

FIAF XXXIII Varna

FIAF XXXIII - VARNA - 1977

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

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

AMSTERDAM	STICHTING NEDERLANDS FILMMUSEUM
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN/OST	STAATLICHES FILMARCHIV DER D.D.R.
BERLIN/WEST	STIFTUNG DEUTSCHE KINEMATHEK
BOIS D'ARCY	SERVICE DES ARCHIVES DU FILM DU C.N.C.
BRAZZAVILLE	CINEMATHEQUE NATIONALE POPULAIRE ET MUSEE DU CINEMA
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUDAPEST	FILMARCHIVUM / MAGYAR FILMTUDOMANYI INTEZET
CAIRO	AL-ARCHIVE AL-KAWMY LIL-FILM
HELSINKI	SUOMEN ELOKUVA-ARKISTO
ISTANBUL	TURK FILM ARSIVI
JERUSALEM	ARCHION ISRAELI LISERATIM
KØBENHAVN	DET DANSKE FILMMUSEUM
LAUSANNE	LA CINEMATHEQUE SUISSE
LIMA	CINEMATECA UNIVERSITARIA DEL PERU
LISBOA	CINEMATECA NACIONAL
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM
LYON	MUSEE DU CINEMA ET CINEMATHEQUE DE LYON
MADRID	FILMOTECA NACIONAL DE ESPANA
MEXICO	CINETECA NACIONAL
MEXICO	FILMOTECA DE LA U.N.A.M.
MONTEVIDEO	CINE ARTE DEL SODRE
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
NEW YORK	DEPARTMENT OF FILM/ MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	NATIONAL FILM ARCHIVES
PARIS	CINEMATHEQUE UNIVERSITAIRE
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	FILMOTeka / CESKOSLOVENSKY FILMOVY USTAV
ROMA	CINETECA NAZIONALE
SOFIA	BULGARSKA NATIONALNA FILMOTeka
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
SYDNEY	ASSOCIATION FOR A NATIONAL FILM AND TELEVISION ARCHIVE
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSAWA	FILMOTeka POLSKA
WASHINGTON	ARCHIVES / AMERICAN FILM INSTITUTE
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE

Amsterdam

STICHTING NEDERLANDS FILM MUSEUM
Paviljoen Vondelpark 3
Amsterdam

Founded 1946
Member of FIAF since 1947

Report on activities in 1976

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

The Filmmuseum acquired also in 1976 a large number of films from different distributors. The number of acquired films for this year amounts to appr. 110.

An overall arrangement for a depot of films from the various distribution centres could still not be reached. Many films are still being destroyed. Especially the companies that represent the American film distribution centres are not yet able to cope with the aims of the Filmmuseum.

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

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

This year the specially constructed nitrate film vault could be put into operation. As this part of the preservation has demanded a great deal of extra activities by its staff-members as well as an extra heavy financial burden to the year's budget, so far only film preservation has been mainly concentrated on the Netherlands films.

A preservation project, based on a 20 years financial plan, has been completed and presented to the government, in order to explain the reasons and to obtain, in the near future, the means for a sufficient preservation project for the film collections of the Filmmuseum.

The specially arranged old printer which came into operation in the Technical Department last year, is still in full operation. Films that could not be treated by laboratories in Holland now have been saved, thanks to this preservation work under the Filmmuseum's own control.

3) Documentation - cataloguing

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

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

4) Showings on the archives premises

The Filmmuseum's theatre season 1975/76 (january/may) and 1976/77 (september/december) started with Polish films:

Jerzy Kawalerowicz	GRA	Poland	- 1968
Roman Zaluski	KARDIOGRAM	Poland	- 1971
Wojciech Has	SANATORIUM POD KLEPSYDRA	Poland	- 1972
Bohdan Poreba	HUBAL	Poland	- 1972
Jerzy Stawinski	GODZINA SZCZYTU	Poland	- 1974
Antoni Krauze	PALEC BOZY	Poland	- 1974
Jerzy Hoffman	POTOP	Poland	- 1974

The month february was dedicated to films by David Boatwright, Luis Bunuel and Joris Ivens; a special series: "history in image and imagination"; a series of international short films and a series of Eisenstein' films:

David Boatwright & Peter Hutton	JULY 1971 IN SAN FRANCISCO	USA	- 1971
David Boatwright	MAY BE NEXT WEEK SOMETIME	USA	- 1974
David Boatwright & Bob Misfud	BIG CITY	USA	- 1975
Luis Bunuel	TERRE SANS PAIN - LAS HURDES	Spain	- 1932
Luis Bunuel	UN CHIEN ANDALOU	France	- 1929
Luis Bunuel	L' AGE D'OR	France	- 1930
Joris Ivens & H. Storck	BORINAGE	Belgium	- 1933
Joris Ivens	SPANISH EARTH	USA	- 1937
Herman Axelbank	FROM CZAR TO LENIN	USA	- 1937
Alexander Dovjenko	ARSENAL	USSR	- 1929
Esther Chub	PADENII DINASTII ROMANOVYKH	USSR	- 1927
Sergei Eisenstein	OKTIABR	USSR	- 1927
P. Thévénard	LUEUR DANS LES TÉNÈBRES	France	- 1946
Alain Resnais & Robert Hessens	GUERNICA	France	- 1950
Tony Richardson & Karl Reiss	MOMMA DON'T ALLOW	England	- 1957
Claude Goretta and Alain Tanner	NICE TIME	England	- 1957
Santiago Alvarez	CICLON	Cuba	- 1963
Georges Franju	LE SANG DES BÊTES	France	- 1949
Georges Franju	HOTEL DES INVALIDES	France	- 1952
George Franju	POURVU QU'ON AIT L'IVRESSE	France	- 1957
Gianfranco Mingozzi	LA TARANTA	Italy	- 1961

Jerzy Bossak & Waclaw Kazmierczak	REQUIEM FÜR 500.000	Poland	-- 1963
Walerian Borowczyk	RENAISSANCE	France	-- 1963
Ulrich Schamoni	HOLLYWOOD IN DEBLATSCHKA PESCARA	Germany	-- 1964
Nelly Kaplan	ABEL GANCE, HIER ET DEMAIN	France	-- 1962
Jan Schmidt & Pavel Juracek	JOSEF KILIAN	Czechosl.	-- 1963
Walerian Borowczyk	LES JEUX DES ANGES	France	-- 1964
Pavel Hása	LIDICE	Czechosl.	-- 1965
Jaromil Jires	ROMANZE	Czechosl.	-- 1965
Sergei Eisenstein & Dmitri Vasiliev	ALEXANDER NEVSKI	USSR	-- 1938
Sergei Eisenstein	IVAN GROSNI I & II	USSR	-- 1945

The march presentations consisted of a series dedicated to the anthropological cinema. Further showings of films by Shirley Clarke, Herman van der Horst, Friedrich Feher, Mikhail Romm, Nikolai Ekk, Dudley Murphey, Buster Keaton, G.W. Pabst, Leonard Fürst, Alan Crosland, Max Reinhardt, William Dieterle, Claude Chabrol, E.A. Dupont and Yuli Karasik.

Shirley Clarke	A MOMENT IN LOVE	USA	-- 1957
Shirley Clarke	PORTRAIT OF JASON	USA	-- 1967
Herman van der Horst	HET SCHOT IS TE BOORD	Holland	-- 1951
Herman van der Horst	HOUEN ZO	Holland	-- 1952
Herman van der Horst	PAN	Holland	-- 1961
Herman van der Horst	FAJA LOBBI	Holland	-- 1960
Friedrich Feher	THE ROBBER SYMPHONIE	England	-- 1935
Mikhail Romm	TRINADTSAT	USSR	-- 1937
Nikolai Ekk	PUTIIVKA V ZJIZNI	USSR	-- 1931
Dudley Murphey	THE EMPEROR JONES	USA	-- 1933
Edward S. Curtis	IN THE LAND OF THE WAR CANOES	USA	-- 1914
Franz Boas	THE KWAKIUTL OF BRITISH COLUMBIA	USA	-- 1930/ 31
Al Clah	INTREPID SHADOWS	USA	-- 1966
Johnny Nelson	THE NAVAJO SILVERSMITH	USA	-- 1966
Johnny Nelson	THE SHALLOW WELL PROJECT	USA	-- 1966
Kent Mackenzie	THE EXILES	USA	-- 1961
William Heick, Gordon Müller, David Peri, Robert Wharton	THE SUCKING DOCTOR	USA	-- 1964
Robert Flaherty	NANOOK OF THE NORTH	USA	-- 1922
Peter Werner	FRANCES FLAHERTY: HIDDEN AND SEEKING	USA	-- 1971
Quentin Brown	FISHING AT THE STONE WEIR I	Canada	-- 1963
Quentin Brown	AT THE AUTUMN RIVER CAMP II	Canada	-- 1963

Quentin Brown	AT THE WINTER SPA ICE CAMP III	Canada	- 1963
Gilles Blais	THE NETSILIK ESKIMO TODAY	Canada	- 1972
Napoleon Charnon & Timothy Asch	A MAN CALLED BEE; STUDYING THE YANOMAMÖ	USA	- 1968/ 71
N. Charnon & T. Asch	DEDEHEIWA TELLS THE MYTH OF NARO	USA	- 1968/ 71
N. Charnon & T. Asch	MAGICAL DEATH	USA	- 1968/ 71
N. Charnon & T. Asch	WEEDING THE GARDEN	USA	- 1968/ 71
Gregory Bateson & Margaret Mead	LEARNING TO DANCE IN BALI	USA	- 1936
Hans Steinoff	HITLERJUNGE QUEX	Germany	- 1933
Jacques D. van Vlack	MICROCULTURAL INCIDENTS IN TEN ZOOS	USA	- 1971
Ray Birdwhistell en Jacques D. van Vlack	A LECTURE ON KINESICS	USA	- 1964
Alan Lomax & Forrestine Pauluy	DANCE AND HUMAN HISTORY	USA	- 1975
Les Blank	HOT PEPPER	USA	- 1973
Gabriela Samper & Rebecca Puche	SANTISMOS HERMANOS	Columbia	- 1972
Robert G. Gardner	RIVERS OF SAND	USA	- 1974
E. Richard Sorensen	SOUTH FORE CHILDREN IV	USA	- 1963
E. Richard Sorensen	GROWING UP AS A FORE	USA	- 1963
Amalie R. Rothschild	NANA, MOM AND ME	USA	- 1974
Jorge Preloran	ARAUCANIANS OF RUCA CHOROY	Argentinie	- 1972
Adolfas Mekas	GOING HOME	USA	- 1972
Ralph Steiner & Willard van Dyke	THE CITY	USA	- 1939
Richard Leacock & Joyce Chopra	HAPPY'S MOTHER'S DAY	USA	- 1963
John Marshall	INVESTIGATION OF A HIT AND RUN	USA	- 1968/ 69
John Marshall	YOUTH AND THE MAN OF PROPERTY	USA	- 1968/ 69
Buster Keaton & Eddy Cline	THE FROZEN NORTH	USA	- 1922
Buster Keaton & Jack Blystone	OUR HOSPITALITY	USA	- 1923
G.W. Pabst	DIE LIEBE DER JEANNE NEY	Germany	- 1927
Leonard Fürst	DAS SPRECHENDE LICHT	Germany	- 1959
Alan Crosland	THE JAZZ SINGER	USA	- 1927

Max Reinhardt & William Dieterle

A MIDSUMMER NIGHT'S DREAM

		USA	-- 1935
Claude Chabrol	LE BEAU SERGE	France	-- 1958
Claude Chabrol	LES COUSINS	France	-- 1958
G.W. Pabst	L'ATLANTIDE, DIE HERRIN VON ATLANTIS	Germany	-- 1932
F.A. Dupont	VARIÉTÉ	Germany	-- 1925
Yuli Karasik	SHESTOF IULYA	USSR	-- 1968

The new Filmmuseum -- season 1976/77 started in september with a series of Japanese films and films by Raoul Servais and a film by William Thiele. Other films presented were films by Werner Herzog and the prize winning films of Oberhausen 1976.

Shinoda Masahiro	HIMIKO	Japan	-- 1974
Kinugasa Teinosuke	DAIBUTSU KAIGEN	Japan	-- 1952
Yoshimura Kimisaburo	GENJI MONOGATTARI	Japan	-- 1951
Mizoguchi Kenji	SANSHO DE BALJUW	Japan	-- 1954
Kurosawa Akira	TORO NO O FUMU OTOKO-TACHI	Japan	-- 1945
Tokyo Cinema Kyokai	KANTO DAISHINSAI	Japan	-- 1923
Raoul Servais	HAVENLICHTEN	Belgium	-- 1960
Raoul Servais	DE VALSE NOOT	Belgium	-- 1964
Raoul Servais	CHROMOPHOBIA	Belgium	-- 1966
Raoul Servais	SIRENE	Belgium	-- 1968
Raoul Servais	GOLDFRAME	Belgium	-- 1968/ 69
Raoul Servais	TO SPEAK OR NOT TO SPEAK	Belgium	-- 1970
Raoul Servais	OPERATIE X 70	Belgium	-- 1971
Raoul Servais	PEGASUS	Belgium	-- 1973
Raoul servais	HRER HALEWIJN	Belgium	-- 1976
Shinoda Masahiro	CHINMOKU	Japan	-- 1971
Inagaki Hiroshi	CHUSHINGURA	Japan	-- 1962
Kuroki Kazuo	RYOMA ANSATSU	Japan	-- 1974
Ichikawa Kon	KOKORO	Japan	-- 1955
Yamamura So	KANIKO - SEN	Japan	-- 1953
Yoshida Yoshishige	KAIGENREI	Japan	-- 1973
Ciro Duran & Mario Mitrotte	CORALEJAS DE SINCELEJO	Columbia	-- 1974
Zivko Nikolic	PROZOR	Yougosl.	-- 1976
Fjedor S. Chitruk	RAVNOVESIE STRAHA	USSR	-- 1976
J. Karasek	QUO VADIS, HOMINE?	Czechosl.	-- 1975
Honkasalo - Lehto	IKÄLUOKKA	Finland	-- 1976
Ian Mooyoung	THE BALLAD OF LUCY JORDAN	England	-- 1975
Shuji Terayama	TALE OF LABYRINTH	Japan	-- 1975
Jacques Armand Cardon	L'EMPREINTE	France	-- 1974/ 75
Walter Heynowski & Gerhard Scheumann	GELDSORGEN	DDR	-- 1975

Arbeitskreis gegen de Berufsverbote, Bühl	VERFASSUNGSFEINDE	Germany	- 1976
Zbigniew Rybczynski	NOWA KSIAZKA	Poland	1975
Dorislav Savtinac	WORTSPIELE	Germany	- 1975
Naruse Mikio	CHI NO MAY DAY	Japan	- 1952
Naruse Mikio	HATARAKU IKKA	Japan	- 1939
Yamamoto Kajiro	HAWAI MAREI OKI KAISEN	Japan	- 1942
Ichikawa Kon	NOBI	Japan	- 1959
Werner Herzog	JEDER FÜR SICH UND GOTT GEGEN ALLE	Germany	- 1974
Kobayashi Masaki	NINGEN NO JOKEN part 1/2	Japan	- 1959
Kobayashi Masaki	NINGEN NO JOKEN part 3/4	Japan	- 1959
Kobayashi Masaki	NINGEN NO JOKEN part 5/6	Japan	- 1961
Shindo Kaneto	GENBAKU NO KO	Japan	- 1952
Okamoto Kihachi	NIHON NO ICHIBAN NAGAI HI	Japan	- 1967
Ozu Yasujiro	KAZE NO NAKA NO MENDORI	Japan	- 1948
Nichiei Shima-Sha	ANSEI JOYAKU KARA ANFO JOYAKU MADE	Japan	- 1960
Kinoshita Keisuke	NIHON NO HIGEKI	Japan	- 1953
William Thiele	TARZAN TRIUMPHS	USA	- 1943
Youngson Prod.	THE GOLDEN AGE OF COMEDY	USA	- 1957

The months November and december were dedicated to the conclusion of the series of Japanese films, a series of Karl Valentin-films and a D.W. Griffith retrospective and films from Film International Rotterdam were shown.

Ichikawa Kon	PU-SAN	Japan	- 1953
Imai Tadashi	KIKU TO ISAMU	Japan	- 1959
Imamura Shohei	NIPPON SENGOSHI - MADAMU ONBORO NO SEIKATSU	Japan	- 1970
Oshima Nagisa	NIHON NO YORU TI KIRI	Japan	- 1960
Karl Valentin	IM PHOTOATELIER	Germany	- 1932
Karl Valentin	ES KNALLT	Germany	- 1933
Karl Valentin	ORCHESTERPROBE	Germany	- 1933
Karl Valentin	IM SCHALLPLATENLADEN	Germany	- 1934
Karl Valentin	KARL VALENTINS HOCHZEIT	Germany	- 1912/ 13
Karl Valentin	DIE LUSTIGE VAGABUNDEN	Germany	- 1913
Karl Valentin	DER NEUE SCHREIBTISCH	Germany	- 1914
Karl Valentin	MYSTERIEN EINES FRISEURSALONS	Germany	- 1922
Karl Valentin	KARL VALENTIN ALS MUSIKAL-CLOWN	Germany	- 1929
Walter Jerven	KARL VALENTIN, DER SONDERLING	Germany	- 1929
Karl Valentin	SO EIN THEATER	Germany	- 1934
Karl Valentin	THEATERBESUCH	Germany	- 1934

Karl Valentin	DER VERHEXTE SCHEINWERFER	Germany	-- 1934
Karl Valentin	DER FIRMLING	Germany	-- 1934
Karl Valentin	DER ANTENNEDRAHT	Germany	-- 1935
Karl Valentin	DER ZITHERVIRTUOSE	Germany	-- 1935
Karl Valentin	MUSIK ZU ZWEIEN	Germany	-- 1936
Karl Valentin	EIN VERHÄNGNISVOLLES GEIGENSOLO	Germany	-- 1936
Karl Valentin	BEIM NERVENARTZ	Germany	-- 1936
D.W. Griffith	THOSE AWFUL HATS	USA	-- 1909
D.W. Griffith	THE HONOR OF HIS FAMILY	USA	-- 1910
D.W. Griffith	WHAT SHALL WE DO WITH OUR OLD	USA	-- 1911
D.W. Griffith	ENOCH ARDEN	USA	-- 1911
D.W. Griffith	THE GIRL AND HER TRUST	USA	-- 1912
D.W. Griffith	THE MOTHERING HEART	USA	-- 1913
D.W. Griffith	A CORNER IN WHEAT	USA	-- 1909
D.W. Griffith	THE LONEDALE OPERATOR	USA	-- 1911
D.W. Griffith	THE MUSKETEERS OF PIG ALLEY	USA	-- 1912
D.W. Griffith	THE LADY AND THE MOUSE	USA	-- 1913
D.W. Griffith	THE BATTLE AT ELDERBUSH	USA	-- 1913/
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Chantal Akerman	JEANNE DIELMAN	Belgium	+ 1975
D.W. Griffith	AN UNSEEN ENEMY	USA	-- 1912
D.W. Griffith	DEATH'S MARATHON	USA	-- 1913
D.W. Griffith	THE AVENGING CONSCIENCE	USA	-- 1914
D.W. Griffith	THE BIRTH OF A NATION	USA	-- 1915
Andrei Mikhalkov - Konchalovsky	DVORJANSKOE GNEZDO	USSR	-- 1969
D.W. Griffith	INTOLERANCE	USA	-- 1916
D.W. Griffith	HEARTS OF THE WORLD	USA	-- 1918
D.W. Griffith	THE FUGITIVE	USA	-- 1910
D.W. Griffith	THE GIRL WHO STAYED AT HOME	USA	-- 1909
Francesco Rosi	IL CASO MATTEI	Italy	-- 1972
D.W. Griffith	THE COUNTRY DOCTOR	USA	-- 1909
D.W. Griffith	BOBBY, THE COWARD	USA	-- 1911
D.W. Griffith	A ROMANCE OF HAPPY VALLEY	USA	-- 1919
D.W. Griffith	THE PRIMAL CALL	USA	-- 1911
D.W. Griffith	TRUE HEART SUSIE	USA	-- 1919
D.W. Griffith	BROKEN BLOSSOMS	USA	-- 1919
D.W. Griffith	WAY DOWN EAST	USA	-- 1920
D.W. Griffith	ORPHANS OF THE STORM	USA	-- 1921
D.W. Griffith	THE WHITE ROSE	USA	-- 1923
D.W. Griffith	AMERICA	USA	-- 1924
D.W. Griffith	ISN'T LIFE BEAUTIFUL	USA	-- 1924
Jacques Rivette	CELINE ET JULIE VONT EN BATEAU	France	-- 1974
D.W. Griffith	THE PAINTED LADY	USA	-- 1912
D.W. Griffith	BRUTALITY	USA	-- 1912

D.W. Griffith

THE STRUGGLE

USA

- 1931

5) Progress in budgetary matters, relations with governmental authorities

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

6) Relations with other FIAF members

Different programmes were exchanged with:

- Royal Film Archive, Brussels
- Film Department of Museum of Modern Art, New York
- Oesterreichisches Filmmuseum, Vienna

The Filmmuseum received documentation-material in exchange from:

- Danish Filmmuseum, Copenhagen

and did sent programmes to:

- Danish Filmmuseum, Copenhagen
- Svenska Filminstitutet, Stockholm
- Filmoteka Polska, Warsaw

Films were exchanged with:

- Magyar Filmtudományi Intézet, Budapest
- American Film Institute, Washington

and sent to:

- Magyar Filmtudományi Intézet, Budapest

7) Projects, miscellaneous

In this year the Filmmuseum celebrated its 30th anniversary.

In May the National Television Company of Holland organised in the Filmmuseum an International Conference of Drama Experts in which ± 100 T.V. drama experts from all over the world participated.

Furthermore a group of students with their professors from West-Berlin visited in September the Filmmuseum in order to see films connected with the world war II. There were highly stimulating discussions with a.o. the Dutch filmmaker Rolf Orthel.

In October the exhibition HOLLYWOOD GLAMOUR PHOTOGRAPHY was held in the Filmmuseum, consisting of unique stills from the periode 1925 - 1940; an exhibition which was very successfull and toured Holland afterwards.

The Filmmuseum acquired an ERNEMANN 8 B Combi projector (35 mm and 16 mm) for use in the new filmtheatres projection booth.

At the end of the year a beginning was made with

- 1) to complete the technical department in Overveen, near the city of Haarlem, where part of the building still had not been reconstructed. However in 1977 the department will be ready and a filmlaboratory will be fully equipped (printing and washing).
- 2) the permanent exhibition hall will be completed, where the collections of the Filmmuseum will finally be exhibited, but where also other expositions may be held in the future.

Beograd

XXXIIIe Congrès de la FIAF - Varna, Mai 1977

RAPPORT DE LA JUGOSLOVENSKA KINOTEKA

Durant l'année qui vient de s'écouler, notre Cinémathèque a changé la façon, le système et la forme de présentation du répertoire dans notre Musée de Belgrade. En dehors des programmes, basés sur les cycles et rétrospectives d'importantes personnalités, des cinématographies nationales et de l'histoire du septième art, nous nous sommes efforcés d'élargir thématiquement ce répertoire à un domaine plus étendu que celui offert par l'esthétique ou l'histoire du cinéma. Nous avons voulu, - partant de la supposition que le film n'est pas seulement un moyen de montrer les oeuvres les plus importantes du cinéma dans son ensemble, mais également une source valable de diffusion des connaissances se rapportant aux faits et données scientifiques, sociales et historiques - rendre les formes de présentation plus variées et plus riches.

Les programmes thématiques sont la base sur laquelle s'appuie notre nouvelle conception. De la présentation anonyme des programmes, nous sommes passés aux créations d'auteur. L'auteur du programme compose ce dernier en s'appuyant sur sa thèse illustrée par un choix de films qui éclairent son point de vue sur une

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époque, certaines tendances, soulève et ouvre les problèmes, s'oppose à certaines conceptions dépassées, sert de base à la réflexion et à la discussion. Il existe aussi une tendance visant à faire la lumière, et cela sous plusieurs aspects, sur certaines personnalités de l'histoire du cinéma (et en dehors d'elle) à les placer dans le contexte de l'époque ou à les opposer aux courants contemporains du film et de la société. C'est un essai pour trouver, par la présentation des films, le rapport existant entre l'époque, l'auteur et son oeuvre. De mettre l'accent sur le contexte social du film en tant qu'art, industrie, marchandise de large consommation et document sur l'époque où il a été conçu, souvent contre le voeu et l'idée de son auteur.

C'est pourquoi nous avons fait appel pour nos cycles thématiques non seulement à des historiens, critiques et esthéticiens du film, mais également à des sociologues, écrivains et peintres. Le fond complet des films de la Cinémathèque Yougoslave est mis à leur disposition et ils peuvent effectuer leur choix librement.

L'auteur est tenu d'exposer sa thèse par écrit, sous forme d'essai ou d'étude publié dans le Bulletin du Musée de la Cinémathèque Yougoslave. Ce Bulletin est envoyé à toutes les personnalités de la vie sociale et culturelle de Belgrade et est remis gratuitement à chaque visiteur du Musée. Au cours du cycle thématique,

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une discussion sur le programme et les thèses de l'auteur est organisée.

Les cycles sont accompagnés d'expositions présentées dans le hall du Musée, et, naturellement, si c'est possible, sur une base thématique.

Ceci mis à part, toutes les projections de films muets bénéficient d'exposés d'introduction, ce qui n'a pas manqué d'accroître l'intérêt du public pour ce genre de présentations.

Un tel système de planification et de composition des programmes sera également appliqué dans nos salles de Zagreb, Ljubljana et Sarajevo.

Les premières expériences ont montré non seulement une augmentation nette du nombre des spectateurs à tous les films projetés - même en ce qui concerne ceux peu regardés jusqu'à présent - mais également une modification de la structure du public.

En dehors de ces formes de présentation, nous avons continué à tenir nos " film session " dont la durée est d'environ quatre heures et dont nous avons d'ailleurs fait part à nos membres de la FIAF, dans notre rapport de 1972.

Des cycles thématiques que nous avons présentés dans le cadre de notre nouvelle façon de programmer, nous citerons :

- 1 - Le Kitsch et l'art cinématographique

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- (avec l'exposition " Le Kitsch et l'art de l'affiche de cinéma), 1ère partie, 40 films
- 2 - Les motifs à la Kafka dans le film. 2e partie, 12 films.
 - 3 - Démythification du Western, 60 films.

En 1977, les cycles thématiques suivants sont en préparation :

- 1 - Le film en tant que document social
- 2 - L'homme de couleur et le film
- 3 - Le film en tant que marchandise de large consommation,

et autres cycles.

La rénovation de l'immeuble contenant nos archives cinématographiques étant achevée, nous avons, de ce fait obtenu de nouveaux locaux pour nos tables de montage, ce qui nous a permis de pouvoir effectuer la vérification et de cataloguer nos films beaucoup plus vite que par le passé. En dehors de cela, nous avons procédé à l'isolation de nos dépôts pour nos films au nitrate.

Nos archives se sont enrichies de 1.211 copies de films de long et court métrage. 1.237 films ont été définitivement catalogués et 1.102.000 mètres de bandes ont été visionnés par les cinéastes. La bibliothèque a reçu 450 nouveaux titres, 74 revues et périodiques de divers pays. Des cinéastes, des .../.

étudiants, des critiques et des chercheurs scientifiques ont, à la bibliothèque, consulté sur place environ 11.000 ouvrages et périodiques.

En ce qui concerne les échanges et les prêts de films, nous avons collaboré avec les cinémathèques suivantes :

- Berlin-Est
 - Bruxelles
 - Bucarest
 - Budapest
 - Moscou
 - New York (Museum of Modern Art)
 - Prague
 - Varsovie
 - Vienne (Filmmuseum)
 - Poona.
-

Berlin/Ost

Staatliches Filmarchiv

der Deutschen Demokratischen Republik

Two drafts of the deposit of films and documentation material at the Staatliches Filmarchiv have been elaborated and are subject to approval by the DDR Ministry of Culture.

2. Preservation of the film collection

ACTIVITIES IN 1976

2.1 Extension of =====

The foundation stone for the construction of the colour film vault was laid in May 1976. It will have a capacity of 100,000 reels.

1976 was a successful year for the Staatliches Filmarchiv der DDR. All tasks planned were fully carried out on a stable financial basis. If one wants to give prominence to some of the numerous obligations and achievements one may list the continuation of the construction of the new vault for the storage of colour films, the awarding of the Golden Dove of the Leipzig Festival to the Staatliches Filmarchiv for the retrospective devoted to Japanese Documentary Film Making, and the sponsoring of the 2nd FIAF Summer School. These events were highlights of the Archive's work in 1976, they set new standards and are of particular importance for the future development of the Staatliches Filmarchiv.

Collecting, preserving, making accessible and using the collection are still the four basic tasks of the Staatliches Filmarchiv. In order to fulfill them the following actions have been taken:

1. Enlargement of the collection

During the year the Archive took over approx. 13,000 reels of cinema and TV material. It was necessary to restrict the number of acquisitions, as the available storage capacity is limited and has to be allocated so as to enable the Archive to continue accepting acquisitions in the next two years. Only after 1978, after the completion of the colour film vault, will there be more storage capacity.

Enlargement of the documentation, collection and museum exhibits has continued, by acquisitions from distribution, by film export, by purchase and through exchange.

Two draft regulations relating to the statutory deposit of films and documentation material with the Staatliches Filmarchiv have been elaborated and are subject to approval by the GDR Ministry of Culture.

2. Preservation of the film collection

2.1 Extension of the storage capacity

The foundation stone for the construction of the colour film vault was laid in May 1976. It will have a capacity of approx. 320,000 reels of film which will be stored at a temperature of -7°C and at a relative air humidity of 25%. By the end of the year, the shell construction of the two basement storeys was completed. It is expected that the plant will be completed in 1978.

2.2 Storage

Great care was taken to adhere to the optimum air conditioning readings in the existing film vaults. Despite the extremely high temperatures during the hot summer months the operation of the plant was constantly smooth with only negligible deviations in the readings.

During 1976, it was necessary, too, to re-arrange part of the film collection and to open up reserves of storage capacity in order to be able to cope with the acquisitions over the next two years.

2.3 Physical examination

A total of 6,627,000 m of film material was subjected to physical examination. An improvement in the practice of work enabled the Archive to achieve an increase over the previous years, with the same number of staff and the same technical equipment.

2.4 Preservation

2,250,000 m of film material was washed, 51,375 m of film was subjected to manual cleaning and 231,517 m to ultrasonic cleaning.

2.5 Printing

A total of over 2 million m of film material was printed. Another new printing machine, type OZX (Czechoslovakia) was obtained.

The amount of archive film requiring printing being greater than this, the Archive had films printed in Hungary.

3. Accessibility of the film collection

3.1 Computer programme

The cataloguing of the collection by means of computers has again been postponed as the first tests revealed imperfections and shortcomings in the programme which had been modified to meet the requirements of the Archive.

3.2 Cataloguing

All the new acquisitions have been catalogued. At the same time work has concentrated on the amendment of filmographic data for later feeding to the computer and to make them more precise.

In 1976, the first film catalogue listing the collection of the Archive was published. All documentary film shots of Wilhelm Pieck, first President of the German Democratic Republic, accompanied by sources and annotations were compiled and published to mark the 100th anniversary of his birth. This series of film catalogues relating to certain subject matters will be continued.

Work has started on a provisional index which is to become a thesaurus.

The Staatliches Filmarchiv does not yet store magnetic tapes of TV material. The films acquired from TV are catalogued according to the same principles as cinema films.

3.3 Editorial restoration

96 feature films and 74 documentaries were subjected to editorial restoration.

3.4 Editorial viewing

215,000 m of documentary material was viewed and annotations supplied for cataloguing.

3.5 Filmographic work

The manuscript of the filmography compiling the 1975 productions (Filmo-Bibliographischer Jahresbericht 1975) was completed.

A manuscript listing the contents of all film periodicals of the GDR, accompanied by a subject index, was completed. A complete survey was drawn up of all national and international prizes which were awarded to GDR films and GDR film makers.

4. Use of the film collection

4.1 Public activities of the Staatliches Filmarchiv

Film clubs

Films of the Staatliches Filmarchiv were borrowed for 1,755 events organized by GDR film clubs.

Archive Film Theatre "Camera"

590 films were screened in 852 Archive film theatre performances.

Our particular thanks for three interesting seasons are due to the Soviet Archive, Gosfilmofond, who assisted us in the programmes "Traditions of socialist realism", "Films of Studio Meshrabpomfilm" and "Unknown Soviet films". We are also gratefully acknowledging the assistance of the Czechoslovak Film Institute/Film Archive for a number of programmes with Czech films of the thirties and films by Jiri Trnka.

Retrospective during the Leipzig Film Festival

The theme of the retrospective at the 1976 International Leipzig Documentary Film Festival was "Documentary Film Making in Japan - its democratic and progressive

militant traditions". As this programme had not even been shown in Japan before, and as it drew the attention to an unknown and forgotten line of tradition in Japanese film making, one may rightly call it a genuine discovery of film history and a pioneer work. The Staatliches Filmarchiv and the Congress for reconstruction of Japanese Film were honoured for the retrospective with the highest award of the Leipzig Festival, the Golden Dove.

Exhibitions

The co-operation with Gosfilmofond in arranging exhibitions on Soviet film making was continued in 1976 with an exhibition on the activities of the Meshrabpom Studio. The work of that studio is of particular interest for the co-operation between Soviet and German film makers before 1933. The Meshrabpom Studio produced a number of German-Soviet co-productions a number of notable German film makers worked at the studio.

The exhibition "Traditions of German-Soviet co-operation in film making" was shown in 1975 in Berlin, and in 1976 at the Gosfilmofond film theatre in Moscow and at a big cinema in Kiev.

Publications

In 1976, the Staatliches Filmarchiv brought out the following publications:

- 10 film leaflets - introductory material for film clubs
- 4 programme booklets for the Archive film theatre "Camera"
- catalogue for the exhibition "Proletarian Internationalism and Film (Meshrabpomfilm)"
- brochure and programme booklet on "Documentary Film Making in Japan - its democratic and progressive militant traditions"
- Film Catalogue No.1, "Wilhelm Pieck".

Film documentation

The film team of the Archive made shots of 33 personalities and subject matters. Approx. 19,500 m of film material was exposed.

A film on the storage technique and air conditioning used at the Staatliches Filmarchiv was completed.

Film events abroad

The Staatliches Filmarchiv assisted seasons with DEFA films in Berkeley, Montreal, Rio de Janeiro, Moscow, Warsaw and Algiers. The archives in Austria, Great Britain and Algeria were assisted by the Archive with comprehensive seasons of German classics.

2nd FIAF Summer School

The 2nd FIAF Summer School was organised by the Staatliches Filmarchiv and held in Berlin, capital of the GDR, from 23rd August to 17th September 1976. It was attended by 18 students from 12 countries. They were unanimous in their opinion that the course of further education had been extremely successful and useful to their future work.

4.2 Use of the Archive collection

The Staatliches Filmarchiv supported 74 film and TV projects of the national and international productions.

More than 200 visitors looked at approx. 1,100,000 m of film material in projection rooms and on viewing tables. The Archive sent out more than 2,100 films for information and study purposes.

Use of the collection of the Archive has continued to increase in 1976.

Berlin/West

STIFTUNG DEUTSCHE KINEMATHEK

Rapport 1976 - 1977

Général

La situation financière de la Stiftung Deutsche Kinemathek s'est améliorée; en conséquence deux emplois à demie-journée furent changés en emplois temps complet.

Au grand regret de tous les collègues, notre secrétaire, Mademoiselle von Oesterreich, qui a travaillé pour la Kinemathek dès sa fondation, a quitté le service étant arrivée à la limite d'âge. Son successeur est Madame Schahbaz.

