FIAF XXXVI
Karlovy-Vary

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

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FIAF XXXVI - KARLOVY VARY - 1980
The reports contained in this volume have been classified and bound in alphabetical order of the cities in which the archives are located.

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

AMSTERDAM	NEDERLANDS FILMMUSEUM
BEIJING	ZHONGGUO DIANYING ZILIAOGUAN
ATHINAI	TAINIOTHIKI TIS ELLADOS
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN/OST	STAATLICHES FILMARCHIV DER DDR
BERLIN/WEST	STIFTUNG DEUTSCHE KINEMATHEK
BOIS D'ARCY	SERVICE DES ARCHIVES DU FILM DU C.N.C.
BRAZZAVILLE	CINEMATHEQUE NATIONALE POPULAIRE
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUCURESTI	ARHIVA NATIONALA DE FILME
BUDAPEST	FILMARCHIVUM / MAGYAR FILMTUDOMANYI INTEZET
BUENOS AIRES	FUNDACION CINEMATECA ARGENTINA
CAIRO	AL-ARCHIVE AL-KAWMY LIL-FILM
CANBERRA	NATIONAL FILM ARCHIVE OF AUSTRALIA
ISTANBUL	SINEMA TELEVIZYON ENSTITÜSÜ
JAKARTA	SINEMATEK INDONESIA
JERUSALEM	ARCHION ISRAELI LESERATIM
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 / FILM DEPARTMENT
MADRID	FILMOTECA NACIONAL DE ESPANA
MEXICO	CINETECA NACIONAL
MEXICO	FILMOTECA DE LA UNAM
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINEMATECA URUGUAYA
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
MÜNCHEN	FILMMUSEUM / MÜNCHNER STADTMUSEUM
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	NATIONAL FILM, TELEVISION AND SOUND ARCHIVES
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
PYONG YANG	CHOSON MINCHUTUI INMINKONGWHAKUG KUGKHA INGWHA MUNHONGO
REYKJAVIK	KVIKMYNDASAFN ISLANDS
RIO DE JANEIRO	CINEMATECA DO MUSEU DE ARTE MODERNA

ROCHESTER	DEPARTMENT OF FILM / INTERNATIONAL MUSEUM OF PHOTOGRAPHY / GEH
SAO PAULO	FUNDACAO CINEMATECA BRASILEIRA
SEOUL	KOREAN FILM ARCHIVE INCORPORATED FOUNDATION
SOFIA	BULGARSKA NACIONALNA FILMOTEKA
STOCKHOLM	CINEMATEKET / SVENSKA FILM INSTITUTET
SYDNEY	ASSOCIATION FOR A NATIONAL FILM & TELEVISION ARCHIVE
TIRANA	ARKIVI SHTETEROR I FILMIT I R.P.S. TË SHQIPËRISË
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTEKA POLSKA
WASHINGTON	MOTION PICTURE, BROADCASTING & RECORDED SOUND DIVISION OF THE LIBRARY OF CONGRESS
WASHINGTON	ARCHIVES / AMERICAN FILM INSTITUTE
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMMUSEUM
WIESBADEN	FILMARCHIV / DEUTSCHES INSTITUT FÜR FILMKUNDE

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Founded in 1946
Member of FIAF since 1947

REPORT ON ACTIVITIES IN 1979

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

Acquired films approx. 105

2/ Progress in the field of preservation

1979 was a difficult year for the preservation work. Due to shortage of staff - totally 4 people had left the Filmmuseum and replacing wasn't yet achieved - this work could only be done much slower.

Also the economic retrenchments in our country- in view of the important economic crisis - had a noticeable effect on the work of the Filmmuseum and especially in the work of preservation.

3/ Cataloging - documentation Research

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 executed the various tasks in this field.

Due to the personal-stop the documentation department was forced to be open 2½ days a week only for the public.

4/ Showing on the archives premises

The Filmmuseum's theater season 1978/1979 (january/may 1979) started with the presentation in January of

Werner Herzog	STROSZEK	Germany	1977
Andrzej Wajda	CZLOWIEK Z MARMU-PU (Man of Marble)	Poland	1977
Ousmane Sembene	CEDDO	Senegal	1977
Sergei Paradjanow	TENI ZABITICH PREDKOW/ Cheveaux de Feu	USSR	1965
Andrej Tarkowskij	ZERKALO The Mirror	USSR	1975
Tengis Aboeladse	DREWO SHELANIJA NATVRIS KHE The miracle tree	USSR	1977
Kidlat Tahimik	MABABANGONG BAN-GUNGOT The perfumed night-mare	Philippines	1977
Robert Bresson	LE DIABLE PROBA-BLEMENT	France	1977

In February/March a retrospective of

80 YEARS BRASILIAN FILM

was presented

Jurandyr Passos Noronha	PANORAMA DO CINEMA BRASILEIRO	Brasil -1968
Julio Bressane	O ANJO NASCEU	Brasil -1969
Walter Hugo Khoury	NOITE VAZIA	Brasil -1964
Walter Lima Junior	MENINO DE ENGENHO	Brasil -1965
Maurice Capovilla	O PROFETA DA FOME	Brasil -1969
Zelito Viana	OS CONDENADOS	Brasil -1973
Bruno Barreto	A ESTRELA SOBE	Brasil -1974
Carlos Fontoura	A RAINHA DIABA	Brasil -1974
Francisco Santos	OS OSCULOS DO VOVO	Brasil -1913
José Medina	EXEMPLO REGENERADOR	Brasil -1919
José Medina	FRAGMENTOS DA VIDA	Brasil -1929
Humberto Mauro	SANGUE MINEIRO	Brasil -1929
Alberto Cavalcanti	SIMAO,O CAOLHO	Brasil -1952
Victor Lima Barreto	O CANGACEIRO	Brasil -1953
Nelson Pereiro dos Santos	RIO, 40 GRAUS	Brasil -1955
Roberto Farias	ASSALTO AO TREM PAGADOR	Brasil -1962
Anselmo Duarte	O PAGADOR DE PRO-MESSAS	Brasil -1962
Nelson Pereira dos Santos	VIDAS SECAS	Brasil -1963
Ruy Guerra	OS FUZIS	Brasil -1963
Roberto Matraga	A HOPA E A VEZ DE AUGUSTO MATRAGA	Brasil -1966

Luiz Sergio Person	O CASO DOS IRMAOS NAVES	Brasil - 1967
Rogerio Sganzerla	O BANDIDO DA LUZ VERMELHA	Brasil - 1968
Carlos Diegues	OS HERDEIROS	Brasil - 1969
Paulo Cesar Saraceni	A CASA ASSASINADA	Brasil - 1971
Joaquim Pedro de Andrade/	OS INCONFIDENTES	Brasil - 1972
Leon Hirszman	SAO BERNARDO	Brasil - 1972
Arnaldo Jabor	TODA NUDEZ SERA CASTIGADA	Brasil - 1973
Gustavo Dahl	UIRA, UM INDIO EM BUSCA DE DEUS	Brasil - 1973
Nelson Pereiro dos Santos	O AMULETO DE OGUM	Brasil -1974
Eduardo Escorel	LICAO DE AMOR	Brasil -1975
Miguel H.Borges	PECADO NA SACRISTIA	Brasil -1976
Carlos Alberto Prates Correia	PERDIDA	Brasil -1976

In March the screenings were continued with:

Hans-Jürgen Syberberg	LUDWIG, REQUIEM FUR EINEN JUNGFRAULICHEN KONIG	Germany -1972
Rainer Werner Fassbinder	WILDWECHSEL	Germany -1972
Wim Wenders	ALICE IN DEN STADTEN/	Germany -1974
Paola & Vittorio Taviani	ALLONSANFAN	Italy -1974
Roman Polanski	NOZ W WODZIE	Poland -1962
Pier Paolo Pasolini	ACCATTONE	Italy -1961

During the month of April the programm was dedicated to films from the "Third World"

Tewfik Saleh	LES DUPES	Egypt/Syria-1972
Naceur Ktari	LES AMBASSADEURS	France/Tunis Libia -1976
Darius Mehrjui	DAYEREH MINA	Iran -1974
Mohamed Bouamari	LE CHARBONNIER	Algeria -1972
Souhel Ben Barka	MILLE ET UNE MAINS	Marocco -1972
Merzak Allouache	OMAR GATLATO	Algeria -1976 1977
Ousmane Sembène	CEDDO	Senegal -1976
Ousmane Sembène	MANDABI	Senegal -1968
Sarah Maldoror	SAMBIZANGA	Congo/ Brazzaville-1972

In May a Roumanian Filmweek was organised:

Dan Pita	EEN ZOMERVERHAAL (A SUMMER STORY)	Rumania	1976
Mircea Daneliuc	EXTRA EDITIE (EXTRA EDITION)	Rumania	1977
Andrei Blaier	DOOR DE AS VAN HET KEIZERRIJK (THROUGH THE ASHES OF THE IMPERIUM)	Rumania	1975
Mircia Veroiu/ Dan Pita	DE STENEN BRUILOFT (THE STONE WEDDING)	Rumania	1972
Doru Nastase	VLAD DE SPIETSER	Rumania	1978
Timotei Ursu	SEPTEMBER	Rumania	1977

The season 1979/1980 started in September 1979 with a MARATHON PRESENTATION PRICEWINNERS OBERHAUSEN:

Piotr Szulkin	KOBIETY PRACUJACE	Poland	1978
Suzan Pitt	ASPARAGUS	USA	1978
Vinod Chopra	AN ENCOUNTER WITH FACES	India	1978
Karin Wiertz/ Jacques Verbeek	EASY ACTION ANIMATED	Holland	1978
Carlos Mayolo/ Luiz Ospina	AGARRANDO PUEBLO	Columbia	1978
Zdenko Gaspa-rovic	SATIEMANIA	Jugoslavia	1978
Hans A.Guttner	ALAMANYA ALAMANYA	Germany	1979
Stole Popov	DAE	Jugoslavia	1979
Uzcan Arca	UC BULUMLU KISA FILM	Turkey	1978
Newsreel Collec-tion London	DIVIDE AND RULE NEVER!	England	1978
Paul de Nooijer	TRANSFORMATION BY HOLDING TIME	Holland	1978
Charles Burnett	THE HORSE	USA	1977
Borivoj Dovniko-vic	SKOLA HODANJA	Jugoslavia	1978
Ottavio Fabbri	GIOVANNI E RIPALDA	Italy	1978

Also a retrospective dedicated to WASSILIJ SJOEKSJIN was presented

Wassilij Sjoeksjin	SHIWJOT TAKOJ PAREN (ONCE THERE WAS A BOY)	USSR	1964
	WASJ SYN I BRAT (YOUR SON AND BROTHER)	USSR	1966
	STRANNYJE LJOEDI (STRANGE PEOPLE)	USSR	1969
	KALINA KRASNAJA (RED ELDER BERRY)	USSR	1973-74

Stanislaw Ljoebsjin and German Laurow	POSO MNJA W DAL SWETLOEJOE (TAKE ME TO A BRIGHTER FUTURE)	USSR	1977

In October were shown:

Andrzej Wajda	CZLOWIEK Z MARMURU Man of Marble	-Poland	1977
Eduard Zachariev	MASJKI VREMENA Womans Robbery	-Bulgary	1977
Christian Ziewer	AUS DER FERNE SEHE ICH DIESES LAND I see this country from a distance	-Germany	1978
Luc Moullet	GENESE D'UN REPAS	-France	1978
Akira Kurosawa	SHICHININ NO SAMURAI The seven Samurai	- -Japan	1954
Chantal Akerman	LES RENDEZ-VOUS D'ANNA	-France Belgium Germany	1978
Akiro Kurosawa	WARUI YATSU HODO YOKU NEMURU The bad sleep well	-Japan	1960
Chantal Akerman	JE TU IL ELLE	-Belgium	1974
Frans Zwartjes	PENTIMENTO	-Holland	1979

SERGEJ M. EISENSTEIN

Retrospective and an exhibition of his drawings were presented also in October

Sergej M.Eisenstein	EISENSTEIN'S VISIT TO HOLLAND	-Holland	1929
	STATSJKA Strike	-USSR	1924
	BRONENOSETS POTEMKIN	-USSR	1925
	OKTIABR/OCTOBER	-USSR	1927
	GENERALNAIA LINIA/ THE GENERAL LINE	-USSR	1929
Marie Seton Sergej Eisenstein	TIME IN THE SUN	-Mexico	1939
Dmitri Vasiliev	BESHIN LUG THE PRAIRIES OF BESHIN	USSR	1937
Sergej Eisenstein	ALEXANDER NEWSKI	USSR	1938
Sergej Eisenstein	IWAN GROSNII I IWAN GROSNII II	USSR	1945

November started with:

Thomas Koerfer	DER TOD DES FLOHZIRKUS-DIREKTORS ODER OTTOCARO WEISS REFORMIERT SEINE FIRMA	Switzerland -1972
Nikos Panayotopoulos	I TEMBELIDES TIS EFORIS KILADES (De Luiaards van het Vruchtbare Woud)	Greece- 1978

40 YEARS NATIONAL FILM BOARD OF CANADA was also presented in November

Stuart Legg	THE CASE OF CHARLIE GORDON	Canada-1939
Julien Roffman	THE PROUDEST OF GIRL IN THE WORLD	Canada-1941
Stuart Legg	CHURCHILL'S ISLAND	Canada-1941
National Film Board	PEACE RIVER	Canada-1941
Norman MacLaren	V FOR VICTORY	Canada-1941
	FIGHTING DUTCH	Canada-1941
National Film Board	GUILTY MEN	Canada-1945
Tanya Ballantyne	THE THINGS I CANNOT CHANGE	Canada
Willie Dunn	THE BALLAD OF CROWFOOT	Canada-1968
Hugh Foulds	CITIZEN HAROLD	Canada
Mark Dolgoy	PRIORY, THE ONLY HOME I'VE GOT	
Bob Nichol	OUR DEAR SISTERS	Canada
National Film Board	JUST A MINUTE	Canada
Kathleen Shannon	GOLDWOOD	Canada
Louise Roy/ Joan Hutton	THE SPRING AND FALL OF NINA POLANSKI	Canada
Margaret Wescott	EVE LAMBART	Canada

A few programs were dedicated to the Dutch avant-garde film-maker MANNUS FRANKEN, together with an exhibition on Franken's work.

Mannus Franken/ Joris Ivens	BRANDING Breakers	Holland-1929
Mannus Franken/ Joris Ivens	REGEN Rain	Holland-1929
Mannus Franken	LE JARDIN DU LUXEMBOURG	Holland-1929
	OPDRACHT COMMISSION	Holland-1932

Mannus Franken	DE TREKSCHUIT TOW BOAT	Holland-1932
Mannus Franken	SCHIP IN NOOD SHIP IN DANGER	Holland-1935
Mannus Franken	PAREH, HET LIED VAN DE RIJST PAREH, THE SONG OF THE RICE	Holland-1936
Mannus Franken	TANAH SABRANG, LAND AAN DE OVER-KANT TANAH SABRANG-LAND OPPOSITE	Holland 1939/40
Mannus Franken	4e KLAS RETOUR	Holland-1949

Continuation Program:

40 YEARS NATIONAL FILM BOARD CANADA

Norman McLaren	BALLET ADAGIO	Canada
Donald Brittain	VOLCANO, AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY	Canada-1976
Peter Pearson	THE BEST DAMN FIDDLER FROM CALABOGIE TO KALADAR	Canada
John N.Smith	REVOLUTION'S ORPHANS	Canada
Gilles Carle	L'AGE DE LA MACHINE	Canada
Paul Driessen	AN OLD BOX	Canada
Paul Driessen	AIR	Canada
Co Hoedeman	TCHOU-TCHOU	Canada
Co Hoedeman	THE SAND CASTLE	Canada
Nico Crama	IT WASN'T EASY	Canada
Norman McLaren/ Evelyn Lambart	MOSAIC	Canada
Norman McLaren	HEN HOP	Canada
Caroline Leaf	THE STREET	Canada
Jacques Drouin	MIND SCAPE	Canada
Ishu Patel	AFTERLIFE	Canada
John Weldon/ Eunice Macaulay	SPECIAL DELIVERY	Canada
René Jodoin	DANCE SQUARED	Canada
Ryan Larkin	STREET MUSIQUE	Canada

Solomonie Pootoogook	ANIMATION FROM CAPE DORSET		Canada
Eugene Federenko	EVERY CHILD		Canada
Wolf Koening/Robert Verrall	THE ROMANCE OF TRANSPORTATION IN CANADA		Canada

Furthermore were shown:

Larisa Shepitko	DE OPGANG		
	VOSHOZDENIE	- USSR	1976
Rosa von Praunheim	THE ARMY OF LOVERS or THE REVOLUTION OF THE PERVERTS	- USA	
		BRD	1972
			1979
Jack Gold	THE NAKED CIVIL SERVANT	- England	1975
Peter Adair/ Nancy Adair/ Andrew Brown/ Robert Epstein/ Veronica Selver/ Lucie Massie Phenix	WORD IS OUT!	- USA	1978

In December were shown:

Max Ophuls	KOMEDIE OM GELD	-Holland	1936
Travers Vale	THE STREETS OF NEW YORK	-USA	1913
Selig Polyscope	A LOYAL DESERTER	-USA	1913
Bison 101	THE POST TELEGRAPHER	-USA	1912
Edwin Porter	A ROMANCE OF THE CLIFF DWELLERS	-USA	1911
Powers-Transatlantic (Universal)	AN EVIL OF THE SLUMS	-USA	1913
American Eclair Co.	OH, YOU RAGTIME!	-USA	1912
Walter Schmidt Hässler	DIE TOTEN LEBEN	-Germany	1914
Erwin Leiser Kurt Gerron	WAHLE DAS LEBEN	-Switzerland	1963
W.Mullens I.Ochse C.Roem	HET MYSTERIE VAN DE MONDSCHEIN-SONATE	-Holland	1935
Friedrich Feher	40 JAAR CINEMA-TOGRAFIE	-Holland	1935
	THE ROBBERSSYM-PHONY	-England	1935

5/ EXHIBITIONS - PUBLICATIONS

During the last months of this year the Nederlands Filmmuseum organized some important manifestations:

EISENSTEIN RETROSPECTIVE & EXHIBITION

During the International Film Week Arnhem 1979 in October, the Nederlands Filmmuseum organised an exhibition of drawings and sketches by Sergej M.Eisenstein at the Municipal Museum of Arnhem. This unique exhibition showed a special aspect of the work of this Russian film director: studies and impressions in the field of theater, literature and film by means of his drawings. This exhibition was shown from October 23 to November 2 in Amsterdam at the Filmmuseum, together with a retrospective of Eisenstein's films.A special catalogue accompanied this exhibition: reproductions of Eisenstein's drawings and an important essay by Eisenstein expert and Curator of the Eisenstein Cabinet in Moscow Naum Kleiman, and an introduction by the French journalist G.Breerette. All FIAF members received a copy of this catalogue.
The exhibition was made with the assistance of the Association of Filmmakers in the USSR (A.Karaganov and Bella Epstein) and Naum Kleiman, Curator of the Eisenstein Cabinet (Moscow)

MANNUS FRANKEN, THE MAN & THE ARTIST

Film pioneer, Playwright and Journalist
Retrospective & Exhibition, November 9-30 at the Filmmuseum.
On November 9, 1979, it was 50 years ago that in the theatre "De Uitkijk" in Amsterdam for the first time avant-garde films were shown. This theatre was one of the initiatives of Mannus Franken for promoting good films.
Mannus Franken (1899-1953) was an avant-garde filmmaker, impressionist, anthropologist, fighter for the "free and independent film", for the recognition of film as a new art form, using poetical language in his films from the thirties and forties.

40 YEARS NATIONAL FILM BOARD OF CANADA

Retrospective from November 8 to 21 at the Filmmuseum.
In connection with the 40th anniversary of the National Film Board of Canada the Netherlands Filmmuseum took together with the BZZTOH Foundation (an organization for special theatre and film presentations in The Hague) the initiative to show a retrospective of the National Film Board in The Netherlands. This series opened at the Filmmuseum in Amsterdam and was continued in some other places throughout the country.
The series consisted of the following items:The first years, Challenge for change, Women's films, The arts, Drama, Dutch filmmakers in Canada, Animation.

6/ Budgetary matters

As explained in point 2 of this report, owing to the economical crisis of our country- which is also noticeable financially in the work of the Filmmuseum - we can not speak of progress.

Athinai

CINEMATHEQUE DE GRECE - MUSEE DU CINEMA

RAPPORT 1979

I) Acquisitions

Au courant de la periode sous revue la Cinémathèque de Grèce a ajouté à ses collections :

70 Films Grecs de longue metrage et 25 films de court m. dont quelqu' uns très rares comme une copie de Karagheuse et autres films considérées comme disparus (comme le film d' actualité de l' Incendie de Thessaloniki en 1912 etc.)
La C. de Gr. a aussi acquis 50 films de long metrage étrangers et 35 de court m.

Le scenario de DRACOS de Coundouros, ainsi que les scenarii de la CITE MORTE, de la FAUSSE LIVRE D' OR et autres qui manquaient à sa collection.

1200 photos des films des Pionniers Grecs ainsi que plusieurs metres et carrés des films Grecs disparus pendant l' Occupation une vaste collection des periodiques (achat de la Collection Fr. Iliadis).

2) Preservation.-

Malgrè que le nouveau Local de la Cinématheque de Grèce n' est pas encore completement installé, une revision des collections a commencé et plusieurs films ont été tirés en double négative. La revision continue et la C.de Gr. espère assurer les fonds necessaires pour engager encore deux personnes pour ce travail très important.

3) Catalogues - Documentation - Recherches

Pendant cet année nous avons continué a mettre au courant nos Catalogues des films Grecs et de corriger certaines erreurs ainsi que de faire les Fiches des nouvelles acquisitions.

Les recherches de Mme Mitropoulos ont prouvé que la première Ecole du Cinéma Grec a été fondée en Grèce par le journaliste auteur dramatique, metteur en scène et réalisateur de cinéma Dimos Vratsanos en 1920 (au début de 1920) ce qui l' établit comme la première école de tout le monde. Aussi nous avons fait des recherches sur la premiere Societe Grecque des Amis du Cinéma (fondée en 1923).

Nous avons aussi collaboré a l' élaboration de la Loi pour le Dêpot Legal (avec Le Ministère de la Civilisation).

4) PRESENTATION DE FILMS

La Cinémathèque de Grèce comme par le passé a organisé les manifestations:

" CINEMA JAPONAIS TROIS GRANDS CINEASTES: OZU, KUROSAWA, KINUGASSA" Discussions sur l' oeuvre de trois cinéastes entre les membres du Ciné Club de la Cinémathèque et les critiques Grecs avec la projection de IO films de l.m.

" HOMMAGE A TH. ANGELOPOULOS, NICOS COUNDOUROS, PANTELIS VOULGARIS, MICHEL CACOYANNIS, T. KANELLOPOULOS" manifestation qui a commencé le Janvier I979 et fini le I7 Avril I979, donnant l' occasion au jeunes membres de connaître l' oeuvre de ces cinéastes et juger des influences avec une présentation parallele des films qui pouvaient les avoir inspiré ou influencé.-

" CHEFS D' OEUVRES INCONNUS DU CINEMA JAPONAIS" en collaboration avec le Japan Film Library, Madame Kashiko Kawakita et Mme Miroko Govaers ((Films de l.m. pour la première fois en Grèce) .-

" JEUNE CINEMA FRANCAIS " en collaboration avec les cinéastes et la Cinémathèque Française, la C. de Gr. a présenté pour la première fois en Grèce l' oeuvre de I2 jeunes cinéastes Français, avec 7 films de l.m. et 7 films de c. m. en presence de Mr Jacques Richard et de Mme Agathe Vanier.-

" HOMMAGE A JEAN RENOIR " un hommage programmé dépuis longtemps qui a coincidé avec la mort du grand maître (I2 films de long m.)

" PORTRAITS DE FEMMES ET MONSTRES SACREES DU CINEMA UNIVERSEL" Manifestation dédiée primo aux films jugés comme ayant donné les meilleurs analyses psychologiques de la fêmme dans le cinéma et 2o aux films qui ont eu un succès enorme grace à la présence d' une actrice " monstre sacré " (30 films de l. m.)

" Une Manifestation intitulée CEUX QUI ONT CRU A LA REVOLUTION " avec IO films de long m. dont PROVA D' ORCHESTRA en premiere Grecque, ALPHAVILLE, LA GUERRE EST FINIE, WOODSTOCK, ALELUIA GRETHEN (première grecque) EXILE DANS LA GRANDE AVENUE (Iere Gr.) LA CHASSE AUX HOUCHES, etc. (Manos Hadjidakis le compositeur Grec a parlé pour Nino Rota et joué sa musique au piano-).-

" MANIFESTATION DU CINEMA HONGROIS " avec 6 films de l. m. et 3 de c.m. en présence du metteur en scene Pal Sandor et de Mme Vera Suranyi de l' Ungarofilm.-

" MANIFESTATION DU CINEMA BELGE " en collaboration avec le Ministere de la Civilisation dans le cadre des échanges culturelles entre les deux pays. (Six films de l.m. et 3 films de c.m.)

" L ' AVANT GARDE DANS LE CINEMA 1927-1979 " manifestation qui a commencé en Novembre et va continuer jusqu' à la fin de 1980 avec 35 films. Jean Mitry, invité de la C.de Grèce a inauguré la manifestation.

" HOMMAGE AU CINEMA GREC DES ANNEES 50 ET 60"(Grigoriou, Coundouros, Kanthoulis, Tatassopoulos etc.)

" LES BURLESQUES DE MELIES " Manifestation pour Georges Melies en présence de Mme Malthete Melies qui a montré pour la premiere fois en Grece le Programme des Burlesques Melies (18 films) trouvés en Amerique et un Programme supplementaire d' autres 10 films.

La Cinématheque de Grece étant donné que l' immeuble Deligeorgis de la Rue Canari I est declaré digne de conservation comme batiment historique, a été obligé de ne pas donner les projections programmées pour son Ciné Club, à cause de travaux de restauration. Ce fait et le rétard des travaux pour l' installation des appareils de projection etc. dans la Salla " ECFRASSIS " du Ministère de la Civilisation qui l' a hebergé, a causé un grand dérangement a sa programmation.

La Cinémathèque de Gr. a également pendant l' année fait fonctionner ses 35 Ciné Clubs , en leur pretant les films nécessaires.-

Rélations Internationales.-

Le CIRCLE DES FILMS GRECS, présentés au KENEDY CENTRE, de Washington en collaboration avec The American Film Institute (11 films de l.m. et 5 films de c.m.) fut ensuite présentée a : Boston, Chicgago, New York, New Orleans, l' Université de Berkley et de Columbia et ensuite a Toronto (Canada).

" SEMAINE DU CINEMA GREC AU BRESIL " en collaboration avec la Cinémathèque de Rio de Janeiro (Sao Paolo, Porto Allegre etc.) 7 films de long m. et 7 films de c.m.

" MANIFESTATION DU CINEMA GREC EN RUSSIE " en collaboration avec le Ministere du Cinéma et Culture de l' URSS et le Centre de la Cinématographie. (12 films de l.m.12 films de c.m.) Moscou, Leningrad, Kiev, Erevan. En presence des cinéastes Costas Ferris et Th. Adamopoulos.-

" MANIFESTATION DU CINEMA GREC EN ISRAEL " en collabaration avec la Cinémathèque d' Israel et l' Ambassade Grecque de Jerusalem (les films ont été projetés aussi a Tel Aviv)

" MANIFESTATION A FLORENCE SUR LE DRAME ANTIQUE " en collaboration avec le Syndicat National des Critiques Cinématographiques d' Italie et L' Union du Theâtre Italienne, la C. de G. a organisé la manifestation de Florence " Les Grecs Nos Contemporaines " en fournissant 7 films de long. m. et le materiel sur la Tragedie. (24 Avril au 4 Mai 1980)

" MANIFESTATION DU CINEMA GREC EN AUSTRALIE" en collaboration avec la Communauté Grecque et l' Ambassade (7 f.de long m.)

" FESTIVAL DU CINEMA BALKANIQUE " La C.de G. a organisée la participation Grecque au Festival Balkanique a Constantinople et a obtenu un Prix pour le Court M. et Un Prix de l' Union des Critiques du Cinéma Turk pour Th. Angelopoulos et la qualité de la participation Grecque.

" MANIFESTATION DU C. GREC A GENEVE" la premiere quinzaine de Juin 1980 la C.d.G. a organisée avec le concours des Etudiants de Geneve, LE Ambassade de Grece a organisé une manifestation qui a duré 20 jours avec la projection de II films de l.m.

" LE CINEMA GREC EN BELGIQUE" dans le cadre des échanges culturelles la C.d. Gr. a organisé en collaboration avec le Ministere de Civilisation Belge une Semaine de C. Grec a Bruxelles avec II films de l.m. Aussi la Cinémathèque Royale, a montré un nombre de films Grecs pretés par la C.d. Gr. Le Panorama a ensuite paru dans plusieures villes Belges.

En outre la C.de Grèce en collaboration avec le Ministère de Affaires Etrangers Grec, a organisé des projections des films en Tunisie, au Festival de Cairo, et à plusieures Universitéss d' Angleterre et de la France.-

Publications.-

Outre le Catalogue du Film Grec dépuis 1896 jusqu' a nos Jours, la C.d. Gr. est en train de publier un livre sur l' Avant Garde du Cinéma Mondial.-

23 Fevrier 1979

Agl. Mitropoulos

Beijing

RAPPORT D'ACTIVITE DE LA CINEMATHEQUE CHINOISE POUR 1979

La Cinémathèque Chinoise, fondée officiellement en 1958 à la suite de 2 ans de préparation à partir de 1956, fonctionna normalement. Mais, pendant les dix et quelques années toutes récentes où notre pays souffrait de perturbation et de sabotage causés par la "Bande des Quatre", la Cinémathèque Chinoise voyait son fonctionnement subir une influence tellement grave qu'elle n'était plus en tant qu'institution indépendante. Ce qui fit en conséquence que certaines de ses activités étaient interrompies, en particulier les échanges avec l'étranger.

Apres l'écrasement de la "Bande des Quatre", la Cinémathèque Chinoise s'est rétablie , dans le second semestre de 1978, redevenant une institution indépendante rattachée au Bureau d'Administration de Cinéma auprès du Ministère de la Culture de la République populaire de Chine.

En 1979, bien qu'elle soit restée encore dans un stade de rétablissement, notre cinémathèque a entrepris ce qui suit:

I. ACQUISITIONS DE L'ANNEE

Au cours de l'année 1979, les collections de la Cinémathèque se sont enrichies de 256 titres des films chinois et étrangers dont 55 films de fiction, 136 films éducatifs et scientifique et 65 films documentaires.

II. PRESERVATION

a). Nous avons effectué cette année des rajustements concernant les dépôts des films avec un renouvellement des fiches d'inventaire. Et 2,600,000 mètres de films ont fait l'objet de contrôle et d'aérage. Le problème pour controler automatiquement le fonctionnement du conditionnement d'air dans chaque bâtiment de conservation a été réglé.

b) Nous avons acheté 6 tables de contrôle, deux machines de vérification pour films 35mm et un appareil de projection également pour films 35mm.

c) Notre laboratoire a obtenu une nouvelle machine à développer la pellicule (Modèle 4401 pour films 35mm, fabrication nationale) et une tireuse Debrie, type Matipo. Au cours de l'année 1979, en plus des travaux de nettoyage et de lavage effectués pour une partie des copies des films anciens, on s'est attaché à la recherche pour parvenir à imprimer des copies de films avec la pellicule couleur de par les tienture et blanchissement d'argent, tout en duplicatant, à titre d'essai, 120 copies de films en couleurs dont une partie n'ont pu atteindre la norme technique. De plus, on a procédé à des essais destinés à réaliser l'impression des copies de films avec tert butylamine boranes comme agent d'inversion, en duplicatant 50 copies de films en noir et blanc (Une partie n'en ont pu atteindre la norme technique).

