

**FIAF XXXIV Brighton**

FIAF XXXIV - BRIGHTON - 1978

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

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

AMSTERDAM	NEDERLANDS FILMMUSEUM
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN/OST	STAATLICHES FILMARCHIV DER DDR
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
JAKARTA	SINEMATEK INDONESIA
JERUSALEM	ARCHION ISRAELI LESERATIM
KØBENHAVN	DET DANSKE FILMMUSEUM
LAUSANNE	CINEMATHEQUE SUISSE
LISBOA	CINEMATECA NACIONAL
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM
MADRID	FILMOTECA NACIONAL DE ESPAÑA
MEXICO	CINETECA NACIONAL
MEXICO	FILMOTECA DE LA UNAM
MILANO	CINETECA ITALIANA
MONTREAL	CINEMATHEQUE QUEBECOISE
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	NATIONAL FILM ARCHIVES
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
PYONG YANG	CHOSON MINCHUTUI INMINKONGWHAKUG KUGKHA INGWHA MUMIONGO
ROCHESTER	INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT GEORGE EASTMAN HOUSE
ROMA	CINETECA NAZIONALE
SEOUL	KOREAN FILM ARCHIVE INCORPORATED FOUNDATION
SOFIA	BULGARSKA NACIONALNA FILMOTeka
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
SYDNEY	ASSOCIATION FOR A NATIONAL FILM AND TELEVISION ARCHIVE
TIRANA	ARKIVI SHTETËROR I FILMIT I R.P.S. TË SHQIPËRISË
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTeka POLSKA
WASHINGTON	MOTION PICTURE SECTION / LIBRARY OF CONGRESS
WASHINGTON	ARCHIVES / AMERICAN FILM INSTITUTE
WIEN	ÖSTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMMUSEUM
WIESBADEN	FILMARCHIV / DEUTSCHES INSTITUT FÜR FILMKUNDE

**Amsterdam**

STICHTING NEDERLANDS FILMMUSEUM  
Vondelpark 3  
Amsterdam

Founded in 1946  
Member of FIAF since 1947

Report on activities in 1977

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

The number of acquired films for this year amounts to appr. 800

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

See under 7)

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) Showings on the archives premises

The Filmmuseum's filmseason 1976/77 (january/may) and 1977/78 (september/december) started with presentations of the following films in january and february:

Canadian Filmmakers series

John Straiton	EURYNOME	Canada	- 1970
John Straiton	STEAMBALLET	Canada	- 1968
David Rimmer	MIGRATION	Canada	- 1969
Joyce Wieland	SOLIDARITY	Canada	- 1973
Brigitte Sauriol	LE LOUP BLANC	Canada	- 1973
Leon Marr	FOUNTAIN	Canada	- 1972
Paul Tana	LES ETOILES ET AUTRES CORPS	Canada	- 1973
Michael Asti-Rose	MIRROR, MIRROR	Canada	- 1972
Rick Hancox	NEXT TO ME	Canada	- 1971
Rick Hancox	A HOUSE MOVIE	Canada	- 1972
Lorne Marin	RHAPSODY ON A THEME FROM 'A HOUSE MOVIE'	Canada	- 1972
Veronika Soul	HOW THE HELL ARE YOU?	Canada	- 1972
Al Razutis	SOFTWARE	Canada	- 1973
Peter Bryant	THE ROCCO BROTHERS	Canada	- 1973
Al Razutis	VORTEX	Canada	- 1973
Kim Ondaatje	FACTORIES	Canada	- 1973
David Rimmer	BLUE MOVIE	Canada	- 1970
John Straiton	ANIMALS IN MOTION	Canada	- 1965
Ken Wallace	THANKSGIVING	Canada	- 1972
Joyce Wieland	RAT LIFE AND DIET IN NORTH AMERICA	Canada	- 1968
Mike Collier	WATERCOLOURS	Canada	- 1973
Bob Cowan	EARTH SONG	Canada	- 1969
J.C.Labrecque	ESSAI A LA MILLE	Canada	- 1970
J.M.Labrosse	LE PREMIER ACCIDENT	Canada	- 1971
Michael Snow	STANDARD TIME	Canada	- 1967
David Rimmer	REAL ITALIAN PIZZA	Canada	- 1973
Jim Anderson	YONGE STREET	Canada	- 1972
Psychomedia	BLOW JOB	Canada	- 1972
Jim Anderson	ROYAL ONTARIO MUSEUM	Canada	- 1972
Michael Ondaatje	SONS OF CAPTAIN POETRY	Canada	- 1970
Further were shown during january and february:			
Marco Ferreri	L'UDIENZA	Italy	- 1972
Marco Ferreri	DILLINGER E MORTO	Italy	- 1968
Marco Ferreri	TOUCHE PAS A LA FEMME BLANCHE	Italy	- 1973
Marco Ferreri	LE HAREM	Italy	- 1967
Jean-Marie Straub	DER BRAUTIGAM, DIE KOMODIANTIN UND DER ZUHALTER	Germany	- 1968
Jean-Marie Straub	NICHT VERSOHNTE, ODER ES HILFT NUR GEWALT, WO GEWALT HERRSCHT	Germany	- 1965
Jean-Marie Straub	DIE CHRONIK DER ANNA-MAGDALENA BACH	Italy/Germany	- 1968
Orson Welles	CITIZEN KANE	USA	- 1941
Richard Oswald	GRAUSIGE NACHTEN	Germany	- 1919
Miklos Jancso	FENYES SZELEK	Hungaria	- 1969
Jaap Speyer	OP EEN AVOND IN MEI	Holland	- 1936

Nagisa Oshima	KOSHIKEI	Japan	- 1968
Daniel Schmid	LA PALOMA	Switzerland	- 1974
Peter Whitehead	DADDY	England	- 1972
J. Denys Arcand	REJEANNE PADOVANI	Canada	- 1971

March presentations included many screenings each with a special theme, f.i.

Zero hour of life

Luis Bunuel	TERRE SANS PAIN	Spain	- 1932
Joan & Peter Foldes	A SHORT VISION	England	- 1955
Herbert Vesely	NICHT MEHR FLIEHEN	Germany	- 1955

Short films of well-known directors

Kenneth Anger	SCORPIO RISING	USA	- 1963
Agnès Varda	OPERA MOUFFE	France	- 1958
Jean Genet	UN CHANT D'AMOUR	France	- 1950
James Broughton	THE BED	USA	- 1967
Chris Marker	LA JETEE	France	- 1962

India

Satyajit Ray	JALSAGHAR	India	- 1958
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Buster Keaton

Buster Keaton & Eddie

Cline	THE BALLOONATIC	USA	- 1923
	THE COPS	USA	- 1922
	THE LOVE NEST	USA	- 1923
Buster Keaton	SHERLOCK JR.	USA	- 1924

Soviet Silent-movie

Juri Jeliabushki	PAPIROSNITSA OT MOSELPROMA	USSR	- 1924
Viktor Turin	TURKSIB	USSR	- 1929
Vsevelod Pudovkin	KONETS SANKT-PETERBURGA	USSR	- 1927

D.W.Griffith	BILLY'S STRATAGEM	USA	- 1912
Gilbert Hamilton	THE TRAIL OF CARDS	USA	- 1912
John Farrow	WEST OF SHANGHAI	USA	- 1937

The Netherlands presentation of a newly preserved dutch feature film

Friedrich Zelnik	MORGEN GAAT HET BETER	Holland	- 1939
Akira Kurosawa	TENGOKU TO JIGOKO	Japan	- 1963

During march and april the Filmmuseum was very pleased to be able to present the retrospective series dedicated to the work of Alberto de Almeida Cavalcanti:

Marcel l'Herbier	FEU MATHIAS PASCAL	France	- 1925
George Pearson	THE LITTLE PEOPLE	England	- 1925
Cavalcanti	RIEN QUE LES HEURES	France	- 1926
Cavalcanti	YVETTE - seq. -	France	- 1927
Cavalcanti	EN RADE	France	- 1927
Cavalcanti	LA PETITE LILIE - seq. -	France	- 1927
Cavalcanti	NOUS NE FERONS JAMAIS DE CINEMA	France	- 1932
Cavalcanti	LA JALOUSIE DE BARBOUILLE	France	- 1927
Cavalcanti	LE TRUC DU BRESILIEEN	France	- 1932
Cavalcanti	PLAISIRS DEFENDUS	France	- 1933

Cavalcanti	CORALIE ET CIE	France	- 1933
Cavalcanti	PETT AND POTT	England	- 1934
Len Lye	N.OR N.W.	England	- 1938
Pat Jackson	HAPPY IN THE MORNING	England	- 1938
Cavalcanti	YELLOW CEASAR	England	- 1941
Cavalcanti	ALICE IN SWITZERLAND	Switzerland	- 1942
Cavalcanti	THE FIRST DAYS	England	- 1939
Charles Frend	THE BIG BLOCKADE	England	- 1941
Charles Frend	THE FOREMAN WENT TO FRANCE	England	- 1941
Cavalcanti	FILM AND REALITY	England	- 1942
B.Wright/H.Watt	NIGHTMAIL	England	- 1936
Cavalcanti	WENT THE DAY WELL	England	- 1942
Cavalcanti	FORTY MILLION PEOPLE	England	- 1938
Basil Dearden	THE HALFWAY HOUSE	England	- 1943
Pat Jackson	MEN IN DANGER	England	- 1938
Cavalcanti	YOUNG VETERAN	England	- 1941
Cavalcanti	CHAMPAGNE CHARLIE	England	- 1944
Cavalcanti/Basil Dearden/ Robert Hammer/Charles Chrichton	DEAD OF NIGHT	England	- 1945
Cavalcanti	THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY	England	- 1946
Cavalcanti	ONE MAN AND THE CINEMA	Brasil	- 1971
Cavalcanti	FOR THEM THAT TRESSPASS	England	- 1948
Cavalcanti	O CANTO DO MAR	Brasil	- 1953

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Cavalcanti	HERR PUNTILA UND SEIN KNECHT MATTI	Austria	- 1956
Cavalcanti	LA PRIMA NOTTE	Italy/France	- 1958
Cavalcanti	THE MONSTER OF HIGHGATE PONDS	England	- 1960

In the month of june the Filmmuseum presented a.o. a series "film and video in social science", coordinated by the sociological institute of the University of Utrecht and furthermore the films

Joris Ivens	THE SPANISH EARTH	USA	- 1937
Roman Karmen/Konstantin Simonov	GRANADA, GRANADA MOJA	USSR	- 1968
Luis Bunuel	UN CHIEN ANDALOU	France	- 1929
Luis Bunuel	L'AGE D'OR	France	- 1930
Roscoe Arbuckle/ Buster Keaton & Jack Elystone	OUT WEST	USA	- 1918
Jean Vigo	OUR HOSPITALITY	USA	- 1923
Jean Cocteau	ZERO DE CONDUITE	France	- 1933
	LE SANG D'UN POETE	France	- 1930
Akira Kurosawa	TENGOKU TO JIGOKU	Japan	- 1963
Carl Th.Dreyer	GERTRUD	Danmark	- 1965
Erich von Stroheim	GREED	USA	- 1923
S.M.Eisenstein	IVAN GROSNI I/II	USSR	- 1945

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During september the Filmmuseum started a series dedicated to the 'oeuvre' of Akira Kurosawa

Kurosawa Akira	SUGATA SANSHIRO	Japan	- 1943
Kurosawa Akira/Yamamoto Kajiro/			
Sekigawa Hideo	ASU O TSUKURU HITOBITO	Japan	- 1946
Kurosawa Akira	WASA SEISHUN NU KUINASHI	Japan	- 1946
	SUBARASHIKI NICHIOBI	Japan	- 1947
	NORA INU	Japan	- 1949
	SHICHININ NO SAMURAI	Japan	- 1954
	RASHOMON	Japan	- 1950
	KUMONOSU-JO	Japan	- 1957

Furthermore a series of animated films was organized by 'Holland Experimental Film' .

In October and November the following films were programmed

Theo Angelopoulos	MERÈS TOU 36	Greece	- 1972
Theo Angelopoulos	O THIASOS	Greece	- 1975
Luigi Comencini	PRIME ESPERIENZE DI GIACOMO		
	CASANOVA, VENEZIANO	Italy	- 1969
Luigi Comencini	DELITTO D'AMORE	Italy	- 1974
R.W.Fassbinder	DER HANDLER DER 4 JAHRESZEITEN	Germany	- 1971
R.W.Fassbinder	EFFI BRIEST	Germany	- 1974
Paul Strand	MANNHATTA	USA	- 1921
Paul Strand	THE WAVE	USA	- 1935
Paul Strand	HEART OF SPAIN	USA	- 1937
Paul Strand	NATIVE LAND	USA	- 1942
Jean Vigo	ZERO DE CONDUITE	France	- 1933
Jean Cocteau	LE SANG D'UN POETE	France	- 1930
Terence Malick	BADLANDS	USA	- 1973
Leni Riefenstahl	TRIUMPH DES WILLENS	Germany	- 1935
Appalshop	NATURE'S WAY	USA	- 1974
	CHAIRMAKER	USA	- 1974
	THE GOOD OLD FASHIONED WAY	USA	- 1973
Wallace Worsley	THE HUNCHBACK OF THE NOTRE DAME	USA	- 1923
William Dieterle	THE HUNCHBACK OF THE NOTRE DAME	USA	- 1939
Nikolai Chengelaia	DVADTSAT CHEST KOMISSAROV	USSR	- 1932

In November the Filmmuseum presented two retrospective series dedicated to Jean Marie Straub/Danielle Huillet and Werner Hochbaum

J.M.Straub	CHRONIK DER ANNA MAGDALENA BACH	Germany/Italy	- 1968
J.M.Straub	MACHORKA MUFF	Germany	- 1963
	NICHT VERSOEHNT	Germany	- 1965
J.M.Straub/D.Huillet	GESCHICHTSUNTERRICHT	Germany/Italy	- 1972
J.M.Straub	EINLEITUNG ZU ARNOLD SCHOENBERGS		
	BEGLEITMUSIK ZU EINER LICHTSPIELSZENE	Germany/Italy	- 1973
J.M.Straub/D.Huillet	MOSES UND ARON	Germany/Italy	- 1975
J.M.Straub/D.Huillet	OTHON	Germany/Italy	- 1970
J.M.Straub	DER BRAUTIGAM, DIE KOMODIANTIN		
	UND DER ZUHALTER	Germany	- 1968
J.M.Straub/D.Huillet	I CANI DEL SINAI	Italy	- 1976



Werner Hochbaum	ZWEI WELTEN	Germany	- 1929
Werner Hochbaum	BRUEDER	Germany	- 1929
Werner Hochbaum	RAZZIA IN ST. PAULI	Germany	1932
	INS DRITTE REICH	Germany	- 1932
Werner Hochbaum	MORGEN BEGINNT DAS LEBEN	Germany	- 1933
Werner Hochbaum	VORSTADTVARIETE	Austria	- 1934
Werner Hochbaum	LEICHTE KAVALLERIE	Germany	- 1935
Werner Hochbaum	DIE EWIGE MASKE	Austria	- 1935
Werner Hochbaum	DER FAVORIT DER KAISERIN	Germany	- 1936
Werner Hochbaum	SCHATTEN DER VERGANGENHEIT	Austria	- 1936
Werner Hochbaum	HANNERL UND IHRE LIEBHABER	Austria	- 1936
Werner Hochbaum	MAN SPRICHT UBER JACQUELINE	Germany	- 1937
Werner Hochbaum	EIN MAEDCHEN GEHT AN LAND	Germany	- 1938
Werner Hochbaum	DREI UNTEROFFIZIERE	Germany	- 1939

In December two recently preserved dutch films were shown

WEERGEVONDEN	Holland	- 1914
ZOALS IK BEN	Holland	- 1920

Franck Cassenti	L'AFFICHE ROUGE	France	- 1976
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Further were shown as introduction to the Chinaseries by Joris Ivens and Marceline Loridan

Joris Ivens	THE 400 MILLION	USA	- 1938
Joris Ivens	600 MILLION WITH YOU	China	- 1958
Joris Ivens	LETTRES DE CHINE	China	- 1958

Joris Ivens/Marceline Loridan

COMMENT YUKONG DEPLACA LES MONTAGNES	China	1973/75
- UNE FEMME, UNE FAMILLE		
- REPETITION A L'OPERA DE PEKING		
- VILLAGE DE PECHEURS		
- HISTOIRE DU BALLON		
- ENTRAINEMENT AU CIRQUE DE PEKIN		
- LA PHARMACIE		
- UNE CASERNE		
- LES ARTISANS		
- USINE DE GENERATEURS		
- AUTOUR DU PETROLE		
- IMPRESSIONS D'UNE VILLE, SHANGHAI		

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) Relations with other FIAF-members

Different programmes were exchanged with:

- Berlin - Staatliches Filmarchiv der DDR
- Brussels - Royal Film Archive
- London - National Film Archive
- Moscow - Gosfilmofond
- Vienna - Osterreichisches Filmmuseum
- Wiesbaden - Deutsches Institut für Filmkunde

The Filmmuseum received documentation-material - in exchange - from

- Copenhagen - Danish Filmmuseum

and did send programmes to:

- Berlin - Stiftung Deutsche Kinemathek
- Brussels - Royal Film Archive
- Copenhagen - Danish Filmmuseum

films were exchanged with:

- Berlin - Staatliches Filmarchiv der DDR
- Brussels - Royal Film Archive
- Washington - American Film Institute

7) projects, miscellaneous

At the end of 1977 the Filmmuseum started the circulation in the Netherlands of Joris Ivens' and Marceline Loridan's series of 12 color-sound films on the People's Republic of China.

This almost 12 hour programme consists of the following films:

- A WOMAN, A FAMILY 100'
- IN REHEARSAL AT THE PEKING OPERA 27'
- THE FISHING VILLAGE 95'
- THE FOOTBALL INCIDENT - HIGHSCHOOL  
31 17'
- BEHIND THE SCENES AT THE PEKING  
CIRCUS 14'
- THE DRUGSTORE 75'
- AN ARMY CAMP 52'
- TRADITIONAL HANDICRAFTS 13'
- THE GENERATOR FACTORY 120'
- IMPRESSIONS OF A CITY, SHANGHAI 55'
- THE OILFIELDS 80'
- PROFESSOR TCHIEN 13'

In 1977 the Filmmuseum was able to work out a project in the frame of preservation, which explained very clearly to a larger audience the problems with regard to preservationwork.

From two recently rediscovered old dutch feature films from resp, 1914 and 1920, of which the leading actresses are still alive, an exhibition + filmshow was set up with a premiere in the city of Arnhem in the month of October during the International Filmweek Arnhem 1977.

In the museum of the city of Arnhem for a period of 5 weeks an exhibition was presented together with a continuous projection of the two preserved feature films, as well as a specially produced short colourfilm about the preservationwork of the Filmmuseum. This exhibition and films were visited by thousands of interested people.

An interesting surprise was, that apart from the special colour sound film about Filmmuseum's preservationwork, which was entitled BEELD MOET BLIJVEN (Image should remain), of the two old dutch feature films the old films were presented in its original silent version and at the end attached to each film, followed a 20 minute color sound film, which was shot in 1977 and which showed the reactions from the two main actresses who gave their reactions and told their memories at the spot where they first saw their films again after so many years (more than 60 years),

**Beograd**

XXXIVème Congrès de la FIAF - Brighton, Mai 1978.

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

En ce qui concerne sa situation et son fonctionnement, on peut dire que l'année dernière a été très significative pour la Cinémathèque yougoslave.

1.- Par la promulgation de la loi sur la Protection des Biens Culturels (14 Juillet 1977), le Parlement a définitivement légalisé la situation de la conservation des films dans notre République.

L'article 2. de cette loi prévoit deux catégories de biens culturels: immobiles et en mouvement, le film et le matériel d'archives du film appartenant à cette dernière catégorie.

L'article 6. prévoit "que les biens culturels doivent être utilisés en fonction de leur nature, destination et signification, et en priorité pour la satisfaction des besoins culturels, éducatifs, scientifiques et esthétiques."

Les articles 23 et 24 disent que "le bien culturel ne peut être endommagé ou détruit "et" ne peut être emporté ou exporté à l'étranger"... "sauf s'il n'en est pas décidé autrement dans cette loi".

L'article 41. définit ce que l'on sous-entends par film et matériel cinématographique.

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"Le matériel cinématographique se compose d'exemplaires définis de films et de sujets filmés d'une autre manière, destinés au public, sans égard à la technique de tournage, ni même du moment et de l'endroit de leur réalisation et chez qui ils se trouvent, filmés au moment de l'entrée en vigueur de cette loi; films étrangers et autres, c'est-à-dire sujets filmés d'une autre manière, d'une importance particulière pour la culture et l'histoire; négatifs de films yougoslaves et sujets filmés d'une autre manière, qui, selon cette loi, seront remis à l'organisme de protection ainsi que les négatifs, le matériel photographique et la documentation qui se rapporte à ces films et autres formes de tournage".

L'article 62. définit les obligations des producteurs et distributeurs de films yougoslaves envers la Cinémathèque yougoslave:

"Les producteurs de films destinés à la projection publique sont dans l'obligation de remettre à la Cinémathèque au cours de la première année de projection du film une copie non-utilisée de chaque film produit avec la documentation correspondante.

Les organisations de travail associé qui importent les films sont dans l'obligation, dès expiration de la licence, de remettre à la Cinémathèque la

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meilleure copie de chaque film importé pour la projection publique si c'est en accord avec le contrat d'importation du film ou régularisé par contrat international.

Les films remis à la Cinémathèque selon les alinéas 1 et 2 de cet article ne peuvent être utilisés que pour les buts fixés dans l'article 6 de cette loi". (L'article 6, auquel ce paragraphe se réfère est cité dans l'introduction).

La question très importante d'échanges de biens culturels et traitée à part.

L'article 101, dit "La Cinémathèque yougoslave peut effectuer l'échange de copies de films dont elle dispose en plusieurs exemplaires avec les institutions correspondantes à l'étranger en accord avec son statut".

Article 102. La Cinémathèque yougoslave s'engage à:

- ad 2. "Proposer et décider des biens culturels dans le domaine cinématographique",
- ad 6. "Suivre l'application des mesures envisagées pour leur protection",
- ad 8. "Appliquer les mesures de protection technique",

Tout ceci dans la mesure où les films et le matériel cinématographique se trouvent hors des Archives de la

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Cinémathèque yougoslave, chez les producteurs, distributeurs et dans les collections privées.

Article 117. Ceci mis à part, la Cinémathèque yougoslave s'engage à:

1. Réunir, classer et conserver les films et le matériel cinématographique.
2. Assurer l'utilisation du matériel cinématographique à des fins culturelles.

Article 126. La Cinémathèque yougoslave s'engage à "suggérer la manière de conserver, d'utiliser et d'entretenir les films et le matériel cinématographique" ce qui est valable pour tous les possesseurs de films y compris la Cinémathèque yougoslave.

- Les formalités sont décidées par le Conseil pour la Protection des Biens Culturels.
- Le Directeur de la Cinémathèque yougoslave est membre du Conseil.
- Les sanctions prévues, au cas où les obligations ne seraient pas remplies sont très sévères.

Article 153. ad 11. dit "Si l'on ne remet pas une copie non utilisée de chaque film produit avec la documentation correspondante, c'est-à-dire la meilleure copie de chaque film importé pour la projection

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publique (article 62. alinéas 1 et 2)", l'amende se monte à plus de 25.000 dollars US.

La Cinémathèque yougoslave a participé, dans toutes ses phases, à l'élaboration de cette partie de la loi (qui se rapporte au film). On continue d'ailleurs à développer et préciser cette loi. Ce que nous voulons avant toutes choses c'est protéger les négatifs originaux de la production yougoslave. L'exigence maximale consistant en un négatif original plus une copie nouvelle.

2.- Les Archives de la Cinémathèque yougoslave se sont enrichies l'année dernière de:

1. 1.649 films
2. 847 livres et 89 revues
3. 10.000 photographies et 2.500 négatifs
4. 1.000 affiches

1.840 titres ont été catalogués.

3.- Dans nos salles permanentes ont été présentés les cycles et programmes thématiques importants suivants:

- 1. Le film en tant que document social (en collaboration avec la Bundesarchiv de Coblenze)  
(6 programmes)
- 2. L'histoire du Japon à travers le cinéma (en collaboration avec le Japan Film Library Council, Tokyo) (23 programmes)

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- 3. L'homme de couleur et le film (20 programmes)
- 4. Le film en tant que marchandise de large consommation (25 programmes)
- 5. La nouvelle vague française et son influence (35 programmes)
- 6. Hollywood des années trente (25 programmes).

Le reste du programme a été complété par la présentation systématique de l'histoire du film muet et des débuts du parlant, hommages à Carol Reed, Otto Preminger, Jacques Becker, Boris Barnet, Fridrih Ermler, Andrzej Wajda, Zoltan Fabri et par une commémoration à la mémoire de Charlie Chaplin.

4.- La commission nationale de l'UNESCO a confié à la Cinémathèque yougoslave l'organisation de la réunion des experts de l'UNESCO sur le thème "Aspects techniques et juridiques de la sauvegarde et de la conservation durable des images en mouvement".

La réunion a eu lieu à Belgrade du 20 au 24 Novembre 1977 sous la présidence de Vladimir Pogačić, en tant qu'expert yougoslave. Madame Eileen Bowser, vice-présidente de la FIAF y assistait au nom de notre Fédération.

Cette réunion, à notre avis, d'une grande importance pour toutes les cinémathèques a donné des

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résultats significatifs. 20 participants au total y ont assisté. Experts de l'UNESCO du Ghana, d'Argentine, du Canada, des Philippines, de Yougoslavie, de Grande-Bretagne, de Suisse, de RDA et représentants des organisations internationales suivantes: FIAF, FIAPF, ICCROM, FIAD, UER, ICA, FIAT, CISAC, SOKOJ, FIM ainsi que les représentants de la direction générale de l'UNESCO.

5.- L'année dernière, la Cinémathèque yougoslave a échangé des films et des programmes avec les membres suivants de la FIAF: Berlin-Est, Bruxelles, Bucarest, Budapest, Moscou, New York (Museum of Modern Art), Prague, Varsovie, Poona.

6.- Les personnalités suivantes ont rendu visite l'année dernière à la Cinémathèque yougoslave: Ted Perry du Museum of Modern Art, Département du Film, New York; Hiroko Govaers de Tokyo; Helmuth Regel de Coblenz; M. Sam Aryeetey du Ghana; M. José Castello d'Argentine; M. Sam Kula du Canada; Ernesto de Pedro des Philippines; M. Herbert Volkmann de R.D.A.; M. G. de Guichen du Centre International pour la conservation, Rome; Anne Perotin de France et Philippe Poncin de France également.

.../...

7.- Les colaborateurs de la Cinémathèque yougoslave ont visité la Cinémathèque Tchécoslovaque et le Bundesarchiv de Coblenze.

**Berlin/Ost**

Staatliches Filmarchiv  
der Deutschen Demokratischen Republik

ACTIVITIES IN 1977

=====

The Staatliche Filmarchiv continued in 1977, on a stable economic basis its steady development and concentrated its efforts on the following objectives:

1. Enlargement of the Collection

Due to the still limited storing capacity, which will not be changed until a new colour-film vault will be completed in 1978/79, it was necessary to restrict acquisitions of films. From the film and television production of the GDR, from the distribution and by exchange with other archives, a total of 8,500 reels of film materials were added to the holdings.

The collections of documentation materials and museal holdings were supplemented by the taking over of the complete volumes of 1972/73 of the publicity materials of the national distribution company, through exchanges with other archives and purchases from private sources.

2. Preservation of the Collection

The main task in the field of preservation was the continuing of construction of a vault for colour-films with a storing capacity of approx. 320,000 reels which are stored at a temperature of  $-7^{\circ}\text{C}$  and 25 % relative air humidity. Construction took place according to plan. In the spring of 1977 the roofing ceremony was performed and since then interior work has been going on. We expect to start operations late in 1978.

## 2.1 Storage

The technical parameters for the storing of nitrate and acetate films were adhered to throughout the year.

The re-arrangement of the holdings by simplifying and reducing the existing store-number systems were continued. This measure is a necessary precondition for a complete re-arrangement of the holdings after the colour-film vault will have been completed in 1978.

## 2.2 Physical Examination

In the course of this year 6,340,000 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.

## 2.3 Preservation

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

## 2.4 Printing

In 1977 the Archive purchased a new printing machine of the type OZX from the CSSR. During the year the printing works of the Archive attained the highest printing output since its foundation.

Just as in the preceding years the Staatliche Filmarchiv handed over part of its printing work to a Hungarian laboratory which, among other things, restored with excellent success two important colour films of the GDR's national production.

## 3. Accessibility of the Film Collection

### 3.1 Computer Programme

After three years of preparations and after all

imperfections and deficiencies of the programme had been eliminated, a test with 200 titles was concluded by the end of 1977. Now the programme operates faultlessly and all simple and combined enquiries were answered. After a thorough examination of expense, costs and profit the decision on the transfer of all filmographic and technical information from the catalogues to a computer will be made.

### 3.2 Cataloguing

All new acquisitions were catalogued. Additional work was done on the clear definition and supplementation of filmographic data regarding feature and non-feature films, which is a precondition for subsequent storing through a computer.

Work on the re-examination of various thesauri as to their applicability for the storing of information on the contents of the films through a computer was continued. In addition experience was collected with a provisional subject index for documentary films.

The manuscripts of 2 catalogues, which are earmarked for publication, were completed: a survey of all documentary films, existing in the Staatliche Filmarchiv, on the history of the German workers' movement up to 1933 and film documents on the Spanish Civil War.

### 3.3 Editorial Restoration

100 feature and 150 non-feature films were subjected to editorial restoration.

### 3.4 Filmographic Work

The manuscript for the "Filmo-bibliographical Annual Report of 1976" were completed as well as the manuscript of a publication with all awards and prizes granted to films and film workers of the GDR. Both these works will be published in 1978.



#### 4. Use of the Collections

##### 4.1 Cultural Activities of the Staatliche Filmarchiv

###### Film Clubs

Films of the Staatliche Filmarchiv were placed at the disposal of film clubs for 1,700 screenings.

###### Archive Film Theatre "CAMERA"

In Berlin and elsewhere in the GDR, 845 screenings took place for the members of the archive film theatre "CAMERA".

Special highlights were the programmes with Soviet films to celebrate the 60th anniversary of the Socialist Great October Revolution, with films from Switzerland, Brasil, works of Fellini and the programme "Treasures of the Filmoteka Polska". We express our gratitude to all archives which helped us in arranging interesting programmes and thereby contributed toward increasing public interest in film events of the archives.

###### Retrospective during the Leipzig Film Festival

On the occasion of the 60th anniversary of the Socialist Great October Revolution, the Staatliche Filmarchiv, supported by Soviet partners, staged a retrospective on the subject "New Soviet Documentary Films". Approximately 50 of the best documentary films from the Soviet production of the past ten years were presented. The retrospective continued a programme which the Staatliche Filmarchive had, in 1967, presented by a review of 50 years of Soviet documentary films.

###### Exhibitions

The exhibition on the activities of the film studio Meshrabpom was shown in January and February 1977 in Berlin and in November 1977 in Leipzig.

The exhibition "Art as a Weapon - Classical Soviet Films in Germany" in celebration of the 60th anniversary of the Socialist Great October Revolution, in cooperation with Gosfilmofond, was staged in Leipzig in November 1977.

#### Publications

In 1977 the Staatliche Filmarchiv published:

- 13 film leaflets: introductory materials for film clubs,
- 4 programme booklets for the archive film theatre "CAMERA"
- 1 programme booklet for the retrospective "New Soviet Documentary Films"
- "Filmo-bibliographic Annual Report 1975"
- a documentation on the 20 years anniversary of the Leipzig Film Festival.

#### Film Documentation

The team which operates at the Staatliches Filmarchiv by producing films for documentation purposes, worked on 24 projects.

#### Events Abroad

The Staatliche Filmarchiv sent out 355 films on limited loan to 21 archives and 73 unlimited loans to 15 archives. Thereby supporting retrospectives or major film programmes of Cinémathèque Algérienne, Cinemateca do Museo de Arte Moderna in Rio de Janeiro, Cineteca Nacional Mexico, the Deutsche Kinemathek in Berlin (West), Suomen Elokuva - Arkisto and of the Österreichisches Filmarchiv.

The exhibition of the Staatliche Filmarchiv on traditions of cooperation in Soviet and German film production was presented in various towns of the Ukraine.

### FIAF-Activities

Members of the Staatliche Filmarchiv actively participated in a symposium in Varna on the influence of the Soviet silent film on the world film. They held two lectures and chaired the symposium during one day.

The Staatliche Filmarchiv acted as host of a meeting of the FIAF Preservation Commission held in September 1977.

Mr. Herbert Volkmann, Chairman of the Preservation Commission of FIAF, former Director of the Staatliche Filmarchiv, was asked by UNESCO to elaborate a study on technical problems of preservation for an experts' session of UNESCO in which he participated in Belgrade in November 1977.

### 4.2 Use of the Archive Collection

The trend of a growing use of the archive is continuing. 338 visitors from home and abroad viewed at screenings and at viewing tables more than 1.7 million meters of film.

More than 2,300 films were distributed for information and study purposes. Approximately 350 customers are making use of the holdings of the Documentation Department of the Staatliche Filmarchiv.

# Berlin/West

# STIFTUNG DEUTSCHE KINEMATHEK

Rapport 1977 - 1978

## Général

Etant donné que la situation financière de la Kinemathek n' a pas changé en 1977, nous n' avons étendu ni de personnel ni de locaux dans notre maison.

Au grand regret de tous les collègues, Monsieur Peter Schulz, archiviste depuis beaucoup d' années, a quitté la Kinemathek pour raisons personnelles. La nomination d' un nouvel archiviste est prévue pour printemps 1978.

## 1. Collections

### a) Préservation

Un dépôt climatisé fut installé pour le magasinage de films d'acétate d' une capacité d' environ 4000 rouleaux.

### b) Acquisitions

Grâce à une subvention de la part de la Deutsche Klassenlotterie Berlin, nous étions en état d'acquérir les collections suivantes: La collection Dieterle comprenant entre autres 50 scénarios et exposés, le reste de la collection Lamprecht, les collections Sohnle et Kirmse (éssquisses de décors); les négociations concernant l'acquisition d' éssquisses de décors par Walter Röhrig, sont en train d' être conclus.

### c) Distribution

La distribution de films fut intensifiée; la vente de photos a augmenté de 50 %.

## 2. Documentation

### a) Information et visiteurs

Le nombre de demandes et de visiteurs a augmenté; à 90 %, nos tables de montage furent utilisées par nos visiteurs.