Le fichier central développé dans la Kinemathek a été mis à l'épreuve dans le cadre des travaux dans nos archives; quelques changements seront nécessaires. La discussion à ce sujet va être continuée.

1. Collections

a) Préservation

Etant donné que nous n'avons pas eu de moyens disponibles pour le tirage de copies de films, nous avons concentré nos efforts sur le contrôle des matériaux enregistrés dans nos archives.

- b) La Kinemathek a réussi à acquérir le scénario - probablement le seul exemplaire existant - du film DAS CABINET DES DR. CALIGARI, célèbre dans le monde entier.

En outre, nous avons pu compléter la collection Gerhard Lamprecht en y ajoutant une partie de sa succession: films, scénarios, ancienne littérature de film, matériaux concernant Lotte Reiniger, affiches de film, cartes de censure et interviews avec des cinéastes.

En plus, nous avons acheté: une collection de films allemands de l'époque 1913 à 1918, les scénarios des films suivants:

DAS WEIB DES PHARAO (Ernst Lubitsch, 1921)
DIE FINANZEN DES GROSSHERZOGS (F. W. Murnau, 1923)
THERÈSE RAQUIN (Jacques Feyder, 1927/28).

ainsi que des scénarios de certains films triviaux allemands, des scénarios et des photos provenant de la succession de l'acteur Werner Krauss,

les têtes de la groupe de figures DER TOD UND DIE SIEBEN TODSÜNDEN -la mort et les sept péchés capitaux - créée pour le film METROPOLIS par Walter Schultze-Mittendorf (sculpteur et créateur de costumes).

Grâce à une subvention de la part de la Deutsche Klassenlotterie Berlin, nous étions en état d'acheter 26 copies de films du réalisme anglais. Nous sommes autorisés à la distribution non-commerciale des ces films.

c) Service et distribution

La distribution de films aux institutions non-commerciales (ciné-clubs, universités, écoles, cinémas-communiaux) a été étendue; les films des étudiants de la Deutsche Film- und Fernsehakademie Berlin furent distribués dans une mesure augmentante.

2. Documentation

a) Information et visiteurs

Nous avons donné des renseignements concernant surtout l'histoire du film en général en réponse aux demandes nombreuses prouvant l'intérêt augmentant du public.

Au cours de l'année passée, les personnalités suivantes ont visité la Kinemathek:

Laurence Clifford et Anthony Cock (National Film Archive, Londres), Gisèle Coté (Cinémathèque Québécoise), Famiro Durand (Cineteca Nacional, Mexico), Francisco Gaytán Fernández (Filmoteca de la U. N. A. M., Mexico), Carlos A. M. Calil avec épouse (Fundação Cinemateca, Brésil), Christian Wirsén (Cinemateke, Stockholm), des participants à la FIAF-Summer-School (Staatliches Filmarchiv der DDR), et Clyde Jeavons (National Film Archive, Londres); Professeur Hanni Weiße, le compositeur Norbert Schulze, l'actrice Hertha Stern von Walter et autres.

b) Présentations de films et publications

A cause de la situation financière, la Kinemathek elle-même n'était pas en mesure d'organiser des projections en 1976.

Février 1977: Présentation de la rétrospective de films de Werner Hochbaum provenant du Staatliches Filmarchiv der DDR,

14 jusqu'au
28 février 1977: Présentation d'une série de films "Eine Reise in die Legende und zurück - Der realistische Film in Großbritannien von 1930 - 1975" (le film réaliste en Grande-Bretagne).

Nous sommes en train de préparer pour le Festival International du Film de Berlin 1977 la rétrospective qui, pour la première fois, fut confiée à la Kinemathek. Le sujet principal de la rétrospective sera Marlene Dietrich.

En plus, nous présenterons à l'honneur du documentariste allemand, Wilfried Basse, une sélection de ses films accompagnée d'une petite documentation. Une autre série de projections sera consacrée au film fantastique en Allemagne de 1933 jusqu'à 1945.

Entretemps, dans la "Reihe Film" (Hanser-Verlag, Munich) les monographies suivantes furent publiées: Fritz Lang, Humphrey Bogart, Kluge/Herzog/Straub et New Hollywood (volume 7 à 10). Suite à une demande très grande une deuxième édition du volume 4 "Visconti" a été publiée. Le tirage de la "Reihe Film" a atteint jusqu'au début de l'année 1977 près de 100 000 exemplaires. A l'occasion de la rétrospective des films du réalisme anglais, la Kinemathek a publié la documentation "Eine Reise in die Legende und zurück - Der realistische Film in Großbritannien" par Eva Orbanz (Verlag Volker Spiess).

Nos efforts, commencés en 1975, concernant la création d'un fichier de tous les cours et publications d'écoles supérieures et d'universités se référant au sujet film furent continués.

Entretemps, nous avons publié le numéro zéro "Film und Fernsehen in Forschung und Lehre an Universitäten und Hochschulen in der Bundesrepublik Deutschland und Berlin (West), Österreich und der deutschsprachigen Schweiz" montrant les résultats de la première enquête.

Cette publication - y-joint de nouveaux questionnaires - fut envoyée aux universités et d'autres institutions compétantes. A l'aide de ce fichier, la Kinemathek sera en état de donner, entre autres, des renseignements sur les travaux relatifs au sujet "Film" déjà publiés ou encore en rédaction.

Les travaux préparatoires de la publication d'une "Histoire du film en Allemagne" ont atteint une phase concrète; un plan fut élaboré et des coopérateurs furent proposés.

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

La Kinemathek a continué à collaborer au "International Index to Film Periodicals" de la FIAF.

Madame Orbanz a participé à l'Assemblée Générale de la FIAF à Mexico. En outre, Madame Orbanz a pris part à la FIAF-Summer-School arrangée par le Staatliches Filmarchiv der DDR donnant une vue d'ensemble sur tous les travaux des archives de film.

Le Staatliches Filmarchiv der DDR a prêté à la Kinemathek la rétrospective Werner Hochbaum.

Nous avons l'intention de présenter en partie la rétrospective de films documentaires japonais, assemblée par le Staatliches Filmarchiv der DDR.

En ce qui concerne nos travaux se référant au programme du film réaliste anglais, la Bibliothèque du British Film Institute et le National Film Archive, Londres, nous ont rendu de grands services.

Au printemps de 1976, Madame Belach a fait un stage de 6 semaines au British Film Institute pour apprendre à connaître toutes les sections du British Film Institute et du National Film Archive.

En été de 1976, Madame Orbanz a visité le Danske Filmmuseum de Copenhague.

Mars 1977

Dr. Heinz Rathsack

Bois d'Arcy

SECRETARIAT D'ÉTAT A LA CULTURE

CENTRE NATIONAL
DE LA
CINÉMATOGRAPHIE

BOIS D'ARCY LE

I. Edification de locaux.

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

10 Mars 1977

On a constaté l'acquisition d'une nouvelle tranche de 47 cellules de 1300 bobines chacune, a commencé à être traité.

La réception des locaux est prévue pour fin août 1977. La capacité de stockage sera ainsi portée, pour les films nitrates, à 175 000 bobines 35mm. Ces nouvelles cellules seront conçues par la FLAF.

Par ailleurs, les plans ont été établis pour un bâtiment pour films de sécurité ; ce bâtiment, d'une capacité de 200 bobines environ, sur 5 niveaux de stockage, sera équipé de rayonnages mobiles sur rails - système type "compactus" - et comportera une salle expérimentale pour la conservation des films en couleurs. Les travaux devraient commencer fin 1977.

RAPPORT D'ACTIVITE DU SERVICE DES

ARCHIVES DU FILM POUR 1976

Quelques locaux anciens de la batterie ont été aménagés, permettant de :

O. Statistiques principales. Situation au 31.XII.76.

. Agents en fonction	45
. Total général des déposants	637
. Total général des titres déposés	28 265
. Total général des bobines déposées	282 252
. Total général des bobines vérifiées	48 279
. Total général des titres de films pour lesquels une matrice d'archive a été établie	659
. Métrage 35mm des films pour lesquels une matrice d'archive a été établie	381 995 m
(hors copies)	
. Id° pour films 16mm (hors copies)	13 696
. Total des fiches synoptiques établies	17 339
. Total des "dossiers de dépôt"	10 931
. Total des fiches "Enquêtes"	3 641
. Total des scénarios archivés	14 550
. Total des photos archivées	25 672
(+ 150 000 environ à dépouiller)	
. Total des affiches de films archivées	3 834
. Total des ouvrages en bibliothèque	1 836

I. Edification de locaux.

La construction d'une nouvelle tranche de 47 cellules pour films nitrate, d'une capacité de 1 300 boîtes 35mm chacune, a commencé en septembre.

La réception des locaux est prévue pour fin août 1977. La capacité de stockage sera ainsi portée, pour les films nitrate, à 175 000 bobines 35mm. Ces nouvelles cellules seront conditionnées selon les normes préconisées par la FIAF.

Par ailleurs, les plans ont été établis pour la construction d'un nouveau bâtiment pour films de sécurité ; ce bâtiment, d'une capacité de 200 000 bobines environ, sur 5 niveaux de stockage, sera équipé de rayonnages mobiles sur rails - système type "compactus" - et comportera une cellule expérimentale pour la conservation des films en couleurs. Les travaux devraient commencer fin 1977.

Quelques locaux anciens de la batterie ont été aménagés, permettant notamment la création de :

- une réserve pour les scénarios.
- deux réserves pour les matériels muséologiques.
- un magasin pour fournitures diverses.

2. Acquisitions de matériels techniques.

Ont principalement été acquis :

- une tireuse optique spéciale permettant la sélection monochromatique des films en couleurs sur une seule bande (au lieu de 3 bandes dans le procédé classique), et la reconstitution ultérieure sur film couleur.
- une table de vision 35mm/16mm double bande optique et magnétique, Interciné, avec adaptations spéciales, vitesse variable et vitesses fixes 16, 18 et 24 im/sec..
- un équipement complémentaire de banc-titre, permettant la prise de vues de cartons de générique et intertitres.
- une balance d'analyse de précision (pour pesée des produits chimiques).
- un appareil à relier ; une photocopieuse.
- un équipement complet de prise de vues photographiques 4 x 5 inches et accessoires permettant la prise de vues en studio ou en reportage.
- visionneuses, enrouleuses, compteurs, synchroniseuses en tous formats ; plusieurs thermo-hygrographes.

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3. Collecte des films.

L'action engagée s'est poursuivie en 1976 sur les mêmes bases que les années précédentes ; le service a reçu, en dépôts volontaires, 31 979 bobines, correspondant à 3 481 nouveaux titres.

Les nombreuses démarches entreprises auprès des auteurs d'une part, des collectionneurs et détenteurs privés de films d'autre part, ont permis de recevoir certains documents très anciens, ignorés ou présumés perdus, notamment des films de MELIES, ZECCA, Emile COHL, NORMANDIN, ainsi que des documents tournés par les opérateurs de LUMIERE. A signaler aussi le dépôt de la "Joan the woman" de Cécil B. de Mille et de "La merveilleuse vie de Jeanne d'Arc" de Marco de Gastyne - cette copie en format 17,5 mm -.

Malheureusement beaucoup de collectionneurs, disposant parfois de copies uniques sur support nitrate n'acceptent de remettre leurs films en dépôt qu'au dernier stade, alors même que le document est déjà physiquement et chimiquement très altéré.

4. Matériels anciens et documents autres que les films.

Une quarantaine d'appareils de cinéma anciens ont été donnés ou acquis ; le total des appareils inventoriés s'élève à 410 ; certains ont pu être remis en état de marche. C'est ainsi que le service dispose de projecteurs fonctionnant dans les formats 9,5mm, 17,5mm, 22 mm, 28 mm, et peut assurer des projections en ROUXCOLOR.

L'inventaire méthodique des appareils se poursuit ; chaque appareil fait l'objet d'une fiche descriptive, d'une datation, de la référence des brevets d'origine ; marques de fabrique, publicités d'époque, copie des brevets sont, autant que possible, jointes à la fiche. Des échanges peuvent être envisagés.

Les affiches des films français font l'objet d'une prise de vues et du tirage d'une diapositive, qui permet une consultation aisée, par exemple à l'occasion de la préparation d'une manifestation.

12 135 scénarios (ou découpages, continuités dialoguées) ont été enregistrés en 1976 ; s'y ajoutent les matériels publicitaires, dont le recensement est également en cours.

Les donateurs sont en léger accroissement. Le service a notamment reçu l'importante donation de Madame Veuve Léon MATHOT comportant de nombreux ouvrages, revues, photographies, articles de presse, maquettes se rapportant principalement à l'oeuvre de son mari -acteur et réalisateur de très nombreux films, de 1907 à 1960, Président de la Cinémathèque Française de 1960 à 1967 -, mais aussi à l'ensemble du cinéma français, des années 1910 à 1960 environ.

.../...

5. REALISATIONS, ETUDES ET RECHERCHES TECHNIQUES PRINCIPALES.

- De nombreux essais ont été conduits en vue de permettre, sur la machine réalisée à cet effet, une exploitation rationnelle du système de transfert des films en couleurs sur pellicule achrome, par sélection monochrome sur bande pelliculaire unique. Si tous les essais optiques et mécaniques sont concluants, quelques difficultés doivent encore être surmontées au niveau du choix et du traitement des pellicules de sélection ; en outre, la cadence très lente de l'appareil oblige à une exploitation continue.

- Réalisation, en cours, d'un équipement de projection 16mm et 35mm à performances spéciales. Cet équipement permettra :

- la projection sur grand écran des films en 35mm ou 16mm, à vitesse variable - jusqu'à 48 im/sec., avec vitesses fixes calées possibles à 16 im/sec., 18 im/sec., 24 im/sec. ; marche avant et arrière, image arrêtée, télécommande depuis la salle.
- la projection simultanée sur écran, à des fins de comparaison, de deux éléments 35mm ou d'une copie 35mm et d'une copie 16mm ;

Ces appareils sont prévus pour passer des films à grand retrait ; ainsi sera-t-il possible, par exemple, de visionner simultanément un original "nitrate" ancien avec l'élément restauré par le service.

- Réalisation, en cours, de l'équipement spécial de microfichage permettant la prise de vues directe, sur microfiches normalisées, d'une image de chaque plan du film analysé.

- Poursuite des études physiques et chimiques entreprises avec l'Association pour la Recherche Scientifique sur les Arts Graphiques.

Mise au point des conditions pratiques de la méthode de mesure de la teneur des films fraîchement développés en thiosulfate résiduel et autres produits de décomposition. Etude sur un traitement massif des films à l'oxyde d'éthylène.

- Etude sur les caractéristiques nécessaires des boîtes en matière plastique.

- Participation aux recherches relatives au vidéodisque - avec la Commission Supérieure Technique du Cinéma et la Société THOMSON.-

- Automatisation documentaire. Mise en service d'une tireuse optico-électronique permettant, à partir de fiches codées, et d'un clavier d'interrogation, la recherche rapide d'informations signalétiques simples.

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

- Participation, avec la Bibliothèque Nationale et l'Institut National de l'Audiovisuel, aux travaux de mise au point du décret d'application aux films cinématographiques de la loi du 21 juin 1943 relative au dépôt légal - dont la parution est prévue en 1977 -.

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6. TRAVAUX DE RESTAURATION.

Les opérations de transfert des films "nitrate" sur support de sécurité se sont poursuivies : 129 titres ont été traités en 1976 (établissement de contretypes ou de "marrons") en prenant toujours pour critère de priorité le degré de détérioration du matériel original. Ces résultats sont certes très insuffisants, mais il convient de préciser que les films traités sont presque toujours des documents en très mauvais état, dont il n'existe pas, à connaissance du service, de meilleur élément dans une autre archive. Tous les travaux de tirage sont effectués au service même, les développements continuant d'être sous-traités, dans des conditions très contrôlées, par des laboratoires professionnels.

Le laboratoire du service (qui ne comprend que 5 agents permanents) a effectué beaucoup de tirages sur pellicule inversible 35mm, tant en noir et blanc qu'en couleurs.

Des résultats remarquables ont été obtenus, par ce procédé, pour la restauration des films anciens coloriés au pinceau ou au pochoir. Les films anciens muets ont dû faire l'objet de nombreux travaux de remontage et de réalisation des intertitres, généralement absents, en vue d'une reconstitution aussi proche que possible de la version originale. Le service doit cependant développer sa collaboration avec les principaux services d'archives étrangers et souhaite une systématisation des échanges d'informations sur les films préservés, moins confidentielle.

La plupart des laboratoires français ayant renoncé à tous travaux de tirage à partir d'originaux "nitrate", le service est très sollicité par les professionnels pour effectuer les restaurations et tirages de copies, en vue d'une exploitation secondaire, principalement télévisuelle.

L'acceptation de ces travaux "extérieurs" est intéressante, dans la mesure où le demandeur participe aux frais d'établissement d'une matrice d'archive, dont l'établissement est obligatoire dans la législation française, cette matrice demeurant cependant, en tant que support physique, propriété du service.

C'est ainsi qu'en 1976 plusieurs films restaurés par le service ont déjà été diffusés par les chaînes de télévision, avec bien entendu l'accord préalable des ayants-droit.

Parmi les restaurations exceptionnelles, à signaler celle du film d'A. CALMETTES avec Le Bargy "L'Assassinat du Duc de Guise" (1908), dans une version couleur, avec enregistrement optique de la partition musicale écrite spécialement par Camille Saint-Saëns.

7. ACTIVITES DOCUMENTAIRES.

La collecte des informations, sous forme de fiches d'inventaire, synoptiques, signalétiques, enquêtes, demeure en progression régulière, bien que 5 agents seulement puissent être affectés à l'ensemble des opérations à la charge de la section "Documentation".

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L'accroissement des demandes de renseignements et de recherches de tous ordres a été considérable - sur films, genres, collaborateurs de création, filmographies ou reconstitutions de carrières, analyses de contenu -, le service étant de plus en plus sollicité par des chercheurs, étudiants, historiens, professionnels de toutes disciplines comme centre de recherches et de documentation sur le cinéma ancien.

En l'absence d'autres organismes pouvant assumer globalement cette mission (à l'exception, pour partie, de la bibliothèque de l'Idhec et de la Cinémathèque de Toulouse) le service a aussi été appelé à effectuer de nombreuses enquêtes et recherches sur profil, pour répondre à ces demandes.

Les résultats de ces enquêtes sont consignés sur des fiches spéciales, de manière à garder trace du travail effectué et à disposer d'un fonds permanent d'informations dont les éléments sont susceptibles d'être réutilisés. Ce travail conçu comme strictement documentaire ou de recherche historique, excluant volontairement toute exégèse critique, apparaît de plus en plus nécessaire dans le cadre d'une archive envisagée comme service public.

8. CATALOGAGE.

Le catalogage officiel de la production cinématographique française, des origines à nos jours, a symboliquement commencé, l'année 1974 ayant été choisie pour une expérience pilote. Une fiche de recensement signalétique type a été établie, comportant 73 rubriques réparties en 7 zones.

La conception de cette fiche tient compte des principes de l'I.S.B.D. et des recommandations de la commission de catalogage de la FIAF.

L'objectif de ce catalogue, qui serait édité sous forme de fascicules annuels, n'est pas limité au recensement de la production des films de longs ou de courts métrages diffusés dans le secteur commercial, mais entend tenir compte, dans toute la mesure du possible, de la production marginale, dont les films ne sont pas toujours appréhendés au niveau de la commission de contrôle officielle.

9. CONSULTATION.

Une quarantaine de chercheurs, historiens, analystes, professionnels du cinéma tant français qu'étrangers, ont pu visionner, sur table ou en salle, des documents techniquement consultables et titulaires d'une "autorisation de consultation" donnée par les déposants. Ces consultations s'inscrivent très souvent dans le cadre de recherches historiques, préparation de thèses universitaires ou préparation de films de montage ou d'émissions de télévision. Les moyens du service restent cependant très limités.

.../...

.../...

10. DIFFUSION.

Les chaînes de télévision ont diffusé en 1976 plusieurs films restaurés par le service, à la demande des ayants-droit.

Un troisième court métrage destiné à la télévision a été réalisé à Bois d'Arcy.

Pour la première fois, des droits de diffusion non commerciale ont été acquis, sans limitation de durée ; cette première acquisition porte sur 8 films muets de Marcel L'HERBIER : dès lors, des copies de ces films pourront être obtenues par des organismes ou particuliers, demandeurs en vue de projections non commerciales, dans des conditions déterminées par un agrément.

II. ACTIVITES DIVERSES, MANIFESTATIONS, RELATIONS AVEC D'AUTRES ORGANISMES NATIONAUX.

Le service a apporté son concours à la réalisation de plusieurs manifestations, tant françaises qu'étrangères, notamment et principalement, pour les parties rétrospectives :

- Commémoration du cinquantenaire du cinéma "Les Ursulines" (janvier).
- Journées cinématographiques de Poitiers (Février).
- "Carte blanche au service des archives du film" organisée par la Maison des Arts et de la Culture de Créteil (Avril) ; plusieurs incunables ont été présentés à cette occasion, et une plaquette éditée.
- Festival d'Albi (juillet-août).
- Stage FFCC-INEP de Marly-le-Roi (Juillet).
- Rencontres internationales de Lure (Août).
- "Festival du film muet français" (Octobre) organisé par l'Institut français de Dusseldorf.
- "Salon d'automne", au Grand Palais à Paris (Novembre). Une dizaine de films muets anciens, présentés avec accompagnement musical, ont été projetés, pendant un mois, à 25 000 spectateurs sous le thème "Le cinématographe, messenger du merveilleux". Cette manifestation a renoué, à la demande du peintre MAC ' AVOY, Président du Salon, avec une initiative prise en 1923 par Léon MOUSSINAC, en insérant le cinéma dans une manifestation essentiellement consacrée à la peinture et aux arts plastiques.
- Présentation de 3 films de marionnettes en couleurs de L. STAREVITCH à l'"Animathèque" de l'Association Française du Cinéma d'Animation (Novembre).
- Présentation de l'"INHUMAINE" de M. L'HERBIER (1923) dans le cadre du cinquantenaire du Musée des Arts Décoratifs (Novembre).

.../...

.../...

- Exposition organisée par les Archives de France (Novembre 1976 à avril 1977), sur le thème "Le parisien chez lui au 19^e siècle". Le service a été chargé de la réalisation de la partie cinématographique complétant l'exposition, et portant sur la période 1895-1914.

Cinq programmes, de 25 minutes chacun, ont pu être présentés sur les thèmes "Paris : les quartiers, la rue, les monuments", "Femmes, enfants, modes et loisirs", "Evènements dans la ville", "Images de Paris 1895-1915" "Paris : la vie quotidienne" ; ce contre point audiovisuel - films muets sonorisés - a contribué au succès d'une exposition remarquable, qui a dû être prolongée - plus de 200 000 visiteurs recensés -.

Dans la mesure de ses moyens, qui sont très limités en ce domaine, le service a donc étendu ses activités, en organisant ou en participant à des manifestations d'intérêt culturel évident.

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 été suivies d'aucun dépôt effectif, comme en 1975.

Le service, qui fonctionne actuellement presque exclusivement sur la base de dépôts volontairement consentis, à l'échelon national, dans le cadre d'une réglementation libérale et précise, ne peut manquer par ailleurs d'émettre certaines réserves quant aux activités "conservatoires" de certaines cinémathèques, régionales ou locales, dont le nombre ne cesse, en France, de s'accroître ; en effet, la plupart de ces cinémathèques ne disposent pas de moyens techniques appropriés pour la conservation, fonctionnent comme des associations privées, sont peu disposées à une coopération avec un organisme national, privilégient ou n'envisagent même que les activités d'animation-projection, et entretiennent souvent le mythe du "document unique" - tout en projetant généralement ce document jusqu'à usure complète, sans se soucier de sa préservation -.

Une vision plus exacte des fonctions, complémentaires mais bien distinctes, de préservation d'une part et de diffusion d'autre part, doit progressivement se faire jour. Pour sa part, le service des archives du film reste très ouvert à toute forme de coopération.

12. RELATIONS INTERNATIONALES.

De nombreuses personnalités étrangères ont rendu visite au service, parmi lesquelles plusieurs responsables de cinémathèques ou archives étrangères, des réalisateurs et techniciens.

.../...

.../...

Quelques stagiaires ont également été reçus (stages de 2 jours à un mois).

Enfin, le service a accueilli les membres de la Commission de préservation de la FIAF, du 21 au 23 avril 1976.

Bien que des relations suivies aient été maintenues avec quelques-uns de nos homologues étrangers - Bruxelles, Londres notamment, pour les échanges de documents - , ces relations doivent incontestablement être renforcées et systématisées, notamment en matière d'échanges d'informations et de documents.

Frantz SCHMITT

Brazzaville

RAPPORT D'ACTIVITE DE 1976

La Cinemathèque Nationale Populaire et Musée du Cinéma qui, depuis sa création en 1975, se trouve intégrée au Centre d'Animation du Cinéma Populaire (CACP) a connu ses premières convulsions de croissance.

Les locaux de conservation de la Cinemathèque Nationale Populaire sont situés dans le Centre de Brazzaville, qui mérite bien sa réputation de "Cité-Jardins" (Brazzaville la Verte) où pour l'instant aucune cheminée ne menace le ciel. La principale caractéristique du climat étant une humidité forte mais constante, nous avons choisi une installation de préservation qui comprend un système de conditionnement d'air avec climatiseurs et déshumidificateurs fonctionnant en permanence et une ventilation de l'air avec évacuation des gaz.

Ceci nous permet sans grande difficulté d'obtenir une température constante d'environ 10° C et un taux d'humidité de 50 %.

Etant une jeune Cinemathèque, nous ne pouvons recevoir que des copies acétates même si l'original est, lui, de nitrate.

Les mesures de sécurité prises tiennent compte d'un éloignement suffisant entre les films et les climatiseurs d'une part, et de l'autre de l'emploi possible d'extincteurs.

Pour l'instant, nous ne sommes pas encore en mesure d'entreposer des copies d'archives puisqu'elles sont toutes destinées à la projection et aux travaux de recherche expérimentale.

Dans le domaine de la recherche et de l'acquisition des documents, nous avons entrepris un travail fort intéressant, qui nous a permis de localiser au niveau de Paris (Cinéma-thèque des Armées) de nombreux films muets se rapportant à la période coloniale de notre pays et de l'Afrique Noire en général.

.../...

Par ailleurs de nombreux contacts avec les Télévisions et organismes africains du Cinéma nous ont ouvert de nouveaux horizons et rapporté une trentaine de films africains.

Nombreuses également sont les Cinémathèques membres de la FIAF qui nous ont prôné une aide concrète ; que le GOS-FILMOFOND de Moscou, la Cinémathèque de CUBA et le MUSEUM OF MODERN ART DE NEW YORK trouvent ici l'expression de toute notre gratitude.

La Cinémathèque Nationale Populaire a organisé dans cette période dite "d'installation de services" une semaine du "Cinéma Africain" avec une vingtaine de titres. Les séances ont eu lieu dans la plus grande salle de Cinéma de la ville (800 places). Cette première tentative de projections publiques se poursuit dans les internats (Lycées et campus) et connaît un vrai succès (participation effective aux débats)

L'intérêt que manifeste le Gouvernement à notre institution nous permet d'envisager l'avenir avec optimisme. Toutefois notre souci immédiat c'est la formation d'un minimum de personnel spécialisé pour mener à bien les tâches dévolues à une Cinémathèque. Pour ce faire, nous nous permettons de lancer ici un appel aux Cinémathèques - membres de la FIAF susceptibles d'accueillir, pour une durée à déterminer d'un commun accord, un, deux ou trois agents de la Cinémathèque du CONGO.

Donatien MBALOUA
Directeur,

Bruxelles

Cinémathèque Royale

EXERCICE 1976

1. Acquisitions et préservation

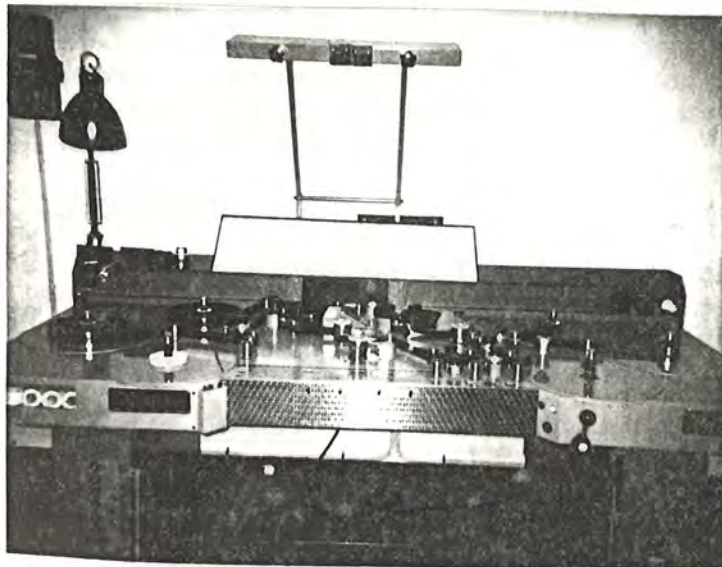
Les collections de films se sont enrichies de 594 titres, soit 490 long-métrages et 104 court-métrages reçus en dépôt.

En outre, la Cinémathèque Royale a acquis par voie de tirage : 346.521 mètres de positif noir et blanc, 288.501 mètres de négatif noir et blanc, 14.417 mètres de lavande et 19.596 mètres de Gevachrome (16mm). Dans ces chiffres sont compris le transfert sur acetate de 100.025 mètres de films nitrate.

6.702.000 mètres de films ont été vérifiés (soit 137 films de long-métrage et 7 films de court-métrage), 375.000 mètres ont été nettoyés au chlorothène, 123.300 mètres dépolis et 108.900 mètres repolis.

133 films de long-métrage et 29 films de court-métrage ont été visionnés sur une table de projection Prevost par des chercheurs.

La Cinémathèque a acquis une Moviola à 6 plateaux.



Deux écrans côte à côte permettent : a/ la comparaison d'une copie sortant du laboratoire, soit avec le positif original, soit avec le

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soit avec le négatif dont la copie a été tirée. La comparaison peut se faire entre 2 copies 35mm, 2 copies 16mm ou entre 1 copie 35 et 1 copie 16mm; b/synchronisation du son séparé, optique ou magnétique, entre 35, 17,5 ou 16mm; c/ comparaison de copies combinées existantes, soit 2 fois 35mm, soit 2 fois 16mm, soit 1 fois 35 et 1 fois 16mm.

C'est en vue de l'option a/ que la machine a été achetée. Toutes les copies positives sortant du laboratoire sont comparées avec la copie originale, lorsque celle-ci est en notre possession.

2. Livres et périodiques

Au cours de l'année, le service de documentation a acquis 1293 livres, 283 volumes ont été reliés. Au 31 décembre 1976, le nombre de titres en bibliothèque était de 13.298.

Par ailleurs, 185 titres de périodiques en cours de publication ont été reçus (auxquels il faut ajouter 65 publications annuelles).

En plus des périodiques indexés par la FIAF, la Cinémathèque a dépouillé 53 périodiques pour son usage propre.

510 volumes de périodiques ont été reliés.

Au 31 décembre 1976, le nombre de titres de périodiques en bibliothèque était de 1.549.

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

3. Photothèque

La photothèque a continué à fournir le matériel nécessaire à l'exposition quotidienne des photos des films montrés au Musée du Cinéma, ainsi que la fourniture des photos aux journalistes, collectionneurs, étudiants et ciné-clubs.

4. Salle de lecture

La salle de lecture du service de documentation a accueilli 894 visiteurs (chercheurs, professeurs, étudiants et journalistes).

5. Publications

La Cinémathèque Royale a publié le 18e volume de l'Annuaire du Film belge (681 p.).

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En outre, la rédaction du Catalogue de la documentation sur les films muets de long-métrage, en possession des cinémathèques membres de la FIAF, a été achevée.

6. Prix de L'Age d'Or

Le quatrième Prix de L'Age d'Or attribué par la Cinémathèque Royale a attiré une cinquantaine de concurrents venant de 20 pays différents. Ces films ont été présentés au Musée du Cinéma pendant le mois d'avril; le Prix a été finalement attribué à O THIASOS, de Theo Angelopoulos.

7. Projections

	nombre séances	nombre visiteurs	pourcentage d'occupation par séances
01/76 Hommage au cinéma français (4)	109	8.305	61%
02/76 Hommage John Huston Acquisitions récentes de la CRB / Hollywood musical	95	7.360	62%
03/76 Hommage aux auteurs et acteurs disparus en 1975	106	6.986	53%
04/76 Prix L'Age d'Or Deuxième chance	102	8.992	70%
05/76 50 ans de Cinéma (1)	91	8.546	75%
06/76 50 ans de Cinéma (2)	87	8.110	74%
07/76 50 ans de Cinéma (3)	92	7.666	66%
08/76 50 ans de Cinéma (4)	93	8.578	74%
09/76 50 ans de Cinéma (5) 27 films japonais	90	8.833	78%
10/76 50 ans de Cinéma (6) Bicentenaire USA : D.W.Griffith	83	5.821	56%
11/76 Bicentenaire USA : Westerns	89	7.369	66%
12/76 Bicentenaire USA : Comédies	93	8.059	70%

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

8. Service National des Ciné-clubs

Le Service National des Ciné-clubs a permis aux dirigeants des ciné-clubs de voir 46 films de long-métrage au cours de 6

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week-ends de projections.

Du 17 au 25 juillet 1976, le Service National a également organisé un stage de formation à Han-sur-Lesse auquel ont participé 43 professeurs, étudiants, dirigeants de ciné-clubs et des cinéastes. Le stage comprenait trois parties : a/ un cours d'analyse cinématographique illustré de nombreux extraits de films; b/ l'oeuvre complète de Marco Ferreri; c/ films d'intervention sociale.

9. Visites reçues

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

M. Bertin, France (thèse sur le cinéma français de 1940-44);
Mme Bowser, USA; M. Burg, France (étude sur la vision du monde rural européen par le cinéma ethnographique); M. Cortez, USA; M. Coste, France (étude sur Vertov); M. Decock, USA (littérature et cinéma français); M. Dimitriev, URSS; M. Dumont, Suisse (W.S. VAN Dyke);
M. Everson, USA; M. Eric Goldman, USA; M. Gérard Langlois, France (recherches sur William A. Wellman); M. Pithon, Suisse (recherches sur les films français des années 30); M. Razlogov, URSS.