Afin que les copies des anciens films conservés puissent en temps opportun être lavées, nettoyées et renouvelées, on s'est procuré encore une machine à développer la pellicule (Modèle 4401) et une tireuse à tirage continuel, marque Qinggangchan, toutes les deux de la fabrication nationale. On a reçu d'autres appareils, tels que spectrophotomètres ultraviolets, sensitomètres (Marque Xianfeng, fabrication nationale),etc. Ces équipements sont en cours d'installation et seront mis en service en 1980.

III. CATALOGAGE, DOCUMENTATION ET RECHERCHE

Catalogage

a) On a procédé au dépouillement de tous les films conservés datant de l'ancienne Chine. Le catalogage et la rédaction de fiches de ces films ont été terminés(Il s'agit ici de fiches générales et synoptiques).

b) Les films de fiction chinois réalisés depuis l'avènement de la Chine nouvelle (1949) jusqu'à 1966 sont catalogués sous forme de recueil.

c) Le dépouillement, le catalogage et la mise en recueil des films d'animation chinois, réalisés de 1947 à 1966, et des films éducatifs et scientifiques réalisés entre 1950 et 1960 ont été accomplis.

d) Nous avons achevé 80% des travaux de dépouillement et de mise en répertoire des films de fiction chinois réalisés entre 1949 et 1979.

Documentation

1) Nous avons reçu, au cours de l'année 1979, 630 scénarios en chinois, 1831 programmes en chinois, 106 posters, 63 affiches et 1140 photos cinématographiques.

2) Nous avons reçu également: 549 exemplaires des livres en chinois, 100 livres en langues étrangères, 191 périodiques chinois, 92 titres des journaux et revues étrangers.

3) 1933 documents écrits et photos relatifs au cinéma ont été fournis aux 257 personnes appartenant aux 32 institutions différentes et 124 personnes des 6 organisations ont emprunté 219 exemplaires des livres et revues.

Recherche

En nous référant à des méthodes d'entretenir les fiches que d'autres cinémathèques ont pratiquées et tenant compte de la réalité actuelle de notre cinémathèque, nous avons conçu une nouvelle série de fiches. En outre, une étude était en cours pour établir de nouvelles fiches et mettre au point une nouvelle méthode d'entretien des fiches.

IV. PROJECTION

Au cours de l'année 1979, 1353 séances de projection des films d'archive ont été organisées à l'intention des institutions cinématographiques et d'autres organisations artistiques, académiques ainsi que de recherches scientifiques. Y compris les séances de projection spéciales des documents que notre cinémathèque présentait régulièrement en envoyant à chaque occasion ses collaborateurs avec les films, pour les cinéastes des différents studios cinémathographiques provinciaux, tels que réalisateurs, auteurs, acteurs, etc. De plus, à titre de référrence, la Cinémathèque a organisé, irrégulièrement, des séances de projection des films ayant de différentes particularités, à l'intention des personnalités intéressés des milieus cinématographique et social.Les projections étaient souvent suivies de débat.

V. EXPOSITION - PUBLICATIONS

a) Préparation de la rétrospective des films du célèbre réalisateur Joris Ivens, qui aura lieu en 1980 dans notre pays. M. Joris Ivens et Mme Marceline Loridan, profitant de leur séjour à Pékin en 1979, ont visité notre cinémathèque où ils ont regardé leurs films.

b) Etude et fixation du principe d'édition, du caractère et du contenu de la revue "DOCUMENTS CINEMATOGRAPHIQUES" que nous projetons de publier. Les préparatifs ont été faits, les deux premiers numéros étant prêts du point de vue de la rédaction.

VI. ADMINISTRATION,BUDGET ET RELATIONS AVEC LES AUTORITES NATIONALES

a) La Cinémathèque Chinoise est une institution culturelle d'Etat, relevant du Bureau d'Administration de Cinéma auprès du Ministère de la Culture de la République populaire de Chine

b) Elle est entièrement financée par le gouvernement, avec, pour 1979, un crédit d'un million de Yuan(RMB) mis à sa disposition.

c) Nous avons construit un nouveau bâtiment de bureau d'une superficie de 300 m^2 et d'autres bâtiments de bureau provisoires totalisant une superficie de 500 m^2.

VII. RELATIONS INTERNATIONALES

1) Notre cinémathèque a envoyé, au mois de mai 1979, une délégation assister au 35ème Congrès de la FIAF. Elle y est admise comme membre observateur.

2) Cette même délégation a successivement visité, après la clôture du Congrès, les cinémathèques de Suisse, de Yougoslavie et de Roumanie.

3) Nous avons eu des échanges de correspondance avec les cinémathèques des pays suivants: République populaire démocratique de Corée, Etats-Unis, Grande-Bretagne, France, Italie, Belgique, etc., dans l'intérêt d'étudier le travail profesionnel intéressé.

4) Nous avons recu la visite de M. Joris Ivens et Mme Marceline Loridan.

5) Nous avons accueilli une délégation de la Cinémathèque nationale de Roumanie allant visiter la R.P.D. de Corée, lors de son passage à Pékin.

Beograd

XXXVI CONGRES DE LA FIAF - Karlovy Vary, Juin 1980

RAPPORT DE LA CINEMATHEQUE YOUGOSLAVE

L'année derniere la Cinémathèque yougoslave a fêté 30 ans de son existence. A l'occasion de l'anniversaire la réunion du Comité directeur de la FIAF a eu lieu a Ljubljana du 3 au 5 mars 1979, accompagnée des programmes spéciaux de films importants, dont les copies nous ont été prêtés à cette fin par les membres de la FIAF.

Nos salles ont présenté les séries et cycles cinématographiques suivants: Réprospective parallele d'Erich von Stroheim et de Luis Bunuel; Films de guerre et films anti-guerre (40 programmes); Rétrospective du film tchécoslovaque (15 programmes); Films de science fiction (90 programmes); Classiques du film soviétique (25 programmes); Hommage a Ita Rina (a l'occasion de sa mort); Soirées du cinéma chinois et Hommage à Georges Méliès.

Nous avons profité de l'anniversaire de notre établissement pour une plus ample popularisation du role des archives du film et des buts de la FIAF dans notre pays. De nombreuses projections ont été organisées pour des cinéphiles dans tout le pays, avec des programmes de trois heures de films classiques, documentaires et longs-métrages, ainsi que de documents cinématographiques sur le passé du pays. Les milieux culturels ont accueilli ces projections avec un intérêt particulier. De nouvelles formes de présentation de films durant l'année anniversaire marquent le début d'une activité qui sera développée dans notre pratique quotidienne.

La construction et l'équipement d'un nouveau systeme de climatisation a déja commencé dans nos Archives, les travaux seront terminés durant le premier semestre 1980. D'autre part l'annexe nouvellement construite les a dotés d'une nouvelle salle de projection, de deux ateliers

d'étude, pour les collaborateurs, equipés de tables de montage et d'un dépôt pour les appareils techniques.

On a procédé, dans nos Archives, a la vérification technique de 8.000 metres de films, 594 copies ont été examinées en projection et 608 copies ont été cataloguées. En même temps nous avons recu 528 nouveaux films et, selon la Loi sur la Protection des Biens culturels, les producteurs yougoslaves nous ont remis 440 copies. La photothèque s'est enrichie de 5.728 photos et la bibliothèque de 196 livres.

Notre Cinématheque a poursuivi sa coopération avec 16 membres de la FIAF sur le plan des échanges et des prêts de films.

Notre Cinémathèque a eu le plaisir d'accueilir à Belgrade la délégation de la Cinématheque chinoise Mme Kong Lian et Messeirus Hsu-Hou Li et Ho Tsen Kan ainsi que Mme Madeleine Maltête-Mélies et Messieurs Jiri Levy, Peter Kubelka et Peter Wollen.

Madame Kong Lian a présenté les films à la soirée de la cinématographie chinoise, Madame Maltête-Mélies a tenu l'allocution inaugural a l'Hommage à Georges Méliès et Monsieur Kubelka fait une conférence sur le theme "L'articulation cinématographique", tandis que M.Peter Wollen a parlé de la "Sémiologie cinematographique actuelle".

Berlin/Ost

STAATLICHES FILMARCHIV DER DEUTSCHEN DEMOKRATISCHEN REPUBLIK

108 Berlin ·
Hausvogteiplatz 3-4

ACTIVITIES IN 1979

1. Acquisitions

In 1979, too, it was necessary to greatly restrict acquisitions, since the construction of the new vault for the storage of colour films had not been completed according to plan. The capacity of the available film vaults is, to a great extent, exhausted so that it was altogether possible to augment the collection by no more than 468 new titles.

The collection of documentation material has been supplemented by the systematic taking over of press and publicity materials of the film distribution company of the GDR and by purchase of collections from private owners.

2. Preservation

2.1 Construction of a colour-film vault

The completion of the new vault for storing 350.000 reels of colour film materials was, contrary to expectations, not achieved in 1979. Up to the end of the year all construction work and the assembling of the technical plant was finalized. Some of the machines were tested as to their workability. We are confident to be able to start storing in the course of 1980.

148 BbG 010 39 78 5

Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130012

2.2 New building for preservation

The project for a new building for film restauration which contains a new lab and workrooms with a view to centralizing the sections of the Staatliches Filmarchiv which are now dispersed among 16 different objects, has been concluded and building operations have been set down for the mid-eighties.

2.3 Storage

For preparatory work toward the putting in operation of the colour film vault a new concept for storing the holdings of the Staatliche Filmarchiv has been worked out. Comprehensive preparatory measures regarding the film holdings were taken for starting work in the colour-film vault (changeover of colour positives from 300 to 600 reels, changeover to new numbering systems etc.).

31 tons of film materials were destoroyed. They were considered as redundant materials after having been inspected as to contents and editorial restorations had been carried out, as well as concerning duplications, printed originals and the like.

2.4 Technical inspection

The condition of preservation of more than 7 million meters of film was examined. Above all the new acquisitions and prints which had been used for the Archive's cultural activities were technically examined.

In preparation for the putting into operation of the colour film vault, several millions of meters were checked as to their condition of preservation.

2.5 Preservation

More than 950,000 meters of film were washed or cleaned by supersonic means.

2.6 Printing

More than 2 million meters of film material were copied in the laboratory of the Staatliche Filmarchiv.

Outside the Archive additional printing activities (mainly for 16 mm) and rerecording work (150,000 m) were carried out.

3. Cataloguing - Documentation - Research

3.1 Cataloguing

Early in 1979 feeding into the computer project was started. By August, 650 feature film titles with more than 100 data per film were accepted into the programme. The detection of a mistake in programming resulted, until fault had been eliminated, in an interruption of work. Early in 1980 work was continued. 150 feature film titles are expected to be put in every month.

All new acquisitions were catalogued.

The reorganization of the catalogue for non-feature films was continued and 900 titles were processed.

250 feature films, 42 animation films, over 600 documentary films and newsreels were inspected as to their contents.

Editorial restoration

121 feature films and 188 non-feature films were restored.

Filmographic activities

Filmographic work was concentrated on the following projects:

Filmo-bibliographic Annual Report 1977: the manuscript was completed and sent to the printers.

Filmo-bibliographic Annual Report 1978: working on the manuscript.

Lists of contents of all film periodicals of the GDR production: work on the manuscript.

Filmography of the Studio for Popular-Scientific Films: work on the manuscript.

Revised edition of the filmography of all feature films produced in the GDR with lists of contents: work on the manuscript.

Awards granted to films and filmworkers of the GDR: manuscript completed and sent to the printers. Published early in 1980.

3.2 Documentation

In 1979 the work of the documentation section was concentrated on:

- concluding agreements with all film studios and other film enterprises on the deposit of documentation materials on the basis of the legal deposit regulations issued by the Minister of Culture,
- support given to the preparatory work done for the Film Museum of the GDR,
- the storing of documentation materials acquired through purchase from private owners or from film companies.

This department was visited by more than 100 persons while 207 projects were supported.

3.3 Research

In 1979 a working group for filmhistorical research was set up in the Staatliche Filmarchiv. The working programme of that group, over a lengthy period, will be investigations on the following themes from German film history:

the development of the German-Soviet Film relations,

the role played by the avant-garde in German film,

a lexicon of the film directors in the German-speaking area (in cooperation with the Dokumentationsgruppe Action, in Vienna),

The role played by film during the nazi period.

The death of Eckart Jahnke, who had for more than 15 years been a member of the scientific staff of the Staatliche Filmarchiv, meant a grievous loss to the work done by that group.

4. Film showings

In the film-clubs of the GDR 1609 events took place featuring films from the Staatliche Filmarchiv.

In the archive filmtheatre "Camera" 891 showings took place featuring 617 titles. Particular highlights of the programme were: "Treasures from the Hungarian Film Archive", a cycle with films of the "New Vogue" in France, films produced by Klaus Wildenhahn, the cycle

"Unkown Soviet Films" and a programme in celebration of the International Year of the Child. We thank all archives which lent us their support in this regard.

During the Leipzig Festival the Staatliche Filmarchiv staged a retrospective in tribute to the 25th anniversary of the Hochschule für Film und Fernsehen der DDR. In 14 showings more than 50 films were screened which mediated a survey on the development of that high film school for artists and technicians in cinema and TV-production. The Staatliche Filmarchiv was honoured with a prize of the FIBRESCI-Jury for that retrospective.

5. Exhibitions - Publications

5.1 Exhibitions

In 1979 an exhibition showing Soviet film posters took place on the occasion of the 60th anniversary of Soviet Cinemathography. Supported by the Lenin Library and GOSFILMOFOND it was possible to show an excellent collection of the best posters of Soviet films from the twenties up to our present time.

An exhibition of Polish film posters was prepared in 1979 and opened at the very beginning of this year. That exhibition was dedicated to the 35th anniversary of the Polish film.

Previously arranged exhibitions of the Staatliche Filmarchiv were shown in Sofia, Kiev, Odessa and in various GDR towns.

5.2 Publications

In 1979 the Staatliche Filmarchiv published the following items:

Filmo-bibliografischer Jahresbericht 1976

4 programmes of the Camera Archive-Film Theatre

15 Film-Blätter of the Staatliche Filmarchiv

1 programme on the retrospective "Versuche" in tribute to the anniversary of the Hochschule für Film und Fernsehen der DDR

6. Budgetary matters, relations with governmental authorities

It has been possible to continue the activities of the Staatliche Filmarchiv on a stable financial basis. The complicated economic conditions with which the GDR too is confronted, exerted their influence on the continuation of the investment programme, the availability of foreign currency for meeting international obligations and the saving of raw materials and fuel the costs of which have experienced an enormous rise on the world markets.

Relations with the superordinate authorities were productive and understanding. The Staatliche Filmarchiv received any possible support, particularly in holding the 4th FIAF Summer School, the meeting of its obligations within FIAF and the completion of the new vault for colour films as well as the raising of wages and salaries of the personnel.

7. International relations

In 1979 the Staatliche Filmarchiv held the 4th FIAF Summer School. On the course and evaluation of this event a FIAF Bulletin gave a detailed report.

Representatives of the Staatliche Filmarchiv took part in the meetings of the Executive Committee of FIAF and in the General Assembly of that organization. At the FIAF Symposium on "Avant-garde and Cinema" a contribution on the subject "Bauhaus and German Film Avant-garde" was presented. GDR delegates chaired the commissions for preservation and cataloguing. Both these Commissions met and presented the results of their activities.

Each issue of the FIAF-Bulletin contained contributions on the activities of the Staatliche Filmarchiv.

The director of the Staatliche Filmarchiv took part in a session of UNESCO experts in preparation of an international recommendation on the protection of moving images which took place in Paris in May 1979.

The Staatliche Filmarchiv continued its work as a depositary of the ASIFA Archive.

139 foreign visitors from 31 countries visited the Staatliche Filmarchiv.

The Staatliche Filmarchiv supported or organized film programmes most of which were shown in celebration of the 30th anniversary of the GDR, in Moscow, Kiev, Tbilisi, Warsaw, Sofia, Budapest, Bucharest, Havana, Madrid, Barcelona, Luxembourg, Tokyo, New Delhi, Vienna and Montreal.

8. Miscellaneous

8.1 The use of the Archive has further increased, a trend which has been continuing for years. 2,666 copies of feature and documentary films were lent for various scientific and cultural purposes.

2,9 million meters of film were shown for visitors in projection rooms and at viewing tables. 115 film and television productions were assisted by means of archive materials. Altogether 441 users paid visits to the Archive. In the vaults there was a turnover of nearly 300,000 reels which already expressed part of the preparatory work for the putting in operation of the new colour film vault.

8.2 The working conditions for a relative wide circle of the personnel have been greatly improved: in the Babelsberg branch a new building for film inspection and viewing was put in operation. In the Wilhelmshagen centre new rooms were handed over for a mechanical and an electric workshop.

Berlin/West

STIFTUNG DEUTSCHE KINEMATHEK

Rapport 1979

1. Acquisitions

Au cours de la période sous revue la Stiftung Deutsche Kinemathek a pu ajouter à ses collections les scénarios des films DAS WACHSFIGURENKABINETT et METROPOLIS et des copies de films complétant nos collections Peter Nestler et Klaus Wildenhahn. En outre, une subvention additionnelle de la part de la Stiftung Deutsche Klassenlotterie Berlin, nous a mis en état d'acquérir des esquisses de décors et des modèles par Arno Richter et Rudi Feld, des figurines par Walter Schulze-Mittendorf, les manuscripts des scénarios des films DER GRAF VON ESSEX, DIE PAGODE, DER HAUPTMANN VON KÖPENICK, des partitions originales par le compositeur du film muet Gottfried Huppertz (entre autres pour ZUR CHRONIK VON GRIESHUUS, METROPOLIS et DIE NIBELUNGEN), les successions de Fedor Ozep et de R. A. Stemmle, des portraits dessinés par F. B. Dolbin (entre autres Eisenstein, Turin, Fritz Lang), des documents concernant la musique du film muet provenant de la collection de Werner Schmidt-Boelcke, ainsi que des autographes divers.

A l'aide des moyens financiers accordés par la Stiftung Deutsche Klassenlotterie Berlin nous pouvions compléter l'équipement de notre dépôt de films par une table de montage combinée Steenbeck 16/35 mm, une synchroniseuse ARRI et par une enrouleuse à moteur.

2. Préservation

Dans le cadre de l'association des cinémathèques de la République fédérale d'Allemagne et de Berlin Ouest fondée au mois de décembre 1978 le Bundesarchiv de Koblenz va copier l'un après l'autre nos films de nitrate allemands (en tout 1.026 titres / environ 630.000 mètres de film). En tout 100.000 mètres de film furent incorporés dans nos archives et mis à point.

3. Catalogues - Documentation - Recherches

Nous avons commencé d'ajouter à nos archives et de cataloguer les successions acquéries par la Stiftung Deutsche Kinemathek. Nous sommes en train de développer un système définitif.

Le nombre de demandes et de visiteurs a continué à augmenter:

Le nombre de demandes et de visiteurs a continué à augmenter:

demandes de matériaux (achats, échange et prêts de photos, de programmes, d' affiches, d' appareils etc.)	628
demandes de caracère général (par écrit ou par téléphone)	2. 573
utilisations de nos tables de montage par les visiteurs	24

Les visiteurs interessés et les demandes concernant la bibliothèque furent renvoyés à la Deutsche Film- und Fernsehakademie Berlin.

Au cours de la période sous revue la distribution non-commerciale aux universités, écoles, clubs de film et cinémas a compris en tout 1. 600 films.

En coopération avec la Deutsche Film- und Fernsehakademie Berlin et le Kommunales Kino Frankfurt la musique du pianiste Arthur Kleiner pour la première fois fut enregistrée life dans une copie 16 mm à la vitesse du film muet. La copie qui en est résultée peut être présentée à 16 images par seconde. Cette expérience nous semble ouvrir la possibilité de présenter le "film muet" ne plus à la muette, mais d' une façon authentique.

4. Présentations de films

Comme préparatifs de la publication des monographies respectives dans la "Reihe Film" au Hanser Verlag, des rétrospectives de films par Woody Allen/Mel Brooks et Werner Herzog furent organisées à la Stiftung Deutsche Kinemathek. En plus des copies de films furent procurées pour les séminaires tenus à la Deutsche Film- und Fernsehakademie Berlin.

De nouveau la Stiftung Deutsche Kinemathek a organisé la rétrospective du Festival International de Berlin. Cette rétrospective montrait dans son programme principal des films de revue allemands des années 1933 à 1945, et dans le programme secondaire des films du star du film muet Rudolph Valentino. Les films avec Rudolph Valentino furent accompagnés au piano à queue par Arthur Kleiner, l'un des pianistes du film muet les plus célèbres.

En 1978 nous avons commencé à réaliser l'idee de discuter avec des directeurs de cinémas et un public d'experts interessés un sujet pris de l'histoire du film. Ce travail fut continué dans la table ronde "Stummfilmmusik gestern und heute", présidé par Dr. Lothar Prox, savant de musique de Bonn. Joachim Bärenz de Frankfurt/Main et Albert Lévy de Paris jouaient life au piano. En outre un expert rapportait sur la mise en musique de films muets, comme elle est pratiquée aux émetteurs de télévision de l'Allemagne de l'Ouest.

La Deutsche Kinemathek, en coopération avec le Deutscher Trickfilmverband, a composé le programme "Der deutsche Trickfilm" pour le Festival du Film d'Animation d'Annecy. La Kinemathek est en possession des copies de films faites pour ce festival; ces copies peuvent être mises à la disposition d'institutions intéressées.

5. Expositions - Publications

A l'occasion de la rétrospective de films avec Rudolph Valentino la Kinemathek en coopération avec l'Amerika Haus a présenté l'exposition "Valentino Remembered" composée par Kenneth Anger et comprenant des souvenirs ainsi que des documents qui prouvent la popularité du star de son vivant.

A l'aide d'une subvention de la part de la Stiftung Deutsche Klassenlotterie Berlin et en coopération avec l'Elefanten Press Galerie, l'exposition "Lebende Photographien auf einem laufenden Bande" fut arrangée, une exposition présentant la vie et l'oeuvre du célèbre pionnier du film allemand Guido Seeber. Dans cette exposition on a pour la première fois essayé de présenter visuellement et de rendre sensible la relation de la technique du film avec l'esthétique du film. Une époque importante de l'histoire du film allemand fut présentée au moyen de documents et d'appareils en partie uniques de l'histoire ancienne de la cinématographie. Dans le cadre de l'exposition des films furent montrés auxquels Guido Seeber avait coopéré comme opérateur.

L' exposition, un film à ce sujet par Helmut Herbst et un catalogue, vont ensemble et peuvent être empruntés de la Deutsche Kinemathek par les institutions interessées.

Entretemps notre exposition "Das Cabinet des Dr. Caligari" fut montrée aussi à Utrecht et au Nederlands Filmmuseum d`Amsterdam.

Les publications suivantes ont paru:

- à l' occasion du Festival International de Berlin "Wir tanzen um die Welt. Deutsche Revuefilme 1933-1945" (Hanser Verlag, München);

- le catalogue de l' exposition en mémoire de Guido Seeber: "Das wandernde Bild. Der Filmpionier Guido Seeber. 1879-1940" (Elefanten Press, Berlin (West));

- à l' occasion du Festival du Film d' Animation d' Annecy: "Deutsches Trickfilm-Kaleidoskop. Kaléidoscope du film d' animation allemand" (Deutscher Trickfilmverband und Stiftung Deutsche Kinemathek, Berlin (West));

- à l' occasion de la table ronde: "Stummfilmmusik gestern und heute" (Verlag Volker Spiess, Berlin (West));

- le service d' information annuel: FILM UND FERNSEHEN IN FORSCHUNG UND LEHRE, Nr. 2 (1979);

- Reihe Film (Hanser Verlag, München): Vol. 19 - Jean Luc Godard, vol. 22 - Werner Herzog; vol. 2 - Rainer Werner Fassbinder, 3e édition, complétée.

6. Questions du budget, relations avec les autorités gouvernementales

Au cours de l' année 1979 la Stiftung Deutsche Kinemathek s' est engagée dans le travail de l' association des cinémathèques de la République fédérale d' Allemagne et de Berlin Ouest, fondation nouvelle. Premièrement il y avait un échange d' informations. A l' occasion de rencontres répétées les membres de l' assocation ont pu atteindre un accord en ce qui concerne des questions fondamentales comme par exemple taxes / prix et conditions de louage /de prêts uniformes.

Etant donné les tâches et le domaine de travail plus larges, il fallait améliorer un peu la situation financière de la Kinemathek. Cela comprenait l'augmentation des moyens pour personnel et pour matériel. Nous pouvions engager un "conseiller pour l'évaluation" et un "conseiller pour les travaux au catalogue central et pour l'information". Cela signifie que le travail d'évaluation d'un côté et le travail aux catalogues et aux archives peuvent être intensifiés.

Nous espérons plein d'assurance que le travail dans le cadre de l'association des cinémathèques indépendantes apportera d'allègrement à tous les membres. Nous sommes sûrs que la coopération dans ce cadre sera de grande importance.

7. Relations internationales - Coopération avec les membres de la FIAF et d'autres archives

Avant tout nous voulons souligner l'importance de la coopération avec les membres de la FIAF en ce qui concerne la composition des rétrospectives "Valentino" et "Deutsche Revuefilme". Nous nous remercions de l'aide donné.

Monsieur Seidler a pris part aux cours de la FIAF-Summer-School arrangés par le Staatliches Filmarchiv der DDR.

Notre programme "Journey to a Legend and Back - The British Realist Film" fut montré (partiellement) au Staatliches Filmarchiv der DDR, à la Filmoteca de la U.N.A.M. (Mexico) et à la Cineteca Nacional (Mexico). Madame Orbanz était invitée par la Filmoteca de la U.N.A.M. pour y donner des conférences à l'occasion de la présentation de ce programme. En outre le Staatliches Filmarchiv der DDR présentait une série de films du documentariste Klaus Wildenhahn.

Madame Orbanz a participé à l'Assemblée Générale de la FIAF à Lausanne.

La Kinemathek a continué à coopérer à l'"International Index to Film Periodicals"; les revues "Jeune Cinéma", "Filmfaust" et "Frauen und Film" furent indexées. De plus la Kinemathek s'est chargée de l'évaluation des revues de télévision "Fernsehspiel im ZDF", "Media Perspektiven", "Rundfunk und Fernsehen" ainsi que "Fernsehen und Bildung".

8. Evènements spéciaux - Divers

Comme dans les deux dernières années la Stiftung Deutsche Kinemathek a pu offrir un prix (en effet trois prix sur un montant à 15.000 DM chacun) à des salles de cinéma de Berlin, qui l'avaient bien mérité pour leurs efforts particuliers pour des programmes pour enfants et pour la jeunesse.

Berlin, février 1980

Dr. Heinz Rathsack

Bois d'Arcy

MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION

CENTRE NATIONAL
DE LA
CINÉMATOGRAPHIE

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

BOIS D'ARCY, LE 10 Mars 1980

RAPPORT D'ACTIVITE
DU
SERVICE DES ARCHIVES DU FILM POUR 1979

. 0. Statistiques principales. Situation au 31.XII.79.

. Agents en fonction (Permanents et Collaborateurs extérieurs)	59
. Total général des déposants	804
. Total général des titres déposés	49 880
. Total général des bobines déposées (I)	401 157
. Total général des bobines vérifiées	88 582
. Total général des titres de films pour lesquels une matrice d'archive a été établie	891
. Métrage 35mm des films pour lesquels une matrice d'archive a été établie (Hors copies)	651 622m
. Id° pour films 16mm (Hors copies)	61 852m
. Total des fiches synoptiques établies	34 594
. Total des fiches signalétiques établies	15 207
. Total des "dossiers de dépôt"	16 318
. Total des fiches "Enquêtes"	6 293
. Total des scénarios et découpages archivés	22 915
. Total des photos archivées (+ 150 000 environ à dépouiller)	29 378
. Total des affiches de films archivées	6 512
. Total des ouvrages en bibliothèque	3 281

(I) A ce chiffre, il convient d'ajouter environ 70.000 bobines de documents d'actualités déposés par les Sociétés PATHE, GAUMONT et l'INSTITUT NATIONAL DE L'AUDIOVISUEL, dans le cadre de conventions particulières : ces documents sont stockés au Service, mais ne font pas l'objet de la procédure d'inventaire habituelle, et ne sont donc pas comptabilisés par titres.

La correspondance doit être adressée IMPERSONNELLEMENT à Monsieur le Conservateur, Chef du Service des ARCHIVES DU FILM

I. Edification de locaux.

Les travaux de construction d'un nouveau bâtiment de stockage pour films de sécurité, d'une capacité de I90.000 bobines environ ont commencé en septembre ; la réception de ce bâtiment, qui comportera une cellule expérimentale pour la conservation des films en couleurs à très basse température (- 7°C, 30% HR),est prévue pour septembre I980. Le bâtiment sera équipé de rayonnages mobiles sur rail (système "compact").

Le réaménagement de divers locaux anciens, évacués par la Cinémathèque Française, a permis l'installation des sections "administration" et "documentation" dans des locaux mieux adaptés. Dans une aile de ces locaux, environ 300 appareils de prise de vues et de projection ont été regroupés, et peuvent être présentés lors de visites.

Un local d'étiquettage a été aménagé dans un souterrain de la batterie.

2. Acquisitions de matériels et équipements techniques.

Ont principalement été acquis :

- 2 tables de montage "Interciné" à 6 plateaux et 2 écrans, bi-formats (35 et I6 mm), double bande, permettant la vision comparée de 2 éléments différents d'un même film.
- I table de montage négatif.
- I table de vérification spéciale CTM (avec écran).
- I magnétoscope HITACHI I/2 pouce.
- I projecteur S 8mm Fuméo, lecture optique et magnétique (XENON)
- I appareil photo NIKON, avec 3 objectifs et tous accessoires pour macrophotographie.
- I caméra I6 mm Paillard-Bolex pour banc-titres I6mm.
- 2 tables d'enroulement spéciales pour négatifs (Debrie).
- I projecteur de diapositives SIMDA, avec lecteur de cassettes synchrone.
- I armoire de séchage.
- des vitrines démontables pour expositions.

Le Laboratoire CTM, par suite de restructuration, a fait don au Service de plusieurs tireuses DEBRIE Matipo et accessoires, et d'éléments pour banc-titres 35mm.

3. Collecte des films.

Les dépôts volontaires, dans le cadre du Réglement d'exploitation du Service, ont été les plus importants depuis I974, puisque le Service a reçu 5I 437 nouvelles bobines - dont environ 35% de négatifs ou contretypes - correspondant à 7 526 nouveaux titres.

Pour la première fois, le Service a été contraint de surseoir provisoirement, pour partie, au dépôt important d'un laboratoire (plus de I00 000 bobines), par manque de place, en l'attente de la construction en cours. La Cinémathèque Française a remis en dépôt au Service un complément d'environ I0 000 bobines, s'ajoutant aux I3 000 reçues en I978, dans la cadre de la convention du 25 mai I978.

Une action toujours soutenue de prospection et de sensibilisation auprès des milieux professionnels, des collectionneurs, des auteurs, aux aspects méthodologiques et techniques de la préservation à long terme du patrimoine cinématographique national, étayée par des exposés, conférences, articles et participations à diverses manifestations a permis ces résultats.
En particulier, plusieurs cinémathèques, tant publiques que privées, ont confié au Service tous leurs négatifs et leurs copies ne faisant plus l'objet d'une circulation intensive.