Au cours de l'année passée, les personnalités suivantes ont visité la Kinemathek: Elisabeth Dieterle, Fritz Maurischat, Dr. Lothar Prox, Peter Röhrig, Norbert Schulze, Hertha Stern von Walter, Prof. Hilde Weissner (tous RFA), John Holmstrom, Susan Huxley, John Kobal (tous Grande-Bretagne), Sidne Rome (Italie), Rudi Polt (Honolulu), Geoffrey Donaldson (Pays-Bas), Peter Nestler (Suède), Peter Bogdanovich, Mr. Hyde, Prof. Thomas Plummer, Prof. Frank Trommler (tous USA), et autres.

b) Manifestations, présentations de films et publications

Nos efforts se référaient en particuliers à l'organisation de la rétrospective du Festival International du Film de Berlin, dont le sujet principal était "Marlene Dietrich". En plus, nous avons présenté une série de films fantastiques faits en Allemagne de 1933 jusqu'à 1945 et une sélection de films par le documentariste Wilfried Basse.

En ce qui concerne l'arrangement des programmes de rétrospectives, nous faisons des efforts pour documenter le sujet le plus complet possible.

En automne, la Kinemathek a présenté l'exposition "Hätte ich das Kino! Die Schriftsteller und der Stummfilm" arrangée par le Schiller Nationalmuseum, Marbach am Neckar. Nous avons élargi cette exposition avec du matériel provenant de nos archives sous le titre "Das Cabinet des Dr. Caligari. Neue Dokumente zum berühmtesten deutschen Film". Le scénario original de ce film semblant être disparu depuis des dizaines d'années, fut découvert chez Madame Krauss (la veuve de Werner Krauss) par notre collègue Gero Gandert et fut acheté par la Kinemathek. Le scénario se trouvait au centre de l'exposition supplémentaire qui sera présentée à Londres en automne 1978.

Pour une manifestation du Goethe-Institut de New York dont le sujet était "Berlin Now" et dans laquelle des oeuvres d'artistes Berlinoises furent présentés, la Kinemathek a établie le programme de films.

Un grand nombre de prêts a été mis à disposition pour les manifestations suivantes: Pour l'exposition consacrée au film muet "Workshop FILMMUSIK" à Bonn et pour les "Berliner Kunstwochen" arrangées par le Conseil d'Europe.

Entretiens, dans la "Reihe Film" (publiée par Hanser Verlag, Munich) les volumes suivants ont paru: Joseph Losey, Pier Pasolini, Orson Welles et "Film in der DDR" (éditeurs: Dr. Peter W. Jansen, Wolfram Schütte) dont les membres de la FIAF ont reçu un exemplaire, et la troisième édition des volumes Truffaut et Fassbinder.

Pour la rétrospective du Festival International du Film de Berlin, nous avons publié "Marlene Dietrich" - Dokumente, Essays, Filme, Erster Teil - Zusammenge stellt von Werner Sudendorf (Hanser Verlag, Munich) et "Liebe, Tod und Technik" - Kino des Phantastischen 1933 - 1945 (Kraft Wetzell, Peter Hagemann / Verlag Volker Spiess, Berlin). Par suite du grand intérêt, la troisième édition de "Wolfgang Staudte" (première édition en 1974) a été publiée (Verlag Volker Spiess, Berlin).

### 3. Collaboration avec d'autres archives, membres de la FIAF

En ce qui concerne l'arrangement du programme pour la rétrospective, la coopération avec les archives de la FIAF était d'une grande importance.

Le Staatliche Filmarchiv der DDR a bien voulu nous aider à l'édition du volume "Film in der DDR": Tous les films nécessaires furent mis à la disposition des auteurs pour des projections internes arrangées par le Staatliche Filmarchiv der DDR.

La Kinemathek a continué à collaborer au "International Index to Film Periodicals" de la FIAF. Les revues "Filmfaust", "Frauen und Film" et "Jeune Cinéma" furent indexées.

Notre programme du film réaliste anglais et la publication "Journey to a Legend and Back" furent distribués aux archives de Londres, Oslo et Copenhague.

Madame Orbanz et Monsieur Gandert ont participé à l'Assemblée Générale de la FIAF à Varna.

Madame Belach et Madame Wilhelmi ont pris part au cours de la FIAF-Summer-School arrangée par Det Danske Filmmuseum, Copenhague.

Février 1978

Dr. Heinz Rathsack

**Bois d'Arcy**



MINISTÈRE DE LA CULTURE ET DE L'ENVIRONNEMENT

CENTRE NATIONAL  
DE LA  
CINÉMATOGRAPHIE

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

BOIS D'ARCY, LE 8 Mars 1978

RAPPORT D'ACTIVITE DU SERVICE DES

ARCHIVES DU FILM POUR 1977

0. Statistiques principales. Situation au 31.XII.77.

. Agents en fonction (Permanents et Collaborateurs extérieurs)..	50
. Total général des déposants.....	689
. Total général des titres déposés.....	33 763
. Total général des bobines déposées.....	309 105
. Total général des bobines vérifiées.....	61 268
. Total général des titres de films pour lesquels une matrice d'archive a été établie.....	710
. Métrage 35 mm des films pour lesquels une matrice d'archive a été établie.....	462 943 m
(Hors copies)	
. Id° pour films 16 mm (Hors copies).....	22 728 m
. Total des fiches synoptiques établies.....	22 493
. Total des "dossiers de dépôt" .....	13 160
. Total des fiches "Enquêtes".....	4 486
. Total des scénarios archivés.....	17 386
. Total des photos archivées.....	28 482
(+ 150 000 environ à dépouiller)	
. Total des affiches de films archivées.....	5 471
. Total des ouvrages en bibliothèque.....	2 299

## I. Edification de locaux.

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Une nouvelle tranche de 47 cellules pour films "nitrate", d'une capacité de 1.300 boîtes 35 mm chacune a été réceptionnée fin juin 1977, portant la capacité de stockage, pour les films nitrate, à 175.000 bobines 35 mm. Ces cellules sont conditionnées (température et hygrométrie) selon les normes préconisées par la FIAF.

Quelques locaux anciens de la batterie de Bois d'Arcy ont été réaménagés, permettant notamment la création :

- d'un atelier de prises de vues photographiques, entièrement équipé et permettant des prises de vues grand format (d'affiches notamment).
- d'une salle d'exposition de matériels muséologiques
- d'une nouvelle salle de tirage de films
- d'un atelier de maintenance
- d'un logement provisoire pour le gardien

Les travaux prévus d'un nouveau bâtiment pour films de sécurité, équipé de rayonnages mobiles sur rails, ne seront entrepris qu'en 1978.

## 2. Acquisitions de matériels techniques.

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Ont principalement été acquis :

- une visionneuse de contrôle 35 mm Lipsner-Smith type LCS Vedette
- une visionneuse de contrôle 16 mm Lipsner-Smith type LCS Vedette
- de nombreux matériels de rangement, classement, rayonnages
- un lecteur de microfiches
- un duplicateur-graveur
- des tables de vérification.
- un équipement de recherche de personnes
- des équipements divers de maintenance générale
- du matériel photographique
- enrouleuses, compteurs, petits matériels de vérification, plusieurs thermo-hygrographes, du matériel de mesure.
- en outre, deux tireuses Debrie anciennes ont été remises en état et installées dans le nouveau local de tirage; au total, le service dispose actuellement de 8 tireuses permettant le tirage en 35 mm ou en 16 mm à partir d'originaux 35 mm (y compris à perforations "Lumière"), 28 mm, 17,5 mm, 16 mm, 9,5 mm.

### 3. Collecte des films

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Les dépôts volontaires se sont poursuivis sensiblement au même rythme que les années précédentes, puisque le service a reçu, en 1977, 26.853 boîtes supplémentaires, correspondant à 5.498 titres nouveaux.

Le volume de ces dépôts résulte d'une action de prospection systématique entreprise, non seulement auprès des sociétés de production et de distribution et des laboratoires, mais aussi auprès d'associations et de personnes privées détentrices de films, y compris des collectionneurs. Malheureusement, force est de constater que beaucoup de détenteurs de copies uniques n'acceptent de remettre leurs films "nitrate" en dépôt qu'au dernier stade d'altération, ce qui oblige le service à effectuer une restauration in extremis dont les résultats ne peuvent être parfaits.

De plus la notion de conservation à long terme est loin d'être présente dans les objectifs de certaines cinémathèques françaises qui, en fait, privilégient très souvent leurs activités de projection, de consultation ou d'animation à celles de préservation de l'oeuvre; c'est ainsi que des copies uniques circulent jusqu'à usure complète, sans qu'une matrice d'archive n'ait été préalablement établie. Un effort considérable de sensibilisation aux aspects méthodologiques et techniques de la préservation de longue durée des oeuvres cinématographiques s'avère indispensable en permanence; à ce titre, plusieurs exposés ont été effectués par le service, en 1977, auprès d'organismes ou associations susceptibles d'assurer, auprès de leurs affiliés ou d'un plus large public, le relais de transmission nécessaire des notions scientifiques, juridiques et historiques les plus évidentes. Des articles ont également été publiés dans diverses revues.

Parmi les dépôts les plus importants, il convient de signaler la totalité de la célèbre collection Albert Kahn - films de non-fiction de 1910 à 1929 environ - qui a rejoint le service à la demande de la Préfecture des Hauts de Seine; d'autre part, le Docteur Genard a confié au service, au nom du Comité de Fondation du Musée du Cinéma de Lyon, environ 1.200 titres de la firme Lumière, ainsi que 15 documents exceptionnels, en format 75 mm, réalisés par Louis Lumière à l'occasion de l'Exposition Universelle de 1900. Le service a par ailleurs obtenu 2 films Lumière de 1896 coloriés à l'encre, sans doute par un forain, qui sont vraisemblablement les plus anciens films "en couleurs" au monde, ainsi que des documents chronophotographiques de MAREY et Lucien BULL.

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

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La collecte des appareils anciens de cinéma s'est poursuivie, et quelques donations ont été enregistrées; le total des appareils inventoriés s'élève à 682, dont près de la moitié a été restaurée; une petite salle d'exposition a été installée, provisoirement, dans un ancien local; un catalogue est en préparation; l'inventaire méthodique et analytique se poursuit.

La collection d'affiches s'est enrichie de 1.637 titres, le fonds de scénarios et découpages de 2.836 titres - dont tous les films réalisés par René CLAIR -

Les donateurs de documents annexes sont un peu plus nombreux cette année.

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

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- C'est en grande partie à la suite du rapport présenté à Monsieur le Ministre de la Culture, en juin 1975, par le Groupe de travail institué par Monsieur le Directeur Général du Centre National de la Cinématographie, que le décret d'application, pour les films, de la loi du 21 juin 1943 relative au dépôt légal, a enfin pu voir le jour, le 23 mai 1977. Le Service des Archives du Film a bien entendu participé à la mise au point de ce texte, dont l'importance est évidemment essentielle.

Ce décret stipule notamment que sont soumises à la formalité du dépôt légal "toutes oeuvres cinématographiques produites ou coproduites par des personnes physiques ou morales établies en France, autres que celles donnant lieu à une première diffusion sur les antennes utilisées par les sociétés nationales créées par la loi du 7 Août 1974 relative à la radiodiffusion et à la télévision".

Le dépôt doit être effectué, soit sous la forme d'un élément de tirage (négatif ou contretypé) soit sous la forme d'une copie "ne donnant pas de l'oeuvre une représentation déformée" (non altérée et complète); le dépôt doit comporter également le matériel publicitaire (bandes annonces, photographies, affiches). Pour une période transitoire de 5 ans, un délai de 2 ans à compter de la mise en distribution est accordé au producteur pour effectuer ce dépôt (arrêté du 26 septembre 1977). Selon la loi de 1943, c'est à la Bibliothèque Nationale qu'incombe la régie du dépôt légal; mais un protocole d'accord signé le 29 novembre 1977 entre la Bibliothèque Nationale, le Centre National de la Cinématographie et l'Institut National de l'Audiovisuel, délègue au Centre National de la Cinématographie la conservation des oeuvres sur support film, et à l'Institut National de l'Audiovisuel celle des oeuvres diffusées par procédé vidéo. Un groupe de travail permanent comprenant des représentants des trois institutions est chargé d'étudier les modalités pratiques d'application de cet accord. Pour ce qui est des films, ceux-ci seront évidemment conservés dans les locaux du Service des Archives du Film, à Bois d'Arcy. Le Service a également la charge de la rédaction des notices catalogographiques s'y rapportant.

L'importance de ces textes, qui combleront, sur le fonds, une lacune de 82 ans mérite d'être soulignée.

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

- Participation aux travaux de normalisation documentaire de l'AFNOR; préparation du projet de recommandation français pour le catalogage des documents audiovisuels.

- Réalisation de boîtes en matière plastique (polyéthylène) pour les formats 35mm et 16mm, dans les capacités de 120m, 300m et 600 mètres. L'emploi de ces boîtes, dont les spécifications chimiques et mécaniques ont fait l'objet d'études approfondies, en liaison avec des laboratoires spécialisés, et dont les moules sont la propriété du service, a été généralisé.

- Participation du service à la rédaction du guide pratique édité par "La documentation française" sous le titre "*La conservation des images fixes*", dans lequel sont abordées, à l'intention des archivistes et photothécaires spécialisés, les questions du traitement, du conditionnement, du stockage, de l'environnement de la photographie.

- Etude en vue de la réalisation d'un équipement spécial de transfert des bandes sonores optiques anciennes à densité fixe ou variable, avec report magnétique et filtrages, permettant l'atténuation des bruits de fonds et altérations diverses.

- Continuation des essais de l'équipement de transfert des films en couleurs sur pellicule achrome, par sélection monochromatique sur bande pelliculaire unique - 35 mm ou 16 mm - ; restent encore en suspens quelques problèmes sensitométriques et de choix des pellicules de sélection ; les résultats obtenus sont néanmoins très encourageants et les questions théoriques, optiques, mécaniques ont trouvé leurs solutions ; un rapport de synthèse doit être établi courant 1978, incluant les aspects économiques du procédé.

- Continuation des travaux de fabrication d'un projecteur 16mm à performances spéciales, et de la réalisation de l'équipement de prise de vues sur microfiches d'une image de chaque plan d'un film.

- Mise au point définitive de la méthode pratique de contrôle de la teneur des films fraîchement développés en thiosulfate résiduel et autres produits de décomposition.

- Réalisation, par l'atelier du service, d'un dispositif de prise de vues permettant le report sur film 35mm de films de formats inhabituels supérieurs (par exemple films Demeny ou Lumière 75 mm, bandes chronophotographiques de 90 mm).

- Etude de nouveaux supports inversibles 35mm noir et blanc et couleurs.

## 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.

81 000 mètres de matrices d'archive (marrons ou contretypes) ont été établis au service même, le service ne donnant aucun travail de ti-

rage à des laboratoires extérieurs, mais sous-traitant seulement les travaux de développement, pour lesquels il n'est pas encore équipé.

Ces résultats sont toujours très insuffisants, du fait qu'un personnel peu nombreux - 4 agents de laboratoire permanents - et de mouvements de personnels qui ont affecté cette année la section "Laboratoire", actuellement en réorganisation.

Cependant, il convient de préciser que la plupart des films traités n'auraient pu l'être dans les laboratoires classiques, du fait de leur état chimique ou mécanique (documents à retrait très élevé) et des nombreux traitements spéciaux auxquels ils ont donné lieu.

Le laboratoire est en outre parvenu à sauver, avec des formules simples, des films totalement collés et présumés irrécupérables. Une trentaine de titres ont été contretypés pour des tiers, à titre onéreux, dont certains diffusés sur les chaînes de télévision (cycle Tourneur, par exemple).

L'importance des demandes extérieures, comme le volume des travaux de sauvetage systématique des documents déposés les plus menacés nécessiterait cependant un personnel plus nombreux.

#### 7. Activités documentaires.

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La collecte des informations techniques et historiques, sous forme de fiches d'inventaire, synoptiques, signalétiques, enquêtes, demeure en progression régulière, là encore malgré l'insuffisance des effectifs - 7 agents attachés à la section "documentation".

L'accroissement des demandes de renseignements et de recherches de tous ordres a pris des proportions excessives, eû égard aux moyens actuellement disponibles : ces demandes émanent des professionnels du cinéma mais aussi, pour une part de plus en plus importante, d'historiens, critiques, universitaires, étudiants ; elles nécessitent très souvent des analyses de contenu complexes, portant sur les sujets les plus divers.

L'augmentation sensible, ces dernières années, du nombre d'étudiants en cinéma dans les Universités semble être, pour une large part, responsable de l'accroissement des demandes d'enquêtes sur profil.

La mission de service public de l'établissement rend indispensable de satisfaire, au mieux, ces demandes, malgré l'insuffisance de l'effectif. Des recherches nombreuses ont également été conduites à la demande des chaînes nationales de télévision et de l'industrie. Bien que les résultats de ces recherches - qui font l'objet d'une importante correspondance - soient consignés sur des fiches spéciales, destinées à garder trace des informations recensées à leur occasion, il apparaît de plus en plus nécessaire de recourir à une plus grande automatisation documentaire, de créer un thésaurus très élaboré, d'assurer la formation de documentalistes-analystes spécialisés. En effet, une part importante des demandes enregistrées ne porte pas sur l'histoire du cinéma considéré

en tant qu'art, mais sur les films considérés comme supports d'informations d'autres disciplines.

## 8. Catalogage.

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Continuation de l'expérience-pilote de recensement de la production cinématographique française de 1974 (un agent à plein temps), sur la base d'une fiche de recensement comportant 73 rubriques.

Si la question des films de long et de court métrage de la production commerciale traditionnelle ne soulève pas d'obstacles majeurs, l'appréhension des informations relatives à la production marginale - dite parfois "souterraine" - s'avère plus complexe.

A l'occasion de ce travail, de nombreux organismes et sociétés spécialisés ont été contactés et le service a commencé également le recensement des cinémathèques spécialisées - fonctionnant au sein de sociétés, d'administrations, d'établissements publics ou sous le régime des associations selon la loi de 1901 - : près de cent cinémathèques plus ou moins spécialisées (et parfois même en concurrence) ont déjà été recensées (sans compter les collections privées), dont le stock de films varie de 5 à 500 titres en moyenne - certaines gérant toutefois plus de 2 000 titres de documents de fiction ou de non-fiction -. C'est dire assez la complexité du problème des cinémathèques françaises.

La publication du catalogue officiel de la production (année 1974) est prévue en cours d'année ; elle sera suivie de celles des années 1973 et 1975.

Le service a également rédigé, toujours dans une perspective de catalogage systématique, le nouveau formulaire de "*fiche de renseignement*" de la commission de contrôle des films fonctionnant auprès du Centre National de la Cinématographie, dont l'utilisation doit permettre, à l'avenir, un recensement plus scientifique des informations relatives aux films produits ou diffusés en France.

D'autre part, en accord avec l'Institut des Hautes Etudes Cinématographiques, le service des archives du film a pris en compte la diffusion des volumes I à I6 de la "*Filmographie Universelle*" de Jean MITRY, précédemment assurée par cette école ; de plus, le service a entrepris de poursuivre en propre cette publication, dont les volumes I7 et I8 sont actuellement sous presse.

## 9. Consultation.

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De même que les demandes de renseignements et enquêtes, les consultations - généralement sur table de vision - ont été en augmentation, au profit de chercheurs de toutes disciplines, historiens, analystes, professionnels ; les mêmes règles techniques et juridiques restent en vigueur - pas de consultation pour des éléments uniques et accord préalable des déposants -. Là encore, les moyens sont insuffisants (une table de vision à temps partiel), la gratuité n'étant pas possible.

## 10. Diffusion.

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La télévision a diffusé plusieurs films restaurés par le service, à la demande des ayants-droit.

Le service a par ailleurs été chargé de la gestion de la cinémathèque du Ministère de la Culture et de l'Environnement ("Ciné-culture") dont le catalogue de films comprend près de 250 titres disponibles en format 16 mm ; ces films dont les droits de diffusion non-commerciale ont été acquis sont, pour l'essentiel, des films de court-métrage ayant trait aux arts et disciplines relevant de la compétence du Ministère et sont principalement, dans l'immédiat, destinés à répondre aux demandes des Organismes et établissements relevant de celui-ci (Musées, Maisons de la Culture, associations spécialisées).

Par ailleurs, le service a fourni à plusieurs organismes ou cinémathèques, tant françaises qu'étrangères, des copies des films de Marcel L'HERBIER dont il a acquis les droits non commerciaux. Il a également participé, en accord avec les ayants-droit, à la réalisation de l' "Encyclopédie du cinéma", série de films d'anthologie produite par la Société Seuil Audiovisuel (recherches et travaux)

La diffusion des informations relatives aux activités du service est assurée essentiellement par une rubrique permanente dans le "Bulletin du C.N.C.", ainsi que par divers articles dans les revues spécialisées. Une brochure de 20 pages consacrée au service a été publiée en encart dans le bulletin du C.N.C. de février.

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

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### II.I. Manifestations.

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Dans la limite de ses moyens, le service a participé à plusieurs manifestations, tant françaises qu'étrangères, notamment à certaines rétrospectives. On peut citer principalement :

- Exposition "A l'aube du cinéma" (25 Janvier au 2 Février) au Théâtre du Val de Gally de Villepreux - films et exposition d'appareils -.
- Manifestation "Méliès", avec l'Association des Amis de George Méliès, au cinéma "Le Ranelagh" à Paris (Mars-Avril) ; à cette occasion, plusieurs films coloriés au pochoir de Georges Méliès, récemment restaurés par le service à partir de copies foraines, ont été présentés, avec accompagnement musical au piano.
- Foire à la photographie de Bièvres (Juin) : stand.
- Festival d'Albi (Juillet).
- "Hommage à Ricciotto Canudo" de l'Instituto di Lingua e Letteratura francese de Bari : prêt de films (Novembre).



- Festival dei Popoli de Florence (12 au 18 décembre) : prêt des 5 programmes réalisés pour les Archives Nationales en 1976 ("*Le parisien chez lui au 19<sup>e</sup> siècle*").
- *Salon d'Automne*, au Grand Palais (4 novembre au 4 décembre) : réalisation de 5 programmes d'une heure chacun, sur le thème "*Aux sources de la couleur*".  
A cette occasion, plusieurs milliers de spectateurs ont pu découvrir les premiers "*films peints*" jamais réalisés, depuis 1896 à 1925 environ. La plupart des documents présentés n'avaient jamais été revus depuis plus de 50 ans, et la manifestation a remporté un succès d'estime très appréciable.
- "*Nuit de l'Amitié du cinéma*" (6 décembre) : Réalisation du programme cinématographique.
- Enfin, le service a commencé la préparation des programmes cinématographiques de l'exposition "*Cent ans de République*" qui sera inaugurée aux Archives Nationales le 23 février 1978 par Monsieur le Président de la République - programmes réalisés avec la collaboration du Comité de Fondation du Musée du Cinéma de Lyon, de la Collection Albert Kahn, de la Société Gaumont et de l'Institut National de l'Audiovisuel -.

Ne disposant pas, en propre, d'une salle de projection ni d'installations et de personnels d'accueil et d'animation, mais surtout n'ayant pas officiellement une mission de diffusion directe des oeuvres du répertoire, le service des archives du film ne peut actuellement prendre lui-même en charge l'organisation de manifestations destinées à mieux faire connaître le cinéma français et les grands classiques étrangers.

Au demeurant, la priorité absolue qu'il convient de donner aux aspects techniques et juridiques de la préservation à long terme du patrimoine cinématographique français ne lui permettrait pas, avec l'effectif dont il dispose, de mettre aujourd'hui en oeuvre une politique de diffusion ou d'animation plus importante. Cependant, c'est volontiers qu'il participe à des actions de diffusion et d'animation ponctuelles, au bénéfice de manifestations culturelles d'intérêt évident, dès lors que sa collaboration est demandée suffisamment à l'avance.

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

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- Bibliothèque Nationale et Institut National de l'Audiovisuel : Groupe de travail pour la mise en place du dépôt légal.
- AFNOR et ISO : normalisation documentaire.
- Commission Supérieure Technique du Cinéma : études sur le vidéo-disque français.
- Centre Culturel Pompidou : les films d'archives du Centre ont été déposés au service, qui collabore occasionnellement à certaines expositions (Marey, par exemple).

- Collaboration régulière avec l'A.F.D.F.A., l'A.F.C.A.E., l'I.D.H.E.C., et plusieurs cinémathèques spécialisées (Comité de Fondation du Musée du Cinéma de Lyon, Collections Albert Kahn).

Par contre, les Conventions signées avec la Cinémathèque Française (21 mars 1972) et la Cinémathèque de Toulouse (8 novembre 1971 et 22 avril 1974), qui permettent notamment à ces associations privées de déposer les films qu'elles détiennent au service des archives du film, en vue de leur stockage et de leur restauration éventuelle, dans le respect intégral de leurs droits et prérogatives, n'ont toujours été suivies d'aucun dépôt effectif.

## 12. Relations internationales.

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De nombreuses personnalités étrangères ont rendu visite au service, au nombre desquelles plusieurs responsables de cinémathèques ou archives étrangères, des réalisateurs et techniciens (Tchécoslovaquie, Suisse, Canada, Etats-Unis, R.F.A., Tunisie, Roumanie, Italie).

Le conservateur a participé aux travaux de la Commission de préservation de la FIAF, à Berlin-est (16-19 septembre).

Des échanges réguliers d'informations ou de documents ont pu être effectués avec quelques-uns de nos homologues étrangers - Bruxelles, Prague, Londres, Helsinki, Québec, Varsovie - notamment en vue de la restauration de films anciens. Il est cependant certain que ces échanges doivent être renforcés et systématisés, quels que soient les obstacles, principalement d'ordre juridique, qui peuvent parfois les rendre difficiles.

Dans l'immédiat, le service peut surtout rappeler à ses collègues étrangers qui ne disposeraient pas de moyens de stockage ou de restauration appropriés pour les films anciens (nitrate et formats spéciaux) qu'il reste ouvert à toute forme de collaboration, sur la base de son règlement d'exploitation ; il en est de même pour d'éventuels échanges de documents autres que les films - photos, affiches, copies de scénarios, appareils -.

Frantz SCHMITT

# Brazzaville

CINEMATHEQUE NATIONALE POPULAIRE ET  
MUSEE DU CINEMA -- BRAZZAVILLE (CONGO)

B.P. 1068 -- Tél: 81-18-91 -- 81-36-24

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// - X E R C I C E 1977

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1° - Acquisition et préservation :

La Cinémathèque Nationale Populaire et Musée du Cinéma conscient de son rôle et de sa position géographique, a envoyé de nombreuses missions de prise de contact et de prospection dans les pays africains voisins et amis pour discuter des problèmes de coopération cinématographique <sup>et</sup> d'acquisition de films africains.

Ainsi notre collection de films africains s'est enrichie de 32 titres longs et courts-métrages.

- Sur le plan local, la Cinémathèque Nationale Populaire a eu à répertorier et aussi à préserver tous les films vieux de 10 ans (documentaires, reportages, essais de fiction ...) produits par la Télévision Nationale. Ces documents, véritable patrimoine national, sont en double-bande et posent de sérieux problèmes de conservation, le budget alloué à la Cinémathèque Nationale Populaire et Musée du Cinéma ne pouvant pas y faire totalement face.

2° - Documentation (livres, périodiques, affiches)

Le service de documentation, au cours de l'année, a acquis 40 titres en bibliothèque et a passé de nombreux abonnements à des périodiques. La Cinémathèque Nationale Populaire a reçu régulièrement de la part de ses consoeurs membres de la FIAF, leurs publications et leurs programmes.

- Cet important matériel de recherche et de travail a permis à de nombreux étudiants de l'Université Marien NGOUABI (BRAZZAVILLE) qui nous ont rendu visite, de rassembler une somme appréciable d'éléments et de notes nécessaires à leur travail.

.../...

3° - Projections :

L'opération "CINE-CLUB" a été amorcée l'année dernière en direction des Lycées et Campus; elle va s'intensifier en direction des larges masses populaires. Des équipes mobiles de projection ont sillonné le pays suivant les axes Brazzaville - Nord et Brazzaville - Sud pour projeter des films documentaires, de vulgarisation. Ces séances souvent en plein-air ou dans les salles de classes aménagées, ont drainé de nombreux paysans.

- A Brazzaville, la Cinémathèque Nationale Populaire a abrité dans sa salle, une semaine du cinéma Cubain, organisée en collaboration avec le Service Culturel de l'Ambassade de Cuba en République Populaire du Congo. (R.P.C.)

4° - Matériel :

La Cinémathèque Nationale Populaire, qui l'année dernière était encore dans la phase dite "d'installation des services", est vue doter d'un matériel pouvant lui permettre de démarrer effectivement.

Pour les besoins de son unité mobile de projection, une commande ferme de 5 appareils portatifs de projection 35 m/m a été passée.

5° - Visite :

La Cinémathèque Nationale Populaire et Musée du Cinéma a reçu la visite de Monsieur LARRY KARDISH curator du MUSEUM MODERN ART de NEW-YORK. /-

LE DIRECTEUR DE LA CINEMATHÈQUE  
NATIONALE POPULAIRE

~~Donatien M B A L O U L A.~~

**Bruxelles**

## Cinémathèque Royale

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### EXERCICE 1977

#### 1. Acquisitions et préservation de films

Les collections de films se sont accrues de 672 titres, soit 414 long-métrages et 258 court-métrages reçus en dépôt.

En outre, la Cinémathèque a acquis par voie de tirage : 274.819 mètres de positif noir et blanc, 310.766 mètres de négatif noir et blanc, 4.940 mètres de lavande et 50.234 mètres Gevachrome (16mm). Dans ces chiffres sont compris le transfert sur acetate de 90.015 mètres de films nitrate.

7.543.800 mètres de films ont été vérifiés, 388.800 mètres ont été comparés (soit 70 long-métrages), 557.400 mètres ont été nettoyés au chlorothène, 95.700 mètres dépolis et 85.800 mètres de pellicule repolis.

170 films de long-métrage et 58 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 festival, etc.) et le manque d'espace devient préoccupant. Voici quelques détails.

##### Livres :

1.109 livres ont été acquis et 179 volumes ont été reliés au cours de l'année. Un inventaire de la bibliothèque a été mené à bien. Au 31/12/77, le nombre de titres en bibliothèque était de 13.630.

Malheureusement, il n'existe toujours qu'un catalogue titres/auteurs.

##### Périodiques :

162 périodiques de l'année 1977 ont été reçus régulièrement. 18 titres ayant cessé d'être publiés ont été acquis. 67 publications annuelles et 36 catalogues de festivals ont également complétés nos collections. 399 volumes ont été reliés. Le dépouillement de 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 pour le compte de la FIAF.

Soit 106 titres de périodiques parus en 1977 ont été dépouillés.

## Cinémathèque Royale

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Au total, la collection de périodiques au 31/12/77 se présente comme suit :

1804 titres de périodiques dont la parution est terminée  
224 titres de périodiques dont la parution est en cours  
7 titres de périodiques parus pour la première fois en 1977  
372 titres d'annuaires  
213 catalogues de festivals  
Soit 2620 titres au total.

Parmi les 1804 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 :

37 quotidiens et hebdomadaires non-cinématographiques sont examinés au gré de leur réception régulière, les articles consacrés au cinéma en sont extraits et les coupures sont alors classées dans des chemises par auteur.

### Photothèque :

Ce parent pauvre de la Cinémathèque, non pas tant par manque de documents - des milliers de photos attendent d'être classées - mais par manque de moyens, continue à fournir au Musée du Cinéma le matériel pour les expositions mensuelle et quotidienne et à alimenter parcimonieusement en photos les journalistes, collectionneurs, étudiants et ciné-clubs. Il est envisagé d'installer un copieur Polaroid pour permettre une reproduction immédiate et bon marché.

### Salle de lecture :

La salle de lecture, ouverte tous les jours ouvrables de 9h. à 13h., a reçu 770 visiteurs (chercheurs, étudiants, professeurs et journalistes), et permis la réalisation d'une bonne vingtaine de mémoires ou d'études sur des questions cinématographiques au cours de l'année 1977.

### 3. Publications

La Cinémathèque a publié le 19e volume de l'Annuaire du Film belge (644 p.).

A l'occasion du Bicentenaire des Etats-Unis, la Cinémathèque avait lancé une enquête dans les milieux cinématographiques spécialisés internationaux afin que ceux-ci dressent une liste de films américains (des origines à 1976) jugés par les participants comme importants et/ou méconnus et qui permettrait peut-être une réévaluation de l'histoire du cinéma américain. En 1977, le dépouillement et la rédaction de l'enquête se sont poursuivis en vue de la publication d'un volume qui est actuellement sous presse.

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

Une modification importante est intervenue dans le Prix de l'Age d'Or.



## Cinémathèque Royale

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A partir de l'année 1977, pour encourager la distribution de films de qualité en Belgique, le Musée du Cinéma, à l'initiative de la Cinémathèque, décernera, outre le Prix de l'Age d'Or proprement dit, quatre Primes à la qualité à quatre films non encore accessibles 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 15 pays, le cinquième Prix de l'Age d'Or a été attribué au film japonais SEISHUN NO SATSUJINSHA de Kzihiko Hasegawa, et les quatre Primes à la qualité sont allées respectivement à LE FOND DE L'AIR EST ROUGE, de Chris Marker (France), LE CAMION, de Marguerite Duras (France), SCHATTEN DER ENGEL, de Daniel Schmid (Suisse-Allemagne) et HARLAN COUNTY, USA, de Barbara Kopple (Etats-Unis).

### 5. Projections et rétrospectives

A l'occasion de la célébration du Bicentenaire des Etats-Unis, la Cinémathèque a connu, au Musée du Cinéma, la plus grande rétrospective de son histoire (621 programmes différents; 55.144 spectateurs); celle-ci a commencé en octobre 1976 avec un hommage exhaustif à D.W. Griffith et s'est poursuivie jusqu'en avril 1977; donc 7 mois de cinéma américain, des origines à nos jours, arrangés par genre : le western, la comédie, le burlesque, le film gangster, la critique sociale. Ce grand projet a pu être réalisé grâce au concours du Museum of Modern Art de New York, surtout pour le programme Griffith.

Dans le cadre d'Europalia, festival belge dévolu cette année aux arts de l'Allemagne fédérale, un important panorama du Jeune Cinéma allemand (1962 -1977) a été mis sur pied et présenté au Musée du Cinéma. 128 films ont été montrés du 1er octobre à la mi-novembre, des oeuvres connues, dues à des auteurs déjà célèbres, tels Fassbinder (toute son oeuvre a été montrée, y compris ses productions de télévision et notamment la série de ACHT STUNDE SIND KEIN TAG), Syberberg, Herzog, Kluge, mais aussi et surtout des films inédits, méconnus, rares, une rétrospective étudiée en ayant soin de dégager, dans une perspective historique, toute la richesse et la diversité du Jeune Cinéma allemand dont on parle avec curiosité et enthousiasme mais qui bien souvent reste méconnu.

