official Indian delegate. He also visited the Cineteca Nazionale, Rome on his way back.

##### Important visitors

- Burma Messrs. Umaung Khin, Managing Director, Film Corporation of Burma and U Hla Tun, Chief Editor, News Agency of Burma.
- Indonesia Messrs. H. Misbach Yusa Biran and Abdul Karim, two Archivists from the Indonesian Film Archive.
- Sri Lanka Mr. & Mrs. Dharmasena Pathiraja, filmmaker for research on early Sinhalese films made in India.
- Switzerland Mr. Christian Zeeander with Swiss TV team in connection with their TV film on Indian Cinema.
- U. S. A. American members of the Indo - U. S. Sub - Commission on Film and Broadcasting.

Curator : P. K. Nair  
Film Library Officer : A. K. Pramanick



**Praha**



THE CZECHOSLOVAK FILM INSTITUTE  
FILM ARCHIVE

ACTIVITIES REPORT 1978

In 1978, the Czechoslovak Film Institute-Film Archive was doing work indispensable for the achievement of the long-term aims of this institution, as well as performing tasks set for 1978 by the management of the Czechoslovak cinematography, concerning film archiving, documentation, information, history and research. Many events, such as film seasons, seminars and lectures, were arranged by the Czechoslovak Film Institute-Film Archive in connexion with the 80th anniversary of the Czechoslovak cinema and with anniversaries of interest to the whole society, as were the 30th anniversary of the working people's victory over reaction in 1948 and the 60th anniversary of the foundation of the independent Czechoslovak Republic.

In 1978, the Czechoslovak Film Institute-Film Archive suffered grave losses by death of its director, Doctor Slavoj Ondroušek, and of Mr. Myrtil Frída, film historian and co-founder of the Czechoslovak Film Archive. The Central Director of the "Czechoslovak Film" put deputy director Jiří Levý in charge of the Film Institute. The management and all the employees of the Czechoslovak Film Institute-Film Archive will, by their painstaking work and conscientious fulfilment of tasks, do their utmost to cope with the situation



created by the passing away of two such important personalities.

1/ Supplementing the film holdings

a/ 1,055 new film items were processed, listed and deposited.

Among the most important acquisitions were the following pictures:

Im Nacht und Eis, direction Mime Misu /Germany 1912/

Mistress Nell, direction James Kirkwood /USA 1914/

Gorizont, direction Lev Kuleshov /USSR 1932/

Ein bischen Liebe für Dich, direction Max Neufeld /Germany  
1932/

The Country Doctor, direction Henry King /USA 1935/

Becky Sharp, direction Rouben Mamoulian /USA 1935/

Der fremde Vogel, direction Urban Gad /Germany 1911/

Potsaluy Mary Pickford, direction Serguey Petrovich Komarov  
/USSR 1926-27/

Outside the Law, direction Tod Browning /USA 1921/

Po debryam Ussuriskogo kraja, direction A. Litvinov /USSR  
1928/

Mit der Kamera durch die Schweiz, direction Fritz Griepe  
/Germany/

V taygu za meteoritom, direction N. Vishnyak /USSR 1928/

Chez les Buveurs de Sang /France 1932/

Ma and Pa, direction Roy del Ruth /USA 1922/

Napoléon /France, 1907 approximately/

Fond "Prague Circulation"



- b/ Staff-members continued viewing and describing films received from foreign archives and private collectors.
- c/ The commission for viewing and describing films and for their archiving continued its work.

2/ The processing of film holdings

Work was continued on a new card-index system. Therefore, 936 specification sheets of prints of fiction-features, 753 sheets of shorts and 584 sheets of negatives were worked through.

The fond "Prague Circulation" is being processed and estimated by specialists.

3/ The preservation and conservation of film holdings

- a/ The listing of film materials was continued. In 1978, 1,953 film items were processed.
- b/ During the year, 23 negatives of fiction-features and 13 negatives of shorts, in all about 140,000 metres of film, were freed of mustiness.  
Each negative was secured by a lavender print.
- c/ The transfer of very inflammable films on safety stock or the securing of these films by pictures printed on safety stock were continued as part of long-term projects. Prints of 541 film items were struck.
- d/ 66 film prints and negatives were adjusted and completed.



4/ International film exchange

Permanent lendings to the Film Archive	81 features
	14 short films
Short-term lendings to the Film Archive	17 features
	11 shorts
Permanent lendings from the Film Archive	72 features
	40 shorts
Short-term lendings from the Film Archive	39 features
	59 shorts

From its holdings, the Czechoslovak Film Archive put a number of films at the disposal of the Cracow International Festival of Short Films and of the Leipzig International Film Festival which used them for the retrospectives arranged by them.

5/ Other activities included:

- a/ assembling a collection of slapstick comedies,
- b/ co-operating on the film "Czechoslovakia's Sixty Years" and on the thirteen-part TV-series about national artist Hermína Týrlová, woman-director of animated films,
- c/ the construction of the film-archive buildings:
  - the construction of an archive-depository extension, with the capacity of 240 tons, was continued in 1978;
  - the elaboration of the projects needed for the construction of a complex archive facility was continued;



d/ dailies and periodicals from the 1913-1945 period were processed and the card index "Dates and events in the history of Czechoslovak cinema" was compiled to facilitate the future writing of the history of Czechoslovak cinema.

6/ The activities of the Ponrepo archive-cinema

In 1978, the Ponrepo cinema screened 442 fiction-features and 378 short films. The program, especially stressing the 30th anniversary of the working people's victory in 1948 and the 60th anniversary of the foundation of the independent Czechoslovak Republic, was composed of several cycles. In cooperation with the National Film Archive of London, a season of British comedies of the thirties and forties was held in the Ponrepo cinema, as well as a season showing director Carlos Saura's pictures, which he attended. A successful cycle of important films belonging to the silent era was continued; these screenings were preceded by lectures.

The section of bibliography and catalogues

Acquisitions:

Technical film-publications

663 volumes

/of foreign and of Czechoslovak origin/,

basic works on cultural policy, works



of various kind that have been made into films, basic works on the history of culture and arts, encyclopedic handbooks, technical and language dictionaries

Technical film-periodicals 9,178 copies

/of foreign and of Czechoslovak origin/,  
cultural-political dailies, weeklies and  
monthlies

Screenplays 785 volumes

/for making Czechoslovak films/

Bibliographical listings from the Czech press 2,320 annotations

Bibliographical listings from the foreign press 9,897 annotations

Clippings from the Czech press 2,830 items

Clippings from the foreign press 3,670 items

L e n d i n g s :

Publications 4,916 volumes

Periodicals 10,011 copies

Screenplays 11 volumes

The documentation section

A c q u i s i t i o n s :

Photographs 5,769 items



/of Czechoslovak and of foreign origin,  
portraits of film makers and actors,  
shooting stills, photographs from  
film-promoting events/

Publicity material

1,237 items

/distributors' handouts on Czechoslovak  
as well as foreign pictures, program  
booklets, leaflets, foreign-language  
publicity material on Czechoslovak  
films, cinema programs and posters/

L e n d i n g s :

Photographs

831 items

The publishing section

The following matters were published:

Panoráma

No.3-4/1977 and 1-2/1978

/a theoretical quarterly containing  
original technical film-studies/

Filmový přehled /Film Review/

14 issues

/a filmographic fortnightly publication  
giving information on Czechoslovak and  
foreign films released in Czechoslovakia/

Interpressfilm

11 issues

/a monthly publishing technical film-  
studies translated from the foreign press/



Programs of the Ponrepo cinema February-December, 1978,  
January, 1979

Texts No. 6: Historical notebooks No. 1

/Z.Štábla: Ignác Schächtl from Tábor, a pioneer  
of cinema

Z.Štábla: Questions raised by the Hořice  
Passion film/

Texts No. 8: The Czechoslovak-Soviet symposium "The October  
Revolution and Czechoslovakia's art-cinema"

J. Brož - M. Frída: 666 zahraničních režisérů /666 Foreign  
Directors/

Československé filmy 1969 - 1971 /Czechoslovak Films 1969-71/

Budget problems

The Czechoslovak Film Institute-Film Archive financially covers all its activities from its own budget. This budget is in the red, and the difference between the expenditures and the incomes is subsidized by the central management of the "Czechoslovak Film".

The expenditures resulting from the activities of the Czechoslovak Film Institute-Film Archive exceed 10 million crown, whereas its income is about 8 million crowns.

More than 2 million crowns are spent yearly on preserving and renewing archive films. Substantial sums are used for the construction of a film storage-site of the Film Archive.



The greatest sum in the budget, some 4 million crowns, is earmarked for the employees' salaries. All the expenditure on research and publishing is also covered from the budget.

The incomes are mostly derived from publishing and from screening the archive films, of which the Czechoslovak Film Institute-Film Archive has a monopoly.

#### International relations

In 1978, 13 staff-workers of the Czechoslovak Film Institute-Film Archive took part in various events abroad and visited FIAF-member archives.

As part of cultural relations, 4 foreign guests and 9 staffworkers of FIAF-member archives visited the Czechoslovak Film Institute-Film Archive.

Mr. Zdeněk Štábla, C.Sc., researcher of the Czechoslovak Film Institute-Film Archive, was a member of a group of experts that arranged and held the symposium at Brighton, where he delivered a lecture.

In addition, a number of the Czechoslovak Film Institute-Film Archive staff-workers took part in the elaboration of working papers concerning several FIAF targets, co-operating either bilaterally with other FIAF-member archives or with the FIAF secretariat.

Prague

February 28, 1979



**Pyong Yang**



LES ARCHIVES NATIONALES DU FILM DE  
LA REPUBLIQUE POPULAIRE DEMOCRATIQUE DE COREE

RAPPORT D'ACTIVITE POUR 1978

Sous la grande attention et la profonde sollicitude du Gouvernement de la République, les Archives Nationales du Film de la République Populaire Démocratique de Corée ont, au cours de l'année, mené leurs activités en mettant l'accent sur les échanges intensifiées avec les membres de la FIAF et sur la promotion des rapports d'amitié et de collaboration avec ceux-ci, tout en complétant et parachevant la cinémathèque modernement construite.

I. COLLECTE ET ECHANGES DE FILMS

En 1978 également, la cinémathèque a collectionné principalement les documents filmiques de notre pays. La cinémathèque a obtenu de la part des Studios de Films Documentaires de Corée des dizaines de titres, dont la "CELEBRATION SOLENNELLE DU XXXème ANNIVERSAIRE DE LA FONDATION DE LA REPUBLIQUE EN PRESENCE DU GRAND LEADER", documentaire à long métrage relatant les manifestations qui eurent lieu le jour de la fête. Les Studios de Films de Fiction de Corée ont déposé à la cinémathèque un grand nombre de longs-métrages, parmi lesquels "UNE JOURNEE AU PARC DE PLAISANCES", "LA NOUVELLE BRU DU TRACTORISTE" etc. Le premier, qui est du genre comédie légère, fait voir un passe-temps agréable de nos travailleurs au Parc de plaisances de Daiseungsan, aménagé



à merveille grâce à la politique populaire du Gouvernement de la République.

De plus, la cinémathèque a cherché et déterré de précieuses archives du film qui furent dispersées et perdues lors de la Guerre de Libération de la Patrie.

L'année dernière, la cinémathèque a procédé à l'échange des listes et des films avec nombreux membres de la FIAP. C'est surtout avec les pays asiatiques que la cinémathèque a renforcé les rapports et les échanges.

## II. CLASSIFICATION SCIENTIFIQUE DU MATERIEL BIBLIOGRAPHIQUE. PRESERVATION DES FILMS D'ARCHIVE

La bibliothèque de la cinémathèque, mise en oeuvre en 1977, a été enrichie encore, et des documents ayant trait aux films coréens ont été acquis en priorité et classés. Grâce aux efforts assidus des documentalistes, il a été possible de collectionner environ 100 listes de montage, pas mal d'affiches et de photos. Les périodiques régulièrement reçues de la part des cinémathèques et des organismes de presse de plusieurs pays du monde ont été cataloguées et mises à la disposition des cinéastes et des cinéphiles.

Un autre succès obtenu l'an passé par la cinémathèque, c'est la diversification et le réarrangement des fiches filmographiques. Outre les fiches alphabétiques par pays d'origine, de nouvelles fiches ont été établies selon le thème, réalisateur et alphabet latin, lesquelles seront terminées en 1979.

Le personnel de la vérification et de l'entretien aussi a fait beaucoup pour la préservation des films. Plus de 6000 bobines de négatifs originaux des films coréens ont été vérifiées et plus de 600 bobines de films, techniquement



endommagées, ont été relavées et retraitées. En outre, 100 000 mètres de films ont été nettoyés et 2000 bobines de positifs restaurées, de façon qu'elles puissent être utilisées en toute sécurité.

Afin d'étudier et de perfectionner les méthodes de conservation des matrices, méthodes appropriées aux conditions climatiques de notre pays, et de résoudre, en particulier, les problèmes technico-scientifiques qui se posaient dans la préservation et l'acclimatation des pellicules en couleurs, ont été organisés à maintes reprises des colloques du personnel technique et des spécialistes du cinéma, réglant ainsi pas mal de problèmes.

### III. INAUGURATION DU CINEMATOGAPHE

Comme il a déjà été rendu public par la brochure "Archives Nationales du Films de la République Populaire Démocratique de Corée", la cinémathèque a fait des progrès rapides grâce à la tendre attention du Gouvernement de la République.