Parmi les 804 déposants, on peut en effet citer : Les Archives de France, le Ministère des Affaires Etrangères, les Sociétés GAUMONT et PATHE, l'Institut National de l'Audiovisuel (en particulier pour son fonds "nitrate" des Actualités Françaises), le Secrétariat d'Etat aux Postes et Télécommunications, le Secrétariat d'Etat au Tourisme, la S.N.C.F., l'Institut de Cinématographie Scientifique, le Service du Film de la Recherche Scientifique, le Centre National de la Recherche Scientifique (CNRS-SERDAV), la Croix Rouge Française, la Cinémathèque de la Ville de Paris.

.....

Les sorties temporaires effectuées en I979 ont porté sur I0 2I6 bobines, restituées à l'issue des projections ou travaux de laboratoire ; I09 retraits, portant sur I5I0 bobines, ont également été effectués.

.....

L'année I979 a vu la mise en application effective du dépôt légal des films français : l'arrêté du 26 septembre I979 laissait en effet aux producteurs, auxquels incombe la formalité, un délai de 2 ans à compter de la mise en vente, en distribution ou en location pour accomplir ce dépôt, rendu obligatoire par le décret du 23 mai I977. Par délégation de la Bibliothèque Nationale, le Service des Archives du Film du Centre National de la Cinématographie s'est vu confier la charge de la gestion du dépôt légal des films cinémato-

graphiques. A ce titre, il effectue les interventions administratives nécessaires auprès des producteurs, conserve et inventorie les films reçus selon ses propres critères.

Un Conservateur détaché de la Bibliothèque Nationale et un Chargé de mission effectuent les opérations administratives nécessaires.

Il convient de noter que le dépôt légal intéresse non seulement la production commerciale courante - longs et courts métrages -, mais concerne également les films spécialisés, techniques ou d'entreprise ; le matériel publicitaire (affiches, photographies) doit être également déposé.

Durant le 2è semestre I979, une centaine de titres ont été déposés, soit sous forme de copies soit -et c'est là une disposition originale du décret - sous forme de matériels négatifs.
Bien que l'application effective des textes ne soit pas toujours aisée, les premiers résultats sont encourageants.

Parmi les dépôts volontaires historiquement les plus importants effectués en I979, on compte toujours de nombreux primitifs (Zecca, Nonguet), des films Edison, Lumière, Demeny (en 60mm), des chronophotographies de Marey, des films de Feuillade peu connus, des "actualités reconstituées" des débuts du siècle, et diverses actualités locales remises par des archives départementales et plusieurs particuliers, ainsi que des documents divers sur la Chine (vers I9I2) et des films scientifiques d'Etienne Oemichen.

4. Matériels anciens et documents autres que les films.

La collecte des appareils anciens de cinéma s'est poursuivie, ainsi que leur inventaire méthodique.

La collection compte aujourd'hui 750 appareils ; chacun d'eux fait l'objet d'une fiche descriptive précise. Le Service a acquis une centaine d'originaux de brevets Pathé et a commencé d'établir un inventaire de l'ensemble des brevets français.

La collection d'affiches s'est enrichie de 465 titres - reproduites en diapositives pour les affiches françaises -, le fonds de scénarios et de découpages de I I87 titres.

Les photographies, toujours en grand nombre, ne peuvent être dépouillées et enregistrées, faute de personnels suffisants. Le Service reçoit également une abondante documentation sur les festivals et autres manifestations cinématographiques.

54I volumes ont été recensés par la bibliothèque de travail du Service.

5. Réalisations, études, recherches techniques principales.

. Les essais de transfert des films en couleurs sur pellicule achrome, par sélection monochromatique sur bande unique se sont poursuivis (avec un seul agent à temps partiel) ; si des résultats intéressants ont été obtenus, la qualité des pellicules de sélection disponibles sur le marché n'a pas encore permis de résoudre parfaitement tous les problèmes sensitométriques et de "balance".

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

. Mise au point de nouveaux dispositifs pour le tirage en immersion.

. Poursuite des recherches relatives aux problèmes d'ordre chimique et physique posés par la conservation inerte des films.

. Nouveaux traitements par lavage des films comportant des traces de moisissures.

. Mise en application d'une méthode nouvelle de réhumidification des films ayant subi une perte de flexibilité les rendant impropres à la duplication.

. En liaison avec le Centre de Recherche sur la Chimie de la Combustion et des Hautes Températures du CNRS, premiers essais sur le comportement des films en nitrate de cellulose, lorsqu'ils sont soumis à des conditions d'élévation de température susceptibles d'engendrer leur détérioration, voire leur inflammation spontanée. Essais par analyse thermique différentielle et par analyse thermogravimétrique isotherme et non isotherme.

6. Travaux de restauration.

Les opérations de transfert des films "nitrate" les plus menacés sur support de sécurité se sont poursuivies, comme les années précédentes.

105 000 mètres de matrices d'archives 35mm ("marrons" ou contretypes) et 23 000 mètres de matrices 16mm ont été tirés au Service même, après restauration, traitements de surface et lavage, sans aucun concours extérieur, sauf pour les travaux de développement.

Les résultats demeurent insuffisants, du fait de l'effectif réduit de la section "Laboratoire" - toujours 5 personnes seulement -. Comme précédemment, il convient de rappeler que les travaux engagés en 1979 ont porté surtout sur des films particulièrement endommagés, et souvent en formats spéciaux, qui n'auraient pu être traités par des laboratoires classiques.

Les films muets - environ 40% des tirages - ont souvent dû faire l'objet de remontages, avec insertion de nouveaux intertitres rédigés d'après des documents d'époque.

Parmi les I23 nouveaux titres restaurés, on compte plusieurs films de Méliès, de nombreux primitifs, des films de Capellani, de Feuillade, L'Herbier, Autant-Lara, René Clair, Painlevé, ainsi que plusieurs films d'animation (Cohl, Lortac, O'Galop, Starevitch, Dubout, Alexeïeff) et des documents d'actualités Lumière ou provenant de la Collection Albert Kahn.

Les demandes de travaux par des tiers extérieurs ont été nombreuses et le Service a même été obligé d'en refuser : 28 7I3 mètres ont été tirés en 35mm, et 24 509 mètres en I6mm ; ces métrages s'ajoutent aux chiffres ci-dessus.

7. Activités documentaires.

La collecte des informations techniques et historiques s'est traduite par la création de :

. I924 "dossiers de dépôt" (chaque dossier, adressé au déposant, contenant toutes les informations techniques et documentaires relatives à un titre donné pris en inventaire).

. 7992 "fiches synoptiques" (I fiche est ouverte pour chaque élément de chaque titre inventorié).

. 2455 "fiches signalétiques" (I fiche signalétique, exploitée par une trieuse optico-électronique, est ouverte pour chaque titre).

. I032 fiches "Enquête" (I fiche est ouverte pour toute demande de renseignement extérieure au Service).

La section "Documentation", avec des effectifs insuffisants, a continué d'effectuer de nombreuses recherches sur profil, au bénéfice de chercheurs de toutes disciplines (professionnels du cinéma et de la TV, universitaires, écrivains, journalistes).

En moyenne, une soixantaine de réponses écrites à des demandes de renseignements extérieures sont fournies chaque mois, en plus des réponses téléphoniques.

Les demandes portent principalement sur :

- des analyses de contenu par titres
- des recherches de documents susceptibles d'illustrer un thème donné (ex : "la ville au cinéma dans les années 20", "films comportant des séquences de rasage", "expressions du racisme dans le cinéma français d'avant guerre"...)
- des filmographies ou reconstitutions de carrière
- des datations de films anciens
- des localisations de copies
- des problèmes juridiques d'accès
- des bibliographies.

Ces demandes sont généralement formulées après que les autres centres de documentation existants et ouverts au public aient été consultés (Bibliothèque Nationale, Bibliothèques de l'I.D.H.E.C., de l'Arsenal, Cinémathèques spécialisées), et dans la mesure où ces sources n'ont pu permettre aux chercheurs d'obtenir les renseignements demandés. En bout de chaîne, le Service se trouve donc confronté très souvent aux recherches les plus difficiles.

8. Catalogage.

Le catalogage de la production cinématographique française des années I975 à I978 s'est poursuivi, sur la base d'une fiche de recensemment comportant 73 rubriques.

La fiche de renseignement que tout producteur demandant un visa de contrôle doit fournir au C.N.C., et la fiche de déclaration de dépôt utilisée par les mêmes pour accompagner le dépôt légal d'un film ont été normalisées sur la base de la fiche de recensement du catalogue.

Plusieurs milliers de lettres-circulaires de demandes de renseignements ont été adressées aux divers organismes susceptibles d'avoir produit des films, dans les années de référence ; le catalogue entrepris ne vise pas en effet seulement au recensement de la production commerciale courante, mais souhaite recenser aussi toute la production des films techniques, industriels, spécialisés et marginaux, qui ne font pas toujours l'objet de la délivrance d'un visa de contrôle. Les réponses reçues sont encourageantes.

En liaison avec le Service Informatique du Ministère, un bordereau de saisie a été établi pour la collecte des informations du catalogue, en vue de leur traitement informatique (sortie en photocomposition). Une banque de données sera constituée à cette occasion, grâce au logiciel "Mistral".

Les volumes I7 et I8 de la "Filmographie Universelle" de Jean MITRY ont été édités ("Etats-Unis I920-I945: Les Maitres" et "Etats-Unis I920-I945: La Comédie"). 4 autres volumes sont sous presse.

La collection "Publications du Service des Archives du Film du Centre National de la Cinématographie", qui débute avec ces volumes, espère pouvoir s'ouvrir progressivement à d'autres travaux.

9. Consultation.

Les consultations de films sur table de vision au profit de professionnels, de réalisateurs de télévision ou de chercheurs et étudiants ont été en légère augmentation en I979, bien que les tarifs de vision soient considérés comme élevés - environ 45 heures par mois -. L'insuffisance de l'effectif permet difficilement, actuellement, une plus large ouverture.

IO. Diffusion.

La cinémathèque du Ministère, "Cinéculture", dont le Service assume le fonctionnement, a acquis les droits de diffusion non commerciale pour la France d'une vingtaine de titres supplémentaires : 270 films en I6mm figurent maintenant au catalogue.

74I prêts ont été consentis pour l'année, le nombre de spectateurs atteints étant supérieur à II0.000. Les demandes des associations culturelles et des lycées et collèges ont été plus nombreuses.

La Télévision a diffusé une trentaine de films restaurés par le Service à la demande des ayants-droit.

Le Service a fourni à plusieurs organismes des copies des quelques films dont les droits non commerciaux ont été acquis par l'Etat, pour le monde entier, et pour la durée des droits d'auteur. Mais cette forme de diffusion reste très ponctuelle, et ne pourra être systématisée tant que n'auront pas été résolus, sur le fond, les problèmes juridiques en suspens qui, dans une large mesure, en droit français, rendent extrêmement difficile toute diffusion élargie - notamment celle des films dont les ayants-droit sont inconnus ou disparus -.

La multiplication, en France, du nombre des cinémathèques - plus ou moins spécialisées - et des Festivals rend le problème encore plus aigu. En effet, si les producteurs tolèrent généralement que les cinémathèques les plus importantes présentent, dans leurs locaux, des films dont elles ont acquis des copies - il s'agit là le plus souvent d'un usage, non d'un droit - les échanges inter-organismes, l'augmentation du nombre des spectateurs atteints en secteur non commercial ou "culturel", à l'occasion de diverses manifestations, les duplications sauvages et pirateries diverses qui accompagnent parfois ces opérations de diffusion, le "manque à gagner" qui en résulte, non seulement pour les producteurs, mais aussi pour les autres ayants-droit légitimes, imposent la plus extrême prudence.

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

II.I. Manifestations.

Sans extansion particulière de ces moyens, le Service a participé en I979 à diverses manifestations, parmis lesquelles on peut citer :

. "Messagères du Cinématographe". Cette exposition itinérante d'affiches, photographies et machines, a circulé toute l'année en divers lieux d'accueil en Ile de France (Associations culturelles, Musées,

centres d'expositions, municipalités), avec un succès ininterrompu. On peut estimer qu'elle aura été vue par plus de I20 000 personnes.

. "Carte blanche au Service des Archives du Film" organisée au Théâtre du Val de Gally à Villepreux (78) (23 au 27 janvier).

. Participation du Service aux Journées "Cinéma et Histoire" de Valence (II au I8 avril) sur le thème "I900. La belle époque" - constitution de plusieurs programmes -.

. Participation du Service aux I2ème Journées Internationales du Cinéma d'Animation à Annecy (I2 au I6 juin).

. Participation du Service au Salon d'Automne (3I octobre-2 décembre). Sur le thème "Le cinéma de l'imaginaire ... un art total", plusieurs montages effectués par le Service (4 programmes d'une heure trente) ont permis à un public assidu de redécouvrir notamment les principaux pionniers du cinéma d'animation français, ainsi que des oeuvres plus récentes. Un stand ouvert pendant toute la durée du Salon a été fréquenté par de nombreux visiteurs qui ont pu se documenter sur le cinéma d'animation.

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

. Dans le cadre de la mise en place du dépôt légal, de nombreuses réunions de travail ont eu lieu avec la Bibliothèque Nationale, et avec l'Institut National de l'Audiovisuel.

. Commission Supérieure Technique du Cinéma : relations techniques permanentes et participation d'agents du Service aux travaux de plusieurs sous-commissions.

. Institut des Hautes Etudes Cinématographiques et Lycée Technique d'Etat Louis Lumière (Ecole de Vaugirard) : Information des étudiants, visites organisées, stages, échanges d'informations et exposés.

. Centre National de la Recherche Scientifique : recherches et travaux en commun sur la microfiche d'analyse de films et la combustion des films "flamme"

. Syndicats des Industries Techniques, Syndicats de la Production, Association des Auteurs de Films, Société Française des Réalisateurs, Unions des Auteurs, Réalisateurs et Techniciens du Cinéma et de la Télévision (U.A.R.T.) : des liaisons régulières, des séances de travail et d'information ont eu lieu avec ces organismes et associations, qui sont tenus au courant des différentes activités du Service et contribuent à le faire mieux connaitre et apprécier . Des visites par petits groupes ont été organisées pour des groupements et diverses personnalités du cinéma français.

I2. Relations internationales.

De nombreuses personnalités étrangères ont rendu visite au Service, au nombre desquelles ont peut citer notamment une délégation de cinéastes chinois conduite par Monsieur CHANG ERH-TSAN, Directeur technique des Studios de Pékin, Monsieur Vincente MENDES, Conservateur du Musée Guido Viaro de Curitaba (Brésil), Monsieur P.K.NAIR, Curator, National Film Archive POONA, Monsieur A. BAYAHIA du Centre Cinématographique Marocain, Monsieur A. Al.HADARY, Director, National Center for Film Culture, Le Caire, un groupe de cinéastes australiens conduit par L.BENDA et D.GREEN (à l'occasion d'un reportage sur le Service), Miss Lia VAN LEER, de la Cinémathèque de Jérusalem, José Manuel COSTA de la Cinémateca National de Lisbonne, Mesdames Marie Lea BANDY et Adrienne MANCIA, Museum of Modern Art, New-York ...

Quelques échanges de documents, prêts ou travaux, ont été effectués avec certains de nos collègues, mais cette collaboration reste néanmoins très occasionnelle, du fait des obstacles d'ordre juridique qui peuvent s'opposer aux échanges. Le Service souhaite toutefois développer ces échanges de photographies, affiches, copies de scénarios et appareils. Il tient également à remercier tous ses collègues étrangers qui ont bien voulu répondre à son enquête concernant la localisation de films français sur leur territoire national, à l'occasion de la préparation de l'année du Patrimoine (I980).

En ce qui concerne le pourcentage de films étrangers déposés au Service, il se situe toujours aux environs de IO% du volume total des dépôts.

Frantz SCHMITT

Brazzaville

OFFICE NATIONAL DU
CINEMA

CINEMATHEQUE NATIONALE POPULAIRE

BRAZZAVILLE - REPUBLIQUE POPULAIRE DU CONGO

RAPPORT D'ACTIVITE (EXERCICE 1979)

En cette période de pleine crise économique, la situation financière de la Cinémathèque Nationale Populaire, ne lui a pas permis d'enrichir sa collection de films.

Sur le plan matériel, nous avons acquis un appareil de projection 35 m/m portatif de marque PIO-PION (Italie).

La documentation reste le domaine qui s'enrichit et se développe davantage par l'apport croissant de publications et d'ouvrages relatifs au cinéma. Les étudiants de la faculté de lettres de l'Université Marien NGOUABI (BRAZZAVILLE) manifeste un réel intérêt à notre bibliothèque pour leur travail. Ensemble nous avons envisagé de programmer une étude assez exhaustive sur le cinéma africain.

Notre opération "CINE-CLUB" s'est intensifiée dans les internats de lycées et campus au niveau de BRAZZAVILLE. Dans les zones rurales, la même activité a connu un ralentissement dû au manque de moyens matériels et financiers mis à notre disposition.

Depuis juillet 1979, la Cinémathèque Nationale Populaire est devenue un département de l'OFFICE NATIONAL DU CINEMA (O.NA.CI.), entreprise d'Etat qui a l'exclusivité, le monopole d'assurer, d'animer et de contrôler toute l'activité cinématographique en République Populaire du Congo.

De ce fait l'O.NA.CI. succède au C.A.C.P. (Centre d'Animation du Cinéma Populaire) et étend son activité tant dans le secteur du "cinéma commercial" que dans celui du "cinéma non-commercial".

Quant à nos relations avec les autres cinémathèques, nous avons contacté la CINEMATECA DO MUSEU DE ARTE MODERNA (RIO DE JANEIRO) pour recevoir la rétrospective "80 ans de cinéma Brésilien" que nous attendons pour le deuxième

.../...

semestre de cette année.

Par ailleurs, SARAH TORSIN étudiante en Belgique qui prépare un mémoire sur les Cinémathèques et Musées du Cinéma (Description de quelques cinémathèques francophones), nous a contacté pour l'aide dans son travail par la fourniture de renseignements divers.

Nous avons reçu la visite d'un confrère BOUDJEMAA KARECHE de la Cinémathèque Algérienne qu'accompagnait une de ses collaboratrices. Pendant leur séjour à BRAZZAVILLE, nous avons pu organiser quelques journées du "film Algérien" avec des titres comme LA BATAILLE D'ALGER, CHRONIQUE DES ANNEES DE BRAISE, L'AUBE DES DAMNES, L'OPIUM ET LE BATON...

Des pourparlers officiels au niveau des instances compétentes ont été engagés pour que le STAALICHES FILMARCHIV DER D.D.R reçoivent des stagiaires de la Cinémathèque Nationale Populaire.

A BRAZZAVILLE, JANVIER 1980

Bruxelles

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Cinémathèque Royale

RAPPORT D'ACTIVITES 1979

1. Nouveau dépôt de films

Comme déjà annoncé,nous avons été mis dans l'obligation de quitter notre principal dépôt de films acétate. Après plus d'un an de démarches et de recherches d'un local pouvant supporter 1.000 kg au mètre carré,nous avons eu la chance de trouver,au mois de juin, un dépôt de 5.000 m2,situé en ville et s'étendant sur 4 étages. Etant donné qu'il s'agit d'un ancien parking,les 4 étages sont accessibles en voiture et aussi par ascenseur.

Le dernier délai qui nous avait été donné pour quitter l'ancien dépôt expirait le 31 décembre 1979 et la quantité de films a déménager était assez importante (283 tonnes),il a fallu six semaines de déménagement quotidien avec 2 camions de 5 tonnes. Il a fallu aussi veiller à ce que les collections arrivent dans le nouveau dépôt à peu près groupées comme elles l'étaient dans l'ancien. Finalement,le déménagement a été terminé en temps voulu,mais ce n'est pas avant le mois de mars 1980 que le personnel de vérification et de catalogage pourra occuper les nouveaux locaux.

2. Acquisition et préservation de films

Les collections de films se sont enrichies de 1.787 titres,soit 1.267 longs-métrages et 520 courts-métrages,reçus en dépôt.

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

302.997 m de positif noir et blanc
242.038 m de négatif noir et blanc
45.435 m de lavande
35.396 m de Gevachrome (16mm)
8.800 m de reversal (16mm)

7.101.600 mètres de films ont été vérifiés,225.600 mètres ont été comparés (soit 40 films de long-métrage et 2 films de court-métrage), 253.200 mètres ont été nettoyés au chlorothène,162.300 mètres dépolis et 145.200 mètres de pellicule repolis.

468 films de long-métrage et 143 films de court-métrage ont été montrés à des chercheurs sur table Prévost.

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3. Documentation

La bibliothèque comprend plus de 20.000 volumes exclusivement consacrés au cinéma (livres,brochures,périodiques,annuaires, catalogues de festivals,etc.) dont détail ci-après :

Livres

1.223 livres ont été acquis en 1979 et 180 volumes ont été reliés. Au 31 décembre 1979,il y avait 16.398 titres en bibliothèque. Il n'existe toujours qu'un catalogue auteurs/titres.

Périodiques

189 périodiques en cours de parution ont été reçus régulièrement. De même,14 titres anciens,dont la publication a cessé ont pu être acquis. 90 publications annuelles et 62 catalogues de festivals ont complété nos collections. 372 volumes ont été reliés.

Les périodiques sont dépouillés de la façon suivante :
98 titres par le FIAF Periodical Indexing Project
57 titres par la Cinémathèque Royale pour son usage interne
4 titres par la Cinémathèque Royale pour le compte de la FIAF,

soit au total 159 titres de périodiques parus en 1979.

La Cinémathèque Royale dépouille en outre la plupart des programmes de festivals ainsi que certains annuaires.

Au total,la collection de périodiques au 31 décembre 1979 se présente comme suit :
1.356 titres dont la parution est terminée
189 titres dont la parution est en cours
8 titres de périodiques parus pour la première fois en 1979
441 titres d'annuaires
249 catalogues de festivals

soit 2.243 titres au total.

Parmi les 1.356 titres de périodiques dont la parution est terminée, il y en a 691 dont nous ne possédons qu'un ou plusieurs numéros.

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Dossiers de presse

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

Photothèque

Un copieur Polaroïd a été acquis qui permet de reproduire les photos instantanément pour les journalistes, étudiants, ciné-clubs et collectionneurs.

La Cinémathèque a réussi à acquérir une collection de plus de 60.000 photos de films sortis en Belgique entre les années 30 et 40 essentiellement. D'après les premières estimations, plus de la moitié des photos de cette collection se rapportent à des films desquels nous ne possédions aucune illustration.

Salle de lecture

Ouverte tous les jours ouvrables de 9 à 13 h, la salle de lecture a accueilli, en 1979, 922 visiteurs (chercheurs, étudiants, professeurs, journalistes). Elle a en outre permis la réalisation de 22 mémoires et études sur des questions cinématographiques dont voici les auteurs et les titres :

Luk Freson : DER FILM IM DRITTEN REICH
Dominique Ronse : LA POLITIQUE CINEMATOGRAPHIQUE EN BELGIQUE
Magali Delers : LES RELATIONS DU CINEMA ET DE LA PRESSE (parisienne)
Nina des Fontaines : LE CINE-CLUB A BRUXELLES ET EN WALLONIE APRES GUERRE
Walter Wendelen : BUSTER KEATON EN DE GAG : een onderzoek naar de verhouding gag-intrigue in "Our hospitality" en "The General"
Veerle Derycke : ROCCO I SUOI FRATELLI NELL'OPERA CINEMATOGRAFICA DI LUCHINO VISCONTI
A. Jungers : ESSAI SUR LE CONCEPT "OUTRAGE AUX BONNES MOEURS" AU TRAVERS DE LA JURISPRUDENCE CONCERNANT LES FILMS LICENCIEUX ET LA PUBLICITE DES SPECTACLES EN BELGIQUE ET EN FRANCE
Jean-Michel Fraylich : LE SOUS-TITRAGE DE FILM
Guido Convents : DE INTEGRATIE DER KINEMATOGRAFIE IN EEN MIDDELGROTE BELGISCHE STAD : Leuven 1895 - 1918

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Beatrijs Vanderplasschen : DIE TECHNIK DER FILMPRODUKTION
Dino de Fareri : DE LA MISERE A L'ELEGIE : les films de De Sica et Zavattini
Rudy Vanschoenwinkel : DE UNDERGROUNDFILM EN STEPHEN DWOSKIN
Nadine Lauwers : FILM EN LITERATUUR IN VLAANDEREN (tussen 1965 en 1975)
Charles Dierick : PEUT-ON LES AMENER A SORTIR LEURS CIGARS ? ou Quelques considérations autour de "Footlight Parade",une comédie américaine de 1933
Nicole Meire : FILM,EEN MIDDEL TOT CREATIEVE BELEVING EN TAAL VERWERVING BIJ SLECHTHORENDE KINDEREN
George Toula Briquet : INVESTIGATION INTO THE SUBTITLING OF FILM AND TV
Eugène Dürnholz : EIN VERTRETER DES NEUEN DEUTSCHEN FILMS : WIM WENDERS
Geneviève Van Cauwenberge : LE DISCOURS DU VECU : approche critique d'une parole médiatique
Didier Boussard : ESSAI SUR LES RAPPORTS EXISTANTS ENTRE L'HISTOIRE ET LE CINEMA
Bruno Verpoorten : EVOLUTIE VAN DE VLAAMSE FILM
Christain Bronchain : QUELQUES CONCEPTIONS ORIGINALES DE LA SIGNIFICATION DE LA MUSIQUE DANS LE FILM DE LONG METRAGE
Bert Beyens : MARCEL HANOUN. NAAR EEN NIEUWE FILM : L'AUTOMNE

4. Publications

La Cinémathèque Royale a publié le 21me volume de l'ANNUAIRE DU FILM BELGE qui comporte cette année 712 pages.

5. Aide à la distribution de films de qualité en Belgique

Depuis 1977,pour encourager la distribution de films de qualité en Belgique,le Musée du Cinéma décernait,outre le Prix de l'Age d'Or proprement dit qui avait été institué,à l'initiative de la Cinémathèque en 1973,des primes à la qualité à des films de long métrage non encore disponibles en Belgique et qui témoignent d'un caractère novateur susceptible d'en rendre l'exploitation particulièrement aléatoire.

Cette année,à titre d'expérience,les deux événements ont été scindés. C'est ainsi qu'au cours d'une présentation publique au Musée du Cinéma pendant le mois de décembre,sur une trentaine de films choisis par un jury de sélection et provenant de 16 pays différents,5 primes à la qualité de 100.000 FB chacune ont été attribuées

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respectivement à deux films suisses, BEHINDERTE LIEBE,de Marlies Graf et, SCHILTEN, de Beat Kuert; à deux films français, LE NAVIRE NIGHT, de Marguerite Duras et, LE PASSE-MONTAGNE, de Jean-François Stévenin,enfin au film turc SURU,de Zeki Okten.

6. Inventaire du cinéma belge

A la faveur,si l'on ose dire,d'une cote de chômage alarmante en Belgique,nous avons pu engager,aux frais de l'Etat,8 chômeurs pour une durée de 12 mois. Nous leur avons assigné la tâche de faire l'inventaire de nos collections de films et documents concernant le cinéma belge. L'expérience est toujours en cours.

Ainsi les revues belges de cinéma (de 1910 aux années 60) ont été entièrement dépouillées uniquement en ce qui concerne le cinéma de Belgique.

Du point de vue des films, 1.537 copies positives ont été examinées et visionnées avec soin (lavées et restaurées au besoin). Nous nous sommes efforcés d'identifier les films en consultant des sources qui leur sont contemporaines. Outre le problème bien connu de retrouver le métrage original d'un film,dans un grand nombre de cas - a fortiori pour les courts-métrages - la date de production (ou de sortie) a été difficile à préciser ou par manque total de documentation ou à cause des informations contradictoires des sources disponibles. La date approximative est alors placée entre crochets. En Belgique, la plupart des documentaires sont réalisés en double version quant au commentaire parlé : une version française et une version néerlandaise. Nous avons traité chacune de ces versions comme une version originale.

910 titres de films ont été catalogués et codés sur 1.143 copies qui ont été cataloguées uniquement d'un point de vue technique. Outre le fichier original (avec mention du générique complet lu sur la copie,indication de photos,articles,scénario,livres disponibles quant au film à la Cinémathèque), 4 fichiers ont été établis,arrangés alphabétiquement par titre original du film, par réalisateur,par genre et chronologiquement. La publication d'un catalogue est en cours d'élaboration.

Nous avons aussi répertoriés les films dont nous n'avions que du matériel nitrate. Le transfert sur base de sécurité est en cours (à ce jour,12 longs-métrages et une trentaine de courts-métrages).

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Enfin,un inventaire de films belges dont nous ne possédons ni copie ni matériel de tirage a été établi et nous avons alors mené une campagne de sensibilisation à la préservation du patrimoine cinématographique belge auprès des producteurs,instances publiques,réalisateurs,laboratoires,écoles de cinéma,etc.

7. Projections et rétrospectives

Quatre rétrospectives consacrées à des cinémas nationaux ont été organisées : respectivement,le Jeune cinéma suisse et ses antécédents (de 1925 à nos jours),en collaboration avec la Cinémathèque suisse et Pro Helvetia; 80 ans de cinéma brésilien,en collaboration avec la Cinémathèque de Rio de Janeiro et Embrafilme; Jeune cinéma québecois 1963-79,en collaboration avec la Cinémathèque québécoise et 25 ans de cinéma grec,à l'occasion du 25ème anniversaire de l'accord culturel belgo-hellénique.

A l'occasion du Séminaire du scénario,organisé par le Ministère de la Communauté néerlandaise et auquel participaient les scénaristes Robert Benton,David Newman,William Goldman,Fay et Michael Kanin, Ernest Lehman,Edmund North et Daniel Taradash,le Musée du Cinéma a présenté,dans le courant du mois d'août,un programme qui a voulu souligner l'importance du scénariste dans le cinéma américain.

Traditionnelement,de mai à octobre,nous présentons une Anthologie du Cinéma,soit un survol de l'histoire du cinéma mondial. Cette année,pour faire diversion,des mini-rétrospectives ont jalonné ce programme d'été,ce qui a permis de voir l'oeuvre de Michael Snow,Mauro Bolognini,Robert Bresson et Preston Sturges.

Nous avons rendu hommage à quelques auteurs et acteurs récemment disparus : Charles Boyer,Johan Daisne,Claude Dauphin,Frits Lang, Jacques Prévert,et montré des rétrospectives Jean Renoir,Michel Simon et John Wayne.

A l'occasion de son 5ème anniversaire,nous avons proposé un aperçu des activités du Réseau Action Culturelle-Cinéma,créé à l'initiative du Ministère de la Culture française en soulignant deux de leurs options fondamentales : promouvoir la diffusion du cinéma national et aider des films en prise directe sur la réalité contemporaine,tant par le biais du document que par celui de la fiction.

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Enfin,deux séries,dites 2me Chance,ont été consacrées à des films dont la carrière commerciale en Belgique fut éphémère et qui méritent plus d'attention.

Trois longs-métrages belges ont été présentés en première,une rétrospective du cinéma belge s'est inscrite dans l'Anthologie du Cinéma et,d'octobre à avril,tous les mardis,les nouvelles productions belges ont attiré un public relativement nombreux.

Les cours d'analyse cinématographiques se sont poursuivis (20 leçons par an,une série en français,une série en néerlandais). Deux séminaires ont été présentés complémentairement aux cours proprement dits,l'un sur la rhétorique du montage et l'autre sur le thème de Cinéma et histoire,qui a fait l'objet d'un syllabus.