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

## Cinémathèque Royale

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Projections	nombre séances	nombre visiteurs	pourcentage d'occupation par séances
01/77 Bicentenaire USA (suite): Gangsters	93	9.034	78%
02/77 Bicentenaire USA : Westerns (2)	84	7.974	76%
03/77 Bicentenaire USA : Comédie burlesque	90	8.595	77%
04/77 Bicentenaire USA : Auto-portraits critiques	89	8.292	74%
05/77 Anthologie du Cinéma (1)	91	8.454	74%
06/77 Anthologie du Cinéma (2) / 14 films politiques japonais inédits	88	7.608	69%
07/77 Anthologie du Cinéma (3)	93	7.608	69%
08/77 Anthologie du Cinéma (4)	93	8.617	74%
09/77 Prélude à Europalia : 50 ans de cinéma allemand	90	8.509	76%
10/77 Europalia : Jeune Cinéma allemand (1)	92	7.809	68%
11/77 Europalia : Jeune Cinéma allemand (2) / Hommage à quelques auteurs et acteurs disparus	85	7.262	68%
12/77 Prix Age d'Or / Comédies françaises 1945-75 (1)	93	8.253	71%

### 6. Décentralisation des films classiques et contemporains

Association indépendant, Décentralisation des films classiques et contemporains a été créée à l'initiative de la Cinémathèque pour permettre, par l'achat des droits non-commerciaux 16mm, la diffusion et la décentralisation, sans aucun but de lucre, d'un répertoire de films classiques, contemporains et d'avant-garde autrement inaccessibles aux organisations culturelles et d'enseignement en Belgique. A l'heure actuelle, l'association a acquis les droits sur une trentaine de titres.

### 7. Visites reçues

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

Eileen Bowser, USA; Jean Decock, USA (littérature et cinéma français);  
 Hervé Dumont, Suisse (Robert Siodmak); William K. Everson, USA;  
 John Gillett (films soviétiques muets peu connus), Grande-Bretagne;  
 Heinz Emigholz (films expérimentaux), Allemagne fédérale;  
 Chris Marker, France; Werner Nekes (films expérimentaux), Allemagne  
 fédérale; Graham Petrie (cinéma français muet), Canada; Hans-Jürgen  
 Syberberg, Allemagne fédérale; Jean Tulard (Encyclopedia Universalis :  
 recherche sur la comédie), France; Martin Walsh (Medvekiné), Canada;  
 Klaus Wiborny (films expérimentaux), Allemagne fédérale;  
 Bruce Wood (films expérimentaux), USA.

**Bucuresti**

ARHIVA NATIONALA DE FILME  
BUCURESTI

RAPPORT DES ACTIVITES

1977

En 1977 l'Archive a marqué son 20-e anniversaire, évènement qui oblige, qui a donné à l'année respective son trait caractéristique: des efforts particuliers faits par nos collaborateurs en vue de hâter la solution des grands problèmes, communs chez les archives de film - ceux que pose la conservation ou le film flamme par exemple, mais aussi dans le but d'établir des perspectives futures plus précises. Il est vrai que ces tâches ont été alourdies par le grave séisme du mois de mars, car - si par bonheur l'Archive n'a pas enregistré de pertes humaines ou matérielles - pratiquement toutes nos collections ont dû être remises en place et réordonnées pour que les activités reviennent au normal. Et cependant, l'année a été fructueuse, car beaucoup de questions ont trouvé leur réponse, car même en ces conditions on a obtenu de bons résultats.

I Activités nationales

a. La conservation des films a continué d'occuper le premier plan. En parallèle avec la préoccupation d'atteindre les paramètres recommandés (on a enregistré 12°-14°C et 58%-60% d'humidité dans les mois des grandes chaleurs) plus de 8000 bobines flamme ont été visionnées et identifiées, ce qui a permis de décider sur le sort d'environ 6000 titres de long et court-métrage. Aux fins d'assurer ce type de matériaux, on a continué le transfert sur

acétate, qui cette année a totalisé 208.000 m pellicule de diverses catégories.

b. La collection de films a enregistré une augmentation remarquable - 2427 nouveaux titres de long et de court métrage, dont 2347 parvenus par le dépôt légal. La grande majorité de ceux-ci sont des courts-métrages et des actualités produits par l'industrie nationale au cours des dernières trois années.

c. La collection de documents s'est enrichie à son tour de 141 livres de cinéma, 69 titres périodiques, 18.621 photos, 80 scénarios, 438 esquisses de décors et costumes, etc.

d. L'utilisation des collections. Le cinéma d'archive a présenté 572 long et court-métrages, groupés en 25 programmes. Comme d'habitude, les programmes à thème ont eu la prépondérance. En voici quelques exemples:

- "La lutte du peuple roumain pour la liberté, l'indépendance et le progrès" - dédié au centenaire de l'Indépendance de la Roumanie.
- "Trente ans de République en Roumanie"
- "L'Archive Nationale de Films à ses 20 ans"
- "Degrés vers la connaissance du monde"
- "Le western aujourd'hui"

A mentionner que par des efforts soutenus, on a réussi à reprendre les projections régulières à la salle "Cinema-teca" à 4 semaines seulement de la date du séisme.

La quantité de matériaux cinématographiques qui représente l'aide apportée par l'Archive à la production nationale - 376 titres - est hors du commun; par l'assidu travail de recherche que nos collaborateurs ont dû exécuter en préalable, ceci dépasse longuement les limites d'une simple activité de "cinémathèque de production". A augmenté aussi le volume de requêtes de l'extérieur intéressant les collections de documents.

- e. Publications. Ont paru au cours de 1977:
- L'"Année cinématographique 1975"
  - La filmographie nationale: "Le journal d'actualités 1944-1948"
  - "Cahier de documentation cinématographique": 10 numéros
  - Programmes du cinéma d'archive: 12 numéros
  - Le "Catalogue du film d'animation" - tome III

## II Activités internationales

a. Les échanges de films et matériaux documentaires avec les membres F.I.A.F., se sont effectués avec un nombre de 9 archives. Nos Annuaires ont été offerts à tous nos collègues.

b. Echanges de manifestations. En collaboration avec le Gosfilmofond on a organisé à Bucarest une manifestation dédiée au 60-e anniversaire de la Révolution d'Octobre, et à Moscou - une dédiée au centenaire de l'Indépendance de la Roumanie. L'Archive a donné son concours aux "Semaines du film roumain" organisées par la Centrale Romaniaafilm en Norvège et au Danemark.

c. Activités F.I.A.F. Au cours de l'année, on a reçu les visites de quelques collègues, à savoir: Rodolfo Izaguirre (Cinemateca Nacional de Venezuela), Antonio Balmori Cinta (Cinemateca Nacional - Mexique), Vecdi Sayar (Sine - matek Dernegi - Istanbul), Christo Borov (Bulgarska Nacionalna Filmoteka), Gyöngy Balogh (Filmarchivum - Budapest), Wolfgang Büning (Staatliches Filmarchiv der DDR) - ou des chercheurs d'histoire et théorie du cinéma et des représentants de compagnies de télévision d'Algérie, Egypte, l'URSS, Grande Bretagne.

Les délégués de l'Archive ont participé au Congrès et Symposium de Varna (Marin Paraiianu et Bujor Rîpeanu) ainsi qu'aux réunions de la Commission Technique (Viorel Tudorică, Dumitru Morozan) et de la Commission de Documentation (Aura Puran). On a participé aux "Cours d'été" organisés à Copenhague avec un instructeur (Aura Puran).

# Budapest



## I. Activités nationales

### 1. Vulgarisation cinématographique

La présentation des films suivants — achetés avec le droit "art-kino" — a eu lieu à notre cinéma "Filmmúzeum":

P. P. Pasolini:	DECAMERON	(Dekameron)
P. Brook:	LORD OF THE FLIES	(Legyek ura)
F. J. Schaffner:	PLANET OF THE APES	(Majmok bolygója)
C. Autant-Lara:	LE ROUGE ET LE NOIR	(Vörös és fekete)
J.-L. Godard:	MASCULIN, FEMININ	(Hímnem, nőnem)
L. A. Coriza:	MECANICA NACIONAL	(Autós hétvége)
F. Letterrier:	LES MAUVAIS COUPS	(Gonosz játékok)
F. Fellini:	SATYRICON	(Satyricon)
P. P. Pasolini:	IL VANGELO SECONDO MATTEO	(Máté evangéliuma)

Parmi les films énumérés ceux qui ont atteint le plus d'entrées sont les suivants (dans l'ordre décroissant):

F. J. Schaffner:	PLANET OF THE APES
P. P. Pasolini:	IL VANGELO SECONDO MATTEO
F. Fellini:	SATYRICON

A Filmmúzeum nous avons organisé les manifestations suivantes, consacrées à l'histoire du cinéma:

- le 20<sup>e</sup> anniversaire de Filmmúzeum
- Panorama du cinéma canadien
- une rétrospective DOVJENKO en commémoration du 60<sup>e</sup> anniversaire de la révolution socialiste d'Octobre

Les cycles de Filmmúzeum furent:

- une rétrospective JEAN GABIN
- "le crime et la psychologie"
- "les adaptations des oeuvres littéraires"
- une rétrospective CHARLES BOYER
- une rétrospective PÁL JÁVOR
- une rétrospective JEANNE MOREAU

Au cours de l'année, le service de la vulgarisation cinématographique a organisé des programmes pour 500 ciné-clubs. Il a organisé également deux cours de perfectionnement avec projections pour les animateurs et pour les conférenciers des ciné-clubs.

## 2. Recherches théoriques

Le service des recherches scientifiques a été occupé en premier lieu par "L'histoire du cinéma hongrois des origines à nos jours" (écrite par plusieurs auteurs; chacun des rédacteurs — Erzsí Garai, Károly Nemes, István Nemeskürty, Sándor Papp — ayant son époque). En second lieu, il a exécuté l'ouvrage intitulé "L'influence du cinéma soviétique sur le cinéma mondial" (écrit par Ildikó Berkes, Ervin Gyertyán, Tibor Kelemen, Károly Nemes, József Veress).

## 3. Publications

Edgar Morin:	L'homme et le cinéma
— —:	Etudes sur le doublage hongrois
Károly Nemes:	Tony Richardson
István Karcsai Kulcsár:	Szabó István
Károly Nemes:	Mitta-Panfilov-Tarkovsky
József Veress:	Les rapports de la littérature hongroise et du cinéma hongrois
— —:	Le cinéma hongrois en 1976
— —:	L'influence du cinéma soviétique sur le cinéma mondial
— —:	Etudes de la théorie cinématographique

FILMKULTURA, n<sup>os</sup> 1—6

NEMZETKÖZI FILMTÁJÉKOZTATÓ, n<sup>os</sup> 1—12  
(Documentation consacrée au cinéma mondial)

BROCHURES DE FILMMUZEUM, n<sup>os</sup> 1—10

## 4. Collection de films, préservation, catalogage

En 1977, la collection de la Cinémathèque Hongroise s'est composée de

5015 films de fiction
6078 documentaires
5901 actualités

Au cours du transfert des films de base nitrate sur pellicule de sécurité, nous avons effectué les travaux de laboratoire suivants:

positifs en noir et blanc (35 mm):	677 288 mètres
positifs contretypé en noir et blanc (35 mm):	44 416 mètres
négatifs contretypé en noir et blanc (35 mm):	313 165 mètres
positifs en noir et blanc (16 mm):	28 321 mètres

Au cours du renouvellement des films de base nitrate, nous avons éliminé 924 186 mètres de films.

Au cours de l'année, la description et le catalogage suivant les points de vue spéciaux de 380 films de fiction et 336 documentaires ont été effectués. Nous avons réalisé 14 107 fiches.

## 5. Bibliothèque et documentation

collection	enrichissement annuel	au total
livres	411	8730
périodiques	111	2334
manuscrits	121	4508
scénarios	41	2262
photos	856	64068
affiches	500	10475

## II. Activités internationales

Nous avons entretenu des relations avec les cinémathèques suivantes ayant permis des échanges de films:

GOSFILMOFOND, Moscou  
 JUGOSLAVENSKA KINOTEKA, Belgrade  
 SLOVENSKY FILMOVY USTAV, Bratislava  
 BULGARSKA NATIONALNA FILMOTEKA, Sofia  
 DET DANSKE FILMMUSEUM, Copenhague  
 NATIONAL FILM ARCHIVE OF D. P. R. K., Pyong-Yang  
 CINEMATHEQUE DE TOULOUSE, Toulouse  
 CINEMATHEQUE QUEBECOISE, Montréal

Au cours de l'année, nous avons accueilli:

K. Ivanova, B. Matveieva (Bulgarie) A. Watkowska, R. Witek (Pologne) G. Agate, Kakulin, Voigt (République démocratique d'Allemagne) Li Ha Giu, Ksin Don Gon, Kim (République démocratique populaire de Corée) Ondrousek, Opjala (Tchécoslovaquie) V. Bachkakov, J. Haniutin, V. Dimitriev, V. Chestakov, E. Sasnovsky (URSS) G. Patrie (Australie) Castellani, Poncin (France) Casanova (Mexique)

Nos collaborateurs et collaboratrices ont visité les pays suivants:

Ildikó Berkes, Tibor Kelemen, István Molnár, Károly Nemes, József Veress (Bulgarie — au congrès de FIAF) Tiborné Draskovics, Lajosné Gerhardt, Ervin Gyertyán, István Karcsai Kulcsár, Lili Megyeri (République démocratique d'Allemagne) Sándor Papp (Pologne) Sándor Papp, Miklósné Császár, István Molnár, (République démocratique populaire de Corée) Gyöngyi Balogh (Roumanie) Sándor Papp, Sándor Féjja, Ervin Gyertyán, Tibor Kelemen, István Molnár, Károly Nemes, Gábor Szilágyi (URSS) Ervin Gyertyán, György Szabó, (Yugoslavie) Ervin Gyertyán, Gábor Szilágyi (France) Ervin Gyertyán (Angleterre) Marianne Ember (Allemagne fédérale)

Budapest, février 1978.

**Buenos Aires**

FUNDACION CINEMATECA ARGENTINA  
BUENOS AIRES - ARGENTINA

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ANNUAL REPORT 1977

FILMS' INCORPORATION : We obtained with a great economic effort 1000 reels belonging to San Miguel Film Studio, not working since 1957. This Film Studio was completely closed and due to the lack of interest in official organisms concerning the history of cinema, the Argentine Cinemateca decided to rescue from destruction part of the history of Argentine Cinema.

SPECIAL CINEMA PROGRAMMES : Presentation of the anthropological film show sent by the Department of Film of the Museum of Modern Art of New York, which was one of the most important cultural events of the season. Presentation of the new Swiss Cinema, Hindu Cinema, Japanese Cinema, Spanish and North American Cinema of the last decade.

DAILY SCREENINGS : They still go on, on the two halls that we manage. Both theaters are placed down town in the city, one can hold 800 moviegoers and the other 230.

RETROSPECTIVE : Commemorating the 20th anniversary of the premiere of "La Casa del Angel" directed by Leopoldo Torre Nilson, we offered a complete revision of the work of this Argentine director which was presented by himself.

CINEMATOGRAPHIC SPREADING FOR MEMBERS : Some screenings devoted to "John Ford", "author's cinema", "Bergman" and the "Development of Chronological History of Cinema" were held. After those screenings, lectures were given by specialists.

VISITS : By an invitation of the Argentine Cinemateca, in which the Uruguayan Cinemateca also took part, Mr Ted Perry, Director of the Department of Film of the Museum of Modern Art of New York, arrived in October at Buenos Aires. He could observe directly and analyze our working possibilities, our shortages and, paradoxically, the peculiar development of this part of the South American Continent. In Buenos Aires, Mr Perry held meetings with members of our Cinemateca, the Uruguayan Cinemateca and the Cinemateca of the Museum of Modern Art of Rio de Janeiro. Afterwards, he visited Montevideo, Rio de Janeiro and Sao Paulo.

INVESTIGATION CENTER OF ARGENTINE CINEMA HISTORY : The group of this center depending on the Argentine Cinemateca, completed after four years of work, a book entitled "Interview about Argentine Cinema" (period 1930-45) and which includes 35 interviews with actors, actresses, directors, script writers, musicians, photographers, art directors from this period with their own film history. The book which will have about 400 pages is in printing since December.

CATALOGING : The Argentine Cinemateca started in 1977 the cataloging of scientific films existing in our country.

CINEMA COURSES : We organized a course of cinematographic production with the participation of 160 pupils who filmed exercises in Super 8, about pollution in Buenos Aires.

MAGAZINES : We collaborated with the Uruguayan Cinemateca in the edition of the "Cinemateca" magazine which appears monthly.

HELPING PROGRAM FOR SOUTH AMERICAN FILM ARCHIVES : After two years of negociations, was formed in 1976 the Cinemateca of La Paz (Bolivia). For its first aniversario, our President Guillermo Fernandez Jurado was invited to show a program of classics, lended by the Argentine Cinemateca.

MOVING : 1977 has been a very hard year for the Argentine Cinemateca, due to the liberation of the Renting Law after 30 years, so we were obliged to leave some of our offices rooms. We moved the library and the files to a place and a great part of the material to a deposit located 30 km from Buenos Aires. At the end of December, we decided to rent an old house to concentrate most of the bibliography and films of frequent consultation. All our economic reserves were used for the repair works and the rent.

SHOWINGS : The exhibition of the Argentine Cinema Posters (1934-1964) has been presented in the following cities : San Juan, San Luis, Cordoba, Rio Cuarto, Mendoza and Mar del Plata. The route traveled has been of 12.000 km and the exhibition has been seen by 25.000 people.

Guillermo Fernandez Jurado  
President.

**Jakarta**

SINEMATEK INDONESIA

( Pusat Perfilman H. Usmar Ismail - Jakarta ).

REPORT ON ACTIVITIES DURING 1977. -

A Complaint.

The situation we have to face in 1977 does not differ much from the condition we reported when we submitted the request to be admitted to FIAF towards the end of 1976. Our "riches" has not increased much.

This is because we have not yet succeeded to cope with the many obstacles we meet.

The condition around us, as we once reported some time ago, is like this:

- There is no such an institution here which can serve as an example. Before Sinematek Indonesia was founded, a similar institution has never existed in Indonesia, not even in whole South East Asia.
- Our country is still a stage of realizing a development program with special attention concentrated towards the most important field of life. Sinematek Indonesia was founded, not because we feel sufficiently equipped materially, but the need is urgent.

That's why :

- Our steps in giving directions towards the development of Sinematek is still unsteady.
- Our most important effort is still in a stage of trying to convince all parties of the importance of a film archive, in order to gain the necessary response.
- Government regulations which could support the growth of Sinematek is still in a stage of being considered. This is because indeed there are no data available to serve as starting point.
- The Government's attention towards our activities is not yet encouraging as these are not of the kind that give direct benefit to cope with elementary needs.



- The funds we receive is only sufficient to cover administrative cost and the supply of simple documentation material.

It seems that similar problems have to faced by other countries in South East Asia. In fact, during the "Film Seminar" organized by Asian Film Producers in Hongkong in the middle of 1976, Indonesia's suggestion to set up a film archive in every country in Asia (based on a paper by Sing matek Indonesia), was accepted.

The delegates were convinced of its usefulness and promised to realize the suggestion following Indonesia's proposal as guiding lines. But up to now nothing has been done yet.

So, if we succeed in overcoming obstacles we have to face, other South East Asian countries can learn from our experiences.

#### AID EXPECTED FROM FIAF.

##### Information Material.

It would be a great help if we could obtain all sorts of information material which should be known to a film archive, starting from the most elementary.

Unfortunately, FIAF Secretariat has not complied with our request for getting information material.

##### Information from FIAF Members.

Members from countries with similar conditions like ours could send directives based on experiences, however simple, which could serve as an example. For instance, how to own films without high expenses, either home or foreign productions. Or how to get examples of Government regulations which support the existence of a film archive.

##### Material Aid,

It would be a great help if FIAF-members are willing to contribute in supplying (important films) from their respective documentation, which a film archive should possess, against a small compensation.

The better if the supply can be received free of charge.

Suggestions.

Suggestions, however small, are always needed for our organization, as being still new and in a condition which is very specific.

Jakarta, February 14, 1978.-

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# Jerusalem

## THE ISRAEL FILM ARCHIVE

43, Jabotinsky St.,  
Jerusalem

ANNUAL REPORT - 1977

The Israel Film Archive is still in the midst of an extensive building programme of a new film centre in Jerusalem. Temporary storage space has been found so that the Archive's collection may be extended and its effectiveness increased.

ACQUISITIONS

The Israel Film Archive has concluded several agreements with some of the American distributors according to which a large number of 35 mm film copies will be deposited with the Archive. Similar agreements involving the deposit of films have been reached with European distributors. The Archive has also benefited from the donation of a collection of 20 full-length features and some 20 shorts (both in 16 mm and in 35 mm) which were a gift from M.S. Halfon of COMO PRODUCTIONS. The Israel Film Centre (attached to the Israel Ministry of Commerce and Industry) is depositing 76 Israel films in the Archive. This collection, which constitutes the backbone of Israel's film industry beginning with the early years of the country's cinema industry, consists of the following films:

HIS LAND - 1969	THE DYBBUK - 1968
THE TRAVELLER - 1973	HE WALKED IN THE FIELDS - 1967
I LIKE MIKE - 1968	THE BOY ACROSS THE STREET - 1966
ULAY TERDU SHAM - 1964	THEY WERE TEN - 1961
IRIS - 1968	THE WAR AFTER THE WAR - 1969
ELDORADO - 1963	AMLASH -
I LOVE YOU ROSA - 1972	THE ENCHANTED FOREST - } 1972
I WAS BORN IN JERUSALEM - 1971	THE CELLAR - 1969
PRISONERS OF FREEDOM - 1968	TAKE TWO - 1973
NOT A WORD TO MORGENSTERN - 1963	THE POLICEMAN - 1971
ERVINKA - 1967	BOYS AND GIRLS - 1970
VARIATIONS ON A LOVE THEME - 1967	SOREMELLO - 1968
THE HERO'S WIFE - 1963	WHAT A GANG - 1968
BEN-GURION REMEMBERS - 1973	BLAZING SANDS - '50s
YOSEF, THE DREAMER - 1962	HOLE IN THE MOON - 1965
BLOOMFIELD - 1971	5 DAYS IN SINAI - 1969
HILL 24 DOESN'T ANSWER - 1954	FIFTY, FIFTY - 1971
DALIA AND THE SAILORS - 1964	HASSAMBA - 1971
THE HOUSE ON CHELOUCHE STREET - 1973	TEVYE AND HIS SEVEN DAUGHTERS - 1968
THE PRODIGAL SON - 1968	A WALL IN JERUSALEM - 1968
ESCAPE TO THE SUN - 1972	EVERY BASTARD A KING - 1968

THE GLASS CAGE - 1965	AMUD HA'ESH - '50s
LUPO - 1970	A TREE OR PALESTINE - 1962
WHISPER MY NAME - 1971	BLOW UP AT MIDNIGHT - 1967
MY MICHAEL - 1974	PROVOCATION - 1970
THE TAXI INCIDENT - '50s	FORTUNA - 1966
YESTERDAY'S TOMORROW - 1969	CHARLIE AND A HALF - 1974
TRUNK TO CAIRO - 1966	KUNI LEMEL IN TEL AVIV - 1975
THE OTHER SIDE - 1970	THE HOUR OF TRUTH - '50s
SIEGE - 1969	FOR A LIRA ONLY - 1963
PEEPERS - 1972	IMPOSSIBLE ON SATURDAYS - 1965
WOMAN'S CASE - 1969	TWO HEART BEATS - 1972
MY LOVE IN JERUSALEM - 1969	THREE DAYS AND A CHILD - 1967
MOSHE AIRCONDITIONER - 1966	EIGHT AGAINST ONE - 1964
THE SIMHON FAMILY - 1964	TWO KUNI LEMEL - 1966
SELLOUT - 1976	THE BIG DIG - 1969
SABINA AND HER MEN - 1967	THE DREAMER - 1970
BIG EYES - 1974	BUT WHERE IS DANIEL VAX - 1974
THE GOING UP OF DAVID LEV - 1972	

Enlarging the collection of Jewish films is one of the Archive's primary goals. Recently we received unique copies of two American/German co-productions made in Germany during the early twenties. These films JISKOR and LEID UND FREUDE were found in an obscure collection in Berlin and were copied by the Senate of Berlin and donated to the Archive by the German diplomatic representative in Tel Aviv.

#### DOCUMENTATION AND CATALOGUING

The Israel Film Archive continues with its project of building an extensive library dealing with cinema. Our librarian, Ms. Sheba Skirball, recently participated in the F.I.A.F. summer school in Copenhagen and is coordinating the development of this field of activity.

The widow of Mr. Barna, known to all F.I.A.F. members from the Ottawa Congress (who unfortunately died recently), donated a large and significant collection of books on the theory and history of cinema to our library. The collection is of vital importance not only because of its subject matter but mainly because of the range of languages in which the books are written. French, Italian, English and Slavic languages render the material accessible to a large variety of people.

We have ventured upon the planning of a National Filmography for future publication.

V I S I T O R S

Marguerite Duras recently visited the Archive's Cinematheque with a selection of her films; John Cassavettes and his wife, Gena Rowlands, who were in Israel shooting a film directed by Di Palma, met with Israeli filmmakers; the Belgian director Harry Kümmel paid the Archive another visit; Dr. Harvey R. Greenberg, a noted New York psychiatrist who is an expert on psycho-cinema and the criticism of film within this genre, lectured at the Cinematheque twice in the last year; a small group of young independent filmmakers from the U.S. West Coast, students of Gunvar Nelson - Mr. D. Wisniewitz and Mr. Ron Malberg - visited the Cinematheque with a collection of independently produced films of the West Coast School, including some by van Meter, Jordan Ebery, Nelson and others. Mr. Peter Konlechner of the Oesterreichisches Filmarchiv is due to visit us in March with a collection of surrealist and Dada films - a survey of the development of these two art forms from 1906-1936.

SCREENING AND OTHER ACTIVITIES

The Jerusalem Cinematheque holds some 500 screenings a year; average attendance is 40,000 a year and the membership - 3000.

The Jerusalem Cinematheque Screening Programme for 1977:

The New American Cinema;  
French Film during the Last Decade;  
Jean-Pierre Melville and His Films;  
The New German Cinema;  
Adam's View of Eve;  
Novels into Film;  
A Leonard Bernstein Festival;  
Jazz in Cinema;  
The Negro in Cinema;  
A series of programmes devoted to comedy - Chaplin, Keaton and the Marx Brothers;  
von Sternberg and Marlene Dietrich;  
The Musical Score in Films;  
The Script and the Scriptwriter;  
A Bette Davis Programme;  
The Western Hero and the Matinée Idol;  
Horror and Suspense in Films;  
The Cinema in Eastern Europe and the Evolution of the East European Cinema Oeuvre after its Migration to the West;  
New Trends in European Cinema;  
A Special Screening of Japanese Films;  
A Special Programme of New Australian Films (Organised with the assistance of the Australian Diplomatic representatives in Israel.)

The Cinematheque is also continuing its screenings for children. A full retrospective of Israeli Cinema is to be presented in 1978, the month of Israel's 30th anniversary,

The Cinematheque has taken upon itself to exhibit the film work of young Israeli filmmakers. These are sometimes shown in the framework of Marathon screenings and are often accompanied by discussions with these independent directors and producers. We will also host the prize giving evening for the best Israeli film of 1977 in April,

One of our educational activities has been to establish a series of lectures which are always connected with the themes involved in the Cinematheque's programmes. Scriptwriting, Animation Technique in Cinema, New Trends in European Cinema have been topics of lectures. We have organised panels of speakers to discuss the issues, both artistic and legal, involved in censorship. One such discussion was accompanied by the screening of Marco Ferreri's LA DERNIERE FEMME which was banned in this country. Another panel will concentrate on issues confronting the documentary filmmaker and will be accompanied by a full retrospective of Frederick Wiseman's films organised with the help of the U.S. Cultural Centre in Tel Aviv.

The Archive continues to provide its services to the Israel Broadcasting Authorities (both Television and Radio) and to educational institutions (e.g. the Hebrew University in Jerusalem, the University of Tel Aviv) and aids research projects involving cinema in the country,

#### INTERNATIONAL RELATIONS

The Israel Film Archive is participating in the compilation of the F.I.A.F. International Index of Film Periodicals and is proceeding with the indexing of the major Israeli film journal, KOL-NOA.

The Archive has recently received a gift of a fine collection of film stills from the DANSKEMUSEUM.

**København**



Report for 1977

1. The Collections

401 titles have been added to the museum's collections of films. Of these 395 were prints in 16mm and 35mm and 6 were negatives. Among the films included was a large amount of short films and documentaries (Danish and foreign) from The Danish Government Film Office. Also more and more local museums in Denmark are depositing original film material with the museum.

The booklibrary of the museum has acquired 1445 books and is subscribing to 285 periodicals. 3860 books have been lent out and the library attendance was 4527.

The stills department has received 86.686 stills from the distributors. 17.562 of these stills have been catalogued and incorporated in the stills collection plus 2406 stills as duplicates.

The stills department has now registered and catalogued 11.400 posters.

2. The Showings

During 1977 the museum has presented to its members in its own 158-seat cinema 222 feature films and 39 short films at 406 showings. There are 12 weekly showings from September through May. The museum has no showings during June, July and August. The films were seen by 17.896 spectators.

The films were shown in the following series:

The Tough Guys	21 films
The Arrival of Sound	20 films
Members' Request	15 films
British Realist Cinema	13 features & 17 shorts
The Early Danish Sound Film	14 films
Milestones (a continuing series of classics)	13 films
Marriage and all that	13 films
Greek Cinema	11 features & 11 shorts
Laurence Olivier	11 films
Henning Carlsen	10 features & 10 shorts
Jean Gabin	10 films
Bruce Wood	10 short films
Gérard Philipe	9 films
Danish Women behind the Camera	9 films
Josef von Sternberg	8 features & 1 short
John Wayne	8 films
Heist-Films	6 films
Woody Allen	5 films

Mel Brooks	5 films
Paul Mazursky	5 films
A propos	4 films
Akira Kurosawa	3 films

At the Danish Film Museum's branch in Århus 33 films were presented at 50 showings. 14 of the films were shown in a series called "Classics From the Museum", 5 in a series on the American comedy and besides there were shown 5 Griffith-films, 4 Eisenstein-films, 3 Truffaut-films and 2 Samuel Fuller-films.

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

### 3. Exhibitions

The museum has arranged small exhibitions in cinemas outside Copenhagen, and the Asta Nielsen-exhibition was presented in Frankfurt am Main in January, in Duisburg in February, in Kassel in March, in Hannover in April and in Nürnberg in September.

### 4. Publications

The museum has published 4 issues of the museum's periodical "Kosmorama". One of these issues contained a section with biographies of film personalities in the 70's in Finland, Norway and Sweden.

"Nye bøger om film 15" (New Books on Film 15) was published during 1977. During the spring the museum published two programme leaflets. With the beginning of the autumn-season in September the museum changed the format of the programmes and issued two of these during the second half of 1977. Accompanying the new programme the new publication "Nyt fra Filmmuseet" (News From the Film Museum) was sent to the members. "Nyt fra Filmmuseet" contains background-articles and interviews for the films shown in the film series. No. 1 & no. 2 were published during 1977.

### 5. Relations with other FIAF members

The museum has exchanged films on short term and indefinite loan with the following film archives: La Cinémathèque Royale de Belgique in Bruxelles, Československý Filmoteka in Praha, The National Film Archive in London, Filmoteca Nacional de España in Madrid, Finlands Filmarkiv in Helsinki, Cinémathèque de Grèce in Athens, Norsk Filminstitutt in Oslo, Svenska Filminstitutet in Stockholm, Staatliches Filmarchiv der DDR in Berlin, Stiftung Deutsche Kinemathek in Berlin, Bundesarchiv in Koblenz, Münchner Stadtmuseum in München, Magyar Filmstudományi Intézet és Filmarchivum in Budapest and The Museum of Modern Art in New York.

A special thank should go to Mrs. Aglae Mitropoulos at Cinémathèque de Grèce in Athens, who edited and provided the programme of Greek films and to Miss Eva Orbanz at Stiftung Deutsche Kine-

mathek in Berlin, who edited and provided the programme of British Realist Cinema.

The museum contributed with 10 features and two short films by Carl Th. Dreyer for a retrospective at Filmoteca Nacional de Espana in Madrid.

The museum was visited by among others, Mrs. Eileen Bowser, New York, Mr. Claude Berger, Paris, who studied material on Carl Th. Dreyer's "Gertrud", Miss Carol Adnay, assistant curator at Indianapolis Museum of Art, USA, Mr. Graham Petrie, who studied material on Benjamin Christensen, and the Swedish film historians, Mr. Gösta Werner and Mr. Rune Waldekranz.

Arne Krogh traveled with the Asta Nielsen-exhibition during 1977. In February he was in Duisburg and Kassel, in March in Hannover and in September in Nürnberg.

Mr. Janus Barfoed visited The National Film Archive in London in October.

From the 12th to the 14th of August the FIAF Documentation Commission held a meeting in Copenhagen.

The 3rd FIAF Summer School was organized by the Danish Film Museum and held in Copenhagen, August 15 - 27, 1977, on the subject of "film documentation". The school was attended by 20 participants. As faculty attended the members of the FIAF Documentation Commission, some foreign guest teachers and staff members from the Danish Film Museum.

A detailed report on the Summer School has been prepared and will be distributed at the Brighton Congress.

February 1978

Ib Monty

**Lausanne**

R A P P O R T D' A C T I V I T Epour 1977

Au cours de son trentième exercice (1er janvier - 31 décembre 1977), la Cinémathèque suisse a recolté (en dépôt, ou par achats et tirages) :

540 titres de longs métrages (parfois en plusieurs copies)  
660 titres de courts métrages  
soit 4'950 bobines

ce qui porte, au 31 décembre 1977, ses collections de films à

4'990 titres de longs métrages  
4'200 titres de courts métrages  
+ des actualités anciennes (dont la collection complète du Ciné-Journal suisse, env. 10'000 bobines).

Le sauvetage des films suisses anciens s'est poursuivi : nous avons tiré 22'000 mètres (NEG.+ POS.), parfois en couleurs. Parallèlement, 33'000 mètres de films étrangers ont été reportés du nitrate sur Safety (en noir/blanc).