Aujourd'hui, les rangs des cinéphiles grossissent à un rythme accéléré à l'échelle du pays.

Tenant compte de cette situation réelle, le Gouvernement de la République a fait construire l'an passé, à l'intention de la cinémathèque, un cinématographe à 500 places, témoignant de la sorte une autre grande sollicitude à celle-ci. Ce cinématographe, situé vers le milieu de l'avenue Rakwon, la plus moderne de Pyongyang, a été inauguré le 1er novembre de l'an dernier avec la projection du premier long-métrage coréen réalisé après la Libération: "MON PAYS NATAL".

Depuis, au cours de 60 jours des mois novembre-décembre,



un grand nombre de programmes des années 50 ont été organisés, dont le documentaire à long métrage "POUR LA LIBERTE ET L'INDEPENDANCE DE LA PATRIE", qui parle de la lutte héroïque de notre peuple lors de la dernière Guerre de Libération de la Patrie.

Les films de vulgarisation scientifique en particulier, collectionnés à partir de l'an passé et mis en programme, ont fait l'objet d'un grand intérêt des cinéastes et des amateurs. Le cinématographe a passé également des films envoyés par les membres de la FIAP.

Outre les programmes du cinématographe, la cinémathèque a tenu, dans ses salles de projection et dans celles des instituts, des séances de projection régulières à l'intention des enseignants et des étudiants s'intéressant à l'histoire, l'art et la littérature.

Pour la commodité des cinéastes et des cinéphiles, la cinémathèque a entrepris également la traduction des films étrangers.

#### IV. POUR AMITIE ET ECHANGES

La cinémathèque s'est présentée au XXXIVème Congrès de la FIAP, tenu à Brighton, et ses collaborateurs ont rendu une visite amicale aux archives de Roumanie, de Tchécoslovaquie, de Bulgarie, de Pologne, de Yougoslavie et de l'Allemagne démocratique. La cinémathèque a eu pour hôtes les délégués des cinémathèques de l'Union Soviétique, de Roumanie, de Pologne, de Bulgarie, de Hongrie, de l'Allemagne démocratique et de Tchécoslovaquie.

Ces visites réciproques ont permis de procéder à des amples échanges d'expériences acquises dans la préservation



et l'entretien du matériel d'archive ainsi que dans le domaine du catalogage.

Et en 1979, tout en renforçant l'amitié et les échanges avec les archives de tous les pays, la cinémathèque mènera ses activités mettant l'accent sur une meilleure organisation technico-scientifique et sur l'identification de l'état technique des pellicules.



# Rio de Janeiro



## CINEMATECA DO MUSEU DE ARTE MODERNA (Rio de Janeiro)

### RAPPORT D'ACTIVITES / 1978

#### I. ACQUISITIONS

- a. La Cinemateca a augmenté sa collection de 750 nouveaux titres, la plupart provenant de collections privées, ainsi que des dépôts de films, réalisés par des particuliers. L'acquisition la plus importante de l'année est une série de 54 comédies produits par Hal Roach et Mack Sennett aux années 20, dont les copies sont celles originales faites pour la distribution commerciale au Brésil à l'époque.
- b. La Cinemateca a aussi acquis une importante collection de films argentins des années 40 et plusieurs films brésiliens, muets et sonores.
- c. Annuellement, 40% du devis de la Cinemateca sont destinés à l'acquisition de films pour sa collection.

#### II. PROGRES DANS LE DOMAINE DE LA PRESERVATION

- a. Depuis 1977 la Cinemateca développe ses projets de préservation et de restauration de films avec la Fundação Cinemateca Brasileira de São Paulo. A l'aide des fonds publics qu'elle reçoit, la Fundação Cinemateca Brasileira a pu installer un laboratoire approprié au travail de préservation et de restauration de pellicules anciennes; ainsi, les services techniques nécessaires pour ce travail ont été centralisés à São Paulo, ce qui nous a permis de transférer méthodiquement les matériels nitrate en "safety". Malgré la lenteur nécessaire d'un travail de cette sorte, nous croyons pouvoir avoir transféré, en 5 ans, tout le matériel nitrate existant dans notre collection de films.
- b. Parmi les films brésiliens restaurés en 1978 on peut citer notamment ceux réalisés par le pionnier du cinéma brésilien du nord-est, Edson Chagas (FESTA DE ANIVERSÁRIO DA LIGA PERNAMBUCANA DE DESPORTOS TERRESTRES/Fête d'Anniversaire de la Ligue des Sports Terrestres du Pernambouc, 1930 et BANANAL CIDADE DE TURISMO/Bananal Ville du Tourisme, 1935).

#### III. CLASSEMENT, DOCUMENTATION, RECHERCHES

- a. La Cinemateca a déjà commencé le procès d'adaptation de son système de classement aux normes dictées par la FIAF. Avec la Fundação Cinemateca Brasileira de São Paulo on a créé un nouveau modèle de fiche/catalogue. De la forme, les deux cinémathèques développeront une méthode commune pour cataloguer les films de leurs archives.
- b. Pendant l'année de 1978, de diverses recherches ont eu suite, dont la plus importante est l'établissement de la chronologie du cinéma brésilien, à partir de 1898. Dans le domaine de la recherche la Cinemateca mène ses travaux avec le Centro de Pesquisadores do Cinema Brasileiro (Centre des Chercheurs du Cinéma Brésilien), organisation dont elle est un des membres fondateurs, et dont le 9ème Congrès s'est tenu à Brasilia en juillet 78.



#### IV. PROJECTIONS

- a. 1.042 projections ont été organisées par la Cinemateca à Rio de Janeiro, avec une fréquence globale de 83.028 spectateurs. Les séances ont eu lieu dans la salle de la Cinemateca (200 places) et dans plusieurs salles à Rio de Janeiro (totalisant près de 1.500 places).
- b. 41 cycles d'exhibition ont été réalisés à Rio de Janeiro, pendant l'année 1978, les principaux traitant les sujets suivants: LE SOCIAL DANS LE CINEMA AMERICAIN, LA COMEDIE DANS LE CINEMA ITALIEN, LE CINEMA ANTHROPOLOGIQUE, VISION DU CINEMA SOVIETIQUE, 50 ANS D'OSCAR, LA VIOLENCE DANS LA VILLE, LE KAMMERSPIEL, L'ART DU PEUPLE, LE NOIR DANS LE CINEMA BRÉSILIEU, CINEMA ET ENVIRONNEMENT, L'AVANT-GARDE DES ANNEES 20, LE CINEMA ANTI-FASCISTE, LES TRESORS DU CINEMA MONDIAL, LE CINEMA INDEPENDENT BRÉSILIEU, LE CINEMA BRÉSILIEU DES ANNEES 30.
- c. En outre, des rétrospectives ont été organisées, dédiées à l'oeuvre cinématographique de CHAPLIN, MARCEL CARNÉ, RENÉ CLAIR, BUSTER KEATON, MAX LINDER.
- d. Des semaines ont été dédiées aux cinématographies contemporaines de la REPUBLIQUE FEDERALE ALLEMANDE, FRANCE, ROUMANIE, PORTUGAL, MEXIQUE, CANADA et GRECE, ainsi qu'un programme spécial dédié à l'ensemble du CINEMA AFRICAIN CONTEMPORAIN.
- e. Pour la quatrième fois, la Cinemateca a organisé la SEMAINE FIAF, destinée à l'information publique des travaux développés par les cinémathèques de par le monde.
- f. Une des activités les plus importantes de la Cinemateca est l'organisation de séminaires sur la culture brésilienne, où le cinéma est traité en tant qu'élément d'introduction des discussions. Les principaux thèmes de ces débats ont été en 1978: MIGRATIONS INTERNES AU BRÉSIL, RELIGIONS POPULAIRES AU BRÉSIL, CINEMA ET ENVIRONNEMENT, CULTURE NOIR, L'ART DU PEUPLE. Ces séminaires, ainsi que plusieurs cycles d'exhibition, ont été diffusés en d'autres États, en collaboration avec des entités culturelles locales accordées avec la Cinemateca.

#### V. EXPOSITIONS ET PUBLICATIONS

En 1978 on a organisé deux seules expositions: (1) affiches de films produits par Cinédia, le principal producteur cinématographique brésilien des années 30; et (2) affiches du cinéma portugais. L'exposition brésilienne a été organisée simultanément au cycle rétrospective des films brésiliens de cette époque.

La principale publication de la Cinemateca a été la première édition de la CHRONOLOGIE CINEMATOGRAPIQUE BRÉSILIEU 1898-1930, à la suite des recherches réalisées pour l'établissement de la filmographie complète du cinéma brésilien à partir de sa naissance en 1898.

La Cinemateca a aussi organisé de diverses publications à l'époque des cycles rétrospectifs et des semaines dédiées aux cinématographies d'autres pays. 14 numéros du bulletin périodique de la Cinemateca ont été tirés en 1978.



## VI - RELATIONS AVEC LES AUTORITES BRESILIENNES

Une partie des activités de la Cinemateca a été développée avec des ressources de EMBRAFILME (L'Institut brésilien du cinéma), surtout dans le domaine de la restauration de films et de l'organisation de programmes spéciaux. La Cinemateca a aussi reçu des ressources du Ministère des Affaires Intérieures pour la organisation de séminaires itinérants en plusieurs régions du Brésil.

## VII - RELATIONS INTERNATIONALES

- a. Des programmes d'échange ont été développés avec le STAATLICHES FILMARCHIV DER DDR (Berlin Est), LA CINEMATHEQUE QUEBECOISE (Montreal), NEDERLANDS FILMMUSEUM (Amsterdam), LA CINEMATHEQUE SUISSE (Lausanne), CINEMATECA NACIONAL (Lisbonne), FILMOTECA DE LA UNAM (Mexique), GOSFILMOFOND (Moscou), THE MUSEUM OF MODERN ART/DEPARTMENT OF FILM (New York), CINEMATECA ARGENTINA (Buenos Aires), AL-ARCHIVE AL-KAWMY LIL-FILM (Le Caire), CINEMATECA NACIONAL (Carcas), CINEMATECA URUGUAYA (Montevideo), LA CINEMATHEQUE FRANÇAISE (Paris) et la CINEMATECA DISTRITAL (Colombie).
- b. Avec EMBRAFILME, la Cinemateca a organisé la rétrospective 80 ANS DE CINEMA BRESILIEN, un cycle qui a été mis à la disposition de toutes les cinémathèques membres de FIAF.
- c. Pendant l'année 1978 la Cinemateca a reçu la visite de représentants de la CINEMATECA URUGUAYA, CINEMATECA DE LA UNAM, STAATLICHES FILMARCHIV DER DDR, AL-ARCHIVE AL-KAWMY LIL-FILM et THE MUSEUM OF MODERN ART/DEPARTMENT OF FILM. La Cinemateca a aussi inauguré des contacts et/ou signé des accords de coopération avec plusieurs institutions de pays sans cinémathèque dûment constituées, tels que MOZAMBIQUE, ANGOLA, TUNISIE et GUINEA-BISSAU. Des contacts ont été entrepris avec la CINEMATHEQUE D'ALGERIE et la CINEMATECA DISTRITAL DE COLOMBIE.
- d. La Cinemateca a participé à la XXXIV Assemblée Générale de la FIAF à Brighton et de la Réunion sur la Préservation des Images en Mouvement, organisé par l'UNESCO à Buenos Aires. La Cinemateca a aussi collaboré avec les festivals d'Oberhausen (RFA), Leipzig (RDA), Locarno (Suisse), Nyon (Suisse), Carthage (Tunisie) e Cracovie (Pologne).
- e. 1978 a été l'année d'admission de la Cinemateca do Museu de Arte Moderna comme membre effectif de la FIAF.

## VIII - SERVICES

- a. La Cinemateca a organisé la diffusion, pour la chaîne non-commerciale, de programmes didactiques concernant l'histoire du cinéma. Cette diffusion a été réalisée à l'échelle nationale.
- b. Des cours de cinéma, à niveau général ou technique, ont été organisés par la Cinemateca, soit à Rio de Janeiro ou en d'autres villes du pays, notamment au Nordeste. LA TECHNIQUE DE PREPARATION DE SCENARIOS, INTRODUCTION GENERALE AU CINEMA, CINEMA ET HISTOIRE, LA TECHNIQUE DU SON AU CINEMA et LA MUSIQUE DE CINEMA ont fait l'objet des cours les plus importants. En outre, la Cinemateca a fourni la par



tie illustrative des cours de cinéma à plusieurs universités brésiliennes.

- c. Le secteur de production a dû interrompre ses activités en août 1978, ayant participé, jusqu'à cette date, à la réalisation de 7 films documentaires tournés en 16mm ou 35mm. La plupart de ces films font l'enregistrement de formes culturelles en transformation ou en voie de disparition, leurs réalisateurs ayant suivi les cours de cinéma organisés par la Cinemateca. Quelques uns de ces films ont gagné des prix aux festivals de cinéma au Brésil.
- d. Dans le cadre des manifestations cinématographiques internes, la Cinemateca a apporté plusieurs fois son concours, notamment dans le cadre du Festival du film de court-métrage qui se réalise à la ville de Salvador et du Festival du film de long-métrage de Brasilia.