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

D'année en année,en vue de visites guidées et/ou de projections de films choisis par les intéressés,notre salle de projection est de plus en plus sollicitée. Il faut s'en réjouir à la mesure de nos moyens somme toute modestes puisqu'un grand nombre d'établissements de l'enseignement secondaire et universitaire du pays ainsi que les écoles de cinéma non seulement marquent leur intérêt pour la culture cinématographique mais que cela répond aussi à notre vocation didactique. De plus,diverses institutions culturelles dont des théâtres se font régulièrement projeter des films en rapport direct avec un thème étudié.

Nous avons aussi accueilli des délégués du festival d'Oberhausen et de Lille qui ont visionné une série de films belges récents en vue de leur sélection.

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Projections	Nombre de séances	Nombre de visiteurs	% d'occupation par séance
01/79 Hommage à des auteurs et acteurs disparus récemment	92	7.853	68%
02/79 Jeune cinéma suisse	84	6.311	60%
03/79 80 ans de cinéma brésilien/ Deuxième chance	93	8.683	74%
04/79 Hommage Renoir,Simon	90	7.293	65%
05/79 Anthologie du cinéma 1 / Snow/Bolognini	90	8.834	78%
06/79 Anthologie du cinéma 2	89	7.582	68%
07/79 Anthologie du cinéma 3/ Bresson/Preston Struges	92	8.864	77%
08/79 Scénaristes USA	91	8.461	74%
09/79 Anthologie du cinéma 4/ RACC	88	8.791	80%
10/79 Anthologie du cinéma 5/ Jeune cinéma québécois	92	8.470	74%
11/79 Rétrospective John Wayne/ 25 ans cinéma grec	84	8.069	77%
12/79 Aide à la distribution/ Deuzième chance	96	7.749	65%

8. Visites reçues

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

Kristin Thompson (University of Wisconsin,Madison,USA) :l'avant-garde européenne des années 20
Mary Kirsch (UCLA,USA) : petits maîtres américains d'origine européenne

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Evelyne Ehrlich (NYU,USA) : le cinéma français durant l'occupation
Jean-Louis Comolli (Cahiers du Cinéma,France) : cinéma nazi
Adrienne Mancia (The Museum of Modern Art,USA) : cinéma belge
Larry Kardish (The Museum of Modern Art,USA) : cinéma belge
Wendy Dozoretz (NYU,USA) : les films de Germaine Dulac et le cinéma impressionniste français
Barry Salt (The Slade School of Fine Art London,Grande-Bretagne) : cinéma français des années vingt
James H. Bigwood (New Haven,USA) : les films de Peter Lorre
Rémy Pithon (Suisse) : films français 1938/40
A. van de Wel (Rijksuniversiteit Utrecht,Pays-Bas) : les films d'André Delvaux
Mme Miagkova (Institut du cinéma,URSS) : anthologie du cinéma italien
Gay Robinson (BBC,Grande-Bretagne) : films interprétés par Eric von Stroheim
William K. Everson (USA)
Peter Kubelka (Autriche)
Vladimir Opela (Ceskoslovensky Filmovy Ustav-Filmovy Archiv, Tchécoslovaquie)
Frantz Schmitt (Services des Archives du film du Centre national de la Cinématographie,France).

Bruxelles,mars 1980
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Bucuresti

ARHIVA NAȚIONALĂ DE FILME
ARCHIVE NATIONALE DE FILMS
MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

RAPPORT D'ACTIVITÉ
1979

I. Activités nationales

1. Acquisitions de l'année

1.1. La collection de films s'est enrichie de 1750 nouveaux titres (566 longs métrages et 1184 court-métrages)provenus pour la plupart du depôt légal et appartenant à la production cinématographique de la dernière décennie. En outre, 533 longs métrages et 1551 court-métrages, titres existant déjà dans la collection qui ont reçu de materiaux nouveaux: des contretypes pour le film étranger et des negatifs originaux pour les films de la production nationale.

Cette augmentation de la collection laisse deviner une amélioration de la collaboration de l'Archive avec les déposants.

Il faut mentionner aussi les 70 nouveaux titres de longs métrages provenus de l'échange avec autres archives, ainsi que quelques films dépistés sur le territoire et acquisitionnés par l'Archive: un documentaire américain(?) des années trente qui présente des aspects touristiques et sociaux du Japon, de l'Indonesie et de l'Inde, une comédie avec Roscoe Arbuckle "An Icy Episode", (Keystone 1914) et nombreuses actualités roumaines des années trente et quarante.

1.2. La collection de documents s'est enrichie de cette manière:

- livres - 88 nouveaux titres
- périodiques - 1305 faisceaux pour 65 titres
- photos - 15,912 (11.206 pour les films roumains et

47o6 pour les films étrangers)
- dossiers film roumain - 21
- coupures de presse - 249
- listes de montage,scénarios - 333

Tous ces documents sont pour la plupart relatifs à la production cinématographique récente(scénarios,photos de travail et réclame) versés par les producteurs.

D'autre part,il faut mentionner des documents d'un intérêt spécial obtenus par donations ou par échanges.

2. Le progrès dans le domaine de la conservation

2.1. La conservation de la collection de films s'est attachée, d'abord à respecter les paramètres de conservation,surtout dans les filmothèques de négatif blanc et noir et de négatif couleur - 72o7 bobines soumis aux opérations de contrôle périodique et d'aérage. L'activité de conservation s'est concrétisée aussi dans un traitement prophylactique minutieux,exécuté sur 52oo bobines film nitrate,dans un travail de restauration des 955 bobines proposées pour transposition,ainsi que dans l'action d'éliminer de la collection les 1856 bobines,films déjà transposés,dans un état d'usure avancée ou sans intérêt pour l'archive.

D'autre part,on a soigneuseument sur veillé l'activité du dépôt légal: 11ooo bobines contrôlées - provenus du dépôt légal de l'année 1978 - et autres 25ooo contrôlées et rangées - provenus du dépôt légal de l'année 1979.

Nous avons réalisé avec le concours de laboratoire central de la cinématographie, 1o4ooo m positif, 845oo m contretype blanc-noir et 59ooo m marron sur pellicule acétate pour transférer le film nitrate ou pour obtenir des matériaux pour les titres nouveaux.

L'aménagement du laboratoire photo dans notre Archive nous permettra pendant l'année 198o d'assurer les négatifs des photos.

3. Catalogage, documentation, recherche

3.1. Le Catalogage a été surtout centré sur le film de nonfiction de production nationale en vue de l'établissement du Catalogue du film documentaire roumain 1897-1975.

Pour réaliser le catalogue de fiction no.8(5oo titres) et le catalogue du film documentaire roumain, ont été visionnées 4495 bobines et visionnées et décrites autres 2775 bobines, pour tous les deux catalogues étant déterminés les unitermes.

Parallèlement ont été identifiés 565 films nitrate avec un statut incertain.

3.2. En ce qui concerne les documents-papier, nous avons depouillé la presse internationale et roumaine et ont resulté 11400 fiches (titres, sujets, personnalités, metteurs en scène, titres de distribution internationale). Ont été indexées aussi 730 listes de montage. L'indexation des livres de cinéma a été enrichie par deux nouveaux fichiers: personnalités et films.

3.3. Les collections de l'Archive ont continué à être sollicitées dans des buts de documentation par des cinéastes, critiques de film, chercheurs, étudiants et cinéphiles. Plus de 19925 sollicitations ont été honorées par la bibliothèque et par la collection de documents-papier (photos, affiches, scénarios, etc.), 3800 films ont été mis à la disposition des chercheurs et des critiques, maisons éditrices et différentes publications.

On a continué de soutenir la documentation des réalisateurs d'émissions de culture cinématographique à la TV (Télécinémathèque, Dictionnaire cinématographique) de fournir des documents cinématographiques pour les films de montage réalisés par la Télévision et la cinématographie nationale, de soutenir l'enseignement cinématographique avec les films nécessaires à l'étude de

l'histoire et de l'esthétique cinématographique.L'Archive a également présenté 173 films à l'Université populaire.

4. Projections

Les 685 titres (dont 475 longs métrages et 21o court-métrages) visionnés dans le cinéma d'archive,indiquent la préoccupation pour la variété du répertoire de cette année. Les films ont été groupés par thèmes comme suit:

- L'Autoportrait de la société contemporaine
- Les Films de l'année 1954 - vue critique après 25 ans.
- Le Festival international de Cannes - prix et significations
- Le Cinema de l'Amérique latine se présente
- Variations sur le même thème(remakes)

Il y a eu des cycles consacrés au cinéma roumain:

- Le Cinéma - témoin des nos jours
- La Continuité de la culture du peuple roumain et son image cinématographique, et un programme de films réalisés par les étudiants de l'Institut de l'Art Théâtrale et Cinématographique.

Nous avons eu aussi des programmes organisés en collaboration avec d'autres archives: 6o ans de cinéma soviétique (avec Gosfilmofond); Les journées du film de la RDA (avec Staatliches Filmarchiv); La tradition des luttes ouvrières reflété par le film prolétaire allemand avant 1933 (avec Staatliches Filmarchiv).

On a continué les programmes spéciaux adressés en matinée aux écoliers(Le Film historique, Adaptations cinématographiques d'oeuvres littéraires),les rencontres avec les réalisateurs,ainsi que les présentations des livres de cinéma dans notre salle de projection.On a réalisé pour les abonnés 12 dépliants contenant des donnés filmographiques et commentaires critiques.

5. Expositions-publications

Des parutions traditionnelles de l'Archive nous signalons:

- Le Cahier de documentation cinématographique - 7 numéros doubles
- Les Catalogues:fiction 7, animation 4 et documentaire long-métrage, et deux autres numéros doubles du Cahier de documentation cinématographique vont paraître.

Le catalogue fiction 8, cinq numéros doubles du CDC, l'Annuaire "L'Année cinématographique 1977" et "1978", la "Bibliographie Internationale Cinéma 1974" sont en préparation.

En plus nous avons commencé á rassembler les données pour une nouvelle édition de la Bibliographie internationale du livre de cinéma:1975-1979.

II. Activités internationales

6. Relations internationales (FIAF et autres)

L'année 1979 a marqué pour notre Archive un renforcement des relations avec les autres membres de la FIAF. Nous avons réalisé des échanges de films avec les collégues de 11 pays:Bulgarie,Canada,Chine,Corée du Nord,Etats Unis,Hongrie,Jugoslavie,RDA,Pologne,Tchécoslovaquie,Union Soviétique. On a envoyé à titre definitif 7o long-métrages et on a reçu à titre definitif 54 long-métrages. Nous pouvons ajouter aussi 22 long-métrages et 3o court-métrages importés à titre temporaire en échange de 84 long-métrages et 4 court-métrages aussi à titre temporaire.

On a reçu également 3427 photos et 372 exemplaires de périodiques divers(39 titres).Dans le cadre des rélations d'échange de films et documents nous mentionnons les bons rapports avec Gosfilmofond,Det Danske Filmmuseum, Les Archives de Pyong Yang, Staatliches Filmarchiv - Ber-

lin - RDA, Cinémathèque Chinoise,Filmoteka Polska,Bulgarska Nacionalna Filmoteka, The Museum of Modern Art,Ceskoslovensky Filmovy Ustav-Filmovy Archiv.

Le cinéma d'archive, nous l'avons déjà dit, a accueilli les programmes envoyés par noscollégues de Moscou et de Berlin-RDA.

Notre Archive a preparé la retrospective du film roumain qui s'est tenue à la Filmoteka Polska en novembre 1979.

Les collaborateurs de l'Archive ont fait pendant l'année 1979, les suivants voyages à l'étranger:à Lausanne pour le Congrès de la F.I.A.F.; à Sofia pour la réunion de la Commission de Documentation de la F.I.A.F.; à Berlin à la réunion de la sous-commission pour le guide international des décorateurs;à Pyong Yang pour visiter les Archives; à Paris et à Varsovie pour les Retrospectives du film roumain; à Moscou pour visiter Goskino; à Cracovie pour participer au festival.

Notre Archive a accueilli les collègues archivistes de Pyong Yang, de Beijing, de Berlin-RDA et de Budapest, ainsi que des chercheurs et cinéastes de France,Pologne et l'Union Soviétique.

Budapest

Rapport d'activité
de l'Institut des Recherches du Film et de la
Cinémathèque Hongroise pour 1979

Enrichissement annuel

films de fiction	422 titres
courts-métrages et actualités	529 titres
enrichissement au total /positifs/	1.658.684 mètres
enrichissement au total /négatifs/	848.953 mètres

Au cours du transfert des films de base nitrate sur pellicule de sécurité ont été faits

négatifs contretype	257.805 mètres
positifs en noir et blanc	121.950 mètres
enrichissement des photos	7842
enrichissement des affiches	489
enrichissement des plans des décorations et des costumes	17 films

Catalogage, documentation

description des films de fiction	360 titres
description des courts-métrages	336.000 mètres
fiches de description	910
fiches de documentation et fiches spéciales	5558
fiches au total	15.500o

fréquentation de la bibliothèque:
407 personnes ont demandé 1181 dossiers et 1204 photos des films.

Recherches scientifiques et conférence

L'ouvrage de quatre volumes concernant l'histoire du cinéma hongrois des origines à nos jours sera terminé prochainement.

Le 2o et le 21 mars 1979 à l'occasion du 6o^{e} anniversaire de la République hongroise des Conseils on a organisé une conférence scientifique dont le titre était: "1919 - l'influence de la République hongroise des Conseils sur le cinéma hongrois". Parmi les participants de la conférence il y avait plusieurs historiens du cinéma de l'URSS, de la Bulgarie, de la Tchécoslovaquie, de la Pologne et de la République démocratique de l'Allemagne.

Projections

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

R. Lester:	ROYAL FLASH	/Királyi játszma/
L. Kalmár:	HALÁLOS TAVASZ	/Printemps mortel/
P.P. Pasolini:	DECAMERON	/Dekameron/
P.P. Pasolini:	IL VANGELO SECONDO MATTEO	/Máté evangéliuma/
W. Dieterle:	THE HUNCHBACK OF NOTRE DAME	/Notre Dame-i toronyőr/
A. Penn:	BONNIE AND CLYDE	/Bonnie és Clyde/
J. Schlesinger:	MIDNIGHT COWBOY	/Éjféli cowboy/
R. Lester:	HELP	/Segitség/
B. Dearden:	WOMAN OF STRAW	/Gyilkosság a hajón/
I. Bergman:	PERSONA	/Persona/
R. Polanski:	REPULSION	/Iszonyat/
I. Bergman:	TROLLFLÖJTEN	/Varázsfuvola/
G. Roy Hill:	BUTCH CASSIDY AND THE SUNDANCE KID	/Butch Cassidy és a Sundance kölyök/
R. Bresson:	AU HASARD BALTHASAR	/Vétlen Baltazár/
O. Welles:	CITIZEN CANE	/Aranypolgár/
J. de Arminan:	EL AMOR DEL CAPITAN BRANDO	/Brando kapitány szerelme/
Ermler + Jutkevitch:	VSTRECHNIJ	/Ellenterv/
B. Okan:	OTOBÜS	/A busz/
A. Tarkovski:	ZERKALO	/A tükör/
K. Annakin:	THE INFORMERS	/A besúgó/

Parmi les films présentés ceux qui ont atteint le plus d'entrées sont les suivants: BONNIE AND CLYDE, THE HUNCHBACK OF NOTRE DAME, HELP, PERSONA, TROLLFLÖJTEN.

Les cycles présentés pour les Amis de Filmmúzeum sont les suivants:
des rétrospectives MICHELANGELO ANTONIONI, VITTORIO DE SICA, PIER PAOLO PASOLINI, INGMAR BERGMAN, RADVÁNYI GÉZA, DAVID W. GRIFFITH, SZÉKELY ISTVÁN, JEAN RENOIR.
le jeu de MARLENE DIETRICH, ZBIGNIEW CYBULSKI, CHARLES LAUGHTON, JOHN WAYNE, TYRON POWER, KARÁDY KATALIN, TOLNAI KLÁRI.
chapitres du cinéma japonais et du cinéma espagnol.

On a organisé une commémoration à l'occasion du 60^{e} anniversaire du cinéma soviétique.

Publications

On a publié les livres suivants à la série de la Bibliothèque du Cinéma:
André Bazin: Essais sur le cinéma
Boris Eihenbaum: La poétique du cinéma
Zofia Lissa: L'esthétique de la musique de film
Nemes Károly: Le cinéma hongrois entre 1968 et 1972
Emilio Garroni: Sémiotique et esthétique

On a publié les livres suivants à la série de Nos Contemporains au Cinéma:
Nemes Károly: Greta Garbo
Nemes Károly: Jean-Luc Godard
Féjja Sándor: Walt Disney
Féjja Sándor: L'examen comparatif du film de fiction "Ludas Matyi" et du film d'animation "Ludas Matyi"

La filmographie de 1970.
FILMKULTURA, n^{os} 1-6
NEMZETKÖZI FILMTÁJÉKOZTATÓ, n^{os} 1-12
/Ducumentation consacrée au cinéma mondial/
Brochures de Filmmúzeum, n^{os} 1-9

Relations internationales

Le comité de catalogage de la FIAF s'est réuni en avril à Budapest.

Nos invités étrangers à la Cinémathèque: Anna Veltchevska /Bulgarie/, Peter von Bagh /Finland/, J. Semilski /Pologne/, Pak Sun Tae /République démocratique populaire de Corée/, B. Urgosikova, J. Novakova /Tchécoslovaquie/.

Nos collaborateurs ont visité les cinémathèques des pays suivants: Autriche /Megyeri Lili/, Bulgarie /Geréb Anna/, Pologne /Hollós Adrienne/, Suede /Tóth Ádám/, Suisse /Molnár István/, Tchécoslovaquie /Hollós Adrienne/, URSS /Luttor Márta, Geréb Anna/, Yougoslavie /Molnár István/.

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

Arhiva Nationala de Filme - Bucuresti
Jugoslovenska Kinoteka - Beograd
Slovensky Filmovy Ustav - Bratislava
Suomen Elokuva Arkisto - Helsinki
Gosfilmofond - Moscou
Ceskoslovensky Filmovy Ustav - Prague
National Film Archives of D.R.P.R.K. - Pyong Yang
Filmoteka Polska - Varsovie

Budapest, le 26 février 198o.

Buenos Aires

FUNDACION CINEMATECA ARGENTINA
Lavalle 2061, 1051 Buenos Aires, Argentina
Founded in 1949

REPORT FOR THE YEAR 1979

- Introduction

By the time you receive this report of the 1979 activities, the Cinemateca Argentina will already have 30 years of existence. It was founded on October 28, 1949 by the joining of two entities: "Cine Arte" and "Club Gente de Cine", and it was guided by the work of one of its creators, Rolando Fustiñaña (Roland) up to the end of the sixties. It represents the only Argentine institution of this kind up to the present time.

1979 is also the year of our re-entry as full-members ad referendum to the General Assembly of the FIAF. We should make clear that we were full-members between 1953 and 1964, and after several years of not taking part, we returned as observers. We have walked a long path, in which we have had many fulfilments and which has been altered several times by the government officials that have ruled our country during the last 30 years.

1- ACQUISITIONS OF THE YEAR

During the year 1979, we reached a record figure in the acquisition of prints. We got 400 short and medium films and 100 feature films, both Argentine and foreign, from only one particular collector. Within the Argentine material, we should point out the acquisition of documentaries of the years between 1940 and 1956, the animated cartoon "UPA EN APUROS" (Upa in troubles) by Dante Quinterno in 1942 and the first documentaries made by the Dirección de Espectáculos Públicos (Department of Public Entertainment).

Thanks to the cooperation of the son of a silent movie actor we have recovered the complete prints of "PERDON VIEJITA" (Sorry mamma) (1927) and "LA VUELTA AL BULIN" (The return to the brothel) (1926), as well as an only collection of posters of the Argentine Silent Movies. We have also included British documentaries "British Olympic News" belonging to the period

between 1939 and 1943 and 50 short films about jazz.

PRESERVATION

In the last three years, only two Argentine laboratories have remained: Alex S.A. and Citeco S.A. None of them acce to copy nitrate films. Due to some important negotiations at the guvernamental level, there is a possibility to copy these films during 1980. If this possibility comes true, we should be copying around 20 films. If not, and together with the cooperation of the Cinemateca Uruguaya, we have considered the possibility of setting up a laboratory in Buenos Aires, in order to solve the problems of preservati In order to do it, we hope to have the support of international bodies, such as UNESCO and the FIAF.

3- CATALOGUING, DOCUMENTATION, INVESTIGATION

We continue the cataloguing of argentine films using index cards by title, director, producer, actors, technicians, e The indexing-card system of FIAF has been of a great help for our job. However, we have kept on with our cataloguing system by names, subjects, countries and festivals in inde cards which have been specially codified according to our needs.

We have increased, with the cooperation of the "Centro de Investigación del Cine Argentino" (Argentine Cinema Research Center), the word filing. Up to 1 75 recordings had been recorded to actors, directors, set designers, script writers and photographers of the nationa cinema. In 1979, another 14 recordings of more than two hours were made.

Our main interest in the search of material is focussed on the Argentine cinema. It has been impossible to avoid the destruction of most of the films belonging to the period o the silent movies, which were lost in fires, houses of collectors or which were sold by their producers at the en of the thirties in order to use the silver, the celluloid, etc. Therefore, we are now working hardly to avoid the sam thing happening with the films of the sound movies. We hav recovered around 15 copies of around 1933 to 1935, which

were considered to be lost.

4- PROJECTIONS

In one of the theatres in which we make our exhibitions, i the Teatro Municipal San Martín, we made 1750 performances In the Teatro SHA, which has 820 seats, 1422 performances were made. We presented some series which dealt with different foreign cinematographies, actors, directors, the Argentine Cinema from 1933 to 1963 and the series "Civiliz ción" (Civilization) by Kenneth Clarke.

5- EXHIBITIONS - PUBLICATIONS

We ended the organization of the exhibition "Partituras or ginales de tangos especialmente escritos para películas ar gentinas" (Original Musical scores of tangos especially written for Argentine films) and the anthologic feature documentary film called "EL TANGO EN EL CINE" (Tango in th Cinema), which was directed by Guillermo Fernández Jurado and Rodolfo Corral. The "1934-1964 Argentine Film Poster Exhibition" kept on travelling around the country.
Our "Centro de Investigación del Cine Argentino" (Argentin Cinema Research Center) prepared a book about the life and work of the director Leopoldo Torre Nilsson, which will be published in 1980.

6- ADMINISTRATION, BUDGET - RELATIONSHIP WITH NATIONAL AUTHORITIES

During 1979, our budget has been increased, therefore we have enlarged our staff for the library and the administration offices.
We are in permanent contact with the Dirección de Relacion Culturales del Ministerio de Relaciones Exteriores (Depart ment of Cultural Relationships of the Ministry of Foreign Affairs), with the Instituto Nacional de Cinematografía (National Institute of Cinematography), with the Secretarí de Cultura de la Nación (Department of Culture of the Nati with the Fondo Nacional de las Artes (National Fund of Art and the Municipalidad de la Ciudad de Buenos Aires (Town H

7- INTERNATIONAL RELATIONSHIPS

Our application as full-members of the FIAF accepted ad referendum of the General Assemby, starts a new stage of a wider cooperation with our colleagues. On October 29, 1979 we celebrated, together with Mr. David Francis, director o the National Film Archive and who was here as a representat of FIAF to visit our archive, the 30 years of the foundatio of the Cinemateca Argentina. This opportunity helped us to gather 400 personalities from the Argentine Cinema, guvernamental authorities, diplomats and journalists.
We have continued with our close contacts and exchange with the regional archives: Cinemateca Uruguaya and Cinemat ca do Museu de Arte Moderna in Rio de Janeiro.

8- MISCELLANEOUS

"Amigos de la Cinemateca" (Friends of the Cinemateca), an organization specialized in showing very specialized series has been in a permanent activity presenting its performance every Monday in a micro-cinema of 167 seats. In 1979, most of its projections were devoted to the cinema of every part of America.

Cairo

AL-ARCHIVE AL-KAWMY LILFILM

CAIRO - EGYPT

Report 1979

Acquisitions

The number of copies of films added to the archive during 1979, are 117 feature films, 52 newsreels, 10 short documentary films, and 96 publicity short films. The new ministrial decree, which obliges film producers to present one copy of each new production to the national film archive, is still valid. This decree applies only to feature films till now. We hope to make it valid for all other types of film production, i.e. all documentaries, shorts, animation... etc.

Preservation

A new space of storage is added to the archive, which meant additional number of shelves, to cope with the increase in number of copies of films. But storage conditions are the same, depending on storing acetate copies only.

Film Showings

Projections at "Cairo Ciné-Club" during 1979 included 67 feature films and 30 short films. The feature films were from U.S.A., France, Italy, Britain, Greece, Yugoslavia, Holland, Poland, Switzerland, Austria, W. Germany China, Sry Lanka, Canada, Sweden and Roumania. Number of members reached a record which was 6292 members during 1979.

Publications

We published 50 bulletins consisting of 1036 pages. Bulletins are published weekly in Arabic language and distributed to members.

Canberra

NATIONAL LIBRARY OF AUSTRALIA

NATIONAL FILM ARCHIVE

REPORT 1979

INTRODUCTION

It was a steady year for film and television production in Australia. The state film corporations consolidated their roles and production programmes. Feature film production generally continued at a healthy level. The foundation director of the Australian Film and Television School, Professor Jerzy Toeplitz, retired at the end of the year, so ending an important developmental phase in the recent history of the industry. It was obvious from growth in both acquisitions and use that the Archive's role within the film industry became increasingly important.

ACQUISITIONS

Intake of new films and videotapes was again in excess of 3,000 titles. Of particular significance was the increasing rate of deposit of original negatives of Australian feature, documentary and independent films following the industry-wide distribution of a publicity leaflet explaining the Archive's services and inviting filmmakers to lodge their original material here. Selected titles from the year's intake:

BUNGALA BOYS (U.K.)
THE CARS THAT ATE PARIS (Australia)
SOLO (Australia/New Zealand)
MATCHLESS, (Australia) 1974
STONE (Australia) 1974
MAD DOG MORGAN (Australia) 1976
WALK INTO PARADISE (Australia) 1956
ALVIN PURPLE (Australia) 1973
SUMMERFIELD (Australia) 1977
THE LADY VANISHES (U.K.) 1938
CESAR AND ROSALIE (France/Italy/FRG) 1972
THE GOOD COMPANIONS (U.K.) 1933
FRIDAY THE THIRTEENTH (U.K.) 1933
SABOTAGE (U.K.) 1937

Among groups of acquisitions were ten student-produced films from the Australian Film and Television School (including Gillian Coote's GETTING IT ON, and Gillian Armstrong's ONE HUNDRED A DAY) and

Women's films by Jeni Thornley (including MAIDENS and FILM FOR DISCUSSION).

Again, television material comprised over half of the intake, and included runs or selected episodes of the following Australian and overseas series: HOMICIDE, FROST OVER AUSTRALIA, JOAN AND LESLIE, BIRDS IN THE BUSH, FELIX THE CAT, THIS FABULOUS CENTURY.

Acquisition of earlier, nitrate material continued, the principal 'discovery' being some surviving sequences from THE STORY OF THE KELLY GANG (1906), the first Australian feature film. This was an event of considerable historic importance, as it had long since been believed that no complete sequences from the film would ever be found. The Corrick Collection, a group of over 100 early European, British and American one-reelers, also began its transfer to the Archive from private hands in Tasmania.

Documentation acquisitions included the Daniel Leab Collection (from New York, a large personal collection of film literature, stills, periodicals and other documentation), a further gift of 5,000 stills from the Danish Film Museum and a collection of posters from the Filmoteka Polska as well as a steady flow of Australian material from local sources. As noted last year, a collector's market in film memorabilia has continued to develop which is beginning to cause concern: for instance, it was necessary to purchase, at auction, vintage Australian film posters which only two or three years ago would have been freely given to the Archive.

PRESERVATION

The nitrate transfer programme continued, although again ground was slightly lost against last year's figure: about 18,000 metres was copied. The diversion of staff to handle user demands was again the reason for heavy pressure on staff time.

A restored version of the 1938 Cinesound feature film, DAD AND DAVE COME TO TOWN, received an enthusiastic reception at its premiere at the Sydney Film Festival in June. The new version was compiled from the best extant copies of the Australian and British release versions of the film, and was ten minutes longer than the longest version previously available.

The new nitrate vault neared completion, although plumbing, electrical and other problems deferred the estimated occupation date to April 1980. At the same time, a preliminary brief was prepared for a large storage area for acetate preservation copies in extensions to the Library building. It is presently envisaged that this facility will become operational in 1983.

CATALOGUING AND DOCUMENTATION

Initial steps were taken to explore the feasibility of developing a computerised catalogue: it would be based on the recently established AUSMARC Format for Projected Media, due for publication in 1980 by the National Library, adapted to handle the particular information requirements of archival use.

A computerised listing of the film script collection was created and published: the first part of the Archive's records to be computerised. Work on a similar listing of the stills collection is currently in progress.

FILM SCREENINGS

Weekly public screenings continued on the established pattern. The seasons included:

INTERNATIONAL YEAR OF THE CHILD - children's films from many countries.

ELIA KAZAN - selection of his films.

NATIONAL FILM BOARD OF CANADA - a season to celebrate NFBC's 40th birthday.

AUSTRALIAN HISTORY - a season of feature films and documentaries on Australian historical themes.

POVERTY ROW - a programme of "bad" low budget films.

NEWSREEL NOSTALGIA - a January holiday presentation recreating the style and programming of newsreel theatrettes of the 1930's and 1940's.

EXHIBITIONS/PUBLICATIONS

In May, the National Library joined with the Australian Film and Television School in presenting an exhibition on the work of the School and its students. This was mounted in the foyer of the Library Theatre, and was accompanied by continuous screenings of student-made films for four days.

A computer produced guide to the Film Script Collection was published, also in May. (Copies are available free, on request, to FIAF members).

BUDGET

The preservation/acquisition budget for 1979/1980 is $123,000, a 20 per cent increase on the previous year; offset against this are steadily rising costs for film stock and processing. The budget includes, for the first time, a small 'documentation' vote to meet the now apparent need to purchase certain documentation items rather than rely solely on donations.

The Sidney Myer Charity Trust is providing a grant of $25,000 (over two years) towards purchase of films and/or equipment, and the Department of Foreign Affairs and the Australian Film Commission provided an amount of $16,000 to cover expenses involved in mounting the 'Cinema Australia' film retrospective.

INTERNATIONAL RELATIONS

The problem of distance from other archives is keenly felt in Australia, and during the year strong efforts were made to strengthen contacts with overseas colleagues. Exchanges of films and/or documentation materials were made with American Film Institute Archives (Washington), National Film Archive (London), National Film Archive of India (Poona), Filmoteka Polska (Warsaw), Danish Film Museum (Copenhagen), Sinematek Indonesia (Jakarta).

Kate McLoughlin, the Archive's Reference Officer, attended the 1979 Summer School at the Staatliches Filmarchiv, Berlin. Diana Killen, the National Library's European Liaison Officer, attended the 1979 FIAF Congress. Ray Edmondson, Director of the National Film Library, visited organisations in New Zealand currently engaged in the preservation of New Zealand films and the establishment there of a national film archive.

Throughout the year, preparations were in hand for the retrospective of Australian cinema which will begin a two-year tour of European FIAF members in June 1980.