Notre collection d'affiches s'est enrichie ; elle en compte plus de 10'000. (L'entoilage des plus fragiles s'est poursuivi).

Dans le même temps, nous avons regroupé 31'650 photographies, ce qui porte notre photothèque à 217'650 photos classées.

Nous avons, en outre, rangé 450 volumes et 167 numéros de revues spécialisées, ce qui portait notre bibliothèque à env. 7'660 volumes + une riche collection de coupures de presse dont l'enrichissement se poursuit.

Signalons que nous possédons env. 200 appareils anciens.

Par amitié pour le Conservateur, Luis Bunuel a confié à la Cinémathèque suisse la garde de 30 scénarios originaux, annotés de sa main, d'Un chien andalou à Cet obscur objet du désir. C'est un enrichissement considérable pour un secteur de notre Cinémathèque qui conserve déjà plusieurs scénarios manuscrits de Georges Franju.

Nous poursuivons la publication de la revue Travelling, en nous efforçant de la mettre au service de la recherche historique (notamment nationale).

Nos appareils et affiches ont été exposés dans le cadre du Festival de films pour enfants (Salon Kid 77) à Lausanne en mai 1977, puis à Berne dans le cadre d'une vaste présentation du septième art aux magasins Loeb à Berne. Une exposition de nos affiches (consacrées aux films italiens) eut lieu à la Maison des Arts de Thonon.

Nos séances de projections se sont poursuivies, au rythme régulier de deux par Semaines, plus diverses "semaines" ou manifestations spéciales au nombre desquelles nous signalerons :

- Hommage au producteur français Anatole Dauman, avec projection d'une trentaine de films produits par lui, présentés en sa présence.
- Hommage au cinéaste belge Henri Storck, avec 4 h de projection de ses oeuvres, en sa présence.
- Accueil du cinéaste suisse Paul Lambert, avec ses films.
- Accueil de Jacques Tati présentant Play Time (en collaboration avec un cinéma lausannois).
- Semaine du cinéma soviétique (avec une délégation venue de Moscou) à l'occasion du 60e anniversaire de la Révolution d'Octobre, en collaboration avec la Fondation Pro Helvetia.
- Rétrospective Pietro Germi, au Filmpodium de Zurich.
- Organisation d'une tournée en Suisse de Claude Beylie présentant des oeuvres de Jean Renoir.
- Participation active (rétrospective) aux Rencontres de Sorrento consacrées au cinéma suisse.
- Accueil du cinéaste français Pascal Aubier, présentant l'intégrale de son oeuvre.

Pour 1977, la subvention fédérale à la Cinémathèque fut de Fr. 275'000.--, celle de la Ville de Lausanne de Fr. 100'000.-- (plus services et locaux gratuits), celle du Canton de Vaud : Fr. 20'000.-- .

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

Le projet de l'installation de tous nos services au Casino de Montbenon fut retardé par la Municipalité de Lausanne pour diverses raisons sans rapport avec la Cinémathèque, mais relatives à d'autres utilisateurs éventuels de l'immeuble. Nous avons néanmoins bon espoir d'obtenir enfin des décisions précises avant l'été 1978.

Le Conservateur

Freddy Buache

Lausanne, janvier 1978

**Lisboa**

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL - PORTUGAL

1977

Depuis un certain temps, déjà, nous traversons une période de re-estruuration non seulement en ce qui concerne l'obtention de nouveaux locaux qui nous permettront d'installer nos différents services de façons convenable - étant donné que nos installations actuelles sont trop exigües et portant préjudice au travail normal de nos Archives. Il nous faut également élargir le cadre de notre personnel, chose indispensable à la bonne marche de nos activités.

C'est pourquoi l'action que nous développons habituellement au cours des années précédentes, en particulier en ce qui concerne le champ de l'expansion de la culture cinématographique parmi nous, a été restreinte d'une façon significative au cours de ces derniers mois.

Cependant, en tout ce qui concerne l'enrichissement du patrimoine de notre Cinémathèque, nous avons maintenu le même rythme et la même ardeur, surtout envers trois secteurs des plus importants: 1) La Filmothèque proprement dite - et dans le cas présent il s'agit du passage de films qui ont encore une base de nitrate, en un support d'acétate; cet effort s'est aussi porté sur le cinéma portugais pour lequel nous avons fait un effort considérable en ce qui concerne l'exécution de contretypes négatifs ou de copies " master" des films nationaux, de sorte à sauvegarder des oeuvres ayant une importance significative dans le cadre historique de notre cinématographie. Si cela n'avait pas été fait, cela aurait pu mener à la destruction de ce matériel. 2) La Bibliothèque, secteur que nous élargissons donc, et qui est déjà fort important, par l'acquisition d'ouvrages concernant le cinéma publiés à l'étranger. 3) Valorisation et développement du secteur du Musée, en cherchant à acquérir, chez nous, tout ce qui pourrait servir à ce propos. De fait, grâce à un travail persistant d'obtenir des objets aux caractéristiques les plus diverses, ce qui nous a permis de valoriser le Musée, car nous avons pu récupérer certains appareils qui



auraient été complètement perdus, détruits, ou qui auraient disparu.

Nous espérons que dans le plus bref délai possible, nous pourrions disposer de nouveaux locaux plus vastes où nous pourrions concentrer tout le complexe ayant rapport avec l'Archive et où nous trouverons non seulement l'espace nécessaire à nos installations normales, mais aussi afin de pouvoir y inclure une salle de cinéma qui est indispensable à la projection de films ainsi qu'à d'autres manifestations, de sorte à rendre l'action de nos Archives utile et dynamique comme il le convient, dans cet aspect en particulier.

Lisbonne, Février 1978

**London**

NATIONAL FILM ARCHIVE

LONDON

REPORT FOR 1977

We are pleased to report another satisfying year. The 24-year nitrate duplication programme continues apace. In the current financial year we received £431,000 for transferring nitrate film to acetate, although we had to use some of this money for the capital purposes detailed below. In the end we managed to copy about 3 million feet of nitrate film.

The new workshop buildings at Aston Clinton mentioned in the last report are now finished and occupied and at last the staff at Aston Clinton - now numbering seventy people including part-timers - are housed in reasonable comfort.

We have placed orders for the 216 new vaults at Gaydon required to house our entire collection of nitrate film. The number has changed since the last report because a special Act of Parliament has been passed which enables the Health and Safety Executive to allow us to store larger quantities of nitrate film (800 instead of 500 reels per vault) than permitted under previous Cinematograph Acts. In fact, formal approval for the increase has not yet been received but I have been advised informally that this will be granted. The move will enable us to use the 165 vaults at Aston Clinton for acetate film.

We have purchased another four acre site adjoining our acetate store at Berkhamsted. Eventually we want to concentrate all the Archive's out of town activities there and we felt it advisable to protect ourselves against residential development on the neighbouring land which might jeopardise this long term plan. The site was previously used to store computer tapes and the Georgian house and farm buildings are already racked for storage purposes.

We have continued to receive generous donations of printing equipment from the film industry and have also managed to purchase other items at advantageous prices from a laboratory which has recently closed.

This brings me to a piece of news which is hot off the press. We have almost finalised negotiations to acquire London's best 35mm black and white laboratory. This will enable us to undertake all our own duplication and be free from whims of commercial laboratories who only handle nitrate film reluctantly and tend to add a hefty surcharge because they have to run their equipment more slowly.

Happily, the Acquisitions section is finally at full strength. Scott Meek, who has worked at the N.F.T. for many years, has taken over the post of Feature Films Officer and we have just received authority to appoint an Assistant Television Officer to help Paul Madden. A list of selected films and television acquisitions appears at the end of the report.

There is growing archive activity outside London, particularly in the non-fiction area. The Scottish Film Council, with the assistance of the Job Creation Scheme, have set up their own operation and have discovered a lot of material of Scottish interest. They still offer the Archive first choice of all the material they acquire. A similar operation has been set up in the Manchester area and we are hoping to persuade the Welsh to operate a similar structure. A fascinating B.B.C. Television series called CAUGHT IN TIME and devoted to 'home movies', mainly all between 1920-1940, has revealed some interesting material and the producer has given the Archive access to all the film he has received.

The Independent Television Companies Association through its Television Fund has once again increased its grant to the Archive for the purchase of selected I.T.V. programmes from £25,000 to £30,000 (we have just heard that the 1978/9 grant will be upped again to £40,000). This enabled us to buy 38.8% of I.T.V. selections and we acquired a further 4.5% with the Institute's own budget.

The Annan Committee's Report on the Future of Broadcasting formally recognised for the first time the Archive's right to be offered television programmes before they were junked or wiped but side-stepped the financial issues necessary to make statutory deposit a reality. However, relationships with both the B.B.C. and the I.T.V. companies continue to improve. The Archive is represented on the B.B.C. Archive's Advisory Committee and attended the first meeting of the I.T.V. Committee on Future Archiving Policy. Incidentally, all B.B.C. contracts contain a clause permitting programmes to be deposited in the Archive and shown to students and researchers on its premises without special copyright clearance. We made representations to the Federation of Broadcasting Unions to try to persuade them to recommend a blanket clearance for television programmes shown at the N.F.T. but this has not been successful as yet.

The Edinburgh Festival started two years ago to recognise the importance of television and now includes a separate television event. Paul Madden is a member of the Festival Advisory Committee.

Finally, we hope that the appointment of an Assistant Television Officer will enable us to give better coverage to regional and daytime programmes in our selection process.

We are now making plans to publish our non-fiction catalogue which contains some 10,000 entries and have approached a publisher in the hope that it will be considered a viable commercial proposition.

We have not yet taken the plunge into computerisation although we now feel certain that we should utilise the system employed by the Imperial War Museum - APPARAT. Frankly, we are concerned with the amount of effort required to put all our existing records into a machine readable form.

I am pleased to report that the whole Cataloguing section is now reunited in Dean Street after years of being split between London and Berkhamsted. As a result of this move, one of our cataloguers, Ann Bleasdale, left the Archive and she has been replaced by David Meara who was formerly with the B.B.C.'s Newsfilm and Videotape Library.

Jeremy Boulton has had a very busy year marked by a not unexpected increase in interest in the early days of the cinema. In all 766 feature films and 1,007 short films were viewed by students and researchers and 537 Archive prints were screened at the National Film Theatre and the Regional Film Theatres.

We re-introduced Archive Night at the N.F.T. in June and every Friday members have an opportunity to appreciate the depth and range of our collection. We have compared the two versions of JUD SUSS, shown the complete television serial QUATERMASS AND THE PIT. This week we are devoting Friday to the early Yorkshire filmmakers and shortly Edgar Anstey will analyse the MARCH OF TIME series.

Financial restrictions have prevented us making as many new viewing prints as usual. We did, however, manage forty-three features and 196 shorts. The former included Welles' MACBETH, Ophuls' CAUGHT, Gance's UN GRAND AMOUR DE BEETHOVEN and Walter Forde's FOREVER ENGLAND. We have also systematically made reference prints of all the Archive's fiction holdings between 1900-1906 for this year's F.I.A.F. Congress.

Other Archive seasons at the N.F.T. include a major Cavalcanti retrospective, Walter Forde and Launder and Gilliat. We were deeply involved in seasons organised by the Austrian Film Museum (Cavalcanti and Hitchcock) and the Nederlands Filmmuseum (Cavalcanti) and supplied prints to the Danish Film Museum (von Sternberg and Science Fiction) and the Museum of Modern Art (Universal). Our involvement with film festivals included Trieste (Lon Chaney), Edinburgh (various), Toronto (Ophuls), Berlin (Dietrich) and Florence (silent newsreels).

The Production Library has had a very busy year and handled 189 film and television productions. The most interesting was Kevin Brownlow's HOLLYWOOD, a mammoth series on the American silent cinema. Among the larger completed productions were two films on Iran, THE HISTORY OF SPORT, THE BRIGHTON FILM INDUSTRY and ANGLO-BOER WAR.

Work on the Stills catalogue is continuing apace and we hope to publish it in 1978/9. It should contain some 40,000 titles. The sorting of the Poster and Design collection is also progressing well and some 3,500 posters have been listed and are now accessible for exhibition purposes.

The exhibition of posters organised in conjunction with the Nederlands Filmmuseum and the Welsh Arts Council has proved a great success and eventually reached London (the Institute of Contemporary Arts) via Birmingham and Cardiff. An illustrated catalogue is available.

The section acquired 29,098 black and white stills, 7,660 colour transparencies, 816 posters and original costume and set designs by Irene Sharaff, R. Furse, Edward Ardizzone, Cynthia Dingey and Jocelyn Rickards. Copies were made of more than 18,000 stills, posters and designs and the section had 1,228 callers and answered 1,197 letters.

The programme of exhibitions at the N.F.T. included Cavalcanti, Walter Forde, David Lean and Laurence Olivier.

Finally, a word about NAPOLEON. The negative is actually in the laboratory and the first answer print should be with us in a few weeks. Perhaps you might actually see it in Brighton.

Feature Films

<u>Title</u>	<u>Country of Origin</u>	<u>David Francis Curator</u>
February 1978		
THE ADVENTURES OF ROBINSON CRUSOE	France/Italy 1960	
ALMODOZASOK KORA	Hungary 1966	
(the AGE OF DAYDREAMING)		
AUTUMN LEAVES	USA 1955	
BLACK SWAN	USA 1947	
the BOY WHO TURNED YELLOW	GB 1970	
BRIDE OF FRANKENSTEIN	USA 1935	
CAMPANADAS A MOLIANDCE	Spain/Switzerland 1960	
(CHIMES AT MIDNIGHT)		
CASANOVA	France 1927	
La CHAMBRE ARDENTE	France/Italy/	
(the CURSE AND THE COFFIN)	Germany 1952	
CLUNY BROWN	USA 1946	
DEUX OU TROIS CHOSES QUE JE SAYS D'ELLE	France 1966	
(TWO OR THREE THINGS I KNOW ABOUT HER)		
DIARY OF A CHAMBERMAID	USA 1946	
DOWN TO THE SEA IN SHIPS	USA 1948	
the EARTH DIES SCREAMING	GB 1964	
L'ECLIPSE (the ECLIPSE)	Italy/France 1967	
L'ENFANT SAUVAGE	France 1967	
FIVE BAYONETS	USA 1954	
FUR IRELAND'S SAKE	USA 1914	
the FOXES OF HARROW	USA 1968	
GODDIE CAN'T HELP IT	USA 1936	
GUNS AT BATASI	FR 1965	
THE HUTOR HORNLEIGH GOES TO IT	FR 1965	
INSPECTOR HORNLEIGH ON HOLIDAY	FR 1965	
IT COULD HAPPEN TO YOU	USA 1934	
KARIN INGMARSDOTTER	Sweden 1972	
(KARIN, DAUGHTER OF INGMAR)		
KISS ME READLY	USA 1954	
KISS ME STUPID	USA 1964	
the LIFE OF GEORGE APLEY	USA 1960	
LAURA	USA 1944	
LOLF	Sweden 1972	
RALEIGH	USA 1928	
the ... TORRO		
the ...		
Ira ...		
MORIEL ...		
NIGHT ...		
OSCAR ...		

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>
a DOUBLE TOUR	France/Italy 1959	Claude Chabrol
the ADVENTURES OF ROBINSON CRUSOE	Mexico 1953	Luis Buñuel
ALMODOZASOK KORA (the AGE OF DAYDREAMING)	Hungary 1965	István Szabo
AUTUMN LEAVES	USA 1955	Robert Aldrich
BLACK SWAN	USA 1943	Henry King
the BOY WHO TURNED YELLOW	GB 1972	Michael Powell
BRIDE OF FRANKENSTEIN	USA 1935	James Whale
CAMPANADAS A MEDIANOCE (CHIMES AT MIDNIGHT)	Spain/Switzerland 1966	Orson Welles
CASANOVA	France 1927	Alexander Wolkoff
1a CHAMBRE ARDENTE (the CURSE AND THE COFFIN)	France/Italy/ W. Germany 1961	Julien Duvivier
CLUNY BROWN	USA 1946	Ernst Lubitsch
DEUX OU TROIS CHOSES QUE JE SAIS D'ELLE (TWO OR THREE THINGS I KNOW ABOUT HER)	France 1966	Jean-Luc Godard
DIARY OF A CHAMBERMAID	USA 1946	Jean Renoir
DOWN TO THE SEA IN SHIPS	USA 1948	Henry Hathaway
the EARTH DIES SCREAMING	GB 1964	Terence Fisher
1°ECLISSE (the ECLIPSE)	Italy/France 1962	Michaelangelo Antonioni
1°ENFANT SAUVAGE	France 1969	François Truffaut
FIXED BAYONETS	USA 1954	Sam Fuller
FOR IRELAND'S SAKE	USA 1914	Sidney Olcott
the FOXES OF HARROW	USA 1948	John Stahl
the GIRL CAN'T HELP IT	USA 1956	Frank Tashlin
GUNS AT BATASI	GB 1964	John Guillermin
INSPECTOR HORNLEIGH GOES TO IT	GB 1941	Walter Forde
INSPECTOR HORNLEIGH ON HOLIDAY	GB 1939	Walter Forde
IT SHOULD HAPPEN TO YOU	USA 1953	George Cukor
KARIN INGMARSDOTTER (KARIN, DAUGHTER OF INGMAR)	Sweden 1920	Victor Sjöström
KISS ME DEADLY	USA 1955	Robert Aldrich
KISS ME, STUPID	USA 1964	Billy Wilder
the LATE GEORGE APLEY	USA 1947	Joseph Mankiewicz
LAURA	USA 1944	Otto Preminger
LOLA MONTES	Fr./W. Germany 1955	Max Ophüls
MAHLER	GB 1974	Ken Russell
the MARK OF ZORRO	USA 1941	Rouben Mamoulian
the MILKY WAY	USA 1936	Leo McCarey
les MISERABLES	USA 1952	Lewis Milestone
MURIEL, OU LE TEMPS D'UN RETOUR	France/Italy 1963	Alain Resnais
NIGHT BEFORE THE DIVORCE	USA 1942	Robert Siodmak
OSCAR WILDE	GB 1960	Gregory Ratoff

<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
the PASSIONATE ADVENTURE	GB 1924	Graham Cutts
PEPPERMINT FRAPPE	Spain 1967	Carlos Saura
the SLEEPING TIGER	GB 1954	Victor Hanbury
STARDUST	GB 1974	Michael Apted
THAT'LL BE THE DAY	GB 1973	Claude Whatham
VEM DOMER (LOVE'S CRUCIBLE)	Sweden 1921	Victor Sjöström
WHERE THE SIDEWALK ENDS	USA 1956	Otto Preminger
WINGED VICTORY	USA 1945	George Cukor
WSZYSTKONA SPRZEDAZ	Poland 1968	Andrzej Wajda
<u>Non-Fiction Films</u>		
JIM CORBETT V. BOB FITZSIMMONS	USA 1897	Enoch J. Rector
(PEMBERTON BILLING & THE VIGILANTES)	GB c. 1918	
HATS, ON AND OFF	GB 1920	
GREAT WESTERN ROAD 1922	GB 1922	James Hart
the LIBRARY AT WORK	GB 1922	Messrs. Grafton & Co.
the BIRTHPLACE OF BRITISH 'POWERS'	GB 1925	Powers Samas Ltd.
MACHINES		
MARKETS AND FOOD SUPPLIES OF	GB 1925	Manchester Corporation
MANCHESTER		
<u>Colman Collection: early advertising</u>	GB 1926-1930	Publicity Films
films for Colman's products		
GREAT WESTERN PORTS	GB 1929	G.W.R.
<u>Sherriff Collection: films of Bhutan</u>	c. 1930-1938	George Sherriff
and Tibet		(amateur)
<u>Amy Johnson Family Film Collection</u>	c. 1932-1947	(amateur)
DEATH DRUMS OF NEW GUINEA	Australia 1932	Commander Strange-Kolle
EASTERN RHAPSODY	India 1934	R. A. Bacha
GRAND UNION CANAL	GB 1937	C. N. Handlow
EVEREST EXPEDITION	GB 1938	P. R. Oliver (amateur)
a ROMANCE OF ENGINEERING	GB 1938	Scottish Film Prods.
<u>A. F. W. Hughes Collection: early</u>	GB 1939-1946	A. F. W. Hughes
experiments in phase-contrast		(amateur)
micro-cinematography		
(T. S. ELIOT)	GB c. 1940	William MacQuitty
THEY TRAVEL BY AIR	GB 1947	Richard Massingham
MAYFAIR	GB 1948	Edward Eve
THIS FILM IS DANGEROUS	GB 1948	Ronald Haines
PUNCHED CARDS PAY DIVIDENDS	GB 1950-1955	Powers Samas Ltd.
the ATOMIC BOMB - ITS EFFECTS AND	GB 1952	Central Office of
HOW TO MEET THEM		Information
ON THE BOWERY	USA 1955	Lionel Rogosin
GOODWILL VISIT TO SARATOV	GB 1956	F. Warne
TERRAIN VAGUE (THREEPENNY BALLET)	GB 1957	Marcel Martin
the REALITY OF KAREL APPEL	Holland 1962	Jan Vrijman
(DE WERKELIJKHEID VAN KAREL APPEL)		
ALI V. LISTON (first fight)	USA 1964	
HIMALAYAN SHAMAN OF SOUTHERN NEPAL	USA 1967 )	John & Patricia
HIMALAYAN SHAMAN OF NORTHERN NEPAL	USA 1967 )	Hitchcock
the CHANGING FACE OF SALFORD	GB 1970-1972	J. M. Goodyer
(Parts 1 and 2)		



<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
MICROTUBULES IN ECHINOSPHAERIUM NUCLEOFILUM	USA 1972	Education Development Center
IT'S ALL RIGHT, IT'S ONLY A CUSTOMER	GB 1973	Peter Robinson
LIFE CHANCES: FOUR FAMILIES IN A CYPRIOT VILLAGE	GB 1973	Peter Loizos
the SCENE FROM MELBURY HOUSE	GB 1973	Edgar Anstey and J. Legard
WHO SOLD YOU THIS, THEN?	GB 1973	Peter Robinson
the MAHARAJAHS	GB 1974	Michael Robson
BATES' CAR - SWEET AS A NUT	Canada 1975	Tony Ianzelo
ILLNESS OF UNHAPPINESS	GB 1975	Medi-Cine
VIVA PORTUGAL	W. Germany/ France 1975	Christian Gerhards
AUSCULTATION AND THE NORMAL HEART	GB 1976	Vitek Trakz
DISCOVERY OF H2 RECEPTOR ANTAGONISTS	GB 1976	Medi-Cine
FRICTION WELDING AT WORK	GB 1976	N. C. Balchin
MAN THE INVENTOR: THE STORY OF THE HEAT ENGINE	GB 1976	M. Jones
MEETINGS, BLOODY MEETINGS	GB 1976	Peter Robinson
RESTORATION OF A PAINTING	GB 1976	Glasgow University
SPACEMEN HAVE LANDED AT LEEDS	GB 1976	E. V. Beer
BEFORE HINDSIGHT: uncut interviews with George Elvin, Edgar Anstey, Leslie Mitchell, Ivor Montagu and Gerry Sanger.	GB 1977	Jonathan Lewis
CUBA '63		

### Television Programmes

<u>Title</u>	<u>Date</u>	<u>Company</u>
<u>Children's Programmes</u>		
the GHOSTS OF MOTLEY HALL: a successful comedy drama	1976	Granada
HOW: an example of a popular long-running series about how things work	1977	Southern
<u>Comedy and Entertainment Programmes</u>		
the FOSTERS: an example of the series with an all- black cast	1976	London Weekend
FAULTY TOWERS: John Cleese's manic series about a hotel	1975	B.B.C.
the GOOD LIFE: an example of the series about a suburban couple who become self-sufficient	1976	B.B.C.
the MORECAMBE AND WISE CHRISTMAS SHOW	1971	B.B.C.
NEW FACES: THE ALL-WINNERS' GALA FINAL: the last of the talent contest series	1975	A.T.V.
the JOHN CURRY ICE SPECTACULAR: with the medal-winning skater	1976	London Weekend
CONNOLLY: with the popular Scots comedian	1976	Scottish

<u>Title</u>	<u>Date</u>	<u>Company</u>
the MUPPET SHOW: an example of the highly popular, ingenious puppet series which won the Golden Rose of Montreux	1976	A.T.V.
<u>Current Affairs</u>		
BLOW OUT AT BRAVO: the blow-out at a North Sea oil rig	1977	Grampian
PANORAMA: an interview with surrealist Salvador Dali	1955	B.B.C.
Numerous news items about domestic and foreign affairs including, Argentina, Asian immigrants, the Cod War, Italian earthquake, Rhodesia, Wilson's resignation as Prime Minister.	1976	I.T.N.
Numerous examples of current affairs series such as: WEEKEND WORLD (e.g. an interview with the new Foreign Secretary, David Owen)	1977	London Weekend
WORLD IN ACTION (e.g. CHRYSLER AND THE CABINET: HOW THE DEAL WAS DONE, a reconstruction of the Cabinet's discussions about subsidising Chrysler-U.K.'s operations)	1976	Granada
<u>Documentaries</u>		
the BRADFORD GODFATHER: portrait of a prominent Asian in Bradford	1976	Yorkshire
DISAPPEARING WORLD: two films about Mongolia	1975	Granada
the PHILPOTT FILE: SOUTH AFRICA FACES TELEVISION: four films about South Africa on the introduction of television	1976	A.T.V.
THREE DAYS IN SZCZECIN: a reconstruction of a confrontation between the Polish Government and workers	1976	Granada
YOUR NATIONAL THEATRE: a portrait of the new National Theatre	1976	London Weekend
Y CHWARELWR (the QUARRYMEN): an interview with the maker of the first Welsh sound film (includes a large section of the film)	1975	B.B.C. Wales
<u>Drama</u>		
a BOUQUET OF BARBED WIRE: an example of a popular, sensationalised romance series	1976	London Weekend
EDNA, THE INEBRIATE WOMAN: Jeremy Sandford's portrait of a derelict	1971	B.B.C.
FOLLOW THE YELLOW BRICK ROAD: a Dennis Potter play	1972	B.B.C.
the PARACHUTE: a David Mercer play	1968	B.B.C.
the SWEENEY: an example of the hard-boiled police series	1976	Thames
TRINITY TALES: Alan Plater's contemporary fable series based on Chaucer's Canterbury Tales	1975	B.B.C.
the WILD WEST SHOW: an example of Colin Welland's series about rugby players	1975	B.B.C.

<u>Title</u>	<u>Date</u>	<u>Company</u>
<u>Music and Arts Programmes</u>		
ALWAYS ON SUNDAY: Ken Russell's dramatised portrait of Henri Rousseau	1965	B.B.C.
AQUARIUS - A-RONNE: an interpretation of Berio's work	1977	London Weekend
AQUARIUS - HE IS A CAMERA: a portrait of Joris Ivens	1976	London Weekend

**London**

Imperial War Museum, London

Annual Report 1977-8

The main preoccupation of the Film Department during this period has been with the putting into effect of its newly staged nitrate film printing programme. The Department of Education and Science gave a grant of £170,000 for this purpose for the financial year 1977-8. Such a greatly increased amount called for considerable re-organisation and for further staff recruitment. This inevitably created some problems but the system has been settling down towards the end of the period. We hope soon to bring a DeBrie step-printer into operation but in the meantime we are entirely dependent on commercial laboratories. A large amount of black and white Second World War record material has been printed and master colour separations were made from nitrate originals of the important film WESTERN APPROACHES.

Further quantities of film, amounting to approximately two million feet, were acquired. Most of these were deposits from government collections and included a large body of film, both nitrate and acetate, from the Admiralty which had been badly stored and which required some immediate attention. From the BBC the Department acquired 2-inch video masters of the series THE SECRET WAR and its ancillary programmes in return for stock shot material supplied by the Museum. This series put onto the television screen for the first time many sequences from our extensive collection of German technological films. Further amateur films included unusual colour footage of France in 1940 taken by Miss R Newman. Another interesting series was made up of film taken in Jordan. Some of this material, and also the official collections, has been used by Thames Television for their forthcoming programmes on Palestine,

In September 1977 Clive Coultass attended a meeting at Tutzing in Bavaria which had been organised by various German historical and educational organisations as the seventh to be given under the auspices of the International Association for Audio-visual media in historical research and education (IAMHIST). Since this body has now been established more formally it is hoped that membership will include those archives which hold large collections of non-fiction film. A meeting of the Board and Council will take place at the Imperial War Museum in April. Dr C H Roads attended the UNESCO meeting in Belgrade on the preservation of the moving image. The Department's Preservation Officer Terry Watson will visit the Bundesarchiv at Koblenz and the DDR State Film Archive in Berlin during early March.

**Madrid**

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Rapport d'activités pour 1977:

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Au cours de l'année 1977, la Filmoteca Nacional a dû lamenter la perte de son président Carlos Fernández Cuenca, historien de cinéma réputé. Pour lui succéder à la présidence, a été désigné Luis García Berlanga, metteur en scène et ex-professeur de l'E.O.C.

**ACQUISITIONS**

Nos collections se sont enrichies de 457 films, dont 348 longs-métrages et 109 courts-métrages; soit 360 films 35mm et 97 en 16mm. 439 sont des positifs et 18 des négatifs. Suivant la législation en vigueur, les producteurs espagnols ont déposé 92 longs-métrages et 109 courts-métrages. Grâce aux échanges avec d'autres archives nous avons obtenu 11 films. Nous avons acquis par achat 74 copies 35mm, 97 copies 16mm et 4 négatifs. Le reste des acquisitions sont des dépôts (27), des dons(3) ou bien proviennent d'organismes officiels divers (10).

**DIFFUSION**

Au cours de l'année, nous avons organisé 2.801 projections, dont 1.208 à Madrid, 1.136 à Barcelone et 457 dans d'autres villes de province.

Le nombre de séances a oscillé, à Madrid, entre cinq et six par jour, et à Barcelone, entre quatre et cinq. Le nombre total de visiteurs a été de 188.591 pour Madrid et de 175.911 pour Barcelone.

Des programmes ont été consacrés aux cinématographies des pays suivants:

Mexique, République Populaire de Chine, Roumanie, Suisse, Chili, Algérie, Cuba, Pérou.

Les rétrospectives et les cycles ont porté sur:

Elia Kazan

Visconti

Rossellini

Marcel Hanoun

Jean Rouch

Marguerite Duras

René Clair

Theo Angelopoulos

Philippe Garrel

J. Rivette

Walter Heynowski & Gerhard Sheumann

Claude Chabrol

Marlon Brando

Keaton

Edgar Neville

Carl Th. Dreyer

Bardem

Berlanga, etc...

## FILMOTECA NACIONAL DE ESPAÑA

Nous avons rendu hommage aux cinéastes et acteurs décédés pendant l'année:  
Clouzot, P. Finch, Luis Peña, Jacques Prévert, Joan Crawford, Delmer Daves, Groucho Marx, Bing Crosby, Miguel Mihura, etc.

D'autres cycles ont été consacrés aux thèmes suivants:

Les comiques américains

Cinéma espagnols des années 40 et 50

Buñuel au Mexique

Actor's Studio

Cinéma Fantastique

Cinéma Anthropologique

La Mostra de Pesaro, etc...

Nous avons reçu la visite des personnalités suivantes:

Piero Tartagni, Salvatore Piscicelli, Lino Micciche (Mostra de Pesaro)

Gerhard Sheumann et Peter Hellmich

Marguerite Duras

Federico Elton

Marcel Hanoun

René Clair

Barbara Margolis

Philip Spinelli

Celestino Coronado

Armand Mattelart

Iwan Shumacher

Santiago Alvarez

René van Nie

## PUBLICATIONS

Outre les programmes hebdomadaires, nous avons édité 10 brochures en relation avec nos projections publiques:

Theo Angelopoulos

Antología del cine antropológico

Cine de propaganda de la República de Weimar

Marcel Hanoun

Robert Kramer

Mostra de Pesaro

Cine e Historia

Robert Bresson

Muestra de cine neerlandesa

Stephen Dwoskin

## BIBLIOTHEQUE

Au cours de l'année, notre service de documentation a acquis 276 livres, 932 périodiques et 624 brochures diverses.

La salle de lecture a accueilli 1562 visiteurs.



## FILMOTECA NACIONAL DE ESPAÑA

### PHOTOTHEQUE

Pendant l'année, nous avons classé dans notre photothèque plus de 15.000 photographies. Nos efforts, commencés en 1976, concernant la création d'un fichier, se continuent. L'ensemble de notre collection compte environ 150.000 pièces.

### RELATIONS INTERNATIONALES

Nous avons prêté de nombreux films aux Festivals de cinéma. Par ailleurs, la Filmoteca a envoyé un représentant aux Congrès et Festivals suivants: Varna, Berlin, Mostra de Pesaro, San Sebastián, Figueira da Foz, XVII C.I.C.I. (München), London.

Nous avons aussi échangé des copies avec les Cinémathèques de Bruxelles, Copenhague, Londres (N.F.A.), New York, Berlin (Freunde der Deutschen Kinemathek).

**Mexico**

CINETECA NACIONAL

DIRECCION DE CINEMATOGRAFIA

CALZADA DE TLALPAN 1670

MEXICO 21, D.F.

Under the new government a new institution was created: Dirección General de Radio, Televisión y Cinematografía de la Secretaría de Gobernación; that is in charge of coordinating all radio, television and film activities in the country. That is why the Cineteca Nacional is now coordinated by this new organism of the federal government.

Without changing the objectives for which it was created: acquisition, preservation, cataloguing and divulgation of the more important mexican and foreign film material, the Cineteca Nacional has a new director, José María Sbert.

In 1977, the Cineteca Nacional acquired more than 1075 films -protection copies included- Among the more important:

TITLE	DIRECTOR	COUNTRY OF ORIGIN	YEAR
The Last Days of Pompeya	Ernest B. Schoedsak	U.S.A.	1935
The Prince and The Pauper	William Keighley	Great Britain	1937
The Lost Patrol	John Ford	U.S.A.	1934
Ninotchka	Ernest Lubitsch	U.S.A.	1939
Dick Tracy G-Men	William Witney	U.S.A.	1938
The Maltese Falcon	John Huston	U.S.A.	1941
Sanshiro Sugata	Akira Kurosawa	Japan	1943
The Big Carnival	Billy Wilder	U.S.A.	1951
Demetrius the Gladiatore	Delmer Daves	U.S.A.	1954
Dimanche a Pekin	Chris Marker	France	1956
Advise and Consent	Otto Preminger	U.S.A.	1960
La Jetee	Chris Marker	France	1962
World Without Sun	Jacques Ives Cousteau	France-Italy	1964
17 Eme Parallele	Joris Ivens	France	1968
The Go-between	Joseph Losey	Great Britain	1970
Traumstad	Johannes Shaaf	German Federal	1973
Ana y los Lobos	Carlos Saura	Spain	1974
Tales of Beatrix Potter	Reginald Mills	Great Britain	
Lenny	Bob Fosse	U.S.A.	
Die Verlorene Ahre Der Katarina Blum	Volker Schlöndroff	German Federal	1975
Lisztomania	Ken Russel	Great Britain	1975

Bugsy Malone	Alan Parker	Great Britain	1976
Le Planete Sauvage	Rene Laloux	France-Chec.	1976

The German Federal Republic Embassy donated an important lot of short-subject films, and the Cineteca Nacional acquired another one of turn of the century nitrate prints. According to our possibilities we continued with a systematic search of vintage mexican films and the copying of existent material for preservation. 4097 films were subjected to a review to determine their physical condition; 127 were restored and repaired, and a considerable amount of nitrate reels was transferred to safety film.