#### IX. L'INCENDIE DU MUSEE D'ART MODERNE

Le 7 juillet 1978 le Musée d'Art Moderne fut presque entièrement détruit par le feu, qui consomma 90% de sa collection d'oeuvres d'art, la totalité de la bibliothèque et ses locaux d'administration. La Cinemateca avait ses bureaux dans l'édifice principal du musée; là aussi étaient installés ses archives de documentation et la salle de projection. Grâce à la protection de murs de ciment et de portes coupe-feu, le secteur a été préservé des flammes. La seule perte subie par la Cinemateca a été l'écran et le système de son qui se trouvait derrière l'écran. Les archives de films, préservés dans un autre immeuble du musée, n'ont rien subi.

Cependant, la Cinemateca a dû souffrir des conséquences de cette incendie. Plusieurs projets ont été interrompus (la production de films, les expositions), ainsi que l'interdiction de la salle de projections pendant la durée des travaux de restauration du bâtiment, a forcé la Cinemateca à réaliser ses cycles en d'autres salles de la ville, avec une intensité plus modeste. Le siège même de la Cinemateca, bien qu'intact, ne pourra être utilisé qu'à la fin 1979. Les services d'administration et les archives papier de la Cinemateca fonctionnent, provisoirement, dans un local assez réduit, situé dans la partie du musée épargnée par le feu.

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**Rochester**



F.I.A.F. ANNUAL REPORT 1978

Department of Film

International Museum of Photography  
at George Eastman House

Acquisitions: A collection of about 7000 motion picture stills was added as a gift to the collections. These stills are of silent films from the years 1920 to 1927 and many include views of publicity activities as well as photographs used for advertizing purposes. A group of 30 feature films was added by gift from a distributor in the Western New York area. Among the titles were films produced by Roger Corman, noted for the development of talent in the American film industry. An interesting gift of nitrate film was made by J.S. Watson, Jr., the producer of early experimental films in the Rochester area. Of particular interest in this gift were out takes from the film LOT IN SODOM. A group of television, film and radio scripts from 1939-62 written by Lou Hazam also were added as a gift. Included in this collection are scripts of the coverage of the coronation of Elizabeth II. A friend of the Dryden Theatre made a very welcome gift of an excellent piano which will be used to accompany silent film exhibitions in the theatre.

Preservation: The major focus of the Department's preservation program is nitrate film. During 1978, 53 titles were preserved, generating 954,400 feet of acetate film from 313,800 feet of nitrate. The handling of nitrate film on the premises of the Museum was reviewed and new procedures were established. One of the six nitrate vaults of the Strong Archives was set aside for handling film and the other five vaults are being reorganized. All film is being inspected. Applications for increased preservation funds are pending. The amount of footage printed locally was increased and the staff of the Department continued to search for additional laboratories capable of printing nitrate film. As the result of a fire on May 30, 1978, 516 titles of nitrate motion pictures stored in a concrete-block building were destroyed. The fire appears to have started in a building adjacent to the storage building. Fortunately, most of these films had already



been copied either by the Museum or by the donors of them to the collection. The Museum has plans to replace all of them with acetate copies.

Cataloging-Documentation-Research: Discussions about the usefulness of and experiments with the Museum's computerized list of film titles was continued during the year. Exchanges with the Museum of Modern Art on the correct form of entry and the amount of information needed were held. The updating of an existing title file was started. Forty-seven research screenings were held for outside visitors and the staff utilized the viewing facilities for many more films to determine their technical and aesthetic quality.

Film Showings: Three hundred fifty screenings were held in the Dryden Theatre. One hundred eighty seven of these were devoted to several series of films titled: "Cinema Highlights," exceptional films of Vidor, Bergman, Neo-realism, and recently preserved films from the collection; "Style and Substance," films of Willard Van Dyke, von Sternberg, and the cinema of occupied France; "Time and Again," a series of remakes including NINOTCHKA--SILK STOCKINGS, MACBETH--THRONE OF BLOOD, CAMILLE--CAMILLE 2000; "The Postwar Western, 1946-65;" "For Your Pleasure," films requested by the Dryden audience including suspense films, British directors of the 1930's, and Topper films; "Tribute to the Fleischer Studio," a retrospective of little-seen animation films; "Tribute to the work of James Stewart," including fifteen of his cinema milestones; "Fantasy and Nightmare," expressionism and its affinities in the German film, 1919-1929;" and "Second Chance," a replay of six popular films shown during the year.

Publications: One staff member completed editing a collection of articles that originally appeared in the Museum's magazine, IMAGE. This book is expected to appear during the middle of 1979. The programming staff prepared text and pictures for brochures describing each of the Dryden Theatre programs mentioned above and for special publications about the James Stewart retrospective and award. The director prepared and



delivered a paper for the CILECT conference in Washington, D.C. It is to be published during 1979. Plans were made for the opening of an exhibition of the production plans of Harry Horner during 1979.

Budgetary matters: As noted above, increases were granted for preservation funds and additional funds have been set aside for matching Federal preservation grants. In addition, modest staff salary increases were made and one person was added to the preservation and collection maintenance staff. The director served on grant panels for the Federal Government and for the New York State Council on the Arts.

International Relations: Overseas contacts and exchanges were centralized by the membership of the Department in FIAF, which approved full membership status at the Brighton Conference. The director attended two meetings of FIAF in Brighton and in Brussels and helped the aims of the Federation by working on the UNESCO position, the Basic Manual, and other matters.

Special Events-Miscellaneous: Two awards were given by the Museum to outstanding members of the film industry. The first went to Willard Van Dyke who was present at the Museum to open an exhibition of his still photographs and to introduce three of his films. The second was awarded to James Stewart, who came to Rochester to accept the Eastman Award for his contributions to the art of the film.



**Seoul**



KOREAN FILM ARCHIVE INCORPORATED FOUNDATION  
34-5, 3-KA, NAMSAN-DONG, CHUNG-KU, SEOUL, KOREA  
TLX : K28385      TEL : 28-9291

# REPORT FOR YEAR 1978

## 1. EXPANSION OF THE ARCHIVE

With the support of concerned organizations, the archive is expanded to 160m<sup>2</sup> with modern facilities, which can maintain 1,694 titles.

## 2. SAFE-KEEPING

793,800 ft. of the Archive films were cleaned by the specialized technician, and most films were replaced in new plastic containers.

## 3. COLLECTION

In commemoration of 60 years of Korean motion picture history, collections were made as follows :

Feature Film Negative	1,150,200 ft.
Feature Film Positive	85,630 ft.
The Story of the Double Red Gates	16,200 ft.
The Butterfly Girl	10,000 ft.
Goddess of Mercy	11,000 ft.
Miss O's Apartment	9,000 ft.
Policeman	9,000 ft.
Journal of Battle Field	11,430 ft.
Birth	9,000 ft.
I O DO	10,000 ft.
Short Film	17,200 ft.
Traditional Musical Instruments of Korea	3,600 ft.
Glimpse into Korea	3,600 ft.



Straits of Oblivion		2,800 ft.
Pride of a Nation (1947)		720 ft.
Jinjoo Art Festival (1950)		1,080 ft.
Korean War (1952)		1,080 ft.
The Nakdong River (1952)		1,080 ft.
Port of Pusan (1953)		1,080 ft.
Mt. Chi-ri (1955)		1,080 ft.
Treasure Houses of South Seas (1970)		1,080 ft.
Documentary Film		
Scenes and Manners of Pyong Yang (1930)		2,300 ft.
Total	164 titles	1,255,330 ft.

#### 4. COLLECTION OF ANTIQUE MOTION PICTURE EQUIPMENT

Camera	1	Universal Pordel	1930
Camera	1	Bulb JK Type	1930-1940
Camera	1	Bulb L Type	1930-1940
Camera (35mm)	1	I Mo	1930
Printer	1	William Delbri	1930
Printer	1	Bell & Howell	1930

#### 5. OLD PUBLICITY MATERIALS COLLECTION

Name Roster of Korea Motion Picture Association in 1930. 3 Scrap Books of Newspaper relating to Motion Picture between 1920 and 1930. 600 books of Movie Scenario. 80 Sheets of Press Sheet

#### 6. VIEWING SERVICE

Film	Times Screened	Audience
National Films	31	3,650
Foreign Films	57	6,840
Total	88	10,490

#### 7. NEW APPOINTMENTS

Director Sung, Dong-Ho and Executive Secretary Lee, Soon-Oh were appointed at the Annual Meeting of the Board of Directors in June, 1978.



**Sofia**



## REPORT FOR 1978

During the period on review Bulgarska Nacionalna Filmoteka enlarged its collection by acquiring 1672 films. 26.839 metres were transferred from nitrate to acetate stock.

The project for new vaults was approved and they are to be constructed during the next five years in the vicinity of Sofia.

In the field of cataloguing of the foreign film stock a new method was adopted which requires cards to contain filmographic data both in Latin and in Cyrillic alphabet. Practice demanded that, as translation of foreign film titles and transcription of foreign names might differ which would lead to extra checking later. The catalogue comprising personality cards of Bulgarian film-makers of feature, documentary, scientific films and cartoons was completed. A subject catalogue of the content of Bulgarian newsreels was started.

The Documentation department was enriched by 640 books, 3.000 clippings, 2.000 stills and 300 posters. It bought out the collection of Emil Arsenov, a Bulgarian film fan, containing letters and stills of actors and directors from all over the world. Most of the stills bear autographs and among the letters there are such from Victor Sjöström, Asta Nielsen, René Clair, Gérard Philipe and others.

The archive cinema "Družba" continued its daily film showings with a lecture series on the history and theory of the cinema, the programme of the film club "Cinema and Time", the film season "For you, film fans", etc. A special programme of films traced the development of film genres.

Two exhibitions of stills were organized, dedicated to the art of Eisenstein and Poudovkin.

Volume 17 of the almanach "Kino i vreme" was published, as well as a supplement to it and four brochures.

Bulgarska Nacionalna Filmoteka is included in the system under the control of the Bulgarian Committee for Culture. The director is supported in his activities by a Management Board, comprising members of the Union of Bulgarian Film-makers, cinema professors and scholars, prominent film critics. This enables us



to maintain close contacts with all who deal with cinema in some way or other.

We extend our thanks to Filmoteka Polska, Filmoteca de la U.N.A.M., Cinémathèque Québécoise and the Film Department of the Museum of Modern Art whose cooperation gave us the possibility to present to our public retrospectives dedicated to Krzysztof Zanussi, Luis Alcoriza, contemporary cinema of Québec, D.W.Griffith and Mauro Bolognini. They have been shown both in Sofia and at the branch of our archive cinema in Plovdiv.

We, on our part, gave our contribution to the organization of Bulgarian film weeks abroad - in Montréal, Perpignan, Toulouse, Warsaw and Milan.

During 1978 we exchanged a substantial amount of film material with our foreign colleagues. We sent 257 films on limited and unlimited loan and received from other archives 92 limited and unlimited loans. For the foundation of a national film archive in the People's Democratic Republic of Laos we granted them 80 feature films of Bulgarian production.

Bulgarska Nacionalna Filmoteka was reconfirmed as a member of FIAF for the next five years at the meeting of the Executive Committee in December 1978.

Because of formal difficulties in the full construction of the International Secretariate for the publication of the GENERAL HISTORY OF CINEMA the collaborators of Bulgarska Nacionalna Filmoteka undertook the responsibility of solving the problems of the initial stage of preparation of this international publication and managed to organize the first meeting of the Initiative Committee for the GENERAL HISTORY OF CINEMA in Varna in October 1978.

Todor Andreykov  
Director



**Stockholm**



CINEMATEKET/SVENSKA FILMINSTITUTET  
Activities Report 1978

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FILM ARCHIVE

The number of films in the archive exceeded 7.400, and many new agreements based on FIAPF:s rules were signed with producers.

The holdings of the archive increased this year with some 350 feature films and 25 shorts. The yearly up-dating of the computerized records was made. Subtitling of prints in the archive has been made continuously. This year the archive has specially concentrated on Italian film. We have been able to buy prints of SCIUSCIA, AMORE IN CITTA, ANNI DIFFICILI and LO SCEICCO BIANCO from their owners.

The following films were deposited by their owners:

*ABC Pictures International, New York*  
Rebecca/Rebecca

*ABC Pictures International, New York via  
GEBE Film AB*  
Slaget vid Little Big Horn/Custer of the  
West

*Stig Björkman, Stockholm*  
Georgia, Georgia

*Cinema Center Films, Hollywood via  
Stockholm Film AB*  
De vilda 7/The Revengers  
En stor grej/Something Big  
Ungkarlsdrömmen/The War Between Men  
and Women  
Vem är Harry Kellerman . . ./Who Is  
Harry Kellerman and Why Is He Saying  
Those Terrible Things about Me?