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

Budapest

Rapport sur l'activité
de l'Institut des Recherches du Film et de la Cinémathèque Hongroise
en 1976

I. ACTIVITÉ NATIONALE

1. Vulgarisation cinématographique

La sortie des films suivants - achetés avec le droit "art-kino" - a eu lieu à notre cinéma "Filmmuzeum":

C. Reed:	THE AGONY AND THE ECSTASY	(Agónia és extázis)
L. Buñuel:	BELLE DE JOUR	(A nap szépe)
F. Fellini:	AMARCORD	(Amarcord)
P. Duffel:	ENGLAND MADE ME	(Angolnak születtem)
J. Renoir:	LE TESTAMENT DU DOCTEUR CORDELIER	(Dr Cordelier végredelete)
P. Bogdanovich:	PAPER MOON	(Papirhold)
P. P. Pasolini:	IL VANGELO SECONDO MATTEO	(Máté evangéliuma)
A. Resnais:	LA GUERRE EST FINIE	(A háborunak vége)
P. Brook:	LORD OF THE FLIES	(Legyek ura)
P. P. Pasolini:	DECAMERON	(Dekameron)
I. Bergman:	DET SJUNDE INSEGLET	(Hetedik pecsét)
E. Olmi:	DURANTE L'ESTATE	(Tavaly nyáron)
L. Berger - M. Powell - T. Whelan:	THE THIEF OF BAGDAD	(Bagdadi tolvaj)
Granier - Deferre:	LE TRAIN	(A vonat)
M. Kassila:	AATAMIN PUVUSSA JA V'AH'AN EEVANKIN	(Ádám évakosztűmben)
J. Schlesinger:	MIDNIGHT COWBOY	(Éjféli cowboy)

F. Karlsson:	STINE OG DRENGENE	(Egy tinédzser naplója)
V. Vajnstok:	DETI KAPITANA GRANTA	(Grant kapitány gyermekei)
Á. Ráthonyi:	A HÖLGY EGY KISSÉ BOGARAS	(La dame est un peu maniaque)

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

P.P. Pasolini:	IL VANGELO SECONDO MATTEO
P.P. Pasolini:	DECAMERON
L. Buñuel:	BELLE DE JOUR
F. Fellini:	AMARCORD

En outre des séances publiques mentionnées ci-dessus, on a organisé des programmes d'abonnement pour Filmmuzeum Baráti Köre (les Amis de la Cinémathèque). Ce sont les suivants:

Février 1976: en l'honneur du XXV^e congrès du PC de l'URSS on a sorti les films soviétiques suivants: Eisenstein: LA GREVE, Raïzman: LA DERNIERE NUIT, Romm: LÉNINE EN OCTOBRE, Tchoukhraï: QUARANTE ET UNIEME

Avril: en collaboration avec Norsk Institut on a organisé les journées du cinéma norvégien. Toujours en avril on a sorti LA TERRA TREMA, SENSO et LE NOTTI BIANCHE en l'honneur du regretté Luchino Visconti.

Novembre: en mémoire de la Grande Révolution Socialiste d'Octobre la sortie de trois films de Mihaïl Romm a eu lieu. Ce sont les suivants: LA REVE, BOULE DE SUIF, LES TREIZE.

Les films sortis dans le cadre des séries d'abonnement ont été classés suivant les thèmes énumérés ci-dessous:

- "Oeuvres littéraires dans l'art cinématographique"
- "L'histoire de la comédie filmique"
- "Les films populaires du western"
- "Les rapports du crime et de la psychologie"

Des brochures ont été publiés pour IL VANGELO SECONDO MATTEO de Pasolini, pour SATYRICON de Fellini, ainsi que pour chacune des séries thématiques.

Comme aux années précédentes, le groupe de vulgarisation cinématographique a aidé et a dirigé le travail des ciné-clubs. Cette année 450 ciné-clubs ont fonctionné. Environ 50% des ciné-clubs se sont organisés aux écoles et aux différents établissements s'occupant de l'éducation de la jeunesse.

Deux fois on a organisé des cours de perfectionnement pour les animateurs et pour les conférenciers des ciné-clubs. En janvier, on s'occupait de la méthodologie de l'analyse du film en considération des CRIS ET CHUCHOTEMENTS de Bergman et PROFESSION: REPORTER d'Antonioni. Le sujet du cours d'été a été l'analyse des caractéristiques de genre du western et du film d'aventures.

2. Recherches théoriques

Les études les plus précieuses réalisées cette année sont les suivantes:

Yvette Biró:	L'idéal filmique de Vertov et d'Eisenstein
Gábor Szilágyi:	La société hongroise contemporaine au cinéma: 1957-1972
Ervin Gyertyán:	Le caractère et les problèmes de la comédie filmique socialiste
György Szabó:	La critique cinématographique hongroise d'aujourd'hui
József Veress:	La littérature hongroise et le cinéma hongrois
János Tárnok:	Les données d'exploitation des films de fiction hongrois sortis en 1948-1957

3. Publications

István Karcsai Kulcsár:	Michelangelo Antonioni (coll. Filmbarátok Kiskönyvtára = Petite Bibliothèque des Cinéphiles)
Károly Nemes:	Pier Paolo Pasolini (coll. Filmbarátok Kiskönyvtára)
József Veress:	Mihail Romm (coll. Filmbarátok Kiskönyvtára)
Ervin Gyertyán - Károly Szalay - János Tárnok:	Le problème de la comédie filmique

Un recueil documentaire qui contient les écrits d'István Szóts et les critiques concernant ses films

FILMKULTURA, n^{os} 1-6

NEMZETKÖZI FILMTÁJÉKOZTATÓ (Documentation cinématographique internationale), n^{os} 1-12

4. Collection et conservation des films, cataloguement

La construction du nouveau bâtiment moderne de la Cinémathèque Hongroise s'est terminée au cours de l'année. Dans le bâtiment à deux étages et climatisé les films ont été stockés - selon le système dit "étagère compacte" - dans les chariots glissants.

Le magasin se complète des locaux de dépouillement et de contrôle, de deux salles de projection et d'une salle de lecture.

En 1976 le stock de films de la Cinémathèque Hongrois s'est composé de

4973 films de fiction
6721 documentaires
5275 actualités

Cette année le transfert des films de base nitro sur support à acétate s'est continué. La quantité mise en oeuvre est

négatifs contretype: 148.100 mètres
positifs contretype
(copie de lavande): 113.484 mètres
positifs en noir et blanc: 423.965 mètres

Au cours du cataloguement et du travail filmographique se sont réalisées:

331 fiches de description
9539 fiches de renseignement
9248 fiches de documentation

5. Bibliothèque et documentation

Collection	enrichissement annuel	au total
livres	408	7143
périodiques	84	2307
manuscrits	123	4373
scénarios	38	2241
photos	5960	62410
affiches	409	7901

II. ACTIVITÉ INTERNATIONALE

Au cours de l'année on a établi des contacts fructueux - échanges de films - avec les cinémathèques mentionnées ci-dessous:

GOSFILMOFOND, Moscou
JUGOSLOVENSKA KINOTEKA, Belgrade
SLOVENSKY FILMOVY USTAV, Bratislava

ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV, Prague

NORSK INSTITUTT, Oslo

STAATLICHES FILMARCHIV DER DDR, Berlin

ARHIVA NACIONALNA DE FILME, Bucarest

BOLGARSKA NACIONALNA FILMOTeka, Sofia

NEDERLANDS FILMMUSEUM, Amsterdam

DET DANSKE FILMMUSEUM, Copenhague

CINEMATHEQUE QUEBECOISE, Montréal

On a participé aux manifestations de FIAF mentionnées ci-dessous:

Dr István Molnár, administrateur de la Cinémathèque Hongroise a participé à la séance du Conseil d'Administration, suivie d'un congrès à Mexico City.

Márta Luttor, chef du groupe filmographique a participé à la séance du Comité de Catalogue organisé par FIAF.

En décembre, c'est à Budapest que la Fédération Internationale des Ciné-Clubs (FICC) a organisé la consultation de la Section d'Europe orientale. Auparavant, Borbála Draskovics, chef du groupe de vulgarisation cinématographique a participé à la consultation organisée par FICC à Potsdam.

Au cours de l'année les invités étrangers - énumérés ci-dessous - sont venus nous rendre visite:

Todór Andrejkov, directeur de Bolgarska Nacionalna Filmoteka

Hitrov, rédacteur de Bolgarska Nacionalna Filmoteka

S. Ondrousek, directeur de Ceskoslovenský Filmový Ústav

P. Véronneau, collaborateur de la Cinémathèque Québécoise (il a sélectionné les films pour les journées du cinéma hongrois organisées au Canada)

Parmi nos collaborateurs, les personnes suivantes ont rendu visite aux co-instituts des pays énumérés ci-dessous:

URSS: Yvette Biró et Vince Zalán ont étudié le travail de l'Institut Scientifique de la Théorie et de l'Histoire du Cinéma

Tchécoslovaquie: István Karcsai Kulcsár a participé à la consultation qui s'est occupée des films de jeunesse

Pologne: Lili Megyeri a participé à un cours de ciné-clubs de huit jours

Berlin: Ádám Tóth a participé à l'université d'été de FIAF

Italie: Gábor Szilágyi a pris connaissance du travail des cinémathèques italiennes pendant son voyage d'études de trois mois.
Ervin Gyertyán a participé à la consultation de FIPRESCI à Milan.

Parmi nos collaborateurs, les personnes suivantes ont participé aux festivals organisés au cours de l'année:

Leipzig (Festival international du documentaire): Dr Sándor Papp, directeur

Varna (Festival National du Cinéma bulgare): Dr Sándor Papp, György Szabó,
Gáborné Barkóczy

Karlovy Vary (Festival International): István Karcsai Kulcsár

Belgrade (Fest'76): Erzsébet Garai, directrice adjointe

Belgrade (Festival du court métrage): Ádám Tóth

Frunze (X^e Festival des Républiques Socialistes Soviétiques): Tibor Kelemen

Cracovie (Festival International du court métrage): Mária Traser

Erfurt (Journées cinématographiques de la jeunesse et des ouvriers): Sándor Félja

San Sebastian (Festival International): Vince Zalán

Pesaro (Festival): Ágnes Erdélyi

Cannes (Festival International): Ervin Gyertyán

Berlin d'Ouest (Festival International): Marianne Ember

Budapest, le 7 mars 1977.

Cairo

AL-ARCHIVE ALKAWMY LILFILM
CAIRO - A.R.E.
Report for the Year 1977.

Acquisitions, Preservation:

The law issued by the parliament in 1975 helped to increase our acquisition of Egyptian films. This law withholds permission to screen or export any Egyptian film until one 35 mm copy has been delivered to the Archive. The result of the application of this law has been that 83 feature films and 200 short and documentary films have been added to our collection this year.

Regretfully some producers whose films have been given loans by the government have tried to evade the application of this law by delivering black&white copies instead of coloured copies. Often these delivered copies are defective. To remedy this, the Archive has forwarded a request asking for the amendment of this law. This modification would prevent the producer or the distributor from screening unless he obtains a written certificate stating that delivered copy is satisfactory.

We hope that this modified law would also be applied to the feature films produced for television, so far this has not been the case.

The Archive has received from some producing and distributing companies some 500 titles of Egyptian and Foreign Films.

It is a difficult task to examine the large number of films received by us, in order to choose what is of real artistic value. We have a limited number of vaults and hence are obliged to keep only one copy of each film.

Since the application of the above-mentioned law, we have received a large quantity of news-reels. We are obliged to keep only those of high documentary value.

The Archive is continuing its efforts to procure the Egyptian Films lost since the beginning of the

Egyptian Movie Industry in 1927. This is not easy because the early production companies have been liquidated for a long time.

Until recently there has not been a sufficient awareness of the importance of the Cinematheque.

Twenty two films have been found. Some of them are incomplete, and some defective. The archive tries to put together one complete copy from the several incomplete ones,

Our budget is still very limited and hence we are not able to obtain any films from abroad. Neither have we received any denations from any FIAF members.

This year we have not added any new vaults or other additions to the Archive. The general Cinema Foundation (Ministry of Culture) however, has chosen a piece of land for the constructions of a new archive in Madinet Al Finoun. This will be in accordance with the designs reached by the Netherlands Film museum and published by the FIAF in 1970. We are at the stage of working out a budget for this project.

Documentation:

Cards for Egyptian feature films are growing steadily and a file has been opened for each. Another 150 scripts, 400 posters and 750 photos have been added to our collection. Special care has been given to the project of documentation of Arabic films produced in the Middle East.

Viewing Services:

The Archive has two small theatres in Madinet Al Finoun and in Ahram Studio, where our vaults are situated. Films are screened there for the public and for scholars who request certain films.

The Archive provide films to the Cinema Clubs in Cairo and Alexandria, Film Societies, and Cultural centers all over Egypt.

The Archive cooperates with the foreign cultural centers in Cairo and provides them with Egyptian films. The cultural centers in return provide us with the films coming through their embassies.

The Archive and the Cinema Foundation collaborated to bring about a film week in the U.S.S.R. and in Mexico this year. We have also sent some films to Italy, Venezuela, Sudan, Iran, Afghanistan and Srilanka.

Helsinki

SUOMEN ELOKUVA-ARKISTO ry
(FINNISH FILM ARCHIVE)
Helsinki

R E P O R T F O R 1 9 7 6

GENERAL REMARKS

During 1976 the scantiness of state subsidy pressed heavily all activity areas of the Archive. The film showings, however, were continued as before and together with classics also some previously unseen material was shown. Thus a series of anthropological and ethnographical films was seen together with a Roman Karmen retrospective, series of Cuban films and a selection of Czechoslovakian films from 1930's.

The decision of the founding of a state-owned Film Archive was not reached during 1976 and so the Archive still has to continue as a private association. Consequently also the financing of the Archive's activities remained uncertain and depended too much on membership fees and other non-governmental sources. The state subsidy for preservation of old domestic films still remained unchanged (600.000 Fmk like also in 1974 and 1975, which equals about \$ 160.000) and the subsidy for the other areas of film archive functions (film showings, book library and documentation) amounted only to Fmk 495.000 (which equals some \$ 130.000). The Finnish Film Archive will celebrate its 20th anniversary in April 1977 in worse financial situation than in many preceding years and without any reliable promise of becoming a state body in the near future.

PRESERVATION

During the report year some 100.000 metres of nitrate film were duplicated, of which fiction material makes 64.000 meters or 28 titles, 24 being feature films. These fiction films were mostly of the production of 1930's and 40's of Suomi-Filmi and Fenno-Filmi.

Of nitrate documentary films some 36.000 metres or 155 items were duplicated, among them one feature length film. The preserved documentaries were mostly of the production of Suomi-Filmi.

By the end of 1976 during the four years of the nitrate preservation project 45 % (430.000 metres) of the estimated total amount of the fiction films had been preserved and 17 % (215.000 metres) of the documentaries.

During 1976 the collecting of film-historically important documents was continued as a regular part of the preservation project. As a result of inquiries to many companies, societies and associations 900 copies of 16 mm short documentaries, 10 copies of 16 mm feature films, 18 copies 35 mm feature films and 52 copies of 35 mm shorts were rediscovered and in addition to these 26 shorts and one feature films were duplicated.

Among the rediscovered films were Kalle Kaarna's "The prisoner of a woman" (Naisen vankina, 1931) and a short fragment of Erkki Karu's "Temptation" (Kiusaus, 1922), that have been lost for decades. The most valuable rediscovery of the year was a documentary shot by Sakari Pälsi in 1917 among the tshukshis in Northern Asia.

A folklore inquiry on domestic cinema, which was organized in co-operation with the Department of Museums in the autumn 1975, resulted answers over 1.000 pages during the report year.

ACQUISITIONS

During the report year altogether 138 35 mm prints of feature films and 49 35 mm shorts were deposited in archive custody by the following companies and institutes: Valio-Filmi, Suomi-Filmi, Kinosto, Warner-Columbia Films, Jussi Itkonen, ABC-Kinot, Vasarakuva, Kino-Filmi, Mårten Kihlman, Douglas Sivén, Jörn Donner Productions and the National Board of Building. Of 16 mm films 127 items were received, of which 14 were feature films, from the Ministry of Foreign Affairs, the

Finnish Film Foundation and some private donors. The Archive acquired the prints of Luis Bunuel's "L'Age d'Or" and Eric von Stroheim's 'Greed' from the National Film Archive of the British Film Institute.

BOOK LIBRARY AND DOCUMENTATION

In 1976 the book library subscribed to 130 periodicals, of which 34 were received free of charge. Due to very tight budgets the acquisition of new books remained at a minimum. The collections were increased by buying 120 books and receiving 158 as donations. Also a number of back volumes and issues of periodicals were donated.

The functions of the documentation department continued as usual. A lengthy project of the department in the report year was the arrangements of the deposited material in the vaults. During 1976 film posters, stills, clippings, leaflets and dialogue lists were deposited by ABC-Kinot, Cinema International Corporation, Jörn Donner, Jussi Itkonen, Kino-Filmi, Kinos-to, Kosmos-Filmi, Lii-Filmi, Suomi-Filmi, Valio-Filmi, Warner-Columbia Films, the Finnish Film Foundations and several private persons.

SHOWINGS

In Helsinki the Archive arranged its customary series of film showings with some 40 to 55 films per season in the spring and in the autumn. The regular screening days have been Wednesday, Friday and Saturday. This activity is still handicapped by the fact that in the absence of an own theatre the showings have to be arranged in commercial theatres in the afternoons before their standard evening performances. In addition to the normal screenings a series dedicated to Cuban cinema was arranged in September in connection with the Cultural Days of Cuba in Finland.

Film showings in other parts of Finland continued as in previous years in Tampere, Turku, Jyväskylä and Joensuu. Each city had a series of 10 films both during the spring and autumn seasons

with the exception of the spring season in Turku with 15 showings and in Jyväskylä with 12 showings. The programmes of the Oulu Cinema Centre were based on the Helsinki series of the Archive as before.

Themes of the spring season included anthropological films, classics of French cinema, Homage to Max Ophüls, a retrospective on Roman Karmen, bests of the documentaries and racism in films. André Méliès visited the Archive introducing a collection of films of Georges Méliès. In the autumn the themes were musical, comedy, Czech cinema of the 30's, Homage to Fritz Lang, Homage to Preston Sturges, the legend of Bonnie and Clyde in films, less well known classics of Soviet cinema (e.g. "Pyshka" by Mihail Romm and "Tšudenitsa" by Aleksandr Medvedkin). Roman Karmen visited the Archive in December introducing his films, of which many were not shown in Finland before.

In order to arrange the screenings films were borrowed from Svenska Filminstitutet - Cinemateket, Det Danske Filmmuseum, Gosfilmofond, the National Film Archive (London), Czech Film Archive, the Museum of Modern Art (New York), Académie du Cinéma (Paris), Roman Karmen and ICAIC (La Habana), to whom we want to return our cordial thanks.

CULTURAL EXCHANGE OF FINNISH FILMS

The cultural exchange programme of Finnish cinema continued in co-operation with the Ministry of Foreign Affairs and it was subsidied by the Finnish Film Foundation. During the report year the most remarkable presentations were the retrospectives of Finnish cinema in Prague and in Paris.

MISCELLANEOUS

The exhibition "Movement in Capture" of the National Technical Museum of Prague, which presented pre-stages of moving picture making, was organized in Helsinki in March-April by the Archive and also an exhibition of Cuban film posters in September.

Helsinki, March 1977

Seppo Huhtala
director

Istanbul

İDĞSA
SİNEMA-TV ENSTİTÜSÜ
Kışlaönü, Beşiktaş, İstanbul-TURKEY
Telegraph address: SİNETELİSTANBUL

ANNUAL REPORT

1976/77

THE OPENING

For the opening of the Institute which had been moved to the new building last year, a special program is organized. In this program which will become true in April, a film that is made by the institution giving information about the Cinema-TV Institute will be shown. Furthermore in an exhibition that is prepared the history and the development of the Institute will be shown with photographs and in addition to these a brochure is published.

ACQUISITIONS

In 1976, many coloured, black and white original negatives, sound films and positive copies are given to the archives of Cinema-TV Institute by the companies in Turkey. These new films are being classified together with the other films. The classification that had begun last year is made according to the alphabetical order, subject, year of production and the directors of the films. The duplicating negatives that are made from the nitrate films are archived and the nitrate films are not brought to the new building.

CARE AND PRESERVATION

The films that are archived are put in new, clean cans after being coated with covaral. Films are archived in a special division in which heat and humidity are kept constant at -4 C and %56, by central climatization.

The archive division of the new building was built in such a way that in every condition the films should be kept without being damaged. Two canals each of which is one meter width are surrounding the archive division. Thus, even if the whole building is ruined this part will not be damaged at all.

EDUCATION

In 1976, Cinema-TV Institute has started educating students to be specialists of the various branches of cinema. The first students of the Institute had been selected among the students of the Academy of Fine Arts by an examination. The education is programmed to continue for three years. During this time the students will have the chance of making use of the modern equipments, studios and archives of the Institute.

LABORATORIES

In our laboratories there are modern equipments among which are the colour analysers and printers that are operated with computers, negative, positive colour and black and white processors. The laboratories are in use of the 8mm, 16mm, and 35mm. film makers.

The heat and the humidity of the rooms that are used for film printing are kept constant by central climatization. Besides the processing and film printing laboratories the chemistry and photography laboratories and a printing press are in public use.

EQUIPMENT

In order to develop our archiving and laboratory activities a PAKO ECN-2 Eastman Color Negative 11 Film Processor, a 16mm. Perfectone telecine, and a Bell and Howell/Seiki High Speed Step Optical Printer were imported in 1976. Among the other equipment that we bought are Sony video cameras, video monitors and video tape recorders.

PUBLICATIONS

Because the institution had been moved to the new building the publications were not published for a while. In 1977 we began to publish new books. The first volume of the three volumed book written about the history of the Turkish Cinema will be published in a few months.

SPEECHES

The organization of speeches about cinema was continued. The last speech in 1977, is made by Prof. Ithiel de Sola Pool from the University of MIT about the social effects of television.

Jerusalem

Within the program of our cultural activities, the visit of Bulgarian cinema artists and the Minister of Bulgarian Culture was made last month.

FILM SHOWS

For the people whose houses were ruined in the great earthquake that we had in Turkey last year, we organized a film show. The income of this show is sent to the victims of the disaster after getting permission from the owners of the films.

The Films that are shown in the program of 1977 are as follows:

THE FRENCH FILMS:

LE PREMIER AGE DU CINEMA FRANÇAIS (TV Serie 1)
LA NAISSANCE DU CINEMA
UNE INVENTION DIABOLIQUE
LE GRANDE ILLUSION (Jean Renoir)
LA SANG D'UN POETE (Jean Cocteau)
L'AGE D'OR DU FILM MUET (TV Serie 2)
GEORGES MELIES
CINEMATOGRAPHE LUMIERE
L'AIGLE A DEUX TETES (Jean Cocteau)
LES PARENTS TERRIBLES (Jean Cocteau)
ORPHEE (Jean Cocteau)
LE TESTAMENT D'ORPHEE (Jean Cocteau)
NAISSANCE DU PARLANT (TV Serie 3)
ABEL GANCE D'HIER ET D'AUJOURD'HUI
ENTR'ACTE (Rene Clair)
PARIS QUI DORT (Rene Clair)
BONAPARTE ET LA REVOLUTION (Abel Gance)
NOUS NE VIEILLIRONS PAS ENSEMBLE (Maurice Pialat)
LES YEUX FERMES (Yves Santoni)
LE PLAISIR (Max Ophuls)
LA MEILLEURE FAÇON DE MARCHER (Claude Miller)
HISTOIRE DU CINEMA FRANÇAIS (TV Serie 5)
DE MUNICH A LA DROLE DE GUERRE
L'ETRANGE M. VICTOR (Jean Gremillion)
LE DIABLE BOITEUX (Sacha Guitry)
HISTOIRE DU CINEMA FRANÇAISE (TV Serie 6)
LES GRANDES ILLUSIONS
LE JOUR SE LEVE (Marcel Carne)
LE VISITEUR DU SOIR (Marcel Carne)
ALOISE (Liliane De Kermadec)
HISTOIRE DU CINEMA FRANÇAISE (TV Serie 7)
UN ART CLASSIQUE SOUS L'OCCUPATION ET A LA LIBERATION
LE CIEL EST A VOUS (Jean Gremillion)
LES ENFANTS DU PARADIS (Marcel Carne)
HISTOIRE DU CINEMA FRANÇAISE (TV Serie 8)
UNE CERTAINE TRADITION DE QUALITE
QUAI DES ORFEVRES (H.G. Clouzot)

TURKISH FILMS:

DELİ YUSUF (Atif Yılmaz)
KARA ÇARŞAFLI GELİN (Süreyya Duru)
DIYET (Lütfi Akad)

SOLARIS (Andre Tarkovski)
THE GAMBLER (Aleksi Batalov)
IVAN'S CHILDHOOD (Andre Tarkovski)
ÇAYKOVSKI (Igor Talankin)
PIROSMANI (Georgi Şengelaya)
CITIZEN KANE (Orson Welles)
AT DAWN IS QUIET HERE
(Stanislav Rostotski)
GRAPES OF WRATH (John Ford)

ISRAEL FILM ARCHIVE

ANNUAL REPORT - 1976

The Archive is now proceeding with the building of its new premises. These will include offices, a library, storage facilities, a screening hall, viewing rooms and a cafeteria. It is hoped that the new premises will be ready for use by the end of 1978.

ACQUISITIONS

30 features in 16mm and 130 features in 35mm have been added to the film collection. These are mainly donations - both from private sources and from local distributors.

The Archive has also started on a special acquisitions project which involves an extensive collection of hundreds of old newsreels and various rare prints of films made in Palestine in the '30's. Once this material will have been purchased, our main concern will be the transfer of all the nitrate prints onto safety film, and in-depth cataloguing of the collection.

INFORMATION DEPARTMENT

The department is undergoing reorganisation supervised by its new head, Ms. Sheba F. Skirball. The aim is to broaden the collection of film literature and journals and to fill in gaps in the periodical inventory.

?/...

SCREENINGS

The Cinematheque has rapidly become, since its opening, a centre of attraction for film buffs and the public at large. With over 500 screenings a year, and a hall of 330 seats, we have an average of 150 spectators per screening. The membership presently numbers 2,500. Special programmes this year have included: New Belgian cinema, New French cinema, new German cinema, a retrospective of British cinema - all in cooperation with the cultural departments of the respective Embassies; other topics - a Hitchcock retrospective, portraits of women by male directors and novels into films.

We are also working in close cooperation with the Film departments of the universities and arrange for special screenings of films requested by them.

We have had several guests this year in connection with the various programmes, among whom were: Marcel Carne, Jan Kadar, David Mercer and David Francis - curator of the National Film Archive, London.

The First International Festival of Jewish Films was held in October in Jerusalem and the Archive Assisted in the planning and screening of the films.

København

Report for 1976

1. The Collections.

432 titles have been added to the museum's collections of films. Of these 347 were prints in 16mm and 35 mm and 85 were negatives (dupes and originals).

The booklibrary of the museum has acquired 1494 books and is subscribing to 285 periodicals/subscriptions. 2.733 books have been lent out, and the library attendance was 2.305.

The stills department has received 56.484 stills from the distributors. 16.227 of these stills have been catalogued and incorporated in the stills collection plus 12.888 stills as duplicates.

The department has now registered and catalogued 10.900 posters.

In the spring of 1976 the museum started a reorganization of the documentation department. Up till then the stills and the clippings material had been kept together in files which were stored in numerical order in one section of the documentation department, called the stills & clippings archive. 13.000 personality files and 25.000 film files were closely examined and all written material (press cuttings, souvenir programmes, publicity material, etc.) was removed from the stills files and transferred to new files, which were marked with the names of the personalities (for the personality files) and with the original titles of the films (for the film files). All names and film titles were thoroughly checked with a reliable source to insure correct spelling.

All the clippings files were then sorted into 6 main categories: 1) Danish personalities, 2) Foreign personalities, 3) Danish silent films, 4) Danish sound films, 5) Danish documentary & short films, 6) Foreign films. In each category the files were sorted in alphabetical order. The subject clippings will have to be reorganized at a later stage to match the classification system used in the book library. The stills section will remain in the old numerical order.

The separation was completed in January 1977 and the clippings department is now part of the book library. This reorganization has made it much easier to use the clippings collection as well as to interfile new material. Also the reorganization constitutes the first step towards a microfilming of the collection.

2. The Showings

During 1976 the museum has presented to its members in its own 158-seat cinema 215 various programmes at 459 showings. The museum has no screenings during June, July and August. In the spring there were 14 weekly showings. From September the weekly number of showings was reduced to 12. The films were seen by 16.448 spectators.

The films were shown in the following series:

Americana	53 films
The Antropological Film	33 films
Ernst Lubitsch	31 films
Japan: History Through Cinema	26 films
New West German Films	21 features & 12 shorts
Jerry Lewis	15 films
Women Behind the Camera	13 features & 9 shorts
Louis Malle	10 films
New Canadian Films	9 films
Moving Pictures (a continuing series of classics)	8 films
The Early Danish Sound Film (a continuing series)	8 films
Milestones (a continuation of "Moving Pictures")	4 films
Egon Günther	3 films
A propos (films of topical interest)	3 films

At the Danish Film Museum's branch in Århus 33 films were shown. It was films by Ernst Lubitsch (8), British films from the Sixties (7), films by Ingmar Bergman (5), D.W.Griffith (4), Shakespeare-films (4), films by René Clément (2), by Hans Alfredsson & Tage Danielsson (2) and by Andrei Tarkovsky (1).

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

3. Exhibitions

The museum has arranged small exhibitions in cinemas outside Copenhagen on Asta Nielsen, Clara Pontoppidan and the Soviet Cinema 1945-65.

4. Publications

The museum has published 4 issues of the museum's periodical "Kosmorama". One of these was an enlarged special issue on the American cinema in the 1970's, with 455 entries on directors, actors, films etc.

The museum published 4 programme leaflets and "Nye bøger om film 14" (New Books on Film 14).

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, Finlands Filmarkiv in Helsinki, Nederlands Filmmuseum in Amsterdam, Norsk Filminstitutt in Oslo, Svenska Filminstitutet in Stockholm, Stiftung Deutsche Kinemathek in Berlin, Münchner Stadtmuseum in München, Deutsches Institut für Filmkunde in Wiesbaden, Staatliches Filmarchiv der DDR in Berlin,

DET DANSKE FILMMUSEUM

Museum of Modern Art in New York and Österreichisches Filmmuseum in Wien.

A special thank should go to mr. Enno Patalas, Münchner Stadtmuseum, who edited and provided the programs for the series on the New German Films.

The museum was visited by among others, mr. David Bordwell from the University of Wisconsin, who visited the museum for 4 weeks in June in order to study Carl Th. Dreyer-films. He was accompanied by miss Kristin Thompson who studied German Expressionist films, mr. Gösta Werner and mrs. Eva Orbanz, also both visited the museum in June. In the same month the museum was visited by mr. Heinz Steike from München, who saw Ruttmann-films and of mr. Jerome Verhaeghe from The Belgian TV, who wanted information on the documentary films in the museum's collections. In September the museum was visited by mr. Sam Kula and mr. Donald Shebib in connection with the Canadian series. In September we were visited by miss Karen Foley from The National Film Archive of Australia and in October mr. Clyde Jeavons from The National Film Archive in London paid a visit to the museum.

In March Karen Jones attended the meeting of the Documentation Commission in Sofia.

In May Ib Monty attended a meeting of the Scandinavian filmarchives in Stockholm.

In May Ib Monty participated in the FIAF-congress in Mexico City. After the congress Ib Monty went to Hollywood, Los Angeles and San Francisco, and visited The American Film Institute, The UCLA Film Archive, The Academy of Motion Picture and Sciences and Pacific Film Archives at University of Berkeley, where Ib Monty presented the Carl Th. Dreyer-films "Der var engang", "Blade af Sattans Bog", "Die Gezeichneten" and "Jeanne d'Arc".

In October Karen Jones attended a meeting in the sub-commission of the Documentation Commission. The meeting was held in Amsterdam. After the meeting Karen Jones went to London to discuss the preparations for the FIAF Summer School in Copenhagen in August 1977.

March 1977

Ib Monty

Lausanne

UNIVERSITY CINEMATECA OF PERU

7. CYCLE IN HONOR OF S. M. EISENSTEIN, IN COLLABORATION WITH GOSFILMOFOND AND THE EDUCATIVE EXTENSION DIRECTION OF THE EDUCATION MINISTRY Y WITH THE PATRONAGE OF THE NATIONAL INSTITUTE OF CULTURE (LOCAL: AUDITORY "FELIPE PARDO Y ALIAGA" OF THE EDUCATION MINISTRY).

II PROVINCES:

1. AREQUIPA: MORE THAN SIX CYCLES OF THE CINEMA CLASSICS, IN COLLABORATION OF THE CINE-CLUB "BLACK AND WHITE".
2. CUZCO: CYCLE OF THE CLASSICS OF THE CINEMA, IN COLLABORATION WITH THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION OF THE UNIVERSIDAD NACIONAL SAN ANTONIO ABAD.
3. AYACUCHO: CYCLE OF BULGARO CINEMA IN THE UNIVERSIDAD NACIONAL DE SAN CRISTOBAL DE HUAMANGA, IN COLLABORATION WITH THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION.
4. TACNA: CYCLE OF ITALIAN CINEMA, IN COLLABORATION WITH THE NATIONAL INSTITUTE OF CULTURE AND THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION OF THE UNIVERSIDAD NACIONAL DE TACNA.
5. PUNO: CYCLE OF THE CLASSICS OF THE CINEMA, IN COLLABORATION WITH THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION OF THE UNIVERSIDAD NACIONAL TÉCNICA DE PUNO.
6. PIURA: COURSE OF INITIATION TO THE CINEMATOGRAPHY CULTURE AND CYCLE OF THE CLASSICS OF THE CINEMA, IN COLLABORATION WITH THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION OF THE UNIVERSIDAD NACIONAL TÉCNICA DE PIURA.
7. TRUJILLO: COURSE OF INITIATION TO THE CINEMATOGRAPHY CULTURE AND CYCLE OF THE CLASSICS OF THE CINEMA, IN COLLABORATION WITH THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION OF THE UNIVERSITY NACIONAL DE TRUJILLO.
8. TINGO MARÍA: COURSE OF INITIATION TO THE CINEMATOGRAPHY CULTURE AND CYCLE OF THE CLASSICS OF THE CINEMA, IN COLLABORATION WITH THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION OF THE UNIVERSIDAD NACIONAL AGRARIA DE LA SELVA.
9. CHICLAYO: CYCLE OF THE CLASSICS OF THE CINEMA, ORGANIZED IN COLLABORATION WITH THE UNIVERSITY DIRECTION OF SOCIAL PROJECTION OF THE UNIVERSIDAD NACIONAL "PEDRO RUIZ GALLO".

UNIVERSITY CINEMATECA OF PERU

III COLABORATION WITH THE COURSES OF CINEMA AND THE ACTIVITIES REGARDED WITH THE CINEMATOGRAPHY CULTURE

IT HAS BEEN GIVEN THE NATURE OF THE MOTION PICTURES OF THE UNIVERSITY CINE MATECA FOR THE CLASSES OF THE CINEMA COLLEGE OF THE UNIVERSIDAD DE LIMA, FOR THE COURSES OF OTHER INSTITUTIONS DEVOTED TO THE DIFFUSION OF THE CINE MATOGRAPHY CULTURE AND FOR THE ACTIVITIES OF THE FOLLOWING CINEMA-CLUBS OF THE CAPITAL: UNIVERSIDAD NACIONAL DE INGENIERIA (PROGRAM OF ARQUITECTURA AND UNIVERSITY DIRECTION OF SOCIAL PROJECTION); PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU, UNIVERSIDAD NACIONAL AGRARIA LA MOLINA, UNIVERSIDAD CA YETANO HEREDIA, UNIVERSIDAD DE LIMA, UNIVERSIDAD RICARDO PALMA, INSTITUTO CULTURAL PERUANO-NORTEAMERICANO, ASOCIACION DE EGRESADOS DE CINE Y TELEVISION, FRANCO PERUANO SCHOOL, LEON PINELLO SCHOOL, CENTRO JUVENIL SALESIA NO "SANTA ROSA", KINOCK PRODUCCIONES CINEMATOGRAFICAS, TRABAJADORES OF THE CINEMATOGRAPHY CULTURE.

THE NATURE OF THE FILMS OF THE UNIVERSITY CINEMATECA OF PERU HAS BEEN GRANTED FREE OF CHARGE IN MORE THAN THE 90% OF THE CASES, WHEN THE TICKETS OF THE MOTION PICTURES WERE GRATIS. THIS EXPLAINS THAT THE UNIVERSITY CINEMATECA OF PERU IS A INSTITUTION EXCLUSIVELY CULTURE AND THAS NOT HAVE PROFITABLE OBJETIVES.