USE

This year almost 1,000 enquiries were handled - a considerable increase on the previous year - which again included some major projects: the conclusion of work on the TV series THIS FABULOUS CENTURY (39 half hour episodes) and Film Australia's compilation of Australian cinema of the 1930's NOW YOU'RE TALKING. Both were based largely on footage preserved in the collections and involved considerable consultation with staff.

Meeting these enquiries involved - among other things - the use of 2,189 viewing prints by the viewing service, a record. While this growing use is evidence of the increasing importance of the Archive within Australia's film culture, user demands were met only at cost diverting staff time from preservation and other activities. The acquisition of an additional Steenbeck viewing machine eased the considerable pressure on available facilities.

GENERAL

The work of the 'Working Party on the National Film Archive' - a co-operative effort which also involved the Australian Film Commission, Australian Archives, Australian Film and Television School, and others - was completed. The Working Party's Standards Sub-Committee continued its work, though a pause was necessary at the end of the year through pressure of other matters. A publication embodying the Sub-Committee's

work is planned for 1980.

Staff ceilings operating throughout Australian Public Service prevented an increase in the staff establishment of 5, although determined efforts were mounted to try and improve this situation in 1980. A full staff complement was maintained for most of the year.

Extensive opportunities for publicity about the Archive's work were available during the year: radio and television interviews with staff, and press announcements about interesting acquisitions, appeared regularly. Staff were also invited to address a number of public meetings and conference groups on film preservation subjects.

Istanbul

İDGSA

SİNEMA-TV ENSTİTÜSÜ
KIŞLAÖNÜ-BEŞİKTAŞ, ISTANBUL

ACTIVITIES REPORT OF 1979

ACQUISITIONS

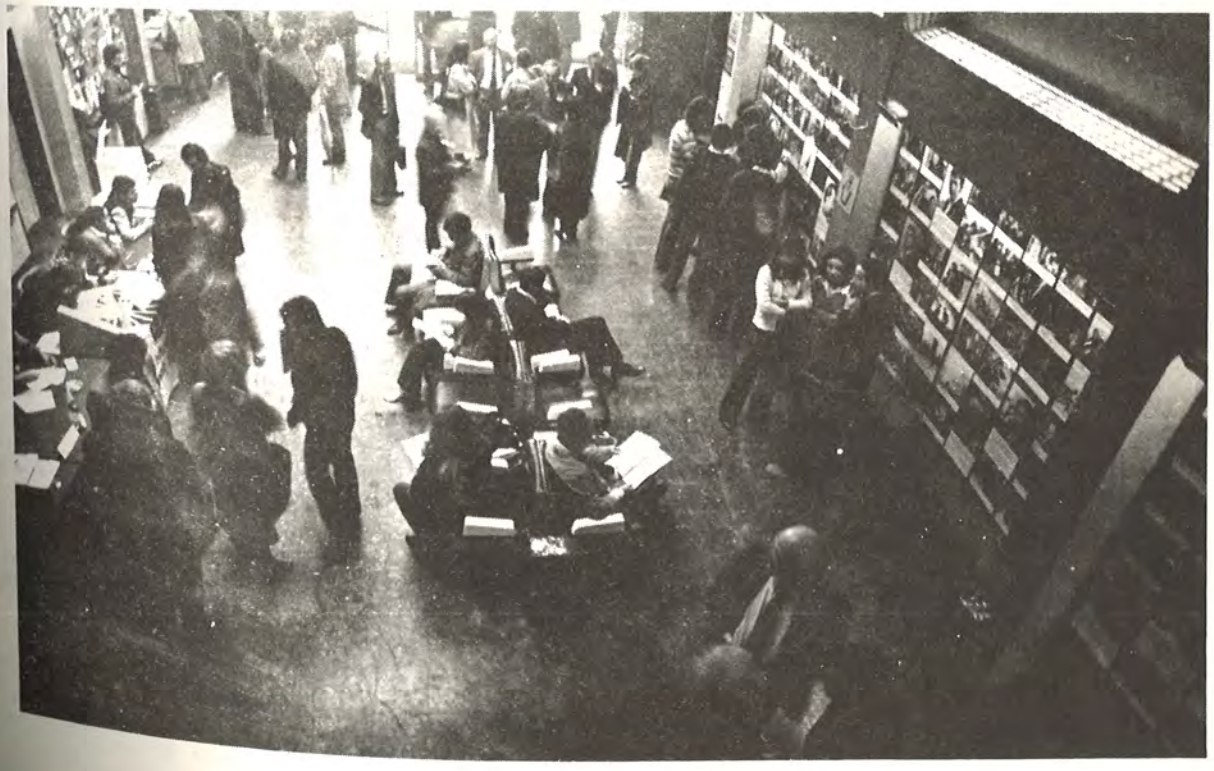
Sixty original negatives and nine positives have been added to our film collection last season.

The film critic, Burhan Arpad has donated his personal collection consisting of books, documents, stills, pamphlets to the Institute.

EXHIBITIONS

This year, the Cinema and TV Institute has canalised its cultural programs in the direction of presenting the Turkish Cinema in all aspects to the new generations with exhibitions, film shows, publications, panel discussions, interviews and speeches.

In November, 1979 an exhibition titled THE TURKISH CINEMA WITH STILLS (From its Beginnings up to Date) was opened in the exhibition hall of the Institute. Important films of selected fortytwo directors are presented with 252 stills. Biographies of the directors whose films are represented in the exhibition are also given along with the portraits of the directors.



PUBLICATIONS

A catalogue of the exhibition,THE TURKISH CINEMA WITH STILLS,has been published. A short history of the Turkish Cinema is also included in the catalogue(it is bi-lingual,turkish and english).

Another publication is the first volume of the History of the Turkish Cinema (1896-1959).The second volume of the book is being written.

The third publication is another book about the Turkish Cinema.The book which is entitled DIRECTORS and THEIR FILMS FROM ITS BEGINNINGS TILL NOW includes biog - raphies,filmographies of all the Turkish directors and seventy selected films are presented with synopsisis and quotations from press.The book is bi-lingual (turkish,english).

SYMPOSIUM

The Institute takes part in the International Art Festival organised by the Academy of Fine Arts every consecutive year,with cinema activities.The symposium on Art Education which is a part of the art festival has taken place at the Institute This symposium is one of the most important art events of Turkey.
During the symposium,art films from various countries have been shown on the close circuit television all day long.Fiction films from various countries have been presented at nights.

RELATIONS WITH CULTURE CENTERS

The Institute organises film shows every two weeks for the members of the TRT-DER (The Turkish Radio and Television Institution Association).

The panel discussion on Color Television in Turkey organised by the TRT-DER took place at the Institute.Our director,Sami Şekeroğlu has also joined the discussion as one of the speakers.

VISITORS

** The director Mustaffa Akkad and Anthony Quinn have joined the first showing of THE MESSAGE in Turkey at the Institute.The director made a speech before the showing of the film.The event has been filmed.*

** The Bulgarian,Yugoslavian,Greek,Hungarian and Albanian film makers who visited Turkey to join the International Balkan Film Festival have visited the Institute.*

PRESS SHOWS

The press shows of the important productions of 1979-80 such as BEREKETLİ TOPRAKLAR(THE FERTILE EARTH),DÜŞMAN(THE ENEMY),DEMİRYOLU(THE RAILROAD),ADAK(THE OFFERING),SÜRÜ(THE HERD) have all been made at the Institute.



Students filming

CHANGE OF STATUS

In accordance with the new status the Institute functions in two seperate sections.

1)Science and Technique

a-archives
b-laboratory
c-library
d-film production
e-publication
f-film shows

2)Education
Applying a disciplined education in all branches of cinema the Institute trains specialists.

EVENTS

Selection of Turkish films which will participate in the Berlin Film Festival was made at the Institute.

Film shows for school children has continued all year long in connection with the Childrens Year.

A panel discussion on Archival Problems was organised on occasion of the tenth anniversary of the foundation of the Türk Sinematek Derneği(the Turkish Cinema-theque).Mr.Słodowski from the Polonian Archives,Mr.Stojanov from the Bulgarian Archives,Mr.Şekeroğlu,director of the Institute,film critic Atilla Dorsay, and director of the Türk Sinematek Derneği,Ahmet Sezerel have participated in the panel.

TV PROGRAMS PREPARED BY THE STUDENTS

* *The French director Marcel Carné has joined an interview at the Institute. The film director and staff member of the Institute,Halit Refiğ has talked with Marcel Carné about the French Cinema.This two hours long interview was recorded on video tape by the students.*

* *The Greek director Costas Ferris has also joined an interview at the Institute.Halit Refiğ interviewed Costas Ferris about the Greek cinema.*

* *The students of the Institute has made an interview with the young Turkish director Yavuz Özkan about the director's second film MADEN (THE MINE).*

* *An interview was made with Süha Arın the Turkish documentary film director about the director's latest film,TAHTACI FATMA (FATMA,THE WOODCHOPPER).*



Marcel Carné during the interview

* *Another interview was made with Kenan Ormanlar,staff member of the Cinema School of Munich about cinema schools.*

* *An interview about animated films was made with the cartoonist and animated film maker Tan Oral and art historian Sezer Tansuğ.*

All these interviews have been recorded on video tapes.

FILM SHOWS

The film shows are made in three groups:
1)Examples from the Turkish Cinema from its beginnings to now
2)Examples from the world cinema
3)Documentaries and student films

We have showed the following films last season:
Films of Luis Bunuel:CET OBSCUR OBJET DU DESIR,LE CHARME DISCRET DE LA BOURGOISIE VIRIDIANA,NAZARIN,L'AGE D'OR,TRISTANA,LA MORTE EN CE JARDIN
Films of Jean Renoir:LA GRANDE ILLUSION,LES BAS FONDS,LE CRIME DE MONSIEUR LANGE, UNE PARTIE DE CAMPAGNE,TONI,FRENCH CAN-CAN,LA BETE HUMAINE,LA VIE EST A NOUS ,LA CHIENNE
Examples from the World Cinema:PARADIS PERDU(Abel Gance),BLOW UP(Michelangelo Antonioni),UMBERTO D(Vittorio de Sica),THE STAGECOACH(John Ford),KING KONG(M.Cooper E.B.Schoedsack),LE DIABLE PROBABLEMENT(Robert Bresson),LE MANDAT(Osman Sembene) , THERESE RAQUIN(Marcel Carné),GERMINAL(Yves Allegret),POT BOUILLE(Julien Duvivier), THE VANISHING POINT(Richard Sarafian),DERSU UZALA(Akira Kurasowa),GRAPES OF WRATH (John Ford),L'IMMORTELLE(Alain-Robbe Grillet),DIE DREIGROSCENOPER(G.W.Pabst),HIROSHIMA MON AMOUR(Alain Resnais),LA DOLCE VITA(Federico Fellini),LA STRADA(Federico Fellini),A BOUT DU SOUFFLE(Jean-Luc Godard),FELLINI SATYRICON(Federico Fellini),THE LADY AND THE TRAMP(Walt Disney),THE KID(Charles Chaplin),Animations of Walt Disney,Bulgarian Animated films,THE GOLD RUSH(Charles Chaplin),Short comedy films from various countries
Examples from the Turkish Cinema:YÜZBAŞI TAHSİN(Orhon Arıburnu),ŞEHİRDEKİ YABANCI (Halit Refiğ),ERKEK ALİ(Atıf Yılmaz Batıbeki),BEN ÖLDÜKÇE YAŞARIM(Duygu Sağıroğlu),ŞEHVET KURBANI(Muhsin Ertuğrul),DOKUZ DAĞIN EFESİ(Metin Erksan),UMUT(Yılmaz Güney),KIZILIRMAK-KARAKOYUN(Lütfi Ö.Akad)

Jakarta

ACTIVITIES REPORT 1979 - 1980 .

The task felt as being most heavy by Sinematek Indonesia as an Observer to FIAF is that of making a yearly report. This means that we have to repeat mentioning the failures in Sinematek's growing process, which might sound irrational to other FIAF members. This is the reason why it makes us feel uneasy. And if we do not report, there is the chance to be dismissed as an FIAF Observer.
So what is to be done ?

S I T U A T I O N .

In our report of last year we already mentioned that our film world had experienced a big shock. Consequently people's attention towards Sinematek diminished more and more ; our production of feature films, which reached the amount of 124 in 1977 went down to 81 in 1978. Last years production was even less, and totalled 51 films only.

The attention of both the Government and the film society was really only focussed on the question of how to overcome this precarious situation. And God be praised, the Government also paid attention to Sinematek Indonesia's fate. But no concrete results were evident yet during 1979, except for some prospective measures which will be further explained under the heading " Expectations ".

F U N D S .

The monthly subsidy for operational purposes is still the same as in previous years, namely Rp. 600.000,-. As reported before, this amount is even insufficient to pay for the print of 1 feature film copy. So with these very limited funds we can only buy second hand copies - often damaged already - of productions from the years between the 1950s - 1960s, and collect other documentation material.

C O L L E C T I O N S .

GROWTH OF BASIC COLLECTIONS

SORT OF COLLECTIONS	DEC.'78	DEC.'79
Feature film	117	121
Non feature film	74	90
Photo/Slide	7.823	8.835
Rec.of Interview,Discussions,etc	117	189
B o o k	1.572	1.752

1. F i l m s .

Out of the present amount of collection, only about 10-20 films can be used for projection. As for the remainder, all old films, they are ready for preservation, only they are still in a process of gaining legalization from their owners and re-cencor.

We received financial aid from an Institution for the print of 5 Indonesian feature film copies of 16 mm, but only part has been accomplished.

2. Photos/Slides.

Most of the additional material are photos of film scenes, but the greater part of the collection are records, made by Sinematek Indonesia it self, of events connected with activities of the national film world, like festivals, seminars, meetings, etc.
Nearly all important events have been recorded.

3. R e c o r d i n g s .

Additional recordings for 1979 consists only of those made o f meetings, seminars and other important gatherings concerning film.

4. B o o k s .

Books on film are difficult to find here. The ability of book importers here to come by books on film from abroad is very poor.
A more than $ 3.000.- aid we received for the purchase of books could not be used up in one year. We would much appreciate it, if FIAF members are willing to help us tackle this matter.

DOCUMENTATION - CATALOGUING - RESEARCH.

1. Documentation.

Due to the very limited funds and personnel available, Sinema - tek Indonesia restricts itself to the documentation of the national film. All film scenarios ever made in Indonesia are already among our documents, even small things like pamphlets and invitation cards for previews.

The main rule in our documentation activities is to collect all sorts of available material from the Indonesian film world, which can be used for researches in the interest of the national film as well as other scientific disciplines, in the widest sense.

2. Cataloguing

In accordance with the kind of documentation activities mentioned above, we have made a very detailed catalogue of all documentation material available. Far instance, the film catalogue is provided with notes indicating where to find the reviews and news on the film concerned, or in the catalogue of personalities are references concerning

all written matters ever published about them and the works they have accomplished.

Step by step a catalogue is being drafted of Indonesian feature films, listing the first film until the latest production. At present we are waiting for funds to carry on this project and publish the catalogue. If this succeeds, the catalogue will be the first of its kind in Indonesia.

3. R e s e a r c h

For the moment this is only concerned with finding documentation data resources about the national film, which is done within the limits of the funds available. With the financial aid of the Government Sinematek Indonesia has sent a representative to the General Assembly of the "General History of the Cinema"-Project. Things have stopped there, because no funds are available yet to continue the work of the National Team.

FILM SHOWINGS.

As our collection of films is still small, we are not yet able to organize regular shows for the public.

E X H I B I T I O N .

The kind of exhibition we can make as a rule is that of data illustrating the history of the national film, which is organized with every Indonesian Film Festival.
It goes round from one place to another. This year, 1980, it will be held in Semarang (Central Java).

P U B L I C A T I O N .

1. Bulletin.

We are not yet able to publish one, except for a one page stencilled monthly pamphlet containing informations about additions to the collections and the like.

2. B o o k s .

As predicted in last year's report, we managed in 1979 to publish a book, "Who's who in the Indonesian Film World", covering the period between 1926-1978. It is a pity that we can not give free copies to all FIAF members, as the funds for printing the book have been provided through a foreign loan. The book has 608 pages, the price is $9.-

INTERNATIONAL RELATIONS

1. With FIAF members.

The attention of FIAF members towards Sinematek Indonesia is quite satisfying, although still limited to sending us their publications and exchange of New Year's greetings.

Sinematek Indonesia is not yet in a position to be able to participate in a joint program of whatever kind, as we our selves still need every aid. All our needs have been sufficiently explained in our reports as well as in letters directed straight to fellow-members. But so far no response is evident yet.

2. With International Film Festivals.

For some years now we are often asked by International Film Festival Committees to get Indonesian films represented. Of course this is beyond our territory. So far there is no other authority to rely upon for handling this matter, and as we do not want to disappoint those who have counted on us, we interfere.

In 1979 we contributed to the "Festival des 3 Continents", the " Hongkong Film Festival " and at the moment we are preparing for the " Festival International Tiers Monde Films ".

M I S C E L L A N E O U S

1. We have sent one of our personnel to FIAF Summer School.
2. We have sent a representative to the General Assembly of the " General History of the Cinema "-Project in Sofia, Bulgaria.
3. In May 1979 the Director of Sinematek got the opportunity to visit various film archives in America at the invitation of the American Government and tour the country for one month.

E X P E C T A T I O N S

1. Government Aid

a). Our hope to obtain financial support from the Government in 1979 remained unfulfilled. Now something concrete is to be expected in the form of an aid budget from the National Film Council for Sinematek for this year, 1980. Especially for the purchase of good quality films of the latest productions, which are mainly intended as study material for film education (academy and courses) in order to get some orientation about the latest developments, and also to promote appreciation among the Indonesian film loving public through Film Clubs, as good films imported into Indonesia are but very few.

Our problem now is how and in what way we can buy the films, as we have no experience in this case. Could you give some suggestions?

Including the way how to buy a production of last year and which is not yet on the list of films possessed by FIAF members.

b). The Film Bill which will be discussed and decided upon this year , 1980, mentions the importance of the position of Sinematek in Indonesia. It also contains articles obliging producers whose films have won awards at festival in Indonesia, to deposit a copy of the film concerned at Sinematek.

2. FIAF Aid.

I just must repeat here what I have put forward in last year's report, namely, I most earnestly expect that the Commission of Archives in Developing Countries will soon be able to show the way to FIAF how to help more quickly archives like the one I am in charge of.

I think FIAF should primarily pay attention to already existing Archives, rather than trouble itself about the problem of how to set up an archive in Nepal. It seems to me that FIAF possesses sufficient data about the situation of the archives concerned and all the things they need. From my part, I think I have explained more than enough, and that is why I am ashamed to make suggestions.

May my report this time be worth reading.-

-------oOo-------

Jakarta, February 12,1980

H.MISBACH J.BIRAN
Director,
SINEMATEK INDONESIA
Pusat Perfilman H.USMAR ISMAIL
JAKARTA - INDONESIA.

Jerusalem

THE ISRAEL FILM ARCHIVE
43 Jabotinsky St.
Jerusalem
Israel

ANNUAL REPORT - 1979

We are pleased to report that work on the new film center in Jerusalem is in progress and at the last stages of completion.

ACQUISITIONS

50 film titles have been deposited with the Israel Film Archive in accordance with the agreements achieved with several American distributors. Additional agreements entailing the deposit of more than 100 copies are now being negotiated.
We have made some progress towards our goal of acquiring a complete collection of Israeli films. Following last year's deposit of 80 Israeli films by the Israel Film Center, we received an additional collection of 20 prints. A collection of 300 documentary films centering on Israel has been acquired. We are currently dealing with the acquisition of negatives of Israeli films, which are deposited at the moment with various labs in Israel and abroad.

PRESERVATION

The main task in the field of preservation was the organization of the Israeli film collection, which was finally transferred to our storage rooms. Since the films were not handled properly, preliminary treatment of the copies has begun. The films were subjected to a review to determine their physical condition and restoration and repair of poor quality prints is in progress. It is our objective to complete the preservation program of this collection in the forthcoming year.

CATALOGUING-DOCUMENTATION-RESEARCH

We have begun updating the existing title file, with the purpose of having a complete data card in the correct form of entry for each film in our film catalogue.

Our poster collection was finally organized and we are now systematically acquiring posters of recent releases. Our stills collection has also been organized and catalogued. A large collection of early Eastern European film stills was donated to our library.

A donation of 150 Israeli scripts was given to the archive and an arrangement for receiving scripts and any additional material of all new Israeli productions was achieved.

A modest collection of circulating paperbacks and periodicals has been assembled for the use of our members. Apart from the regular enlargement of the reference library, we have decided to expand this collection as well.

Special research screenings were held for outside visitors and film researchers, particularly for those interested in our collection of films produced in Israel and films dealing with Jewish subjects.

Hoping to encourage original research and publications, our library staff has expanded the scope of services and materials provided.

The archive continues to provide its services to the Israel Broadcasting Authority (both television and radio) and to educational institutes (The Hebrew University in Jerusalem, The Tel Aviv University).

Jewish Film Information - recognizing the importance of preserving the visual record of the Jewish people, its heritage and its history and providing this record for public study, the archive has established a systematized and complete film information system concerning Jewish feature films (films dealing with Jewish subjects, with Jews, with events of importance to Jews and with Israel). This information system established to service those who study and/or use film in Israel and abroad, includes a catalogue file detailing information on each film and files of written materials including publications, reviews and scripts.

A full-time researcher is now assigned to this special project.

FILM SHOWINGS

The Jerusalem Cinematheque holds some 500 screenings a year; average attendance is 40,000 and the membership - 3500.
The Jerusalem Cinematheque screening program for 1979:

New Greek Cinema
Science fiction films
The films of Joseph Losey
New Italian Cinema
The films of Hans-Jurgen Syberberg
A Look at the Japanese Cinema
The films of Pier Paolo Pasolini
Childhood and Children in the Cinema
The films of Roman Polanski
Experimental American Cinema
A retrospective program of the films of Alfred Hitchcock
Film Comedy: from the beginnings until today
The films of Stanley Kubrick
The films of Michelangelo Antonioni
The films of Claude Chabrol
Homage to John Wayne
Films scripted by Ernest Lehman
The films of Sidney Pollack
New German Cinema
New Dutch Cinema
The films of Jeanne Moreau
The films of Chantal Akerman
A retrospective of the films of Federico Fellini
The films of Woody Allen

We have concentrated our efforts to highlight the 1979 screening program by coordinating film presentations from abroad, such as the films brought over from The Netherlands or from Greece. These programs were usually accompanied by special visits to the archive. The German director Hans-Jurgen Syberberg visited us in January 1979; film researcher and critic Patricia Erens visited the archive in June 1979 and presented a program of documentary feminist filmmakers in America; scriptwriter Ernest Lehman and film director Alan J. Pakula visited the archive in October 1979; both Volker Schlondorff and Margarethe von Trotta visited us in October on

the occasion of the Israeli premiere of The Tin Drum; a delegation of Dutch filmmakers (Fons Rademakers, Nouchka van Brakel and Otto Jungerius) accompanied a program of Dutch films in November 1979; Belgian filmmaker Chantal Akerman presented her films in December 1979.

A special lecture series entitled The Genres of the American Film was launched in December 1979. The series includes 6 lectures, programmed once a fortnight, and is accompanied by a related screening.

To encourage public awareness and response to Israeli cinema, we have established a monthly encounter with an Israeli filmmaker and his film work. We continue to serve as a show-case for the film work of young Israeli filmmakers.

In the line of our educational activities, we have tried to provide lecture introductions to various films featured in our programs.

PUBLICATIONS

The Israel Film Archive is participating in the publication of the Israeli film periodical Kol-Noa. A special publication was issued for each one of the special foreign film programs. Program notes for all films screened were distributed regularly.

RELATIONS WITH GOVERNMENT AUTHORITIES

We continue to cooperate with the State Archive and with the Ministry of Education, particularly in the form of advisory assistance in coordinating film education programs for schools. We have collaborated with the Israel Film Center of the Ministry of Trade and Industry in the organization of foreign film programs and in our contacts with the Israeli film industry.

København

DET DANSKE FILMMUSEUM

Report for 1979

1. Acquisitions of the year

186 prints and negatives have been added to the museum's collections of films. Of these 161 were prints in 16 and 35 mm and 25 were negatives. The films were as usual acquired from Danish distributors and through exchange with foreign archives. No larger collections were included during 1979.

The library has acquired 1215 books and is subscribing to 36o periodicals.

There has been 4522 visitors to the library and 495o books have been lent out.

The stills department has received 81972 stills from the Danish distributors. 22.299 of these stills have been catalogued and incorporated in the collections. Duplicate stills have been sent to the film archives in Canberra, Amsterdam, Stockholm, Jerusalem and Bucuresti.

384 stills have been made for the museum's own use and for customers.

The poster collection now holds 12.5oo catalogued posters.

2. Preservation

The technical department has viewed reels of 16 and 35mm films. 3878 reels of film were tested, 956 reels were controlled because they showed signs of deterioration.

3. Cataloguing - Documentation - Research.

All the acquired films have been catalogued and the work on the cross-reference catalogue on films, classified in accordance to directors and nationality has been carried on.

Several researchers has been working on the museum's material on Carl Th. Dreyer and Nordisk Films Kompagni.

Unidentified films in the collections have been identified, most notably among the discoveries was a print of Lloyd Ingraham's "The Children Pay", produced by Triangle in 1916, and Tom McNamara's "Our Gang"-comedy "Boys to Board" from 1923.

4. Film Showings

During 1979 211 features and 186 short films were presented to the museum's members at the showings in its own 158-seat cinema. There are 12 weekly showings (Monday to Thursday), except in June, July and August. There has been 331 showings and the films were seen by 2o.859 spectators, an increase in comparison with 1978.

The films were shown in the following series:

The World of the Child	38 films
Brazilian Cinema	28 features and 3 shorts
Male Homosexuality in the Cinema	24 features and 7 shorts
The Great Detectives	24 films
Spies Galore	23 films
Critics' Choice	17 films
Henry Fonda	16 films
Ballet and Film	1o features and 28 shorts
Graham Greene and the Cinema	1o films
Bo Widerberg	9 films
Jean Renoir in Memoriam	4 films
Women at the Throne	4 films
Ralph Bakshi	3 films
Apropos	1 film
4o Years with The Government Film Office	103 shorts
Classical Avant-Garde	36 shorts
The Pittsburgh Film Makers	9 shorts

At The Danish Film Museum's branch in Århus 33 films were shown at 41 showings. The films were shown in series on The Silent Film (5), John Ford (4), Alf Sjöberg (4), Robert Siodmak (4), American Silent Film (4), Graham Greene-films (4), Alfred Hitchcock (3), Michel Deville (3) and Westerns (2).

The museum has visited a Danish film club with 3 programmes, and has as usual made a selection of films available for film clubs, associations, universities, schools etc.

During the daytime the museum's cinema has been used for 13o hours for internal viewings for the staff of the museum and for 482 hours for showings for students, scholars, critics, foreign guests etc. 354 different films have been shown at these internal viewings for about 5000 spectators.

5. Exhibitions - Publications

The museum's permanent exhibition has been visited by approximately 8000 guests. 30 groups have visited and have been informed about the exhibition.

Several small exhibitions have been arranged at other museums, libraries and cinemas. In September the museum furnished material for an exhibition in the history of the Danish film at Centre Pompidou in Paris, and the museum also contributed posters and stills for an exhibition on Pat and Patachon at Nordische Filmtage in Lübeck in November.

The museum has published three issues (one double issue) of the periodical "Kosmorama". One of the issues contained a special section with biographies of film personalities in German Federal Republic in the 7o's.

Four programme leaflets and "Nye bøger om film/TV 17" (New Books on Film/TV 17) were published.

6. Budgetary matters & relations with governmental authorities

Due to the general difficult economical situation in Denmark the budget of the museum is not catching up with the inflation, and the future does not look to bright.

The museum's space is also a problem. There is not much space left in the vaults for acquisitions and the library and documentation department are packed. The museum is negotiating with The Ministry of Cultural Affairs, which is aware of the problems, and we hope to find possibilities for expansion some way or another.

7. International relations (FIAF and others)

The museum has exchanged films on short and indefinite loan with a number of foreign film archives. A total of 151 exchanges have taken place during 1979. The museum has sent 102 films (2o on permanent loan) to foreign film archives, and has received 49 films (12 on permanent loan)from foreign archives.

From January 11th to February 16th the museum presented a retrospective season of Danish film from the beginning to mid-sixties at The National Film Center on Tokyo. 43 films were seen by 5121 spectators. The National Film Center published a leaflet on the season, and by invitation of The Japan Foundation Ib Monty visited Tokyo in connection with the opening of the season.

From September 19th to November 2oth Centre Georges Pompidou in Paris presented the series "Le cinéma danois origines à nos jours". 78 films were shown, 44 of which came from the museum's collections. The museum contributed material for a small exhibition and participated in the publication of a book about the Danish cinema. The films were seen by almost 8000 spectators. Ib Monty was invited for the opening in Paris.

The museum sent other films to various filmarchives and contributed also with films for a Pat and Patachon retrospective at Nordische Filmtage in Lübeck. Ib Monty was invited for the presentation.

Among the foreign guests at the museum were the film directors Werner Nekes, Jan Troell and Georg Oddner, miss Frances Thorpe from London, mr. Clive Sowry from New Zealand and the Bulgarian script writer mr. Christo Ilieu.

DET DANSKE FILMMUSEUM

Ib Monty participated in the annual FIAF-congress in Lausanne, and Karen Jones participated in meetings in the FIAF Documentation Commission in Sofia in June and in Amsterdam in November.

February 1980

Ib Monty

Lausanne

LA CINEMATHEQUE SUISSE Case ville 2512 1000 L A U S A N N E

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

1. Collections

Au cours de son 32ème exercice (1er janvier 1979-31 décembre 1979), nos collections se sont enrichies, par dépôts ou par achats, de la manière suivante :

570 titres de longs métrages
505 titres de courts métrages

soit 3'875 bobines

ce qui portait au 31 décembre 1979 nos collections de films à

6'060 titres de longs métrages
5'205 titres de courts métrages

soit plus de 11'000 titres

sans compter notre collection d'actualités étrangères et les archives complètes du Ciné-Journal suisse

Le report du nitrate sur acétate s'est poursuivi en privilégiant la production suisse ancienne qui fait aussi l'objet de restaurations (restitution du teintage originel, p.ex.). Nous avons obtenu de nos laboratoires une grande compréhension et une aide technique précieuse. C'est pourquoi nous avons répondu favorablement à l'invitation du Festival de Cannes 1979 qui présente dans le cadre officiel du Festival cinq films anciens, restaurés, et nous avons publié une plaquette en hommage à nos laboratoires.

Pendant le même temps, notre bibliothèque s'est enrichie de

240 livres
250 numéros de revues (les plus importantes ayant été reliées),

ce qui porte au 31 décembre 1979 notre bibliothèque à env.8'600 volumes.

Notre collection d'affiches s'est enrichie d'env. 2'000 pièces.
Nous en conservons env. 14'000.

Nous possédons 240 appareils anciens.

Dans le même temps, nous avons regroupé 33'800 photographies,
ce qui porte notre photothèque à plus de 283'800 photos classées.

Ce matériel (affiches et appareils) fut en 1979 l'objet de trois expositions :

Cinéma d'animation dans le cadre du Festival du film pour l'Enfance et la Jeunesse,
Le cinéma français au Centre Geisendorf à Genève
Le cinéma d'amateur (85 appareils) à la Maison de la Radio, Lausanne).

2. Publications.

Nous avons publié en 1979 :

Travelling No.53-54 : Le Ciné-Journal Suisse par Bernard Gasser (aperçu historique et analyse de tous les numéros de 1945),

Travelling No.55 Le Cinéma indépandante et d'avant-garde (à l'occasion du Symposium organisé à l'occasion du Congrès de la FIAF.