*Cinema International Corporation AB*  
Cesar och Rosalie/César et Rosalie  
Hospitalet/Asylum

*Cinemas, Neuilly via Sandrew Film & Tea-  
ter AB*  
Flickan med åsneskinnet/Peau d'âne

*Cinematograph AB*  
Ansikte mot ansikte (TV-version)  
Ansikte mot ansikte (biografversion)  
En daires försvarstal  
Scener ur ett äktenskap  
Trollflöjten

*Cinerama releasing Distributors,  
Los Angeles via AB Europa Film*  
Glory Boy/Krigsdären/Glory Boy/My Old  
Man's Place

*Columbia via Warner-Columbia Film AB*  
Adjö till gänget/Lords of Flatbush  
Beskyddaren/Le protecteur/El protector  
Breakout/Breakout  
Buck och Herrens högra hand/Buck and  
the Preacher  
Buster och Billie/Buster and Billie  
Cat Ballou skjuter skarpt/Cat Ballou  
De kriminella/Un flic/Dirty Money  
De red för livet/Bite the Bullet  
De utstötta/Bless the Beasts and Children  
Death Wish — våldets fiende nr 1/Death  
Wish  
Den sista kvinnan/L'ultima donna/La  
dernière femme  
Den vilda jakten på Cadillacen/Le cor-  
niaud/Colpo grosso ma non troppo  
Den vilda jakten på riddarfalken från Mal-  
ta/The Black Bird  
Dödens tentakler/Tentacoli/Tentacles  
En flicka på gaffeln/There's a Girl in My  
Soup  
En stad i skräck/Il poliziotto della brigata  
criminale/Fear over the City  
Five Easy Pieces/Five Easy Pieces  
Funny Lady/Funny Lady  
Föraktet/The Hireling  
Gangster Story/I våldets tecken/Dio, sei  
proprio un padreterno  
Generalernas natt/The night of the Gene-  
rals  
Hårdingarna/Uomini duri/Three Tough  
Guys  
Lawrence av Arabien/Lawrence of Arabia  
Mannen från andra sidan/The Man from  
the other Side  
Mannen med nio ansikten/L'incorrigible  
Mannen som ville bli kung/The Man who  
Would be King  
Med kallt blod/In Cold Blood  
Natten de tystade L. B. Jones/The Libera-  
tion of L. B. Jones



- Nä, dra åt skogen!/For Pete's Sake  
 Oklahomas svarta guld/Oklahoma Crude  
 Oliver!/Oliver!  
 Ont uppsåt/La maison sous les arbres/The  
 House under the Trees  
 Robin Hood — äventyrens man/Robin  
 and Marian  
 Röde Orm och de långa skeppen/The Long  
 Ships  
 Santee/Santee  
 Serpico/Serpico  
 Shampoo/Shampoo  
 Sierra Charriba/Jakten på Sierra Charri-  
 ba/Major Dundee  
 Sinbads fantastiska resa/The Golden Voy-  
 age of Sinbad  
 Smockan i luften/. . . altrimente ci arrab-  
 biamo/Watch out, We're Mad!  
 Stone Killer/Stone Killer  
 Streetfighter/The Streetfighter/Hard Ti-  
 mes  
 Tango för tre/The Fortune  
 Täcknamn Odessa/The Odessa File  
 Vampira — en tjej på bettet/Vampira  
 Vilse i öknen/Lost in the Desert  
 Vinden och lejonet/The Wind and the  
 Lion  
*EMI Film Distributors, London via  
 AB Europa Film*  
 Murphys krig/Murphy's War  
*EMI Film Distributors, London via Stock-  
 holm Film AB*  
 Den vilda jakten mot gränsen/Vad har du  
 under kjolen, Fred?/Our Miss Fred  
 Lady Caroline/Lady Caroline Lamb  
*EMI Film Distributors, London via  
 AB Svensk Filmindustri*  
 Flickan och floden/Hrst plná vody/Adrift  
 Conrad Friberg, Florida  
 kortfilm  
 Sweden, the land of Many Swedes  
*Film Polski, Warszawa via  
 AB Svensk Filmindustri*  
 Allt till salu/Wszystko na sprzedaz  
*Gaumont, Neuilly via Sandrew Film &  
 Teater AB*  
 Det var en gång en snut/Il était une fois un  
 flic  
*Gemini International N/V, Blaricum via  
 Sandrew Film & Teater AB*  
 Fallet Mattei/Il caso Mattei  
*Interfinance Corp., Chiasso via Sandrew  
 Film & Teater AB*  
 Sartana — hämnaren/Buon funerale, ami-  
 gos . . . paga Sartana/A Present for  
 You, Amigo . . . a Coffin from Sartana  
*Jugoslavija Film, Belgrad via  
 AB Europa Film*  
 Slaget vid Neretva/Bitka na Neretvi/The  
 Battle of Neretva  
*National Film Board, Ottawa via  
 Sandrew Film & Teater AB*  
 kortfilmer  
 Huset som Jack byggde/The House that  
 Jack Built  
 Ishockey till musik/Blades and Brass  
 Lugn och ro/The Quiet Racket  
*National General Pictures Corporation,  
 Los Angeles via AB Europa Film*  
 Ung, vild och galen/The Grasshopper  
*National General Pictures Corporation,  
 Los Angeles via Sandrew Film &  
 Teater AB*  
 Charro!/Charro!  
*Open Film, Paris via Sandrew Film &  
 Teater*  
 Continental Circus/Continental Circus  
*A/S Palladium, Köpenhamn via Stock-  
 holm Film AB*  
 Varför gör dom det!/Hvorfor gör de  
 det?/Why?  
*Paramount via Cinema International  
 Corporation AB*  
 Avlyssningen/The Conversation  
 Daisy Miller/Daisy Miller  
 Den första kretsen/Den første kreds/The  
 First Circle  
 Flykten västerut/The Legend of Nigger  
 Charlie  
 Harold å Maude/Harold and Maude  
 Lady Sings the Blues/Lady Sings the Blues  
 Save the Tiger/Save the Tiger  
 Speldjävulen/The Gambler  
 Uppbådet/Posse  
*Renn Productions, Boulogne via Sandrew  
 Film & Teater AB*  
 Spader på playan/Les Charlots font l'E-  
 spagne  
*Statens Biografbyrå*  
 I lapplandsbjörnens rike  
*AB Svensk Filmindustri*  
 Blommor åt gudarna  
 En passion  
 För att inte tala om alla dessa kvinnor  
 För vänskaps skull  
 Korridoren  
 Made in Sweden  
 Mannen som slutade röka  
 Mina drömmars stad  
 Nybyggarna  
 När seklet var ungt  
 Ola och Julia  
 Om sju flickor  
 Rötmanad  
 Släpp fångarne loss — det är vår  
 Stimulantia  
 Utvandrarerna  
 Vindingevals  
 Världens bästa Karlsson



*Svenska Filminstitutet*  
 Drömmen om Amerika  
 En kille och en tjej  
 Hempas bar

*Universal via Cinema International Corporation AB*

En gång snut, alltid snut/The Midnight Man  
 Minnie & Moskowitz/Minnie and Moskowitz  
 Newmans lag/Newman's Law  
 Purpurmasken/The Purple Mask  
 Sunshine/Sunshine  
 Ulzana's Raid/Ulzana's Raid

*kortfilmer*

Kalle Ville flytt 'int/Chilly's Hide-a-way  
 Kalle Ville kläcker en löjefågel/A Gooney is Born

*Warner via Warner-Columbia Film AB*

Alice bor inte här längre/Alice Doesn't Live Here Anymore  
 Alla presidentens män/All the President's Men  
 Attentat i gryningen/Operation Daybreak  
 Babymaker — kvinnan utanför/The Baby Maker  
 Blodigt dubbelspel/The Sell Out  
 Cleopatra Jones — specialagent/Cleopatra Jones  
 El Condor/El Condor  
 Det blodiga spåret/The Deadly Trackers  
 Det lever/It's Alive  
 Diakim måste dö/Permission to Kill/Vollmacht zum Mord  
 Dracula och djävulsdyrkarna/The Satanic Rites of Dracula  
 Duellen i Cheyenne/The Cheyenne Social Club  
 Döden går ombord/The last of Sheila  
 Dödligt utspel/Night Moves  
 Dödsfiender/Il consigliere/The Counsellor  
 En satans eftermiddag/Dog Day Afternoon  
 Ett fall för Harper/The Drowning Pool  
 Exorcisten/The Exorcist

Exorcisten II: Kättaren/Exorcist II: The Heretic

Fågelskrämman/Scarecrow

Fällan/The Mackintosh Man

Galgen väntar/Cahill, United States Marshall

Ingen nåd för Billy Jack/The Trial of Billy Jack

Jätten/Giant

Kalabalik i gangstervärlden/Let's Do It Again

Kompanjonerna/Il bestione/Deux grandes gueules/The 8 Wheel Beast

Le och låtsas dö/Le magnifique

Lepke — bödeln från Brooklyn/Lepke

Lisztomania/Lisztomania

Mafioso!/La polizia e al servizio del cittadino?/Racket

Mannen med järnhanden/Tin ha tai yat juen/The Invincible Boxer

McQ/McQ

O Lucky Man!/O Lucky Man!

Odygdens belöning/Malizia

Operation helknäpp/Steelyard Blues

Rafferty och "drömbrudarna"/Rafferty and the Gold Dust Twins

Skottpengar/The Marseille Contract

Skuggor från dödsriket/From Beyond the Grave

Skyskrapan brinner/The Towering Inferno

Sköna synder/Peccato Veniale

Snacka om trubbel/The Prisoner of Second Avenue

Spiraltrappan — 13 steg mot döden/The Spiral Staircase

St Ives/St Ives

Sväva i de' blå/Up the Sandbox

Ung rebell/Rebel Without a Cause

Ursäkta, här kommer snuten/Freebie and the Bean

Vackert, brorsan!/Start the Revolution Without Me/Two Times Two

Yakuza — blodets brödraskap/The Yakuza

Öster om Eden/East of Eden

19 röda rosor/Nitten röde rosor

The new below zero vaults in the building at Rotebro (30 kms north of Stockholm) were finished this summer. New aquisitions have been stored there since November 1978. The compactus system installed will hold some 100.000 reels, covering the archive's expected growth till the end of the 80's.

## FILM PRESERVATION

During 1977/78, 3 silent films and 30 sound films on nitrate base have been restored. Viewing prints have also been made on most of these films.

The Government Grant of 500.000 Sw Crs for this activity has been unchanged since 1972.



The following films have been restored:

### *Silent*

Terje Vigen	1917
Herr Arnes pengar	1919
Karl XII, del I och II	1925

### *Sound*

#### *AB Europafilm*

Hanna i societén	1940
En sjöman till häst	1940
En flicka för mig	1943
Hemsöborna	1944
Blod och eld	1945
Farlig kurva	1952
Regementets ros	1952

#### *Sandrew Film- & Teater AB*

En sjöman i frack	1942
En melodi om våren	1943
Ådalens poesi	1948
Loffe blir polis	1950
Stjärnmäll i frukostklubben	1950
Det var en gång en sjöman	1951
Motorkavaljerer	1951

#### *AB Svensk Filmindustri*

Falska millionären	1931
Pojkarna på Storholmen	1932
Svarta rosor	1932
Lyckans gullgossar	1932
En melodi om våren	1933
Kära släkten	1933
Vad veta väl männen?	1933
Man och kvinna/En handfull ris	1939
Lärarinna på vift	1941

### *Others*

Havets melodi	1934
Bleka greven	1937
Tåget går kl 9	1941
I gult och blått	1942
Aktören	1943
Min syster och jag	1950
Anderssonskans Kalle	1950

### *Shorts*

Duetten med mig själv, mitt bättre och mitt sämre jag	(okänt)
Gott nytt år	1932
Onsdagsväninnan (trailer)	1946

viewing prints have been made on the  
earlier restored films

Iris och löjtnantshjärtan	1946
Det kom en gäst	1947
Konsten att älska	1947
Farlig vår	1949
Pippi Långstrump	1949
Min vän Oscar	1951

## DOCUMENTATION

### Library

The library has acquired 855 books, 656 vols. by purchase and 199 vols. as gifts, which means that we have now collected a total of 23.200 books.

Subscriptions for periodicals amounts to 250. Most of the film periodicals which were taken over from Filmhistoriska Samlingarna were unbound and as a part of a library project we have started to bind the periodicals from the twenties to the fifties.

The unpublished scripts to 1.300 Swedish features have been reorganized and catalogued according to »Guidelines for describing unpublished script materials. A recommendation of the Documentation Commission of the FIAF».

The library has also an extra budget for cataloging and classifying the older book collections consisting of about 6.000 volumes, a task that will be concluded December 1980.



During 1978 the library kept open to the public Monday – Thursday 10.00 – 21.00, Friday 10.00 – 19.00, and was visited by 14.844 persons.

Two lists of New accessions have been compiled.

### Stills department

The collection of stills has been increased by 500 film titles and 1.000 portraits. The collection includes at present 17.500 personal names and 22.500 film titles.

The stock of uncatalogued material from the years of the »Filmhistoriska Samlingarna» is checked and catalogued. The department has received extra resources for an examination and recataloging of the entire collection of non-swedish stills. A new cataloging card was designed (see below). The identification of the film follows the same standards as FIAF's PIP.

ATTILA FLAGELLO DI DIO (IT/FR, Pietro Francisco, 1954)			
Attila fléau de Dieu			
Attila - hunnernas hövding		10.610	
<i>Bild</i>	<i>Set</i>	<i>Affisch</i>	<i>Text</i>
sv/v <u>18</u>	<input type="checkbox"/>		PR-material <input type="checkbox"/>
färg <u>3</u>	<input type="checkbox"/>		PR folio <input type="checkbox"/>
dia _____	<input type="checkbox"/>		script _____
<input type="checkbox"/> negativ _____			I _____ <input type="checkbox"/>
<input type="checkbox"/> förstoringar _____			II _____ <input type="checkbox"/>
<input type="checkbox"/> skisser _____			III _____ <input type="checkbox"/>
_____			IV _____ <input type="checkbox"/>
_____			_____
_____			_____

### Posters department

The posters' archive has 548 new titles to the holdings.

### Press clipping department

The project of transferring the material of the clipping department to microfilm, which started in July 1975, was completed in February 1978.