Lisboa

CONGRÈS F.I.A.F. 1977

RAPPORT DES ACTIVITÉS DE LA CINEMATECA NACIONAL - PORTUGAL

EN 1976

La Cinémathèque Nationale, qui est actuellement intégré dans les services de l'Institut Portugais du Cinéma, s'efforce, d'une année à l'autre, d'amplifier et d'enrichir son patrimoine, dans tous les secteurs qui le constituent.

Jusqu'à présent, deux de ces secteurs ont fait l'objet d'un intérêt particulier, car il s'agit en vérité de secteurs essentiels dans le cadre des activités d'Archives, à savoir: la Filmothèque et la Bibliothèque spécialisée. En effet, c'est de leur fonctionnement que dépend la possibilité d'apporter une réponse, dans le domaine de la culture cinématographique, à la soif de connaissances et au désir d'éclaircissements, sur n'importe quel aspect de l'activité du cinéma, de la part des usagers de ces services.

C'est pourquoi, comme nous l'avons dit, nous continuons à recueillir dans notre Cinémathèque, et dans le secteur Filmothèque, le plus grand nombre possible de films, aussi bien nationaux qu'étrangers. En ce qui concerne les films de production portugaise, notre action dans ce domaine a consisté en un effort de récupération des films en question. Ainsi et pour ce qui est de notre production de l'époque du "muet" nous pouvons dire que nous sommes pratiquement en possession de la totalité de nos films à sujet, réalisés de 1911 - date où a été réalisé " Les crimes de Diogo Alves", de João Tavares - à 1930, avec "Marie de la Mer", oeuvre de Leitão de Barros.

Quant à la période du " sonore", nous mettons en oeuvre un grand effort dans le sens de faire entrer dans les coffrets d'entreposage de la Cinémathèque le plus grand nombre possible de ces films, à partir de 1931, année où a été réalisé notre premier film sonore, intitulé " A Severa", réalisation de Leitão de Barros, objectif qui est peu à peu atteint. Ce travail nous a même conduit à l'exécution de contre-types négatifs de films qui étaient menacés de détérioration, ce qui nous a permis de sauver d'une destruction certaine des oeuvres signi-

ficatives dans le cadre de la filmographie nationale.

De même, et en ce qui concerne ce que l'on appelle le " nouveau cinéma " portugais, période qui va du début des années 60 jusqu'au moment présent, la Cinémathèque Nationale possède d'ores et déjà, peut-on dire, la quasi-totalité de ces films.

Malheureusement, pour ce qui est de la production étrangère, la situation est beaucoup moins brillante, étant donné l'extrême difficulté qu'il y a à obtenir des films produits à l'extérieur. Si, dans le domaine du cinéma muet il a été possible d'acquérir de nombreux films essentiels, productions que l'histoire du cinéma signale comme des oeuvres représentatives, quant à la production sonore ces acquisitions se sont révélées pratiquement difficiles et nous pensons d'ailleurs que la plupart de nos collègues se heurtent aux mêmes difficultés.

En ce qui concerne la Bibliothèque nous continuons à procéder à des acquisitions à un bon rythme. C'est ainsi que nous sommes aujourd'hui en possession de près de neuf mille volumes d'ouvrages concernant strictement le cinéma, auxquels il faut ajouter trois mille volumes de publications périodiques, nationales et étrangères, dûment reliées, comprenant des revues de cinéma à partir de 1913, comme c'est le cas de la publication anglaise "Illustrated Films Monthly", dont nous possédons la collection complète. En outre, nous avons collectionné des oeuvres de la littérature universelle qui ont été adaptés au cinéma, soit environ mille volume, correspondant à autant de titres.

Dernièrement, et sans négliger évidemment les autres secteurs qui composent nos Archives, nous avons consacré une attention particulière à l'enrichissement de notre Musée, ou nous avons fait entrer la documentation la plus diverse, à côté d'appareils se rattachant à l'histoire, à la naissance et à l'évolution technique du cinéma, aspect complémentaire d'une grande importance, ne serait-ce que au point de vue didactique.

Cette année encore il nous a été possible de recueillir au Musée une pièce d'une valeur exceptionnelle, étant donné sa rareté reconnue.

Effectivement, nous avons eu l'occasion d'acquérir à un particulier un appareil, d'origine inconnue jusque-là, et qui avait été utilisé comme "tireuse", après avoir subi manifestement une adaptation, en une époque certainement assez éloignée.

Cet appareil se composait d'une boîte en bois, dont nous avons vérifié par la suite qu'elle n'était pas d'origine et qui presque totalement contenant à l'intérieur un appareil métallique, dont seul un petit secteur de la partie postérieure était visible. Cependant, on pouvait noter sur cette face et au coin supérieur droit une petite marque de fabrique, gravée sur cette partie métallique qui, naturellement, nous a alerté car elle portait l'inscription suivante. J. Carpentier-Paris. Il s'agissait d'un constructeur d'appareils de précision auquel, comme on le sait, les Frères Lumière avaient justement confié la construction de leur invention à partir du prototype qui avait été construit dans les ateliers de leur fabrique, à Lyon.

Après une certaine hésitation, nous avons décidé de retirer l'appareil de son étui de bois, dont nous présumions, comme nous l'avons déjà dit, qu'il avait été construit postérieurement pour être utilisé comme "tireuse" de usage cinématographique. En effet, aujourd'hui encore, nous ignorons le détenteur initial de l'appareillage en question.

Après avoir démonté la caisse de bois, nous avons pu constater, avec satisfaction, et une émotion compréhensible, qu'il s'agissait ni plus ni moins d'un Cinématographe Lumière ! Il était dans un excellent état de conservation et de mécanique impeccable et portait le numéro de fabrique et de série : 0 1003 44.

C'est ainsi que la Cinémathèque Nationale se trouvait en possession de cet appareil si recherché, précisément identique à celui qui, le 28 décembre 1895, avait projeté au Salon Indien du Grand Café, les premières images animées !

Aussi, la Cinémathèque Nationale, ne voulant pas laisser passer la

date commémorative du 80^e anniversaire de la présentation pulique du CINEMATOGRAPHE des Frères Auguste et Louis Lumière, a pris l'initiative, au début de l'année 1976, d'une manifestation à cet effet et a réalisé, avec la collaboration de l'Institut Français au Portugal, une série de séances qui se sont déroulées au long d'une semaine. A cette occasion, le Dr. Paul Geñard, Président au Musée du Cinéma et de la Cinémathèque de Lyon, est venu expressément à Lisbonne, où il a présenté de nombreux films Lumière originaux, projetés sur l'appareil Lumière, propriété de ce Musée.

Lisbonne, Mars 1977

Rapport d'activité pour 1976

Au cours de son 29^{ème} exercice (1er janvier - 31 décembre 1976) la Cinémathèque suisse a récolté (par dépôts, achats ou tirages)

660 longs métrages
688 courts métrages
soit 5'550 bobines

ce qui porte ses collections de films, au 31 décembre 1976, à

4'450 longs métrages
3'540 courts métrages

sans compter une riche collection d'actualité étrangères et les archives complètes du Ciné-journal suisse (actualités hebdomadaires produites régulièrement de 1940 à 1975, négatifs et positifs constituant un fonds de plus de 10'000 bobines).

Le sauvetage de films suisses anciens s'est poursuivi : 55'000 m. ont été recopiés sur acétate, parfois en couleurs. Dans le même temps 45'000 m. d'anciens films étrangers sur nitrate ont été reportés sur pellicule acétate, soit env. 100'000 m.

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

Nous avons classé dans notre photothèque plus de 34'000 photographies, ce qui porte notre collection à 186'000 photos classées.

Nous avons rangé dans notre bibliothèque, au cours de la même période

325 livres
env. 220 numéros de revues spécialisées

ce qui porte l'ensemble de notre bibliothèque à env. 7'200 volumes.
Le travail de reliure s'est poursuivi.

En outre, nous avons acheté ou reçu en don des appareils anciens. Nous en possédons env. 200.

Nous avons également poursuivi la constitution de dossiers de presse et le report de tous ces éléments informatifs sur fiches.

La conservation de ce considérable matériel nous a posé de nombreux problèmes, car tous nos locaux étaient pleins dès le printemps 1976. Finalement, avec le bienveillant appui de la Ville de Lausanne, un vaste espace particulièrement sain (ventilation et système hygrométrique modernes) est à notre disposition depuis le 1er octobre 1976. Nous y avons installé des rayons et pensons qu'il ne sera pas plein (au rythme actuel des acquisitions) avant quatre ou cinq ans.

La Cinémathèque suisse a repris à son compte la publication de la revue Travelling que nous consacrerons plus spécialement à la recherche historique. Après le No. Lindtberg de l'automne 1975, nous avons publié une biographographie commentée de Christian-Jaque et un dossier Romeo und Julia auf dem Dorfe (film suisse de Hans Trommer, 1942) numéro qui comprenait en outre des notes sur Eisenstein en Suisse.

Avec la collaboration de l'Académie du cinéma de Paris et avec l'appui du Ministère français des affaires étrangères, nous avons mis sur pied une tournée suisse de Georges Franju, pendant une quinzaine de jours, le cinéaste a présenté une sélection de ses films en Suisse romande et à Zurich. Les séances de projections se sont poursuivies (films récents avec, souvent, la présence des auteurs, notamment lorsqu'ils étaient de nationalité suisse, et films classiques). Du 1er au 8 septembre 1976, avec les animateurs lyonnais de "Premier Plan", nous avons organisé le 16ème CICI (Congrès indépendant du Cinéma international) qui permit à une centaine de personnes venues de l'étranger de voir (avec le public local) 50 films français d'avant-guerre sous le titre : "Nos vedettes d'avant-guerre dans 50 films du samedi soir".

Nous avons préparé la rétrospective du Festival de Locarno 1976 consacrée à Pietro Germi et avons activement participé à Brecht-Filme à Zurich, obtenant à cette occasion ou pour d'autres manifestations l'appui de plusieurs cinémathèques de la FIAF. Nos rapports ont été particulièrement actifs, notamment avec Bruxelles, Toulouse, Milan, Montréal, Moscou, Berlin-Est, Londres.

L'installation de nos services au Casino de Montbenon, prévue pour 1977, est retardée à la suite de diverses difficultés financières et techniques ; mais le projet n'est pas abandonné. Il fait l'objet de nouvelles études.

En 1977, nous disposerons à nouveau d'une somme de Fr.s. 120'000.-- pour tirages sur acétate de films anciens suisses et étrangers.

La subvention fédérale de Fr.s. 180'000.-- pour 1976 est portée à Fr.s. 275'000.-- pour 1977, et simultanément, celle de la Ville de Lausanne a passé de Fr.s. 35'000.-- à Fr.s. 100'000.-- ce qui, dès le 1er janvier 1977, nous permet de compter avec les services d'un comptable à temps plein et d'un conservateur des archives du Ciné-journal suisse à mi-temps. Notre personnel, à partir de cette date, compte 7 personnes, plus une bibliothécaire à temps partiel.

Lausanne, février 1977

Lima



"AÑO DE LA PRODUCCION"

CONSEJO NACIONAL DE LA UNIVERSIDAD PERUANA

Calle ALDABAS - Cdra. 3
LIMA - 33 - PERU
Telf. 360068
Apartado 4664
Cables: CONUP

UNIVERSITY CINEMATECA OF PERU

ADDRESS: P.O.Box 456 LIMA 100, PERU, SOUTH AMERICA
TELEPHONE: 36-00-68, EXTENSION 42 AND 35-20-35, EXTENSION 47

DIRECTOR: PROF. MIGUEL REYNEL SANTILLANA

BOARD OF DIRECTORS: ARG. SANTIAGO AGURTO, DR. ARNOLDO MEDINA, DR. WALTER PEÑALOZA, DR. DEMETRIO PALOMINO, DR. RAÚL ZAMALLOA

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CONSERVATION AND ARCHIVE: CELESTINO REYES HUAMÁN

THE ACTIVITIES OF THE UNIVERSITY CINEMATECA OF PERU DURING THE PERIOD 1975 1976

THE ACTIVITIES OF THE UNIVERSITY CINEMATECA OF PERÚ HAVE BEEN DEVELOPE IN THREE PRINCIPAL AREAS:

1. THE PROGRAMS OFFERRED IN THE CAPITAL (LIMA).
 2. THE COURSES AND CYCLES OF MOTION PICTURES OFFERRED IN PROVINCES.
 3. COLABORATION WITH COURSES AND ACTIVITIES REGARDED WITH THE CINEMATOGRAPHY CULTURE THAR HAVE BEEN GIVEN IN THE COUNTRY.
1. THE FIRST ASPECT HAS GRANTED, PERIODICALLY TO THE PUBLIC OF LIMA, A FILM MATERIAL OF THE GREATEST LEVEL, IN MANY CASES OS AN EXCLUSIVE PERFORMAN-CE
 2. THE SECOND ASPECT HAS A GREAT IMPORTANCE IN VIEW OF THE PARTICULAR REA LITY OF OUR COUNTRY. IT HAS BEEN BY THE ILLUSTRATIVE COURSES GIVEN WITH THE PROJECTION OF MOTION PICTURES THAT HAVE NEVER BEEN SEEN IN THE PRO VINCES. BY THE COURSES AND MOTION PICTURES THERE HAS BEEN TAKEN A CON TACT WITH THE LANGUAJE OF THE CINEMA AND THE CINEMATOGRAPHY CULTURE, OB TAINING A NEW POINT OF VIEW.
 3. THE THIRD ASPECT IS ALSO IMPORTANT IN VIEW OF THE FACT THAT THE UNIVERSI TY CINEMATECA OF PERU UPON ITS FOUNDATION AND ACCORDINGTO ITS POSSIBILI TIES HAS CONTRIBUTED TO THE PROFESSIONAL CINEMATOGRAPHY FORMATION, TO THE STUDY AND INVESTIGATION OF THE AESTHETIC AND TECHNIQUE OF THE CINEMA AND TO THE DIFFUSION OF THE CINEMATOGRAPHY CULTURE, IN A CONSIDERABLE PROPORTION FOR OUR REALITY.

UNIVERSITY CINEMATECA OF PERU

- A. -IN FIRST PLACE, THE NATURE OF THE FILMS OF THE UNIVERSITY CINEMATECA OF PERU HAVE BEEN USED CONTINUALLY FOR MORE THAN THE 90% OF THE COURSES OF CINEMA THAT HAVE BEEN GIVEN IN OUR COUNTRY.
- B. -IN SECOND PLACE, THE 90% OF THE CINE-CLUBS AND INSTITUTIONS DEVOTED TO THE DIFFUSION OF THE CINEMATOGRAPHY CULTURE IN THE COUNTRY HAVE INCLUDED THE MOTION PICTURES OF THE UNIVERSITY CINEMATECA OF PERU IN ONE OR MORE OF THEIR PROGRAMS.

FOR THE DEVELOPMENT OF ALL THIS ACTIVITY, THE UNIVERSITY CINEMATECA OF PERU HAS WORKED IN COORDINATION WITH THE MOST IMPORTANT INSTITUTIONS OF CULTURE IN OUR COUNTRY AND HAVE MAINTAINED A CONTINUAL RELATIONSHIP AND RECEIVE THE COLLABORATION OF THEIR COLLEAGUES OF THE INTERNATIONAL FEDERATION OF FILMS ARCHIVE, FIAF, AND OF THE CINEMATECA UNION OF LATIN AMERICA, UCAL.

1. LIMA:

1. PROGRAM OF PERUVIAN SHORT-MOTION PICTURES: LOCAL: AUDITORY OF THE WORK MINISTRY.
2. CYCLE ABOUT THE ENGLISH DOCUMENTAL, IN COLLABORATION WITH THE ASOCIACIÓN CULTURAL PERUANO-BRITÁNICA AND THE CINE CLUB OF THE ART MUSEUM OF LIMA (LOCAL: ART MUSEUM OF LIMA).
3. CYCLE OF ITALIAN CINEMA, IN COLLABORATION WITH THE ITALY EMBASSY, THE ITALIAN CULTURE INSTITUTE AND THE CINE CLUB OF THE ART MUSEUM OF LIMA (LOCAL: ART MUSEUM OF LIMA)
4. CYCLE OF ITALIAN NEOREALIST CINEMA, IN COLLABORATION WITH THE ITALIAN EMBASSY, THE ITALIAN CULTURE INSTITUTE AND THE EDUCATIVE EXTENSION DIRECTION OF THE EDUCATION MINISTRY (LOCAL: AUDITORY "FELIPE PARDO Y ALIAGA" OF THE EDUCATION MINISTRY).
5. CYCLE OF THE CLASSICS OF THE CINEMA. (FRANCE, CHECOSLOVAQUIA, POLONIA) IN COLLABORATION WITH THE CINE-CLUB OF THE ART MUSEUM OF LIMA (LOCAL: ART MUSEUM OF LIMA).
6. CYCLE OF THE CLASSICS OF THE AMERICAN SILENT CINEMA, IN COLLABORATION WITH THE CINEMATECA OF THE MODERN ART MUSEUM OF NEW YORK (LOCAL: ART MUSEUM OF LIMA).

London

NATIONAL FILM ARCHIVE

LONDON

REPORT FOR 1976

It is pleasant for once to report a satisfying year. The Department of Education and Science approved our 24-year scheme to copy all our existing holdings of nitrate film on to acetate and gave the Institute an additional £300,000 out of which £225,000 was passed on to the Archive. This enabled us to appoint forty new staff at Aston Clinton in thirty-two new posts (some are part-time). By the end of March all the appointments will have been made and I am pleased to say that we have succeeded in attracting several well-qualified people from the film industry.

We have also built two new buildings at Aston Clinton to accommodate the new staff and a quality control theatre in which we can compare new dupes with the nitrate originals. Rank Film Laboratories, Denham, generously donated two Debrise printers serviced and ready for operation and Pinewood Studios presented us with a Newall camera for our Truca printer. We also purchased three Arri six-plate comparison machines. Despite the disorganisation caused by this hasty expansion we managed to increase our duplication rate from 500,000 to 1 million feet this year.

Another success story which is just beginning is the acquisition of a new nitrate store at Gaydon in Warwickshire, about forty miles north-west of Aston Clinton. This ex-explosives store can contain all the nitrate film we possess - recent calculations show this is nearer 160,000 reels than the 120,000 estimated last year. It is already fenced and contains stores which could be used for temporary storage. In 1977/8 we hope to build 200 new vaults and in the following year a further 150. In the meantime we are being forced to move much of the collection into temporary storage there so that we can vacate the vaults at Aston Clinton in accordance with the Health and Safety Executive's instructions. Aston Clinton's 164 vaults will then be used for acetate storage, thus saving for the moment the construction of further acetate storage at Berkhamsted.

Although for organisational reasons we still do not possess a Feature Films Acquisitions Officer, it has still been a successful year for the acquisition of nitrate material. Agreements have been reached with most of the film companies and laboratories holding nitrate and we have been given a large amount of so far unsorted pre-print material. The possibility of more storage has enabled us to take complete collections and sort them at our leisure rather than select from them on the depositors' premises.

Last year we reorganised our selection committee structure and moved current affairs from the Television Committee to the restructured History and Current Affairs Committee. The latter is now running smoothly but the enthusiasm of the members and the better coverage of programmes achieved has resulted in more selections than in previous years. Maxine Baker, our Documentary Films Acquisitions Officer, left to join Thames Television as a researcher but I am pleased to say we managed to find her successor, Roger Whitney, in record time.

As mentioned in the last report, the I.T.C.A. Fund increased their grant for the purchase of I.T.V. television programmes from £20,000 to £25,000 (we have just heard they have increased it again to £30,000 for the period 1977/8) and we managed to purchase 43.5% of selected programmes. Co-operation with the B.B.C. continued and they now mark all their central records with Archive selections. Also, the B.B.C. Film Library has taken over responsibility for programmes on videotape so we now have greater access to drama and entertainment programmes. Incidentally, the Curator and a member of the Television Selection Committee were appointed members of the B.B.C. Archives Advisory Committee set up to suggest ways in which public access to B.B.C. programmes could be increased and to recommend methods of preserving and documenting the Corporation's holdings.

The Archive finally presented the first retrospective of British Television Drama at the National Film Theatre - an incredible achievement when one knows how successfully the broadcasting unions in this country have opposed the non-transmission use of programmes involving their members. Paul Madden, our Television Acquisitions Officer, interviewed the leading writers and directors of all the plays involved and produced important original programme notes for the season.

The year also marked the 21st anniversary of Independent Television and the 40th anniversary of B.B.C. Television and for the first time television used sections of television programmes preserved in the Archive which were unavailable from the producing companies.

A list of key feature film, documentary and television acquisitions appears at the end of the report.

Once again, our viewing machines were almost continuously in operation and 930 features and 721 shorts were seen by students, researchers and historians. Also, 558 Archive prints were screened at the National Film Theatre or in the forty-odd Regional Film Theatres.

New prints of 54 features and 127 shorts were made. This list included Grune's PAGLIACCI, Clair's BREAK THE NEWS, von Sternberg's MOROCCO, Cavalcanti's WENT THE DAY WELL? and a large selection of Italian primitives featuring clowns like Cretinetti, Tontolino and Robinet which will be featured in an N.F.T. programme mounted by Barry Salt, a lecturer at the Slade School. New television viewing prints included Pinter's THE TEA PARTY, Ken Russell's DANTE'S INFERNO and the Loach/Garnett/Allen DAYS OF HOPE series about the 1926 General Strike.

The Archive presented various seasons at the N.F.T. including a major Korda retrospective and with the help of the Library of Congress a season

of primitives mainly from America called "Early Film Form". The N.F.T. also screened the Museum of Modern Art's series of anthropological programmes and matched the National Portrait Gallery's exhibition of Paul Strand photographs with a small group of his films. The N.F.T. is at this moment presenting the Archive's major Cavalcanti retrospective which Cavalcanti attended and apparently enjoyed. Later in the year we will revive Archive night and show unstructured programmes of Archive prints every Friday.

We provided films for a number of seasons organised by F.I.A.F. members including: British Documentaries (Roumania), 15th Anniversary (Cuba), Pagnol and Sturges (Finland), Conrad Adaptations (Poland), Bicentennial and Women's Films (Denmark), Méliès (Austria) and Modern British (Israel), helped the Canadian National Film Theatre with Hitchcock films, the Venice Biennale and the Boston Museum of Fine Arts with a British season.

Last year we mentioned that the Cataloguing Department was preparing a catalogue of non-fiction films made between 1930 and 1945. We have decided to include all the 10,000 non-fiction titles in the Archive in one catalogue, whether they have been catalogued in detail or not. The catalogue will be arranged by country and date, will include a title and subject index and will hopefully be published in 1978/9.

The Department revised its Catalogue of Viewing Copies and it now includes 3,000 feature films which are accessible for study and research through the Viewing Service.

As promised in Mexico, the Archive has prepared lists of our holdings of films produced in all member countries and copies of these lists have been sent to the relevant archives. We hope members will reciprocate with lists of their British holdings. When our non-fiction catalogue has been published all members will know exactly what films produced in their countries we hold.

We have now received detailed schemes for handling our records from two computer agencies and will be putting forward one of these to the Institute's Executive in the near future. At present we favour the proposal based on the Imperial War Museum's APPARAT operation.

The Production Library has had a rather lean year as a result of production cutbacks in the film industry and television. Miss Minich, our Production Librarian, however, still handled some 114 productions. These included at least three series on early cinema, one of them directed by Kevin Brownlow. The B.B.C. Television film on the Archive is also proceeding slowly but I hope it will be finished this year.

The Stills Library reaped the benefits of its new storage system and has found time to mount six exhibitions at the National Film Theatre linked with seasons. In addition the Department has helped with two major external exhibitions, one on silent cinema at the Coventry Museum and the other on the work of the Archive at the Fine Art and Antiques Fair and Festival at Olympia. The collection was also extensively used in a British-made short on Hollywood which is now on general release in Britain.

A major exhibition of film posters is being organised with the co-operation of the Nederlands Filmmuseum for the Welsh Arts Council. This will take place in 1977/8.

The total number of stills copied increased since last year to 15,846, the total number of callers increased to 1,812 and 1,332 letters and orders by mail were answered. An appointment system was introduced enabling the Department to monitor the influx of callers throughout each week.

The Department acquired 20,793 black and white stills, 4,507 colour transparencies, 337 posters, 4 costume designs by Cecil Beaton from various films, 15 cartoon drawings by Paul Sheriff and 36 cartoon drawings by Richard Winnington which were donated to the Collection.

Work also commenced on the preparation of a catalogue of film stills to be published in two years' time.

Our colleague Brenda Davies has just moved her Information and Documentation Department to luxurious new premises in Charing Cross Road and welcomes members to the first floor of No. 127.

Two members of our preservation staff attended the Summer School in East Germany and Harold Brown, Roger Holman, Michelle Snapes and Brenda Davies have attended meetings of various F.I.A.F. Commissions.

March 1977

David Francis
Curator

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>
ALL THE ADVANTAGES	GB 1972	Christopher Mason
ANASTASIA - DIE LETZTE ZARENTOCHTER (IS ANNA ANDERSON ANASTASIA?)	W. Germany 1956	Falk Harnack
ANDES NO HANOYOME (BRIDE OF THE ANDES)	Japan 1966	Susumi Hani
ANIMAL FARM	GB 1952-4	John Halas, Joy Batchelor
1'ANTICIPATION, OU L'AMOUR EN L'AN 2000	France/Italy/ W. Germany 1967	
APARAJITO (the UNVANQUISHED)	India 1956	Satyajit Ray
BARON PRASIL (BARON MUNCHHAUSEN)	Czechoslovakia 1962	Karel Zeman
CHATEAU EN SUEDE	France/Italy 1963	Roger Vadim
CITY GIRL	USA 1929	F. W. Murnau
CRIMES AT THE DARK HOUSE	GB 1940	George King
DILLINGER	USA 1945	Max Nosseck
DIX FEMMES DANS UN PARAPLUIE	France 1903	Georges Méliès
DOMANI E TROPPO TARDI (TOMORROW IS TOO LATE)	Italy 1950	Leonide Moguy
DOSS HOUSE	GB 1933	John Baxter
EGY SZERELEM HAROM EJSZAKAJA (THREE NIGHTS OF LOVE)	Hungary 1967	Gyorgy Revesz
1'ENCHANTEUR ALCOFRISBAS	France 1903	Georges Méliès
ESKIMO NELL	GB 1974	Martin Campbell
EXECUTIVE ACTION	USA 1973	David Miller
FAUST ER MARGUERITE	France 1903	Georges Méliès
the FINAL PROGRAMME	GB 1973	Robert Fuest
the GETAWAY	USA 1972	Sam Peckinpah
GREAT EXPECTATIONS	GB 1975	Joseph Hardy
the HITCH-HIKER	USA 1952	Ida Lupino
the HOLE	USA 1962	John Hubley
ICH UND DIE KAISERIN (the ONLY GIRL)	Germany 1933	Friedrich Hollaender
JEU DE MASSACRE (COMIC STRIP HERO)	France 1967	Alain Jessua
JINRUI GAKU NYUMON (the PORNOGRAPHER/ AN INTRODUCTION TO ANTHROPOLOGY)	Japan 1966	Shohei Imamura
JOHNNY GUITAR	USA 1954	Nicholas Ray
LAUGHING ANNE	GB 1953	Herbert Wilcox
LAUGHTER	USA 1930	Harry d'Abbadie d'Arras
LIMELIGHT	GB 1936	Herbert Wilcox
LISZTOMANIA	GB 1975	Ken Russell
LJUBAVNI SLUCAJ (the SWITCHBOARD OPERATOR)	Yugoslavia 1967	Dusan Makavejev

<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
MAIN STREET TO BROADWAY	USA 1953	Tay Garnett
MASQUERADE	USSR 1941	Sergei Gerasimov
MODERATO CANTABILE (SEVEN DAYS...SEVEN NIGHTS)	France 1960	Peter Brook
1e MONSTRE	France 1904	Georges Méliès
the MOON OVER THE ALLEY	GB 1975	Joseph Despins
NAUGHTY!	GB 1971	Stanley Long
NAZARIN	Mexico 1959	Luis Buñuel
NURSE EDITH CAVELL	USA 1939	Herbert Wilcox
the OPTIMISTS OF NINE ELMS	GB 1973	Anthony Simmons
OSS EMELLAN (CLOSE TO THE WIND)	Sweden 1969	Stellan Olsson
PERFORMANCE	GB 1970	Donald Cammell, Nicholas Roeg
PYGMALION	Netherlands 1937	Ludwig Berger
RITEN (the RITE)	Sweden 1969	Ingmar Bergman
1e ROI DU MAQUILLAGE	France 1903	Georges Méliès
1e SAMOURAI	France/Italy 1967	Jean-Pierre Melville
SEINE MAJESTAT DAS BETTELKIND (the PRINCE AND THE PAUPER)	Austria 1920	Alexander Korda
SENECHAL LE MAGNIFIQUE (HIS GREATEST ROLE)	France/Italy 1957	Jean Boyer
SUDDEN FEAR	USA 1952	David Miller
SYSKONBADD 1782 (MY SISTER, MY LOVE)	Sweden 1966	Vilgot Sjöman
the SYSTEM	GB 1963	Michael Winner
TERRA EM TRANSE	Brazil 1967	Glauber Rocha
1e TERRIBLE BOURREAU TURC	France 1903	Georges Méliès
TRAGODIE IM HAUSE HAPSBURG	Germany 1924	Alexander Korda
eine VERSUNKENE WELT (a VANISHED WORLD)	Austria 1922	Alexander Korda
VOLSHEBNO ZERNO (the MAGIC SEED)	USSR 1944	V. Kadochnikov, F. Filipov
VREDENS DAG (DAY OF WRATH)	Denmark 1943	Carl Dreyer

Non-Fiction Films

ASSASSINATION OF PRESIDENT KENNEDY	USA 1963	Zapruder (amateur)
LOSEY MAKES "ACCIDENT"	GB 1966	Peter Theobald
1a VIE A CHANDIGARH	Switzerland 1966	Alain Tanner
WARRENDALE	Canada 1966	Allan King

the Arts Council of Great Britain Collection, including:

LICHTENSTEIN IN LONDON	GB 1968	Bruce Beresford
RICHARD HAMILTON	GB 1969	James Scott, Richard Hamilton
WHITCHURCH DOWN	GB 1972	Malcolm Le Grice

<u>Title</u>	<u>Country of Origin</u>	<u>Director</u>
<u>the Strangeways Laboratory Collection, including:</u>		
CELL DIVISION IN TISSUE CULTURE: A STUDY OF CULTURES OF THE MOUSE SPLEEN	GB c. 1946	A. F. W. Hughes, H. B. Fell
CELLS IN TISSUE CULTURE	GB 1927	R. G. Canti
DARK GROUND ILLUMINATION: SHOWING THE INTERNAL STRUCTURE OF THE CELL	GB 1928	R. G. Canti
IRRADIATION OF LIVING TISSUES BY BETA AND GAMMA RAYS	GB 1928	R. G. Canti
<u>the University of Bristol Collection, including:</u>		
INJECTION OF THE CHICK EMBRYO	GB 1948	A. F. W. Hughes

Television Programmes

<u>Title</u>	<u>Date</u>	<u>Company</u>
<u>Children's Programmes</u>		
VISION ON: an example of the imaginative visual series aimed at the deaf	1974	B.B.C.
<u>Comedy Programmes</u>		
DAD'S ARMY: examples of the popular series based on the Home Guard in the Second World War	1971/3	B.B.C.
the GOODIES: the entry for the Montreux Golden Rose Television Competition	1972	B.B.C.
STEPTOE AND SON: early examples of the famous series	1962/4	B.B.C.
WHATEVER HAPPENED TO THE LIKELY LADS: examples of a popular series	1972	B.B.C.
<u>Current Affairs</u>		
FRANCO PROFILE: I.T.N.'s obituary programme	1975	I.T.N.
News coverage of the ending of the Vietnamese War	1975	I.T.N.
Numerous examples of current affairs series such as:		
THIS WEEK (e.g. PORTUGAL LURCH TO THE LEFT)	1975	Thames
WORLD IN ACTION (e.g. WHO RUNS ULSTER: a portrait of Merlyn Rees)	1976	Granada
<u>Documentaries</u>		
ANGOLA - SPRING 1976	1976	A.T.V.
the ARAB EXPERIENCE - LEBANON: one of Antony Thomas' documentaries about the Middle East	1975	Yorkshire
CIVILISATION: the first two episodes of Sir Kenneth Clark's acclaimed series	1969	B.B.C.
LORD REITH: Malcolm Muggeridge's three conversations with the first Director General of the B.B.C.	1967	B.B.C.

<u>Title</u>	<u>Date</u>	<u>Company</u>
METROLAND: Sir John Betjeman's affectionate portrait of a London tube line	1973	B.B.C.
SURVIVAL SPECIAL: THE FAMILY THAT LIVES WITH ELEPHANTS	1976	Anglia
<u>Drama</u>		
BILL BRAND: various examples of Trevor Griffiths' drama series about the disillusionment of a left-wing Labour M.P.	1976	Thames
CANDIDE: James MacTaggart's television adaptation from Voltaire	1973	B.B.C.
DAYS OF HOPE: Jim Allen's controversial series directed by Ken Loach leading up to the General Strike, 1926	1975	B.B.C.
the PARADISE RUN: theatre playwright Howard Brenton's first play	1976	Thames
ROCK FOLLIES: an example of the series about a girl rock-group	1976	Thames
the STONE TAPE: Nigel Kneale's ghost story	1972	B.B.C.
<u>Music and the Arts Programmes</u>		
TREASURES OF BRITAIN: CASTLES	1975	London Weekend
<u>Other Programmes</u>		
CINEMA: a series of interviews with cinema personalities, including: RICHARD ATTENBOROUGH DIRK BOGARDE SIDNEY LUMET VANESSA REDGRAVE WILLIAM WYLER, etc.		Granada

London

IMPERIAL WAR MUSEUM, LONDON

Annual Report 1976 – 7

During 1972 the Museum acquired approximately three-quarters of a million feet of film. Apart from official collections, items of particular interest included Julien Bryan's SIEGE, containing actuality material of the attack on Warsaw in 1939, the BBC documentary ORDERS FROM ABOVE about the re-patriation of former members of the Vlasov armies to the USSR, the BBC film PILOTS AT SEA on the development of the aircraft carrier, William Wyler's MEMPHIS BELLE purchased from the US National Archives, a duplicate negative of Riefenstahl's OLYMPIAD from the National Film Archive, several thousand feet of negatives of US carrier-based Pacific operations during the Second World War (from the BBC) and a remarkable amateur film made by Miss R Newman which included the only known colour footage of the London Blitz and other events of the period. Most of the films listed in the 1975 Report as shown in the Polish commemorative season were retained by courtesy of the Polish Documentary Film Studios.

Prints of Riefenstahl's TRIUMPH DES WILLENS and OLYMPIAD were sent to the National Film Archive of India in exchange for the documentary MAHATMA. Further film footage was exchanged with the Polish Documentary Film Studios.

Preservation of nitrate film continued with the aid of a Government grant of £45000. The fact that the Museum has been storing a high proportion of the newsreel film from the Visnews collection has created pressure on storage space in the nitrate vaults. The Museum has undertaken to preserve immediately the Visnews film of the period 1914-18, much of which is in a severely deteriorated state.

The most notable television series with which the Museum co-operated in the year was THE SECRET WAR, six programmes produced by the BBC about the secret weapons and systems of the Second World War. Film from the Museum's German collection, of rockets and similar technological developments, was shown on television for the first time.