Our archives, up to december 1977, had 2952 files -corresponding to the same number of titles, perfectly identified and with all documents, which include: donation papers, review of physical condition of each copy, technical data, screen credits, reel by reel synopsis, bibliographical and graphical material, and classification.

This information was cross-filed for its immediate location. The elaboration of reel by reel synopsis continued and so did identification of an important lot of antique material.

Our graphical archive increased with the acquisition of stills, posters and lobby posters of mexican and foreign films.

#### LIBRARY:

During 1977, 95 books were acquired and the number of specialized magazines grew to 292 corresponding to 38 titles. 87 new screenplays were filed and up to december 1977 our library had 9427 volumes. More than 4,669 readers came to our library during this year.

#### PROGRAMMING:

In our two theatres open to the public, Fernando de Fuentes (590 seats) and Salón Rojo (120 seats), we increased our screenings to an average of 11 shows a day, comprehending more than 650 different titles. The films were programmed by themes, such as directors, genres, actors, etc. We continued printing and sending our monthly programs free. Among other important programs: "A Retrospective of Roman Polanski"; "Great films, Homage to Henri Langlois"; "Five Woman Directors, Five Countries"; "Homage to Greta Garbo"; "Homage to Marilyn Monroe"; "Pasolini...Author and Actor"; "The Films of Ingmar Bergman in the 70'S"; "Shakespeare and Film"; "Love Stories of the Mexican Cinema"; "Seven Films by Miklos Jancso"; "Hmage to Fritz Lang", "The Movies Look at the Movies"; "Five Films by Robert Bresson"; "Five Films From Argentina"; "Oberhausen Festival: Prize Winning Short Subject Films"; "Death in Cinema"; "Retrospective of Robert Altman's Films", etc.

A total 659,000 persons attended our showings. Many films were exhibited to students, researchers, directors and foreign visitors in our private projection room Salvador Toscano (25 seats).

#### TRAVELLING CINEMA:

The service that is given to communities that lack the facilities to watch films continued to function. More than 70 villages were visited, covering a distance of 30,000 kilometers.

#### LENDING PROGRAM:

Without any cost, the Cineteca Nacional continued its service of lending several lots of films in 16mm. to many towns and cities in other states an to universities and cultural institutions. These lots, mainly

classics 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 20 different lots, among which the following stand out: "Classics of the Mexican Cinema, from I to V"; "Emilio 'Indio' Fernández"; "Luis Buñuel"; "Adventure Films"; "Cinema Noir"; "The Marx Brothers"; Karel Zeman" and "Sergei Einsestein, I and II".

We sent a program of 19 mexican classic films for their exhibition to the Film Archive of UCLA (University of the city of Los Angeles).

VARIOUS:

In 1977, during the FIAF congress at Varna, The Cineteca Nacional obtained its definitive membership, that was also given to the Filмотeca de la Universidad Nacional Autónoma de México, with which our institution mantains close ties and colaborates.

Assistan Director and Curator

Antonio Balmori Cinta

**Mexico**

## FILMOTECA DE LA UNAM

Last December (8-XII-1977), the institutional life of our Film Archive received a new and decisive momentum when -in a solemn ceremony before the Rector and in the presence of the authorities of the National University of México- an new agreement was read in which the future activities of our Film Archive were extended and stabilized in a permanent form. The transcribed agreement will be included in this report. During this ceremony Maestro Manuel González Casanova, who founded the Film Archive in 1960, was ratified by the authorities of the National University to continue directing the Film Archive.

### A G R E E M E N T

Considering that:

The University must make an effort to formulate plans and programs and to hold activities that contribute positively to the spread of cultural benefits.

The University is not only the place where education is developed, taught and cultural spread, but a specific form of human interaction which can be seen in the free concentration of wills as a modality and in the truth as an object of creation and distribution inside and outside the University.

It is necessary to impose measures in accord with the essential purpose of permitting a greater interaction of the University with society, providing cultural services for the benefit of the National Community.

The Film Archives of the UNAM, a part of the office of University Extension, has been doing an important job among which we can mention, the cataloging



conservation, compilation, and difusion of Cinematographic materials.

The Film Archives activites, should contribut, within the work of University Extension, to a greater and greater degree to all the sectores for a more integral and dinamic vision of man and the world, inside the framework of historial and cultural reality, starting with the cinematographic image that corresponds to a vast social significance for it's cultural content and the support that it could give to the docent programs and research.

By order of the Rector, henceforth the activities of the Film Archive of the UNAM, shall be the following:

1.- The localization, compilation, restoration, and conservation of film and television material that are desireable due to their quality and artistic, historical, scientific, humanistic or documental interest.

2.- The conservation of originals, the intertypes produced and acquired by the UNAM, as necessary.

3.- The registering and cataloging of materials that have been mentioned in the previous paragraphs, with the purpose of making access to information and usefull knowledge for teaching, research, and University Extension easy.

4.- The development and encouragement of the cinematography and television through:

a).- The difusion of pertinent materials through the elaboration of films and television programs.

b).- The organization of expositions, conferences, short courses, seminars and symposiums with themes directly related to the cultural aspects the conservation,

restoration, and cataloging of film material.

c).- The projection of pictures that contribute to the development and technical diffusion of the materials in the Film Archive.

d).- Support service for the General Direction for Cultural Diffusion that has been approved by the office of University Extension.

5.- Exchange and collaboration with National and International organizations that pursue similar purposes.

6.- To give regular information and service to students of film and television, so they can take advantage of the technical and artistic experience of the past and the present.

7.- The compilation, publication and diffusion of documents related to cinematography, pedagogy, research, documentation and education, such as books, scripts, research papers, magazines, newspapers, and other special documents.

8.- The realization and publication of historical and technical research that is necessary for a better knowledge of the characteristics of the general and specific techniques of the restoration and conservation of cinematographic and video material.

9.- The conservation and registry photographic of cinematography images related to.

10.- The conservation of the recorded voices of the persons related to movies and television; interviews, radio programs dedicated to movie and television,

original sound tracks and specially music writing for them.

The Film Archive of the UNAM, should have a Director that will be named and removed by the Rector when the Coordinator of University Extension proposes such nomination of removal.

As an immediate consequence of the foregoing agreement, an ambitious extensive plan of development for the Film Archive has been elaborated.

Our impressive exposition "80 Years of Cinema in México" remains open to the public and has awakened interest among numerous visitor. The exposition will remain open for a few months more during 1978, and it will be complemented with lectures and parallel activities. In early 1977, a book about the exposition appeared in the series that is published by this Film Archive.

The loaning of films to Film Clubs and Cultural organizations increased during the year, and the Film Archive has continued its daily showings at the Lumiere Auditorium at the Casa del Lago. In addition, various film cycles were organized in faculty auditoriums of the National University, the outstanding one being, in November, a cycle of Bulgarian Films done with the collaboration of the National Bulgarian Film Archive and

our colleague Todor Andreikov and the Bulgarian Film maker Ludmil Staikov.

We have inaugurated a public auditorium, an annex to the museum where we present "An Exposition of 80 Years of Film in México" in which we show recent productions, particularly those considered to be from the vanguard. The annex is called Cinematografo del Chopo.

On the other hand, work in our recently created Department of Film Research has increased. This department is currently conducting 23 different research projects on the Cinema in México.

Taking advantage of the knowledge acquired by our colleague Jaime Tello who attended a summer course in Copenhagen on documenting and cataloguing cinematographic documents, we have started to organize our archives with the intention of putting in order the documents and photographs accumulated during our 17 years of existence.

In regard to the cataloguing of our films by computer, we have taken the first steps by utilizing the experience of our curator Francisco Gaytán who visited the Sweddish Film Archives in 1976. Our system differs in various aspects from that employed by Sweddish Film Archives, but we expect that by May 1978, we shall be able to integrate our film records so as to cross reference them and facilitate the handling of our materials.

Through our search for Mexican films of the silent era, we have continued to increase our files, although not as rapidly as we would like to. In 1977 we had the

great fortune of finding six reels, a little damaged of the Mexican picture "Terrible Nightmare" 1928 of which we already had four reels. Now, after repairing and copyng, we are editing them, in order to recover as much of the film as possible.

On the other hand, in the city of Pachuca, approximately 100 kilometers from México City, we found a short documental feature produced by the México City Police and Transit Departament in 1926. The film is a comic attempt at educating pedestrians and drivers of motor vehicles, to gasoline. The principal actor and promotor of the film, Francisco Guasco Milanés, also kept the film in his posesion. In addition, Mr. Guasco Milanés turned out to be a nephew of the Alba brothers, important pioneers of the documental film in México.

**Milano**

# CINETECA ITALIANA

Via Palestro, 16

MILANO

## REPORT FOR 1977

### 30th ANNIVERSARY

In occasion of the 30th anniversary of the foundation of the Cineteca Italiana a celebration took place in the premises at the Villa Reale in Milan the 18th October 1977. The General Director of the Board of Tourism and Entertainment, Signor Adolfo De Nicola, many people of consequence in the field of art and culture and many guests took part in the celebration. The President of the Cineteca Italiana, Director Alberto Lattuada, held the opening address, reminding the audience of the foundation and development of the Cineteca Italiana, which is a member of F.I.A.F. since 1948.

At the end of the ceremony, members of the Board and the staff of the Cineteca were given silver medals by the General Director Signor De Nicola.

### ACQUISITIONS - PRESERVATION

In the course of 1977 our archive made new acquisitions which included 410 titles among feature films, shorts, excerpts, positives, and negatives in 35 and 16mm. This was possible owing to loans, donations, acquisitions, exchanges with other film archives, prints and counter-types.

The most important activity carried out in 1977 was the making of the "Renato Cepparo" 's collection inventory. The collection, which was acquired in 1976, consists in over 200 original copies of silent films.

All the film material stored in the vaults was subject to periodical examination in order to keep it in good condition.

The bringing up to date of the general file was continued in 1977 too.

### GENERAL ACTIVITIES

During 1977 the Cineteca Italiana provided many movie-clubs and public as well as private institutions all over Italy with its films. In particular, it assisted many university film clubs (e. g. in Verona, Padua, Venice, Turin and so on) in the organization of lectures and courses on cinema.

In addition to this, considerable efforts were made, as usual, to satisfy the increasing requests of individual viewings of films by academic researchers, students, critics and foreign visitors.

The Cineteca Italiana gave its co-operation to the exhibition on "D'Annunzio and the cinema" at the "Vittoriale", Gardone Riviera; in Milan, it organized a meeting with director Jean-Marie Straub; also in Milan, it was honoured by the visit of Mr. Frank Capra, who introduced his works and was present at the party given at the Museum of cinema; it participated with films and other material in the meeting about "Pirandello and the cinema", at Agrigento (Sicily); it organized in Milan, together with the I.C.A.I.C. of La Habana and the Pro Helvetia of Zurich, two exhibitions devoted respectively to the Cuban and the Swiss cinema; finally, the Cineteca Italiana was among the organizers of a Festival on the Italian cinema which took place in Frankfurt (Germany).

#### FILM SCREENINGS IN MILAN

The Cineteca Italiana kept on holding daily screenings for its members at the Cineteca-Teatro San Marco for a global amount of about 200 films.

The most significant cycles have been: "Retrospective on Werner Herzog", "British cinema of the forties", "Jerry Lewis show", "Scandinavian cinema", "Historical avant-garde" and others.

In October, within a major exhibition dedicated to the contemporary super 8 film, more than 60 Italian and foreign films were shown and almost all of them were introduced by their authors.

#### AGREEMENT WITH THE "REGIONE LOMBARDIA"

In 1977 the Cineteca Italiana came to an important agreement with the Regione Lombardia concerning the organization of a cycle of films in 35 and 16mm. entitled: "Film language: from the historical avant-garde to the Surrealism". This programme, which took some months' work, is now at the disposal of all the Communal Libraries, upon payment of modest loan fees. The cycle includes 12 sections of films by: Louis Delluc, Jean Epstein, René Clair, Hans Richter, Germaine Dulac, Man Ray, Jean Cocteau, Jean Vigo, Luis Bunuel, Joris Ivens, Dziga Vertov, Fernand Léger, Oskar Fischinger, Walter Ruttmann, Watson and Webber, Jonas Mekas.



**Montréal**

LA CINEMATHEQUE QUEBECOISE  
Musée du cinéma

RAPPORT POUR L'ANNEE 1977

1. ACQUISITIONS ET PRESERVATION

209 longs métrages et 226 courts métrages se sont ajoutés à nos collections au cours de cette année.

Nous avons également reçu en dépôt 9 séries de télévision (16mm n.&b. et couleur), soit l'équivalent de 117 courts ou moyens métrages.

Enfin nous avons recueilli les éléments de tirage de 10 longs métrages et de 7 courts métrages canadiens, de même que les chutes de nombreuses productions récentes.

La Cinémathèque a restauré plusieurs films tournés au Québec par des cinéastes amateurs dans les années 40 et 50.

Dans le cadre de nos recherches sur le cinéma québécois de l'après-guerre, nous avons enregistré des entretiens avec plusieurs personnalités (producteurs, techniciens, comédiens) liés à l'histoire de notre cinéma à cette époque. Dans le cadre de ces mêmes recherches, nous avons tiré plus de 500 photos à même les négatifs du plus important photographe de plateau d'alors. Enfin, nous avons tiré des copies "marron" de plusieurs films et travaillons actuellement à la restauration de trois autres longs métrages de cette période.

La Cinémathèque continue à acquérir des appareils: au nombre des achats récents, on peut mentionner un poste de projection "Edison Projecting Kinetoscope" (1910) et une console Western Electric de 1928 comprenant deux platines ayant servi à la sonorisation par disques des films.

Une chaîne de télévision privée a fait don à la Cinémathèque de plus de 1000 photos de films d'origines diverses (France, Mexique, Yougoslavie, R.F.A.). La photothèque continue par ailleurs à recevoir d'importantes quantités de photos de producteurs, distributeurs et journalistes; ces photos sont immédiatement classées et fichées et nous continuons à tirer des négatifs pour les plus précieuses.

La Cinémathèque collectionne maintenant les bandes sonores originales publiées sur disques; cette collection, encore très modeste (200 albums), est répertoriée sur fiches et accessible aux chercheurs.

## 2. PROJECTIONS PUBLIQUES

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

Les cycles principaux de 1977 ont été:

- CUBA: cinéma récent (9 séances)
- FILMCENTRUM (4 séances)
- NORVEGE: cinéma récent (5 séances)
- ARTHUR PENN (10 séances)
- BERNARD GOSSELIN (10 séances)
- ISKRA (4 séances)
- NOUVELLE VAGUE FRANCAISE (28 séances)
- U.R.S.S.: Soixante ans de cinéma (36 séances)
- UKAMAU (5 séances)
- CHINE: films de fiction récents (7 séances)
- CINEMA 67 (21 séances)

Comme par le passé, la séance du mercredi 19h30 est réservée à l'Histoire du cinéma et celle de 21h30 au cinéma canadien.

La séance du mardi est traditionnellement consacrée au cinéma d'animation; en 1977, 215 films d'animation (dont 9 longs métrages) y ont été présentés

## 3. PUBLICATIONS

Cinq numéros, dans une édition bilingue, de NOUVEAU CINEMA CANADIEN/NEW CANADIAN FILM, dont un numéro double constituant un bilan de la production canadienne de 1976.

Un INDEX DE LA PRODUCTION CINEMATOGRAPHIQUE CANADIENNE 1977  
(88 p.)

Trois brochures accompagnant des cycles spéciaux de nos projections publiques: FILMCENTRUM, ISKRA, BERNARD GOSSELIN.

PROJECTIONS PUBLIQUES

1977

mois	cycle principal	nombre de séances	spectateurs	moyenne
1/77	CUBA	22	2620	119
2/77	GABIN / AVANT-PREMIERES	29	2577	89
3/77	ARTHUR PENN / NORVEGE	26	1464	56
4/77	GOSSELIN / ANIMATION	27	1504	56
5/77	ISKRA	30	1749	59
6/77	NOUVELLE VAGUE	26	2178	84
9/77	U. R. S. S.	25	3145	126
10/77	U. R. S. S.	22	1119	51
11/77	CHINE /UKAMAU	33	2293	70
12/77	CINEMA 67	65	879	35
		<hr/>	<hr/>	<hr/>
		265	19528	75

Quelque trente fiches de présentation de la séance hebdomadaire "Histoire du cinéma".

Huit programmes descriptifs de nos projections publiques.

#### 4. VISITEURS

Au cours de 1977, nous avons accueilli à la Cinémathèque:

les cinéastes Arthur Penn (USA), Inger Servolin (France), Bernard Gosselin (Québec), Catherine Meynard (France), Elena Vasquez (Ecuador), Gilles Groulx (Québec), Jan Lindqvist (Suède), Frank Capra (USA), Elfriede Fischinger (USA), Haile Gerima (Ethiopie), William Moritz (USA), Ladislav Choko (France), Alejandro Saderman (Venezuela) et de nombreux chercheurs.

#### 5. RELATIONS AVEC L'ETRANGER

Les cinémathèques de La Havane, Toulouse, Bruxelles, New York, Moscou et Oslo ont collaboré à nos projections publiques.

Des échanges ont été faits avec le Gosfilmofond de Moscou.

Louise Beudet, responsable du secteur cinéma d'animation à la Cinémathèque, a participé au onzième festival d'Annecy.

Gisèle Côté et Robert Daudelin ont participé au colloque sur la conservation des films couleurs organisé par l'International Museum of Photography de Rochester en octobre.

Pierre Véronneau a été l'hôte des cinémathèques de Sofia et d'Istanbul.

La Cinémathèque a préparé des Semaines de cinéma canadien dans les Cinémathèques d'Athènes (mars), Budapest (avril), et Istanbul. (décembre).

Robert Daudelin et Pierre Véronneau ont participé au Symposium de Varna.

#### 6. ADMINISTRATION

Le budget de la Cinémathèque pour l'année financière 1977-1978 (1 mai au 30 avril) est de \$298,000.00, ce qui représente une augmentation de plus de 60% par rapport à l'exercice précédent. Cette situation s'explique par l'importante augmentation de la subvention du Ministère des Communications du Québec qui est actuellement de \$176,000.00 par rapport à \$60,000.00 en 76-77.

La Cinémathèque reçoit par ailleurs des subventions du Conseil des Arts du Canada (\$85,000.00) et du Conseil des Arts de la Région métropolitaine de Montréal (\$7,000.00).

La Cinémathèque a confié à des architectes le soin de préparer un projet de réaménagement de ses divers services (documentation, photothèque, projections, musée du cinéma, bureaux); les recommandations des architectes sont actuellement à l'étude.

La Cinémathèque a 9 employés permanents et deux surnuméraires.

Montréal, le 22 février 1978.

**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.

#### INTRODUCTION

The major activity of the year was the renovation of the archive's screening facility which first opened in 1939. Following a month's closing, it reopened on June 8 as the Roy and Niuta Titus Auditorium. However, work continued on the improvements for the remainder of the year and is still not completed. Designed by Boyce Nemece as technical consultant and Paul Buck as architect, it is now a cinema of the highest technical level, which preserves the original International style.

For those who may be interested in the technical details: we replaced the old E7 Simplex projectors and sound heads with Simplex XL projectors, with variable speed motors, and Simplex magnetic reproducer penthouses, including 4-track magnetic heads for stereophonic sound. We installed a 16mm magnetic/optical 16mm Hortson Model C-920, with a horizontal Xenon lamp of 1600/2000 watts and variable speed motor. All the 16mm and 35mm projection equipment will have interlock capability. We have on order an Elmo 1200 magnetic/optical 8mm projector with Xenon light source. The sound equipment and control system was specially designed for our needs by Quad-Eight, Inc. Individual controls for sound, light, masking, etc., are installed by each projector. In the auditorium, new Altec speakers were installed behind the screen, and six surround speakers for four-channel magnetic stereophonic sound were placed at the rear of the auditorium. The new screen is a Stewart seamless 160 perforated matte with 1.6 grain, and new masking is motorized and adjustable in every direction for all ratios and formats. Acoustical treatment was given to walls, floors, air ducts, shafts and backstage areas. A comfortable booth was built for simultaneous translation. The binaural system permits the spectators to hear the translation through headsets which plug into their seats, identical to those used in commercial airlines, or, in the case of silent films with foreign subtitles, we have the option to use the sound system instead. Translations and musical accompaniment may be recorded in synchronization with the projection, and govern the speed of projection in future screenings. The original opera seats were re-upholstered, and new carpeting added, in a color scheme of soft brown, sand, and gray-blue. The gray-blue appears as black when the lights are dimmed.

Much planning time was given to the Museum's proposed building of a skyscraper tower containing apartments over the Museum, with expansion of the Museum's exhibition and office spaces. This will mean temporary relocation of some Film Department activities over a period of three years, and relocation of all offices and Study Center at the end of that time, with expanded space and a small additional auditorium.

Staff promotions included Adrienne Mancina to the title of Curator, Exhibitions, and Larry Kardish to Associate Curator. Robert Summers joined the staff as Circulation Associate. Three and one half temporary positions were created for the coming year, through one grant for computerizing the film catalogue and another for the cataloguing of the film poster collection.



## I. PRESERVATION

Our laboratory work encountered a setback during 1977 because the commercial laboratories began to discontinue all black-and-white printing. In the New York area, there remains only one medium-size laboratory and a couple of small specialist laboratories and optical houses to handle the transfer of black-and-white nitrate to acetate. Together with the other American archives we are investigating the possibilities of funding for small laboratories to expand, or, alternatively, setting up our own laboratory just for archive work. Our level of funding remained the same as in the previous year, and despite the difficulties, about the same amount of nitrate film was transferred to acetate, approximately 300,000 feet, or 91,440 metres.

Another serious problem was discovered when three acetate prints made during the thirties and forties reached a stage of deterioration in which there is a strong acrid chemical odor and an eventual deterioration of image and separation from the base. There were two similar cases in our history, in the fifties. We have had to conclude that any acetate print made before 1950 (diacetate print) and before the use of triacetate stock may have a shorter life span than nitrate. Fortunately, the prints which have deteriorated were already protected, but now we have the problem of discovering what other diacetate prints we may have in the collection. In addition to protecting those films, we are concerned that they should be separated in storage from modern acetate prints, in case the chemical which is released may harm others in the store. The chief chemist of the National Archives has the following theory: "When acetate films (American or European) were introduced in the mid-thirties, they were basically hydrolyzed tri-acetate. This hydrolysis was accomplished by sulfuric acid and acid residues in the flake acetate after precipitation were hopefully low and of 'no concern.' In those cases where stored films smell and deteriorate, it may well be that this was the cause of the slow destruction." We would be interest to know if other archives are encountering this problem.

We have secured the use of a vault for the storage of color film, at 10° C. and RH 50%. While far from the ideal we hope to achieve, this is at least an improvement over previous conditions.

## II. ACQUISITION

The year was notable for the acquisition of some key films intended to fill specific gaps in the Museum's collection and to build a more representative international collection. We acquired 120 features, 126 shorts, four serials and three videotapes. Funds were allocated for the acquisition of 25 French films of historical importance, both silent and sound; an exchange with the Danish Filmmuseum introduced a program to acquire a group of early Danish silent films, and an exchange with the Czech Film Archive marked the beginning of a collection of Czechoslovak films of the thirties. Special grants made it possible to acquire 1) works by living American filmmakers; 2) works by filmmakers shown in the Cineprobe program; 3) works by emerging film artists; 4) films needed for use in the Looking at Film courses; 5) a set of 16mm prints for the exclusive use of scholars and researchers in the

Film Study Center. Among the major gifts received were the films of the late Hans Richter and James Davis, including their preprint and work materials; a group of used prints deposited by a distributor of foreign films; and a donation of exploitation films of the sixties by a leading producer.

### III. CATALOGUING

The year was spent in running diagnostic tests of our catalogue data in the computer, and establishing the rules for entering it. We are now confident that our program will do what we want it to do. Jon Gartenberg has written a manual for the cataloguers and data converters. When new acquisitions are catalogued, we are no longer preparing cards manually, but entering the data directly in the computer. At the end of the year, we were ready to begin the correcting and adding new data. With the help of a grant, we have hired two full-time and one half-time person for a period of one year, at the end of which we expect to have a working catalogue, produced by the computer. We are seeking ways to publish the manual for the use of other institutions, because we are now receiving inquiries from all over the country about our program, the International Museum of Photography at George Eastman House is already using it, and we hope to achieve as much compatibility as possible with other institutions.

### IV. INTERNATIONAL ACTIVITIES

Seventy-seven films were lent to FIAF members and observers, in Copenhagen, London (NFA), Argentina, Milan, Vienna (Filmmuseum), Sofia, Ottawa, Prague, Washington, and Rochester, in addition to films lent with the cooperation of FIAF members to Aarhus Studenternes Filmklub in Denmark; "Paris in Films," Paris; and the Ontario Film Institute. The Stockholm archive generously lent us the show "Sjostrom, Stiller and Contemporaries," and loans and exchanges for our big Universal Pictures retrospective show were made by the archives of London (NFA), Brussels, Copenhagen, Prague, Moscow, Washington, Los Angeles and Rochester. Additional exchanges were made with our colleagues in Prague, Copenhagen, Brussels, Warsaw, Berlin (SF), London (NFA).

The touring show "David Wark Griffith" was lent, through the cooperation of the FIAF Secretariat, to Vienna (Filmmuseum), Oslo, Berlin (SF), Warsaw and Moscow; "Anthropological Cinema" to Berlin (SF), Oslo and Madrid, after which it was returned to us by mistake. This series, in 16mm, is still available to FIAF archives, and those who want it should contact the FIAF Secretariat. The touring show "Silent American Films" was shown in Caracas and Panama. The second set of prints of "Anthropological Cinema" for Latin American countries were shown in Buenos Aires, Montevideo, three provinces of Argentina, La Paz, Lima, and Rio de Janeiro.

Ted Perry visited the archives of Buenos Aires, Montevideo, Rio de Janeiro, and Sao Paulo, and Larry Kardish visited the archive of Brazzaville, to do work on behalf of the FIAF Commission for Developing Countries. Eileen Bowser represented FIAF at the UNESCO meeting in Belgrade, and she and Emily Sieger attended the FIAF Summer School on Documentation in Copenhagen.

V RESEARCH PROJECTS

In preparation for the Symposium on Fiction Films 1900 - 1906 to be held at the Brighton Congress, a group of film historians spent one week in October looking at and discussing all the films of the period existing in North America. The experience was so stimulating that the group intends to continue this work in the future, taking on as their next project the films of the year 1907. We are grateful to David Francis of the National Film Archive for his idea, which should have results lasting far beyond the next congress.

VI. FILMS SHOWN IN THE ROY AND NIUTA TITUS AUDITORIUM

The continuing series, CINEPROBE, made possible by the Jerome Foundation, the National Endowment for the Arts and the New York State Council on the Arts, completed its ninth season, examining the work of the following filmmakers, who were present for their showings: Neelon Crawford, Stan Brakhage, Gary Drucker, Lamar Sanders, Drew Denbaum, Walter Gutman, Rose von Praunheim, Jean Eustache, Ron Taylor, Stephen Dwoskin, James Herbert, Warren Sonbert, Tom Joslin, Barry Gerson, Leo Hurwitz, Charlie Ahern, Peter Hutton, Yvonne Rainer, James Broughton, Joel Singer, Kon Petrochuk, Bobby Roth, Warrington Hudlin.

The continuing series, WHAT'S HAPPENING?, included the following films: THE CONFESSIONS OF WINIFRED WAGNER (Hans Juergen Syberberg), VOLCANO: AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY (Donald Brittain), LIKE A ROSE (Sally Barrett-Page), UNION MAIDS (Miles Mogulescu, Julia Reichert, & James Klein), MEAT (Fred Wiseman), THE NEW YORK STREET CELEBRATION FILMS (Scott Morris), FROM SPIKES TO SPINDLES (Chris Choy), ON THE LINE (Barbara Margolis), NEPAL, LAND OF THE GODS (Sheldon Rochlin), ARTPARK PEOPLE (Michael Blackwood), FEELING FINE (Joseph Horning), SO BRACING (Franco Collavecchia, Peter Agoos, and Mike Herter), THE ROAD NEVER ENDS (Arnold Drucker), FARMING IS FARMING (Douglas Miller), ME AND STELLA (Geri Ashur), OSCAR (Peter Schnall), PAT CARR (Frank Daly), JONATHAN WILLIAMS: BY EYE AND BY EAR (Monty Diamond), LET THE SPIRIT MOVE (Bill Gray), GIVE MY POOR HEART EASE: TWO BLACK CHURCHES (William Ferris), FANNIE BELL CHAPMAN (William Ferris, Bobby Taylor, and Judy Peiser), INSIDE BROADCASTING (Karen Back), FLASHETTES (Bonnie Friedman), CROCK OF GOLD (Dennis Lanson), THE ARAB IDENTITY; EGYPT, THE STRUGGLE FOR STABILITY; SAUDI ARABIA: THE OIL REVOLUTION (Antony Thomas), WILDCAT (Brigan Salianni), THE MINERS FILM (Cinema Action, London), BLACK STAR (Tom Joslin), BLACK ECONOMIC POWER (Leroy Patton and Jesse Maple Patton), JUVENILE LIAISON (John Churchill and Nick Broomfield), BULLETS INTO RAIN: THE HIDDEN WAR IN ANGOLA (R. Bruce McCole, David Smith), TESTIMONY (Harold and Lynne Rhodes Mayer), VIVA PORTUGAL (Christiane Gerhards, Malte Rauch, Samuel Schirmbeck), PUERTO RICO: PARADISE INVADDED (Alfonso Beato), BOTTLE BABIES (Peter Krieg), PART OF YOUR LOVING; IT'S ALL IN MY HANDS (Tony deNonno), ITALIAN AMERICAN (Martin Scorcese), LA DOLCE FESTA (Kathleen Dowdey), L'ITALIA VIVE ANCHE IN AMERICA (Anna Lomax), THE JOLO SERPENT-HANDLERS (Karen Kramer), JERUSALEM PEACE (Mark Benjamin), THE CIA'S SECRET ARMY (Bill Moyers for CBS News), THE LAST NAZI (Brian Nolan), THE ONA PEOPLE: LIFE AND DEATH IN TIERRA DEL FUEGO (Anna Chapman and Ana Montes de Gonzales), BODY AND MIND (Sebastien Kamba), MEMORIES OF BERLIN (Gary Conklin), STREET CORNER STORIES (Warrington Hudlin), MEN OF BRONZE (William Miles, Richard Adams).

The following continuing series were also presented through the year: HISTORY OF FILM; REQUESTS FROM THE ARCHIVES; SHORTS AND DOCUMENTARIES; and FILMS FOR YOUNG PEOPLE.

The following special series were presented in 1977:

PIONEERS OF JAPANESE ANIMATION: January 6 - 8. This series was organized with The National Film Center (Tokyo) and the Japan Film Library Council (Tokyo), and travelled extensively in the United States and Canada.

RECENT MEXICAN FILMS: January 13 - January 31.

SJÖSTRÖM, STILLER & CONTEMPORARIES: February 3 - April 8. This series was organized with the Cinemateket/Svenska Filminstitutet. Anna-Lena Wibom came to New York to open the program and to give a lecture. The series travelled in the United States and to Montreal.

UNIVERSAL PICTURES: 65 YEARS: June 8 - January 29, 1978.

TRIBUTE TO THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES ON ITS FIFTIETH ANNIVERSARY: September 9 - 20. Gregory Peck attended the opening on behalf of the Academy.

THE BEST OF ANNECY '77: October 27 - November 1.

#### VI. SPECIAL EVENTS

January 8-9: THE THREE CABALLEROS, 1945, Walt Disney (showing of the original version)

February 4 - 7: STAN BRAKHAGE. A special presentation of Cineprobe and Looking At Film, Mr. Brakhage discussed his film work and showed films.

March 19 - March 22: CHUCK JONES: THE YEARS AT WARNER BROTHERS. Chuck Jones was present to meet the audience.

March 21: HOMMAGE TO HANS RICHTER (followed by four film programs in April)

April 4: Member's Preview of ANNIE HALL: Woody Allen and Marshall Brickman were present.

April 2 and April 9: ALEXANDER KARAGANOV LECTURES. The Deputy Chairman of the Filmmakers' Association of the Soviet Union lectures on "U.S.S.R.: Fifteen Republics, Fifteen Cinemas, Similarities and Differences" and "Pudovkin and His Contemporaries."

April 7: OSKAR FISCHINGER. Guests, Elfriede Fischinger and William Moritz.

April 15 - 27: NEW DIRECTORS/NEW FILMS. This was the sixth season of this event, held in collaboration with the Film Society of Lincoln Center.

June 19 - 21: A SALUTE TO WALTER LANTZ. Walter Lantz was present.

June 27: Member's Preview of ONE ON ONE by Lamont Johnson.

August 30: LAW AND ORDER, a lecture on the Universal film by James Card, formerly curator of film, George Eastman House.

October 7: BEAUBORG, by Roberto Rossellini, Preview.

October 19: TRIBUTE TO ANTHOLOGY FILM ARCHIVES.

December 27: FIFTIETH ANNIVERSARY OF SHOWBOAT. The versions of 1929, 1936, and 1951 were shown.

VII. EXHIBITIONS

February 10 - April 26: THE FILMMAKERS' IMAGE. Photographs of 45 directors by Maureen Lambray.

June 2 - February 21, 1978: UNIVERSAL PICTURES. Eight posters and 74 stills, part of the Department's tribute to the 65th anniversary of Universal Pictures.

VIII. FILM COURSES

The series of film courses, "Looking at Film," supported by a grant from the National Endowment for the Humanities, presented the following:

January 15 - 30: Peter Kubelka, on "The Essence of Cinema"  
February 15 - April 13: William Arrowsmith, on "Antonioni: The Artist as Thinker"  
June 21 - August 10: James Blue, on "The Documentary Impulse"  
November 9 - December 10: Richard Corliss, on "Talking Pictures: The Art of the Screenwriter"

IX. PUBLICATIONS

A brochure was published for the Universal Pictures retrospective, and program notes were issued for film showings throughout the year.