The increase of the whole collection was about 1.200 new jackets during 1978. Totally the collection holds 44.000 jackets on individual films, 13.000 jackets on film personalities and 6.000 jackets on general subjects classified under 700 headings.

The routine service work amounted to 1.200 internal and 1.300 external loans.



## FILM SHOWING

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 76.854 persons.

Special seasons were dedicated to the following persons and themes:

*Fritz Lang*  
*Mauro Bolognini*  
*Georges Franju*  
*Claude Chabrol*  
*Jules Engel*  
*Michelangelo Antonioni*  
*Francesco Rosi*  
*Hans Alfredson & Tage Danielsson*  
*Vassilij Sjuksjin*  
*Akira Kurosawa*  
*Theo Angelopoulos*  
*Orson Welles*  
*Studio Heynowski & Scheumann*  
*Alain Resnais*  
*Men's Roles in Films*  
*Black Cinema*  
*Children in Films*  
*Hammer Film*  
*Forum Berlin*  
*Animated Film*  
*Black comedies*  
*Henrik Ibsen on Film*  
*Fairy Tales and the Sub-conscious in Film*  
*Members Choice*

National series from the following countries were presented:

*Venezuela*  
*Spain*  
*Austria*  
*BRD*  
*Norway*  
*Portugal*  
*Albania*

The Film Club has continued its cooperation with the Institution for film studies at the Stockholm University, which has included lectures, introductions and group discussions in connection with a choice of classical film titles.



The following persons have been special guests of the Film Club at the introduction of various seasons:

*Richard Dyer, London*  
*Lico Perez, Caracas*  
*Manuel Gutierrez Aragon, Madrid*  
*Ulrich Gregor, Berlin BRD*  
*Jon Stenklev, Oslo*  
*Vibeke Lökkeberg, Oslo*  
*StClair Bourne, Hollywood*  
*Heiner Ross, Berlin BRD*  
*Herbert Schiller, New York*  
*Georges Franju, Paris*  
*Albert Johnson, Berkeley*  
*Jules Engel, Los Angeles*  
*Francesco Rosi, Rome*  
*Theo Angelopoulos, Athens*  
*Walter Heynowski & Gerhard Scheumann, Berlin DDR*

During the year 6 bi-monthly members programs, 450 information sheets and 4 separate pamphlets were published. The four pamphlets were dedicated to Men's Roles in Films, Norwegian Film 1937-77, Studio Heynowski & Scheumann and Henrik Ibsen on film.

#### PUBLICATIONS – EXHIBITIONS

The first volume of the great Swedish Filmography, covering the 60's, was published in December 1977. The volume covering the 30's will be offered to FIAF members at a reduced price during the spring 1979.

We are working simultaneously with the 40's and the 50's. These two volumes will be published around 1981/82.

Exhibitions in relation to the film club showings are arranged monthly. A special exhibition on the occasion of the Heynowski & Scheumann retrospective was arranged in cooperation with Studio H & S, DDR.

#### BUDGETARY MATTERS

Since 1977 the archive has an agreement with the Swedish Film Institute re the deposit of one 35 mm fine grain print of all new films produced or coproduced by the institute. This means that the archive holds reference material on 50% of all new Swedish films. The archive also get a video cassette with English subtitles, destined for the use of foreign scholars. This is an important step in the archive's ambition to acquire reference material to Swedish films, from which we up to now have received only viewing prints.



## GUESTS

The archive was visited by a number of Swedish and foreign researchers, studying especially the Swedish silent film. Other visitors were *John Garfield* (Museum of Modern Art), *Wolfgang Klaue* (Staatliches Filmarchiv der DDR), *Jon Stenklev* (Norsk Filminstitutt) and *Peter von Bagh* (*Suomen Elokuva-Arkisto*).

## CINEMATHEQUE

During the past five years the various departments of the Cinematheque have been reorganized, the aim being to coordinate the different cataloging systems previously in use and also to classify and identify material from older collections. The library and stills collection are now getting their final brush up, we expect to be finished by 1980 with a modern, fully equipped film archive.

Our immediate plans for the future include opening a second archive theatre in the centre of Stockholm and drawing up the head lines for a future film museum with permanent exhibitions of objects related to cinema.

*Stockholm, February 22, 1979*

*Anna-Lena Wibom*



**Tehran**



FILMKHANEH MELLI IRAN

(Iranian Film Archive)

RAPPORT POUR 1978

Malgré les événements politiques qui débutèrent en Iran, le 7 janvier 1978, et qui se prolongent encore aujourd'hui, les Archives iraniennes parvinrent à intéresser plus les autorités du Ministère de la Culture à Téhéran qui donnèrent les fonds nécessaires pour la continuation des achats de films et de livres (quelques cinquante films étrangers, américains pour la plupart; dix films iraniens nouveaux et près de quatre vingt livres et publications pour la bibliothèque). Les séances de projection se poursuivirent jusqu'en juin, mais depuis cette date, il a été impossible d'une part de reprendre les séances quatre fois par semaine et d'autre part d'effectuer un travail sérieux d'extension. En effet, les grèves successives qui depuis fin septembre 1978 paralysent le Ministère et ses différents services, les instructions formelles des Gouvernements qui se succèdent depuis ce même mois d'avoir à faire des compressions draconiennes du budget réduisent presque à néant le travail des Archives.

Dans la même manière, l'année 1979 s'annonce comme très mauvaise, car il est question de transformer le Ministère en une Organisation dépendant soit du Premier Ministre soit du Ministère de l'Éducation. Et qui de même coup verrait réduire son budget au 20ème de ce qu'il est en ce moment. Et nous savons qu'en cas de compression ce qui reste va plutôt à la conservation du patrimoine culturel et non aux arts ~~du spectacle~~. Mais enfin, il faut bien le dire que ce genre de bouleversement atteint tout le pays et que si au moins cela pouvait nous amener la véritable démocratie sans aucune contrainte (genre autocratie ou théocratie) cela serait déjà un point très important pour la nation iranienne.

Farrokh GAFFARY



**Tirana**



STATE FIL ARCHIVES OF THE PEOPLE'S SOCIALIST  
REPUBLIC OF ALBANIA

- REPORT ON ITS ACTIVITY FOR 1978 -

Enrichment

In 1978, the State Film Archives have been enriched with over 2000 acts of chronicle, documentary and feature films, of which about 900 acts belong to the "New Albania" film studio and about 1100 acts of foreign production as well as stamping on the nitrocelulosical material.

As well as this, for documentary and archival purposes there have been shot about 100 films on important political-economic, cultural events, etc.

Technical section.

A series of measures have been adopted with regard to the maintenance such as ventilation, partial restorations as well as stamping on flammable and inflammable films.

About 1000 acts of <sup>foreign</sup>chronical, documentary and feature films have been printed on acetate basis, the preservation conditions have been improved and the personnel engaged with this work has been better trained.

Use of Films Fund

A larger work than the previous year has been done as to the use of the fund of archival films and put it in the service of the cinema working people, the TV workers and other scholars. During 1978 there have been shown over 4500 films (Albanian and foreign).

A large quantity of films (about 1800 acts) have been partially or fully printed for the aims of the "New Albania" film studio or Albanian Television that have shot, relying on it, many films and tv broadcasts devoted to outstanding events and figures.

Documentation

The basic documents (card-indexes) of all the archival fund have been compiled. A good work is being done with regard to the



compilation of the catalogs for the albanian and foreign funds. The catalog of foreign chronicles following the second world war and that of the 1961-1965 albanian chronicles. The accumulation of the extracts from the press and bibliographies of writings in the periodical press of the country on the Albanian and foreign films is going on.

A good work is done for the accumulation of other documentations such as data on the premieres and the prizes the films have won in the national and foreign festivals, materials from the festivals of the albanian films, cup prizes, medals and diplomas the films have won at home and abroad, etc.

#### Miscellaneous

With the possibilities we possess, we have exchanged bibliographic materials with the fiaf member archives. Some times ago we dispatched to the members and collaborators in foreign countries the catalogue of the albanian feature and multiplicative film. Soon we will send you other materials as well.



**Torino**



MUSEO NAZIONALE DEL CINEMA

Piazza San Giovanni 2

10122 TORINO (Italie)

Le Musée a été visité en 1978 par 30.528 personnes payantes et gratuites. De janvier à mai et en novembre et décembre (du mardi au dimanche) la salle de projection a présenté : un "Hommage au cinéma français 1952-1970", avec 11 films, pour célébrer le 25<sup>ème</sup> anniversaire de la fondation du Centre Culturel Franco-Italien à Turin; un "Hommage à Damiano Damiani" avec 6 films; 3 films dédiés à "Francis Scott Fitzgerald et le cinéma", en collaboration avec le Sindacato Nazionale Critici Cinematografici Italiani; 13 films pour le cycle "Cinéma muet italien 1911-1916", et 3 "Films à revoir" de Lubitsch, Ophüls et Sjöberg.

La Bibliothèque internationale de cinéma et photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 458 lecteurs avec un total de 1424 lectures de livres et revues. Les volumes de la bibliothèque sont actuellement 9.267 avec 1.415 opuscules, 2.485 revues italiennes et étrangères, 965 disques de musiques de films et 40 enregistrements de bandes sonores originales de films.

Le Musée a présenté dans sa galerie : une exposition dédiée aux films compris dans l'hommage au cinéma français 1952-1970, avec photos, affiches, ect. sur l'activité des acteurs et des réalisateurs; une exposition de photos en couleurs par Madame Mariuccia Milone qui dans la période 1940-1970 a obtenu de nombreux prix dans des expositions en Italie et à l'étranger; une exposition "Dames et Messieurs du XIX<sup>ème</sup> siècle" comprenant 50 photos originales, avec leur agrandissement, par des photographes turinois de 1845 à 1890.

Pendant les célébrations du Saint Suaire à Turin, du 9 septembre au 9 octobre le Musée a présenté gratuitement à 6.000 visiteurs un audiovisuel, édité par la Commissione Culturale Interclub: "Le Saint Suaire dans le Piémont", qui illustre les témoignages et les raffigurations des passages de la "Sindone" du XVII<sup>ème</sup> au XIX<sup>ème</sup> siècle. Le Musée a aussi collaboré : avec la commission du "Centenaire du Théâtre Rossetti" de Trieste, envoyant le film "Cabiria" et une exposition de documents, photos, affiches, ect. de G. Pastrone e G. D'Annunzio pour illustrer la préparation et la réalisation du film; avec la Ville de Vittorio Veneto, envoyant des documentaires sur la guerre 1914-1918 pour la célébration du 60<sup>ème</sup> anniversaire de la victoire; avec la Ville de Rome pour une grande rétrospective du film spectaculaire envoyant des films de R. Fleischer, I. Allen, G. Cukor, H. King, J. Negulesco, G. Stevens.

La Caisse d'Epargne de Turin a voulu dédier son annuel volume-hommage au Musée national du cinéma. Par conséquent, avec la collaboration de la Directrice, prof. Maria Adriana Prolo, et du critique d'art prof. Luigi Carluccio, auteurs aussi de l'introduction et de l'histoire du Musée, la Caissé a édité un volume cm. 24 x cm. 32 de XVI-235 pages avec 325 photos en couleurs et en blanc et noir et des notes techniques et historique par les MM. Carlo Corino, Franco Prono, Roberto Radicati, Dario Reteuna, Sandro Tanga, qui illustrent les collections du Musée: traités anciens sur l'optique, la perspective, la magie naturelle, les effets de la lumière et ses applications (ombres chinoises, lanternes magiques, ect.), les jeux optiques, les panoramas, les polyoramas, les anamorphoses, l'invention de la photographie et du cinéma et même une section dédiée au cinéma dans la philatélie.



**Toulouse**



# CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, rue Roquelaine - Toulouse — C.C.P. : 171-06 — Tél. : 48.90.75

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## RAPPORT D'ACTIVITE DE 1978

### 1<sup>o</sup>) Acquisitions de films

La Cinémathèque de Toulouse a bénéficié, en 1978, de plusieurs dépôts de films français effectués par des ayants-droit. Elle a retrouvé en Alsace un stock de films allemands datant des années de guerre. Elle a poursuivi sa politique d'échanges et de tirages avec d'autres membres de la FIAF. Enfin, dans le format 16 mm, pour lequel les acquisitions étaient extrêmement réduites, elle a obtenu d'un distributeur une centaine de longs-métrages.

Il y a donc un accroissement du stock que l'on peut actuellement évaluer de la façon suivante :

Longs métrages	- en 35 mm :	2200
	- en 16 mm :	1200
	Total	3400
Courts métrages (35 et 16) :		6000

### 2<sup>o</sup>) Progrès dans le domaine de la préservation

Les dépôts situés au Vernet (Haute-Garonne) ont été agrandis avec une nouvelle surface de stockage de 120 mètres carrés.

### 3<sup>o</sup>/a) Catalogage

Mais cette collection n'est pas cataloguée. Chaque film est simplement numéroté et ce sera l'une des grandes tâches des deux années à venir que de mettre sur fiches le maximum de renseignements historiques et techniques concernant chacun de ces 9000 titres.