The Museum acted as host for a conference organised by the British Universities' Film Council on "Film and television in the study of politics", held on 21-23 September. Contributions included lectures, illustrated with film, on the political nature of Hollywood feature film, by Colin Shindler, Soviet film of the 1920s, by Richard Taylor, Feature Film and the Attlee Government, by Arthur Marwick, Neville Chamberlain on film, by Paul Smith, and communications and politics in the twentieth century, a teaching course at Leeds University, by Nicholas Pronay.

Clive Coultass visited Amman in June to assist with the UNESCO project on film and television archival requirements for Jordan. Anne Fleming spent a period of research at Istituto Luce (Rome) in January 1977 to find material on the Abyssinian War.

The Museum has now been using APPARAT, its computer based record keeping system, for eighteen months. Transference of basic technical information on the collection and the preservation programme has been completed although work continues on the recording of additional descriptive details. In the subject cataloguing area full information on more than a thousand titles has been transferred, including coverage of the Museum's holdings of British Ministry of Information films from the Second World War and several newsreel series. Current cataloguing projects where work is at an advanced stage include German edited film, the unedited British official film of the D-Day campaign and recent acquisitions.

Output from the system now reaches us on computer-generated microfiches. Two samples of these are attached, one a subject description of a film, the other a conservation record of test results from the technical side, although unfortunately the printing format of this report obliges us to show the reproductions at a magnification of only 24 x instead of the full 42 x magnification normally used.

Modifications to APPARAT are currently being processed to improve the system's index-generating capabilities so that both credit-indexing and subject-indexing will be available in more versatile forms. The Museum has also published its Film Cataloguing Rules which establish the standards and procedures for the entry of information on the subject content (rather than the physical condition) of films into the APPARAT system.

microgen

7 LANGLEY ROAD WATFORD HERTS TEL WATFORD 41317

K 11*

R20/21 DATE 20/12/76 FULL CONTENT PRINTOUT REPORT NO. 99 PAGE 761

*K 11

UKY 0309

TS in command-post and on rangefinders, men on gun. film ends with a recruiting appeal.

CATLGR:RS DATE CATLGR:0775 SOURCE:COICENTRAL OFFICE OF INFORMATION COPYRIGHT:
CONTRACTUAL:

REMARKS:COVERS A GOOD AREA, BUT THE CONTINUITY IS A LITTLE FORCED - SIMILAR IDEA BETTER MANAGED IN "AIRWOMAN"

** UKY 0311 B&W 01RLS ARCHIVE ID:P 0135N S/TR:COMOPT LENGTH(F):00790 LENGTH(M):00241 R/T:0008MINS ACCESS:LPU CENS: VETTED:Y
PS/SERIES: SERIES: PS/MAIN:ASKCAB

ASK C.A.B.

COUNTRY OF ORIGIN:GB DATE:00 09 42 CONTENT CODE:AC/DR DOPESHEET:N SHOTSHEET:N
LOCATION: IWM CATALOGUE USE:M
LANGUAGE 1 SOUND:English 2 MAIN TITLE:English 3 SUB-TITLES:
NON-IWM CATALOGUE REFS: 001:MOI 44 AS UK 311
YEAR OF EVENTS:1942 THEATRE OF WAR:111EUROPE W UK TOPIC:031CIVIL SOC SERVICES WAR
TREATMENT:32DOCUMENTARY INFORMATIVE

CREDITS 1 SPONSOR:moiMinistry of Information
2 PRODUCTION COMPANY:verVerity

3 INTELLECT. RESP: RF 001:Director : Cass, Henry
002:Producer : Box, Sydney
003:Producer : Munden, Max
4 PRODUCTION TEAM: RF 001:Scenario : Berridge, Elizabeth
002:Scenario : Munden, Max
003:Photography : Cross, Eric
004:Editing : Wintle, Julian

SYNOPSIS (NB LENGTH OF SHORT SYNOPSIS IS 112 CHARACTERS EXCLUDING SHIFT SYMBOLS. # INDICATES END OF SHORT SYNOPSIS)

An outline, in a framework of fictional incidents, of the scope and services of the Citizen's Advice Bureau

#. In the first half, various people are seen upset by a wide range of problems - imminent eviction by an unreasonable landlord, food and clothing difficulties for the pregnant wife of a soldier and for a girl about to be married; the dependent mother of a soldier is ignorant of dependent's allowances; a man lost in official forms; a woman troubled by shortage of laundry soap - a man by the problems of poultry keeping. In the second half, three members of a CAB office are seen helping out, by reference to the correct government agency or voluntary association, or by suggesting mutual co-operation or a CAB service (eg a Poor Man's Lawyer scheme), or merely giving information (eg possibility of extra food coupons for a wedding reception, but not clothes coupons for a wedding dress).

CATLGR:RS DATE CATLGD:0775 SOURCE:COICENTRAL OFFICE OF INFORMATION COPYRIGHT:
CONTRACTUAL:

REMARKS:GOOD INCIDENTAL INDICATIONS OF PROBLEMS CAUSED BY RATIONING ETC.

** UKY 0312 B&W 01RLS ARCHIVE ID:P 0135N S/TR:COMOPT LENGTH(F):00755 LENGTH(M):00230 R/T:0008MINS ACCESS:LPU CENS: VETTED:Y

K 11*

*K 11

microgen

9 LANGLEY ROAD WATFORD HERTS TEL WATFORD 41387

R13		DATE 08/07/76		COMPREHENSIVE TEST HISTORY										PAGE 48					
CAN KEY	D -BASE- R YR MFR	--CHEMICAL--		SHRINKAGE		SPECTROGRAPH		VISUAL EXAMINATION						EM					
		DATE REACT	C	DATE SHMK	X	DATE	RATIO C	FIXED	SCRATCHES	SPROCKETS	--DETERIORATION--								
		A	B	T	X	X	T	SD	LGTH	DATE	CT	LGTH	LGTH	LGTH	CT	LGTH	LGTH	LGTH	
ACB	0298-05	F	02	N	35														
						1174	60	60	D	1174	0.76								746
						0469	60	60	D	0469	0.85								
						0666	60	60	D	0666	0.64								
ACB	0298-02	N	01	N	35														
						1174	60	60	D	1174	0.85								514
						0469	60	60	D	0469	0.90								
						0666	60	60	D	0666	0.70								
ACB	0298-03	N	01	N	35														
						1174	60	60	D	1174	0.80								496
						0469	60	60	D	0469	0.85								
						0666	60	60	D	0666	0.66								
ACB	0298-04	N	01	N	35														
						1174	60	60	D	1174	0.85								435
						0469	60	60	D	0469	0.90								
						0666	60	60	D	0666	0.69								
ACB	0298-05	N	01	N	35														
						1174	60	60	D	1174	0.75								951
						0469	60	60	D	0469	0.76								
						0666	60	60	D	0666	0.60								
ACB	0298-06	N	01	N	35														
						1174	60	60	D	1174	0.83								488
						0469	60	60	D	0469	0.89								
						0666	60	60	D	0666	0.69								
ACB	0298-01	P	01	N	35														
						1274	60	60	D	1274	0.55								746
						0569	60	60	D	0569	0.55								
						0666	60	60	D	0666	0.48								
ACB	0298-02	P	01	N	35														
						1274	60	60	D	1274	0.60								514
						0569	60	60	D	0569	0.55								
						0666	60	60	D	0666	0.41								
ACB	0298-04	P	01	N	35														
						1274	60	60	D	1274	0.52								435
						0569	60	60	D	0569	0.50								
						0666	60	60	D	0666	0.39								
ACB	0298-05	P	01	N	35														
						1274	60	60	D	1274	0.50								951
						0569	60	60	D	0569	0.55								
						0666	60	60	D	0666	0.38								
ACB	0298-06	P	01	N	35														
						1274	60	60	D	1274	0.54								488
						0569	60	60	D	0569	0.55								
						0666	60	60	D	0666	0.47								
ACB	0298-01	P	02	N	35														
						1274	60	60	D	1274	0.46								660
						0569	60	60	D	0569	0.54								
						0666	60	60	D	0666	0.38								
ACB	0298-03	P	02	N	35														
						1274	60	60	D	1274	0.59								500
						0569	60	60	D	0569	0.55								

*** L 11 ***

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9 LANGLEY ROAD WATFORD HERTS TEL WATFORD 41387

Lyon

COMPTE-RENDU D'ACTIVITE 1976 du MUSEE DU CINEMA DE LYON

Au cours de l'année 1976 le Comité de Fondation du Musée du Cinéma de LYON a continué le classement des diverses archives qui lui ont été remises par les héritiers LUMIERE.

Documents divers - livres - revues - correspondance - matériel - films plaques photographiques etc...

- Ces archives sont actuellement stockées dans le sous-sol du "CHATEAU LUMIERE" (grosse maison construite par le père des deux frères, Antoine, et où s'est déroulé en 1970 le congrès de la F.I.A.F.) Ce château, acheté par la ville de LYON est maintenant libre, la Société CIBA-LUMIERE qui l'occupait ayant déménagé en novembre 1976.

Nous pensons y installer le Musée ainsi que dans l'ancienne usine proche afin de conserver à tout prix le hangar à charpente apparente que l'on aperçoit au-dessus des ouvriers dans le film "Sortie des Usines LUMIERE". Des plans ont déjà été dressés par un architecte Lyonnais en vue de ces aménagements. (en particulier salle de cinéma pour séances cinémathèque).

- En Janvier 1976 (et décembre 1975) Importante exposition de matériel de la Collection GENARD et des archives LUMIERE à la Bibliothèque Municipale de LYON à la Part-Dieu (700 M2). A cette occasion la brochure de P.GENARD éditée en 1964 par le Centre Pédagogique de LYON et intitulée "D'une collection à l'Histoire du Cinéma" a été rééditée, plus complète sous le titre " Cinéma d'où viens-tu ? "(Vente par le C.R.D.P. de LYON 47, rue Ph. de Lassalle - 69316 LYON Cedex 1 - Prix à l'unité : 25 F. port compris - chèque à adresser : C.R.D.P - CCP LYON 9430-42)
 - En Juin 1976, M.GENARD notre Président a été invité une semaine à Lisbonne par le Ministre des Affaires culturelles Portugais, pour une série de conférences et de projections sur LUMIERE.
 - En Novembre 1976 : pour fêter les 80 ans du Cinématographe, nous avons participé à une émission de télévision (Antenne 2) passée le 28 décemb. Pierre Tchernia et son équipe sont venus plusieurs jours à LYON chez M.GENARD, pour préparer ce programme.
-

Madrid

RAPPORT DES ACTIVITES DE LA FILMOTECA NACIONAL DE ESPAÑA
EN 1976

Depuis Juillet 1976, la Filmoteca Nacional englobe la plupart des installations de l'Ecole Officielle de Cinéma (ESCUELA OFICIAL DE CINEMATOGRAFIA), organisme qui a été supprimé à la suite de la création de la Faculté des Sciences de l'Information qui comprend une branche des "sciences de l'Image. Cette circonstance nous a permis de renforcer considérablement nos possibilités puisque nous avons maintenant à notre disposition un nouveau Siège avec de nombreux locaux et diverses installations pour nos bureaux et entrepôts qui ont résolu de manière satisfaisante l'insuffisance de nos moyens antérieurs.

La Filmoteca a donc été enrichie, entre autres, par les acquisitions suivantes:

- plusieurs tables de montage 35 mm et 16 mm.
- un laboratoire photographique
- une petite salle de projection à notre Siège

L'incorporation des fonds de la Bibliothèque de l'Ecole de Cinéma, déjà mentionnée, a impliqué un important enrichissement bibliographique. Nous possédons actuellement plus de trois mille livres et cinq mille brochures. Par ailleurs, 96 titres de périodiques en cours de publication ainsi que 57 titres de périodiques anciens.

Au cours de l'année 76 notre collection de films s'est enrichie de 248 titres de long-métrage en 35 mm et 135 en 16 mm ainsi que de 60 court-métrages en 35 mm et 21 en 16 mm. D'autre part, nous avons acquis 28 négatifs ou contretypes et 15 films ont été transférés sur pellicule de sécurité. Ces films proviennent, soit des dépôts obligatoires effectués par les producteurs espagnols, soit de divers échanges ou acquisitions.

Par ailleurs, les fonds de notre photothèque se sont enrichis de plus de 20,000 photos que nous avons entrepris de répertorier et classifier.

La labeur de diffusion a été vraiment considérable, au cours de l'année 1976, la Filmoteca a directement organisé plus de deux mille séances de projections publiques, sans compter les divers prêts accordés aux Festivals, cine-clubs, et autres organismes culturels, ainsi qu'à certaines chaires universitaires.

Nous avons donné à Madrid et Barcelone, sauf pendant l'été où nous faisons relâche, quatre séances par jour qui comportaient presque toujours quatre films différents. On a aussi organisé des cycles y séances dans les villes de Valencia, Bilbao, Zaragoza, Valladolid, Salamanca, Pamplona, Santander et Sevilla.

Parmi les cycles présentés nous pouvons souligner, entre autres, ceux que nous avons consacrés à Griffith - en raison de son centenaire - Cocteau, Antonioni, Francesco Rosi, Carmelo Bene, Truffaut, Pollet, Chabrol, Garrel, Eustache, Moullet, Schroeter, Rosa von Praunheim, Syberberg, R. Kramer, Dwoskin, Wajda, Keaton et à certaines "Stars" comme Marlene Dietrich, Hedy Lamar et Silvana Mangano.

Nous avons aussi organisé des cycles ou des séances en hommages aux cinéastes décédés: Pasolini, Visconti, Fritz Lang, J. Gabin, Hans Richter, Busby Berkeley, L. Moguy, Carol Reed, Dalton Trumbo, Norman Foster, Lee J. Cobb et Alastair Sim.

D'autres cycles ont été consacrés à diverses cinématographies: Hongrie, Brésil, Mexique, République Populaire Chinoise, Colombie, Portugal et Tchécoslovaquie. Sans oublier les différents programmes de cinéma "underground" américain, français, allemand et argentin ni l'ample rétrospective du cinéma espagnol des années 40. D'autres séances furent consacrées au court-métrage, au cinéma des régions comme la Galice y les Canaries et à des cinéastes espagnols indépendants.

La Cinémathèque Espagnole a présenté également des rétrospectives des Festivals de Bilbao, Manheim et de la Mostra de Pesaro. D'autres cycles ont porté sur le Cinéma de la République de Weimar, la commémoration du Bicentenaire des U.S.A., divers programmes d'animation, et aux productions d' Argos Films et Sunchild.

Invités par la Filmoteca, ont présenté leurs films à Madrid et Barcelone les cinéastes Garrel, Eustache, Syberberg, Carlos Velo, Oscar Menéndez, Oldrinch Lipsky, Dwoskin et Rui Simoes, les producteurs, Stéphane Tchalgadjeff et Marcel Mazé.

Pour accompagner les cycles correspondants, nous avons édité des brochures sur: Francesco Rosi, Pasolini, J.D.Pollet, H.J. Syberberg, Argos Films, Visconti, Fritz Lang, Carmelo Bene, Robert Kramer, Steve Dwoskin, Le Cinéma Hongrie, Francisco Elías, Le Cinéma d'horreur et l'"Universal".

Mexico

CINETECA NACIONAL
DIRECCION DE CINEMATOGRAFIA
CALZADA DE TLALPAN 1670
MEXICO 21, D.F.

Since the beginning of our activities in January 1974, the Cineteca Nacional, dependent of the Dirección de Cinematografía de la Secretaría de Gobernación, has been developing the tasks of acquiring, preserving, cataloging and divulging the Mexican and the most important foreign movie material.

In 1976, the Cineteca Nacional was host to the XXXIII FIAF meeting celebrated in Mexico City.

Film Acquisitions and preservations

In 1976 the Cineteca Nacional acquired an amount of 1216 films, 3593 were subjected to physical condition examinations, 242 repaired and restored, 632 35mm, ultrasonic cleaned, 531872mt of nitrate 35mm transferred to safety material.

The holding, up to december 1976, is of 4082 films which concern to 2510 titles.

Documental Archive

2510 files were achieved with complete documentation and holding films cross information. We have the synopsis, reel by reel, of more than 1400 titles. We keep on working on the research of several acquired films without complete identification. We have 3480 more files of national and foreign films which have more than 65000 stills, 6275 posters which correspond to 1090 national and foreign films and 14480 lobby posters from 1560 films.

Library

Our public library's holding increase was of 189 books, 1231 periodical and 85 screen plays. At the end of 1976, our holding was of 4174 books, 3183 specialized magazines and 1596 screen plays, 5975 works were consulted by 3119 readers during the same year.

Programming

In our two daily opened-to-public theaters: Fernando de Fuentes (590 seats) and Salón Rojo (120 seats), there were shown 413 different films. These were screened separately or in representative series-classified by directors, actors, genres, etc. There were pressed booklets for all screenings. Themes of the series shown, include among others: -

John Ford, Non-industrial Mexican Cinema, Latinamerican Cinema, Frank Capra, New Polish, Rumanian and Egyptian Films, Alexandr Dovzhenko, D. W. Griffith, International Forum of Berlin, Homage to Dolores del Rio, Costa Gavras, etc. The total audience during 1976 was of 558000. Many -- films were shown to film students, scholars journalists, film makers, re- searchers and visitors from Mexico and abroad in our theater Salvador -- Toscano, (25 seats).

Cine Movil (Traveling exhibitions)

In 1976, outside divulgation continued its labor through the Ci- ne Movil program. From July 1975 to November 1976, 417 communities with no cinema facilities were visited by three self-sufficient mobile units. There were 539 screenings, traveling 70,700Km and having a total audien- ce of 280,000 spectators.

Circulating Films

We loaned, free of charge, 20 16mm series to several cultural - institutions along the country. Each series, most of them Mexican clas- sics, was constituted by 4 films classified depending on directors, gen- res, or national and foreign chronological periods.

Radio and TV programs

The weekly programs of the Cineteca Nacional were daily broad - casted in a 15 minutes long program dedicated to several movie themes,

28 t.v. programs were produced and transmitted twice a week -- each, containing also several movie themes and including national and foreign authors, among which we had, Fellini, Indio Fernandez, Luis Bu- ñuel, Mexican Revolution in the Cinema, John Ford, David Lean, etc.

Publications

Besides the booklets enclosed for each screening held in open- to-public theaters, the first seven volumes of a series called "Testimo- nios para la Historia del Cine Mexicano" (Testimonies for the History of Mexican Cinema) marked the first step of book editions of the "Cuadernos de la Cineteca" (Cineteca's Notebooks). This series contains mexican - cinema survival pioneers' extensive interviews and statements.

A Memory of the 1975 activities has also been published.

Exhibitions

The Cineteca organized in its own facilities three exhibitions: Homage to Dolores del Rio celebrating 50 years of her uninterrupted mo- vie labor; Polish Cinema Posters and Alexandr Dovzhenko's work.

Mexico

FILMOTECA DE LA UNIVERSIDAD NACIONAL
AUTONOMA DE MEXICO

The year of 1976, was particularly important in the life of the Filmoteca de la UNAM. In may, during the Congress that was held in México City, was accepted for the FEDERATION INTERNACIONAL DES ARCHIVES DU FILM as an activated member. It was the culmination of a period of 16 years of hard work, and the begining of a new one determinated for more international relations. A large group of members of the FIAF honored us by visiting our modest instalations. They could see that even though we don't have much resources, we have great interest in the work of the Filmoteca.

Days before de Congress of the FIAF we finished printing a booklet dedicate to The 15 Years of Activities in our Film Archive, we were happy to handle some of the booklets to the asistents of the Congress, some of them honored us visiting the arrenagement for the Exposition "80 Years of Films in México", the Exposition was inaugurated in october with a big public success. There they had the opportunity to see the copy of a Mexican film of silent era, that we rescued "EL PUÑO DE HIERRO" of GABRIEL GARCIA MORENO, made in Orizaba, Veracruz in 1927.

In the lobby of the Congress room, we had the opportunity to show the delegates a machine made by our Technic

Department. Obviously made with the few resources we have. This machine makes de Blow up of Film of 28 mm to 35 mm. Later we constructed a new one made to pass a 35 mm. material to 9 1/2 mm. The existence a considerable stoke of materials of such measures and the lack or resourcer to make copies with modern methods, has obligated us to construct our own machines. I must say that the results are very satisfactory.

As a consequence of a invitation from the German Democratic Republic, made during the Congress, our conservator, Prof Francisco Gaytón went in September to the second summer course of FIAF. There he could appreciate the full work of a Film Archive with a high technical capacity. This knowlage has helped us a great deal to be up to date in the last techniques of Film conservation and film organization and documentation. When he returned we begun applying inmediately the new technics, and one of the most important consequences is that we started the instalation of a refrigeration equipment in one of the vaults where we conservate nitrate materials. This equipment is working with all the standards and technics of the FIAF.

From Berlín, Professor Gaytán ent to Switzerland, due to an invitation from the Film Archive of that country. There he learned the classification and catalogation of films by computer, which were very well described in the December

bulletin of the FIAF. In that field we have started to work using the UNAM facilities.

In this year of 1976, we got 90 new titles that increased our film's lists. But our principal effort has been dedicated to duplicate for its protection the nitrate material that we have. Unfortunately the material cost has been increasing more than 100% reducing our possibilities to the minimum. During the year we protected approximately 40,000 feet of 35 mm.

In this same year, we received an important increment of support from the University Authorities that among other things, for instance a new building of approximately 250 square meters, where we have begun to install our areas to store our safety films and documentation department. The building is located in one of the most important avenues of México City which gives the public more access facilities to our document archives.

Also we got a Microfilm reader, brand Bell and Howell with a Filme Title Index 1908-74 and Personality and General Subject Index of The British Film Institute.

Also our public activities were very important. Besides the booklet, "15 Years of Film's in México" which has a big popular interest, since it covers all our film's activities from 1896 to 1976, shown by news paper's reproductions of

the time, posters, photomontage, press books, stills, set designs, costumes, complete reproductions of 2 sets of different times, machines, designs of mexican inventions, maps and other museumgraphic as continous projections, slides, etc. Parallel to the Exposition, we opened in the same building, a projection room where we showed daily some of the most important movies in the history of our film.

On the other hand, we continue with our projections in our "Sala Lumier" in the "Casa del Lago", which is a University building. Is located in the middle of a very popular park which is visited by numerous heterogeneous expectators. During most of the year also a screening room was working with material from the Film Archive at the University School of Film.

The activity of the Filmoteca de la UNAM, has been continous, and each time extends further its possibilities and resourses. Acomplishing in this way its purpose of rescue and conservation of the Film in México. At the same time we made a important labor of Cultural difusion in our country.

Montevideo

CINE ARTE DEL SODRE

REPORT 1976

Problems have been harrasing Cine Arte's activities with negative results. The consequences were a general slow down in relation with the previous year.

The transfer of the collection of old nitrate films into acetate which had to be at full sail has only started, and is moving very slowly. Much too slowly considering the delicate condition of most of the prints, some of which were unfortunetly lost during the year. Technical problems such as shrinkage, deteriorated perforations, etc., impossible to solve in local laboratories, have forced Cine Arte to request cooperation abroad. With this help and the current efforts being made, we hope to overcome the most urgent difficulties dealing with the preservation of our nitrate prints. The subject is at the top of our priority list.

The public exhibition of films, traditionally one of Cine Arte's main cultural activities, had to be interrupted soon after the beggining of the year. The existing agreement with the National Library to use it's theater was cancelled, and so far no adecuate substitute could be found. The 49 screenings made from January to March drew an audience of 4.188 before being suspended.

The loan service remained very active as usual. Requests for 3.165 films were made by 838 users through the year. They were used in 1.824 exhibitions and seen by 204.819 spectators.

Eugenio Hintz
Director

Montréal

LA CINEMATHEQUE QUEBECOISE
Musée du cinéma

RAPPORT POUR L'ANNEE 1976

1. ACQUISITIONS ET PRESERVATION

214 longs métrages et 426 courts métrages ont été déposés dans nos collections au cours de cette année.

De plus nous avons recueilli les négatifs de 8 longs métrages et de 21 courts métrages canadiens.

Enfin des producteurs canadiens ont déposé à la Cinémathèque les chutes de 10 longs métrages et de 11 courts métrages de production récente.

La Cinémathèque a également acquis par voie de tirage quelques films canadiens et des films d'animation de Raoul Barré, restaurés par nos soins à l'occasion de la rétrospective de ce cinéaste que nous avons préparée pour le festival OTTAWA 76.

Les collections d'affiches et de photos se sont régulièrement enrichies et des négatifs ont été tirés pour plusieurs centaines de photos de films canadiens et d'animation.

Depuis plus d'un an la Cinémathèque a entrepris des recherches sur l'histoire du cinéma québécois de 1945 à 1953. Ce travail s'est développé en France et au Canada et nous a déjà permis de retrouver quelques films et de nombreux documents (photos, cahiers de presse etc.); il a également été l'occasion de recueillir les témoignages de plusieurs artistes de l'époque.

2. PROJECTIONS PUBLIQUES

260 séances publiques ont été présentées dans la salle de la Cinémathèque en 1976 (voir tableau statistique de la page suivante). Notre saison se poursuit désormais jusqu'à la fin juin; il y a relâche en juillet et août.

Les principaux cycles de 1976 furent:

- un hommage à MICHEL SIMON (10 séances)
- CINEMA DE LA RDA (15 séances)

PROJECTIONS PUBLIQUES

1976

mois	cycle principal	nombre de séances	spectateurs	moyenne
1/76	MICHEL SIMON	24	2110	88
2/76	R.D.A. / HOLLYWOOD CARTOONS	28	2685	96
3/76	GRECE / HOLLYWOOD CARTOONS	30	2550	85
4/76	GILLES CARLE	29	2304	79
5/76	KOBAYASHI / BULGARIE	21	1639	78
6/76	FRANCE 1930-1939	32	1744	55
9/76	HONGRIE	23	2626	114
10/76	COMMENT YUKONG....	28	3357	120
11/76	ALGERIE	24	1383	58
12/76	CINEMA	21	950	45
		<hr/>	<hr/>	<hr/>
		260	21,348	82

- CINEMA GREC (8 séances)
- une rétrospective GILLES CARLE (11 séances)
- une anthologie HOLLYWOOD CARTOONS (10 séances)
- le cinquième anniversaire de l'INTERNATIONALES FORUM DES JUNGES FILMS (5 séances)
- CINEMA BULGARE récent (4 séances)
- CINEMA DE FRANCE 1930-1939 (32 séances)
- Cinéma de HONGRIE 1968-1976 (16 séances)
- les douze films du cycle COMMENT YUKONG DEPLACA LES MONTAGNES (4 séances)
- cinéma d'ALGERIE (9 séances)
- un bilan de la production mondiale de 1966 (18 séances)

La séance de 19h30 le mercredi est réservée à l'HISTOIRE DU CINEMA; la séance de 21h30 le même soir est réservée au cinéma canadien.

En 1976, 35 longs métrages et 38 courts métrages canadiens ont été présentés à la Cinémathèque. Par ailleurs, 296 films d'animation ont été montrés durant cette dernière saison.

3. PUBLICATIONS

Quatre numéros (dans une nouvelle édition bilingue) de NOUVEAU CINEMA CANADIEN / NEW CANADIAN FILM, dont un numéro double constituant un bilan de la production canadienne en 1975.

Un INDEX DE LA PRODUCTION CINEMATOGRAPHIQUE CANADIENNE 1976 (97pp).

Trois brochures en relation avec nos projections publiques: GILLES CARLE (8 pages), CINEMA DE FRANCE 1930-1939 (41pp), LE CINEMA HONGROIS D'APRES 1968 (60pp).

Deux brochures à l'occasion des rétrospectives préparées par la Cinémathèque dans le cadre du Festival international du cinéma d'animation d'Ottawa: BARRE L'INTROUVABLE / IN SEARCH OF RAOUL BARRE (16pp), THE IMPORTANCE OF BEING FISCHINGER / POURQUOI IL FAUT VOIR, REVOIR ET REVOIR ENCORE LES FILMS DE OSKAR FISCHINGER (18pp).

Vingt-neuf fiches de présentation pour les films du cycle HISTOIRE DU CINEMA.

4. VISITEURS

Au cours de 1976, nous avons accueilli à la Cinémathèque:

Les cinéastes Elfriede Fischinger (USA), Marceline Lorian (France), Carole Laure (Québec), Gilles Carle (Québec), George Dunning (G.B.), William Moritz (USA), Joris Ivens (France), Hans-Jurgen Syberberg (R.F.A.), Jacques Leduc (Québec);

les critiques Christa Maerker (R.F.A.) et Harvey Greenberg (USA);

et les chercheurs Thelma Schenkel (USA), Cosme Alves Netto (Brésil), Vlada Petric (USA), Gaston Roch (Belgique).

5. RELATIONS AVEC L'ETRANGER

La Cinémathèque a échangé des copies avec les cinémathèques de Madrid et de Moscou.

Les cinémathèques de Budapest, Berlin (Est), New York, Athènes et Ottawa ont collaboré à nos projections publiques.

La Cinémathèque a préparé un voyage d'études de 3 semaines dans les diverses cinémathèques de France; 22 professionnels du cinéma (dont trois membres de notre personnel) ont participé à ce stage.

Gisèle Côté, adjointe à la conservation, a participé au Summer School de Berlin.

Pierre Véronneau, chargé des projets de recherches et des publications, a été l'hôte de la cinémathèque de Budapest et du Staatliches Filmarchiv.

La Cinémathèque a rassemblé une rétrospective Winsor McCay qui a été présentée à l'Animathèque de Paris, à l'International Forum des Jungen Films de Berlin et dans plusieurs villes américaines.

A l'occasion d'OTTAWA 76, la Cinémathèque a préparé des rétrospectives RAOUL BARRE, OSKAR FISCHINGER et DAVE ET MAX FLEISCHER.

Robert Daudelin a participé au Congrès de la FIPRESCI, à Mexico, en novembre.

La Cinémathèque a préparé un cycle itinérant québécois qui a été inauguré à Tunis le 14 décembre et qui a circulé à travers la Tunisie durant plus de deux mois.

6. ADMINISTRATION

Le budget de la Cinémathèque pour l'année financière 1976-1977 est de \$183,500.00. Ce budget comprend les subventions suivantes: Ministère des Communications du Québec \$60,000.00, Conseil des Arts du Canada \$77,000.00, Conseil des Arts de la Région métropolitaine de Montréal \$6,000.00.

La Cinémathèque a 7 employés permanents et trois mi-temps.

Montréal, le 16 février 1977.

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FIAF
DE SON ACTIVITE EN 1976

En 1976 le Gosfilmofond de l'URSS a continué son travail traditionnel lié à la collecte des films, à la préservation, aux études scientifique des collections ainsi qu'à la propagande des meilleurs films soviétiques et étrangers. Pour les groupes de tournage des Studios de cinéma et de la TV qui créaient des nouveaux films on a fait le choix de morceaux des films nécessaires et leur tirage. Comme toujours la direction principale des travaux des sections techniques et d'études scientifiques continuait d'être la restauration et le complètement des films soviétiques et étrangers ayant une grande valeur historique, ainsi que le passage des collections à l'acétate.

L'année écoulée le Gosfilmofond de l'URSS a continué les préparatifs pour élaborer les matériaux à l'aide du computer. Aux Cinémas du Gosfilmofond on continuait à projeter les films des cinéastes éminents du cinéma soviétique et mondial. Le Gosfilmofond de l'URSS a aussi pris une part active à l'organisation des Retrospectives du cinéma soviétique à l'étranger. Les manifestations avec la participation des Cinémathèques, membres de la FIAF se sont accrues, l'échange des films et des livres est devenu encore plus vif.

I. ACTIVITE NATIONALE

a) Collecte et préservation des films et des documents.

Des films entrés.

En 1976 la collection du Gosfilmofond s'est complétée d'une quantité considérable des films soviétiques et étrangers. On a obtenu 1482 copies des films des institutions diverses soviétiques et de l'étranger. On a continué la construction du 11-e blockhaus pour les négatifs-couleurs.

Travail sur la restauration et la préservation des films.

On a effectué le contrôle systématique des films soviétiques et étrangers. On a complété les films soviétiques et étrangers par des morceaux manquants et des titres. Ainsi on a restauré 36 films. Pour les besoins de nos collections on a tiré 15.682 bobines de films. On a effectué le contrôle technique de tous les films nouvellement tirés ainsi que celui de chaque film qu'on avait prêté.

Filmographie et cataloguisation.

On a continué à compléter et améliorer les fichiers des films soviétiques et étrangers en prenant en considération l'élaboration future à l'aide du computer. On a préparé près de 62 pages d'auteur de différents matériaux pour les catalogues y compris les Catalogues annotés. On a complété 17.290 fiches.

Archives, Bibliothèque, Photothèque.

En 1976 on a établi 1282 nouveaux dossiers des films, des photos, des affiches. 2419 dossiers déjà existants ont été complétés par nouveaux documents. On a prêté pour travail 1244 dossiers de film. La bibliothèque de Gosfilmofond a acheté 240 livres de cinéma.

b) Popularisation de l'Art cinématographique.

Projection des films.

En 1976 on a organisé les Retrospectives des meilleurs films soviétiques et étrangers aux Cinémas de Gosfilmofond: ILLUSION (Moscou), KINEMATOGRAPH (Léningrad), VESNA (Tbilissi). On a prêté 18.930 bobines aux Cinémas de Gosfilmofond. Les cycles des programmes des Cinémas ont été précédés par conférences et allocutions, au foyer on a fait des expositions. En 1976 le Gosfilmofond a prêté 1276 bobines des films pour les buts de la popularisation de cinéma au Bureau de propagande de cinéma de l'Union des cinéastes de l'URSS, à la Société de l'URSS ZNANIE (Connaissances) etc. On a prêté 9156 bobines aux institutions scientifiques et artistiques en particulier à l'Institut de la théorie et de l'histoire de cinéma du Goskino de l'URSS, à l'Institut de l'Histoire des Arts, au VGIK, aux Unions des cinéastes républicaines et aux autres institutions. Dans les salles de Gosfilmofond on a projeté près de 6.000 bobines des films soviétiques et étrangers.

Expositions.

Dans les Cinémas de Gosfilmofond en 1976 on a fait plusieurs Expositions racontant de l'oeuvre des maîtres de cinéma soviétique et étranger.

Publications.

En 1976 la Maison de l'Edition ISKOUSSTVO a mis sous presse le CATALOGUE ANNOTE: LES FILMS SOVIETIQUES (1964-1972) et prépare la rédaction du recueil LES ACTEURS SOVIETIQUES.

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

En 1976 le Gosfilmofond a continué sa collaboration active avec les Studios de production, avec les usines de tirage massive et avec la TV. On a choisi et tiré les morceaux de films pour les films: LE POEME DES AILES, OBELISQUE, LE FEU, ILIA ERENBORG, SIBIRIADE, LES ENNEMIS, LE GENERAL ZAIMOV et d'autres. L'industrie cinématographique et la TV ont obtenu en prêt limité 10.219 bobines de films. Les collaborateurs des sections scientifiques du Gosfilmofond ont donné des consultations et choisi les matériaux filmiques pour plus de 100 équipes de tournage presque de tous les Studios du pays. Les laboratoires du Gosfilmofond ont tiré pour les groupes de tournage ainsi que pour la TV 6.062 mille mètres. On a renouvelé la bande sonore - 937 mille mètres. On a fait la restauration technique - 493 mille mètres.

II. ACTIVITE INTERNATIONALE.

En 1976 le Gosfilmofond de l'URSS avait des relations actives avec 32 Archives de film, membres de la FIAF. En cadre d'échange on a envoyé aux Cinémathèques étrangères en prêt illimité 250 films et en prêt limité - 78 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 259 films et en prêt limité - 37 films. On a continué à effectuer l'échange des livres de cinéma: on a envoyé aux Cinémathèques étrangères 119 livres et revues, 2.193 photos de films et 265 affiches. On a obtenu 147 livres et revues, 56 photos et 377 affiches. Les sections soviétique et étrangère ont préparé les programmes et assuré ces programmes par les copies des films qui ont été destinés pour les Retrospectives soviétiques et étrangères aux Cinémas des Archives de la FIAF des pays suivants: l'Autriche, la Belgique, la Finlande, la France, la Hongrie, la Pologne, la RDA, la Roumanie et la Suisse.