X. FILM STUDY CENTER

About 3,000 scholars were served by the Film Study Center, through private screenings and the use of its documentation materials. Among the distinguished guests was British director Lindsay Anderson, who is expanding his monograph on John Ford, and viewed our large collection of early Ford films. The collection of clippings on film personalities and subjects was made more efficiently accessible in smaller space with the addition of Lektriever, the mechanized rotating file. The special collections were enriched through the following gifts: the Harry McWilliams Collection of advertising and promotion materials for the period 1925 - 1977; the Trans-Lux Pictures Collection, advertising materials; a collection of scripts of Henwar Rodakiewicz; a collection of animation materials by Isador Klein, formerly with Walt Disney. Our library was expanded enormously by the gift of the George L. George Collection, consisting of 4,000 film books. We were given an early Nicholas Powers projector.

XI. STILL ARCHIVE

The following collections were added: 5,169 film stills from American productions, circa 1940-1964; 1,000 production sketches with scene numbers and camera directions for NORTH BY NORTHWEST and HOW THE WEST WAS WON; 500 matte photos illustrating the use of matte paintings in MGM films circa 1930-1940; 109 original set sketches from RKO films 1933-1941, gift of the designer, Maurice Zuberano. The set design material has been added during the preparations for a forthcoming exhibition, "Designed for Film: The

Hollywood Art Director." The gifts of advertising material, mentioned above, also contained collections of stills which are being added to the Stills Archive.

#### XII. POSTER ARCHIVE

The film poster collection was increased by a donation of 2000 posters from American films of the sound period, containing many duplicates which will be available for exchange, when our cataloguing is completed. We purchased an X-ray cabinet, which has the correct dimensions for housing our lobby cards. We are beginning to store single posters in mylar envelopes, which are acid-free, and permit viewing posters without extra handling. However, the posters may be withdrawn from them when it is decided that further treatment, such as backing, or framing, is needed. Through this year, the work on the poster cataloguing continued only with the help of some part-time student interns. However, we have received a grant from the National Endowment for the Arts for a full-time cataloguer for one year, and one of the interns has been hired to work full-time on the project.

#### XIII. CIRCULATING FILM PROGRAM

The evaluation of the Museum's Circulating Film Collection which was begun in April 1976 continued throughout 1977, under the grant from the National Endowment for the Arts and the Gottesman Foundation. A wide variety of films have been added to help fill the gaps in the collection which is made available to educational institutions for their film study programs. Among the new additions are Ruttman's OPUS II, III, IV films (1919-1923); Adolfas Mekas's HALLELUJAH THE HILLS (1963), which has been unavailable for a number of years; an unusual crafts film, AN AMERICAN POTTER (1976), by Charles Musser; two films by the talented Australian filmmaker Paul Winkler, BACK YARD (1976) and BARK RIND (1977); and Lindsay Anderson's classics, THURSDAY'S CHILDREN (1953) and EVERY DAY EXCEPT CHRISTMAS (1957).

**Oslo**

Norsk Filminstitut,  
Aslakveien 14 b,  
Oslo 7, Norway.

## REPORT FOR THE YEAR 1977

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

We have had satisfactory relations with the producers and distributors. The Ministry of Education and Culture has asked experts to define the legal deposit of films in Norway in order to give us a platform for further expansion. Due to a campaign pointing out the danger of having nitrate film in private possession our acquisitions have almost doubled from 1976- from 385 to more than 700.

2. Progress in the field of preservation.

In February 1978 we start the construction of new vaults for acetate film ( bl./w. and colour ). It is a question of an investment amounting to more than 10 million Norwegian crowns. Our regular preservation work has continued at a satisfactory speed.

3. Cataloguing: films, documentation.

In spite of a considerable lack of personell, the documentation department has succeeded in keeping up the basic cataloguing during the year. We have also started the work with a new Norwegian filmography covering the whole period from 1908 to 1977. This has been possible thanks to a grant from The Norwegian Cinema- and Film Fund. It is expected to be ready for distribution in the fall of 1978. As usual we have published a register of all Norwegian short films produced in the previous year.

4. Showings on the archive's premises etc.

During the year we have had 134 showings in our study cinema. Special series have been shown in the center of the city of Oslo in co-operation with the Municipal Cinema. Main series in 1977 were: A Fritz Lang-presentation, the Griffith program, new films from Romania, British realism ( Stiftung Deutsche Kinemathek) and The History of the American Avantgarde Cinema.

5. Budgetary matters, relations with governmental authorities.

Our budget for 1977 was Norwegian crowns 1.267.000.  
Our budget for 1978 is Norwegian crowns 1.476.000



which gives us almost the same as before - considering the inflation rate. Still our main problem is the lack of personell. We are seven persons in all!

6. Relations with other FIAF members.

We are most grateful to the members of FIAF for all the help we have received during the year. Being a small archive perhaps we realise more than our colleagues in the big archives how important and necessary FIAF is to us. We are specially grateful to Staatliches Filmarchiv der DDR, Cinemateque Royale de Belgique, Museum of Modern Art, Stiftung Deutsche Kinemathek, National Film Archives, Ottawa, The National Film Archive and the Nordic Archives.

7. Miscellaneous.

During the year we have received visitors from: United Kingdom, U.S.A., Canada, Germany ( BRD ),

We have been responsible for presenting Norwegian films in the U.S.S.R., Canada, Germany ( BRD ) and India. Our librarian took part in the FIAF Summer School in Copenhagen.

We still support the Association of Norwegian Film Club Societies both financially and with the import of films. We have now 68 active film club societies all over Norway ( 1976: 60 ).

Oslo, February 10. 1978.

Jon Stenklev (s)

**Ottawa**

NATIONAL FILM ARCHIVES

OTTAWA

REPORT TO FIAF 1977

By all indicators except one, 1977 has been a very good year for the NFA. Our total budget for fiscal year 77/78 (April 1 - March 31) will be \$1,381,000. Our Treasury Board has approved our estimates for fiscal year 78/79 and we expect an operational budget of just under two million, which should help offset what inflation and the decline in the value of the Canadian dollar has done to our purchasing power! We have also been allocated an additional 6 staffyears which will bring our total complement to 33.

The money and the manpower is, we think, adequately reflected in the statistics below. The sole exception to our forward progress is the matter of vault space. We now store nitrate at Rockcliffe, safety film (negative and positive) at Bentley, a mix of safety film (negative and positive) and videotapes at the PAC Records Centre in Toronto, and a mix of safety film (negative and positive), videotapes, and reference prints in roughly 900 square metres of storage space in our offices at 344 Wellington St. Of these only the nitrate vaults at Rockcliffe meet FIAF standards. We require approximately 4500 square metres of environmentally controlled storage space so that we can consolidate our holdings, segregate our master material, and establish a cold storage facility for colour film. This will be the priority objective in 1978.

Following a visit of inspection by Eileen Bowser and the submission of her favourable report on our conservation facilities, the NFA's status as Member was confirmed by the Executive Committee, retro-active to the Varna General Meeting, 27-28 May, 1977. We are very pleased by this recognition of our efforts by our colleagues throughout the world. We look forward to an active collaboration in the work of the Federation in the years to come.

ACQUISITIONS

The NFA acquired close to 1,200,000 metres of film in 1977; 1553

individual titles - features, short films and newsfilm. The total film holdings is now approximately 9,450,000 metres.

The acquisitions ranged from recent Canadian feature films (30 titles, including LES ORDRES, L'AMOUR BLESSE, PARTNERS, GOIN' DOWN THE ROAD, MON ONCLE ANTOINE, OUTRAGEOUS!, and GAMES OF THE XXI OLYMPIAD) to Canadian features from the thirties (including eleven 'quota quickies' produced by Columbia Pictures and Central Films in Victoria B.C.) to Canadian documentaries (including 2000 titles produced by the National Film Board and withdrawn from the current catalogue) to over 300,000 metres of film shot for television (including series such as ONE CANADIAN, TENTH DECADE, and FIRST PERSON SINGULAR) to one reel of MAN FROM GLENGARRY, a feature produced by Ernest Shipman in Ottawa in 1922 and long believed to be lost. If one reel survived we are now convinced that the others, and other copies will turn up in due course!

The eleven 'quota quickie' films, produced in Canada to bypass restrictions on non-Commonwealth imports in the U.K. market, noted above were in the Columbia Pictures Collection at the Library of Congress. The NFA undertook to convert the nitrate and to guarantee access to the safety masters both to the original depositor and to the Library. The collaboration assured the conservation of film of significance in our film history, if admittedly of marginal interest and therefore of low priority in the Library's conservation program. We are grateful to our colleagues at the Library for their assistance in carrying out this project.

#### CONSERVATION

Renovations to our work space necessary to establish a film laboratory at Rockcliffe and a television laboratory at the West Memorial Building has held production in both these facilities to a minimum in 1977. What we have accomplished is the installation of the equipment and the testing required to be fully operational in 1978. NFA now has the capacity to carry out the optical work on 28mm to 35mm transfers, 35mm to 16mm reduction printing, and 16mm to 16mm transfers. In video NFA now has the capacity to convert 2-inch quadruplex videotape to

2-inch helical scan videotape for storage, or to 3/4-inch videocassettes for reference; NFA can, also convert 35mm and 16mm film to 2-inch quadruplex, or to 2-inch helical scan, or to 3/4-inch videocassettes.

In 1977 NFA converted 199,500 metres of nitrate film, and transferred 64,800 metres of acetate film to fresh stock using outside laboratory services. With the addition of an apparatus for de-shrinking nitrate and acetate films, the NFA plans to convert or transfer 250,000 metres of film in 1978 using it's in-house printing facilities.

#### CATALOGUING

Some 1,044,172 metres of film were catalogued in 1977, along with 1090 hours of videotape. In the process roughly 20,000 cards were added to the catalogue.

#### DOCUMENTATION

600 books were added to the NFA Library in 1977. We now subscribe to 450 periodicals in film, television and mass communications. With the collaboration of the Canadian Film Institute over 15,000 cards were added to the main title index and over 15,000 cards to the personalities index in 1977.

The documentation section also collaborated in the preparation of FILM CANADIANA, 1976, and compiled and prepared for publication BIBLIOGRAPHY OF FIAF MEMBER PUBLICATIONS, 1977; BOOKS RECEIVED/LIVRES ACQUIS, 1977 (50pp.); and NFA PERIODICAL HOLDINGS: TITLES ACQUIRED SINCE 1974 (6pp.).

#### EXHIBITION

NFA exhibits in collaboration with the Canadian Film Institute's National Film Theatre, with screenings in the Public Archives auditorium. In 1977, in addition to a regular weekly screening of Canadian production, past and present, NFA collaborated in the presentation of retrospectives in tribute to Faroun Films, Cinepic, Carole Laure, and David Cronenberg, among others.

In November, 1977, NFA organized a major retrospective of Canadian film in association with the Festivals Bureau of the Secretary of State Department and the Department of External Affairs on the occasion of a Canadian Season at the National Film Library in Tokyo.

**Poona**

Items	As per last	Additions	Total as on
		during 1977	31st Dec 77
<b>NATIONAL FILM ARCHIVE OF INDIA</b>			
Ministry of Information and Broadcasting	1805	230	1731
Government of India	8253	815	7069
Law College Road	188	(-)-14	162
Poona 411 004.	1004	78	168
India	1827	739	2190
posters	8418	2392	2350
Slide scripts	2307	285	2309
Pamphlets / Folders	5778	1831	2399
	489	1434	1767

REPORT FOR 1977

The Film Checking Department checked, cleaned and repaired a total number of 18,500 films in 35 mm and 16mm gauge, in the course of the year.

Screen Education :

#### Activities : NATIONAL

The Archive Distribution Library has nearly 100 titles in 16mm, 35mm gauges available for film societies and film study groups in educational institutions. Nearly 300 copies of

The National Film Archive of India continue to be housed in the Jaykar Bungalow, a famous landmark of Poona, and the Archive film collection stored in airconditioned vaults and storage rooms in the nearby Film and Television Institute of India premises ( erstwhile Prabhat Studios ). The plan to have independent film vaults, laboratory and office building is yet to materialise.

Documentation Departments attended to 314 enquiries for supply of

**Staff :** magazines, stills and other data relating to films.

The present staff strength is 35, of which 20 are technical hands and the rest on the administrative side.

**Acquisition :** for their academic use, during the year. The film students and TV institutes

A total number of 230 films ( 64 Indian and 166 foreign ) were added to the Archive collection during January to December 1977. Majority of films were acquired at print cost and some on archival exchange basis. As usual, the number of free deposits has been very few.

Notable film acquisitions of the year have been :

#### Indian :

B. V. Karanth's National Award winning CHOMANA DUDI ( 1976 ), Satyajit Ray's JANA ARANYA ( 1976 ), K. Balachander's ARANGETRAM ( 1972 ), Tapan Sinha's SAGINA MAHATO ( 1970 ) and NIRJAN SAIKATEY ( 1963 ), P. L. Santoshi's BARSAT KI RAAT ( 1960 ), Guru Dutt's BAAZ ( 1953 ), K. Vembu's JEEVITHA NAUKA ( 1951 ), Jayant Desai's HAR HAR MAHADEV ( 1950 ) and Homi Wadia's DIAMOND QUEEN ( 1940 ).

#### Foreign :

D. W. Griffith's WAY DOWN EAST ( USA / 1920 ), Peter Watkins' THE WAR GAME ( UK / 1965 ), Toshio Matsumoto's PANDEMONIUM ( Japan / 1971 ), Werner Herzog's AGUIRRE, THE WRATH OF GOD ( FRG / 1971 ), Grigori Kozintsev's KING LEAR ( USSR / 1971 ), Krzysztof Zanussi's FAMILY LIFE ( Poland / 1971 ) and ILLUMINATION ( Poland / 1973 ) and Haile Gerima's HARVEST : 3000 YEARS ( Ethiopia / 1972 ) and BUSH MAMA ( USA / 1972 ).

816 film books and 1531 film scripts were added to the Archive Book Library during the year. The detailed statement of archival acquisition as on 31st December 1977 is given below :



Items	As per last report	Additions during 1977	Total as on 31st. Dec. 77
Films	1506	230	1736
Books	6253	816	7069
Journals	186	(- )4	182
Disc - records	1004	78	1082
Song booklets	1927	239	2166
Stills	9418	3392	12810
Wall posters	2307	285	2592
Shooting scripts	5778	1531	7309
Pamphlets / Folders	468	1494	1962

The Film Checking Department checked, cleaned and repaired a total number of 18,090 reels in 35 mm and 2,035 in 16mm gauge, in the course of the year.

#### Screen Education :

The Archive Distribution Library has nearly 100 titles in 16mm/35mm gauges available on loan to film societies and film study groups in educational institutions. Nearly 300 such borrowers from all over the country made use of the Archive Distribution Library during the year.

579 films ( features and shorts ) were received on loan from private producers / distributors, embassies / consulates for study preview in the Archive premises. Some of these were later acquired for permanent archival record.

The Book Library and Documentation Departments attended to 364 enquiries for supply of books, magazines, stills and other data relating to films.

#### Screenings / Exhibitions :

About 450 films were loaned to the Film and Television Institute of India situated in the same premises for their academic use, during the year. The film students and TV trainees of the FTII continue to derive maximum benefit of the Archive collection.

Weekly screenings of selected films are arranged by the Archive at Poona and Bombay for invited audiences as a part of the Archive objective for the spread of film culture. 82 such screenings were held during the year. Besides daily screenings were held at Poona for the benefit of film students and film research workers. There has also been a growing number of requests from private filmmakers for previewing selected films from the Archive collection.

#### Special programmes arranged during the year include :

- January Retrospectives of Akira Kurosawa and Satyajit Ray during the VI International Film Festival of India at New Delhi in collaboration with the Directorate of Film Festivals.
  - February Session of Mehboob Films at Bombay in collaboration with Cine Society.
  - March Festival of Yugoslav films at Bombay in collaboration with the Federation of Film Societies of India.
  - August Assisted the Prabhat Chitra Mandal, a film society in Bombay, in their 10th anniversary celebration programme with seven international film classics from the Archive collection.
  - September Session of Eisenstein Films at Calcutta in collaboration with the Federation of Film Societies of India.
- Nostalgia Film Festival at Bangalore - a festival of films from the golden past, as part of the Cine - Expo Celebrations. Nearly 45 films from the Golden Past were presented at this programme.

- October Festival of Science - Fiction films at Bombay in collaboration with International Film Society.
- November " Indian Cinema in Retrospect " at the Agri - Expo Exhibition, New Delhi. 35 Indian film classics were loaned to the Trade Fair Authority of India for this programme.

**Lectures / Courses / Seminars :**

- April A one - week course in Film Appreciation held at Trivandrum in collaboration with the Kerala Sangeeta Nataka Akademi and Centre for Film Studies, Trivandrum.
- June/ July A month - long Film Appreciation Course at Poona in collaboration with the Film and Television Institute of India. 49 candidates comprising of teachers, film society organizers, film critics and amateur filmmakers from different parts of the country participated.
- October Seminar on Italian Neo - realism at Hyderabad in collaboration with Cinema Circle.
- December An eight - day course in Film Appreciation at Vijayawada in collaboration with the Federation of Film Societies of India and Vijayawada Film Society. 50 candidates participated.

**Activities : INTERNATIONAL**

**VARNA Congress :**

An official from the Embassy of India, Sofia represented the National Film Archive of India at the 33rd Annual Congress and General Meeting of FIAF held in Varna from 26th May to 3rd June 1977.

**Archival exchange :**

The Bulgarian National Film Archive, Sofia sent seven Bulgarian films on archival exchange basis. Two films from the Imperial War Museum, London and five films from the National Film Archive, London were also received on exchange basis.

**Important visitors :**

Two Film Archivists - Mr. Hans Karnstaedt and Mr. Guenther Schulz from the Staatliches Filmarchiv der DDR, Berlin - visited the National Film Archive of India under the Indo - GDR Cultural Exchange Programme and spent two weeks with us, studying the working of the Archive and discussing problems of mutual interest. Other important visitors include :

- Australia - Mr. Brian Shoesmith, Lecturer and Film Research Scholar
- Brazil - Mr. Andre Luiz Oliveira and Mrs. Luna Oliveira, Filmmakers
- Canada - Mr. M. Mitchell, Film Historian
- Japan - Mr. Akira Kurosawa, the noted Filmmaker
- Nigeria - Mr. G. A. Ogulande, Nigerian Federal Commissioner and Minister of Information
- Tunisia - Mr. Hamadi M. Essid and Mrs. Benedicte Muller from SATPEC, Tunis
- U. S. A. - Mr. George C. Stoney, Director, Alternate Media Center, New York University School of the Arts and Mr. Henry S. Breitrose, Professor of Communication, Stanford University
- Vietnam - Mr. Phan Trong Qung, Ministry of Culture, Mr. Tran Vu, Film Director and Miss Nhu Quynh, Film Actress

Curator - P. K. Nair  
Film Library Officer - A. K. Pramanick

**Praha**

# The Czechoslovak Film Institute

## Film Archive

### A REPORT ON THE ACTIVITIES IN 1977

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In 1977, all the Czechoslovak Film Institute - Film Archive departments continued to fulfill the tasks assigned to them. The governing body of The Czechoslovak Film issued a general directive creating the conditions necessary to put Czechoslovak film archivism on a qualitatively higher level. In this way, the prestige of the Institute has grown within Czechoslovak cinema and the national culture in general. Linking theoretical-historical studies with information about and the protection of film holdings has given good results which prove that this is the right way of doing things, and so the appeal issued by the FIAF Congress in Varna last year has become a reality.

Complete project studies needed for the construction of new premises for the Film Archive and its operations, including technical facilities, have been worked out this year. Work has been started on a project of cinematography museum; the director has appointed film historian Myrtil Frída to be in charge of this project.

#### Supplementing film holdings

a/ There were 986 new film materials processed, filed and deposited.

Among the most important acquisitions are:

A Romance of Seville /Great Britain, 1929/- Norman Walker  
Eine Stadt steht Kopf /Germany, 1932/- Gustaf Gründgens  
Cherokee Kid /USA, 1927/ - Robert De Lacy  
Toboggan /France, 1931/ - Henri Decoin  
Gybel senzacii /USSR, 1935/ - A.N.Andriyevski  
Paradise Alley /USA, 1957/ - Hugo Haas  
The Man on the Cover /USA, 1922/ - Tod Browning  
Out Side of the Law /USA, 1922/ - Tod Browning  
Possessed /USA, 1931/ - Clarence Brown  
Drifting /USA, 1923/ - Tod Browning  
The White Rose / USA, 1923/ - David W. Griffith  
Ukhod velikogo startsa /Russia, 1913/ - Yakov Protazanov  
Die singende Stadt /Germany, 1930/ - Carmine Gallone  
Atta Boy /USA, 1926/ - Edward H. Griffith

b/ The viewing and describing of films acquired from foreign archives and private collectors was continued.

c/ The work of the Commission for describing and filing films was also continued.

### Processing film holdings

The work of transferring historical and technical data on descriptive cards was continued. All descriptive sheets of British films kept in the Film Archive were thoroughly processed and checked. In addition, 911 descriptive files of films belonging to other cinematographies and the same number of sheets related to negatives were compiled.

### Preserving and conserving film holdings

- a/ Cataloguing of film materials continued. In 1977, there were 2141 items of film materials processed.
- b/ There were 472 descriptive sheets of negatives, 472 dispatching cards of negatives, and 381 dispatching cards of prints of fiction features produced.
- c/ As part of long-term plans, the transfer of highly inflammable materials to safety stock was continued or they were preserved by using non-inflammable materials. Altogether 480 film materials were processed.

### Exchanges with foreign institutions

Permanent loans to the film archive:	85 features 16 shorts
Short-term loans to the film archive:	30 features 36 shorts
Permanent loans from the film archive:	103 features 35 shorts
Short-term loans from the film archive:	35 features 45 shorts

### Some other activities

- a/ Editorial comparison and combining of various materials for the unique print of Pathé Passion was continued.
- b/ The 1921 French film *Trois Mousquetaires* was reconstructed, its copy fitted together and title-links produced.
- c/ A list of all silent features kept in the film archive was compiled.
- d/ A list of the nitrate films of which no negative will be produced for the time being was drawn up /this work was done for the needs of the FIAF member archives/.

- e/ The construction of the Film-Archive premises:  
In 1977, the carcass of another part of an archive depository for 240 tons of films was built. The extension will be finished and put into operation in 1978.  
Work on the project studies for the construction of archive premises was continued.  
The necessary documents were worked out and presented to the Directorial Board of The Czechoslovak Film.

The activities of the Ponrepo archive-cinema

In 1977, the Ponrepo cinema of the Film Archive screened 366 fiction features and 457 shorts. The whole programme was divided into cycles, as in previous years; special attention was paid to the 60th anniversary of the Great October Socialist Revolution. For this important anniversary, a particular cycle was arranged, lasting the whole year. In co-operation with other archives, these cycles are continually supplemented by important works of world cinema. In the cycle "Masterpieces of silent cinema", the Ponrepo picture-house was able to show regrettably forgotten silent films. They were introduced by film specialists.

The department of bibliography and catalogues

A c q u i s i t i o n s :

<u>specialized film publications</u>	756 volumes
/issued in Czechoslovakia and abroad/ basic cultural-political works, literary subjects of films, basic works on the history of culture and arts, encyclopedical handbooks, technical and language dictionaries;	
<u>specialized film reviews</u>	9417 copies
/issued in Czechoslovakia and abroad/ dailies, cultural-political weeklies and monthlies;	
<u>film scripts</u>	235 volumes
related to Czechoslovak film-making	
<u>bibliographical notations based on the Czech press</u>	2076 annotations
<u>bibliographical notations based on the foreign press</u>	10088 annotations
<u>clippings from the Czech press</u>	2734 items
<u>clippings from the foreign press</u>	3425 items

L o a n s :

<u>publications</u>	2775 volumes
<u>periodicals</u>	9672 copies
<u>scripts</u>	30 volumes

Documentation department

A c q u i s i t i o n s :

<u>photographs</u>	9737 pieces
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/film production in Czechoslovakia and abroad, profiles of film makers and actors, shooting stills, shots related to film promotion/

<u>publicity materials</u>	3687 items
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/hand-outs about Czechoslovak and foreign films, pamphlets about programmes, leaflets, foreign-language publicity-materials about Czechoslovak films, cinema bills and posters/

L o a n s :

<u>photographs</u>	1453 items
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In connexion with the implementation of the Law on archivism, a technical re-evaluation, in the form of stock-taking, was initiated. New conservation methods were used to save old precious photographs. From the Prague Film Laboratories, the documentation service took over a collection of some 40000 still negatives of foreign films shown in Czechoslovak cinemas.

The publishing department

I s s u e d :

<u>Panoráma</u>	<u>No. 4/1976, No.1-2/1977</u>
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/a theoretical quarterly with original of translated technical articles on films/

<u>Filmový přehled /Film Review/</u>	<u>22 numbers</u>
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/a filmographical bi-weekly giving information on Czechoslovak and foreign films on general release in Czechoslovakia/

Interpressfilm

12 numbers

/a monthly review publishing technical film-articles, translated from the foreign press, on world cinema - for internal use only/

Program kina Ponrepo

11 numbers

/The Programme of the Ponrepo Cinema/

Texty No. 3 Socialist Realism and Cinema

Texty No. 4 Thirty Years of Czechoslovak Cinema  
/the first part up to 1963/

Texty No. 5 An Anthology of Jan Kliment's Film Reviews  
/from 1973 to 1976/

V. Svobodová: Sovětské filmy uvedené v ČSSR /1975-1976/  
/Soviet Films Released in Czechoslovakia /1975-1976/

Sborník přednášek pro tvůrčí pracovníky Čs. filmu /IV.díl/  
/A Volume of Lectures Delivered to the Creative Staff  
of The Czechoslovak Film - Part Four/

Materials for the FIAF Meeting in Varna

XX.MFF Karlovy Vary 1976

/A volume of papers on the course of the 20th International  
Film Festival in Karlovy Vary in 1976/

Nejvýznamnější díla světové kinematografie  
/The Most Important Works of World Cinema/

No. 6 - Russian and Soviet Cinema /1908-1972/

No. 7 - Great Britain and Ireland /1912-1972/

As to the information theory, the department started to collect and evaluate materials dealing with a modern information centre whose project is being worked out for the whole Czechoslovak cinema.

International relations

In 1977, nine staff members of the Czechoslovak Film Institute-Film Archive took part in different gatherings abroad and visited some FIAF member archives. To further cultural relations, the Czechoslovak Film Institute received nine foreign visitors and thirteen employees of the FIAF member archives.

The Bratislava division

The main activities of this division consisted in archiving Slovak films. In this way, 251 films were archived in 1977.



The documentation holdings were increased by 250 films, the photograph holdings by 30000 shots, the book holdings by 200 volumes. There were 52 numbers of Bibliografický zpravodaj /Bibliographical Bulletin/ published. A comprehensive catalogue of the library is being compiled. A filmography of Slovak post-war cinema is being completed, and files of 1500 Slovak film makers and actors were checked. The oldest film materials existing in Slovakia were processed to be included into the thematic catalogue, and the following materials were published:

Kinema - an informative monthly about Slovak cinema, and Kino Filmotéka - three numbers in all.

The Educational cinema in Bratislava arranged three seminars on its activities. Its whole programme focussed on a review of important film personalities, a festival of films from Soviet union-republics, film adaptations of Russian literary works, films related to the 60th anniversary of the Great October Socialist Revolution, as well as on film adaptations of French literary works.

Prague, February 24, 1978

**Pyong Yang**

REPORT ON ACTIVITIES FOR 1977  
OF THE  
NATIONAL FILM ARCHIVE  
OF THE  
DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA

While making active film exchanges with member archives in 1977, the National Film Archive of Korea conducted the work for permanent preservation of films by scientific methods and the study of materials about many foreign films.

In 1977, too, the Government of the Democratic People's Republic of Korea enriched our archive's technical equipment and spared no efforts to ensure that it excellently fulfilled its functions and mission as the only legitimate film archive in Korea.

1. Our Film Exchanges Activated on International Scale

For the NFAK, the year of 1977 was marked by international friendship and interchange whereas 1976 was the year of construction.

In accordance with the FIAF regulations we continued in 1977 to develop friendly interchange with member archives with the aim to collect in every possible way archive-level

films which are part of humanity's precious cultural assets.

We sent on many occasions delegations of specialists to member archives to exchange experiences in the collection and preservation of archive films, developing relations of friendship and cooperation with them.

On the other hand, we invited delegations from member archives to show our grand archive built and equipped on up-to-date lines in a short period of time, to hold talks on promoting film exchanges and inform each other of technical problems arising in the preservation of films. In this way very constructive views were exchanged.

Last year saw our active participation in events organized by the FIAF. We attended the 53rd FIAF general meeting in Varna and the 3rd summer school in Copenhagen. And we made publication and document exchanges with member archives.

With our friendly interchange and cooperation with other member archives promoted, our acquisitions increased some 20% over the previous year.

Availing ourselves of this opportunity, we would like to express our sincere gratitude to those member archives which showed great interests in our archive's development.

## 2. Preservation and Management of Films

### by Scientific Methods

Last year saw particular stress put by us on the study for preserving films to suit the climatic conditions in our country, where in some winter days temperature falls to -20 degrees C while in the hottest season it is 28 to 33 degrees C, and the atmospheric humidity is rather high. In such conditions it is essential to keep the optimum preservation temperature and humidity constant all the year round by advanced methods.

By repeated experiments in 1977 we could get close to the ideal temperature and relative humidity to suit the climatic conditions in our country.

Particularly great efforts were made to set up an excellent system of preserving color films permanently. In 1977 we installed equipment to preserve original masters of color films, which is now in the stage of experiment. It can control room temperature between five and 20 degrees below zero as is desired, and we, respecting the preservation committee's recommendation, continue our work to preserve films at -5 degrees C  $\pm$  1 degree C and at the relative humidity of 60%  $\pm$  5%.

Thanks to the Government's active support, we replaced all the nitrate films in our collection with corresponding acetate films, thus ensuring thorough safety in the preservation of films.

In order to secure the permanent preservation of films we established a system of thorough checking of new acquisitions, making it a rule to put into storage only those films which are in line with the technical specification we set.

Such measures put our preservation work on a scientific basis in 1977, and we are thus abiding by the FIAF's rule on preserving permanently films of documentary importance, mankind's precious cultural assets.

### 3. Systematized Study of Related Materials

We replenished the documentation department staff and deepened our documentation and research work.

We made scientific documentation of our existing films and collected and studied materials on all the national productions and a large number of foreign films with increasing efficiency and keenness.

New acquisitions are immediately entered in cards of themes, stars, directors, etc. Indices to film publications

of various countries and other reference materials were made.

In this way, the documentation and research work was strengthened in scope and depth. Such documentation work has been a great help to drawing up the guideline for collecting films and also to the work of our film experts.

#### 4. Activities for Specialists and Fans

With our collection expanding and its quality being improved, an increasing number of experts and members come to us.

By improving our service with every Wednesday and Saturday set as lending days, we meet the demands and requests of fans and specialists with pleasure and pride in our work.

Also, many fans came to regular viewing sessions we organized, and their number increased some 20% compared with the previous year.

In particular, our documentists' counsels and other assistance to film experts contributed much to their work, and letters of thanks flooded to us from various parts of the country.

Besides, we arranged every month meetings of NFAK experts and other persons concerned to discuss technical matters and exchange experiences.

In such meetings more attention was focussed on steps to be taken for permanent preservation of films, color films in particular, in view of our climatic conditions of relatively wide variations in both temperature and humidity. In the meetings valuable suggestions were set forth, some of which were adopted on an experimental basis.

That was a brief account of our successes in the work for the year of 1977.

#### 5. Plan for 1978

In 1978, too, we, respecting the FIAF regulations as well as its principle, will continue to promote friendly interchange and cooperation with member archives, and at the same time, will collect more films of importance for reference and fully solve technical problems arising in their permanent preservation. These are our main job for 1978.



We will also make sure that our existing films will give substantial help to film fans and specialists in their work.

**Rochester**

F.I.A.F. ANNUAL REPORT 1977

Department of Film

International Museum of Photography

at George Eastman House

The preservation of America's film heritage has been strengthened since 1948 by the activities of the George Eastman House of Photography. When it opened its doors to the public in 1949, it retained as its film archivist, James Card, who brought with him a personal film collection of about 800 titles which he had started in 1935 by acquiring a copy of the famous German silent film, THE CABINET OF DR. CALIGARI. Card's initial collection was based, in his own words, "wholly on opportunity and personal pleasure with no thought whatsoever that it might one day provide the totally haphazard substructure of an important institutional archive." Fortunately, for the survival of literally thousands of films, Card was able to convince the trustees of the George Eastman House that another American film archive besides the Museum of Modern Art was desirable.

From the start Eastman House established a policy of acquisition calculated to supplement rather than to duplicate the New York Museum's collection. The results of this policy have been outstanding, for it has meant that Eastman House has gone back to pick up American titles missed by its predecessor. In many cases this has involved titles that were never praised by serious critics or which matters of taste caused the Museum of Modern Art to overlook. Perhaps the most obvious example of this policy is the 1925 film, BEN HUR, starring Ramon Novarro, Francis X. Bushman, May McAvoy, and Betty Bronson. But equally important acquisitions from the period of silent American films, have included some of the films of Lon Chaney, THE PHANTOM OF THE OPERA (1925), and THE HUNCHBACK OF NOTRE DAME (1923). In 1950, the George Eastman House co-operated with the American producer Metro-Goldwyn-Mayer to make a permanent print from the original negative of King Vidor's THE CROWD (1927). If this had not been done there would today not exist a single, complete, permanent print of this American masterpiece.

In the years since its founding, Eastman House assembled a representative collection of foreign films, and a

dedicated staff of researchers. It runs seasonal screening programs in its excellent Dryden Theater, and maintains a research library of books, scripts, and over three million stills for the use of accredited individuals. Dryden Theatre programs for the year 1977 included the following: "Holiday", "Artists and Idols", "To the Ladies", "American Fantastique", "Mirth and Madness", "Hitchcock and á la Hitchcock", "Gotta Sing, Gotta Dance". A total of 144 feature films were shown in these series.

To reflect the international character of its interests and the scope of its collections, the name of the Museum was recently changed to The International Museum of Photography (IMP). A unique feature of film work at IMP is its close co-operation with teaching institutions. Curators at the Museum regularly teach at the University of Rochester and other nearby institutions, and curatorial status at the Museum is being considered for University staff. The program of the Education Department of the Museum is one of the most active in the area in reaching primary and secondary level students.