### 3<sup>o</sup>/b) Documentation

La bibliothèque de cinéma a connu une extension spectaculaire et l'exercice qui vient de s'achever a été l'un des plus fructueux. L'originalité de notre politique consiste à suppléer le manque de crédits par des dons et des dépôts, c'est-à-dire par des relations amicales et chaleureuses avec :

- les agences de distribution de Bordeaux (AMLF, Artistes Associés, Cinema International Corporation, Gaumont-Fox, Mondial Distribution, Warner Columbia,...) qui nous confient généreusement leur matériel publicitaire : affiches, photos, scénarios et press-books,

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- les exploitants de Toulouse et de la région
- les journalistes parisiens qui déposent certaines de leurs archives (en 1978 : Michel Ciment, Pierre Autray, Jean-Paul Török, etc...)
- les festivals
- d'autres Cinémathèques, comme celle de Lausanne.

La somme affectée durant l'exercice aux abonnements, aux achats de livres neufs et aux visites aux bouquinistes a été en effet sans commune mesure avec l'enrichissement réel de la bibliothèque. Un seul exemple suffit à montrer à quel point cette politique de recherche incessante et de contacts amicaux, qu'imposait notre pauvreté, a pu être efficace : la Cinémathèque de Toulouse possède environ 13000 affiches. Sur ces 13000, elle en a acheté 103. Les autres lui ont été données.

Mais il subsiste un certain retard dans le classement des scénarios publicitaires, extraits de presse et press-books et dans la constitution de dossiers de films, ainsi que dans l'indexation des affiches. Ce retard, qui est imputable au manque dramatique de personnel rémunéré, devrait être résorbé au cours du premier semestre de 1979.

Enfin la Cinémathèque a poursuivi les tirages de photos à partir des films eux-mêmes. Il arrive en effet qu'elle n'ait aucune photo d'un classique de l'écran, alors qu'elle possède une excellente copie en 35 mm. Des photogrammes de très bonne qualité (allant du format 13x18 au format 30x40) sont venus combler ces lacunes. Ils ont en outre l'avantage d'être inédits, puisqu'ils sont choisis parmi les 100 ou 150.000 images qui composent un film.

#### 4<sup>e</sup>) Projections

Les séances régulières organisées à Toulouse dans la salle du Centre Régional de Documentation Pédagogique, ont pour thème :

- en janvier 1978 : RETROSPECTIVE FRITZ LANG (en collaboration avec le Goethe Institut)
- NOSTALGIE OU LA RUSSIE DES AUTRES (à l'occasion de la présentation de LA MOUETTE par la troupe de Bruno Bayen)
- en février : FILMS DE FEMMES
- en mars : LE WESTERN
- en avril : LA GUERRE CIVILE ET LA SOCIETE ESPAGNOLE (en collaboration avec l'Université de Toulouse-Le Mirail)
- en mai : DECOUVERTE DU CINEMA BULGARE (avec l'aide de la Bulgarska Nacionalna Filmoteka)
- d'octobre à décembre : LE CINEMA FRANCAIS.

En outre, elle a présenté aux adhérents du Centre Culturel de la Ville de Toulouse un cycle sur le thème : LE FILM POLICIER FRANCAIS, REFLET D'UNE SOCIETE.

En cours, de saison, elle a participé à plusieurs

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manifestations :

1<sup>o</sup>) Elle a, comme chaque année, été l'un des deux organisateurs du Festival CONFRONTATION. En 1978, CONFRONTATION XIV, qui s'est déroulé du 1er au 9 avril, a eu pour thème LA GUERRE D'ESPAGNE VUE PAR LE CINEMA et la Cinémathèque de Toulouse a été grandement aidée, pour la présentation de films rares, par d'autres Archives (Madrid, Berlin, Bruxelles, Moscou, Lausanne, Montreal). Très suivie (31000 entrées), cette manifestation a eu en France, en raison du thème choisi et de l'abondance des documents, un grand retentissement.

2<sup>o</sup>) Elle a organisé

- Une SEMAINE DU CINEMA BULGARE à Perpignan du 8 au 13 mai et une RENCONTRE AVEC LE CINEMA BULGARE à Montpellier du 10 au 12 novembre.

3<sup>o</sup>) Elle a présenté aux RENCONTRES DE PRADES, du 15 au 22 juillet, une rétrospective Jean Renoir et deux films bulgares dont l'un a eu le Grand Prix.

4<sup>o</sup>) Elle a pris en charge le XVIII<sup>e</sup> CICI (Congrès International du Cinéma Indépendant) qui s'est tenu à Toulouse, du 1er au 8 septembre, sur le thème LES PLUS BEAUX MELOS DU MONDE (bis). Ce CICI prolongeait celui de 1971, sur le même sujet du cinéma populaire et pathétique.

5<sup>o</sup>) Elle a collaboré aux RENCONTRES DE CARCASSONNE, du 29 octobre au 2 novembre, avec pour thème LA PUISSANCE ET LA GLOIRE.

6<sup>o</sup>) Elle a été présente au Colloque Universitaire "Art et Société" qui s'est déroulé à Toulouse, les 24 et 25 novembre.

Enfin elle a donné des séances régulières :

- au Palais des Congrès à Perpignan,
- à l'Institut de Slavistique, au Grand Palais (Université de Paris IV)

Elle a présenté au total, dans les séances régulières et les manifestations ponctuelles, 228 films provenant, en presque totalité, de ses collections, et ce chiffre peut-être retenu comme indice d'animation culturelle.

#### 5<sup>o</sup>/a Expositions

Une exposition de photographies, accompagnée de films, sur la vie quotidienne en Russie de 1910 à 1930, avait été préparée pour le Musée Chagall à Nice. Elle n'a pas eu lieu, car Madame Chagall a redouté, au dernier moment, qu'une telle manifestation n'exalte les valeurs bolcheviks.

Cette exposition, faite à partir des films eux-mêmes, sous forme de photogrammes très agrandis, sera présentée, dans le courant de l'année 1979, par la Fondation Nationale de la Photographie qui n'a pas eu les mêmes scrupules.

La Cinémathèque de Toulouse a préparé en outre, à l'Espace Lyonnais d'Art Contemporain, une très vaste expo-

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sition d'affiches de format 120x160 ou multiples, intitulée "CENT AFFICHES DU CINEMA FRANCAIS, 1908-1960". Le vernissage a eu lieu le 28 septembre 1978, et l'exposition a duré deux mois.

Enfin deux galeries de Toulouse et de Carcassonne, "VOIR" et "AUDIMAGE", ont présenté un ensemble de photos consacrées à Charlie Chaplin et fournies par l'Archive.

#### 5<sup>e</sup>/b Publications

L'événement essentiel a été le resserrement des liens qui unissent la Cinémathèque de Toulouse et les "Cahiers de la Cinémathèque" publiés à Perpignan sous la direction de Marcel Oms. Notre institution dispose aujourd'hui --officiellement, pourrait-on dire-- d'une excellente revue d'histoire du cinéma et elle a donc réalisé le rêve qui est celui de toute archive du film.

De plus Roger Icart poursuit, avec Raymond Chirat, la filmographie du cinéma français de 1920 à 1929. Ce document pourrait constituer ensuite l'un des volumes de l'Index entrepris par la Cinémathèque Royale de Belgique.

#### 6<sup>e</sup>/a Administration et budget. La situation française

Le problème essentiel de la Cinémathèque de Toulouse est celui du manque de personnel qui est devenu dramatique. Pour la plupart de ses activités, cette Archive fonctionne encore avec des bénévoles, car son budget de 1978 n'a été que de 200.000 F (environ 40.000 dollars), ce qui est à la fois stupéfiant et dérisoire.

Le paradoxe est du à la situation des archives cinématographiques en France, qui est profondément malsaine. Si l'Etat a créé à Bois d'Arcy un service technique de haut niveau, la persistance de la Cinémathèque Française dans sa forme actuelle hypothèque tout le secteur culturel lié à la conservation des films.

En effet la Cinémathèque Française bénéficie d'un soutien de l'Etat (8 millions en 1978, soit 1.600.000 dollars) qui est sans commune mesure avec ses activités réelles puisque celles-ci se limitent à des projections de routine. Mais ce soutien financier, donné sans contre-partie, monopolise les aides publiques et bloque toutes les subventions qui devraient être accordées aux autres institutions (Cinémathèque de Toulouse, Cinémathèque Universitaire, Musée du Cinéma de Lyon, Bibliothèque de l'IDHEC).

La solution de ce problème doit être recherchée au delà des personnes, des préférences et des souvenirs. Elle réside dans la constitution d'une Cinémathèque Nationale qui fédérerait, cartelliserait, réunirait ou unirait (peu importent les mots) les différents organismes spécialisés, qu'ils

/...



soient publics (Bois d'Arcy, Ivry) ou non. C'est cette solution que le Conservateur de Toulouse propose aux autorités gouvernementales, et qu'il défend dans la presse corporative ("Le Film Français" des 9 et 16 juin 1978) et les revues de cinéma.

6<sup>a</sup>/b Autres instances nationales

Les rapports avec le Centre National de la Cinématographie, l'industrie cinématographique et les Fédérations de Ciné-Clubs (FFCC et UFOLEIS) sont demeurés excellents.

La Cinémathèque de Toulouse a collaboré bénévolement à plusieurs reprises, avec l'accord des ayants-droit, à des émissions sur la chaîne de télévision Antenne 2 consacrées aux primitifs du cinéma français.

Enfin la chaîne de télévision FR3 a tourné un film, LA CINEMATHEQUE DE TOULOUSE ou LA MEMOIRE RETROUVEE, mise en scène par Renée Darbon, qui a été diffusé sur le plan national le 1er novembre 1978.

6<sup>a</sup>/c Activités de la section catalane

La formule "Section catalane de la Cinémathèque de Toulouse" est devenue une réalité. Les contacts entre les deux équipes, celle de Perpignan et celle de Toulouse, sont incessants. Ils ne concernent pas seulement les "Cahiers de la Cinémathèque", ni le Festival annuel de critique historique "Confrontation". Ils portent aussi :

- sur les échanges entre les deux bibliothèques,
- sur la recherche des films anciens,
- sur la constitution à Perpignan, au Palais des Congrès, d'un fonds de films et de documents consacrés à la région catalane et au cinéma espagnol ou hispanisant.

7<sup>a</sup>) Relations internationales

Sur le plan international, des rapports suivis et fructueux ont eu lieu avec les archives suivantes, toutes membres de la FIAF :

- la Cinémathèque Royale de Belgique à Bruxelles,
- le Gosfilmofond à Moscou,
- La Cinémathèque Suisse à Lausanne,
- la Bulgarska Nacionalna Filmoteka à Sofia,
- la Cinémathèque Québécoise à Montreal,
- la Filmoteca Nacional de Espana à Madrid,
- et la Filmoteka Polska à Varsovie.

8<sup>a</sup>) Conclusion

Mais chaque année, l'écart se creuse entre un patrimoine qui s'enrichit sans cesse et des moyens financiers qui ne suivent pas cette évolution. Cet écart a été comblé jusqu'ici par des moyens de fortune; une telle situation ne peut pas se perpétuer.



**Warszawa**



Activities Report  
for 1978

1. New Acquisitions.

The collection of the Polish films of the interwar period was expanded with the titles missing hithertofore in the library. Among other films, a copy of Mieczysław Krwawicz's "Ja tu rządzę" /"I'm the Boss here"/ from 1939 was acquired, a film which had been considered to be irretrievably lost.

The collection of film "polonica" /the second basic element of the library, besides that of Polish films/ was further increased. Owing to kind collaboration of foreign film archives, Filmoteka Polska continued the gathering of films by Ladislaw Starewicz. The action of collecting "polonica" was further extended by attempts to obtain films featuring Polish actors and actresses /Pola Negri, Helena Makowska, Stanisława Napierkowska/. In the years 1979-1980 Filmoteka Polska is planning to considerably intensify the search for film "polonica" with the help of its collaborating counterparts abroad.

Also the collection of world classics was further extended. Among other contacts, our cooperation with Svenska Filminstitutet-Cinematket in Stockholm was very fruitful. Polish films were exchanged for classical positions from the history of the Swedish cinema



and for Swedish "polonica". All in all, sources at home and abroad yielded 348 positive copies and 16 negatives.

The Documentation Section of Filmoteka Polska noted a considerable increase of its materials. We are regular subscribers to 140 foreign periodicals, and many other titles are received on the basis of exchanges or gifts from collaborating film libraries. We receive about 30.000 press cuttings every year. We purchased a number of new books and acquired - by way of exchanges or gifts - many photos, posters and leaflets.

## 2. Progress in Conservation.

The main task Filmoteka Polska set before itself in 1978 was - similarly to previous years - further elimination of the inflammable reels from its archives and replacing them with the non-inflammable ones. 239.718 metres of inflammable film were eliminated during the year.

At the same time a complete check-list of the film stock stored at our archives was made. A similar inventory was made at the Documentation Section library.

## 3. Cataloguing - Documentation - Research.

The Filmographic Section continued works on the updating of its new-type basic catalogue, containing new filmo- and bibliographic elements which were not included in the earlier catalogue. The works will be continued in 1979.



The Filmographic Section prepared a number of filmographies for Film Festival /Leipzig, Cracow/ and for documentation purposes, as well as a filmography of children's films for the FIAF publication piloted by Ceskoslovensky Filmovy Ustav - Filmovy Archiv.

The Documentation Section started work on the new system of cataloguing /one card, also containing a brief filmographic note, lists all the materials on the given film which are available in the library/.