Le Gosfilmofond a organisé grâce à l'aide de Filmoteka Polska la Retrospective des films du réalisateur Andrzej Wajda à ses Cinémas à Moscou et à Léninegrad.

Le Gosfilmofond a organisé grâce à l'aide de Jugoslovenska Kinoteka la Retrospective des films yougoslaves à ses Cinémas à Moscou et à Léninegrad.

Le Gosfilmofond a organisé grâce à l'aide d'Arhiya Nationala de Filme la Retrospective des films roumains à son Cinéma à Moscou.

Le Gosfilmofond a organisé grâce à l'aide de Staatliches Filmarchiv der DDR la Retrospective des films de la production DEFA à son Cinéma à Moscou.

Staatliches Filmarchiv der DDR et le Gosfilmofond ont organisé à Berlin l'Exposition: L'INTERNATIONALISME PROLETAIRE ET LE CINEMA.

On a préparé en 1975 avec Staatliches Filmarchiv der DDR l'Exposition: LES TRADITIONS DE LA COLLABORATION SOVIETO-ALLEMANDE AU CINEMA DES ANNEES 20 JUSQU'A NOS JOURS. Elle a eu lieu au foyer du Cinéma de Gosfilmofond à Moscou.

New York

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

I. INTRODUCTION

With a continually growing demand upon the resources of the Film Department at the Museum Art, and desires to continue expanding both the nature and the scope of the department's activities, there resulted several changes in staffing, funding, and physical facilities. Most of these are noted in the body of the report that follows, but several additional facts should be pointed out.

Through the generosity of Mr. and Mrs. Roy V. Titus, the department received a gift of one million dollars, a large portion of which is to serve as permanent endowment for the activities of the department. The remainder is being used to completely renovate the 485 seat screening facility, which was first opened to the public in 1939. The auditorium will have new sound and projection equipment. Seat upholstery, carpet, drapery and some other appointments will be replaced, and the interior will be repainted. New acoustical treatment will improve the sound characteristics of the space, and a new simultaneous translation system will expand the department's ability to program foreign films. The auditorium will be closed April 28-May 31, 1977, and when reopened on June 1, 1977, will be named the Roy and Niuta Titus Auditorium.

Five new temporary staff members were added to the department during the year, all of them funded by grants from federal, state, and private agencies and all engaged in various activities to improve the department's ability to respond to requests for assistance and access. One grant helps the department to publish a newsletter of film and video information for those in the Greater New York City. Another grant provides the financial support for a three year program of film courses for the general public to be offered at the Museum. The first of these was begun in the Fall of 1976. Three other courses are being offered in the first year, dealing with such topics as narrative form in film avant-garde cinema, Antonioni, and the documentary. During 1976 there were several other lectures and symposia.

The Department of Film was proud to announce that, on July 1, 1976, Eileen Bowser, a member of the FIAF Executive Committee and long active in the work of FIAF, was promoted to Curator. This incident, as with many of the others reported here, was an indication of the positive events which occurred in 1976.

---Ted Perry
Director

I. PRESERVATION

The Film Department was joined by a part-time consultant to the film preservation program, Mr. Frank Berman, retired from his long-term position as head of Movielab, the largest commercial film laboratory in New York. His experience and knowledge have been invaluable in improving the quality of our laboratory work. Several of our staff members have been learning from his technical expertise. The amount of funds for preservation work granted by the New York State Council on the Arts was increased slightly, and together with the funds from the National Endowment for the Arts, made it possible to transfer from nitrate to acetate stock approximately 300,000 feet (or 91,440 metres). We estimate that at the present rate of activity, and barring unusually large nitrate collections being acquired, we should be able to complete most of our transfer from nitrate to acetate by 1982. We are investigating costs to determine if it may be feasible for us to have special color vaults, as our holdings of color film are beginning to increase each year. An ultra-sonic cleaning machine has been installed in our vaults.

II. ACQUISITION

The year was a particularly good one for acquisitions; the department began to put into operation its long-range plan to build the collection in a more systematic way, and grants from state institutions, foundations, and individuals made it possible to obtain selected films, rather than depending entirely on chance gifts of films. The following were acquired: 138 feature films from all countries for the period 1915-1974, 15 of them from the silent period; 149 short films, including 60 American silent slapstick comedies, 7 Ub Iwerks animation films from the "Flip the Frog" series, and an important group of independent films, many selected from the films shown in our Cineprobe series; 4 American serials, complete, from the period 1928-1931; and 5 video-cassettes, including work by Ed Emshwiller, Peter Campus, Lynda Benglis and Steina and Woody Vasulka. Two of the ten missing D.W. Griffith films were recovered: FATE (1913) and THE YAQUI CUR (1913). The archives of Copenhagen, Prague and Stockholm helped us to recover a number of silent American films no longer existing in this country. The most interesting discovery was the "lost" Raoul Walsh film, REGENERATION (1915), which came from a private collector in the form of an original nitrate tinted print.

III. CATALOGUING

A report was made to the Cataloguing Commission concerning our project to computerize our film catalogue. In 1976 we called a halt to the entering of data, when we became convinced that there were problems which had to be solved before we continued. A number of tests of the system are to be made, but lack of time has prevented further efforts to solve the problems, and therefore the project came to a temporary standstill in this year.

In response to the request of the Cataloguing Commission, the small number of videotapes added to the collection have been catalogued in the same way as films, with the addition of a "Videotapes" cross reference card, in order that we may have a complete list of them.

IV. INTERNATIONAL ACTIVITIES

About 111 films were lent to FIAF archives in Brussels, Copenhagen, London, Mexico (Cineteca Nacional), Montreal, Rome, Vienna (Filmmuseum), and Washington (AFI). Films were lent to film festivals and organizations in other countries, with the cooperation of FIAF members in those countries: Arhus Studenternes Filmklub, Denmark; Art Gallery of Toronto; National Film Theatre, Ottawa; Ontario Film Institute; Pacific Cinematheque, Vancouver; San Sebastian Film Festival; Festival Dei Popoli; Paul Strand exhibition, Bologna; the German-China Association, Cologne. Loan fees are charged for these films (as well as to non-FIAF institutions in our own country), which are applied to the Department's Film Preservation Fund. The touring film series Anthropological Cinema continued its European tour under the auspices of the FIAF Secretariat, and appeared during 1976 in Amsterdam, Belgrade, Bucharest, Budapest, Copenhagen, Helsinki, London and Vienna (Filmmuseum). The D. W. Griffith Centennial film series began in Mexico (Cineteca Nacional), and then went to Brussels, where it began its tour under the auspices of the FIAF Secretariat, and during 1976 was shown in Brussels and Amsterdam. In the same year, the series Silent American Films, in the midst of its Latin American tour, was shown in Lima, Bogota and Caracas. A grant from the Tinker Foundation made it possible to prepare a second set of prints of Anthropological Cinema, together with program notes translated in Spanish, for the Latin American countries, but this tour did not begin until 1977.

FIAF archives generously lent, and in some cases exchanged, films for our American Bicentennial program, American Film Comedy, including the archives of Amsterdam, Brussels, Copenhagen, London, and Prague. The Cineteca Nacional of Mexico made possible our program Bunuel in Mexico, with the loan of ten films. Other film exchanges

were made with the archives of Belgrade, Berlin (SF), Brussels, Copenhagen, London, Montreal, Oslo, Prague, Stockholm and Washington (AFI).

V. FILM SHOWN AT THE ARCHIVE

The continuing series, CINEPROBE, examined the work of the following filmmakers, who were present for their showings: Morgan Fisher, Andrew Noren, Walter Gutman, Anthony McCall, Hubert Smith, James Benning, George Griffin, Martha Coolidge, Jon Voorhees, George Landow, Daniel Kamwa, Chuck Hudina, Chick Strand, Jonas Mekas, Chantal Akerman, Bruce Conner, Mark Rappaport, and Peter Bryant.

FILMS FROM THE ARCHIVE, an alphabetical showing of all films in the archive which may be projected, reached the end of the alphabet after a period of nine years, and began again at "A". It is expected to take a much longer time the second time around, due to the rapidly expanding collection.

The following on-going programs were also presented through the year: HISTORY OF FILM, WHAT'S HAPPENING?, REQUESTS FROM THE ARCHIVE, SHORTS AND DOCUMENTARIES, and FILMS FOR YOUNG PEOPLE.

Special Series:

BUNUEL IN MEXICO: January 8 - February 16

MAURICE TOURNEUR: Feb. 6

MICHAEL SNOW RETROSPECTIVE: February 19 - March 4

PERSPECTIVES ON FRENCH CINEMA: March 4 - March 27

HUMPHREY JENNINGS: March 25

NEW ACQUISITIONS: April 1 - 30

NEW DIRECTORS/NEW FILMS: April 2 - 14 (in cooperation with Lincoln Center Film Society)

OTTO MESSMER: April 25 - 27

HISTORY OF THE AMERICAN AVANT GARDE CINEMA: May 4 - 9 (premiere showing of a travelling exhibition organized by American Federation of Arts)

AMERICAN FILM COMEDY: May 13 - January 4, 1977 (a major retrospective organized to celebrate America's Bicentennial).

VITAPHONE SOUND PICTURES: August 6

VI. SPECIAL EVENTS

1. FILM AND VIDEO: FOCUS ON CHANCE, a symposium co-sponsored by the Department of Film and the Association of Independent Video and Filmmakers, April 30.

2. THE BIRTH OF THE CINEMA, a symposium held to commemorate the 80th anniversary of the premiere of the Edison Vitascope at Koster & Bial's Music Hall, New York, April 23.

VII. FILM COURSES

During 1976, the Department of Film received a grant from the National Endowment for the Humanities to develop a three-year program of film courses open to the public at nominal cost. The first course in the program, entitled: "The Narrative Film: Changes in Form and Style" was conducted by Frantisek Daniel during November 1976. Subsequent offerings planned include courses on the work of Antonioni; the history of the documentary film; and an analysis by Peter Kubelka of his own work. The grant includes a sum for the acquisition of films to be used in the film courses.

VIII. PUBLICATIONS

Program notes were issued for the daily film showings.

IX. CIRCULATING FILM PROGRAM

The project to evaluate the Museum's Circulating Film Collection began in April 1976. Under a grant from the National Endowment for the Arts and one from a private foundation we now have a writer/researcher on staff working on a long-range project to expand the collection. The first step was the publication of a 16 page Supplement listing recent additions. Among them are THE CLASSIC AMERICAN MUTOSCOPE (1902-1905) compiled by Douglass Crockwell in 1966, D. W. Griffith's THOSE AWFUL HATS (1909), a Winsor McCay Program, FUJI (1974) and RUBBER CEMENT (1976) by Robert Breer, and one reel of outstanding TELEVISION COMMERCIALS (1963-76)

X. FILM STUDY CENTER

The Film Study Center served nearly 3,000 scholars in personal visits during 1976, in addition to an even larger number via telephone and written inquiries. A grant was received from the National Endowment for the Arts to build a special study collection of 16mm prints; together with the 16mm prints which result from the Department's Film Preservation Program, which regularly produces 16mm prints as answer prints that may afterward be used in the Film Study Center, this project will significantly add to the number of films available to

scholars on 16mm viewing tables and a private projection room. The film study collection will be stored on the premises and will be available for scholarly study nearly as easily as books in a library.

Librarian Emily Sieger, working under a grant from the New York State Council on the Arts, has completed the cataloguing of our script collection, with the exception of the large Edison script collection. The transfer of clippings to microfiche has been temporarily suspended this year, due to the expiration of the grant that made it possible, and we are searching for funds to continue the project. Two additional fiche viewers were acquired. A nearly complete set of Photoplay, already bound, was donated by a private collector, and we have hopes of a commercial publisher who may be willing to issue it on microfilm.

The film poster collection has been completely sorted by size and year and about 10% catalogued, with the help of three student interns. A cataloguing system has been worked out, and the work is proceeding in stages: full cataloguing for posters before 1930, and a minimum cataloguing for later posters; a later stage will include complete cataloguing and indexing. The present collection contains over 6,000 film posters, 357 of them dating from before 1930. During the year we received a collection of 627 half-sheet American posters from 1936-1963. At present the posters are housed in flat-drawer architect plan cabinets, but we are investigating other methods for better storage in the future.

Charles Silver, Supervisor of the Film Study Center, wrote an article on the Film Study Center's holdings and policies for American Film.

XI. STILLS ARCHIVE

The Film Stills Archive received a grant from the National Endowment for the Arts to catalogue its collection. As a result of that grant, stills from approximately 7,000 American films have been catalogued to date.

A small exhibit of 32 mounted, enlarged comedy film stills was installed in the auditorium gallery as an adjunct to the comedy films programmed in the Film Department's bicentennial American Film Comedy series. The wall show which was on view from May, 1976 to January, 1977, provided a cross section of the major comic performers whose screen personae characterized this genre throughout the history of film.

The collections acquired during the past year are as follows:
17,862 stills from American productions circa 1941-1963, 5,440 original
8 x 10" negatives from 235 Producers Releasing Corporation productions,
and 3000 contact sheets and negatives from American and foreign films
of the 50's and 60's.

Oslo

NORSK FILMINSTITUTT
Aslakveien 14B
Oslo 7
Norway

REPORT FOR THE YEAR 1976

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

Our relations with producers and distributors have also in 1976 been satisfactory. The acquisitions of the year amounts to 385 films, most of them documentary material.

2. Progress in the field of preservation: premises, copying
of nitrate films etc.

The government has acknowledged our claim for new acetate b/w and colour vaults, and the first grant has been given for this purpose. We intend to build under ground approx. 900 m² and expect to receive the necessary money for the actual construction in 1978/79 with the hope that our new vaults will be ready at the end of 1979.

Our work with transferring nitrate films to acetate films has continued in 1976 at a satisfactory speed although we have great laboratory problems. We depend on commercial laboratories, and it is not always easy to establish the necessary understanding for our special problems. It is not therefore always a question of means, but of ability and suitable technical installations to meet our claims.

3. Cataloguing: films, documentation

The library has now approx. 6.000 volumes and 86 periodicals in regular subscription. The use of the stills collections has increased considerably. The library is also used as an information center by newspapers and periodicals and teachers. Since 1968 the institute has published a yearly register covering short film production in Norway. This is done with a special grant from the government.

4. Showings on the archives premises etc.

In our study-cinema with 50 seats we have had more than 250 arrangements. Special series is shown in the center of the

city of Oslo in co-operation with The Municipal Cinemas.

Our main series in 1976 were: Films by Alain Robbe-Grillet, Contemporary Canadian Cinema, German film to day (West), films by Rainer Werner Fassbinder, films by Werner Hertzog.

5. Budgetary matters, relations with governmental authorities

Our budget for 1976 was N. crowns 1.030.000. Our budget for 1977 is N. crowns 1.267.000 which gives us some more than the inflation rate. Our main problem is personnel, which we have not been allowed to increase since 1974, which means that we exploit those we have to an extent which in the long run is not acceptable.

6. Relations with other FIAF members

Our contact and co-operation with other FIAF members is most profitable. We are specially grateful to Staatliches Filmarchiv der DDR, Nederlands Filmmuseum, Cinemateque Royale de Belgique, Museum of Modern Art, and the Nordic archives.

7. Miscellaneous

During the year we have received visitors from abroad - from United Kingdom, Australia, U.S.A., USSR, Federal Republic of Germany.

We are greatly involved in the work of presenting Norwegian feature films abroad.

We support the Ass. of Norwegian Film Club Societies both financially and with the import of films. More than 60 film club societies depend on our assistance.

Oslo, February 5. 1977.

Jon Stenklev (s)

Ottawa

NATIONAL FILM ARCHIVES

OTTAWA

REPORT TO FIAF 1976

In retrospect 1976 can be regarded as a year of significant accomplishment for the NFA, despite the frustration due to lack of funds throughout the year, and the dislocation with which it ended.

On the 29th of January, after two years of persuasion and some eighteen drafts, the Cabinet approved a Memorandum formally establishing the National Film Archives with a mandate, among others, "to select, acquire and conserve all film and sound recordings of enduring historical, cultural or social value to Canadians", and "to conserve and catalogue the films and sound recordings in the national collection and supply viewing facilities and documentation services so that these holdings are accessible for the widest possible use (consistent with the observance of distribution rights)".

On the 9th of December (just eleven months after the Cabinet endorsement!) our Treasury Board approved a budget for the financial year beginning 1 April, 1977, which provided 8 additional staff members (27 total) and operating funds of just under one million dollars. More important, perhaps, the NFA was also permitted to submit a five year budget forecast which, when accepted, will allow planned development of all programs.

On the 18th of December, the NFA moved its films and television operations back to the West Memorial Building at 344 Wellington Street to occupy some 30,000 square feet of storage and work space on the basement level, with administrative offices on the floor above. The mailing address remains 395 Wellington Street.

The move was motivated by a small fire caused by a faulty air conditioner in the acetate storage area of the Hunter Building. No films were damaged, but the smoke damaged our telecine equipment in the room next door, and forced replacement of our colour camera. On subsequent inspection we discovered that the wiring (including fuse boxes) in the building was substandard, and the smoke detection equipment inoperative. Despite the fact that the renovations planned for the Wellington Street offices had not yet been completed, immediate removal of the collection from the Hunter Building was clearly in the public interest.

Acquisitions

The NFA acquired approximately 1,500,000 feet of film in 1976, along with approximately 5000 hours of recorded sound. The film footage ranged from master material on Canadian feature

films deposited by producers and laboratories to home movies which because of age, location or association with important personalities have been accepted for long term conservation. The total film holdings for the NFA is now approximately 26,500,000 feet. There is, however, less than 1000 feature films in the collection. Building a representative international collection is one of the priorities in the five year plan of development.

Conservation

Despite the lack of operating funds for much of 1976, the NFA managed to transfer, or otherwise protect approximately 350,000 feet of film. The cost of this work has been rising at a rate that even surpasses the rate of inflation in Canada, and we have been gradually acquiring and installing printing equipment that will enable our technical staff to handle sub-standard stock (28mm, badly shrunk 35mm nitrate, etc). By April 1977, the NFA should have the staff and the technical capacity to copy 10,000 to 15,000 feet per week.

Cataloguing

2,079,000 feet of film was catalogued in 1976, significantly reducing the backlog of unprocessed material. Over 16,000 cards were added to the catalogue, which has become a major resource for film researchers.

Documentation

The major task for the year was re-classification of the book library in accordance with the Library of Congress system. This work, which also enabled us to systematically assess the entire collection, was under the supervision of Susan Murray Blum, our librarian since March. At the end of the year Jana Vosikovska assumed responsibility for the Documentation and Public Service Section, which incorporates the book library, the stills library and viewing services.

Exhibition

The NFA exhibits in collaboration with the Canadian Film Institute's National Film Theatre, with screenings in the Public Archive's auditorium. In addition to regular weekly screenings of Canadian productions, both past and current, the NFA also helped organize a season of compilation films, a week of Indian films, and a Gilles Carles retrospective. In September the NFA organized a week of Canadian films in collaboration with archives in Oslo, Stockholm and Copenhagen.

Paris

RAPPORT D'ACTIVITES 1976

LA CINEMATHEQUE UNIVERSITAIRE - PARIS

La Cinémathèque Universitaire est une association sans but lucratif (régie par la loi française de 1901) constituée en 1973 par un petit groupe de professeurs de l'Université de Paris I (Sorbonne) afin de tenter de répondre aux besoins nouveaux et spécifiques que rencontre en France l'enseignement de l'histoire et de l'esthétique du cinéma.

Elle est totalement indépendante de la Cinémathèque française (avec laquelle il s'est avéré qu'aucune entente réelle et suivie n'était possible pour étayer de manière concrète un tel enseignement). En revanche, elle a adhéré, dès sa création à la Fédération Internationale des Archives du Film (en tant que membre observateur).

Rappelons ses principaux buts :

- la mise à la disposition de films et de tous documents concernant l'Histoire du cinéma aux milieux universitaires, français et francophones;
- la recherche, l'acquisition, la prise en charge par voie de dépôts et la conservation de toutes copies de films ou d'extraits de films (35, 16 et super 8 m/m), ainsi que de tous matériels et documents (tels que livres, revues, affiches, scénarios, etc...) susceptibles d'aider à la promotion et à l'étude du cinéma et des techniques audio-visuelles dans le cadre de l'enseignement supérieur;
- l'organisation permanente de séances de visionnement et d'analyses de films en marge de cours et de travaux dirigés de type universitaire ;
- la préparation de travaux ponctuels, à la movitone, dans le cadre de maîtrises de IIIe cycle et de recherches diverses;
- la préparation et la réalisation en milieu étudiant de films de montage consacrés aux différents aspects de l'histoire et de l'esthétique du cinéma et des arts de l'image;
- la promotion du cinéma dans l'enseignement du second degré, par le canal de la formation permanente de professeurs.

Certains de ces objectifs à long terme n'ont pas encore été atteints. Il semble cependant qu'en moins de trois ans, la Cinémathèque Universitaire ait fait la preuve de sa nécessité, de son efficacité et de son dynamisme irréversible. Un vide a été comblé, comme en témoigne l'élargissement considérable du champ de ses activités.

Précisons que notre Cinémathèque s'adresse, par définition, à une "clientèle" spécifiquement universitaire (étudiants et enseignants). Elle ne prétend en aucune façon - et ne prétendra jamais - étendre son audience à un public commercial ne se réclamant pas de façon directe de l'enseignement.

Les membres fondateurs de la Cinémathèque Universitaire sont : M. Jean MITRY président; M. Claude BEILYE, conservateur et secrétaire-général; M. Jacques GOIMARD, conservateur adjoint; M. Michel MARIE, secrétaire adjoint; Melle Dominique ABONYI, trésorière. Le Président d'honneur est Jean RENOIR. Un comité de parrainage a été constitué dès l'origine, comprenant des réalisateurs (Georges FRANJU, Eric ROHMER, Claude SAUTET, François TRUFFAUT), des exploitants (Roger DIAMANTIS), des éditeurs (Jacques CHARRIERE), des distributeurs (Jean GABORIT †), des conservateurs de cinémathèques (Raymond BORDE, Freddy BUACHE), des critiques (Marcel OMS), des attachés de presse, e etc...

Le principe de base de la Cinémathèque Universitaire est la gratuité absolue des séances de travail qu'elle organise, plusieurs fois par semaine, à la demande des professeurs, chargés de cours et étudiants concernés. Seules, des séances exceptionnelles peuvent faire l'objet d'une modique participation aux frais. Ces séances ne sont jamais annoncées dans la presse et ne font l'objet d'aucune publicité extérieure.

Depuis le début de l'année universitaire 1973 - 74, la Cinémathèque Universitaire, sans bénéficier de la moindre subvention, a tenu la gageure d'effectuer un nombre moyen de sept projections par semaine, d'octobre à juin, dans des conditions souvent difficiles. La collaboration efficace de nombreux producteurs, distributeurs, collectionneurs et ayants-droit, publics ou privés, et surtout le concours amical et permanent de la Cinémathèque de Toulouse, "marraine" dévouée et bénévole, ont seuls permis cette sorte de miracle. Depuis octobre 1976, le rythme hebdomadaire est de 8 projections dans le grand amphithéâtre de l'U.E.R. d'Art et d'Archéologie, de 3 projections au Centre Censier, de 2 projections à la Faculté de Jussieu, auxquelles il convient d'ajouter les prêts périodiques à des Universités de province telles que Montpellier, Nice, Nancy, Orléans, etc...

Des échanges divers se font également avec le cours de formation professionnelle de la Télévision (Institut National de l'Audiovisuel), l'Académie du Cinéma, la Cinémathèque de la Ville de Paris, la Fédération française des Ciné-clubs, etc... Sans parler, naturellement, des contacts permanents avec les autres Cinémathèques, en particulier Toulouse et Lausanne.

L'acquisition ou la prise en charge des copies se fait un peu au jour le jour, en fonction des opportunités émanant de tous les secteurs de la profession cinématographique. Nous rassemblons et conservons tout ce qui se présente, sans jamais perdre de vue le but fondamental qui est l'enseignement de l'Histoire du Cinéma. Cet enseignement étant conçu, à Paris I, de manière très éclectique, tout peut servir (jusqu'à un certain point). Depuis 4 ans, les cours ont porté sur les sujets les plus divers: l'histoire du cinéma français, de la comédie musicale, de l'expressionnisme allemand, du néo-réalisme italien, thèmes du cinéma fantastique, décennies américaines (de 1930 à 1970), iconologie du film, travaux sur le scénario, l'adaptation, la réalisation, initiation générale à l'esthétique, à la sociologie, à la sémiologie du cinéma, etc.. etc... L'illustration n'en est certes pas

toujours aisée. L'enrichissement progressif des collections de la Cinémathèque nous permet cependant de parer à l'essentiel. Nos différents professeurs (Mitry, Goimard, Beilye, mais aussi: Jean-Paul Török, Eric Rohmer, Michael Henry, Gérard Legrand, Jean Collet, etc...) "puisent" à leur gré dans notre catalogue.

Celui-ci compte à ce jour 453 films exactement, en incluant les courts métrages, les films incomplets et les doublons. Nous envisageons la publication (confidentielle) d'une liste exhaustive destinée aux différentes Cinémathèques membres de la FIAF afin de faciliter d'éventuels prêts ou échanges. De fructueuses collaborations ont déjà été esquissées avec, notamment, Lisbonne, Prague, Berlin-Est et Londres.

Parmi nos dernières importantes acquisitions, citons: de nombreux films de François Truffaut, une Anthologie du cinéma expressionniste allemand, la quasi-totalité des courts métrages de Charlie Chaplin, un stock de larges extraits de films Warner de la période 1935-40, quelques films d'animation, etc.. etc....

Le seul point noir reste la modicité, proprement dérisoire, de nos subventions. L'Université est pauvre, et les moyens mis à notre disposition notoirement insuffisants. Le signataire de ces lignes est quasiment seul pour effectuer le travail de 10 personnes. Qu'on ne lui en veuille donc pas de ne pas toujours répondre aux lettres. Ce petit rapport tiendra lieu de remerciements à tous ceux qui veulent bien lui faire confiance.

Claude Beilye
CINEMATHEQUE UNIVERSITAIRE
3 rue Michelet, 75006 Paris

Poona

NATIONAL FILM ARCHIVE OF INDIA
Ministry of Information and
Broadcasting / Government of
India / Law College Road /
Poona-411004 ..

REPORT FOR 1976

Activities: NATIONAL

Housed temporarily in the Jaykar bungalow, a famous landmark of Poona, the National Film Archive of India has made steady progress during 1976. The Archive film collection continue to be stored in air-conditioned vaults and storage rooms in the nearby Film and TV Institute premises (erstwhile Prabhat Studios). The construction work of the Archive's independent film vaults, laboratory and office buildings is being held up for want of funds.

Staff:

22 additional posts have been sanctioned which include Senior Book Librarian, Film Library Assistant, Projectionist and Film Checkers. Recruitment action is in progress.

Acquisition:

A total number of 175 films (82 Indian and 93 foreign) were added to the Archive collection during 1976 (January - December). Majority of films were acquired at print cost and some on archival exchange basis. There have been very few free deposits, as such.

Notable film acquisitions of the year have been -

Indian:

- Satyajit Ray's Ashani Sanket (1973) and Sonar Kella (1974), Ritwick Ghatak's Jukti Takko Aar Gopo (1974), Mrinal Sen's Chorus (1974), Ismail Merchant's The Householder (1963) and V. Shantaram's Navrang (1959).

Foreign:

- The three-part Hour of the Furnaces from Argentina (Fernando Solanas); Blood of the Condor from Bolivia (Jorge Sanjires); The nine-part History Book - a series of animated films on the History of Western Civilisation from the middle ages to the present day; Ingmar Bergman's Illicit Interlude (1950), Summer with Monika (1953), and Smiles of a Summer Night (1955); Lionel Rogosin's Come Back Africa (1959); Kurosawa's Ikiru (1952) and Judo Saga (1965) and Peter Davis' Hearts and Minds (1975).

507 books (247 complimentary) were added to the Archive book library during the year. 1307 scripts of Indian and foreign films have been received from the Central Board of Film Censors, Bombay and Madras.

The detailed statement of archival acquisition as on 31st December 1976 is given below:-

Items	As per last report	Additions during 1976	As on 31st Dec. 1976.
Films	1331	175	1506
Books	5746	507	6253
Wall Posters	2229	78	2307
Journals	181	5	186
Song booklets	1897	30	1927
Disc records	985	19	1004
Shooting scripts	4471	1307	5778
Pamphlets/Folders	175	293	468
Tapes	470	--	470
Costumes/Draperies	107	--	107

Preservation and Maintenance:

A total number of 9,400 reels in 35mm and 1200 in 16mm gauge were cleaned and checked by the Archive film checking department in the course of the year.

Documentation and Research:

The monograph project on Bimal Roy has been completed. The Archive brought out a compilation of writings on Ritwick Ghatak, the famous Bengali filmmaker who died in Calcutta in February 1976. An up-to-date catalogue of projection prints in the Archive collection as on 30th June 1976 has also been prepared.

Screen Education:

Some more duplicate prints in 16mm gauge have been added to the Archive Distribution Library which has by now over 85 titles available on loan to interested borrowers especially film societies and film study groups in educational institutions. Nearly 450 borrowers made use of the Archive Distribution Library during the year.

Over 390 films (features and shorts) were received on loan from private producers/distributors, Embassies/Consulates, etc. during the year which were previewed and returned to the owners concerned. Some of them were later acquired for our permanent collection.

The book library and documentation departments of the Archive attended to about 1500 enquiries for supply of data relating to films during the year.

Screenings/Exhibitions:

Film students and TV trainees of the FTII continue to derive maximum benefit of the Archive collection of Indian and foreign film classics. About 450 films were loaned to the Film & TV Institute of India for their academic use during the year.

Daily screenings are held at Poona for the benefit of film students/TV trainees and film research workers. Weekly screenings of selected films are also held at Bombay for invited audiences as a part of the Archive objective for the spread of film culture. During the year about 350 screenings were held by the Archive at Poona and 47 at Bombay.

Special programmes arranged during the year include:

- | | |
|-----------|--|
| January | <u>Women in Indian Cinema Retrospective</u> as a part of the Festival of Films International 1976 from 2nd to 15th January at <u>Bombay</u> . |
| March | <u>Holi Songs and Dances</u> - Two days programme of selected songs and dance sequences from Indian films at <u>Poona</u> . |
| July | <u>80th Anniversary of Film Exhibition in India</u> - some of the first Lumiere films from the Archive collection were shown on 7th July at <u>Bombay</u> . |
| September | <u>Sarat Chandra Film Festival</u> - as a part of the Sarat Chandra Chatterji Centenary Celebrations from September 13 to 18 held by Bhavan's Kala Kendra, <u>Bombay</u> . |
| October | <u>Homage to Playback singer - Mukesh</u> A compilation of selected song sequences from Hindi films of the period 1945-1975 in which Mukesh had lend his voice - at <u>Poona</u> . |

- October Satyan Film Festival - Selected films of the great Malayalam actor Satyan by Delhi Malayalee Film Society, at Delhi.
- Film Archive and Film Society Movement International Film Society, Bombay and Federation of Film Societies of India held a special function to familiarise the working of the National Film Archive of India and its progress since inception at Bombay.
- December Prabhat Film Festival - by the Maharashtra Information Centre at Delhi.

The Archive assisted the Film Finance Corporation, Bombay and the Festival Directorate in holding the Festival of Films International 1976 held from 2nd to 16th January at Bombay.

Lectures/Courses/Seminars:

Curator Nair conducted a week-long Course in "Film Appreciation with special emphasis on Motivational Films" for the benefit of Design students at the National Institute of Design, Ahmedabad.

He also participated in the Seminar on Literature and Film with special reference to Sara Chandra Chatterji organised by the Bhavan's Kala Kendra, at Bombay.

The Archive assisted the Film Institute in holding Refresher Courses and Extension Lectures in Film Appreciation at New Delhi, Bombay, Bangalore, Mysore and Allahabad.

Activities: INTERNATIONAL

The Mexico Congress:

An official from the Embassy of India, Mexico represented the National Film Archive of India at the 32nd Annual Congress and General Meeting of FIAF held at Mexico from 24th to 28th May 1976.

Archival Exchanges:

Gosfilmfond, Moscow made available to the NFAI, a set of five films for a special presentation of Soviet Documentary to celebrate the 30th Anniversary of the Victory over Fascism.

Satyajit Ray's documentary on Rabindranath Tagore and Mahatma - the long documentary on Mahatma Gandhi, produced by the Gandhi Film Foundation, were exchanged with Film Archives at East Berlin, Belgrade and Moscow.

Important Visitors:

- Australia Mr. John B. Murray, Film Research Scholar.
Mr. Tom Cowan, Film Director.
- F.R.G. Mr. Edmund Luft, Film Archivist and
Journalist.
- France Mr. Jean-Pierre Llievois, General
Delegate-Paris Asia Films.
- Laos Mr. Sisana Sisane, Minister of
Information and Public Relations.
- Pakistan Mr. Javed Jabbar, Film Director.
Mr. Shahid Hosain, National Film
Development Corporation.
- Poland Mr. Krzysztof Zanussi, Film Director
- Sweden Mrs. Aina Bellis, Swedish Film Institute.
- Tunisia Mr. Brahim Babai, Pan African Film
Producers' Association.
- U.K. Mrs & Mrs. Barbara Stone, Gate Cinema
Owners.
Mr. Bill Douglas, Film Director
Mr. Derek Hill, Film Critic and
Filmmaker.
Mr. Derek Malcolm, Journalist.
Mr. Gerry O'Halloran, British Film
Institute.
Mr. John Warrington, Radio Film Critic
Mr. Ken Wlaschen, National Film
Theatre, London.
Mr. Mike Weaver, Film Teacher, Royal
College of Art, London.
Miss Pamela V. Cullen, Films Officer,
Indian High Commission, London.
- U.S.A. Mrs. Karen Arthur, Film Director.
Mr. Krishna Shah, Film Director.
Miss Marcia Zalowitz, Film Librarian,
Boston University Film Library.
Mr. Wilbert Blume, UCLA, Calif.

knmp/8370/-

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

Praha

ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV-FILMOVÝ ARCHIV

ACTIVITIES REPORT 1976

The Czechoslovak Film Institute-Film Archive continued all its principal activities in 1976:

Complementing and completing film holdings:

a/The Film Archive collections acquired

- 451 feature prints
- 132 feature negatives,
- 548 short-film prints,
- 130 short-film negatives.