In the future it is anticipated that the film activities of the Department will center about increased nitrate film preservation, new acquisition thrusts, and the preservation of color motion pictures. During the year 1977, 169 films comprising 595 reels of nitrate film were preserved by copying. The Department also acted as host for a national conference on the preservation of color motion picture with the support of other North American Archives, the AFI and the National Endowment of the Arts.

**Roma**

CINETECA NAZIONALE  
presso il CENTRO SPERIMENTALE DI CINEMATOGRAFIA  
Via Tuscolana 1524 - ROMA

REPORT FOR 1977

In addition to its institutional activities directed to the supplying of assistance to students and films to public and private cultural associations, so to allow their working, both in small and larger towns of the whole country, the Cineteca Nazionale has carried out an important work for the revision, restoration and printing on to acetate base of old films, as well as for the printing on to acetate or the creation of matrices of film produced in the thirties and in the forties. In spite of its financial difficulties (due to the shortage of the funds allowed by the government) and the exiguity of its staff, the work carried out during 1977 can be resumed as follows:

ACQUISITIONS

As a legal deposit from the Ministry of Entertainment were acquired a number of positive copies of the recent film production, and in particular 261 feature films, 210 short films and 935 newsreels; directly from the producers were deposited, besides, 10 negatives of films produced in the last five years, which gained the "quality prize". From laboratories and private people were also deposited 61 negative copies, mostly on nitrate support, of films of the early post-war period. The Cineteca Nazionale has also found by investigations with private collectors 27 original positive copies (feature and documentary films), to be attributed to the Italian production of the years 1905 - 1916, as well as a stock of 17 negative and 6 positive copies of Italian films of the thirties and forties, of a quite special interest. The Cineteca Nazionale, besides, has printed 115.000 mts. of positive film to increase its collections.

PRESERVATION

Negative and positive masters were printed for an amount of 64.000 mts. and 28.000 mts. respectively.

./....

Many sound-tracks turned out to be damaged or weakened were restored through the recording on magnetic tape and the printing on negative or positive film. Film revisions, for an amount of 5.320.000 mts., are to be divided as follows: 120.000 mts. for nitrate silent films; 800.000 mts. for legal deposit copies; 2.400.000 mts. for distribution copies; 2.000.000 mts. for films screened or viewed at the moviola.

#### CULTURAL DISTRIBUTION

776 films were supplied to cineclubs, Universities, festivals, and cultural associations in Italy during 1977; in the same period 177 films were forwarded to many countries abroad.

#### ASSISTANCE TO STUDENTS

During 1977, 532 films were viewed at the moviola by students or last-year under graduate scholars; 250 films were screened to the students of the Centro Sperimentale di Cinematografia and 25 copies to outer students.

#### EVENTS

The Cineteca Nazionale has contributed by sending copies of films and participating with its own rapporteurs to the following events:

D'Annunzio and the cinema (Gardone: Il Vittoriale)

Kulesov Retrospective (Festival of Porretta Terme)

Pirandello and the cinema (Agrigento: Centro Studi Pirandelliani)

**Seoul**



THE KOREAN FILM ARCHIVE INCORPORATED FOUNDATION  
34-5 NAMSAN-DONG 3KA, CHUNG-KU, SEOUL, KOREA  
TLX:K 28385 TEL:28-9291

## **ACTIVITIES REPORT**

### **1977**

### **INTRODUCTION**

The Korean Film Archive purchased its own building of 8,923 square meters and has already established new screening facilities within the building. At the present time, installation of recording system, shooting studio, laboratory, and editing room are progressing. We are making every effort toward permanent preservation of Korean films.

### **ACTIVITIES**

#### **1. ENLARGEMENT OF THE FILM VAULT**

We have made a film vault of 130 square meters and with the vault we will be able to preserve 1,600 films or more with safety.

#### **2. COLLECTION**

We collected 31 films (15 feature films and 16 short films) in 1977. At present a total of 645 national films are preserved.

#### **3. COLLECTION OF FILMS SUBMITTED TO INTERNATIONAL FILM FESTIVALS**

Among the films collected during the year of 1977, the following are films which were submitted to foreign International Film Festivals :

**LOVE IN THE RAIN (Feature Film) :**

Submitted to the 6th New Delhi International Film Festival and included in the competitive showing program.

**HUH JOON, THE HERB DOCTOR (Feature Film) :**

Submitted to the 27th Berlin International Film Festival.

**5,000 YEARS OF KOREAN ARTS (Short Film) :**

Submitted to the 2nd Cairo International Film Festival.

**JUST THE BEGINNING (Feature Film) :**

Submitted to the 23rd Film Festival in Asia and awarded the supporting actor prize.

**THE OLD HOUSE (Feature Film) :**

Submitted to the 23rd Film Festival in Asia.

**GATEWAY TO ART (Feature Film) :**

Submitted to the 23rd Film Festival in Asia and awarded the photography prize.

**THE AERIAL TOMBS (Feature Film) :**

Submitted to the 23rd Film Festival in Asia.

**THE KOREA CELADON (Short Film) :**

Submitted to the 23rd Film Festival in Asia.

#### 4. QUALITY FILM REVIEWING PROGRAM

The Archive has invited film personalities and other persons concerned to the Quality Film Reviewing Program for the purpose of improving and contributing to the cinema.

Total Foreign Films Reviewed : 38	Attendance : 3623
Total National Films Reviewed : 10	Attendance : 1554
Films Reviewed on Thursday	
Showing Program : 12	Attendance : 1300
Grand Total : 60	6477

#### 5. COLLECTION OF STILLS

##### National Films

Period of Collection : 1925 - 1977

Total Films : 1700

Total Stills : 8500 sheets

Stills of Films Produced in 1977

Total Films : 90

Total Stills : 450 sheets

Foreign Films (Imported during the year of 1976~1977)

Total Films : 45

Total Stills : 705

#### 6. STAFF REALIGNMENT

The Archive appointed the secretary-general and the auditor as of last April and they are greatly improving Archive facilities and related activities.

New Auditor : Mr. Lee, Hyong Yun

New Secretary-General : Mr. Kwon, Jai Yong

**Sofia**

C I N E M A T H E Q U E N A T I O N A L E B U L G A R E  
R A P P O R T 1977/78

Pendant la période écoulée /mars 1977 - janvier 1978/ la tâche primordiale de notre Cinémathèque, en sa qualité de hôtesse, c'était de créer de bonnes conditions pour l'organisation du XXXIII Congrès de la FIAF et de son Symposium "L'INFLUENCE DU CINEMA SOVIETIQUE MUET SUR LE CINEMA MONDIAL".

Nos activités concernant le Symposium ont commencé bien avant son inauguration - le 29 mai 1977. La presse, la Radio, la Télévision ont largement informé le public sur ses travaux. Nous avons organisé une série de cycles dans notre cinéma "Droujba" consacrés au thème du Symposium et au 60 anniversaire de la Grande Révolution Socialiste d'Octobre. L'exposition photographique "LE CINEMA SOVIETIQUE MUET VU PAR LE MONDE", organisée à Varna pendant le Symposium, a été montrée également à Sofia, Plovdiv et Yambol. Nous n'avons pas la possibilité de signaler le grand nombre d'articles parus en liaison avec le Symposium. Nous signalerons seulement que la plupart des publications insérées dans notre édition périodique "Kino i vreme" N° 14 et 15 sont du Symposium ou liées avec son thème. Conformément à nos conversations préalables avec le Secrétariat de la FIAF, nous avons déchiffré les textes entiers de tous les rapports et interventions du Symposium et avons traduit les textes russes et bulgares. Nous avons envoyé un dossier complet du Symposium au Secrétariat de la FIAF à Bruxelles et un autre à M. Raymond Borde à Toulouse pour être publié dans la revue "Cahiers de la Cinémathèque".

Pendant la période écoulée notre Cinémathèque s'est enrichie de 520 films. Dans le même temps ont été transmis, de base de nitrate sur base d'acétate 80,388 m. de films.

Nous continuons notre collaboration dans l'élaboration de FIAF PERIODICAL INDEXING PROJECT. A la base de ses fiches et grâce au dépouillement d'un certain nombre de revues qui

ne figurent pas dans l'Index nous tenons à jour un fichier d'articles sur le cinéma.

Notre bibliothèque s'est enrichie de 480 volumes de livres et de publications périodiques; la collection d'affiches, - de 200 affiches; la collection de photos - de 3200 photos. La collection des coupures de la presse s'est enrichie aussi considérablement.

L'Université biannuelle d'histoire et d'esthétique du cinéma mondial auprès de notre cinéma "Droujba" continue. La plupart des cycles thématiques, comme nous l'avons déjà mentionné, ont été liés avec l'influence du cinéma soviétique muet sur le cinéma mondial et le 60 anniversaire de la Grande Révolution Socialiste d'Octobre. Parmi les autres cycles nous signalerons un cycle consacré au 100 anniversaire de la Libération de la Bulgarie du joug des Osmanlis et un cycle consacré à la mémoire de Zbigniew Cybulski. Des nouveaux moments dans notre activité pour propager la culture cinématographique est un cycle permanent d'abonnement "Pour vous, cinémanes" /expériences hardies dans le langage cinématographique/ et l'ouverture d'une filiale de notre cinéma à Plovdiv, deuxième ville d'importance du pays. Nous y projetons seulement deux cycles d'abonnement deux fois par semaine par deux projections.

Pour la vulgarisation de l'art cinématographique et son histoire notre Cinémathèque doit beaucoup à la collaboration des autres cinémathèques. Ainsi grâce principalement à Staatliches Filmarchiv der DDR nous avons réalisé une grande rétrospective de Fritz Lang à l'occasion de son décès. Nous avons organisé également une revue de films sorabes avec l'Union des cinéastes sorabes /République Démocratique Allemande/.

Nous avons envoyé comme prêt limité et illimité aux cinémathèques 37 films et nous avons reçu comme prêt limité et illimité 185 films. La grande différence dans le bilan

provient du nombre considérable de films que nous avons reçus comme prêt limité pour le Symposium.

Grâce aux cinémathèques des pays respectifs nous avons organisé des panoramas du Cinéma Bulgare en Costa Rica, au Mexique et en Venezuela.

Pour des tâches différentes le directeur de la Cinémathèque et quelques uns de ses collaborateurs ont été en URSS, en Hongrie, au Danemark, en Tchécoslovaquie, en France, en la République populaire démocratique de Corée, au Mexique, en Venezuela et en Costa Rica.

En liaison avec le XXXIII Congrès de la FIAF et du Symposium nous étions heureux de recevoir des délégués et de participants du monde entier: des représentants éminents du mouvement des cinémathèques, des historiens et des théoriciens du cinéma, des pionniers bien connus du cinéma, etc. En liaison avec d'autres tâches et initiatives nous étions heureux de recevoir également des représentants des cinémathèques ou des cinéastes de l'URSS, de la République populaire démocratique de Corée et de la République Démocratique Allemande.

Pendant la période écoulée nous avons publié deux volumes de "Kino i vreme" et deux brochures - une consacrée à l'oeuvre de Dziga Vertov et l'autre à l'oeuvre de Fritz Lang à l'occasion de son décès.

**Stockholm**



CINEMATEKET/SVENSKA FILMINSTITUTET  
ACTIVITIES REPORT 1977

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THE SWEDISH FILMOGRAPHY

The first volume, the 60's, of the great Swedish Filmography is now in print after several technical difficulties. The next volume, the 30's, will be published during this year.

We are now working simultaneously with the 40's and the 50's. These two volumes will be published around 1981-82.

As FIAF members you will soon receive a special offer to buy the first volume, the 60's, at a reduced price. This price will be about 50 % of the regular bookstore price.

LIBRARY

The library has acquired 954 books, 800 vols. by purchase and 154 vols. as gifts, which means that the book collection now contains totally 22,350 vols.

Subscriptions to periodicals have come to 250.

Our collection of shooting scripts to Swedish feature films now covers 1.225 films.

All films released in Sweden since 1911 have passed Statens Biografbyrå (Swedish National Board of Film Censors) and have been registered on catalog cards with short synopsis. This year the catalog cards have been microfilmed and the library has got the opportunity to acquire the materials on 16 mm roll films.

During 1977 the library kept open to the public Monday-Thursday at 10.00-21.00, Friday 10.00-19.00 and was visited by 13.800 persons.

Three lists of New accessions have been compiled.

CLIPPINGS DEPARTMENT

The project of transferring the material of the clippings department to microfilm, which started the 1st of July 1975 proceeded during 1977.

After filming our collections of foreign films and individuals we have classified the material regarding general subjects according to the Svenska Filminstitutets version of UDC-classification system of film-literature, which was extremely difficult due to the spreading of our

../..

collection in several different groups with no common denominator. This work was almost finished December 1977 and the filming and loading in jackets is to be finished in February 1978.

The collection of clippings on general subjects is now classified under 700 headings and includes around 5.000 jackets.

The microfilming has still influenced the routine work which under 1977 amounted to 1.450 internal and 1.500 external loans.

#### STILLS DEPARTMENT

The increase of the stills dept is the same as before. A very big collection of glassnegatives was donated to the archive, from Europa Film AB, covering a great part of the films shown in Sweden during the 50's and the 60's.

A concentrated work to sort out and reduce the stills' present stock of uncatalogued materials from the years of the Filmhistoriska Samlingarna, has been undertaken. The material is transported to the Filmhouse for a final valuation and cataloguing.

The collection includes at present 16.500 person-names and 22.000 filmtitles.

The collection of programmes and pressbooks which now holds 16.100 titles has been moved to the library since the beginning of 1978.

#### POSTERS DEPARTMENT

The posters' archive has 545 new titles to the holdings.

## FILM CLUB

The Film Club has continued its program of 12 weekly screenings. The number of registered members amounted to about 8.000 during the period and the screenings were visited by approximately 70.000 persons.

Special seasons were dedicated to the following persons and themes:

Jean-Marie Straub  
 Jean-Luc Godard  
 Werner Herzog  
 Bernardo Bertolucci  
 Vsevolod Pudovkin  
 Jean Gabin  
 Errol Flynn  
 Zbigniew Cybulski  
 Luchino Visconti  
 Sergei Yutkevich  
 A History of the American Avant-Garde Cinema  
 Documentary films from Sarajevo  
 Le cinéma lettriste  
 Films on film  
 Marcel Carné and the brothers Prévert  
 The production of the Swedish Film Institute  
 The Czech 60ies  
 Archive specialities and members' choice

National series from the following countries were presented:

Italy  
 Greece  
 Spain  
 Roumania  
 Soviet Union

The series A Cinemathèque Film History introduced weekly lectures and organised group discussions in connection to a choice of classical titles.

The following persons have been special guests of the Film Club at the introduction of various seasons:

Werner Herzog, München  
 Bernardo Bertolucci, Rome  
 Bruce Wood, Chicago  
 Maurice Lemaitre, Paris  
 Sergei Yutkevich, Moscow  
 Elias Querejeta, Madrid  
 José-Luis Borau, Madrid  
 Juan A Bardem, Madrid  
 Antonio Padros, Barcelona

During the period were published 7 programs and 450 stenciled information sheets.

## FILM PRESERVATION

During 1976-77, 4 silent films and 34 soundfilms on nitrate base have been restored. Viewing prints have also been made to most of these films.

The Government Grant of 500.000 SwCrs for this activity has been unchanged since 1972. We have required this amount to be increased up to 1 million SwCrs, but so far without success. Four films regarded as lost have been found, two of them silent films from 1912.

## FILMARCHIVE

The number of films of the archive passed 7.000 titles and new agreements following the FIAPF:s rules were signed with many producers.

The holdings of the archive increased this year with some 200 feature films and 35 shorts.

The up-dating of the computerized records was made. It can now be considered to hold everything, but a few pieces and fragments on nitrate base as well as a few shorts on nitrate base. Subtitling of prints in the archive has been made continuously. This year meant for the archive a special concentration on very long films: LES ENFANTS DU PARADIS can now be seen for the first time in a complete version, THE BIRTH OF A NATION restored by the Museum of Modern Art and the "rediscovered" FEU MATHIAS PASCAL even has its original colours.

## STOCKAGE PROBLEMS

The archives grew too big for the acetate vaults of the Filmhouse. Nevertheless, new vaults in the new building at Rotebro (30 kms north of Stockholm) will be inaugurated in the summer of 1978 with space for 10.000 prints. The volume for expansion will be big enough till the end of the 80's.

## GUESTS

The archives were visited by a number of Swedish and foreign researchers, studying especially the Swedish silent film. Other visitors were Marc Imhaus (Pathé Cinéma, Paris) and the Russian filmdirector Aleksandr Medvedkin, looking for material for a new film. The computerized records of the holdings have aroused the curiosity of many other archives in the world and resulted in the visit of Sam Kula (National Film Archives, Ottawa), David Francis (National Film Archive, London), Antonio Balmori (Cineteca Nacional Mexico) and Manuel Gonzalez Casanova (Filmoteca de la UNAM, Mexico).

## SCREENINGS ABROAD

During the year, 43 of the restored Swedish Silent films were shown on several places in the United States and in Canada under the collection name "Sjöström, Stiller and Contemporaries".

## CINEMATHEQUE

We are pleased to note that the plans for reorganisation re cataloguing and planning undertaken during the last ten years seem to give result in the expected directions and that handling and documentation as well as restoration now have reached good professional levels.

The Cinemathèque has developed into a good and excessable center for research and it is frequently used by scholars from abroad and from Sweden.

I have been pleased to note that during my leave of absence (ending term June 30, 1978) the staff has competently fulfilled and developed their tasks.

Stockholm, February 28, 1978.

*A L Wibom*  
Anna-Lena Wibom

ALW/MP

**Sydney**

ASSOCIATION FOR A NATIONAL FILM AND TELEVISION ARCHIVE, AUSTRALIA

Activities Report, 1978

In 1978, the Association for a National Film and Television Archive entered its fourth year of existence. Since it began, it has used every channel available to it to encourage the Australian Government to establish a national archive adequately staffed and funded to acquire and preserve Australia's film and television heritage.

At the same time as actively pressing the Government to upgrade the film archive of the National Library, Canberra, the Association has fully cooperated with the Library in providing information about films, stills etc. There has been a continuing, two way dialogue on acquisition and preservation matters. In November, the Association joined with the Library in arranging a meeting for a leading Sydney film society, the WEA Film Study Group. The meeting included films, lectures and discussion on the subject of Australian film archives.

In the past year, the Association has concentrated its efforts in two main areas. Firstly, it has been pursuing the question of preservation of television material with the National Library and with individual television stations. Much television material has been destroyed in Australia, and the Association is anxious to ensure that at least representative material is preserved.

Secondly, the Association has been represented on a committee for the archival interview programme being conducted by the National Library and the Film and Television School. In this programme, cinema pioneers as well as contemporary film makers are being interviewed on both film and audio tape for permanent preservation. Members of the Association, because of their interest and involvement in film history research, have made a valuable contribution, both as members of the committee and in carrying out a number of the interviews.

The Association achieves wide publicity for the work of film archives and for the Association's own activities through the columns of film publications such as the quarterly "CINEMA PAPERS" and the monthly "FILMNEWS" of the Sydney Filmmakers Cooperative.

The Association has maintained close contact with the Australian Film Commission which has responsibilities, given to it under Federal legislation, in the film archive area. The Commission has established a working party to study film archive needs, and the Association made a detailed submission to this working party. It is hoped that 1978 will see a definite initiative on the part of the Commission towards coordinating and upgrading film archive work in Australia.

March, 1978

Association for a National Film and  
Television Archive,  
P.O. Box 137, Gordon,  
N.S.W., Australia, 2072

**Tirana**



STATE FILM ARCHIVES OF THE PEOPLE'S SOCIALIST  
REPUBLIC OF ALBANIA

- REPORT ON ITS ACTIVITY IN 1977 -

Enrichment

In 1977, the State Film Archives have been enriched with about 2200 acts of films, of which about 900 acts belong to the new films of the Albanian cinematography and 1350 acts belong to Albanian and foreign films printed from inflammable to safety films. Besides this, for documentary and archival purposes films have also been shot, depicting a number of political-social events, institutions and personalities in the domains of production, art, culture, science, etc. as well as a number of cultural monuments, old city-quarters and cities that have been demolished as a result of the vigorous development of investments and the construction of new industrial and social-cultural projects in our country.

Technical Section

All the fund of the Albanian films and more than 400 foreign feature, documentary and chronical films belonging to the period of the second World War, which had a nitrate base were printed on acetate film. A number of measures have also been taken for the improvement of the technical conditions of films. For the creation of the best preservation conditions, the new Film Archives is being designed to be constructed. It will meet all the technological conditions of temperature and humidity.

### Documentation

The classification of all the foreign fund has been concluded and the respective documents (card-indexes) have been compiled. The compilation of the lists of nitrate based films which have not been planned for film printing in the next five years is nearing completion. They will be mailed to the Federation in order to put them at the disposal of its members on a mutual exchange basis.

The Albanian film fund has been provided with all the written materials such as literary, technical-state directing scenarios, montage lists, texts, postures, photos, etc.

Work is continuing to compile the catalogues of the Albanian films so as to better serve the collaborators and scientific-research workers. Thus for example, the geographical catalog of Albanian chronicles belonging to 1945-1960 period and the topical and biographical indexes have been concluded.

### Use of Films Fund

A considerable work has also been done as to the use of the fund of archival films putting them more and more at the service of the scientific research workers, the working people of cinematography and television. In 1977, more than 2600 acts of cinematography and television. In 1977, more than 2600 acts of films (Albanian and foreign chronical, documentary and feature films) have been screened. Besides this, there have been printed partial and complete copies of films for the needs of the Albanian film-studio and television, which have been used by them for the shooting of films or T.V. programs. About 1500 acts of films have been produced for this purpose. Among them there

is also the film on the 30 year road of the Albanian cinematography, completely based on archival materials.

Miscellaneous

Since we are at the stage of designing the new Film Archives, we ask all the FIAF members to help us with their experience. The new Archives is being designed only for acetate based films. We will welcome every information about the necessary technological equipment and apparatuses for restoration, stamping, visioning and compilation of various documents on paper and for maintenance. If possible, the members are required to give us their experience in this direction and let us know about the kind of equipment they use and what firm we must apply to to reach the necessary agreement.

We welcome and thank in advance the FIAF members for the help they can give us.

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**Torino**

MUSEO NAZIONALE DEL CINEMA  
Piazza San Giovanni n. 2

10122 - TORINO (Italia)

Le Musée a été visité en 1977 par 25.915 personnes payantes et gratuites. De janvier à mai et en novembre et décembre (du mardi au dimanche) ont été présentés dans sa salle de projection: la suite d'un "Hommage à Marilyn Monroe" (commencé en novembre et décembre 1976) avec deux films; "Enrico Maria Salerno regista" (deux films); "Nunnally Johnson produttore e regista" (quatre films); "Henry Levin" (six films); "Vittorio De Sica regista" (sept films) et "Films en Cinemascope 1954-1956" (sept films).

La Bibliothèque International de Cinéma et Photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 280 (étudiants, animateurs de ciné-clubs, candidats au doctorat en histoire du cinéma, ect.) avec un total de 1370 lectures de volumes et revues. Les volumes sur la photographie et le cinéma sont actuellement 9.201, plus 1.376 opuscules, 899 périodiques, 934 disques de musiques de films et 36 enregistrements de bandes sonores originales.

La Directrice a participé au Congrès de l'ICOM a Moscou (18-28 mai) avec droit de vote pour l'Italie.

Le Musée a présenté dans sa galerie trente photos en couleur de danseuses de ballet, de Giampaola Capelli; quarante-six photos en noir et blanc du jeune photographe turinois Mauro Giorcelli sur les effets du tremblement de terre à Gemona (Frioul).

Le Musée a aussi collaboré avec l'association "Pro Cultura Femminile" de Turin pour les cycles sur le "Cinéma français", "Amérique 1900", et "Hommage à Luchino Visconti"; avec le Movie Club concédant des films de D.Powell, H.Koster, F.Lang, J.Ford e L.Zampa; avec la Ville de Turin pour une exposition "Fotografi del Piemonte 1852-1899" et son catalogue; avec le Cabaret Voltaire, de Turin, concédant des films sur l'avant-garde américaine; avec la Ville de Rome pour la série de films "Cinema epico", concédant la copie de "Cabiria" de G.Pastrone, avec musique originale pour la réédition du film en 1931; avec le "Festival dei Popoli" de Florence, concédant des films documentaires muets de Luca Comerio, Mario Piacenza, Adolfo Croce, ect..

Le Musée a publié, avec un considérable effort financier, la description séquence par séquence, illustré par 634 photos, du film "Cabiria" de Giovanni Pastrone (Itala film, Torino 1914). Le volume relié cm. 23 x 30,5, de 224 pages, avec 697 illustrations en blanc et noir et en couleurs, comprends aussi les quatre versions du sujet par Pastrone, des lettres et des documents inédits de Gabriele D'Annunzio, et la traduction allemande des titres par le poète Karl Gustav Vollmoeller (1878-1948). L'introduction et les notes sont de la directrice du Musée, prof. Maria Adriana Prlolo, et le scénario, d'après la copie originale du film, par Roberto Radicati et Ruggero Rossi. Le Musée a aussi publié le Notiziario (N.ros 31-32-33 - janvier-décembre 1976) qui, avec les rubriques habituelles, comprends une liste de photographes en Piémont pendant le 19<sup>ème</sup> siècle.

**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 1977

### 1°) ACQUISITION ET PRESERVATION DES FILMS

La Cinémathèque de Toulouse a procédé à de nouveaux aménagements des dépôts situés au Vernet (Haute-Garonne), dont l'équipement est maintenant terminé.

Pour l'enrichissement de ses collections, elle a bénéficié de dépôts importants de la part de certains producteurs ou distributeurs français. Elle a effectué des achats de films anciens et procédé avec d'autres Cinémathèques membres de la FIAF (Bruxelles, Lausanne, Varsovie, Moscou) à des tirages et des échanges.

- L'accroissement a été de :
- 210 longs métrages en 35 mm
- 7 longs métrages en 16 mm
- 92 courts-métrages en 35 mm
- 220 courts-métrages en 16 mm

### 2°) BIBLIOTHÈQUE DE CINÉMA

Une nouvelle salle, dans les locaux prêtés par la Ville de Toulouse, a été affectée aux périodiques étrangers.

Les collections de documents (livres, revues, scénarios, photos, affiches) se sont accrues :

- grâce à des achats, des abonnements et une incessante prospection auprès des bouquinistes,
- grâce à des dons et dépôts : agences de distribution de Bordeaux, exploitants de la région de Toulouse, journalistes parisiens, festivals,
- grâce aux tirages de photogrammes effectués à partir des films eux-mêmes.

On peut estimer aujourd'hui que la bibliothèque spécialisée de la de la Cinémathèque est comparable à celle de l'IDHEC à Paris.

### 3°) PROJECTIONS

Les projections organisées à Toulouse, dans la salle du Centre Régional de Documentation Pédagogique, 3 rue Roquelaine, ont été centrées sur des thèmes :

- janvier : LA SOCIÉTÉ DE CONSOMMATION
- février : LES FILMS POLITIQUES
- mars : Hommage à LOUIS BUNUEL - Hommage à SIMONE SIGNORET
- avril-mai : IMAGES DU CRIME AUX ÉTATS-UNIS
- octobre-décembre : IMAGES DU CINÉMA FRANÇAIS

En outre, elle a participé aux manifestations suivantes :

- FESTIVAL CONFRONTATION, à Perpignan du 26 mars au 3 avril, sur le thème : LE FILM POLICIER REELET DE LA SOCIÉTÉ

- RENCONTRES de Valence, CINÉMA ET HISTOIRE, du 1er au 7 avril : LES ANNÉES 50 VUES PAR LE CINÉMA

- Institut français de Dusseldorf (Allemagne Fédérale) des 4 et 5 juin : LE CINÉMA FRANÇAIS MUET (le Film d'Art et le réalisme des années 20)

- RENCONTRES de Prades, du 16 au 24 juillet : Rétrospective Fellini.

- RENCONTRES de Carcassonne, du 29 octobre au 2 novembre, sur le thème : BESTIAIRE DU CINÉMA

- TRESORS DES CINÉMATHEQUES, à Annecy, du 4 au 6 novembre : MONSTRES SACRÉS DU CINÉMA FRANÇAIS.

Enfin elle a donné des séances régulières :

- au Palais des Congrès à Perpignan,
- à l'Institut de Slavistique du Grand Palais (Université de Paris IV).

#### 4°) EXPOSITIONS

La Cinémathèque a présenté à Toulouse, à la Bibliothèque Municipale, du 6 au 27 mai, une exposition de photographies et d'affiches sur le thème : "LE FILM POLICIER AMÉRICAIN : RÉALITÉ, STÉRÉOTYPES, FASCINATION".

Elle a en outre un projet à très court terme :

- pour la Ville de Lyon, une exposition d'affiches de cinéma qui prélu-dera à celle qu'elle souhaite faire à Toulouse, lorsque le Musée des Augustins sera réouvert.

#### 5°) PUBLICATIONS

Les travaux en cours sont les suivants :

- "Le cinéma de Vichy" (thèse de Jean-Pierre Bertin)
- la filmographie du cinéma français de 1920 à 1929 (Raymond Chirat et Roger Icart)
- l'Index des revues françaises du cinéma de 1930 à 1940
- une étude sur Charley Bowers, effectuée en collaboration avec la Cinémathèque Québécoise.

Le Conservateur de la Cinémathèque de Toulouse, Raymond Borde, et le Conservateur-Adjoint, Pierre Cadars, ont préparé un numéro spécial des "Cahiers de la Cinémathèque" (n° 22, mars 1977), consacré au problème irritant et navrant qui hypothèque la question des Archives du Film en France, ce-



lui de "LA CINÉMATHEQUE FRANÇAISE, RECHERCHE DE LA VÉRITÉ". Ce dossier a été complété dans le n° 23/24 de la même revue.

#### 6°) RAPPORTS AVEC :

##### a) La Fédération Internationale des Archives du Film

Les rapports avec les Archives étrangères ont été fructueux et constants : échanges de copies, prêts limités ou illimités, tirages. Ils ont concerné les Cinémathèques de Bruxelles, Lausanne, Moscou, Varsovie, Montreal, Madrid et Oslo.

##### b) Les instances nationales

Les rapports avec le Centre National de la Cinématographie, le Service National des Archives du Film à Bois d'Arcy, la Fédération Nationale des Distributeurs de Films et les Fédérations de Ciné-Clubs (FFCC, UFOLEIS) ont été excellents.

Le Conservateur a renouvelé, dans "Le Film Français" n° 1687 du 26 août 1977, les propositions qu'il avait déjà faites en 1974, pour que le CNC réglemente les projections publiques des Cinémathèques et définisse les droits et les devoirs des parties en présence.

##### c) les autorités locales et les professionnels

L'implantation locale de la Cinémathèque de Toulouse qui a été la plus délicate à réaliser, paraît aujourd'hui extrêmement solide : la Ville, les exploitants, la "Dépêche du Midi", FR 3 sont des partenaires aussi sûrs qu'agréables.

#### 7°) CONCLUSION

Ce rapport met en relief les activités de la Cinémathèque sur le double plan :

- du musée (recherche et conservation des films et documents)
- de l'animation culturelle (projections, publications et expositions)

Comme chaque année, il constitue une surprise pour ceux qui le rédigent : l'ampleur des résultats est démesurée par rapport à la faiblesse des moyens et l'on se demande comment la Cinémathèque est parvenue à réaliser, au fil des jours, cette somme de travaux. En effet le personnel est notoirement insuffisant et c'est ce problème qui devra, en 1978, trouver une solution prioritaire.

**Warszawa**

UL. PUŁAWSKA 61, 00-975 WARSZAWA, SKR. POCZT. 65

TELEFONY: CENTRALA 45-40-41, SEKRETARIAT 45-50-74, OŚRODEK ROZPOWSZECZNIANIA FILMÓW 45-55-33, PRACOWNIA FILMOGRAFICZNA 45-55-33, PRACOWNIA DOKUMENTACJI 45-54-04, MAGAZYN-KONSERWACJA 43-05-82 - TELEGRAF: FILMOTĘKA



### Domaines principaux de l'activité

Comme dans les années précédentes en 1977 la Filmoteka Polska avait orienté ses activités principalement dans les domaines suivants:

1. Thésaurisations des films et en particulier des films de la production polonaise de la période d'avant la guerre et après la guerre, et aussi des films étrangers.
2. Thésaurisation de divers documents concernant le cinéma, à voire toute sorte d'imprimés, d'affiches, d'appareils de cinéma etc.
3. Conservation des films et des documents.
4. Contretypage du matériel de cinéma de la bande nitrate sur la bande acétate et l'élimination des films sur la bande nitrate.
5. Cataloguage et l'élaboration des fiches de films, etc.
6. Vulgarisation - projections des films dans notre salle de cinéma - Musée de Cinéma. Organisation des séminaires.
7. Echange des films, des documents et des informations.
8. Secrétariat - relations avec l'étrangers.

### Thésaurisation des films et des documents

En 1977 la collection de la Filmoteka Polska avait augmenté de près de 1000 films de long et de court-métrage. L'aquisition la plus importante était un lot de 116 films polonais de long métrage de l'après guerre /nous les avons reçus des distributeur polonais/. Cette aquisition a fait que la collection de films polonais à la Filmoteka Polska est en ce moment proche à être complète. Nous avons acheté à des particuliers quelques films

de la production polonaise d'avant la guerre, les films d'une grande rareté parmi lesquels il y avait des films expérimentaux de W. Puchalski.

A l'exemple des années précédentes la Filmoteka Polska avait obtenu du distributeur les copies des films polonais de l'année, ainsi la collection des films polonais réalisés en Pologne durant les deux dernières années /films de fiction/ est complète.

Les fonds de la Filmoteka Polska se sont considérablement enrichis aussi en ce qui concerne les films étrangers, ce qui a été fait principalement par la voie d'échange avec des autres cinémathèques - membres de la FIAF. Parmi les cinémathèques avec lesquelles nos relations étaient particulièrement fructueuses il faut citer avant tout le GOSFILMO-FOND, le CESKY FILMOVY USTAV, la MAGYAR FILMTUDOMANYI INTEZET, et des cinémathèques occidentales - THE MUSEUM OF MODERN ART à New York, la CINÉMATHÈQUE DE TOULOUSE, la CINÉMATHÈQUE ROYALE de Bruxelles et les autres.