#### 4. Screenings.

Filmoteka's cinema "Iluzjon" continued its operation throughout the year. Apart from the cyclic screenings of world cinema classics, special events were organized with the participation of foreign film archives. They comprised: "A Week of Greek Films" /11 feature and 6 short films/, organized with the collaboration of Cinemateque du Grece and including a visit to Poland by directors: Pantelis Voulgaris and Kostas Asimakopoulos; a review of Rangel Vyltchanov's films, including the director's visit to Poland, which was organized with the help of Bulgarska Nationalna Filmoteka; a review of films by Abram Room, organized together with Gosfilmfond /with the participation of the actress Anastasya Vertinskaya and film critic Marat Vlasov/; a review entitled "Around the Works of Brecht", organized in collaboration with Staatliches Filmarchiv der DDR.



Like every year, in autumn 1978 we held our special review "Kinematograf Narodów" /The Cinema of the Nations/, which included films borrowed from friendly film archives and never before shown in Poland, e.g. "Reflections in the Golden Eye", "The Life and Death of Colonel Blimp", "Ocovske Pastorage", "Garmon", "The Far Road", "Le Chat dans le Sac". The cycle "History of Film", which was originated in 1976, was completed in 1978. It was revived in October and will be continued until 1980. Each show in the cycle is preceded with a lecture by a film historian.

Some of "Iluzjon"'s special events were repeated in the regional cinema's of Cracow and Łódź.

Altogether the Warsaw "Iluzjon" presented 174 titles in 1978.

Thanks to kind cooperation of a dozen film archives from Europe and both Americas, Filmoteka Polska organized during the International Short Film Festival in Cracow, a special series of screenings entitled "The Short Forms of the Masters of Cinema", which met with success and appreciation of both the audience and the critics.

In 1978, in cooperation with other film archives, Filmoteka Polska organized the following events abroad:

1. A Week of Polish Films in Athens, co-organized with Cinemateque du Greece, in January 1978.
2. A review of Krzysztof Zanussi's films in Sofia, with the collaboration of Bulgarska Nationalna Filmoteka, in autumn 1978.



3. A Retrospective Review of the Polish Films of the 70s in Montreal /feature, television and animated films/, organized by Cinematheque Quebecoise, in autumn 1978.

Furthermore, Filmoteka Polska participated in the preparation of a retrospective review of animated films for the Leipzig Festival in autumn 1978, organized by Staatliches Filmarchiv der DDR.

5. Exhibitions - Publications.

Beside the printing of the monthly programme of the Warsaw "Iluzjon", Filmoteka Polska was publishing special programmes for all international events. We also continued the publication of "slips" for the cycle "History of Film".

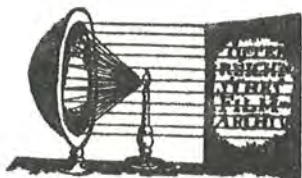
6. As in the past, the activities of Filmoteka Polska were subsidized by the Ministry of Culture and Fine Arts.

7. An event of a special character was the meeting of the FIAF Cataloguing Committee, held in Warsaw in March 1978. 5 participants took part in the session, with Wolfgang Klaue, the Committee's Chairman, presiding. Playing host to the Members and the Chairman of the Committee was a great pleasure to the staff of Filmoteka Polska.



**Wien**





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

Gründende Mitglieder: Bundesstaatliche Hauptstelle für Licht-  
bild und Bildungsfilm, Bundesstaatliche Hauptstelle für wissen-  
schaftliche Kinematographie, Gesellschaft der Filmfreunde  
Österreichs, Österreichische Gesellschaft für Filmwissenschaft,  
Kommunikations- und Medienforschung, Österreichische National-  
bibliothek, Wiener Urania.

1010 Wien, Rauhensteingasse 5

Tel. 52 99 36

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President: Prof.Dr. Alfred Lehr, Secretary-general: Prof.Dr.  
Ludwig Gesek, Treasurer: Ing. Alfons Hackl;  
Scientific director on charge of Archive and Exhibitions:  
Dr. Walter Fritz

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### R E P O R T 1978

#### I.

Twenty-five years ago the concluding declaration of the First International Week for Film Research in Vienna, whereat Austria's cultural realm interested in film attended, urged the institution of the Austrian Film Archives. In the course of FIAF's general assembly then at Lausanne preliminary talks about the foundation of the Austrian Film Archives have been held in the autumn of the same year. During the following year, 1955, this institution has been established.

The Austrian Film Archives - headed by their founding president Prof.Dr. Josef Gregor + from 1955 through 1960 and by their vice-president Prof.Dr. Adolf Hübl +, while Prof.Dr. Ludwig Gesek acts as secretary-general - are constituted as lawful association which integrates public bodies and private members to pursue a public commitment.

The Austrian Film Archives possess the film storage complex Laxenburg including all premises of the Forsthaus area as well as accomodations in Laxenburg's Old Castle, suitable for a variety of purposes ranging from film storages, film manipulation workshops, localities for the Archives-documentations to exhibition halls. Following the Archives-preparatory work performed since 1962 the Federal Ministry of Education entrusted the construction of the storage facilities to the Austrian Film Archives in 1968. FILMKUNST No. 80 contains a survey of the complex.



During reported year 1978 reconstruction and adaption of the Old Castle's third floor has been completed, as soon as funds necessary therefor had been guaranteed. In the meantime, since all other storing capacities are totally exhausted, the additional security film storage thus newly gained, is already occupied.

Arrangement and display of the Archives-documentation in the rooms particularly to contain it, was taken up during reported year 1978 and will be concluded in 1979, thereby enabling full-scope utilization of the collections.

## II. FILM STOCK

Maintenance of the Archives-film stock - features as well as documentaries - for research and, within the interests of the bearers of rights, production purposes is the principal task of the Film Archives.

Stock increase 1978: 4.352 reels security film, an absolute footage of approx. 1,250.000 meter standard film.

Overall stock as of December 31, 1978 amounted to 42.010 reels, an absolute footage of approx. 12,5 million meter standard film, consisting of about 15.000 title entities.

Old Castle's newly adapted storage capacities had to draw upon for storing incoming stocks.

## III. DOCUMENTATION

The Austrian Film Archives-documentation is arranged in the Old Castle's third floor accommodations as well as in the Archives Viennese secretariate.

Six further cases from the Treitl-collection containing clippings were taken charge of. Currently 60 cases photographs and press-clippings on films and artists are set up in Laxenburg.

Furthermore the Paimann-archives, the most comprehensive documentation on films appearing in Austria from 1916 throughout 1965 was handed over the Austrian Film Archives as permanent loan of the Town of Vienna. This collection has also been displayed in Laxenburg.

The Archives-documentation includes:

items	stock increase 1978	overall stock at the end of 1978
stills	1.500	208.000
documents refilms	500	40.500
posters	10	25.000
film programs	200	9.200
negatives of stills	180	2.680
pertinent books	92	6.466
periodicals	70	969



	current editions	different titles
slides	80	680
audio tapes	4	150
sound film scores	-	130
recorded videocassettes	1	50
disks	-	8
Treitl collection (biographical articles, press clippings, photographs)	6 cases	60 cases
Paimann Archives	approximately 9.000 programs, periodicals, source materials, files on approx, 15.000 films.	

#### IV. DEMAND

- During reported year 1978 the Archives materials were utilized
- for teaching purposes in four university lectures (Institute for Drama and Stage Research, Institute for Music Research), one lecture of the College for Music and Drama, one lecture of the Teachers-College of Vienna. Demand also included requested screening for the University of Vienna's study group on contemporary history, for the Wesleyan University, U.S.A., for the Municipal Pedagogical Institute, for seminar work of the University of Vienna's Institute for Contemporary History.
  - for research purposes  
four claims have been contented (Institute for Communications, University of Salzburg; Lehar Congress, Bad Ischl; Society for Film Research; Institute for Drama and Stage Research).
  - for film and television productions  
57 Claims were contented, in the course of which 5.200 meter standard film original material was provided.

#### V. EXPOSITIONS AND RETROSPECTIVES

The Austrian Film Archives organized the following program events, partly in cooperation with other institutions, presenting their own material as well as films made available through friendly archives.

##### Retrospective G.W. Pabst

in cooperation with the Federal State of Vienna's Youth Council  
February 6 - February 11, 1978

24 screenings

19 films

Trianon Cinema, Vienna

##### Retrospective Gustav Gründgens

in cooperation with filmclub action

May 22 - May 31, 1978 Neubauer Cinema, Vienna

June 5 - June 11, 1978 Rechbauer Cinema, Graz



### 70th Anniversary of the Austrian Movie

This year's summer exhibition and retrospective in the Austrian Film Archives - locations in the Old Castle, Laxenburg.

96 screenings, 91 films, 9.100 spectators

### Classics of the Soviet Film <sup>2)</sup>

in cooperation with filmclub action

July 1978, Neubauer Cinema, Vienna, Rechbauer Cinema, Graz,  
4 films

### Retrospective G.W. Pabst

Exhibition and Retrospective at Scharnstein Castle, Upper Austria,  
September 2 - November 1, 1978, 14 films

### Fantastic Traits in the German Film <sup>1)</sup>

in cooperation with filmclub action

October 16 - October 30, 1978 Neubauer Cinema, Vienna

October 20 - October 26, 1979 Rechbauer Cinema, Graz

64 screenings, 35 films

7.287 spectators

### Movie and Society in Austria 1930 - 1938

November 13 - November 19, 1978

series shown at the Second Austrian Film Conference,  
Kapfenberg, Styria;

8 programmes events, 15 films, 1.630 spectators.

### Third International Shortfilm Festival Linz

October 31, 1978

5 films

At home a total of 31.426 spectators attended the Austrian Film Archives retrospectives and exhibitions in reported year 1978.

Abroad the Austrian Film Archives enabled an exhibition and retrospective on Willi Forst in Istanbul, November 1-9, 1978, a retrospective Willi Forst in Izmir and - in January 1979 - in Ankara.

Furthermore the Austrian Film Archives participated in the Week of the Austrian Film in Zagreb and supplied one film for the International Film Festival Berlin, 1978.

Inspired by the exhibition on Willi Forst the Austrian Cultural Institute, Rome, featured a program "The Golden Age of the Austrian Movie" at which Prof. M. Verdone delivered the opening lecture.

The Austrian Film Archives compilation "Documentations 1978" contains information on 106 films shown in various programs.

1) with the kind assistance of the Staatliches Filmarchiv der DDR;

2) with the kind assistance of Gosfilmofond, Moscow, USSR



## VI. REPRINTING

On the occasion of its 1977 investigations into the Austrian Film Archives business policies the federal supreme audit office has stated, that "in the interest of maintaining the cultural values represented by the film materials ..." the audit office considers "an acceleration of reprinting activities to be appropriate. "The audit observed that the Austrian Film Archives face reprinting of approximately further three million meter nitrate film.

In 1977 subsidies for reprinting were deadlocked, although an aggregate amount of three million Austrian Shillings had been assigned for reprinting operations in the federal budget. Funds were unavailable, since the Austrian Film Museum declined to cooperate, as requested by the Federal Ministry, on the subject. In May 1978 reprinting work could be resumed. An ultra-sonic cleaning apparatus - under operations since September 1978 - had to be installed within the Laxenburg film storage complex, since external cleaning manipulations are not permitted any longer. Reproduction of the original soundtrack as also operated within the film storage complex simultaneously with reprinting.

36 films with a footage of 37.000 meters standard film have been reprinted in Laxenburg from the original nitrate material into safety film since September 1978.

Now with the technical apparatus at hand sound reproduction of original nitrate material soundtracks can also be handled without transferring nitrate film out of the film storage complex.

Concerning a device, developed and patented in the DDR, hindering the decomposition of nitrate film, the Austrian Film Archives will run a test series starting in early 1979 to substantiate its effectiveness.

## VII. FEDERAL SUPREME AUDIT OFFICE

In 1977 the Federal Supreme Audit Office scrutinized the Austrian Film Archives and the Austrian Film Museum. The audit's report was published at the end of 1978.

During a final meeting between representatives of the audit and the Film Archives, the audit's speakers noted, they would not suggest nationalization of the two institutions, since costs arising thereof would exceed the contributions now granted for both institutions.

The audit scrutinized business years 1973 through 1976. Among the criticisms filed several dealt with the Austrian Film Museum (among others income of one leading executive, legal situation), other dealt with die Austrian Film Archives (purchase of film in return for refunding material and reprinting expenses, acquisition of localities, that could not be utilized lacking the means for necessary adaption throughout four years).



The Austrian Film Museum in its bulletin concentrated immediately and primarily on "serious reproaches" upon the management of the Austrian Film Archives.

Due to the fact that the audit did not specify the Film Museum's numerical data, while totaling four years expenses when itemizing the Austrian Film Archives film purchases erroneous and off the point press reports appeared on the Austrian Film Archives, that had to be rectified.

#### VIII. BUDGET

The Austrian Film Archives covered its expenses through funds for film preservation and cultural film activities assigned in the federal budget, augmented by earmarked allowances incoming from the Town of Vienna's budget and the Federal State of Lower Austria.

Further on it was necessary to assure completion of the Old Castle facilities, now under operation since March 1978, as well as for the completion of the approaching road, construction work that had been an absolute necessity for years.

In addition to budget allowances funds earmarked for reprinting purposes were at disposal.

Finally the Archives own receipts from usage of their installations and from program events are to be mentioned together with the membership fees.

#### IX.

On the occasion of the Viennale the Austrian Film Archives invited members of the international press to visit the film storage complex Laxenburg. Exhibitions and retrospectives, particularly the exhibition "70th Anniversary of the Austrian Movie", were largely echoed by the press, illustrated articles appeared in numerous foreign news publications including coverage appearing in South America, Istanbul and Hongkong.