The following is the selection of this year's more important acquisitions:

Features:

- The Impostor /USA, 1924/- Julien Duvivier
- The Great Profile /USA-1940/ -Walter Lang
- Whispering City /Canada, 1947/-Fyodor Otsep
- Hinterterre /Germany, 1921/-Leopold Jessner, Paul Leni
- Myechta /USSR, 1941/-Mikhail Romm
- Blue Blazes Rawden /USA, 1918/ - Reginald Barker
- The Last Man on Earth/USA, 1924/- J.G. Blystone
- The Struggle /USA, 1931/- David Wark Griffith
- Das Schiff ohne Hafen /Germany, 1932/-Harry Piel
- La Terre /France, 1921/ - André Antoine
- Judith of Bethulia /USA, 1913/-David Wark Griffith
- Pollyanna /USA, 1920/ - Paul Powell
- L'angoissante Aventure /France, 1919-1921/ -Yakov Protazanov
- Fantomas /France, 1931/- Paul Fejos
- Goroda i Gody /USSR, 1930 /-Yevgheni Chervyakov
- Les deux Gosses /France, 1924/-Louis Mercanton
- Die Hexe von Norderoog /Germany, 1919/-Hubert Moest
- Oborona Sevastopolya /Russia, 1911/ -V.Gonscharov
- Bogatyr Dukha /USSR, 1918/-Yakov Protazanov
- Dyetyi vyeka /Russia, 1915/ -Yevgueni Bauer
- Ukhod velikogo startsa /Russia, 1912/ -Yakov Protazanov
- Atta Boy / USA, 1926/- Edward H. Griffith
- Charley's Aunt /USA, 1925/- Scott Sidney
- Masquerader /USA, 1933/- Richard Wallace
- The Woman I Love /USA, 1937/ - Anatole Litvak

Shorts:

- Miss Fatty's Seaside Lover /USA, 1915/-Roscie Arbuckle
- The Village Specialist /USA, 1932/-Flip the Frog-Ub Iwerks
- An Aeroplane Elopement-Vitagraph 1911/with Earle Williams
- Shylock /France, 1913 -Henri Desfontaines /with Harry Baur/ -incomplete

b/ Viewing and describing film acquired from foreign archives and private collectors:
Silent movies viewed and described for the Polish Film Archive

- c/ The activities of the Commission for viewing, describing, selecting and keeping films were continued.
- d/ From the technical press, film literature and viewing, data were collected for a card index of "wanted" films.

Cataloguing film holdings

More historical and technical data were transferred to sheets on viewed and described films.

Preservation and conservation of film holdings

91 feature prints,	42 short-film negatives,
10 feature negatives,	292 newsreel prints,
121 short-film prints,	253 newsreel negatives

were transferred from nitrate to acetate.

International film exchange

Permanent lendings to our film archive:	132 features
	17 shorts
Short-term lendings to our film archive:	40 features
	27 shorts
Permanent lendings by our film archive :	82 features
	9 shorts
Short-term lendings by our film archive :	53 features
	12 shorts.

The other activities included:

The publication of a new title catalogue, in two volumes, of all the features kept in our film archive collections.

Editorial comparison and combining

- of three different versions of Pathé Passion was started and

- of other films was completed.

Continuing a system analysis of films as a step to the computerized cataloguing of film holdings in the future.

Drawing some blue-prints for the building of a new facility housing the archives.

The activities of the Film Archive cinema PONREPO

The Film Archive cinema Ponrepo screened 364 features and 472 shorts in 1976. The programme was divided in individual series such as were, for instance, "Contemporary Japan", "Cinema as Spectacle", "Important Works of Silent Cinema" or a series of tributes to numerous Czechoslovak and foreign film makers, film actors and others. In May 1976, a series called "From socialist film archives" was shown, including films acquired from Gosfilmofond, Staatliches Filmarchiv der DDR and others. In co-operation with the GDR archive, a series of films on the

occasion of the thirtieth anniversary of the DEFA Studio establishment was projected and, in co-operation with some foreign film archives, new items were added to the series entitled "Important Works of Silent Cinema", in which silent movies, often undeservedly forgotten, are screened.

International relations

In 1976, thirteen staff workers of the Czechoslovak Film Institute-Film Archive made 21 trips abroad, on which they attended several film festivals and symposia and visited FIAF member archives.

In the same period, twenty-five foreign guests visited the Czechoslovak film Institute-Film Archive.

The Library and Bibliography Section

In the library, a review of the whole book holding was started, which is a long-term task. In the future, the library shall include technical film literature only.

Acquisitions: books 746 items,
periodicals 9215 items,
scripts 274 items.

Bibliographical listing from the Czech press 2.446
Bibliographical listing from the foreign press 12.327

Clippings from Czech press 2.398
Clippings from the foreign press 1.550

Lendings: books 8493 items,
periodicals 9597 items.

Data for producing a "Supplement to the Systematic Catalogue of Books on Cinema, 1975-1976" were collected.

Documentation Service

Acquisitions: photographs 7.157
Programme notes 687
actor s card-index 2.580
Lendings of photographs 1.454

A technical review of documentation holdings was started in connection with a new law on archivism. New preservation methods were used to save precious old photographs.

The activities of the Publishing section included:

The publication of
36 numbers of Filmový přehled / Film Review /,
12 numbers of Interpressfilm,
No. 1 to 4/1975 and 1 to 3/1976 of the theoretical quarterly Panoráma,
11 numbers of the Ponrepo cinema programme notes.

two volumens of textes with the following contributions:
No.1. Dr. L. Bartošek: A contribution to the methodology of
Czechoslovak cinema s history
Jan Svoboda : On revisionist trends in our film
theory and criticism in the Sicties.

No.2. A miscellany of papers by the Czechoslovak Film
Institute-Film Archive staff workers, published on
the occasion of the Communist Party of Czachoslo-
vakia Fifteenth Congress.

In the book series dealing with the most important works
of world cinema, the issue Nr.5 was published with the
title "The Japanese Cinema, 1913-1972."

Other publications were:

A. Navrátil, : Dziga Vertov

V. Zhdan : Úvod do estetiky filmu / An Introduction to the
Aesthetics of Cinema/

30. výročí znárodnění čs. kinematografie / The 30th anniver-
sary of the nationalization of Czechoslovak Cinema/

Dovženko, básník filmového plátna / Dovzhenko, a poet of
the screen/

The 20th International Film Festival at Karlovy Vary
/ in Russian, English, French and Spanish - Prague, Orbis/
20. MFF v CSSR, Karlovy Vary 1946-1976 / Twenty International
Film Festivals in the Czechoslovak Socialist Republic,
Karlovy Vary 1946-1976/ a mimeographed text giving the
facts.

Chronicle, 1975 /mimeographed/

Film Almanac, 1976 /mimeographed/

For the first time, a history of Czech and Slovak cinema-
tographies, in the shape of a paper for internal use only,
was compiled.

Experts are going to give their opinion of " An outline
of Czechoslovak Nationalized Cinema s Thirty Years of
Existence" before the work is presented to general public
for discussion.

The following books on the history of cinema are being
prepared:

1. Cinema s place within culture
2. An analysis of Czech and Slovak film-making in last
years /1974, 1975 and 1976./
3. Socialist realism and cinema.
4. The film-goer s film culture in the Czech Socialist Re-
public.
5. Monographs on the beginnings of Czech cinema:
Ignác Schechtl, a pioneer of cinematography at Tábor.
The Hořice Passion film / the second, remade version/
Czech left-wing culture, and cinema in the Twenties.
Vítězslav Nezval and cinema.

The Slovak Film Institute

Its film archives acquired: 200 features and
300 shorts.

In the archive cinema Filmoteka, the most important series were: Latin America in social analyses, Social satire, Romance and Adventure, Neorealistic films, Stories of science fiction, The American cinema of the Thirties, The Soviet cinema of the Forties, and a season of G.Chukhray s and M.Romm s films. In the series "Anniversaries and jubilees", the works of some 100 representatives of world cinema were screened.

For a "History of cinema", the following preliminary work was done:

- a/ The contents of the "Nástup" weekly, from 1938 to 1945, were catalogued.
- b/ The cataloguing of the contents of Karel Plicka's films was completed.

The periodicals published:

Sovětské filmy v našich kinech /Soviet films in our cinemas/

Kino Filmoteka number 20-22/1976

Kinema, number 1 - 12.

Praha, in March, 1977

Roma

C I N E T E C A N A Z I O N A L E
presso il CENTRO SPERIMENTALE DI CINEMATOGRAFIA
Via Tuscolana 1524 -ROMA

ACTIVITIES REPORT FOR 1976

1) ACQUISITIONS; RELATIONS WITH PRODUCERS AND DISTRIBUTORS

As a legal deposit of Italian films, the Cineteca Nazionale received 320 positive copies of feature films, delivered by Board of Tourism and Spectacle.

A number of negatives were deposited by some print laboratories, as a carrying on of the years' before deposit: they consist of Italian films, since the beginning of the sound era to the late sixties, and foreign films with Italian sound track, from the early forties to the sixties. Were deposited 900 negatives of feature films (all on acetate support) and 1300 negative of short films, also on acetate support.

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

The Cineteca Nazionale has printed for its cultural purposes 19 positive copies; on the account of the Board of Tourism and Spectacle were printed 14 positive and 4 negative copies of Italian feature films.

In consequence of these acquisitions the estate of the Cineteca Nazionale can be valued to about 26.000 copies.

2) PRESERVATION

During 1976, eight films were transferred on acetate support, by the printing of 1 fine grain and 7 dupe negative copies.

3) CATALOGUING

In the month of December was issued the supplement to the catalogue of the films distributed to the cultural associations in Italy, which includes 39 titles, both of Italian and foreign films. The total of the films distributed by the Cineteca Nazionale amounts so to 472 titles.

4) SHOWINGS AND MANIFESTATIONS

As in the years before, the Cineteca Nazionale has distributed its films to cineclub, schools, universities and other cultural institutions in Italy (nearly 1000 screenings); to Italian Cultural Institutes and Embassies abroad (about 250 screenings).

As concerns the showings in the archive's premises, over 160 films were viewed at the moviolas by university students for doctorate thesis, and over 270 films were viewed by other people (students, producers, Television, etc.)

5) BUDGET; RELATIONS WITH THE GOVERNMENT

A noticeable increase is to be pointed out as concerns the amount of the governmental contribution to the Cineteca Nazionale, which was settled, by law, to 150 millions lire, instead of the 50 millions lire of the previous years.

Sofia

R A P P O R T 1976/77

Pendant la période écoulée /le 1 février 1976 - le 28 février 1977/ notre cinémathèque afin d'améliorer son travail a commencé une réorganisation générale: un nouveau département /Catalogage des films et propagande du cinéma/ a été créé, notre cinéma projette déjà seulement des cycles de films, la collaboration avec certaines cinémathèques a été intensifiée, etc.

Parallèlement à la réorganisation générale notre cinémathèque, en tant qu'hôte, concentre ses efforts sur la préparation du XXXIII congrès de la FIAF et le Symposium consacré à l'influence du cinéma soviétique muet sur le cinéma mondial.

Notre cinémathèque s'est enrichie de 957 copies de films. En même temps ont été transmis de base de nitrate, sur base d'acétate plusieurs milliers de mètres de 320 films.

Nous continuons de participer à l'élaboration de FIAF PERIODICAL INDEXING PROJECT.

Notre bibliothèque s'est enrichie de 355 volumes de livres et de publications périodiques; la collection d'affiches - de 204 /plusieurs de ces dernières reçues grâce aux cinémathèques étrangères/; la collection de photos - de 1500 nouvelles photos et 25 albums. La collection d'articles et, d'autres matériaux de presse s'est également bien enrichie.

Nous avons organisé 2 universités de cinéma - l'une seulement pour des étudiants, l'autre pour le publique de notre cinéma Plovdiv. Auprès du cinéma nous avons organisé également un club de cinéphiles - "Club 22" car les discussions des films commencent à partir de 22 h. Nos cycles principaux sont liés avec le Symposium consacré à l'influence du cinéma soviétique sur le cinéma mondial. Ils sont nommés "Films soviétiques classiques" et "Films réalisés sous l'influence du cinéma soviétique muet". En l'honneur de l'oeuvre de Jean Gabin et de Fritz Lang, après leur décès, nous

avons organisé une rétrospective Jean Gabin et actuellement nous avons une grande rétrospective Fritz Lang.

Pour les cinéphiles de la province nous avons organisé 2 universités d'histoire de cinéma, - l'une à Plovdiv, deuxième ville du pays, et l'autre à Jambol. Des cycles thématiques ont été organisés à Varna, Plévène, Dimitrovgrade et dans d'autres villes.

Pour la vulgarisation de l'art cinématographique et son histoire notre cinémathèque doit beaucoup à la collaboration des autres cinémathèques. Ainsi grâce à cette collaboration et surtout de celle de Staatliches Filmarchiv der DDR nous organisons la grande rétrospective consacré à l'oeuvre de Fritz Lang, grâce à Filmoteka Polska nous avons organisé une rétrospective avec des courts métrages polonais qui ont des prix reçus aux festivals internationaux. Nous avons organisé également une rétrospective du cinéma arménien soviétique, une rétrospective des films d'Alberto Latuada avec la participation même du réalisateur et une rétrospective des films de Zlatan Dudow.

Nous avons envoyé comme prêt limité et illimité aux cinémathèques 41 films et nous avons reçu comme prêt limité et illimité 47 films.

Nous avons déjà mentionné les rétrospectives réalisées avec la collaboration des autres cinémathèques. De notre côté également grâce aux cinémathèques des pays respectifs nous avons pu organiser des panoramas du film bulgare à la République Démocratique Allemande et en Iran.

La réunion consécutive de la Commission de documentation de la FIAF a eu lieu à Sofia.

Pour la préparation du Congrès et du Symposium de la FIAF qui auront lieu en Bulgarie et pour d'autres tâches le directeur de notre cinémathèque et quelques uns de ses autres collaborateurs ont visité l'URSS, la RDA, la Belgique, la Pologne, la Tchécoslovaquie, la Hongrie et les Pays-Bas.

En même temps nous étions heureux de recevoir des représentants des cinémathèques et des cinéastes de l'URSS, de la RDA, de la Tchécoslovaquie, de la Pologne, de la Roumanie, des Etat Unis, de l'Angleterre, de la Hongrie, de l'Italie et des Pays-Bas.

Outre la revue "Kino i vrémé", nous avons publié deux brochures consacrées à l'oeuvre de Jean Gabin et de celle de Fritz Lang.

Directeur: Todor Andreykov

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET
ACTIVITIES REPORT 1976

FILMOGRAPHY

Our promise in last year's FIAF papers that the first two volumes would be published during 1976 did not come true due to computer program difficulties or rather in difficulties "marrying" the computer program to the optical printing process.

However, the volumes 1930-40 and 1960-70 will be available in 1977 and the volumes covering 1940-50 and 1950-60 are under preparation.

LIBRARY

During 1976 the library kept open to the public Monday-Friday at 10.00 - 21.00 and was visited by 14.000 persons.

The external service has been extensive. Around 3.000 home-loans have been executed. 6.000 loans have been carried out from closed stacks. Two lists of New accessions have been compiled.

The Library now holds 21.500 books. During 1976, 714 books were acquired, 570 volumes by purchase and 144 volumes as gifts. The collections of the library on film literature have been completed by the acquisition of 350 books from Berndt Santesson.

Our collection of shooting scripts to Swedish feature films now covers 1.200 films. Subscriptions to periodicals have come to 250 of which 230 are filed.

CLIPPINGS DEPARTMENT

The project of classifying and transferring the material of the clippings department regarding foreign films to microfilm and filming in jackets under the original filmtitle was started on the 1st of July 1975 and was finished the 30th of April 1976.

The collection of foreign films now includes around 41.000 titles with approximately 16.000 references from the Swedish title.

All material on individuals has also been transferred to microfilms. This work, which started in May 1976, was ended in November 1976 and the collection now includes around 12.000 names.

All the material regarding Swedish films from the 30ies has also been microfilmed.

The routine work has been complicated during 1976 due to the microfilming, which is to be finished by the end of 1977.

1.300 internal loans and 1.500 external loans have been executed.

STILLS DEPARTMENT

The increase of the stills department has been the same as before. The biggest increase has been noted within the section of foreign portraits, where 1.400 names have been added, found during the classifying of earlier unsorted material. This work is a direct continuation of last years final compilation of the different portrayal series of the department.

The stills department has increased with 340 titles.

The collections include at present 16.000 persons and 21.500 filmtitles. Another 6.000 programsheets and pressbooks from older collections have been transferred to the originaltitle succession, now holding 11.500 titles.

POSTERS DEPARTMENT

The Film Institute has acquired a collection of older, valuable filmposters from G. Postén, Lund. Together with other acquisitions the posters department has increased with 2.450 pcs.

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 programs have been dedicated to the following persons and themes:

Rainer Werner Fassbinder
The Marx Brothers
Chris Marker
Humphrey Bogart
Joanne Woodward
Emil Jannings
Werner Krauss
Conrad Veidt
Shirley Mac Laine
Alain Robbe-Grillet

Vittorio de Sica
Luis Bunuel
Gösta Ekman
Jean Cocteau
Robert Bresson
Edvin Adolphson
Mae West
New films from the Nordic countries
Strindberg in the movies
Japan history through cinema

Special effects

Animated films from Zagreb
Hollywood on Hollywood
Films from Internationales Forum des
Jungen Films in Berlin
A Magic Lantern Entertainment

National series from the following countries have been presented:

Cuba
B.R.D.
Canada
People's Republic of China
Brazil

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

Alain Robbe-Grillet, Paris
Christian Ziewer, Munich
Clara Burchner, Munich
Donald Shebib, Canada
Aleksander Marks, Belgrade
Ante Zaninovic, Belgrade
Boris Kolar, Belgrade
Civica Njerz, Belgrade
David Francis, London

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

FILM PRESERVATION

During 1975-76 4 silent films and 29 soundfilms on nitrate base have been restored. Viewing prints have also been made to most of these films.

The number of restored films has decreased also this year compared to previous years. The Government Grant of 500.000 Sw Crs for this activity has been unchanged since 1972. We have required this amount to be increased up to 1 million SwCrs but so far no success. Seven films regarded as lost have been found, five at the Danske Filmmuseum and two among the material earlier deposited in the archives.

The inventory of feature films on nitrate base started during 1972-73 has been finished. No new discoveries of old films can be expected to be made from the archives.

FILMARCHIVE

During this year an agreement has been made between the Association of Swedish Producers about "general rules" for deposit of films produced with Swedish capital in the Film Archives of the Swedish Film Institute. These general rules are now used in adequate parts for all deposits. An agreement has been signed between Europa Film for their complete collection of films on nitrate base.

The computerizing of the foreign and Swedish deposits of the archives has been updated, corrected and completed and the new microfiches now hold around 90 % of the archive's possessions.

As soon as the register is complete the intention is to sign deposit agreements in accordance with above "general rules" also for the earlier deposits from Swedish producers.

Nearly all the foreign deposits are kept in accordance with the agreement signed 1971 with FIAPF (Fédération Internationale des Associations de Producteurs de Films).

During last year different foreign distributors have been contacted and are ready to deliver new prints at laboratory prices to the film archives: Pathé-Gaumont, Paris, Cinéastes Associés, Paris.

Purchasing allowances have this year been used mainly for translation and subtitling of films already in the archives and to produce prints for exchange for films abroad. Two short films of Georges Méliès have been acquired, LE CHAUDRON INFERNAL and LE LOCATAIRE DIABOLIQUE.

Around 225 films have been deposited during the year.

Our hope for the future is still vague.

Stockholm, March 31, 1977.

Anna-Lena Wibom

ALW/MP

Sydney

ASSOCIATION FOR A NATIONAL FILM AND TELEVISION ARCHIVE, AUSTRALIA

Activities Report - 1976

The Association for a National Film and Television Archive was formed in Sydney, Australia, early in 1975, to encourage the Australian Government to establish a national archive which would play a similar role in Australia to that played by the great, long established film archives in Europe. The Association consists of film makers, archivists, historians, educators, writers, members of film societies etc., all with a common interest in improving the collection and preservation of film and television material, and in seeing an independent film archive established in Australia.

Such a varied group of people have formed the Association because of their concern that archival activities in Australia were fragmented between an excessive number of organisations. It was believed that too much film had been lost and was still being lost due to this fragmentation and to inadequate resources being allocated to the film archive of the National Library, Canberra.

The Association believes that an independent film archive should be established in Australia, and that it should be provided with sufficient resources to enable it to perform all the functions detailed in the FIAF statutes. In pursuance of its beliefs, the Association has made detailed submissions to government bodies concerned with historic material, films and television. These bodies are:

- 1). The Australian Government Committee of Inquiry on Museums and National Collections.
- 2). The Australian Film Commission.
- 3). The New South Wales Government Interim Film Council.

In addition, the Association has widely publicised its views and has made them known to the Prime Minister and to other Government Ministers concerned with the media and with the National Library. Lengthy discussions have been held with officials of the Library and the Australian Film Commission, and these have helped to develop mutual understanding of one another's views and problems.

A most important aspect of the Association's work has been a consequence of our declaration of collaboration with the existing FIAF member, the National Library. The Association has been very active in establishing, and continuing contact with members of such organisations as the Producers and Directors Guild of Australia, the Film Editors Guild, the film societies, the film festivals, the film makers cooperatives etc. A continuing flow of information on film archive work in Australia has been disseminated through these organisations.

A positive result of collaboration has been the direct assistance of Association members in the search for early films and associated material. The Chairman, Mr. G. Shirley, during an extensive tour of New Zealand contacted film organisations and collectors, and on his return made a lengthy report to the National Library on Australian films stored in New Zealand. One film collector was found to have a number of reels of a 1920 Australian feature "Robbery Under Arms" Mr. Shirley has also located important collections of stills, including some from the feature "For the Term of His Natural Life", and these are being placed in the National Library.

Page 2.

Association for a National Film and Television Archive, Australia

Because of the distance between Canberra and other large cities in Australia, it is difficult for the Library staff to maintain continuing contact with film collectors, distributors etc. in those cities. Association members in the various cities have been able to assist the Library in making these important local contacts. For example, arrangements for a field trip to Perth, Western Australia (3000 km from Canberra), by Miss Karen Foley, an archivist from the National Library, were made by an Association member. Miss Foley was able to meet film collectors, exhibitors, teachers and historians, and to visit television stations and the State Film Archive in the short time available. Several items of film and other material were acquired.

The Association has formulated fundamental 'principles' which it regards as essential for the establishment and conduct of a national film archive in Australia. It is intended to vigorously pursue the adoption of these principles and to continue to encourage the Australian Government to provide the necessary resources for an active, independent archive which will meet the present and future needs of the country while performing all the functions expected of an archive by FIAF.

March 1977

Association for a National Film and Television Archive,
P.O. Box 137,
Gordon,
New South Wales,
Australia 2072

Torino

MUSEO NAZIONALE DEL CINEMA
Piazza San Giovanni 2

10122 TORINO (Italie)

Le Musée a été visité en 1976 par 30.470 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: cinq films de Jean Negulesco, un "Souvenir de Louis Jouvet" comprenant des films de Duvivier, Carné, Christian-Jaque, Dréville, Decoin et Clouzot, la série "Film à revoir" avec des films de Charles Vidor, W. Wyler, L. Arliss, R. Neame, A. Cavalcanti, L. Emmer, L. Bazzoni et F. Rossellini, M. Mattoli, W. Forst, W. Klinger, H. Braun, un "Hommage à Marilyn Monroe" comprenant des films de D. Miller, R. Baker, H. Hathaway, J. Negulesco, O. Preminger, W. Lang, J. Logan, G. Cukor et B. Wilder.

La Bibliothèque internationale de cinéma et photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 728 lecteurs (étudiants, animateurs de ciné-clubs, candidats au doctorat en histoire du cinéma, ect.) avec un total de 1872 lectures de volumes et revues. Les volumes sur la photographie et le cinéma sont actuellement 8766, les opuscules sont 1332, les revues italiennes et étrangères plus de 890 et les disques de musiques de films 922 avec 36 enregistrements de bandes sonores originales de films.

Le Musée a présenté dans sa galerie: une exposition des oeuvres du jeune photographe turinois, Mauro Giorelli; une exposition rétrospective du photographe Giulio Corinaldi (Turin 1905-Milan 1973) comprenant soixante oeuvres en blanc et noir ou en couleurs effectuées en diverses époques et pays d'Europe et d'Asie; une série de photos du turinois Luis Bogino prises sur le front italien pendant la guerre 1914-1918; une exposition de photos et photominiatures sur or ou argent, selon un procédé original de son invention, par le jeune photographe turinois Renato Bricco.

Le Musée a aussi collaboré avec la Société Pro Cultura Femminile, de Turin; avec la Cineteca Italiana, de Milan, pour la série de cinq films "Moments du cinéma français 1950-1960"; avec le Ciné Club Piemonte pour la série "Cinéma indépendant américain 1934-1954"; avec le Centre Culturel Franco-Italien, de Turin, pour l'exposition "Paris et la photographie au XIX^e siècle", en prêtant 150 photos stéréoscopiques de Paris, documents sur l'origine de la photographie en France, albums, autographes, caricatures, photos transparentes, viseurs stéréoscopiques et affiches; avec la "Fondazione Gustavo Colonnetti", de Turin, pour l'exposition "Le monde de l'enfance au XIX^e siècle", en prêtant de nombreuses photographies qui avaient pour sujet des enfants; avec le Festival dei Popoli, de Florence, en prêtant 13 films pour la manifestation "America 1930-1955".

Le Musée est en train de publier, en édition à tirage restreint, la description séquence par séquence, illustrée par plus de 650 photos, du film "Cabiria" de Giovanni Pastrone (Itala Film, Torino, 1914). Le travail, effectué par le bibliothécaire, M. Roberto Radicati, et par le conservateur de la cinémathèque du Musée, M. Ruggero Rossi, est conduit sur la copie originale virée, donnée par M. Pastrone au Musée. L'introduction et les notes sont de la directrice du Musée, prof. Maria Adriana Prolo.

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film
3, Rue Roquelaine - Toulouse — CCP : 171-06 — Tél. : 48-90-75

RAPPORT D'ACTIVITE DE 1976

1°) Installations nouvelles

La Cinémathèque de Toulouse a procédé à l'aménagement définitif des locaux construits en 1975 et au reclassement des dépôts de 35 mm.

2°) Acquisitions de films

La collection s'est enrichie de :

- 280 longs métrages en 35 mm
- 18 longs métrages en 16 mm
- 186 courts-métrages (35 et 16)

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

Bien que le volume des subventions (Etat et collectivités locales) ait augmenté d'un exercice à l'autre, l'insuffisance des subventions demeure le principal handicap.

Par contre, les rapports extérieurs avec le CNC, les syndicats professionnels et les Universités ont été excellents.

4°) Bibliothèque

L'enrichissement de la bibliothèque s'est poursuivi avec l'appui des professionnels du cinéma et des journalistes. Cette collection de documents est aujourd'hui comparable, en France, à celle de l'I.D.H.E.C.

La Cinémathèque a procédé à des tirages systématiques de photogrammes à partir des films importants qui figurent dans ses collections et pour lesquels elle n'a pas de documentation photographique.

Enfin elle a récupéré un grand nombre d'affiches anciennes (environ 3000) auprès des exploitants, en dépit de la ruée commerciale sur les posters.

Dans cette tâche, elle a été aidée de sa "section catalane" à Perpignan qui prospecte le sud de la France.

5°) Projections régulières

La Cinémathèque de Toulouse a donné, en 1976, 203 séances à son siège, au rythme de six séances par semaine, complétées par des week-ends ou par des cycles organisés pour les adhérents du Centre Culturel Municipal.

Pour ces séances, elle a respecté la règle des "thèmes" qui semble correspondre, de plus en plus, aux vœux du public :

- le neo réalisme italien (janvier)
- images du cinéma anglais 1930-1950 (février)
- pour saluer le 25e Congrès du P.C.U.S. : Temps forts d'une Révolution, (mars)
- la comédie américaine (mars)
- l'Amérique latine vue par le cinéma (avril)
- portraits de femmes (mai)
- les stars (octobre)
- le cinéma catholique (novembre-décembre)
- le monde paysan (dates diverses).

Elle a organisé des projections régulières :

1°) à l'Institut de Slavistique, à Paris, avec le concours du Gosfilmofond,

2°) au Palais des Congrès, à Perpignan, avec le groupe qui anime les "Cahiers de la Cinémathèque"

6°) Manifestations exceptionnelles

Elle a participé aux manifestations suivantes :

4-10 février -- XIVE JOURNEES CINEMATOGRAPHIQUES à Poitiers, sur le cinéma français,

26 mars-3 avril -- Festival CONFRONTATION XII à Perpignan, sur le thème "L'Amérique latine vue dans les miroirs du cinéma",

16-19 avril -- 2e RENCONTRES INTERNATIONALES DU CINEMA D'ANIMATION (R.I.C.A.) à Annecy, avec une rétrospective Charles Bowers,

16-22 juillet -- XVIIe RENCONTRES DE PRADES, avec une rétrospective des films mexicains de Luis Bunuel,

1-8 septembre -- XIVE C.I.C.I. à la Cinémathèque Suisse à Lausanne sur le thème "Nos vedettes d'avant-guerre dans 50 films du samedi soir",

28 octobre-1er novembre -- RENCONTRES à Carcassonne, sur le thème "Le cinéma du voyage"

17-24 novembre -- Festival cinématographique international de Paris - Rétrospective Jean Gabin.

7°) Expositions

Elle a présenté à Toulouse, au mois de mai 1976, une exposition de photographies et d'affiches : "La vie quotidienne en URSS, entre 1920 et 1930, à travers les films soviétiques", qui était liée à un spectacle théâtral, "Parcours sensible" de la troupe de Bruno Bayen.

Elle a répété à Poitiers, à l'occasion des 14e Journées cinématographiques, l'exposition "La France des années 30 vue par son cinéma".

Elle prépare, pour la réouverture du Musée des Augustins à Toulouse, une vaste exposition sur l'affiche de cinéma.

8°) Rapport avec les membres de la FIAP

Des rapports suivis ont été entretenus avec Moscou, Bruxelles, Lausanne, Stockholm, Montréal et Varsovie, pour des échanges ou des tirages.

- Nombre de films expédiés : 84
- Nombre de films reçus : 79.

En outre des contacts nombreux ont eu lieu, en France même, avec le Service des Archives du Film, la Cinémathèque Universitaire et le Musée du Cinéma à Lyon.

9°) Conclusion

Vis à vis de l'industrie cinématographique, l'intervention de la Cinémathèque de Toulouse n'est donc plus contestée. Les dépôts effectués en 1976 par des distributeurs et des ayants droit montrent que ce problème --parfois irritant dans un contexte national où l'on avait tendance à trop dramatiser-- est résolu.

Au surplus, le désir d'une solution générale du problème des archives du film en France, comme une alliance d'hommes de bonne volonté, a été suffisamment exprimé par la Cinémathèque de Toulouse, pour que ce sentiment --au lendemain de la disparition d'Henri Langlois-- ne soit pas devenu unanime.

En définitive, l'exercice 1976 aura été une année de transition constructive.

Warszawa

UL. PULAWSKA 61, 00-975 WARSZAWA, SKR. POCZT. 65.

TELEFONY: CENTRALA 45-40-41, SEKRETARIAT 45-50-74, OŚRODEK ROZPOWSZECZNIANIA FILMÓW
45-55-33, PRACOWNIA FILMOGRAFIKAZNA 45-55-33, PRACOWNIA DOKUMENTACJI 45-54-04, MAGAZYN-
KONSERWACJA 43-05-82 - TELEGRAF: FILMOTEKA



Domaines principaux de l'activité

En 1976 Filmoteka Polska a orienté ses activités sur le développement de trois initiatives importantes:

- a/ le règlement du problème de l'acquisition des films polonais de fiction après 1945;
- b/ le développement de la vulgarisation de notre collection;
- c/ l'élaboration des principes pour nos autorités afin de faire regulariser le problème de la transmission à Filmoteka Polska des matériaux cinématographiques et de la documentation par d'autres institutions cinématographiques en Pologne, ainsi que l'élargissement à l'avenir de l'activité scientifiques et de la documentation dans le domaine de la cinématographie nationale.

Collections

La collection de bandes cinématographiques de la Filmoteka Polska avait en 1976 augmenté de 360 longs metrages et 80 courts-metragés. Il n'y a pas eu parmi eux de découvertes importantes, mais tout de même il y a beaucoup de films très intéressants de point de vue aussi bien artistique qu'historique. Nous avons acquis beaucoup de ces films grâce à l'aide et la collaboration d'avec autres cinémathèques membres de la FIAF. D'autre part il y a aussi des films polonais réalisés après 1945. Il est possible, que dans les deux années à venir Filmoteka Polska va posséder les copies d'exploitation de tous les films polonais de long métrage d'après la guerre, c'est à dire à peu près 500

titres. L'acquisition des négatives de ces films dépend à présent des nouveaux bâtiments servant de magasins qui doivent nous être livrés dans quelques années. Les éléments nouveaux, en ce qui concerne notre collection des films polonais, ce sont les films nouveaux, qui - actuellement - au moment même de leurs exclusivité, entrent dans la collection de la Filмотeka Polska. Aussi, en ce qui concerne les films des court-métrage, nous avons pris soins de faire compléter notre collection par les films réalisés après 1945.

Le problème important dont nous nous occupons depuis des années est la liquidation des films sur la bande nitrates par leur contretypage sur la bande acétate.

En ce qui concerne nos collections de documentation cinématographique elles se sont enrichies en 1976 de 600 livres de cinéma dont 380 étrangers. Une acquisition précieuse est l'ensemble de documents liés aux problèmes de programmation de la cinématographie polonaise dans les années 1952 - 1966.

La conservation des films et des documents

Notre section de conservation avait visionné plus que 5 millions de mètres de bandes de film. On a consacré beaucoup de temps aux bandes nitrates ainsi qu'à la sauvegarde des bandes anciens de la production nationale.

La conservation des documents liés au cinéma concernait principalement de vieilles affiches de cinéma ainsi que des dessins et croquis de l'un des pionniers du cinéma artistique polonais - Feliks Kuczkowski /1884 - 1970/, qui sous le pseudonyme Canis de Canis avait travaillé au début de ce siècle.

La vulgarisation des collections

L'action de vulgarisation des films menée par la Filmoteka Polska depuis une vingtaine d'années, avait été en 1976 élargie d'avantage. Hormis des projections dans notre cinéma de musée ILUZJON à Varsovie et sa filiale à Cracovie, à partir du mois de mai, nous avons ouvert une autre filiale de notre ILUZJON à Łódź, où se trouve l'École de Cinéma.

L'initiative la plus importante en 1976 dans ce domaine fut le cycle des projections comprenant les films classiques les plus importants dans l'histoire du cinéma mondial. Ce cycle adressé aux jeunes spectateurs, écoliers et instituteurs ainsi qu'aux étudiants va durer deux ans et c'est la période pendant laquelle les fervents doivent acquérir une somme de connaissances nécessaires pour mieux comprendre et apprécier le cinéma aussi bien ancien que moderne. Les projections des films sont toujours liées avec une conférence sur le sujet choisi faite par le prof. Aleksander Jackiewicz, l'un des plus importants historiens, théoriciens et critiques de cinéma en Pologne. En plus chaque film présenté dans ce cycle est appuyé par une fiche filmographique contenant un essai monographique sur le film projeté.

Quant aux autres manifestations importantes de notre cinéma de musée, il vaut citer: La revue "Le Cinéma Japonais Moderne" /11 films/ organisée avec la collaboration de National Film of Japan et de la Staatliches Filmarchiv der DDR. Ensuite "L'Oeuvre de Julij Rajzman" /7 films/ organisée grâce à l'aide de Gosfilmofond et en présence du réalisateur à Varsovie. Ensuite une très intéressante revue intitulée "L'Oeuvre de Joseph Conrad à l'écran" contenant 4 films et présentée en rapport avec la sortie du film SMUGA CIENIA /La ligne de l'ombre/ d'Andrzej

Wajda. Nous avons reçu ces films grâce à l'aide de National Film Archive à Londres et de Museum of Modern Art à Washington.

Toutes ces manifestations ont été très favorablement accueillies par les spectateurs de notre cinéma de musée.

Parmi les cycles monographiques qui forment le pilier quotidien de notre repertoire il y a eu les revues des films fantastiques et des films d'épouvantes ainsi que les cycles de films de Luchino Visconti, Jean-Luc Godard, Jules Dassin et d'autres.