3. Manifestations (en plus des séances régulières hebdomadaires) :

- 15 et 16 février: deux soirées en présence de Pierre Klossowski, Pierre Zucca et Denise Morin-Sinclaire avec projection de ROBERTE de Zucca, LA VOCATION SUSPENDUE de Ruiz, L'HYPOTHESE DU TABLEAU VOLE de Ruiz, trois films inédits en Suisse, adaptés d'oeuvres de Klossowski.
- 22 février: une soirée de projection des films 8mm d'Abraham Luto, cinéaste amateur lausannois (expérimental) dont la veuve a déposé l'oeuvre dans nos archives.
- 26 février: avec le Centre dramatique de Lausanne: Cinéma britannique.
- 2 mars: Première suisse de ODO-TUM d'Haralambis en présence de l'équipe.
- 9 mars: Rencontre avec Jean-Marie Straub et Danièle Huillet qui présentent, avant Cannes, leur film: DALLA NUBE ALLA RESISTENZA.
- 20-24 mars: Exposition d'appareils et de documents au Palais de Beaulieu dans le cadre du 2ème Festival du film pour l'enfance et la jeunesse, en collaboration avec le Groupement suisse du film d'animation.
- 30 mars: Présentation de BLEU NUIT par Francis Reusser en présence de son équipe.
- 20 mai: Carte blanche à la Cinémathèque suisse au Festival de Cannes.
- 27-30 mai: Comité directeur de la FIAF à Lausanne ;
  30 mai- 1 juin : Congrès FIAF
- 1er juin: excursion des Congressistes au Château de La Sarraz pour commémorer le 50ème anniversaire du Congrès int.du cinéma indépendant 1929.
- 1-4 juin:Symposium sur le cinéma indépendant et d'avant-garde à la fin du muet.
- 12-16 juin: Collaboration au CICI d'Annecy.
- 11 oct.: Accueil des participants du Festival de Thonon, à Lausanne.
- 13-20 oct.:Rétrospective "La deuxième guerre mondiale" au Festival Nyon.
- 9-16 nov.:Semaine du cinéma soviétique avec une délégation conduite par Nikita Mikhalkov à Lausanne, Genève, Zurich, La Chaux-de-Fonds, Bâle.
- Nous avons eu tout au long de l'année d'excellentes relations de collaboration avec la plupart des membres de la FIAF.

4. Organisation

Pour 1979 l'aide financière fut inchangée : la subvention fédérale fut de Fr.285'000.--, celle de la Ville de Lausanne de Fr.100'000.-- (plus nombreux services et locaux gratuits), celle du Canton de Vaud de Fr.30'000.--.

L'équipe des collaborateurs est de 6 personnes à temps plein.

Les travaux de restauration du Casino de Montbenon (au centre de la ville de Lausanne) ont débuté le 1er septembre 1979. La Cinémathèque suisse prévoit son emménagement dans cet immeuble au début de 1981 et une inauguration officielle fin mai-début juin 1981.

Le directeur

Freddy Buache

Lausanne, février 1980

Lima

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LA MOLINA
LIMA - PERU

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BOARDS OF DIRECTORS : ING. AMÉRICO VALDEZ MARÍN, ING. ANGEL ASTE, DR.LUIS ALBERTO RATTO, DR. JOSÉ PAZ GARAY, DR. MANUEL MORENO JIMENO.
SECRETARY : SATURNO CÁCERES P.
CONSERVATION AND ARCHIVE: CELESTINO REYES HUAMÁN,CIRILO POMA LAPA

THE ACTIVITIES DURING 1979

1.-ARCHIVE AND PRESERVATION

THE FILM ARCHIVE IS STILL QUITE SMALL, THEREFORE ITS FILM SUPPLY IS NOT VERY LARGE. WE BEGAN WITH TWELVE COPIES AND AT PRESENT WE OWN MORE THAN THREE HUNDRED TITLES-FULL LENGTH,HALF LENGTH,AND SHORT FILMS, IN 35 AND 16 MM,SILENT AND SPOKEN, IN BLACK AND WHITE AND IN COLOR.

THE FILMS AVAILABLE FOR LOANS ARE AROUND 100 IN 35 AND 16 MM.

SINCE LAST JANUARY,WE DISPOSE OF AN OFFICE, A LARGE ROOM WITH DEXION SHELVES, FURNISHED BY THE NATIONAL AGRICULTURAL UNIVERSITY LA MOLINA (LIMA) , LOCATED ON THE UNIVERSITY CAMPUS.

LA MOLINA AREA HAS A VERY PLEASANT CLIMATE AND THE ROOM IS WELL VENTILATED. WE DO NOT HAVE AIR CONDITIONING NOR ANY OTHER MODERN IMPROVEMENT YET.

WE ONLY POSSESS FILMS IN ACETATE, NOT IN NITRATE.

2.-SERVICE

SINCE ITS FOUNDATION, THE UNIVERSITY FILM ARCHIVE OF PERÚ HAS CONTRIBUTED WITH ITS FILMS SUPPLY TO THE TASK OF TRAINING CINEMATOGRAPHIC PROFESSIONALS, TO THE STUDY AND INVESTIGATION OF THE AESTHETIC AND TECHNIQUE OF MOVING PICTURES AND TO THE DIFFUSION OF CINEMATOGRAPHIC CULTURE IN PERÚ.

A) THE FILM SUPPLY OF THE UNIVERSITY FILM ARCHIVE OF PERÚ HAS BEEN PACED AT THE SERVICE OF 90% OF THE CINEMATOGRAPHIC COURSES TAUGHT IN OUR COUNTRY.

B) ALSO, 90% OF THE CINEMATOGRAPHIC CLUBS AND INSTITUTIONS DEVOTED TO THE DIFFUSION OF MOVING PICTURES HAVE REGULARLY USED OUR FILMS INCORPORATING THEM IN THEIR PROGRAMS.

C) THE FILMS WERE LENT COMPLETELY FREE OF CARGE IN THOSE CASES WHERE THERE WAS NO ENTRANCE FEE (ALSO 90% OF TIMES)

D) SPECIALLY PREPARED AND SELECTED TEXTS FOR EACH CASES, MOSTLY WITH A DIDACTIC SENSE AND PUBLISHED REGULARLY.

3.-DIFFUSION

PROGRAMS OFFERED IN THE ART MUSEUM

FANTASTIC,RELIGIOUS AND TERROR FILM CYCLE

1-HEKSEN. BENJAMIN CHRISTENSEN (SUECIA, 1920)
24 DE ENERO DE 1979
2-DAS KABINET DES DR. CALIGARI. ROBERT WIENNE (ALEMANIA, 1919)
25 DE ENERO DE 1979
3-NOSFERATU.EINE SYMPHONIE DES GRAUENS. F.W. MURNAU (ALEMANIA, 1922)
26 DE ENERO DE 1979
4-LA CHUTE DE LA MAISON USHER . JEAN EPSTEIN (FRANCIA, 1928)
27 DE ENERO DE 1979
5-LA PASSION DE JEANNE D'ARC. C.T. DREYER (FRANCIA, 1928)
28 DE ENERO DE 1979
6-DET SJUNDE INSEGLET. INGMAR BERGMAN (SUECIA, 1956)
3 DE FEBRERO DE 1979
7-MATKA JOANNA OD ANNIOLOW. JERZY KAWALEROWICZ (POLONIA, 1961)
4 DE FEBRERO DE 1979

SOCIAL FILM CYCLE

1-LES VICTIMS DE L'ALCOHOLISME. PATHE Y ZECCA (FRANCIA, 1905
INTOLERANCE. D.W.GRIFFITH (ESTADOS UNIDOS , 1916)
17 DE ABRIL DE 1979
2-DER LETZTE MAN F.W. MURNAU (ALEMANIA, 1924)
18 DE ABRIL DE 1979
3-MAT. V. PUDOVKIN (RUSIA, 1926)
20 DE ABRIL DE 1979
4-ZEMLIA A. DOVCHENKO (RUSIA, 1930)
21 DE ABRIL DE 1979
5-TAKOVY JE ZIVOT. KARL JUNGHANS (CHECOSLOVAQUIA,1929)
22 DE ABRIL DE 1979
6- A) A PROPOS DE NICE. JEAN VIGO (FRANCIA, 1932)
B) LAS HURDES . LUIS BUÑUEL (ESPAÑA, 1932)
C) LIFE AND DEATH OF A HOLLYWOOD'S EXTRA. ROBERT FLOREY (ESTADOS UNIDOS, 1928)
7-THE FORGOTTEN ONES (LOS OLVIDADOS) LUIS BUÑUEL (MÉXICO,1950)
25 DE ABRIL DE 1979
8-LA TERRA TREMA. LUCHINO VISCONTI (ITALIA, 1948)
27 DE ABRIL DE 1979
9-LADRE DI BICICLETI . VITTORIO DE SICA (ITALIA, 1948)
28 DE ABRIL DE 1979
10-PAISA. ROBERTO ROSSELLINI. (ITALIA, 1946)
29 DE ABRIL DE 1979

LUIS BUÑUEL CYCLE

1-UN CHIEN ANDALOU . Luis Buñuel y Salvador Dalí (Francia, 1928)
L'AGE D'OR. Luis Buñuel y Salvador Dalí (Francia-España, 1930)
26 de mayo de 1979
2-THE FORGOTTEN ONES . México, 1950
18 y 19 de mayo de 1979
3-VIRIDIANA (España, 1961)
20 y 26 de mayo de 1979
4-THE EXTERMINATING ANGEL. (México, 1962)
22 y 23 de mayo de 1979
5-L'AGE D'OR. (1930
THE EARTHS WITHOUT BREAD (Las Hurdes, España 1932)
25 de mayo de 1979
6-THE RED BOOT WOMAN . Juan Buñuel

POLISH FILM RETROSPECTIVE

Sent by the Polish Fimarchive of Varsovia. Offered together with the Polish Popular Republic Embassy, the Polish Fim archive, the University film archive of Peru and the Art Museum Film Club of Lima. under the patronage of National Cultural Institute.

1-POTOP. Jerzy Hoffman (1974) (First part).

15 de setiembre de 1979
2-POTOP. Jerzy Hoffman (1974) (second part)
16 de setiembre de 1979
3-DZIEWCZETAZ NOWOLIPEK. J.Lejtes (1937)
18 de setiembre de 1979
4-GRANICA. J.Lejtes (1938)
20 de setiembre de 1979
5-STRACHY. E.Cekalski (1938)
21 de setiembre de 1979
6-OSTATNI ETAP . Wanda Jakubowska (1948)
22 de setiembre de 1979
7-POKOLENIE. Andrzej Wajda (1954)
23 de setiembre de 1979
8-KANAL . Andrzej Wajda (1955)
29 de setiembre de 1979
9-POPIOL I DIAMENT . Andrzej Wajda (1958)
30 de setiembre de 1979
10-EROICA. Andrzej Munk (1957)
5 de octubre de 1979
11-PASAZERKA . Andrzej Munk (1963)
6 de octubre de 1979
12-POD GWIAZ FRYGIJSKA. Jerzy Kawalerowicz (1961)
7 de octubre de 1979
13-MATKA JOANNA OD ANIÓLOW. Jerzy Kawalerowickz (1961)
13 de octubre de 1979
14-FARAON . Jerzy Kawalerowicz (1966)
14 de octubre de 1979
15-EWANCHE SPAC. Tadeusz Chmielewski (1958)
19 de octubre de 1979
16-NOZ W WODZIE. Roman Polanski (1962)
20 de octubre de 1979
17-REKOPIS ZNALEZIONY W SARGOSSIE Wojciech Jerzy Has (1964)
21 de octubre de 1979

18-BARIERA. JERZY SKOLIMOWSKI (1966)
25 DE OCTUBRE DE 1979
19-WESTERPLATE. STANISLAW ROZEWICZ (1967)
29 DE OCTUBRE DE 1979
20-SOL ZIEME CZARNEJ. KAZIMIERZ KUTZ (1970)
30 DE OCTUBRE DE 1979

LEOPOLDO TORRE NILSSON CYCLE

1-UN GUAPO DEL 900 (1960)
1 DE DICIEMBRE DE 1979
2-PIEL DE VERANO (1961)
2 DE DICIEMBRE DE 1979
3-MARTIN FIERRO (1968)
8 Y 9 DE DICIEMBRE DE 1979

SOVIET FILMS

OU THE OCCASION OF THE 60TH ANNIVERSSARY OF TIS CREATION BY THE 27 OF AUGUST 1919 CHEREE SIGNED BY V.I. LENIN. GOSFILMOFOND AND CINEMATECA UNIVERSITARIA DEL PERÚ

1-CELOVEK KINOAPPARATON. DZIGA VERTOV (1929)
16 DE DICIEMBRE DE 1979
2-MAT. VSEVOLOD PUDOVKIN (1926)
27 DE DICIEMBRE DE 1979
3-ZEMLIA. ALEXANDER DOVCHENKO (1930)
28 DE DICIEMBRE DE 1979
4-DETSVO GORKOVO. MARC DONSKOI (1930)
29 DE DICIEMBRE DE 1979

MODERN ART AND ARTISTS

SENT BY THE MODERN ART MUSEUM OF NEW YORK. OFFERED TOGETHER WITH THE CULTURAL AND INFORMATION SERVICES OF THE UNITED STATES EMBASSY, THE PERUVIAN NORTHAMERICAN CULTURAL INSTITUTE AND THE ART MUSEUM OF LIMA.

1-A)NOGUCHI-A SCULPTOR'S WORLD. ARNOLD EAGLE (1973)
B)POSSIBLY A SPECIAL ON THE ICEBAG. MICHAEL HUGO (1971)
C)CALDER'S CIRCUS. CARLOS VILLARDEBO (1961)
D)JACKSON POLLOCK. HANS NAMUTH (1951)
21 DE ENERO DE 1980
2-A)ROBERT INDIANA. JOHN HUSZAR (1974)
B)UN CHIEN ANDALOU-THE ANDALUSIAN DOG. LUIS BUÑUEL Y SALVADOR DALÍ (1928)
C)LE MONDE DE PAUL DELVAUX-THE WORLD OF PAUL DELVAUX. HENRI STORCK (1946)
D)MAGRITTE-THE FALSE MIRROR. DAVID SYLVESTER (1970)
23 DE ENERO DE 1980
3-CRISTO'S VALLEY CURTAIN. MAYSLES BROTHERS Y ELLEN GIGGARD (1974)
THE SECRET WORLD OF ODILON REDON. STEPHEN CROSS AND RODNEY WILSON (1973)
25 DE ENERO DE 1980
4-GERTRUDE STEIN. WHEN THIS YOU SEE REMEMBER ME. PERRY MILLER ADATO (1970)
28 DE ENERO DE 1980
5-A)MATISSE-A SORT OF PARADISE LAWRENCE GOWIN Y HOHN JONES (1969)
B)ALBERTO GIACOMETTI. JACQUES DUPIN (1966)
30 DE ENERO DE 1980

PROGRAMS OFFERED IN THE AUDITORIUN OF THE NATIONAL AGRICUTUREL UNIVERSITY LA MOLINA

CUBAN FILMS

Ou occasion of the 20th anniversary of its creation by the march 20,1959 Decree.
In collaboration with the Cultural Services of the Cuban Embassy.

1-MEMORIES OF THE UNDERDEVELOPMENT. Tomás Gutiérrez Alea (1968)
5 de abril de 1979
2-a) NOW. Santiago Alvarez (1963)
b) MANUELA . Humberto Solás (1966)
c) STORY OF A BALLET . José Massip (1962)
10 de abril de 1979
3-LUCY. Humberto Solás (1968)
HANOI, TUESDAY 13 . Santiago Alvarez (1967)
17 de abril de 1979
4-THE FIRST CHARGE WITH CANE KNIFE. Manuel Octavio Gómez (1969)
19 de abril de 1979
5-GIRON . Manuel Herrera (1972)
24 de abril de 1979
6-THE MAN OF MAISINICÚ . Manuel Pérez (1973)
26 de abril de 1979

RUMANIAN FILM

In colleboration with the Cultural Services of the Rumanian Embassy

1-BALLAD .G.Vitanidis
3 de mayo de 1979
2-FELIX AND OTILIA. Julian Mihu
8 de Mayo de 1979
3-VOYAGE TO THE DARKNESS . Lucien Bratu
10 de mayo de 1979

PERUVIAN FILMS

1-IMMORAL STORIES. José Huayhuaca,Agusto Tamayo San Román,Pili Flores Guerra, Francisco Lombardi (1978)
5 de junio de 1979
2-DEATH AT DAWN . Francisco Lombardi (1977).7 agosto de 1979
3-SHORT FILMS: a) YESTERDAY YOURNALISM, Pablo Guevara;b)ON THE SHORES, Jorge Suárez. c)THE HILLOCKS.Jorge Suárez d)THE WORD OF SILENCE, Francisco Lombardi e)THE OTHER SIDE OF THE LIGHT .F.Lombardi f)THE REGION WITHOUT BOUNDIC LIMITS F.Lombardi; g)MAIN PRIEST ,Augusto Tamayo San Román h)BAROQUE CONCERT A. Tamayo S.R. i)CLOSINJ (OR CLOSURE) A. Tamayo S.R. ; j)ABRAHAM VALDELOMAR F. Cárdenas.
14 de agosto de 1979

LUCHINO VISCONTI

1-BELLISSIMA (1951)
2-RITRATTO DI FAMIGLIA IN UN INTERNO (1974)
3-OSSESSIONE (1942)
4-L'INNOCENTE (1976)
20 al 27 de diciembre de 1979

VARIOUS

1-SHADOWS. JOHN CASSAVETTES.
3 DE ABRIL DE 1979
2-SUMMER SKIN. LEOPOLDO TORRE NILSSON
15 DE MAYO DE 1979
3-SOMEONE FLEW FROM THE CUKOO'S NEST. MILOS FORMAN
17 DE MAYO DE 1979
4-BLANCHE . WALERIAN BOROWCZYK
22 DE MAYO DE 1979
5-NEW-YORK, NEW-YORK. MARTIN SCORSESE
24 DE MAYO DE 1979
6-RAICE RAVENS . CARLOS SAURA
29 DE MAYO DE 1979
7-AMOUR AU SOIR . ERIC ROHMER
30 DE MAYO DE 1979
8-LE GENOU DE CLAIRE . ERIC ROHMER
31 DE MAYO DE 1979
9-ANNIE HALL . WOODY ALLEN
9 DE AGOSTO DE 1979
10-PADRE PADRONE P. Y V. TAVIANI
16 DE AGOSTO DE 1979
11-BONAPARTE Y LA REVOLUCION (NAPOLEON BONAPARTE) . ADEL GANCE (FIRST PART)
21 DE AGOSTO DE 1979
12-THREE WOMEN . ROBERT ALTMAN.
23 DE AGOSTO DE 1979
13-BONAPARTE Y LA REVOLUCION (NAPOLEÓN BONAPARTE). ADEL GANCE (SECOND PART)
28 DE AGOSTO DE 1979
14-MARTIN FIERRO. LEOPOLDO TORRE NILSSON
31 DE AGOSTO DE 1979
15-BOBBY DEERFIELD . SYDNEY POLLACK
4 DE SETIEMBRE DE 1979
16-DERZU UZALA. AKIRA KUROSAWA
11 DE OCTUBRE DE 1979
17-POTOP JERZY HOFFMAN (FIRST PART)
18 DE OCTUBRE DE 1979
18-SOMMAREN MED MONIKA. INGMAR BERGMAN
23 DE OCTUBRE DE 1979
19-POTOP. JERZY HOFFMAN (SECOND PART)
25 DE OCTUBRE DDDE 1979
20-VIAGGIO A ITALIA. ROBERTO ROSSELLINI
30 DE OCTUBRE DE 1979
21-GIRLFRIENDS . CLAUDIA WEILL
6 DE NOVIEMBRE DE 1979
22-JULIA . FRED ZINNEMANN
8 DE NOVIEMBRE DE 1979
23-ROUND FORD GLORY. HAL ASHBY
13 DE NOVIEMBRE DE 1979
24-INTERIORS. WOODY ALLEN
15 DE NOVIEMBRE DE 1979
25-LOOKING FOR MR.GOODBAR. RICHARD BROOKS
30 DE NOVIEMBRE DE 1979

IN HONOR OF JOSE MARIA ARGUEDAS

FILMS OR R.P.JOSÉ LUIS ROIULLÓN ON ARGUEDAS

1-THE ESCAPE
2-THE AYLLU OR VISECA
3-JULIUCHA THE JIRE STRINGED GUITAR PLAYE
4-THE ARP
5-THE HILLS
5 DE DICIEMBRE DE 1979

4-RELATIONS WITH NATIONAL AUTHORITIES

VERY GOOD TO THE DALE

-THE OCI (OFICINA CENTRAL DE INFORMACIÓN, CENTRAL INFORMATION BUREAU) IS THE GOVERNMENT'S OFFICIAL ORGANISNE THAT INVOLVES A SERIES OF DEPARTMENTS RELATED TO VARIOUS MEANS OF COMMUNICATION, EXPRESSION AND DIFFUSION (NEWS PAPERS, BROADCASTING, MOVIES, ETC.), INCLUDING THE JUNTA DE SUPERVIGILANCIA DE PELÍCULAS (MOVIES SURVEILLANCE BOARD) (CENSURE).

IN SPITE OF OM NATURAL AND EXPLAINAHLE DISCREPANCIES, WE HAVE ALWAYS BEEN HEARD AND HELPED WHEN REQUIRED.

-THE INSTITUTO NACIONAL DE CULTURAL (CULTURE NATIONAL INSITUTE), GOVERNMET'S OFFICIAL ENTITY THAT SPONSONS, REGULATES AND ORIENTATES THE CULTURAL ACTIVITIES IN THE COUNTRY HAS ALWAS BEEN FULLY COLLABORATIVE TO US.

5-INTERNATIONAL RELATIONS

-WITH OUR COLLEAGUES OF THE FIAF: VICTOR PRIVATO Y V.TIKHONOV (GOSFILMOFOND), WOLFGANG KLAUE (STATLICHES FILMARCHIV,R.D.A.), EILEEN BOWSER (MUSEUM OF MODERN ART, NEW-YORK), GEORGUI STOYANOV BIGOR(BULGARSKA NACIONALNA FILMOTEKA),ROMAN WITEK (FILMOTEKA POLSKA),FREDDY BUACHE (LA CINÉMATHEQUE SUISSE), MARÍA ADRINA PROLO (MUSEO NAZIONALE DEL CINEMA,TURIN).

WE MAKE A SPECIAL HOMAGE TO THE MEMORY OF VICTOR PRIVATO OUR GENEROUS BENEFACTOR.

-WITH OUR LATIN-AMERICAN COLLEAGUES, IN PARTICULAR GUILLERMO FERNÁNDEZ JURADO (FUNDACION CINEMATECA ARGENTINA), MANUEL GONZÁLEZ CASANOVA (FILMOTECA U.N.A.M.,MEXICO), FRANCISCO MARÍN (CINEMATECA NACIONAL, MEXICO), FERNANDO OSORIO (CINEMATECA LUIS BUÑUEL, PUEBLA,MEXICO) Y MANUEL MARTINEZ CARRIL (CINEMATECA URUGUAYA).

WE THANK TO ALL OF THEM OF THEIR INVALUABLE COLLABORATION.

MRS/SCP

Lisboa

CONGRÈS DE LA F.I.A.F. - 1980

RAPPORT SUR LES ACTIVITÉS DE LA CINEMATHÈQUE NATIONALE-PORTUGAL

1979

L'annnée qui s'est écoulée entre les deux Congrès de la F.I.A.F. a été, pour la Cinémathèque Nationale Portugaise, une période difficile: en effet, on n'a pas encore pu résoudre totalement le problème de sa structuration interne et de son organique statutaire, et cela en dépit des efforts entrepris dans ce sens. Toutefois, nous espérons que le problème pourra être complètement résolu au cours de l'année qui commence, comme cela nous a été promis pas les autorités compétentes.

En effet, la Cinémathèque Nationale, dans le domaine de son activité dynamique, avait été obligée de réduire jusqu'à un certain point cette activité, car elle avait été momentanément privée de la salle où elle avait fonctionné depuis toujours. Toutefois, nous avons la promesse formelle qu'une autre salle allait être exclusivement réservée à l'usage de la Cinémathèque. Il s'agit d'une belle acquisition, qui nous permettra de reprendre une modalité d'activité que nous avons maintenue depuis le début du fonctionnement de nos Archives, qui nous a permis, à côté de la presentation de films nationaux, muets et sonores, d'organiser d'importantes rétrospectives consacrées à diverses filmographies: américaine, française, allemande, brésilienne, roûmaine, etc, qui ont constitué de véritables révélations, surtout pour le public le plus jeune. Nous avons également organisé des cycles relatifs, par exemple, à Carl Th. Dreyer, Jacques Feyder, Norman McLaren, F.W. Murnau, Ernest Lubitsch, Jean Renoir, sans compter un certain nombre d'expositions de nature et d'intentions diverses. Ainsi, nous allons disposer de nouveau d'une salle de projections.

En ce qui concerne le domaine de la préservation, nous avons continué à actualiser nos propres installations de " Vaults", équi-

pées d'appareillage d'air conditionné; nous espérons pouvoir réaliser au cours de cette année la construction du local destiné aux Archives Nationales de Film, qui obéira aux conditions exigées en matière de sécurité et de préservations, sur le modèle, toutes proportions gardées, des Archives de Bois d'Arcy où, grâce à l'aimable intervention de l'Ambassade de France dans notre pays, un de nos collaborateurs a effectué récemment un stage afin de s'informer en vue de nos futures installations. Celles-ci sont étudiées pour recevoir, garder et préserver non seulement les films de nos propres Archives, mais encore tout le matériel que les producteurs et les réalisateurs portugais désireraient leur confier, tout en maintenant, naturellement, leurs droits de propriété sur les films correspondants.

D'autre part, nous mettons en oeuvre actuellment un effort appréciable en matière d'Inventaire et de Documentation. A cet effet, travaillent avec nous une bibliothécaire qualifiée et trois collaborateurs effectifs, en vue de codifier cette documentation, qui se trouve d'ores et déjà à la disposition des intéressés.

En ce qui concerne la réalisation de projections, et pour les motifs déjà signalés plus haut, notre activité n'a pas été aussi intense qu'il serait souhaitable, compte de l'importance de ce genre d'action pour l'expansion de la culture cinématographiuqe, Toutefois, pour cette année est déjà prevue la présentation, chez nous, d'un vaste cycle consacré à David Wark Griffith et organisé par le Musée d'Art Moderne de New York.

Nous avons continué à entretenir d'étroites relations avec les départements officiels portugais. En outre, nous avons pu maintenir naturellement de bons contacts avec la F.I.A.F., ainsi qu'avec LUNESCO et d'autres organismes étrangers, sans parler de diverses missions diplomatiques accréditées dans notre pay.

A la fin de l'année dernière déjà, nous avons terminé l'édition, mise à jour, du catalogue de la Bibliothèque, qui sera envoyé, en temps opportun, à toutes les Archives, nos collègues de la FI.A.F..

La Cinémathèque Nationale a été chargée de préparer les manifestations à caractère cinématographique qui vont être intégrées dans l'Hommage à Luís de Camoens, notre poète national, le 10 Juin prochain, ce qui est pour nous un motif de grande satisfaction, car nous y voyons la preuve de la confiance mise en nous par les autorités gouvernementales portugaises.

Enfin, si l'action réalisée entretemps n'a pas permis d'atteindre tous les objectifs que nous espérions et que nous souhaitons, ceci est dû à des circonstances qu'il ne nous a pas été possible de surmonter. Mais nous avons le ferme espoir que tous les problèmes pourront être prochainement resolus.

Febrier 1980

London

NATIONAL FILM ARCHIVE

LONDON

REPORT FOR 1979

Building work at the Archive's new nitrate store at Gaydon, near Stratford-upon-Avon, was finally completed during the year with the construction of 216 nitrate vaults in nine blocks. All the holdings of nitrate film have now been transferred to the new vaults from the original store at Aston Clinton, which nevertheless remains the Archive's technical centre.

The next problem for the Archive is also one of storage. The safety film and videotape collections are growing apace and the approved safety film vaults at Berkhamsted, Hertfordshire, have long been full. In view of this, priority has been given by the British Film Institute for the seeking of special capital funds for an additional block of safety film vaults to be built during 1980. It has become clear that the storage of videotape requires its own specifications, and overtures have been made to the Institute for the building of a special store to accommodate this collection under the best possible conditions. The need for a new Stills photographic studio has also been recognised by the Institute.

As predicted in last year's report, we have succeeded in appointing a fully-qualified video engineer to look after the videotape collection and to develop and maintain the accompanying electronic hardware. In addition, we were lucky enough to receive a special extra grant from the Independent Television Companies Association (ITCA) to employ a TV Examiner to assist with access to our television collection.

Related to these developments was a decision taken at the close of 1979 to record off-air, in their entirety, both of the main television news bulletins (BBC and ITV) transmitted each day. Because of the production techniques used to put together television news, this is the only satisfactory method of acquiring and preserving news transmissions in full, and there is the knowledge also that researchers of the future will wish to study, not individual items of news, but the bulletins in their entirety, in order to examine how the news was selected and presented. This parallels our experience with cinema newsreels.

As the National Film Archive is equally concerned with the preservation of film and television, it has taken an active rôle in the work of the Fédération Internationale des Archives de Télévision (FIAT), and during the year the Curator, David Francis, attended a symposium in Santander at which television archivists discussed the principles of preservation and documentation of their collections and access to them.

Subsequently, the Archive has become an associate member of FIAT and the official representative of the British Independent Television Companies.

The Archive has also become actively involved in the International Association for Audiovisual Media in Historical Research and Education (IAMHIST), and the Curator, along with Roger Whitney (the Archive's Documentary Films Officer) and Clive Coultass of the Imperial War Museum, attended a conference in Amersfoort which presented for discussion Archive footage of the Second World War. It was clear from the conference that most historians who employ films in their researches are relatively unversed in the proper use of film archives, and a seminar is planned for 1980 to discuss this problem further within the framework of the portrayal of radio in the visual media.

Towards the end of 1979, the report on the findings of the BBC Archives Committee (of which the Curator was a member) was published and some sixty of its eighty recommendations accepted. However, the key issue of access to the BBC's film and video library remained unresolved, although there are moves afoot to consider the Archive acting as an agent of the BBC to provide access services to approved users.

The Archive has been preparing a brochure for FIAF on the work of the Federation which will be published in 1980 and printed in French and English (and possibly Spanish). Its aim is to inform all those countries without a film archive of the services and help FIAF can offer, and to persuade governments that film is a vital aspect of cultural heritage and needs their urgent recognition as an art form and their financial support.

The new Director of the British Film Institute, Anthony Smith (whose background is in television and academic study of the media), took up his post in November 1979, and immediately restructured some BFI departments. This has affected the Archive in one particular area, namely Stills, Posters and Designs. This section will, from April 1980, become part of a refurbished BFI Department devoted to Information, Research, Publishing and Education. However, the move is largely an organisational one and will not affect the archival status of the collection, which will remain the responsibility of the Archive in terms of preservation, copyright and acquisition.

Another new policy area being pursued by Anthony Smith is that of sponsorship, i.e. the seeking of funds outside and additional to the direct grant made to the Institute by the Government. Much of this relates to Archive Work in the sense that a number of major manufacturing and industrial companies have been approached in order to persuade them to sponsor urgent needs, such as the nitrate duplicating programme and the building of film vaults. This is seen as a vital priority area in the current climate of financial stringency and cutbacks.