The Austrian Film Archives thank the following institutions for leaving them prints:

Stiftung Deutsche Kinemathek, Berlin	1 film
Staatliches Filmarchiv der DDR, Berlin	65 films
Kgl. Belgisches Filmarchiv, Brussels	1 film
Gosfilmofond, Moscow	4 films
Czecho-Slovakian Film-Archives, Prague	5 films

The Austrian Film Archives have supplied one film to Stiftung Deutsche Kinemathek, Berlin.

The board of trustees, after having met twice in 1977 did not convene in 1978. Members of the executive board were received by the Federal Minister of Education and Arts. The permanent advisory board acted on current affairs in thirteen meetings, executive board and working committee (general assembly) assembled for two sessions each.



**Wien**





ÖSTERREICHISCHES  
FILMMUSEUM

*Wien*

REPORT OF ACTIVITIES 1978/79

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 551 films and 184 newsreels. Among the films were works by Werner Schroeter, Jerome Hill, Robert Breer, Alberto Cavalcanti, Dziga Vertov and the short films of Carl Theodor Dreyer.

About 950 programs, 20,000 stills and 4,000 posters have also been added to the collection.

II. PRESERVATION

Österreichisches Filmmuseum received in 1978 a grant of 1,500,000.-- Austrian Shilling for the preservation of its collection. By this grant important parts of its nitrate-film collection have been transferred to acetate stock. This work has been carried out on a very high quality level.

Many important historical documents as well as very early color films are now restored and preserved by Österreichisches Filmmuseum.

III. DOCUMENTATION AND CATALOGUING

All cataloguing work has been continued. A large amount of stills has again been catalogued in the past



year and our film documentation increases with a fast pace.

#### IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 14,500 members. Since March 1978 more than 36,000 people have attended 339 performances, 547 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:

Carl Theodor Dreyer (thanks to Det Danske Filmmuseum)

Billy Wilder (two parts)

Mae West

Documents in Austrian History 1896 - 1955 (in collaboration with the Institute of Contemporary History of the University of Vienna)

Internationales Forum des Jungen Films, Berlin 1978

Der italienische Neorealismus 1942 - 1956 (in collaboration with Cineteca Nazionale, Rome and The National Film Archive, London)

The most important film-classics out of the collection of Österreichisches Filmmuseum

Frederick Wiseman (in cooperation with Deutsche Kinemathek)

W.C. Fields

Jean Renoir I

Following an invitation by Archion Israeli Leseratim and by the Austrian Embassy to Israel, Österreichisches Filmmuseum showed a retrospective of the avantgarde-film.



Peter Konlechner presented a program of 28 films in the cinémathèques of Jerusalem, Tel Aviv and Haifa, giving a fairly comprehensive survey of the classic avantgarde of the twenties. The program included works by Fernand Leger, Marcel Duchamp, Luis Bunuel, Salvador Dali, Man Ray, Jean Renoir, Hans Richter, Walter Ruttmann, Alberto Cavalcanti, Jean Cocteau, Carl Theodor Dreyer, Rene Clair and others.

The director of the Israel Museum in Jerusalem, Dr. Yonar Fisher, gave an in depth analysis on "Surrealism in Film". All israelian newspapers reported enthusiastically on this event which was highly successful. Especially rewarding was the interest of the young people who crowded all the showings.

Our grateful thanks to Mrs. Lia van Leer and her excellent organization as well as to the Austrian Ambassador Dr. Ingo Mussi and his Cultural Attachée Mrs. Barbara Taufar, who all made every possible effort to make this presentation an outstanding event.

Österreichisches Filmmuseum would also like to express his gratitude to the involved institutions as well as to the archives who gave its consent to these showings.

In the daily programs of Österreichisches Filmmuseum again many new films have been shown; among them were JONAS - QUI AURA 25 ANS EN L'AN 2000, HITLER - EIN FILM AUS DEUTSCHLAND, CET OBSCURE OBJET DU DESIR, IL REGNO DI NAPOLI,



HARRY AND TONTO, DER JUNGE MÖNCH, KOKO, THE TALKING GORILLA, ICH DENKE OFT AN HAWAII, SINAI FIELD MISSION, ALAMBRISTA and films by Robert Breer.

A big event was the first showing in a German speaking country of HITLER - EIN FILM AUS DEUTSCHLAND in the presence of its director, Hans Juergen Syberberg. The Austrian Television invited Hans Juergen Syberberg, Rolf Hochhuth and others to take part in an open-end discussion in the night following the premiere. This program was later re-transmitted by several German television channels which was highly unusual.

Another German filmmaker, Werner Schroeter, lectured personally on his film IL REGNO DI NAPOLI which Österreichisches Filmmuseum was able to acquire for its collection and to show also the first time in Austria.

Herbert Achternbusch, a young German poet was also guest of Österreichisches Filmmuseum and presented his latest work DER JUNGE MÖNCH.

In the frame of the Vienna Film Festival 1978, Viennale, Österreichisches Filmmuseum presented in collaboration with Cineteca Nazionale, Rome and The National Film Archive, London one of the most comprehensive surveys on Italian Neorealist Film, called DER ITALIENISCHE NEOREALISMUS 1942 - 1956. 61 films in its original versions have been shown during this retrospective. Altogether 75 newspapers and magazines (including "Variety") reported very favorably on this event.



A selection of posters of Österreichisches Filmmuseum done by Gerti Fröhlich has been exhibited on initiative of Leslie Hardcastle at the National Film Theatre. The exhibition, starting on May 17, 1978 has been prolonged during the summer.

Österreichisches Filmmuseum participated in the poster exhibition and competition of "The Hollywood Reporter" at FILMEX. Our graphic artist Gerti Fröhlich won the first and third prizes in the category of posters for special programs.

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Though the relations to our governmental authorities are good, the financial problems of Österreichisches Filmmuseum continue.

VI. RELATIONS WITH OTHER FIAF MEMBERS

Our relations to other FIAF members were as good as ever. Also this year we would like to express our special thanks to The National Film Archive, London, Cineteca Nazionale, Rome, Archion Israeli Leseratim, The Museum of Modern Art, Department of Film, New York, Cinémathèque Royale, Gosfilmofond, The Ceskoslovensky Filmovy Ustav - Filmovy Archiv, Deutsche Kinemathek, Deutsches Institut für Filmkunde, Det Danske Filmmuseum, Cinemateket/Svenska Film-institutet, The Imperial War Museum, La Cinémathèque Suisse and many others.



VII. STATISTICS

GUESTS AT THE FILM MUSEUM :

Robert Breer  
Werner Schroeter  
Hans Juergen Syberberg  
Herbert Achternbusch  
Eileen Bowser  
Markku Salmi

COLLECTIONS

Films		3. 218
Newsreels		2. 637
Stills	appr.	175. 000
Programs	appr.	12. 300
Books	appr.	4. 650

PROJECTIONS

Spectators		36. 070
Films		547
Screenings		339
Members		14. 500

(This report covers the time from March 1978  
to February 1979.)



**Wiesbaden**



# Deutsches Institut für Filmkunde

Mitglied der Fédération Internationale  
des Archives du Film (FIAF)

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## ANNUAL REPORT 1978

### I. DOCUMENTATION DEPARTMENT

3/1979  
10crD

#### 1. Library

The Library is a reference library and included on December 31, 1978 a total of 26,191 titles. In 1978 were recorded 1090 new entries. The Periodical Division is regularly supplied with 268 periodicals. In 1978 22 original scripts were registered. The Institute's scripts collection now totals 2,410 copies. (Approx. 200 copies of scripts of German productions await as yet being recorded). The number of German dialogue lists of foreign productions was increased by 2099 new entries and runs up to 14,533 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 10,000 document files);
- b) Photographs (sets, stills, portraits, studio stills)  
14,967 new entries were recorded in 1978. The total number now amounts to 435,586 (approx. 500,000, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);
- c) Film Posters. 208 new entries were recorded. The collection now comprises 23,846 posters;



- d) Distribution-, press- and advertising leaflets;
- e) Foreign and German censorship documents and film lists.

A private collection of more than thousand of various German film programmes could be acquired. Moreover, the widow of the German film director Johannes Meyer has graciously given to us quite a number of documents among them filmed and unfiled scripts from her husband's estate.

The Department had been represented by the Deputy Director of the Institute as member of the commission at the meeting of the FIAF Commission on Documentation Subcommittee on film-architecture from October 3rd till 6th, 1978 at Siena.

## II. FILM ARCHIVES DEPARTMENT.

In 1978, an entry of 500 reels was recorded. About 1500 reels with quite a lot of fragments of early German films on nitrate material among them were given to the archive. Owing to shortage of personnel no identifying or cataloguing work could be done so far.

In the same period 720-times films were loaned out or provided for international viewings with screen or moviola facilities.

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 copyright with regard to all institutions requesting prints on loan. Exchanges and loans particularly were carried out with the following FIAF-member archives: Cinémathèque Royale de Belgique, Cineteca Nazionale, Cineteca Italiana, Det Danske Filmmuseum, Filmoteka Polska, Gosfilmofond, Museo del Cinema, Turin, The Museum of Modern Art, Department of Film, The National Film Archive, London, Nederlands Filmmuseum, Österreichisches Filmarchiv, Österreichisches Filmmuseum, and Staatliches Filmarchiv der DDR.



With regard to special research work or findings it may be mentioned that a German "lost" film "STRAFBARE EHEN" (Punishable Marriages) directed by James Bauer in 1929 has been found, now in forthcoming restoration. For Murnau's "SCHLOSS VOGEL-OED" the original titles were restored as well. It will be of wider interest to learn that titles for Murnau's "DER LETZTE MANN" (The Last Laugh) - normally known as silent film without titles - have been discovered which apparently originate from the pen of Carl Mayer. As the print shows thematically fit printed splices it now may be of more probability that the producing and distributing company Ufa then has had the intention to rent this film in rural regions for better success with titles inserted. For informative purposes a 16 mm print was made which had been presented to the press in honour of F.W. Murnau's 90th birthday.

The acetate stock has moved in better air-conditioned vaults. The ones in the Biebrich chateau now are used only for prints to be frequently distributed and to be catalogued.

The screening room was several times provided for schools to project films demonstrating problems like "Cinema and Literature", "Cinema and Propaganda", or "Classic German Silent Films!"

The Department had been represented by the curator of the Institute as member of the commission at the meeting of the FIAF Commission on Cataloguing from March 6, till 10, 1978 in Warsaw.

Retrospectives or loans for screening in a character of retrospectives were carried out for the following events:

May 18 through 24, 1978, Der Deutsche Nachkriegsfilm 1946-1949, Teil II (German after-war film 1946-1949, part II).

The manifestation was organized in cooperation with the town of Wiesbaden at which following films were shown in a rented commercial film theatre (the same program was shown later on at Frankfort Kommunales Kino from December 7 through 23, 1978):



AFFAIRE BLUM  
DER APFEL IST AB  
DER BIBERPELZ  
DIE BUNTKARIERTEN  
1-2-3 CORONA  
DER GROSSE MANDARIN

DER HERR VOM ANDERN STERN  
RAZZIA  
QUARTETT ZU FÜNFT  
... UND ÜBER UNS DER HIMMEL  
ZWISCHEN GESTERN UND MORGEN

December 1 through 26, 1978, Ernst Lubitsch und seine deutschen Stummfilme (Ernst Lubitsch and his German silents), an event initiated by the town of Hannover:

ANNA BOLEYN  
DIE AUGEN DER MUMIE MA  
DIE AUSTERNPRINZESSIN  
DIE BERGKATZE  
CARMEN

KOHLHIESELS TÖCHTER  
MADAME DUBARRY  
DIE PUPPE  
SCHUHPALAST PINKUS  
DER STOLZ DER FIRMA

December 25, 1978 through January 24, 1979, F. W. Murnau Gedächtnis-Retrospektive (F. W. Murnau Memory Retrospective) at Frankfurt Kommunales Kino:

FAUST  
DER LETZTE MANN  
NOSFERATU

TARTUFFE  
SUNRISE

All films have been accompanied on the piano by Arthur Kleiner. Eric Rohmer has given a basic lecture.

(About the other films which have been shown in 1979 will be reported in the next annual report).

On the occasion of the manifestation "From Caligari to Kolberg: The Classic German Cinema" arranged by the Goethe-Institut, New York, and The American Film Institute in January through March 1978 films were given from our stock. The same happened to a similar manifestation in October and November 1978, arranged by the Goethe-Institut, London, in connection with The British Film Institute under the headline "Caligarismus".

### III. EVENTS, EXHIBITIONS, PUBLICATIONS

An exhibition dedicated to the German film directors was inaugurated on January 14, 1978 in Munich for the event of the presentation of the Deutsche Darstellerpreise (German Actors Awards). It is now touring through GFA.



Both Managing Members of the Board participated in the ~~28th~~ International Filmfestspiele Berlin from February 22 through March 5, 1978.

The Managing Member of the Board, Ulrich Pöschke, and the Curator attended the XXXIV. FIAF Congress and General Meeting from May 28 through June 2, 1978 at Brighton.

At the invitation of the Festival the Deputy Director participated in the VIIIth Festival Internazionale del Cinema per Ragazzi e per la Gioventú in Giffoni Valle Piana (Salerno) from July 29 through August 6, 1978.

The monthly publication 'Die Information' was published in its sixth year. A special supplement informing about the prints which can be given on loan is now published with every issue.

#### 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