La Filmoteka Polska avait aussi participé à l'organisation des entreprises comme "Les succès internationaux des films polonais de court metrage" /45 films, revue faite en marge du Festival des Films de court metrage à Cracovie/, "Film en tant que l'art" /durant le séminaire de la Fédération Polonaise des Ciné-Clubs à Szklarska Poręba/, "A la recherche du héros contemporain" /Le séminaire fait par l'Université Silesienne de Katowice/. Cette dernière manifestation ne pouvait pas se faire sans l'aide de Nederlands Filmmuseum à Amsterdam qui avait bien voulu nous prêter les films de Frans Zwartjes - le réalisateur d'avant-garde de la Hollande.

Profitant de cette occasion nous voudrions une fois de plus remercier très chaleureusement toutes les Cinémathèques qui ont bien voulu nous aider dans notre tâche d'organisation des entreprises ci-dessus citées.

Durant toute l'année 1976 les films de la Filmoteka Polska ont été mis à la disposition de 113 ciné-clubs de Pologne.

Relations internationales

Hormis la participation dans l'organisation des entreprises ci-dessus citées et des revues des films dans le pays et à

l'étranger, la Filмотека Polska - comme chaque année - a fait des échanges des films d'avec plusieurs cinémathèques - membres de notre organisation la FIAF. Nous avons eu aussi l'honneur d'accueillir chez nous plusieurs hôtes étrangers, à voire M. Todor Andrejkov - directeur de la Cinémathèque de Bulgarie et M. Nicolas Kaftandžijew, son proche collaborateur, M. Wolfgang Klaue - directeur de la Staatliches Filmarchiv, M. Julij Rajzman - le célèbre metteur-en-scène soviétique, puis M. Odissiej Jakubowicz - vice-directeur de Gosfilmofond et M. Wladimir Solowiej son très proche collaborateur, Mme Olga Surkowa de l'Institut de l'Histoire et de Théorie du Cinéma à Moscou. Nous avons eu l'honneur d'accueillir de la Cinémathèque de Prague M. Karel Čašlavsky employé de Cesky Filmovy Ustav. Nous avons aussi accueilli M. Filip Acimovič de la cinémathèque Yougoslave.

Les représentants de la Filмотека Polska ont participé au Congrès de la FIAF à Mexico /M. Roman Witek et M. Leszek Armatys - respectivement le directeur et le vice-directeur de la Filмотека Polska. M. Armatys par ailleurs avait participé à la Commission de catalogage de la FIAF à Gand en Belgique.

Washington

ACTIVITIES REPORT

THE AMERICAN FILM INSTITUTE ARCHIVES

1976

Documentation

As of February 1977, the AFI Catalog 1961-70 has sold 1,058 copies; sales to date for the AFI Catalog 1921-30 have totalled 2,541.

Responding to a two year prior-research project, the National Endowment for the Humanities has awarded a three year grant to the Institute to support the work on the volume of the Catalog now in progress for the 1911-20 period. Roughly 400 features have been cataloged to date, representing about 10% of the American feature films released during this period.

Work is presently underway to gather, catalog, and file fugitive promotional materials on feature films released in the 1970's, in anticipation of work beginning on this decade in the future. Over 1000 films are presently represented. We anticipate the beginning of prior research and analysis for the preteens period and the thirties within the next year.

The March-April, 1977, issue of Film Comment Magazine devoted a twelve page section to the motion picture film editors of the United States, Great Britain and France. Included were seventy-five filmographies, interview material and the results of a questionnaire distributed to over 150 world-class editors, dealing with such subjects as the editor's own favorite work, their most honored colleagues, director's who consistently produced well-edited pictures, the difference between editing and good (and great) editing, career influences and the prevalence of a discernible style within the career work of an editor. Material on over 200 editors is on file at the Preservation and Documentation Section, AFI Archives, and will contribute to a forthcoming book on the subject. The project was under the supervision of Win Sharples, Jr. and contributed to by Archives staff members Eli Savada and Ruth Lissak.

Film Acquisitions

337 titles totalling over 2.8 million feet of nitrate were added to the AFI Collection at the Library of Congress in the 12 months ending in June, 1976. These, together with acquisitions during the rest of 1976 have increased the size of the AFI Collection to over 13,500 titles.

Universal Pictures has continued to turn over original nitrate negatives and finegrains to the Library of Congress, including the original negative of Paul Robeson's THE EMPEROR JONES (1933). While the negative is missing the first reel, other 35mm material which can be used to complete the film has been located in another FIAF archive. Among the more well-known Universal titles are:

BAD SISTER (1931), Hobart Henley; w. Bette Davis, Conrad Nagel
THE BANK DICK (1940), Edward Cline; w. W.C. Fields
DESTRY RIDES AGAIN (1939), George Marshall; w. Marlene Dietrich, James Stewart
FLAME OF NEW ORLEANS (1941), Rene Clair; w. Marlene Dietrich, Bruce Cabot
HARVEY (1950), Henry Koster; w. James Stewart
MY MAN GODFREY (1936), Henry Koster; w. William Powell, Carole Lombard
SABOTEUR (1942), Alfred Hitchcock; w. Robert Cummings, Priscilla Lane
SHADOW OF A DOUBT (1943), Alfred Hitchcock; w. Teresa Wright, Joseph Cotten
SON OF FRANKENSTEIN (1939), Rowland V. Lee; w. Basil Rathbone, Boris Karloff
SUTTER'S GOLD (1936), James Cruze; w. Edward Arnold, Lee Tracy
THE TIME OF THEIR LIVES (1946), Charles Barton; w. Abbott and Costello
WHITE HELL OF PITZ PALU (1929), G.W. Pabst/Arnold Franck; w. Leni Reifenstahl
WINCHESTER '73 (1950) Anthony Mann; w. James Stewart, Shelley Winters
YOU CAN'T CHEAT AN HONEST MAN (1939), George Marshall; w. W.C. Fields

Universal had retained over half a million feet of nitrate on ALL QUIET ON THE WESTERN FRONT. This material is gradually being shipped to the Library of Congress to avoid the risk of sending all of this material in one shipment. So far, we have not been able to locate or reconstitute the original full length release version; however, the following versions have been located: (1) the Australian flash title version, (2) the non-English domestic version, (3) the non-English version, (4) the non-dialogue version, and (5) a reissue version from an as yet unidentified year.

Seven all black films were added to the collection, increasing the total of this genre to over 80 films, ranging from 1917 to 1949. A complete series of eight 2 reel short subjects produced by Paramount in 1928-29 starring Edward Everett Horton were located and preserved.

Paul Killiam donated an extremely rich collection of original negatives and prints in addition to an equally impressive

gift in 1972. The Killiam Collection now includes 30 features and 75 shorts from 1909 to 1931. Included in the shorts are productions of Keystone, Triangle, Bronco and the New York Motion Picture Company. The features include performances by Delores Del Rio, Betty Compson, Leatrice Joy, William Farnum, Mae Busch, Louise Dresser, Constance Bennett, Gwen Moore, Lila Lee, Jetta Goudal and Marlene Dietrich.

A fascinating pair of documentary acquisitions, acquired from two separate sources are OPERATION ABOLITION and OPERATION CORRECTION. Both were produced in 1961; the former by the House UnAmerican Activities Committee which deals with riots in San Francisco stemming from hearings held there by the Committee, investigating communist activities. OPERATION CORRECTION was produced by the American Civil Liberties Union using the same footage as OPERATION ABOLITION, but with a new narrative track commenting upon the narration and editing of the material as done by the Committee.

Other interesting acquisitions include several reels from a feature produced around 1924 by the Ku Klux Klan, THE TOLL OF JUSTICE, which was used by the Klan as a membership promotion piece. Tod Browning's 1921 OUTSIDE THE LAW, starring Lon Chaney, was recovered from a private collector and preserved.

Restoration

Working in conjunction with Josef von Sternberg's widow, Meri von Sternberg, the International Museum of Photography at the George Eastman House, Twyman Films and the Film Technology Company of Hollywood, AFI Archives was able to effect the restoration and preservation of the final (1958) version of ANATAHAN, von Sternberg's last film. The restoration and the issues raised will be reported more fully in the FIAF Bulletin.

Work continues on the restoration of LOST HORIZON. At present, 13 minutes are still missing from the original version, due to cuts made for reissue during the Second World War.

The original, full-length version of GUNGA DIN has not been available for a number of years in the United States. RKO's records indicate that there were at least four different lengths in distribution at one time or another. The original negative held at the Library of Congress, for example, is missing the entire soundtrack plus 68 feet of picture. Fortunately, a nitrate finegrain originally exported for European distribution was held in a FIAF archive, and this has been returned to America for preservation.

After lengthy experimentation, b/w separation negatives were struck on REDSKIN (Paramount 1928) from a 2-color technicolor

nitrate print. Experimentation is underway to determine the feasibility of preserving early primitive color processes by 3 strip b/w separations made from unique nitrate prints.

Life Achievement Award

This was given to William Wyler in 1976. His career began in 1925; of the 70 films he directed, 28 are not known to exist, including virtually every silent film he made. Mr. Wyler had personal copies of three of his silent features, however, and these were preserved as part of the tribute to his career.

Circulating Programs

Under a \$25,000 grant from Exxon Corporation, the AFI Theater program has been able to present three series of eight features each for circulation in the United States to members of the Institute's Outreach Program.

The goals of the program are to present fine prints of outstanding films, new and classic, American and foreign, demonstrating the importance of archival preservation and the vitality of film as an international art form. The film programs are being circulated to almost a dozen museums, universities and non-profit institutions.

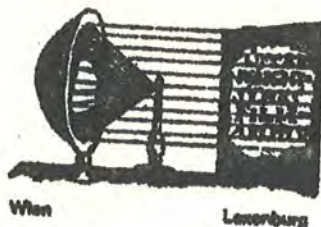
Under the Exxon grant, Archives/AFI prepared new prints, in many cases from the original nitrate negatives in the following series: Astaire-Rogers: TOP HAT, FOLLOW THE FLEET, SWINGTIME, STORY OF VERNON AND IRENE CASTLE, SHALL WE DANCE, FLYING DOWN TO RIO, CAREFREE and THE GAY DIVORCEE. The Treasures from the Past series included: THE EMPEROR JONES, AMERICAN MADNESS, FOOLISH WIVES, SO THIS IS PARIS, THE CRIMINAL CODE, THE MYSTERY OF THE WAX MUSEUM, SUNRISE and SPARROWS. The Great Hollywood Cameramen series included: SHANGHAI EXPRESS, THE LONG VOYAGE HOME, GILDA, LETTER FROM AN UNKNOWN WOMAN, THE NIGHT OF THE HUNTER, SWEET WHELL OF SUCCESS, WINCHESTER .73 and the long version of TOUCH OF EVIL.

Miscellaneous Projects

In association with the AFI Education program, a questionnaire and 800-film list has been prepared, dealing with the complex subject of film-in-the-classroom use. Results of this poll, currently coming in from some 3,000 film educators to whom it has been mailed, should offer a substantial beginning toward an exploration of the scholar's problems in securing films for teaching purposes. This project is maintained by a grant from the AFI to the University Film Association, under whose auspices it had been begun.

taking advantage of unexpended funds resulting from staff personnel changes during the past year, the AFI preservation program has begun a project to significantly increase the number of reference prints in the AFI Collection available to the contemporary scholar at the Library of Congress. AFI Archives' contribution to this program consists of almost 900,000 feet of print stock, the equivalent of 167 hours of film or over one hundred feature length motion pictures. Our staff has worked closely with that of the Library, whose contribution has included the necessary lab time and the cost of processing the print stock. Regular screenings have been scheduled at the AFI's Theater, attended by the combined staffs of the Motion Picture Section and AFI Archives. An additional benefit of this project has been the opportunity to place in operation a 16mm reduction printing system at the LOC lab and to explore its operating potential.

Wien



ÖSTERREICHISCHES FILMARCHIV

Gründende Mitglieder : Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Bundesstaatliche Hauptstelle für wissenschaftliche Kinematographie, Gesellschaft der Filmfreunde Österreichs, Österreichische Gesellschaft für Filmwissenschaft, Kommunikations- und Medienforschung, Österreichische Nationalbibliothek, 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 in charge of Archive and Exhibitions: Dr. Walter Fritz

Report 1976

Of the Austrian Film Archives last year's activities the following main fields of work should particularly be emphasized :

The newly built preparatory storage for nitrate films was set in operation; the process of re-registration and restoraging of nitrate film materials grown necessary as a consequence of the fire's damage has been brought to a preliminary end.

In the Austrian Film Archives' workrooms on the Laxenburg site video cassette recording equipment has been installed enabling the transfer from film onto video tapes for internal research and information use.

Since the safety-film regulations do not permit reprinting of nitrate films in the "Wien Film's" printing plant any longer, the Austrian Film Archives had to install, kindly supported by the aid of the "Wien Film", a printing apparatus on the Laxenburg site, so that since September 1, 1976, when the printing unit took up its work, nitrate film need not any longer be taken out of the Laxenburg complex for reprinting purposes.

Furthermore provisions were made to allow the transfer of the film's sound track onto magnetic tape, thus allowing the preservation of the original sound track independent from reprinting operations. This unit will commence work in 1977.

All tasks connected with the preservation of nitrate film will therefore from 1977 on be handled by the Austrian Film Archives themselves avoiding any risks arising out of transportation.

Reprinting of nitrate films was maintained, although interrupted by a break due to the changes mentioned above.

For the first time exposition and retrospectives were mainly subsidized through additional receipts and reached an audience of approximately 25.000 spectators.

The Federal Ministry of Education and Arts convened a joint-committee Austrian Film Archives - Austrian Film Museum which assembled twice in the reported year.

Buildings and construction

On the site of the film storage Laxenburg the newly built preparatory storage for nitrate films was set in operation, furthermore two laboratories have been adapted to hold the new installments. The third room meeting laboratory standards, which has been placed at the disposal of the Austrian Film Museum has not been used for the intended purpose since 1970.

A printing apparatus was installed into one of the rooms qualified for nitrate film manipulation. It allows the reprinting of nitrate film within the Laxenburg film storage complex.

Since the installation of a film-washer is indispensable for all manipulation of older film materials and since the washing of nitrate film is not permitted at the "Wien Film's" printing shop any longer, this working process has been taken care of the "Wien Film" till now, an additional room to serve that purpose will have to be cleared or newly built.

Since the drinking water supply up to now attached to the Mödling system was terminated a new supply for the water conduit of the film storage complex had to be arranged. The water conduit is now attached to the water supply of the Federal State Lower Austria. In connection with the adaptations necessary a shower for the employees' use was built into the lavatory.

Concerning the maintainance of the approaching road the Austrian Film Archives entered negotiations with Vienna's Municipal Department of Agriculture, which is joint user of the approaching road.

Starting with December 1, 1975 a new guardian, Herr Peter Hartl was appointed. Herr Hartl lives within the complex since January 1, 1976.

Restoraging

The registration of the film material evacuated during the fire fighting has been brought to a close. At the end of the reported year approximately 1.090 reels were still unidentified, due to the fact that inscriptions on the tins or cases had grown illegible or because single reels had to be added to films. Identification will be continued within the range of 80 to 90 tins per month and will probably be ended by the end of 1978.

At the occasion of the registration of the materials damaged by the fire the complete stock of the Austrian Film Archives' nitrate films was registered and at least roughly examined, so that the routine rewinding work was replaced by the mentioned process during the reported year:

Film stock

The entire stock of films in charge of the Austrian Film Archives amounted to 36.842 reels subdivided by 13.711 titles at December 31, 1976. The reels have been counted, the titles registered according to the title lists.

9.561 reels from the above total, corresponding approximately 3,000.000 m standard film, contain nitrate films. This amount splits up into 3.060 titles.

Reprinting

1976 an additional grant of one million Austrian Schillings allocated to the Austrian Film Archives by the Federal Ministry of Education and Art provided the means to continue the necessary reprinting work from nitrate onto safety film material. The Austrian Film Archives print a 35 mm dupe-negative of picture and sound track, if the film reprinted is a sound film, and print a 16 mm copy for internal research use. For pecuniary reasons 35 mm copies as well as more sophisticated methods of sound transmission are not applied except in cases the material in question is to be made accessible to the public and compensation for expenses is granted.

In those cases reprinting alone will not provide a satisfactory preservation of the photographic sound track from 1977 on, as soon as the equipment will be available on the grounds of the Laxenburg storage complex, the original sound track will be preserved by transferring it onto magnetic tapes which will be kept in a separate storage and upon request serve as basic material for the production of 35 mm sound copies. This mode of operation was agreed upon in the Archives' working committee session December 19, 1966.

During the reported year 1976 the reprinting work was interrupted from April to September 1, 1976 as a consequence of the legal situation forbidding the reprinting of nitrate material in the Wien Film's printing plant while the equipment was not yet available on the Laxenburg storage grounds.

Altogether 47.700 m nitrate film were reprinted onto safety film in 1976. In 1975 for comparison 53.600 m were reprinted. Thus the share of reprinted material increased after a twelve years' period of work in that field to 16 % of the total nitrate material stock. During the year 1976 1,59 % of the total nitrate film stock was reprinted.

102 titles were examined and classified for the first time in 1976. Therefore the number of films classified rose to 4.402 titles or 32 % of the total stock till the end of the year on report. The classification procedure is the basis for all cataloguing.

Documentation

Documented materials such as books, periodicals and other materials belonging either to the Austrian Film Archives or the Austrian Society for Film, Communication and Media Research are kept together and administrated by the Austrian Film Archives.

New entries in the year 1976 were of :

90 books, 2.300 stills, 70 periodicals, volume 1976, 11 videocassettes, 5 tapes.

Eleven interviews containing biographical data on persons working in the film industries were taped and taken into the archive. Catalogues have been expanded, so that access to 1.240 further books is now possible.

The user of documented materials for scientific research will find a workroom at his disposal, which will be available by appointment during the Austrian Film Archives' office hours (Monday - Friday : 9:00 AM to 4:00 PM)

Demand

Films and documented materials of the Archives were used for :

a) lectures of university institutes :

During the year on report 159 working hours have been performed at the Austrian Film Archives' working room to content the demand called for by 6 university institutes throughout 11 lectures and by one lecture of the College for Music and Drama's program.

b) scientific research :

For dissertations and diploma work 7 claims have been contented.

c) film and television productions

6.581 meters were contributed to 41 projects.

Expositions and retrospectives

The Austrian Film Archives' summer exhibition in the rooms of the Old Castle Laxenburg was dedicated to the "German Language Film Comedy" and connected with a retrospective showing the films of the German actor Heinz Rühmann on the occasion of his 75th birthday. The exhibition was patronized by Dr. Fred Sinowatz, Federal Minister of Education and Art, and opened on June 5, 1976 by Frau Prof. Dr. Margret Dietrich, Head of the Institute for Stage Research at the University of Vienna. Frau Prof. Dietrich gave the opening lecture. The exhibition was visited by 12.235 visitors from June 6, 1976 through October 25, 1976.

The Austrian Film Archives organized retrospectives in Vienna in cooperation with and in the audience of the Museum of the 20th Century.

The following programs were carried out :

- February 9 - February 14, 1976 : Austrian Sound Films from 1930 through 1975
1.109 spectators, daily program. This retrospective was sponsored by the Federal State of Vienna's Youth Council
- February 18 - March 31, 1976 : Films by René Clair and Documents of Film History
weekly program
DEFA - Films and lectures upon film subjects;
- April 14 - May 26, 1965 :
weekly program
DEFA - Films and lectures upon film subjects;
- October 27 - October 30, 1976 : Retrospective Heinz Rühmann
A selection; daily program
- November 3 - December 15, 1976 : Starring Barbra Streisand
weekly program of the series "Filmclub Amerikahaus" showing American films in original versions.
- November 22 - November 27, 1976: 30 Years of Austrian Post War Film
Program events at the Museum of the 20th Century were visited by a total of 2.863 spectators.

On the grounds of the University of Graz the exhibition G.W. Pabst which had been shown for the first time in summer 1972 in Laxenburg was repeated together with a G.W. Pabst retrospective. 10.840 spectators attended the program which was carried out in cooperation with the Österreichische Hochschülerschaft an the University Graz and the KIZ and was sponsored by the Federal State's Youth Council, Graz.
Altogether 25.938 spectators visited the various programs organized by the Austrian Film Archives during the reported year.

The total number of visitors since 1970 therefore has exceeded 116.000.

In addition to activities mentioned the Austrian Film Archives furnished a retrospective Werner Hochbaum which was shown at the Viennale 1976. The retrospective which was taken care of and documented by the filmclub "action" was widely recognized. The films shown were made available through the help of the Staatliches Filmarchiv der DDR.

Furthermore the Austrian Film Archives presented three films on the occasion of an Fritz Wotruba exhibition in Florence, in April 1976. One of the films shown was an early work of Max Reinhardt, one out of the G.W. Pabst series and the third by Axel Corti. The films were introduced through a lecture given by Dr. Walter Fritz, scientific direktor of the Austrian Film Archives.

Film on Reaction of Burning Nitrate Film upon Fire Fighting Measures

Upon the Austrian Film Archives' request the Federal Head Office for Photograph and Educational Film produced a film which documentates the reaction of burning nitrate film material on all current means of fire-fighting. The film was shot at the last routine annihilation of decomposed or for other reasons eliminated nitrate film material, the voluntary fire-brigade Laxenburg demonstrated the fire-fighting measures. That colour film was first shown at the FIAF Congress 1976 in Mexico City and has been ordered by fourteen film archives since then.

Information

With every film shown by the Austrian Film Archives a documentation sheet is handed out containing title, staff and cast, summary and quotations. The collection "Documentation 1976" contains information on 85 feature films in alphabetical order of titles.

Further publications include a contribution about the Staatliches Filmarchiv der DDR that appeared in Filmkunst Nr. 72 and an article concerning the Austrian Film Archives published in the April 1976 issue of "Wien aktuell", a monthly magazine published by the City of Vienna. The Austrian Film Archives supported the forthcoming of the book "Der österreichische Film . Ein Bilderbuch von Arthur Gottlein" and announced their programs in special editions of the periodical "Filmkunst" such as Nr. 72 b, 73 a, 73 c, 74a, 74 c, 74 e, 74 f, 75 a.

128 press reactions published in Austrian newspapers reported on the exhibitions and retrospectives.

Members

Membership fees were raised from A.S. 20.-- per annum to A.S. 25.-- with the beginning of 1977. Members of the Austrian Film Archives are given permission to all program events scheduled by the Austrian Film Archives and the Austrian Society of Film Friends upon the usual conditions. The total number of members amounted to more than 9.000 at the end of the reported year.

Staff

Scientific assistant Josef Schuchnig participated in a training course organized by the Federation Internationale des Archives du Film that has taken place in Berlin from August 23, 1976 through September 17, 1976.

The activities of the Austrian Film Archives were executed by 14 employees, 8 of them full time, 4 half time employees, 2 members of the executive board. Support was given by free-lance assistants.

Direction

The activities of the Austrian Film Archives were directed by two sessions of the working committee (in April and in November), two board meetings, ten meetings of the permanent advisory board. The board of trustees met on February 11, 1977.

Distinctions

The Austrian Film Archives' Medal of Honour was awarded to Herrn Prof. Ferdinand Kastner and Frau Prof. Dr. Agnes Bleier Brody. Frau Prof. Brody has been member of the working committee since the foundation of the Austrian Film Archives and was member of the Comité Directeur of the FIAF from 1956 through 1960. Prof. Kastner has been head of the Austrian Film Archives' Linz branch through many years.

Herr Prof. Dr. Ludwig Gesek, Secretary General of the Austrian Film Archives was awarded the Badge of Honour for Merits on behalf of the State of Vienna in Gold upon resolution of the Federal State of Vienna's government.

Herr Dr. Gesek furthermore upon unanimously passed resolution of the community's council was awarded the Badge of Honour of the Community of Laxenburg.

The chairman of the Austrian Film Archives, Herr Prof. Dr. Alfred Lehr was awarded the honour of an Honorary Senator of the University of Vienna.

Joint - Committee

At the request of the Federal Minister of Education and Art a joint-committee under the chairmanship of Herr Dr. Lein, superior counsellor in the Ministry of Education and Art, was appointed. On the committee sit two representatives of the Austrian Film Archives and the Austrian Film Museum respectively. In the course of the first meeting on November 11, 1976 the Austrian Film Museum's representatives stated among other assertions that they understand the Austrian Film Museum as rival organization against the Austrian Film Archives, that they do not consider themselves obliged to the agreement signed between Austrian Film Archives und Austrian Film Museum, since the Film Museum claims to have signed this agreement under duress (the agreement had been demanded by the Federal Ministry of Education and Art as well as by the FIAF), furthermore that the Austrian Film Museum has already reprinted most of nitrate film material stored in the compartments of the Laxenburg storage plant that were left to the Film Museum's use onto safety film material.

Consequences that might arise from these statements will have to be thought of.

FIAF and International Relations

The Austrian Film Archives were represented at the FIAF Congress in Mexico by their chairman Prof. Dr. Alfred Lehr.

Among the visitors of the Austrian Film Archives were Herr Edmund Luft, commissioner for reprinting from nitrate onto safety film at the Bundesarchiv Koblenz, and Herr Lichtenstein, director of the Staatliches Filmarchiv der DDR.

The Austrian Film Archives, represented by their secretary general, took part in a legal commission called up by the International Association for Communication Research.

The Austrian Film Archives lent films to the following members of the FIAF in 1976 :

Museum of Modern Art, Film Department, New York: 1 film

American Film Institute, Washington D.C.: 1 film

Cinemateca de Cuba, Havana : 3 films

The Austrian Film Archives thank the following film archives for lending them prints :

Staatliches Filmarchiv der DDR, Berlin 26 films

Czecho-Slovakian Film Institute - Film Archives,
Prague 1 film

Prospects

1977 the Austrian Film Archives will focus their activities onto the following priority tasks :

1. Completion of construction work in Laxenburg aiming at the gain of additional storage capacity to achieve a final storing of film and documented materials.
2. Establish a permanent exhibition in the rooms of the Old Castle Laxenburg.
3. Continuation of registration, reprinting, cataloguing the film stock and taking charge of additional film material for lasting preservation.
4. Continuation and improvement of the facilities allowing the use of the archive materials for research and film and television production purposes.
5. Exposition and retrospective in the Old Castle Laxenburg will be dedicated to the Austrian actor and director Willi Forst.
6. Continuation of film retrospectives outside of Laxenburg in close cooperation with institutions interested in film cultural work.

Acknowledgements

The Austrian Film Archives are indebted to the Federal Ministry of Education and Art and its responsible executives for the support of their work.

The Austrian Film Archives express their gratitude to the City of Vienna Administration, Department Nr.7, Office for Cultural Affairs and Public Education, to the state government of Lower Austria, to the ORF (Austrian Radio and Television Company), to the Wien Film, to mayor and council of the Laxenburg community, to the Laxenburg Castle Enterprises, to the Federal Ministry of Trade and Industries, to the Federal Office for the preservation of monuments, to the Film Distributors' Trade Association, to the Film, Audio-Video Industries' Trade Association, to the Voluntary Fire Brigade Laxenburg, to the film archives affiliated in the Federation Internationale des Archives du Film and to all the innumerable friends and members. They all enable the Austrian Film Archives to preserve documents of our time, cultural values connected with the medium film and to make them accessible to research and posterity.

Wien



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1976/77—

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 250 films and 73 newsreels. Among the films were works by Robert Beavers, Jean Cocteau, John Cook, Carl Theodor Dreyer, Jean Eustache, Federico Fellini, Humphrey Jennings, Roman Karmen, Ernst Lubitsch, Rouben Mamoulian, Alain Resnais, Agnes Varda, William Wyler, etc. In addition important film documents of the second world war and some documents on Austrian history have been acquired. German silent feature films in good condition have been found: DER ROTE REITER (1923) by Franz W. Kalbner, ROSENMONTAG (1924) by Rudolf Meinert, DIE VENUS VON MONTMARTRE (1924-25) by Friedrich Zelnick and GÖTTER, MENSCHEN UND TIERE (1925) by Geza von Bolvary.

About 500 programs and 3.500 stills have also been added to the collection.

II. PRESERVATION

Due to a grant for preservation, Österreichisches Filmmuseum could rescue important parts of its collection.

Tests have been carried out to prove the necessity of re-recorded sound negatives when preserving sound films. Other tests concerned the available raw stock and its quality.

In view of the unsatisfactory quality of film laboratories in Austria and the prohibiting of their work with nitrate films we are studying the possibilities of carrying out this work ourselves.

III. DOCUMENTATION AND CATALOGUING

All cataloguing work has been continued and a number of program notes have been published.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 14.500 members. Since April 1976 more than 41.370 people have attended 284 performances. 477 films have been shown.

Especially successful was a retrospective of the works of Alfred Hitchcock which has been shown as the official retrospective of the Vienna Film Festival 1977.

More than 13.500 people attended this event.

Österreichisches Filmmuseum presented the following retrospectives:

Federico Fellini

Georges Méliès

Internationales Forum des Jungen Films, Berlin 1976

Lev Kuleshov

David Wark Griffith

The Marx Brothers

Jean Cocteau

Richard Massingham

Jonas Mekas

Alfred Hitchcock

Sergej M. Eisenstein
Hollywood and the Nazis

Many new films have been shown in the regular daily program of the filmmuseum among them TRACKS, THE ENTERTAINER, HOLLYWOOD ON TRIAL, TAXI DRIVER, CASANOVA and the world premiere of Hans-Christof and Rosemarie Stenzel's "Hommage à Marcel Duchamp": C'EST LA VIE RROSE.

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Österreichisches Filmmuseum received an additional grant of 1,000,000.-- Austrian Shilling to pay urgent debts.

A recent examination by the audit-office of the Republic proved that the operation of Österreichisches Filmmuseum was highly effective. This result should lead to a strengthening of our position.

Peter Konlechner was invited to be a member of the jury for the Austrian State Prize for Film.

VI. RELATIONS WITH OTHER FIAF MEMBERS

Our relations with other FIAF-members have been close as always. We would like to express our sincerest thanks for the collaboration of the National Film Archive, London, The Museum of Modern Art, Nederlands Filmmuseum, Gosfilmofond, The Czechoslovak Film Archive, Cineteca Italiana, Det Danske Filmmuseum and Cinemateket/Svenska Filminstitutet

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

Jeremy Boulton
David Francis
André Méliès
Hans-Christof Stenzel
Rosemarie Stenzel

COLLECTIONS

Films		2.486
Newsreels		2.553
Stills	appr.	128.000
Programs	"	10.500
Books	"	4.300

PROJECTIONS

Spectators	41.370
Films	477
Screenings	287
Members	14.500

Wiesbaden

**Deutsches
Institut
für Filmkunde**

Mitglied der Fédération Internationale
des Archives du Film (FIAP)

6202 Wiesbaden-Biebrich
Schloß

Telefon: 69074-75

Telegramme: Filminstitut Wiesbadenbiebrich

Fernschreiber: 4-186790

Postscheck: Frankfurt/Main 18661

3/1977
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A N N U A L R E P O R T 1 9 7 6

I. DOCUMENTATION DEPARTMENT

1. Library.

The Library is a reference library and included on December 31, 1976 a total of 24,118 titles. In 1976 were recorded 1,179 new entries. The Periodical Division is regularly supplied with 271 periodicals. In 1976 164 scripts of German Films before 1945 were registered. The Institute's script collection now totals 2,382 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 297 new entries and runs up to 12,122 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 nearly 10,000 document files);

b) Photographs (sets, stills, portraits, studio stills).

5,599 new entries were recorded in 1976. The total number now amounts to 415,239 (approx. 450.000, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);

c) Film Posters. 212 new entries were recorded. The Collection now comprises 23,164 posters;

- d) Distribution-, press- and advertising leaflets;
- e) Foreign and German censorship documents and film lists.

From the estate of the German star-actor of the sound area Hans Albers we took over all relevant material illustrating his career, like scripts, stills, posters, newspaper clippings, letters, contracts etc.

Numerous programs, film periodicals and actors' stills from the end of the tens up to the beginning of the twenties were acquired from a private collector.

The Department had been represented by the Deputy Director of the Institute as member of the commission at the meeting of the FIAF Commission of Documentation on March 16 through 18, 1976 in Sofia.

II. FILM ARCHIVES DEPARTMENT

In 1976, 134 new entries of German or foreign silent and sound films (negatives and positives) were recorded. Several thousands of film prints including negative and positive material of international productions given from German producers and distributors for stock shot are still waiting in the central vaults here in Wiesbaden for being examined and catalogued.

In the same period 441-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: Det Danske Filmmuseum, Filmoteka Polska, Filmovy Ustav, Gosfilmofond, National Film Archive (GB), Staatliches Filmarchiv der DDR and Stiftung Deutsche Kinemathek.

The special collection of films with the famous German, later Anglo-American, actor Conrad Veidt could be enlarged.

Now, the entire stock of early German so-called 'Tonbilder' (short films with opera and operetta scenes to which the relevant music was played) was printed onto safety material.

The restoration of films in accordance with the original, particularly as far as prints of silent films were concerned was continued, e.g. 'Die keusche Susanne' (1926; D: Richard Eichberg; leading actors: Lilian Harvey, Willy Fritsch and 'Die tolle Lola' (1927; D: Richard Eichberg; leading actors: Lilian Harvey, Harry Halm).

For the exhibition 'Hätte ich das Kino!' (THE AUTHOR AND THE SCREEN), organized by Deutsches Literaturarchiv im Schiller Nationalmuseum in Marbach on Neckar (German Literature Archives in the Schiller National Museum) from 24.4. to 31.10. 1976 the Department Prints' Archives made available a number of prints of silent films on which occasion it was practised for the first time that old hand-coloured films after a super-8 reversible process can be used for screening. This result might be interesting for all archives which like to enlarge their stocks of super-8 films.

In co-operation with 'Frankfort Kommunales Kino' (Community Cinema) on the occasion of the new edition of Lotte Eisner's book 'Die Dämonische Leinwand' ('The haunted Screen') a retrospective with relevant films was organized for the period from January 1st through 15th, 1976.

For the IVth Certamen Internacional de Films Cortos 'Ciudad de Huesca' (Spain) from April 19th through 24th, 1976 a number of films illustrating 'The German Avantgarde Films of the Twenties' was provided.

For the event of the 26th Internationale Filmfestspiele in Berlin from June 25th through July 6th, 1976, the second part of a retrospective dedicated to the internationally well-known actor Conrad Veidt was arranged. Also in a second retrospective on the German sound film from 1929 up to 1932 this department was participating. (The first mentioned retrospective was also shown later on at the Frankfort Kommunales Kino).

We co-operated in a retrospective on 'Films of the Weimar Republic' organized by the Foto- and Film Museum im Münchner Stadtmuseum, from October 17th through November 14th, 1976.

The Department had been represented by its Curator at the meetings of the FIAF Commission on Cataloguing of films at Knokke from April 24th and 25th, 1976, and at Gent from October 18th through 22nd, 1976.

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Deputy Director attended as member of the jury the IVth Certamen International de Films Cortos 'Ciudad de Huesca'.

The Deputy Director visited the Cinémathèque de Toulouse on April 26th, 1976.

The Managing Member of the Board, Ulrich Pöschke, attended the XXXIInd FIAF Congress and General Meeting from May 24th through 27th, 1976 in Mexico City.

Both Managing Member of the Board, the Deputy Director and the Curator participated in the 26th Internationale Filmfestspiele in Berlin.

The 3rd Week of the Bulgarian Film was co-organized with the town of Wiesbaden from November 4th to 10th, 1976.

The monthly publication 'DIE INFORMATION' was published in its fourth year.

IV. MEMBERSHIPS

The 'Deutsches Institut für Filmkunde' is a member of the 'Deutsche Gesellschaft für Kommunikationsforschung' and of the Fédération Internationale des Archives du Film (FIAF).

Board of Directors:

Dr. Theo Fürstenau

Ulrich Pöschke