Two interesting visits were made by Archive staff during the year. The first of these was a trip to China and Hong Kong made by Scott Meek, the Archive's Feature Films Officer. He spent two-and-a-half weeks in China, visiting Beijing, Shanghai and Canton. During this time he managed to view some 36 films for possible inclusion in a major season of Chinese films at the National Film Theatre, London, planned for the autumn of 1980. The majority of these dated from Liberation in 1949 to the Cultural Revolution of the mid-1960s, but Scott was also successful in persuading his hosts to screen three pre-1949 films, to which they had initially shown reluctance. In Beijing he met the staff of the China Film Corporation and the Film Archive of China, with whom he discussed their nitrate transfer programme, cataloguing system and the possibilities of both film and personnel exchanges. This visit established a special and valuable relationship between the Beijing Archive and the NFA - and, by implication, FIAF in general - and gives us the opportunity to reveal the history of Chinese cinema to Western critics for the first time. Scott also visited the Shanghai Film Studios and Animation Film Studios, and was the first foreign visitor to the Pearl River Film Studios in Canton since its inception in 1958. In Hong Kong, he visited both television stations (where he discussed the problem of archiving documentary footage), conducted a seminar on the work of the BFI for film students, gave a long interview on the NFA to the Chinese film magazine "Film Bi-Weekly", and spent a day at the left-wing Clearwater Bay Film Studio.

The other visit was by the Curator to the archives of Argentina, Uruguay and Brazil as the official representative of FIAF. The purpose of the visit was to attend the 30th anniversary celebrations of the Cinemateca Argentina in Buenos Aires and, in his capacity as a member of the FIAF Executive Committee, to inspect this organisation and the Cinemateca Uruguaya in Montevideo in support of their applications to become, respectively, a full member and an observer of FIAF.

A long-standing visitor to the Archive during 1979 was Jonathan Dennis from New Zealand, here to study our work with a view to setting up a film archive in his own country. We recently learned that Jonathan's appointment to lead this new archive has been confirmed.

Exhibition projects during the year included one on the work of Joris Ivens put together by the Nederlands Filmmuseum and presented, in co-operation with the NFA, at the Institute of Contemporary Arts in October. This included an hour-long interview with Ivens on video-tape conducted by Scott Meek, and was supported by a season of his films at the National Film Theatre.

Developments in film preservation in the Archive continued with the future consolidation of the recently acquired laboratory at Norwood, South London, which has now been in successful operation for nearly two years, concentrating on the duplication of nitrate originals. In 1979, more than four million feet of nitrate film were duped on to safety film. It is hoped to expand Norwood's capacity still further during 1980.

This and other technical operations in the Archive have been considerably enhanced by the generosity of the film industry, who have helped us acquire a large selection of printing and other equipment, including four matipo step-printers, several Bell and Howell continuous printers, a Kalee projector and two four-way synchronizers. Also, with the aid of a Debrie Truca purchased some years ago, we succeeded in printing material too damaged to be duplicated by normal step-printing means, as well as copying early colour film on to Eastmancolor negative with relative fidelity.

One major piece of restoration to which the final touches were put was that of Abel Gance's NAPOLEON, which, thanks to years of detective work and exhaustive editing by silent film expert Kevin Brownlow, plus the printing skills of the Archive's technicians, now emerges in near-pristine form and, at over five hours in length, something close to Gance's original intentions. A special gala screening is planned for 1980, and the British Film Institute has undertaken to distribute the film in the United Kingdom.

Because of the vast influx of nitrate film in recent years, the Archive currently has some 60,000 reels of nitrate in unsorted condition, and a decision was taken in 1979 to launch a Minimum Information Scheme, to commence from April 1980, the object of which will be to identify, check, test and select from this so-far unexamined collection. It is hoped that this programme - a modification of our normally more thorough procedures - can be completed within 18 months, but as it will occupy the endeavours of a majority of our technical staff, access to the Archive collection will necessarily be restricted during this period to that part of it which has already been properly examined and located. Completion of the exercise should, however, result in vastly improved access to the entire film collection thereafter.

While not, strictly speaking, an activity of the Archive, the establishment of the Projected Picture Trust may well be of interest to FIAF members. A number of Archive staff have participated in the formation and work of the Trust, which seeks to rescue, restore and exhibit all kinds of typical equipment for the creation and presentation of projected pictures, whether still or moving and whether for optical or electronic presentation. Already, in its first year, the Trust has acquired scores of items of equipment, including projectors dating from the first years of the century, slide lanterns and sound-on-disc reproducing equipment.

In the area of feature film acquisitions, a large part of the year was once again spent dealing with major collections from the leading commercial film companies, including the important Warner Brothers collection reported upon last year. Feature acquisitions amounted to 296 titles, a selection of which are listed at the end of this report.

Documentary and non-fiction acquisitions totalled some 400 titles, also listed at the end of this report. Individual films and film collections continued to flow in from the usual varied sources, including the ICI Film Library, the Royal Archives, the Turkish Embassy and numerous private owners. Significant steps were made also to gain the co-operation of independent and avant-garde film-makers to ensure that a good, representative collection of their work will be preserved in the Archive.

Another important relationship was established with many leading advertising agencies, through the Institute of Practitioners in Advertising, whereby agreement has been reached in principle to acquire many examples of television advertising campaigns.

As predicted last year, the Independent Television Companies increased their grant for the purchase of selected ITV programmes in 1979 to £60,000 and this will rise again in the current year to £70,000. As we have mentioned before, no similar agreement exists with the BBC, but we were able to persuade the BBC to offer to the Archive at a very low price all their videotapes before they are wiped.

The British Film Institute's Television Activities Group was chaired during the year by Paul Madden, the Archive's Television Officer, and as a result of recommendations made by this group the Archive was given extra finance for several projects, including a Regional Programmes Project. Being London-based, the Archive has difficulty in monitoring television programmes transmitted only locally in the Regions, but we have now successfully undertaken the systematic indexing of these programmes with the object of viewing them and making selections for preservation. Again, built into this is a scheme to offer to the Archive any videotapes which would otherwise be wiped.

In February, a Videotape Seminar was organised at the National Film Theatre to discuss tape characteristics and preservation. This was attended by representatives of top tape manufacturers, such as Ampex, and by BBC archivists.

For the second year running, the Archive's television section was involved in organising the BFI's participation in the Edinburgh Film Festival. Paul Madden was the Screenings Organiser at this event and compiled two unique programmes of Archive television material from the years 1959 and 1969. This was followed up by a similar presentation, "Television's Early Days", screened at the British Academy of Film and Television Art's Television Festival in June.

An important agreement was reached with the Federation of Broadcasting Unions, which will enable us to screen a specified number of television programmes each year at the National Film Theatre without having to go through the arduous task of clearing copyright with every individual performer, which is normally the requirement. Since this agreement was made, several successful television seasons have been mounted at the NFT, including most notably a re-showing of the BBC's controversial series of plays LAW AND ORDER.

Planned for the current year is a complete (i.e. all those which still exist) season of plays by the doyen of British television playwrights, Dennis Potter, including a reconstituted version of a BEAST WITH TWO BACKS, which now survives only in the Archive.

A selective list of television programmes acquired during the year can be found at the end of this report.

The Archive's Viewing Service, under its new Supervisor, Elaine Burrows, was once again immensely active. Nearly 11,000 reels of viewing material were sent out for various forms of viewing, and 748 features and 906 short films were screened to 250 researchers, students and groups. These figures include loans made to several FIAF members, including Renoir (Stockholm and Madrid), Graham Greene (Berlin and Copenhagen), adventure films (Vienna), detective films (Copenhagen), British realist films (Mexico), pre-1906 films (USA) and British Thirties films (Australia). Members loaned many titles to the National Film Theatre, notably the Nederlands Filmmuseum for the Joris Ivens season,and the Cinémathèque Royale de Belge for Marcel L'Herbier and Jacqueline Audry. The Archive itself contributed a total of 626 viewing prints to NFT seasons and programmes at Regional Film Theatres and other Institute locations. New viewing copies were made of 42 feature films, 100 shorts and 65 television programmes, many of the latter on U-matic cassette.

Elaine Burrows attended the Cambridge Animation Festival, to which the Archive contributed a major proportion of the films shown.

The Production Library handled a total of 140 productions, including the completion of Thames Television's epic HOLLYWOOD series on silent cinema. Many interesting productions are still in progress, including two programmes on Ireland - the BBC's IRELAND, A TELEVISION HISTORY and Thames's ULSTER - an Arts Council film on advertising, a SIGN IS A GOOD INVESTMENT, and a film for French television, ESKIMOS OF ASIA AND THE SOVIET UNION.

A number of staff changes took place in the Archive's Cataloguing section, the posts previously held by Elaine Burrows and David Meara being filled by James Patterson and Anne Burton. Anne's former post of Cataloguing Assistant was filled by Jacqueline Morris.

In March, a new edition of the Catalogue of Viewing Copies was produced, listing 2,600 fiction films and including 62 television programmes.

In August, approval and finance were obtained to engage Bemrose Information Services of Derby to design and implement a computer-based record keeping system which will, amongst other benefits, enable us to publish computer type-set catalogues on a regular basis. A format was designed to record basic film information consisting of title, sponsor, production company, director and a brief synopsis with gauge and footage. This skeleton record, which can later be augmented, will enable the Archive initially to publish a catalogue of 10,000 of its non-fiction films, which is expected to be ready by October 1980.

The computer system can also be adapted for the preparation of a stills catalogue and, possibly, for use by other departments of the Institute.

The Stills, Posters and Designs section acquired 20,000 black-and-white stills during the year, plus 6,550 colour transparencies, 655 posters and 201 designs. A total of 1,138 callers were received, nearly 2,000 postal enquiries answered, and 23,469 copy stills supplied. Visitors from other archives and institutes included representatives from New Zealand, Switzerland, Austria, Portugal and Australia.

Generous donations were received from CIC and EMI, and from Dame Anna Neagle, who gave us stills related both to her own films and those of her late husband, Herbert Wilcox; and Stephen Watts donated designs by his late wife, Margaret Furse.

Various exhibitions were mounted at the National Film Theatre in conjunction with retrospective film seasons, and the section also collaborated with the Arts Council and smaller galleries throughout Great Britain. Two major exhibitions with which we were associated were the Arts Council's FILM AS ART at the Hayward Gallery, and Thames Television's HOLLYWOOD at the Victoria and Albert Museum.

The section also began work on the sorting and cataloguing of the Archive's holdings of television stills, in line with the BFI's increasing emphasis on all aspects of television.

Film and Television Acquisitions

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

Feature Films - General

Title	Country of Origin	Director
ASSAULT ON PRECINCT 13	USA 1976	John Carpenter
BONNIE AND CLYDE	USA 1967	Arthur Penn
BABY DOLL	USA 1956	Elia Kazan
the FBI STORY	USA 1959	Mervyn Le Roy
the FLAME AND THE ARROW	USA 1950	Jacques Tourneur
HELEN, QUEEN OF THE NAUTCH GIRLS	GB 1972	Anthony Korner
I CONFESS	USA 1953	Alfred Hitchcock
the MAN WHO KNEW TOO MUCH	USA 1955	Alfred Hitchcock
OTHELLO	USA/France 1951	Orson Welles
the TELL-TALE HEART	GB 1934	Brian Desmond Hurst
the THING FROM ANOTHER WORLD	USA 1951	Christian Nyby
le TOURNOI	France 1929	Jean Renoir
the TRAVELLING PLAYERS	Greece 1975	Theodor Angelopoulos
UNDER CAPRICORN	USA 1949	Alfred Hitchcock

Humphries Laboratory Collection

COUNTER-ATTACK	USA 1945	Zoltan Korda
HE SNOOPS TO CONQUER	GB 1944	Marcel Varnel
JOURNEY TOGETHER	GB 1945	John Boulting
the PLOUGH AND THE STARS	USA 1937	John Ford
the STRANGER	USA 1946	Orson Welles
YOU'D BE SURPRISED	GB 1930	Walter Forde

Private Collection - Pre-1920 Films

		Production Company
ALL'S FAIR IN LOVE	GB 1912	Clarendon
the EXILE	USA 1913	Lubin

Private Collection (cont.)

Title	Country of Origin	Production Company
a HAPPY EVENT IN THE POOR-LUCK FAMILY	GB 1911	Hepworth
the RED MASK	USA 1913	KB
the REFORMATION OF SIERRA SMITH	USA 1912	American Film Co. (d. Allan Dwan)
ST. JOSEPH'S TAPER	USA 1913	American Wild West
a SEASIDE INTRODUCTION	GB 1911	Hepworth
SHEP'S RACE WITH DEATH	USA 1914	Thanhouser
TILLY'S PARTY	GB 1912	Hepworth
the TRICKY STICK	GB 1914	Martin

Rank Labs./Fox 16mm negs.

		Director
HANGOVER SQUARE	USA 1945	John Brahm
NIGHTMARE ALLEY	USA 1947	Edmund Goulding
SWAMP WATER	USA 1941	Jean Renoir
TITANIC	USA 1953	Jean Negulesco

TV Companies

the BODY SNATCHER	USA 1945	Robert Wise
the CAT PEOPLE	USA 1942	Jacques Tourneur
CORNERED	USA 1946	Edward Dymtryk
the MISSING JUROR	USA 1944	Budd Boetticher

Exchanges with FIAF Members

CARRY ON SERGEANT!	Canada 1928	Bruce Bairnsfather
HAEVNENS NAT	Denmark 1915	Benjamin Christensen
the KISS OF MARY PICKFORD	USSR 1927	Sergei Komarov
PIMPLE'S MOTOR BIKE	GB 1913	Fred Evans
ROMANCE OF SEVILLE	GB 1929	Norman Walker
SORREL AND SON	GB 1933	Jack Raymond

Technicolor matrices (following closure by Technicolor Ltd. of their three-strip printing system, agreement was reached with copyright holders for a large number of these matrices to be transferred to the Archive) including:

the AFRICAN QUEEN	GB 1951	John Huston
ALICE DOESN'T LIVE HERE ANYMORE	USA 1974	Martin Scorsese
AMERICAN GRAFFITI	USA 1973	George Lucas
BELLE DE JOUR	France/Italy 1967	Luis Bunũel
DELIVERANCE	USA 1972	John Boorman
FAMILY PLOT	USA 1976	Alfred Hitchcock
FINIAN'S RAINBOW	USA 1968	Francis Ford Coppola
the GODFATHER	USA 1971	Francis Ford Coppola
a MATTER OF LIFE AND DEATH	GB 1946	Michael Powell
ROMEO AND JULIET	GB/Italy 1968	Franco Zeffirelli
the WILD BUNCH	USA 1969	Sam Peckinpah

Non-Fiction Films

Title	Country of Origin	Donor
AFTER THE DROUGHT: AN URBAN FAMILY IN W. AFRICA	Denmark 1977	
AFTER THE DROUGHT: A PEASANT FAMILY IN W. AFRICA	" "	
AFTER THE DROUGHT: A NOMADIC FAMILY IN W. AFRICA	" "	
ALL THINGS EQUAL	GB 1946	Metropolitan Police
BENEATH THE NORTH SEA	GB 1977	Mobil Oil
BORROWED LAND - THE STORY OF SAND AND GRAVEL	GB 1977	Sand & Gravel Assoc.
BOB FITZSIMMONS V. BILL LANG	Australia 1907	
BRAIN CELL METABOLISM	Japan 1977	Sandoz Products
BY WAY OF CAPE HORN	GB 1929-32	Alan Villiers
CHIMURENGA - THE WAR IN ZIMBABWE	GB 1978	Modena Films
CHOU EN LAI MEMORIAL FILM	China 1976	
the COLOURFUL CUTTLE	GB 1964	Marine Biological Assoc.
(CONGRESS CAMP 1930)	India 1930	amateur

Title	Country of Origin	Donor
a DAY IN THE LIFE OF A MUNITIONS WORKER	GB c.1918	
DEFENCE OF MADRID	GB 1936	Ivor Montagu
(DUBLIN AFTER THE EASTER RISING 1916)	GB 1916	
ELECTRIC PALACE STORY	GB 1975	David Cleveland
the FARMERS' HUNT	GB 1974	National Film School
the HUMAN BRAIN: A DYNAMIC VIEW OF ITS STRUCTURES AND ORGANISATION	USA 1976	Wexler Film Productions
INDIA! MY INDIA!	GB 1966	Yavar Abbas
INJECTION ERRORS	GB 1977	Medical Defence Union
IS THERE ANYTHING I'VE FORGOTTEN?	GB 1977	Millbank Films (ICI)
ITALIAN MARBLE QUARRIES AT CARRARA	GB c.1912	
KEEP TAKING THE TABLETS	GB 1977	Merck, Sharp & Dohme Ltd.
LIFE IN GREAT BRITAIN TODAY: OXFORD STUDENT	USA c.1948	International Film Foundation
MAGRITTE OU LA LEÇON DE CHOSES	Belgium 1960	
MECHANICAL HANDLING	GB 1948	John Byrd Productions
(MORRIS MINOR MANUFACTURE)	GB 1929	Morris Ltd.
NEWSREEL 7: STAND TOGETHER - GRUNWICKS JULY 11th	GB 1977	Newsreel Collective
PEOPLE OF IRELAND	GB 1970	Cinema Action
PRIDE OF PLACE	GB 1976	National Film School
PROFILE OF A MANAGER	USA 1977	National Educational Media
the PUNT GUNNERS	GB 1973	Ashley Manor Films
SAM SHERRY - LANCASHIRE STEP DANCER	GB 1978	English Folk Song & Dance Society
the SANGHAM	W. Germany 1979	Teldok Films
SQUATTERS	GB 1973	Cinema Action
the SQUID AND ITS GIANT NERVE FIBRE	GB 1976	Marine Biological Assoc.
the HOUR OF LIBERATION	Lebanon 1971	Srour Films

Title	Country of Origin	Donor
SUB-IGLOO	Canada 1973	National Film Board of Canada
(SUDAN & EGYPT: 1928-29)	Sudan 1928-29	amateur
a TINY THING BRINGS DEATH	India 1949	ICI
TOMORROW IS TOO LATE	Canada 1974	National Film Board of Canada
UNION MAIDS	USA 1977	New Day Films
a VISIT TO THE WORKS OF ICI METALS INC.	GB 1931	ICI
VULCAN'S CRUCIBLE	Australia c.1936	Lead Development Assoc.
WAR UNDER THE MICROSCOPE	GB 1949	ICI
WIRES OVER THE BORDER	GB 1974	British Transport Films
the WOODMEN & THE WILD	GB 1976	Royal Forestry Society

The Film and Photo League Collection including:

DOCK WORKERS	GB 1935/6	FPL
MARCH AGAINST STARVATION	GB 1936	FPL
MAY THE FIRST 1937	GB 1937	FPL
NATIONAL HUNGER MARCH 1934	GB 1934	FPL
RED RIGHT AND BLOO	GB 1937	FPL
REVOLT OF THE FISHERMEN	GB c.1935	FPL
SPIRIT OF MAYDAY	GB 1937	FPL

The Barnes Wallis Collection including:

(BOUNCING BOMB TESTS)	GB c.1943
CONSTRUCTION OF HMA R100 AIRSHIP	GB 1927-29
(EVOLUTION OF A NEW TYPE AIRCRAFT)	GB c.1954
(WILD GOOSE TEST FLIGHT)	GB 1949/53

Sir Clarmont Skrine Collection including:

(FLYING TO INDIA BY IMPERIAL AIRWAYS 1932-34)

(the QUETTA EARTHQUAKE: MAY 31st 1935)

Television Programmes

Title	Company
Arts Programmes	
ANCESTRAL VOICES (an example)	BBC
FALSTAFF	Southern
MIDSUMMER NIGHT'S DREAM	Global
Comedy and Light Entertainment	
BERYL'S LOT (an example)	Yorkshire
I LOVE LUCY	BBC
LENA AND BONNIE	LWT
RISING DAMP (an example)	Yorkshire
TEN YEARS OF LONDON WEEKEND	LWT
the TWO RONNIES	BBC
UP POMPEII (an example)	BBC
Documentary	
CUBA SI!: HAVANA	Granada
DECISION: BRITISH COMMUNISM (3 parts)	Granada
HANG UP YOUR BRIGHTEST COLOURS	ATV
LOOKING AT TELEVISION	Yorkshire
Drama (plays)	
the COMING OUT PARTY) the BBC no longer has	BBC
TAP ON THE SHOULDER) these two plays	BBC
SCUM	BBC
Drama (series)	
the ADDAMS FAMILY (examples)	
BONANZA (examples)	ITV
CHEYENNE: One-Way Ticket	Granada
CORONATION STREET (first five episodes)	Granada
the DEFENDERS (examples)	BBC
the FOUNDATION (an example)	ATV
HARD TIMES (an example)	Granada

Title	Company
Drama (series)	
HAVE GUN WILL TRAVEL (examples)	ITV
From the 1960s series ALFRED HITCHCOCK PRESENTS:	
Dip in the Pool	Granada
Banquo's Chair (and others)	
LAW AND ORDER:	
A Brief's Tale	BBC
A Prisoner's Tale	
A Villain's Tale	
A Detective's Tale	
MAVERICK: Two Tickets to Strike	Granada
SOFTLY, SOFTLY (examples)	BBC
TAKE THREE GIRLS (examples)	BBC
Z CARS (examples)	BBC
News and Current Affairs	
Numerous news items and current affairs programmes, including:	
COLD HARBOUR	Thames
GAYS SPEAKING UP	Thames
the NIXON INTERVIEWS	Paradine Prods.
PANORAMA: HOW MUCH?	BBC
the QUEEN'S CHRISTMAS DAY BROADCAST 1978	BBC
THIS WEEK: ULSTER BREAKING THE LINK	Thames
TV EYE: Front Line Rhodesia	Thames
WORLD IN ACTION: Smith's Back Door	Granada
WORLD IN ACTION: Back to Front	Granada

London

IMPERIAL WAR MUSEUM, LONDON

ANNUAL REPORT 1979-80

During this period the Museum acquired almost two million feet of film. The bulk of this came as official material from the Central Office of Information and the Ministry of Defence (Navy) and included a high proportion of training films. The Home Office deposited a series of Civil Defence films about procedures for coping with nuclear warfare.

A number of documentaries were also acquired from various sources. These included Lutz Becker's DOUBLE HEADED EAGLE for which a master copy was produced with special co-operation from Technicolor in spite of the fact that they are no longer using the original process. An interesting rarity, bought from a private collector, was the seventh DEUTSCHE WOCHENSCHAU issue of 1945, a newsreel not previously held by the Museum or the Bundesarchiv.

The annual grant of £240,000 enabled further preservation work to be done on the collection, almost entirely in the printing of nitrate film. Accelerating costs caused by the price of silver are causing anxieties about this programme, expecially in relationship to the Government's expenditure cuts.

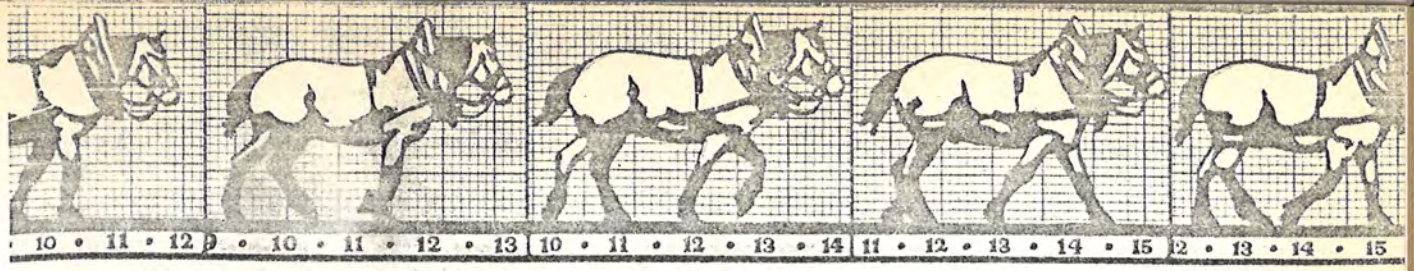
The Museum has continued its close connection with IAMHIST. At their conference in Amersfoort, Netherlands, on September 16-21 1979, Clive Coultass was elected again as Vice-President. He also gave a demonstration of amateur films from the Museum's collection. Another event attended by him in the film and history field was a seminar in Brussels on February 7-8 1980 organised by the BBC and Open University.

During March and April 1979 Clive Coultass visited Japan to undertake research on the newsreel and documentary material produced by the Japanese in the period of their alliance with Germany up to 1945. Amongst institutions visited were NHK-TV, Nippon TV and the Nippon Audio-Visual Library and a series of interesting contacts were established. A visit was also made to the Film Center of the University of the Philippines in Quezon City.

The research project on British Army cameramen in the Second World War has been completed and it now seems likely that it will form the basis of a BBC series in 1981. Other programmes which the Museum has actively assisted during the period have

been those on Ireland by the BBC and Thames TV. Film was also provided for the successful BBC drama production CHURCHILL AND THE GENERALS.

Los Angeles



During 1979, the UCLA Film Archives continued to expand its activities in the areas of acquisitions, nitrate preservation, and programming. The archives also increased its television holdings, acquiring over 300 individual programs.

ACQUISITIONS

Among features which have been donated to the UCLA Film Archives are over fifty films donated by Roger Corman, producer/director/distributor. Included in this donation are such titles as:

François Truffaut's;

SMALL CHANGE
THE GREEN ROOM
THE STORY OF ADELE H.

Ingmar Bergman's;

AUTUMN SONATA
CRIES AND WHISPERS

Three contemporary musicals;

THE KIDS ARE ALRIGHT
ROCK 'N ROLL HIGH SCHOOL
THE HARDER THEY COME

Assorted other features;

DERSU UZALA
SAINT JACK
I NEVER PROMISED YOU A ROSE GARDEN
AMARCORD
A LITTLE NIGHT MUSIC
THE LOST HONOR OF KATHARINA BLUM
CRAZY MAMA
GRAND THEFT AUTO
THE LADY IN RED

The Archives also received a number of films from the distinguished American director, William Wyler. Titles include:

THE BEST YEARS OF OUR LIVES, 1946
WUTHERING HEIGHTS, 1939
DEAD END, 1937
THE BIG COUNTRY, 1958
FUNNY GIRL, 1968

Mr. Wyler also donated a number of scripts in various stages of devlopment.

Finally, the Archives also received an extensive 16mm film study collection containing over 1,000 features and shorts spanning the entire world history of motion pictures.

PRESERVATION

With the assistance of the National Endowment for the Arts, the Archives continues to transfer many of its nitrate films to safety stock. Among features preserved in 1979, titles include:

DOLLAR DOWN (Truart Film Corp., 1925) d. Tod Browning
THE DUMMY (Paramount, 1929) d. Robert Milton
HOME OF THE BRAVE (United Artists, 1949) d. Mark Robson
IT'S IN THE BAG (United Artists, 1945) d. Richard Wallace
RENO (Sono-Art, 1930) d. George J. Crone
WHERE THE WORST BEGINS (Truart Film Corp., 1925)
BODY AND SOUL (United Artists, 1947) d. Robert Rossen
SIX CYLINDER LOVE (Fox, 1931) d. Thornton Freeland
BACHELOR'S AFFAIRS (Fox, 1932) d. Alfred Werker
BIG DAN (Fox, 1923) d. William A. Wellman
CAPTAIN LASH (Fox, 1929) d. John Blystone
GOOD INTENTIONS (Fox, 1930) d. William K. Howard
MY WEAKNESS (Fox, 1933) d. David Butler
THE SPIDER (fox, 1931) d. William Cameron Menzies

Titles of short subjects preserved include:

THE HIGH COST OF LIVING (Solox, 1912) d. Alice Guy Blaché
THE WAR GAME--THE ATTEMPTED CAPTURE OF NEW YORK (Thanhouser Co., 1912) documentary about U.S. Army with early radio equipment and biplanes
THE WATER NYMPH (Keystone, 1912) starring Mack Sennet, Ford Sterling, Mabel Normand. The first Keystone Comedy.

In addition, we have preserved the complete, 12-reel

MACBETH (Republic, 1948) d. Orson Welles; starring Orson Welles, Jeanette Nolan, Dan O'Herlihy, Roddy McDowall

with Orson Welles' original soundtrack.

INTERNATIONAL RELATIONS

In 1979, the UCLA Archives hosted national meetings of the Film Advisory Committee and the Television Advisory Committee. We also received colleagues and visitors from around the world. Additionally, we are presently preparing a program of animated films produced by the UCLA Animation Workshop. This program will be available for international distribution under FIAF auspices.

FILM PROGRAMS

This year, we continued to provide screenings for the University and the local community. Following are highlights of this year's film programs:

-In February, we held a tribute to Jean Renoir. The program included a slide show and a screening of THE GOLDEN COACH (1953). On hand for this event were John Houseman, François Truffaut, and George Cukor.

-In association with UCLA Cinematique, we presented the Third World Film Festival.

-We screened the Cannes award-winning film, NORTHERN LIGHTS.

-During the fall, we presented the Encounter Cinema Series. Many independent filmmakers made personal appearances including Stan Brakhage, Chantal Ackerman, Bastian Cleve, and Steve Dwoskin. The first program of this series, "American Independents/The Cutting Edge," was very successful. Nineteen films were presented and provided an expansive overview of 55 years of influential, individual expression on film. Another successful part of this series were three programs of "Sex and the American Independent/Experimental Film."

Madrid

FILMOTECA NACIONAL
DE ESPAÑA

RAPPORT DES ACTIVITES 1978

1.– Acquisitions de l'année.

Nos collections de films se sont enrichies de 934 titres, dont 808 longs métrages et 126 courts métrages.

En outre, nous avons acquis deux tables de montage 16 y 35 mm., ainsi que deux nettoyeuses Neuvator 35 y 16 mm.

Mais la plus importante acquisition de l'année a été une très riche collection privée de matériels anciens composée de 700 appareils de pré-cinéma (lanternes magiques, zootropes, dioramas, caléidoscopes, etc...) de photographie (appareils de diverses époques) et de cinéma (appareils Lumière, Pathé, Gaumont, Erneman, Ica, etc.). La collection compte aussi de 7.000 pièces anciennes (daguerrotypes, photographies stéreoscopiques, plaques de verre pour lanternes magiques, jeux d'ombres chinoises, bandes pour zootropes, disques, affiches anciennes, etc...) Cette collection servira très bientôt à l'installation d'un important Musée du Cinéma.

2.– Progrès dans le domaine de la préservation.

La Filmoteca a créé, au cours de l'année 1979, un service chargé des travaux d'investigation, préservation et récupération du patrimoine cinématographique espagnol.

30.000 m. de films nitrates ont été transferés sur acétate, comprenant des films primitifs des années 10 et 20, des reportages sur la Guerre Civile et des films des années 40 et 50.

Nous avons aussi restauré et reconstruit des copies de films dont les négatifs ont disparu.

3.– Catalogage, documentation, recherche.

Les travaux d'identification et de catalogage des films ont été considérablement accrus. Nous avons commencé en 1979 un nouvel inventaire de nos fonds suivant la classification suggérée par la FIAF.

Notre bibliothèque s'est enrichie de la précieuse donation de l'historien Carlos Fernández Cuenca, directeur–fondateur de la Filmoteca, puis président.

La bibliothèque s'est enrichie en 1979 de

- 2.700 livres
- 5.764 revues spécialisées.
- 6.240 brochures
- 22.000 fiches filmographiques

La salle de lecture a permis la consultation de 1.620 livres y de 4.762 periodiques.

La phototèque a acquis 28.000 photos et 400 affiches.