Le bilan de nos acquisitions dans le domaine de la documentation concernant l'histoire de cinéma est très positif. En 1977 nos collections se sont enrichies d'un complet de matériaux littéraires pour les films polonais des années 1958 - 1968. Divers institutions cinématographiques de Pologne avaient transmis à la Filmoteka Polska un lot important de revues cinématographiques /360/, le matériel littéraire complet aussi pour les films polonais documentaire des années 1964 - 1970, puis les partitions de la musique de film /60 partitions pour les films polonais/, les synopsis des films de fiction et des films de télévision /148/, les listes des

dialogues /157/, enfin les affiches de cinéma pour la totalité des films distribués en Pologne en 1977 ainsi que tous les catalogues des films sortis en Pologne en 1977 aussi bien pour les films de fiction que pour les films documentaires et d'animation.

Hormis les sources locales, le bilan de nos nouvelles acquisitions obtenues des sources étrangères est aussi très satisfaisant. Par la voie d'échange avec d'autres cinémathèques - membres de la FIAF nous avons obtenu: 210 livres et 60 revues de cinéma, 300 affiches et plus que 2500 photos. Comme dans les années précédentes on a continué les travaux sur la documentation historique.

#### Activité de vulgarisation

Une très grande activité observait notre cinéma de musée "Iluzjon", où pour un public muni d'abonnements on a présenté quelques 400 de films. Ces films étaient montrés dans de divers cycles, des revues monographiques et thématiques.

Comme l'année dernière, de janvier à decembre la Filmoteka Polska avait fait un cours de l'histoire de cinéma. Les conférences ont été faites avec le concours des historiens et critiques de cinéma les plus connus et précédaient les projections de chaque film choisis parmi les plus importants clasiques de cinéma.

Chaque film présenté dans le cycle de l'histoire de cinéma était accompagné d'une fiche filmographique redigé par les meilleurs specialistes.

Parmi les manifestations les plus interessantes organisés en 1977 à l'Iluzjon il faut citer la revue intitulé "Le film

documentaire japonais" avec 17 films de court-métrage /en mai 1977/. On a édité a cette occasion un programme présentant l'histoire du cinéma documentaire japonais depuis 1921 jusqu'à 1975. Nous avons obtenu les films pour cette manifestation de la JAPAN FILM LIBRARY COUNCIL à Tokyo. Ensuite la revue intitulée "David Wark Griffith" organisée sous l'égide de la FIAF grâce aux concours de MUSEUM OF MODERN ART à New York. La revue comprenait 34 films de long et de court-métrage couvrant la période de 1901 à 1931. Elle a été organisée à l'occasion du centenaire de Griffith /octobre/. A cette occasion on a imprimé un programme spécial avec une étude sur la vie et l'oeuvre du grand réalisateur américain.

La manifestation incontestablement la plus importante de la Filmoteka Polska en 1977 était la revue de notre Musée de Cinéma intitulée le Cinématographe de la Nation, dont l'idée déjà ancienne et réalisée il y a plusieurs années avait été reprise actuellement. L'idée de cette manifestation, envisagée comme annuelle, est la présentation dans un cycle comprenant quelque quinzaine de films représentant si possible un éventail les plus large de cinématographies du monde, des films de valeur historique ou bien artistique. Une règle importante est qu'aucun de ces films ne soit sorti commercialement en Pologne. Cette revue intéressante ne pouvait pas être réalisée sans le concours de plusieurs cinémathèques étrangers. Il faut citer quelques titres caractéristiques: QUO VADIS de E. Guazzoni /de Bruxelles/, QUO VADIS de G. Jacoby /de Staatliches Filmarchiv de la RDA/, SALVATION HUNTERS - un film très rare de Joseph von Sternberg /1924/. Ce film nous avons obtenu de la Cinémathèque de Milan.

Puis, un film de Karl Valentin: MYSTERIEN EINES FRISEURS SALONS obtenu de Staatliches Filmarchiv, le premier film en couleur réalisé en Union Soviétique SOLOVEI-SOLOVUŠKA de N.Ekk que nous avons obtenu de Gosfilmofond.

Hors du siège de la Filmoteka Polska, à Cracovie, en marge du Festival des Films de Court-Métrage, nous avons organisé la revue "Le film polonais d'animation" comprenant 57 films réalisés entre les années 1945 et 1976.

A l'occasion de la 60<sup>me</sup> anniversaire de la Revolution d'Octobre on a monté à l'Iluzjon une grande revue intitulée "Panorama de cinéma soviétique" qui durait toute l'année. Voici quelques titres des cycles de cette revue: "Classiques d'or du cinéma soviétique", "Les adaptations cinématographiques de la grande littérature russe", "Yakov Protazanov", "Le cinéma soviétique de genre des années 20", "Le cinéma de Georgie soviétique", "Vasili Šukšyn" et autres.

Egalement à l'occasion de la 60<sup>me</sup> anniversaire de la Revolution d'Octobre la Filmoteka Polska avait fait à Varsovie une grande exposition intitulée: "Le Cinéma soviétique 1917 - 1977 - traditions et actualité". Au cours de cet exposition on a présenté un film de montage en quatre parties /4 heures sous le titre: "Des sequences classiques du cinéma soviétique". Ce film a été réalisé par le soins de la Filmoteka Polska et la maison de production Studio Miniatur Filmowych.

A Berlin et autres villes de la Republique Democratique d'Allemagne, Filmoteka Polska et la Staatliches Filmarchiv ont monté une revue intitulée "Les Trésors de la Filmoteka Polska", basée entièrement sur la collection des films de notre institution.

Rélations étrangers

En 1977 la Filmoteka Polska avait accueilli plusieurs hôtes étrangers; entre autres de l'Archive de Prague /fevrier de la Staatliches Filmarchiv de la Republique Democratique d'Allemagne /Rudolph Freund/, deux représentants de la Cinémathèque Coréenne de Phenian /directeur Li Ha Giu et filmographe Kim Seng Tchen - en mars/, au mois d'avril nous avons eu le plaisir d'accueillir le directeur de l'Archive Hongroise /M.Sandor Papp/, en juin - M.Rodolpho Izaguirre de la Cinemateca Nacional de Venezuela.

Du coté de la Filmoteka Polska à l'étranger ont séjournés - le directeur Roman Witek et le filmographe en chef Leszek Armatys à Varna /en mai à l'occasion du Congrès de la FIAF/, en juin le directeur Roman Witek avait fait un voyage à Phenian rendant visite à la Cinémathèque Coréenne.



**Washington**

MOTION PICTURE SECTION

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

F.I.A.F. Activities Report, Fiscal Year 1976

I. ACQUISITIONS

The continued growth of the collection of motion pictures and television is illustrated by the table below:

TABLE I  
ACQUISITIONS

FY 1976  
(July 1975-June 1976)

Titles	4,169
Reels	15,058
Footage:	
Acetate	9,802,110
Nitrate	<u>2,382,662</u>
Total	12,203,999

These figures show a substantial increase in the amount of acetate film received and this is primarily due to an increased use of the advanced deposit provisions of the motion picture agreement the Library makes with copyright holders, the unexpected registration and deposit of British feature films of the 1950's and 1960's and the arrival of more television materials and films produced under grants supported by the National Endowment of the Arts.

## II. PRESERVATION

Preservation statistics for the fiscal year 1976 are given below:

TABLE II  
MOTION PICTURE PRESERVATION

	<u>Titles</u>	<u>Reels</u>	<u>Footage</u>
LC Laboratory work	1,799	9,614	5,527,157
Lab work initiated by AFI	96	359	217,400
Purchase of replacement film	29	87	99,000
Totals	1,924	10,060	5,843,557

At one point in the year the monthly output of the Library's preservation laboratory reached almost 900,000 feet per month while a second shift at night was added through the encouragement of an AFI grant.

Preservation of color film, television programs, and videotapes remained a primary concern of the Motion Picture Section during the year. Officers of the Motion Picture Section investigated preservation activities at North American Phillips and The International Museum of Photography, attended meetings of the NEA/AFI Archive Committee and talked at length with preservation specialists Linwood Dunn and Charles Ih.

Regular inspections of nitrate film continued at the nitrate vaults in Suitland, Maryland, and Dayton, Ohio, and a large part of the acetate collection was moved to a newly constructed location in the Navy Yard Annex, relatively close to the Library's main complex of buildings.

## III. CATALOGING

The project to catalog and provide computerized access to the Theodore Roosevelt and George Kleine Collections made fine progress during the year. In the first six months of operation, the project evolved from the developmental stage into the record input stage and the staff prepared over 258 cataloging records covering over 600 films, edited over 211 records, and keyed over 135 records. Six printouts were received containing 130 records, all of which were corrected and verified.

#### IV. REFERENCE SERVICES (Screenings, contacts with users)

The following table summarizes the reference activities for 1976:

TABLE III

Telephone calls	7,162
Correspondence	700
Screenings	655
In-Person contacts	<u>5,615</u>
Total	14,132

The largest percentage of users of the motion picture reading and viewing facilities were students and faculty. Other users included independent filmmakers, researchers from public and commercial television, staff from U. S. Government Agencies, and free-lance writers doing research for books and articles on various aspects of the cinema. Visiting film archivists came from Canada, Mexico, Belgium, England, East Germany, West Germany, and South Africa. Some of the better-known visitors included British documentary filmmaker and historian Basil Wright; David Francis, Curator of the British National Film Archive; Wolfgang Klaue, Director of the Staatliches Film Archiv der DDR; Walter Kerr, former New York Times drama critic; Hollywood cinematographer Lee Garmes; television and film critic Erik Barnouw, and Jacques Ledoux, Conservateur of the Cinémathèque Royale de Belgique.

#### V. ADMINISTRATIVE MATTERS

Planning for the future growth and preservation of the motion picture and television collections continued to absorb many of the administrative energies of the staff during 1976. The construction of prefabricated color film storage units appears to be a likely result of the Library's study of the problems of color film preservation. These vaults will be built inside an existing building within about a half hour's drive from the Library. The probable passage by the Congress of new copyright legislation containing the authorization for an archive of broadcasting, caused much thought to be given to the policies and programs necessary to define a truly national program in this important area of collecting.

Staff changes resulting from the move of Alan Fern to the Directorship of a newly formed Research Department, placed John Kuiper in the position of Acting Chief of the Prints and Photographs Division and later in the year this change resulted in Kuiper's appointment as Chief while Paul Spehr assumed the duties of the Head of the Motion Picture Section.

#### VI. RELATIONSHIPS WITH OTHER FIAF MEMBERS

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

#### VII. PROJECTS, MISCELLANEOUS

Patrick Sheehan, Head of the Reference Unit, compiled a basic bibliography of 600 books on cinema and television as part of a 3,000-item bibliography in the performing arts done by the Reference Department at the request of the Kennedy Center. Mr. Sheehan and Barbara Humphrys continued indexing several film periodicals for the FIAF periodical indexing project and Harriet Harrison did extensive revision in English for a forthcoming FIAF film cataloging manual.

The staff was very active in professional activities with various members participating in meetings on government film policy. Again this year, Harriet Harrison and John Kuiper served on FIAF Committees and Paul Spehr began the final phase of his work as a consultant to the Newark Museum for its very successful bicentennial film exhibit which opened in April. David Parker lectured at the AFI and also traveled to Cairo, Egypt, to address several film seminars there. Robert Summers continued to help the Public Broadcasting Service select suitable films for broadcast and Barbara Humphrys and Harriet Harrison served as consultants at several meetings concerning the conversion of AFI catalog data banks to MARC format.

Although the year was one of considerable strain on the resources and energies of the Motion Picture Section and also one of rather sudden administrative and staff changes, the promises of new color vaults, expanded space for reference activities in the Library's new Madison Memorial Building and the expectations for an archive of broadcasting, all indicate that the future of film archive activities at the Library are bright.

**Washington**

## ACTIVITIES REPORT

### THE AMERICAN FILM INSTITUTE ARCHIVES

1977

#### General

This year marks a major expansion in the Archives program. Since 1972, Archives/AFI has been administering preservation funding for the major US Archives (LOC, MOMA, IMP/GEH). Beginning in 1978, these archives will be joined by other archives under the expanded AFI/Arts Endowment Film Archival Program. Under this program, the AFI Archives' grant administration role has been expanded to include new grantees from throughout the country who are doing similar preservation work. The result will be a more coordinated, unified national preservation effort with AFI Archives serving as the focal point.

#### Documentation

Efforts are presently underway to seek matching funds needed for the grant from the National Endowment for the Humanities in support of the AFI CATALOG: FEATURE FILMS, 1911-1920.

An inventory of holdings of some 15,000 films in the AFI Collection at the Library of Congress, similar to the Inventory done in 1972, has been completed, and will hopefully be available in time for the Brighton meeting. It will be made available to all FIAF members.

#### Film Acquisitions

Over 800 titles totalling more than 6,000,000 feet of nitrate film were added to the AFI Collection at the Library of Congress in the 12 months ending in June, 1977.

During this period, Universal Pictures turned over 125 features to the Library of Congress, including

THE SMILING LIEUTENANT, 1931; Dir. Ernst Lubitsch, with Maurice Chevalier  
and Claudette Colbert  
MA AND PA KETTLE, 1949; with Marjorie Main, Percy Kilbride  
THE PRESIDENT VANISHES, 1935; Dir. William Wellman, with Rosalind Russell  
FRANKENSTEIN MEETS THE WOLFMAN, 1943; with Lon Chaney and Bela Lugosi  
THE CAT AND THE CANARY, 1939; Dir. Elliot Nugent with Bob Hope and  
Bela Lugosi

Columbia Pictures turned over two vaults of nitrate to the Library, totalling more than 2,500,000 feet. A complete inventory has not yet been completed, but among the more than 200 titles identified so far are 56 original negatives of Mexican films distributed in the 30's and 40's by Columbia including films by such stars as Delores Del Rio, Cantinflas and Pedro Armendariz. The original 1930 version of HOLIDAY finally turned up in Columbia's vaults, where it had been mislabeled for years as the 1937 version.

After four years of negotiation, a collection of over three hundred films, totalling more than half a million feet of nitrate was acquired from a private collector. This group is particularly rich in early independent sound films, 1927-1935, including a James Cruze Sono-Art Production SHE GOT WHAT SHE WANTED, 1930. In addition, the collection includes a print of the Australian FOR THE TERM OF HIS NATURAL LIFE, made by Norman O. Dawn in 1921. After being copied, the nitrate original will be sent to the National Film Library of Australia for comparison with their materials.

The acquisition of 34 Yiddish feature films, done in conjunction with the American Jewish Historical Society has been previously reported in the FIAF Bulletin. We are continuing to search for 35mm material on MIRELE EFROS (1939).

#### Restoration

Work continues to continue on LOST HORIZON, but the horizon continues to remain out of sight. Material held at the NFA/London has added another three minutes to the reconstituted version, leaving 10 minutes presently missing. Columbia Pictures has recently located a 16mm French-dubbed version which contains 4 of these final ten minutes, but of poor physical quality.

The 35mm master preprint materials on Lubitsch's MONTE CARLO (1930) were found to be of poor quality. With the cooperation of the UCLA Film Archive, which held a better quality print, these elements were combined and a new negative was made, of adequate quality. Although not completely satisfactory by archival standards, it is the best that can be obtained from surviving materials.

#### Circulating Programs

Under a new grant from Exxon Corporation, the AFI Theatre program has been able to present two series of feature films for circulation in the United States to participants in the Institute's Outreach Network.

As in the past, the goals of the program are to present fine prints of outstanding films demonstrating the importance of archival preservation. The programs are being circulated to over two dozen museums, universities and non-profit institutions.

The new series is: Ernst Lubitsch: SO THIS IS PARIS, LADY WINDERMERE'S FAN, MONTE CARLO, DESIGN FOR LIVING, BLUEBEARD'S EIGHTH WIFE, THE SHOP AROUND THE CORNER, TO BE OR NOT TO BE, TROUBLE IN PARADISE, THE MERRY WIDOW; Vintage American Comedy: IT, IT'S THE OLD ARMY GAME, MY MAN GODFREY, A SLIGHT CASE OF MURDER, MIDNIGHT, MY FAVORITE WIFE, THE MAJOR AND THE MINOR, SULLIVAN'S TRAVELS, MIRACLE OF MORGAN'S CREEK, MISS TATLOCK'S MILLIONS, and TOPPER.



AFI Archives supervised the manufacture of these prints from the best existing materials, and found the obstacles to this enormous, including the lack of adequate b/w laboratories, poor condition of original materials, inadequate duplicate materials in corporate hands, and so forth.

#### Life Achievement Award

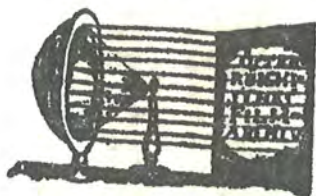
The Award was presented to Bette Davis in 1977. Her career in motion pictures began in 1931; of the 85 films that she appeared in, all but 9 are either preserved or held as prints in US Archives.

#### Archival Screenings

The three week celebration of AFI's Tenth Anniversary in November included a series of important cinematheque screenings of rarely seen films from archives throughout the world.

In addition, a retrospective program of films from American Archives was shown as part of the 15th New York Film Festival. Films from AFI and the Library of Congress were THE LETTER, IT, and IT'S THE OLD ARMY GAME. International Museum of Photography, Museum of Modern Art and UCLA Film Archive also participated and supplied films.

**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

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

### R E P O R T 1977

The operation of the Austrian Film Archive (Österreichisches Filmarchiv) during 1977 resulted in the following main activities.

1. During the reporting year it was for the first time possible since 1972 to obtain a major part of the necessary budget for the adaptation of the further rooms of the Austrian Film Archive in the Old Castle of Laxenburg. Additional storage space for 25.000 film reels and the setting up of the documentary materials was thus achieved. The construction work will be finished by 1978 and the setting up of the documentary material will be completed early 1979. The rooms in the Old Castle can be heated by now and will so be in use throughout the whole year.
2. The preparatory work for the establishment of a permanent Film- and Cinema Exhibition in the Old Castle in Laxenburg have been initiated.
3. The Summer Exhibition 1977 of the Austrian Film Archive in its rooms of the Old Castle of Laxenburg was dedicated on the works of the Austrian film director Willi Forst who will celebrate his 75th anniversary in 1978. In 88 film shows 34 films were shown in which he participated as director or actor. From May 18th till the end of October 14.356 visitors attended the exhibition and retrospective.
4. Apart from its Summer Exhibition the Austrian Film Archive organized in cooperation with other authorities following retrospectives:

Directed by Peter Bogdanovich

(American original version) in the Museum of the 20th Century, Vienna. (Museum des 20. Jahrhunderts) January 1977 8 shows, 4 films

Film with Brecht

The show was sold out already before first showing and had to be repeated immediately a second week. (Museum of the 20th Century, Vienna) February 1977 14 shows, 10 films (repeated)

Western - the enduring myth

(Museum of the 20th Century, Vienna) February-April 1977 18 shows, 11 films

Fidelio

(Viennese Urania Cinema - Wf. Urania - and the Beethoven Society - Beethoven Gesellschaft) March 1977 1 show

Erich Engel a Retrospective

(Action Filmclub and Film Archive of the German Democratic Republic) April 1977, 26 shows (Vienna), 25 shows (Graz) 25 film

New Reality and Realism

(Museum of the 20th Century, Vienna) City of Vienna, Cultural Office, April-August 1977, 42 shows, 30 films

Masters of Film Direction

Summer Programme with the Landesjugendreferat of the City of Vienna, July-August 1977, 5 shows, 5 films

Austria, a Review by its films

Kritisches Informationszentrum - Graz June 1977, 12 shows

German Realistic Film 1924-1932

(Together with Club 2000 and Filmclub action, Salzburg, Vienna and Graz) August-September 1977, 14 films

Film and Society in Austria during the 1920's

(1st Austrian Film Days in Velden) September 1977, 4 shows, 30 films

Hans Moser Exhibition in Vienna-Liesing

(Haus der Begegnung) November 1977

50 years Sound Movie, Linz

1 show

Classics of the Soviet Film

Vienna, Palais Palfy, December 1977, 6 shows, 4 films

Including the Forst Exhibition the Austrian Film Archive reached with its showings during 1977, 26.536 visitors. More than 10.000 members were enrolled in the Austrian Film Archive.

5. The Austrian Film Archive acquired during 1977, 1232 film reels. The total number of film reels preserved by end 1977 increased to 37.857 reels, pertaining to about 14.000 film titles. 1.000 reels (i.e. about 300.000 meters) which had not been identified due to fire damage, at the end 1976, were newly registered and archived.

Till the end of March 1977, 119 film reels (41 titles) were copied from nitro film to safety film. Thereafter the budget for printing from nitro film to safety film was exhausted for the current year.

7. The Federal Austrian Auditing Authority (Österreichischer Rechnungshof) reviewed during the reporting year the activities of the Austrian Film Archive and the Austrian Film Museum (Österreichisches Filmmuseum). The authority recommends an acceleration of the printing activities in view of securing the cultural values represented by the films.  
As established by the Federal Austrian Auditing Authority the Austrian Film Archive will have to reprint from nitro film to safety film another 3,000.000 meters.
8. The installation of equipment for printing of nitro film and sound recording in the premises of the storage facilities in Laxenburg enabled the Austrian Film Archive to print nitro film (picture and sound) within their own premises without being dependent on transport and out of house facilities.
9. The Austrian Film Archive had both parts of equipment as well as the practised and planned procedure for the printing reviewed by experts (Head of the Bavaria Printing Works and colleagues of cooperating film archives) in order to determine which additional facilities might be necessary. As the budget from the previous year was up, the printing facilities could not have been used at their full capacity and other necessary equipment for the operation could not yet have been acquired.
10. In the Austrian Federal Budget 1977 additionally 3,000.000 Shillings were allocated to the Austrian Film Archive and the Austrian Film Museum for the purpose of printing nitro film to safety film. Since the Austrian Film Museum wanted to use these funds for different purposes, the actual appropriations of this budget was linked to the condition that the both institutes should be cooperating.
11. As representatives of the Austrian Film Museum on occasion of a contacting meeting held on 3th November 1976, initiated by the Austrian Ministry of Education, declared that they are a "competitive" enterprise to the Austrian Film Archive and their signatures referring to an agreement concluded between themselves and the Austrian Film Archive of 23rd March 1965 and 22nd November 1971 have been forced upon them and therefore are not binding for them, the coordination did not become effective and the funds were not allocated during 1977.
12. Since any agreement is based on the conformity of the intention of both partners, the Austrian Film Archive in its meeting of 20th December 1977 determined, that by the declaration of the Austrian Film Museum the obligations on side of the Austrian Film Archive are not longer applicable and that now therefor exist no binding agreements between the Austrian Film Archive and the Austrian Film Museum.

13. In order not to use archive films of the Austrian Film Archive outside its premises, during summer und winter semesters 1977 following courses were held within the premises of the Austrian Film Archive:

4 courses of the University of Vienna,  
 2 courses of the Academy of performing Arts, Vienna,  
 1 course of the Technical University, Vienna and  
 1 lecture of the University of New York.

For special lectures held on the University of Vienna and the University of Salzburg some archive films have been provided by the Archive.

In 48 cases the Austrian Film Archive has furnished about 9.100 metres of film for cinema or television productions.

14. The Austrian Film Archive had continued its fruitfull contacts with colleagues of the FIAF, appreciated many visitors and was supported 1977 supported in its activities by the following institutes:

State Film Archive of the German Democratic Republic	44 film copies
Foundation German Cinematheque (Stiftung Deutsche Kinemathek)	2 film copies
Film Archive of the CSSR	1 film copy
Gosfilmofond	4 film copies
The Bulgarian Film Archive	1 film copy
The Austrian Film Archive provided for film shows to the following institutes:	
Foundation German Cinematheque (Stiftung Deutsche Kinemathek)	1 film copy
Hungaria Film Archive Institute	1 film copy

**Wien**



ÖSTERREICHISCHES  
FILMMUSEUM

*Wien*

REPORT OF ACTIVITIES 1977/78

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 181 films and 41 newsreels. Among the films were works by Luchino Visconti, Henri-Georges Clouzot, Joseph Cornell, Jean Eustache, Dziga Vertov, S. M. Eisenstein, G. Kozincev, L. Trauberg, V. A. Turin, Ken Jacobs and Willi Forst.

About 850 programs, 26700 stills and 7700 posters have also been added to the collection.

II. PRESERVATION

Österreichisches Filmmuseum received 1977 again a grant of 1,000,000.-- Austrian Shilling for preservation which enabled it to preserve further important parts of its collection.

Österreichisches Filmmuseum is glad that it could buy an excellent ARRI-four-way synchronizing table which is very important for checking the preserved material and for comparing different prints or negatives of the same film.

Österreichisches Filmmuseum continued to carry out tests to obtain the best possible results in its preservation efforts. The tests were highly successful and led to a remarkable improvement of the lab quality.



III. DOCUMENTATION AND CATALOGUING

All cataloguing work has been continued. A considerable amount of stills has been catalogued in the past year and our film documentation increases with a fast pace.

Österreichisches Filmmuseum also issued the first booklet on Jean Eustache as well as a number of program notes.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 14500 members. Since May 1977 more than 32300 people have attended 247 performances. 409 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:

Alberto Cavalcanti (in collaboration with Nederlands Filmmuseum)

Internationales Forum des Jungen Films, Berlin 1977

Jean Eustache (including the world premiere of his latest work UNE SALE HISTOIRE in his presence)

W. C. Fields

In memoriam Groucho Marx

Peter Kubelka on film (four lectures)

Jean Vigo

On the invention of the Sound Movie (with the cooperation of the Museum of Modern Art-Department of Film)

P. Adams Sitney: The Uniqueness of the  
Cinematic - Five lectures with films

Herbert Achternbusch

Karl Valentin

Robert Flaherty

Films of Australia.

The lectures by Peter Kubelka and by P. Adams Sitney were highly appreciated by the students. Österreichisches Filmmuseum has taped these lectures and they are many times studied in detail by those who missed the actual events.

Besides UNE SALE HISTOIRE many other new films have been shown in the regular daily program of the filmmuseum among them THE SHOOTIST, THREE WOMEN, DIE LINKSHÄNDIGE FRAU, THE PICTURE SHOW MAN, WHY SHOOT THE TEACHER, MAD DOG, CADDIE and PAUSE, the latest work by Peter Kubelka.

Österreichisches Filmmuseum was invited by the City of Paris-Bondy to present its retrospective of "Propaganda and Counterpropaganda in the film 1933-45". This retrospective has been carried out with the help of a great number of member-archives of FIAF. It turned out to be a great success especially with the film press.

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS  
WITH GOVERNMENTAL AUTHORITIES

The worldwide recession has now reached also Austria and our Ministry for Education and Culture

reduced all cultural grants by 10 %. Though the relations to our governmental authorities are better than ever (especially after last years examination by the audit office of the Government) the financial problems of Österreichisches Filmmuseum are very serious at the moment because since many years our yearly grant has not been raised according to the rate of the inflation.

VI. RELATIONS WITH OTHER FIAF MEMBERS

Our relations with other FIAF members have been as close as ever. At this time again we would like to express our special thanks for the collaboration of the National Film Archive, London, The Museum of Modern Art, Department of Film, Nederlands Filmmuseum, Gosfilmofond, The Czechoslovak Film Archive, Det Danske Filmmuseum, Cinemateket/Svensk Filminstitutet, Cinémathèque de Toulouse, The Imperial War Museum, La Cinémathèque Suisse, Cineteca Nazionale and many others.

Österreichisches Filmmuseum was glad to be able to assist Nederlands Filmmuseum with its prints at retrospectives of the films by Karl Valentin and by Akira Kurosawa.

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

P. Adams Sitney  
Herbert Achternbusch  
Ernie Gehr  
Larry Jordan  
Jean Eustache

COLLECTIONS

Films		2.667
Newsreels		2.594
Stills	appr.	154.700
Programs	appr.	11.350
Books	appr.	4.500

PROJECTIONS

Spectators	32.300
Films	409
Screenings	247
Members	14.500

(This report covers the time from May 1977 to February 1978. The Vienna Film Festival has been postponed to October 1978. Therefore the report on our contribution will be included in the next report.)

**Wiesbaden**

# Deutsches Institut für Filmkunde

Mitglied der Fédération Internationale  
des Archives du Film (FIAPF)

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## ANNUAL REPORT 1977

### I. DOCUMENTATION DEPARTMENT

3/1978  
10schD

#### 1. Library.

The Library is a reference library and included on December 31, 1977 a total of 25,101 titles. In 1977 were recorded 983 new entries. The Periodical Division is regularly supplied with 268 periodicals. In 1977 6 original scripts were registered. The Institute's scripts collection now totals 2,388 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 312 new entries and runs up to 12,434 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). 5,380 new entries were recorded in 1977. The total number now amounts to 420,619 (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. 474 new entries were recorded. The collection now comprises 23,638 posters;
- d) Distribution-, press- and advertising leaflets;
- e) Foreign and German censorship documents and film lists.

A private collection of a few hundreds of stills showing screen personalities and films from the early German silent film area could be acquired.

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 from August 12 till 14, 1977 in Copenhagen and participated subsequently in the III FIAF Summer School on documentation which took place in a suitable and charming Congress Center near the Danish capital from August 14 till 28, 1977, organized by the Danish Filmmuseum and by the FIAF Commission on Documentation.

## II. FILM ARCHIVES DEPARTMENT.

In 1977, 77 new entries of German or foreign silent and sound films (negatives or positives) were recorded.

In the same period 380-times films were loaned out or provided for internal 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 regards to all institutions requesting prints on loan. Exchanges and loans particularly were carried out with the following FIAF-member archives: Cinémathèque Royale de Belgique, Filмотека Polska, Ceskoslovensky Filmovy Ustav, The Museum of Modern Art, Department of Film, Nederlands Filmmuseum, Österreichisches Filmarchiv, Staatliches Filmarchiv der DDR, and Stiftung Deutsche Kinemathek.

Retrospectives or loans for screening in a character of retrospectives were carried out for the following events:

January 24 through 28, 1977, on the occasion of the 80th birthday of the famous author Carl Zuckmayer at the Gutenberg Museum in Mainz following films were shown:

DES TEUFELS GENERAL  
FASTNACHTSBEICHTE  
DER FRÖHLICHE WEINBERG

DER HAUPTMANN VON KÖPENICK  
(both filmed versions, 1931  
and 1956)  
DER SCHINDERHANNES

April 28 through May 4, 1977, Der Deutsche Nachkriegsfilm 1946-1949 Teil I (German after-war film 1946-1949, part one).

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 Kassel from May 6 through 12, 1977 and at Frankfort Kommunales Kino from September 19 through 30, 1977):

BERLINER BALLADE  
EHE IM SCHATTEN  
FILM OHNE TITEL  
IN JENEN TAGEN  
IRGENDWO IN BERLIN  
DIE MÖRDER SIND UNTER UNS

NACHTWACHE  
ROTATION  
DER RUF  
DIE SELTSAMEN ABENTEUER  
DES HERRN FRIDOLIN B.

For the celebration of the 500th anniversary of the foundation of the Johannes Gutenberg University, Mainz, in June 1977 the following films were provided:

FAHRENHEIT 451  
LA GRANDE ILLUSION  
LE VOYAGE DANS LA LUNE  
REMBRANDT  
TARTÜFF

TWELVE ANGRY MEN  
IL VANGELO SECONDO MATTEO  
DIE WEBER  
DER ZERBROCHENE KRUG

June 1 through 29, 1977 retrospective in memory of the wellknown German actor Hans Albers which was organized in cooperation with Frankfort Kommunales Kino with the following films:

DER BLAUE ENGEL  
DER DRAUFGÄNGER  
F.P. 1 ANTWORTET NICHT  
GOLD  
GROSSE FREIHEIT NR. 7  
DER MANN, DER SHERLOCK HOLMES WAR  
DER MANN IM STROM  
MÜNCHHAUSEN

DIE NACHT GEHÖRT UNS  
PEER GYNT  
QUICK  
SAVOY-HOTEL 217  
SERGEANT BERRY  
TRENCK, DER PANDUR  
UND ÜBER UNS DER HIMMEL  
WASSER FÜR CANITOGA

Moreover silent films belonging to our stock were given on loan to Freunde der Deutschen Kinemathek, Berlin, to illustrate the exhibition 'Tendenzen der Zwanziger Jahre' (Tendencies of the Twenties) on the successful organized 15th art exhibition of the European Council in Berlin as well as for the famous exhibition 'Hätte ich das Kino! Die Schriftsteller und der Stummfilm'. (If I had the cinema! The authors and the silent film) when it was brought to Zürich Kunstgewerbemuseum for the period from January 21 to March 6, 1977 originally inaugurated at Marbach Deutsches Literaturarchiv one year before.



As since the end of 1977 the Institute is owning a projection room it was possible to organize screenings for Wiesbaden and Frankfort highschoools particularly with films of filmed literature and films from the period of the 'Third Reich'.

A two-day lecture with film screenings as introduction to the history of the German silent film was given by the curator on May 7 through 8, 1977 organized by Frankfort Kommunales Kino for its lecture program 'Beiträge zur deutschen Filmgeschichte' (Contributions to the history of the German cinema).

### III. EVENTS, EXHIBITIONS, PUBLICATIONS

In the first half of January, 1977 the Deputy Director re-visited La Biennale di Venezia this time particularly to know the library of its Archivio storico delle arti contemporanee.

On April, 30 the Managing Member of the Board and Director attended the "4. Römerberggespräche 'Sie schlagen uns das Kino tot' ". (4th Römerberg conversations. They kill our cinema) which took place in Frankfort on April 29 - 30, 1977 by initiative of the town administration.

The Managing Member of the Board, Ulrich Pöschke, attended the XXXIII FIAF Congress and General meeting from 29 May through 2 June, 1977 in Varna.

At the invitation of the Festival the Deputy Director participated in the 'Festival Filmów Krótkometrażowych', Cracow, from May 31 through June 5, 1977.

Both Managing Members of the Board participated in the 27th Internationale Filmfestspiele in Berlin.

At the invitation of the Festival the Deputy Director participated in the VIIIth Festival Internazionale del Cinema per Ragazze e per la Gioventù in Giffoni Valle Piana (Salerno) from July 30 through August 7, 1977.

For the "Workshop 'Filmmusik' " organized by the town of Bonn which took place from October 27 through 30, 1977 at the Rheinisches Landesmuseum books and documents were provided for an exhibition. The Deputy Director attended the inauguration.

The 2nd Soviet Film Week in the German Federal Republic was organized with an inauguration performance on November, 26 in Bonn where the week was lasting till December, 1 and in Essen from December, 1 through 5 and in Hamburg from December 6 through 11 and in Munich from December 9 through 14, 1977.

With our cooperation a Hungarian Film Week organized by the town of Wiesbaden took place from December, 1 through December, 7 in Wiesbaden.

The monthly publication 'Die Information' was published in its fifth year.

In cooperation between the Frankfurt Kommunales Kino and the Institute a monography was elaborated:

Hans Albers. Eine Filmographie. By Eberhard Spiess. Frankfurt: 1977. 328 p. ill.

#### 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