Nos services chargés de la conservation des films et des documents ont accuelli au cours de l'année de nombreux chercheurs.

4.– Projections.

Nous avons maintenu le rythme des projections à 5 séances par jour à Madrid et 4 à Barcelone pendant toute l'année, y compris les mois d'été.

Le nombre total des projections a été de 3.230, dont 1546 à Madrid, 1.330 à Barcelone et 354 à Valence.

Outre les projections organisées directement par la Filmoteca, nous avons prêté de nombreux films classiques à divers festivals, universités, ciné-clubs et autres organismes culturels.

Mis à part la présentation de quelques films inédits et certains programmes complémentaires, nous avons organisé les cycles et manifestations suivantes.

Cinéma hindou
Jean Renoir
Semana Internacional de Cine de Autor de Benalmádena
Leopoldo Torre–Nilsson
Cinéma brésilien
Eric von Stroheim
Max Ophuls
Cinéma grec
La Femme dans le cinéma
Mai Zetterling
Rodolfo Valentino
Cinéma irlandais
La "DEFA"
Douglas Sirk
Heynowski & Scheumann
Le Film policier
Cinéma canadien
Cinéma polonais
Cinéma hongrois
Yasujiro Ozu
David Wark Griffith
Karel Zeman.

Nous avons rendu hommage à C. Paniagua, J. Way, F. Sempere, Laly Soldevila, Pastora Imperio, Dimitri Tiomkin, Pedro Lazaga.

5.– Publications.

Pour accompagner les cycles programmés, les brochures suivantes ont été publiées en 1979:

LA MUJER EN EL CINE
MAI ZETTERLING
CINE IRLANDES
CINE DE LA R.D.A.
HEYNOWSKI & SCHEUMANN
DOUGLAS SIRK
DAVID WARK GRIFFITH
CINE **GRIE**GO
CINE CANADIENSE
LEOPOLDO TORRE–NILSSON
KAREL ZEMAN
ANUARIO 77–78.

6.– Administration et budget – Relations avec les autorités nationales.

Bien qu'il soit encore insuffisant pour faire face à tous les besoins de la Filmoteca, notre budget a été accru par le Ministère de la Culture. Les subsides les plus importants ont été assignés à la récupération du cinéma national et à l'accquisition de la collection pour le futur Musée du Cinéma.

7.– Relations internationales.

Nous espérons intensifier les échanges avec tous nos collègues étrangers. Nous remercions pour leur précieuse collaboration cette année les archives de Amsterdam, Berlin (DDR), Berlin (BRD), Beograd, Bruxelles, Lausanne, London, München, Ottawa, Rochester, Roma, Toulouse, Washington, Wiesbaden.

Nous avons reçu les visites des personalités suivantes:

Michel Demopoulos (Grèce)
Mai Zetterling (Suède)
Kevin Rockett (Irlande)
Walter Heynowski (DDR)
Janos Rósza (Hongrie)
András Kovács (Hongrie)
Thomas Crisp (USA)
Fay Kanin (USA)
Ulrich Gregor (BRD)
Guillermo et Paulina F. Jurado (Argentine)
Manuel G. Casanova (Méxique).
Sandor Simó (Hongrie)

Mexico

CINETECA NACIONAL

SECRETARIA DE GOBERNACION

DIRECCION GENERAL DE RADIO, TELEVISION Y CINEMATOGRAFIA

DIRECCION DE CINEMATOGRAFIA

MEXICO

Miembro de la FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

REPORT ON ACTIVITIES FOR THE YEAR 1979.

The National Film Archive was founded in January of 1974. In 1979 it celebrated its fifth anniversary, for which it programmed special national film cycles in the theatres of the Film Archive. It also organized an exposition of film apparatus and published number 9 of the Film Archive Workbooks.

A special party was organized in the Film Archive building, with the presence of the mexican film family. This homage included a historical retrospective of the development of Mexican films, the analysis being backed up by projection of clips from representative films.

Directors, actors, actresses, photographers, editors, musicians, producers, set designers, script-writers, story-writers, critics, historians, tecnicians, etc. attended this event, having collaborated in the development of the national industry and forming part of the History of Mexican films.

I.- ACQUISITIONS OF THE YEAR.

In 1979, the Film Archive acquired 544 films, part of this material consists of second prints of existing material.

Some important acquisitions of foreign material include negatives and positives of Charles Chaplin shorts.

Another acquisition was the film directed by Sergei Eisenstein in Mexico in the 30s, VIVA MEXICO, with a sound track made in Russia, which donated the film to the Archive.

The director Juan Orol deposited in the Archive more than 25 negatives of his films.

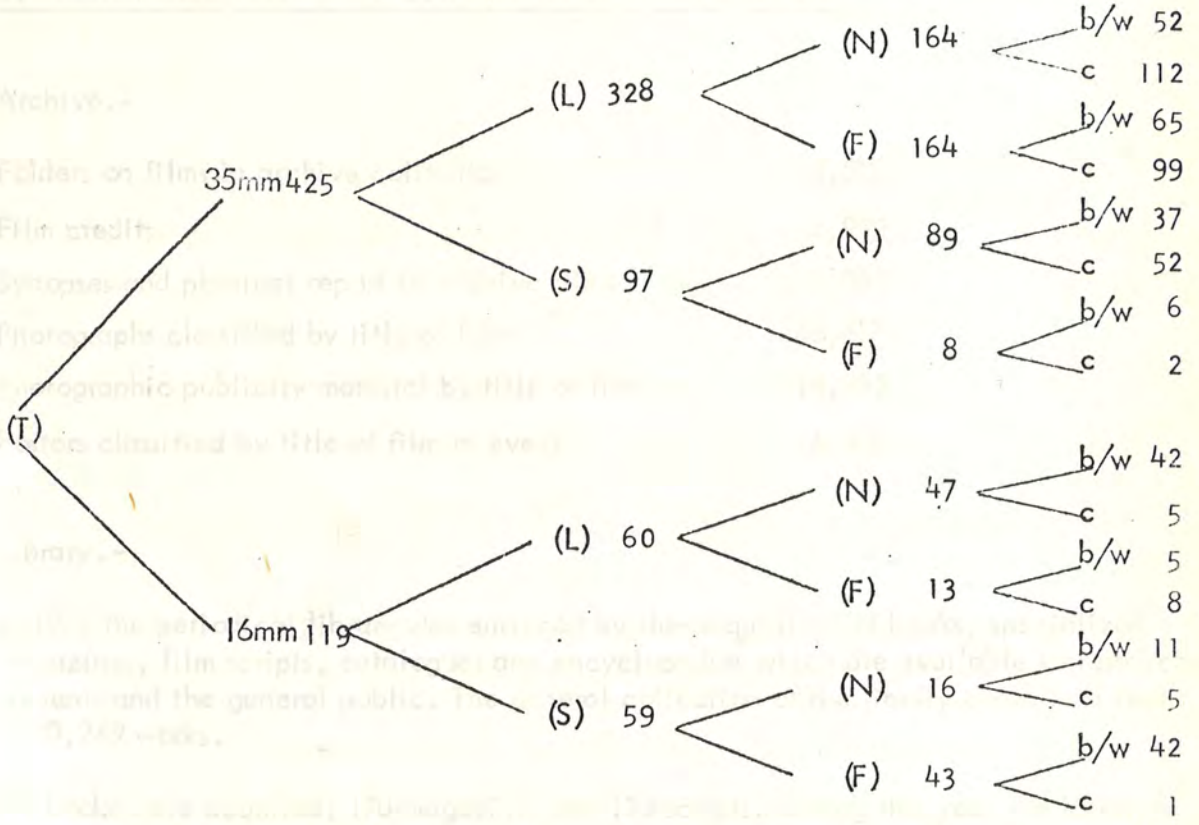
We have also received videocassettes of the television programs made in collaboration with the National Archive.

The Mexican short THE BEES (LAS ABEJAS) was also received and has been transferred to safety film since it was on nitrate. It is an animated film about bees within and without the hive.

The delivery of national material to the Archive has continued.

#...

All this acquisition have been possible thanks to the cooperation of the film distributors in Mexico.



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

2.- PROGRESS IN THE FIELD OF PRESERVATION.

During this year we have continued to rescue film material from the nitrate collections, transferring to safety film some shorts, news reels and national documentaries and also some shots of tourist attractions around the world, dating from the first decade of the century. The observations on the systems used in other countries with more advanced technology have been taken into account for this delicate process, but it has been necessary to research more practical and functional methods, in accord with the situation and resources available to the National Archive, in accordance with the recommendations of the International Federation of Film Archives (FIAF)

In this material we have found general shots of the period of President Lázaro Cárdenas and President Avila Camacho, along with a short filmed by Fernando de Fuentes on the 26th anniversary of the Mexican Revolution.

2,414 films were checked in order to determine their physical state and 311 were restored, all belonging to the National Archive.

3.- CATALOGUING - DOCUMENTATION - RESEARCH

Archive.-

Folders on films in archive collection	3,515
Film credits	2,992
Synopses and physical report on archive films	2,083
Photographs classified by title of film	66,617
Photographic publicity material by title of film	14,982
Posters classified by title of film or event	6,330

Library.-

In 1979 the periodical library was enriched by the acquisition of books, specialized magazines, film scripts, catalogues and encyclopedias which are available to researchers, students and the general public. The general collection of the library contains a total of 10,269 works.

171 books were acquired, 170 magazines and 133 scripts. During this year the library offered its services to 4,689 readers.

Research.-

One of our primary activities in the field of research has been the work related to the special collections of nitrate material, their restauration identification and re-printing on safety film, which are still going on in the National Archive.

We have found shorts, news reels and documentaries of various shorts, among wich are films from the 30s and 40s, which form part of the most important national collection. As to other collections, the oldest of them consists almost entirely of documentaries filmes filmed on five continents during an estimated period between 1910 and 1920. Quite a few of these films used primitive tecniques such as hand coloring in parts and, though this has presented some problems, we have obtained satisfactory tests for their preservation.

The films in the collections have been documented, reel by reel with a detailed description of text and image.

4.- FILM SHOWINGS.

The Cineteca Nacional programmed this year in its theatres Fernando de Fuentes (590 seats) and Salon Rojo (120 seats), 3,456 showings with 836 titles, of wich 677 were feactures and 159 shorts, with a total assistance of 553,926 people.

Some of the films and cycles shown were: Checoslovakian film week, People's Republic of China film week, New Vietnamese film week, Portorican film week, Democratic Republic of Germany film week, Homage to Luchino Visconti, Andrei Tarkovski, Marco Bellochio, Retrospective of Felipe Cazals, Young Mexican filmmakers, Italian films during the fascist regime, The New Wave in French films 20 years later, The realist tradition in England, 1979 production of the University Film School, XI and XII International film samples, Die linkshandige frau, The serpent's egg, Magyarok, Messidor, etc.

Educational Cine Movil.-

In 1979, the Cineteca Nacional, in collaboration with the Department of Education, continued the program of educational mobile film units in different schools run by the government.

As we had already mentioned last year, this project aims at collaborating with primary teachers, using educational films as a means to reinforce the knowledge taught.

The number of showings given was 320 in various schools and the number of students attending was 44,447.

Children's film debates.-

These showings were followed by debates among the children attending the educational films. The goal of this program is to use films as an added instrument for children's education.

Cycles sponsored by the National Film Archive.-

In 1979 we had 31 cycles, consisting of four or five films each, in 16mm. grouped by themes, genres, director, actors, nationality, etc. These cycles are provided without cost for cultural organizations, public institutions and film clubs in the capital and the interior of the country, at their request. During this year 956 films were loaned out.

Television Programs.-

In collaboration with the National Television and Radio Production Company, sixty programs of "Filmbiographies" have been made, of 30 minutes each, on different aspects of films, both national and international, such as: Akira Kurosawa, Humphrey Bogart, Charles Chaplin, Ismael Rodríguez, Joaquín Pardavé, Chano Urueta, The Mexican Revolution, The American Musical, among others.

5.- EXHIBITIONS - PUBLICATIONS.

Two expositions were held, the first "Objects for a National Film Museum". In collaboration with the Film Archive of the National Autonomous University of Mexico, an exposition was mounted with antique film apparatus, such as Pathe Viewfiners, two Magic Lanterns, photographs of apparatus wich proceded moving pictures, some cameras wich both filmed and projected, dating from the befinning of the century.

The second exposition was "The Child in Mexican Films", composed of photographs, it was held in honor of the International Year of the Child, covering children's intervention in mexican talking films. In it we found children such as Narciso Busquets, Alfonso Mejía, Roberto Cobo, Evita Muñoz "Chachita", María Gracia, María Eugenia Llamas, among others.

A book was published called "Homage to the initiators of Film in Mexico" (1896-1938), in the collection National Film Archive Workbooks. In it, the development of Mexican films from their beginning to the consolidation of the film industry is analysed. It includes interviews, biographies and filmographies.

In the Cineteca Nacional building, there is a book store specializing in film publications, stills and posters, pertaining to the national and international industry.

6.- BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES.

The Cineteca Nacional is an institution which depends on the General Board of Radio, Television and Cinematography, which in turn is a branch of the Secretary of the Interior. Therefore the budget is provided by the Federal Government.

In the last budget the need for continuing with the systematic and intensive saving of nitrate material and the enlargement of the vaults has been stressed.

7.- INTERNATIONAL RELATIONS (FIAF AND OTHERS)

In the month of September, thanks to the collaboration of the Cineteca Nacional, the Museum of Modern Art in New York presented a retrospective cycle of the work of the director Fernando de Fuentes. The cycle was composed of 15 films, almost 20 years of Fernando de Fuentes' creative activity. These films, which belong to the archives of the Cineteca Nacional, were subtitled in English.

In order to carry out the making of prints and the subtitling of the same, we would like to mention the cooperation of Fernando de Fuentes, Jr. and the Film Archive of the National University. Some of the films included in the cycle were: 1933, El Prisionero Trece, 1933, El Compadre Mendoza, 1935, Vámonos con Pancho Villa, 1936, Allá en el Rancho Grande, 1940, El Jefe Máximo, 1943, Doña Bárbara, 1945, La Selva de Fuego,

1950, Crimen y Castigo.

After being shown in the Museum of Modern Art, this cycle was sent to several institutions in the United States, Canada and Europe.

The head of programming of the Cineteca Nacional assisted the International Film Festival of Cannes.

The Coordinator and the head of programming attended the XXXV General Assembly of the International Federation of Film Archives in representation of the Cineteca Nacional.

The cycle on the Realist Tradition in England was made possible thanks to the collaboration of the British Film Institute.

The Museum of Modern Art in New York sponsored the cycle "Italian Films during the fascist regime".

Some Embassies collaborated on some of the cycles presented by the Cineteca Nacional.

8.- SPECIAL EVENTS - MISCELLANEOUS.

We continued to carry out agreements for interchanging information and film and graphic material with various institutions related to the film industry.

During this year we received visits from two film personalities, who held talks with the press, students and the general public in the Film Archive building. The first was the critic from Time magazine, Richard Schickel and the second was Eva Orbanz, who works in the Berlin Film Archive in the Democratic Republic of Germany.

Raúl Ortiz Urquidi
Curator & Assistant Director.

Mexico

REPORT OF THE ACTIVITIES CARRIED OUT BY THE FILMOTECA DE LA UNAM. DURING 1 9 7 9

The Filmoteca is an organism depending directly of the Universidad Nacional Autónoma de México.

It contains the following areas of activities:

- PRESERVATION
- DIFFUSION
- RESEARCH
- SERVICES

P R E S E R V A T I O N

This area continued with the tasks undertaken during previous periods, i.e. acquisition classification and protection of films, old instruments, posters, photographs and documents.

118 new pictures were purchased and 147 more were copied, including short, medium and full lenght films. Several donations were obtained from different persons and associations, amounting approximately 28.000 DLLS.

Projectors and Cameras (both for taking moving pictures and normal photographs) were purchased in order to complete the Museum collection that iluestrates the technical development of the Cinema.

For record purposes important interviews have been filmed, such as the ones related to the life and works of Leon Trosky.

Under the heading Living Testimonies we filmed ten interviews with old Zapatist Revolutionaries.

The Preservation area called for the collaboration of producers -- with a view to develop the sector of Perservation of " Super 8 Width " -- films.

We started the formation of a Preservation Sector covering Scien-- tific Movies.

Taks relating to the organization of the Record and Keeping of -- Documents and Filmography, were continued.

We received bulletins with the programation of the most important Cine Clubs of the Country and also those related to film activities at -- National and International levels.

We started the classification of the material existing in the Sec-tion Stock-Shots which was increased by more than 40,000 feet of negati-- ves, most of which correponde to the activities of U.N.A.M. between 1959-1962.

D I F F U S I O N

This area has continued with the exhibition of the films collected by our Records Departament throught the Nation, especially in support of the activities of the Universities and Cultural Institutions in our Country. More over, we copiled a retrospective show concerning " 80 AÑOS DEL CINE EN MEXICO " which was exhibited in French Universities (Perpignan, Toulouse, and Burdeaux). Wide diffusion received a cyclie of Mexican -- pictures throughout territories of Mexican origin, within the United States.

Copilation of a cycle of 30 pictures produced by C.U.E.C. (Centro Universitario de Estudios Cinematográficos, de la UNAM), in order to exhibit them in foreing countries, with transcriptions in English and French.

The magazine "FILMOTECA" is being issued now. It's first number is concerned with the subject " Cinema and the Mexican Revolution ".

One technician was sent to the Cinematheque of West Germany Repu-- blic, in order to study at FIAF everything related to the Preservation -- of Cinematographic material, and another one to the " Documentation Center of the Cinemateca of Cuba."

Lectures at the Departament of Academic Extension on the subject -- " Cinema History and Critics " with the participation of the following -- lectures:

EMILIO GARCIA RIERA	MEXICO (2)
AGUSTIN MAHIEU	ARGENTINA (5)
HOMERO ALSINA THEVENET	URUGUAY (5)
JESUS MARQUEZ NARVAEZ	MEXICO (2)
GUIDO ARISTARCO	ITALIA (5)
EVA ORBANZ	ALEMANIA (6)

Organization of trining courses for the Filmoteca's personnel.Lectures on the main corrents of World Cinematography dictated at the University of San Luis Potosí (México).

Also lectures at the Casa de la Cultura, Tuxtla, Gutiérrez, Chia-- pas, (México) together with exhibitions of a retrospective cycle of --- films, on the Depvelopment of the Cinema.

A course on Super 8 Width Films, with the support of the Sociedad General de Escritores de Mexico (General Society of Mexican Writers).

The First National Meeting on Super 8 Width Films was carried out at the Museo Carrillo Gil, and the Auditory of the National School of Antropology and History.

An exhibition of antique cinematographic equipemt formed part of - the Exhibition Conmemorating the Jubilee of the University Autonomy, held

at the Palacio de Minería, Mexico City.

The Departament stablished contacts with Cuba, to secure the posters offered by I.C.A.I.C. to mount up an exhibition on Cuban Cinema Posters.

Several T.V. programs were realizaed in this city, through of an Cultural Channel.

R E S E A R C H

Two investigations were carried out; they will serve as basic material for the realization of the movies: " Benita Galeana " and " Risa de Nuestros Abuelos " (Our Gransparent's smiles).

During this period the revision of the following works was completed, so that they are ready for publication:

a).- CARTELERA CINEMATOGRAFICA 1930-1969 (Cinematographic Bill - board 1930-1969) (three volumes), by Jorge Ayala Blanco and Maria Luisa Amador.

b).- EL CINE YUCATECO (Cinema From Yucatán) by Gabriel Ramírez.

c).- LA RELIGION EN EL CINE MEXICANO (Religion in Mexican Movies) by Maria Luisa López Vallejo.

d).- LOS PERSONAJES BIOGRAFICOS EN EL CINE MEXICANO (Biographic characters in the Mexican Cinema) by Gustavo García Gutiérrez

e).- NOTAS PARA LA HISTORIA DEL CINE MEXICANO (Notes for a History of the Mexican Cinema) by Helena Almoina Fidalgo.

f).- LOS PERSONAJES POLITICOS EN EL CINE MEXICANO (Political Characters in the Mexican Cinema) by Adriana Campos Lara.

g).- POR LAS PANTALLAS ((through the Screens) this investigation was finished. Cinematographic chronicles of " El Universal " newspaper by Helena Almoina Fidalgo.

Integration of the National team who will compile the charpter on the Mexican Cinema within the General History of the World Cinema. This work will be published under the sponsorship of the UNESCO The team has already started working to this effect.

Investigation on Animetion. This started with the realization of several works.

The Departament has also been working on Investigations that will contribute towards the realization of Cineamtographic productions on the subjects:

1.- Mexico from 1909 to 1929 and " A History of the Workers Movements in Mexico.

2.- Theoritical and Aesthetic Sutdy on " El Espacio Fuera de Campo." (The space off the Field).

The staff continued their works on the following investigations:

a).- BREVIARIO DEL CINE MEXICANO (Brevary on the Mexican Cinema) by Gustavo García Gutiérrez.

b).- EL CABARET EN EL CINE MEXICANO (The Cabaret on the Mexican Cinema) by Esperanza Vázquez Bernal.

c).- LA REVOLUCION EN EL CINE MEXICANO (The Revolution in the Mexican Cinema) By Andres de Luna Olivo.

d).- LAS INSTITUCIONES DE LA RECLUSION Y DE LA MARGINACION EN EL CINE MEXICANO. (The Institutions of Reclusion and Margination in the Mexican Cinema) by Eduardo de la Vega Alfaro.

e).- CATALOGO DEL CINE MUDO NACIONAL (Catalogue of National Silent Movies) By Federico Dávalos, Esperanza Vázquez Bernal y Adriana Campos Lara.

f).- EL TRAVESTISMO EN EL CINE MEXICANO (Trasvestism in the Mexican Cinema) By Gustavo Montiel Pagés.

g).- JUAN BUSTILLO ORO, By Cecilia Pérez Grovas.

h).- FERNANDO DE FUENTES By Lucrecia Martín Chávez.

i).- EL CINE DOCUMENTAL MEXICANO (Mexican Documental Cinema) by Manuel Michel.

j).- HISTORIA GRAFICA DEL CINE MUDO MEXICANO (A Graphic History of the Silent Mexican Cinema) By Paco Ignacio Taibo.

At the same time, the departament has been making contributions to our magazine " Filmoteca " through several articles which will be published in it's first number. Short studies on the National Cinema were delivered monthly for their publication on the Magazine.

S E R V I C E S

The revision workshop programmed 2,308 copies, gave special permits for the exhibition of 262 films, as well as for 318 projections to investigators; rewinded 89 copies and revised 4,539 copies. It also facilitated some equipment to sundry Institutions, such as projectors and recorders.

This Departament has continued with the integration of our Library and Hemerotheque, by the acquisition of 380 new books.

We have given information and orientation to approximately 300 - applicants, for the organization of Cinematographic Exhibitions.

Milano

CINETECA ITALIANA
Archivio Storico del Film — Museo del Cinema
MILANO — Villa Comunale — Via Palestro 16

RAPPORT POUR L'ANNEE 1979

1. ACQUISITIONS ET PRESERVATION

Films

153 longs métrages se sont ajoutés à nos collections au cours de 1979.

Nous avons restauré trois longs métrages du cinéma italien des années '20.

Parmis les identifications il faut signaler un long métrage de Larry Semon, des "primitifs" de la Cines, Gaumont, Pathé-Frères.

D'après une excellente copie de l'époque de "Nana" de Jean Renoir (copie originale couleur, non flamme) il à été tiré une copie en 16mm. pour les écoles et les universités.

Nous avons classé en dépôt les bandes de télévision sur l'histoire du cinéma; le total actuel de ce dépôt est maintenant de quelques centaines de titres.

Pour participer à des expositions d'art moderne avec une salle sur les avant-garde cinématographiques nous avons tiré un groupe de films en 16mm. parmis lequels films de René Clair, Fernand Léger, Hans Richter, Viking Eggeling, Man Ray, Germaine Dulac.

Voûtes

Nous avons complété l'équipement technique des voûtes de conservation par l'acquisition d'étagères métalliques ou mettre les films de "circulation" ce qui permet un meilleur travail pour l'expéditions des copies. Notre service technique est maintenant en mesure d'exécuter un travail de comparaison simultanée de différentes versions ou copies.

Catalogue

Est maintenant disponible un catalogue pour le travail de "circulation" culturelle des films. Les clubs, associations, écoles, universités, doivent organiser les projections en forme gratuite, avec carte et sans aucune vente de billet, pour reçevoir les films de la Cineteca Italiana.

2. PROJECTIONS CULTURELLES

Liste des écoles et universités qui en 1979 ont reçu en prêt des films de la Cineteca Italiana: **ASTI-BERGAMO-MILANO-NAPOLI-PAVIA-PINEROLO-PISA-SANSEPOLCRO-SIENA-TORINO-TRIESTE-VARESE.**

A' Milan dans la salle de la cinémathèque (Teatro S.Marco) il y a eut une activité de projections chaque jour (sauf le lundi). Voici les cycles présentés:

MUSIQUE ET THEATRE DANS LE MONDE DE INGMAR BERGMAN - HISTOIRES DU CINE-

MA ITALIEN ENTRE NORD ET SUD - SEMAINE DU NOUVEAU CINEMA CANADIEN - L'OEUVRE DE ERMANNO OLMI - SCENE DE VIE EXTERIEURE AUX USA - DEUX OU TROIS CHOSES SUR LE CINEMA FRANÇAIS D'AUJOURD'HUI - RENCONTRE AVEC LE BRITISH FILM INSTITUTE - HOMMAGE A FRANCESCO PASINETTI - HOLLYWOOD DES ANNEE '20.

En total environ 150 longs-métrages ont été présentés; en plus il faut signaler les présentations de films, tables ronde, débats avec le public.

Dans le hall du cinéma, pendant toute l'année, ont été organisé des expositions de photos,affiches de cinéma.

Parmis les pubblications: brochures accompagnant des cycles spéciaux (films anglais, films canadiens, ect.).

3. MANIFESTATIONS DIVERSES

Voici un simple résumé des plus importantes manifestations diverses de la Cineteca Italiana en 1979:

EXPOSITION DU CINEMA MUET DANS LE VIEUX CHATEAU DE RAPALLO
(documents sur le cinéma muet italien)

RETROSPECTIVE A VENISE POUR LA "BIENNALE CINEMA"
Un homage à l'acteur du cinéma muet italien Emilio Ghione

HOMAGE A MAX OPHÜLS A VENISE
Projections de films de Ophüls chez la Chambre de Commerce

EXPOSITION"LES ORIGINES DE L'ART ABSTRAIT A MILAN"
Dans une salle de l'exposition projections sur 5 écrans de nombreux films de l'avant-garde des années '20

HOMAGE A EDUARDO DE FILIPPO A L'ETRANGER
Projection du film "Filumena Marturano" au Danemark et au Canada

RETROSPECTIVE JEAN RENOIR
Au "Festival des Peuples" de Florence organisation d'une rétrospective Jean Renoir

RENCONTRE AVEC LE METTEUR EN SCENE KONRAD WOLF
A Milan projection du film "J'avais 19 ans" avec la présence de l'auteur Konrad Wolf de la D.D.R.

L'EPOQUE DE WEIMAR
Sous les auspices de la Municipalité de Milan et de la Region Lombardie présentation d'une grande rétrospective sur le cinéma allemand de Weimar.

FILMS SOVIETIQUES SUR L'ESPACE
Organisation à Milan des "Journées sur la conquête de l'espace par l'Union Soviétique" avec des films envoyés par le Gosfilmfond

FESTIVAL DE DIGNE EN FRANCE
Projection du film récemment retrouvé par la Cineteca Italiana "Le champ du diable" de F. W. Murnau à la "Maison des Arts"

HOMAGE AU MUSICIEN ALBAN BERG

A la "Piccola Scala" de Milan, sous les auspices du "Téathre à la Scala", projection du film "Lulu" di G.W. Pabst.

4. BUDGET

La Cineteca Italiana reçoit des contributions annuelles de la part de l'Etat (Ministère du Spectacle), de la Region Lombardie pour le "Musée du Cinéma" et la "Bibliothèque"; la Municipalité de Milan subventionne des manifestations spéciales. Malgrès ces contributions le budget de la Cineteca Italiana est toujours insuffisant pour payer tous les services publics que la Cineteca se trouve a faire façe. Le personnel de la Cineteca demeure le même: 5 personnes permanentes et 3 surnuméraires.

Avec les autorités nationales les relations sont normales.

5. DIVERS

Il faut signaler l'actuelle tendance en Italie de la création de nouvelles cinémathèques régionales. C'est une tendance qui sans doute existe aussi dans d'autres Pays, mais il faut tenir compte qu'il y a déjà 3 membres effectifs italiens à la FIAF (Milan, Rome, Turin). La FIAF devrait examiner le problème, c'est à dire la multiplication des archives dans un même Pays.

* * *

Milan, le 15 février 1980

Montevideo

CINEMATECA URUGUAYA
Lorenzo Carnelli 1311
Casilla de correo 1170
Montevideo (Uruguay)

R A P P O R T 1 9 7 9

L'activité pendant l'année fut tres intense dans le champ des acquisitions et dans la difussion. En tant qu'archive privé, la Cinématheque a du vaincre des dificultés que n'empecherent pas le desarroi prevu de l'institution. La Cinématheque fut pendant l'année le principal organisme culturel dans le pays et l'activité merita l'appui et la reconnaissance publiques.

La Cinématheque soutient un service de publications (édite la revue "Cinemateca", des feuillets pour chaque projection de films, etc.), un département de production et des cours spécialisés techniques et culturels.

Nous avons arrivé a un accord avec Cine Arte du S.O.D.R.E. pour la préservation des films de nitrate et nous sommes en train d'acquérir un laboratoire pour les travaux de tirage et developpement de films 35 et 16 mm. Aussi dans le champ de la préservation nous avons décidé acquérir une location distant 15 km. de Montévidéo pour construire des voutes (le plan total nous démandera 5 ou 6 ans de travail) accomplisant les spécifications techniques necessaires pour la meilleur préservation des materiels cinématographiques de l'archive. Cette projet fut approuvé par le Conseil de Direction de la Cinématheque et nous avons commencé a l'implementer, avec les ressources propres de la Cinématheque (nous n'avons pas des aides ou des apports de l'état).

Actuellement la Cinématheque compte avec le support de 6.500 membres (sur un millon et demie d'habitants a Montévidéo).

En general la Cinématheque accomplise des fonctions culturels qui ont étroite liaison avec tous les secteurs d'activité cinématographique: la realisation, la difussion et, bien sure, la préservation. Dans l'Uruguay il n'y a pas d'autres organisations qui s'occuppent de tous ces taches et la notre rempli les besoins du milieu. Dans cette contexte la préservation est un travail plus important encore, parce qu'il est necessaire sauvegarder non seulement la production nationale mais aussi la production internationale.

1. ACQUISITIONS.- a) Films de l'Uruguay: une collection des films muets tournés dans une ville de province (San José), des documentaires, films d'actualité et un court metrage de fiction; aussi films modernes de court metrage et le dernier long metrage uruguayen, tourné pendant 1979 qui a été acquis par l'archive; b) Films étrangers.- C'est le secteur plus nombfeux: 147 titres de long métrage. Presque tout le cinéma qui est projecté dans l'Uruguay est étranger.
2. PRESERVATION.- Aujourd'hui nous disposons: a) Une machine a copier tres vieille et rudimentaire avec laquelle nous faisons tous les travaux, inclus des reductions de 35 a 16 mm. b) Nous disposons aussi d'un voute pour les films nitrate avec réfrigération tres insufissante que sera remplacé dans un premier temps par la voute du Cine Arte et d'ici dex années par la premiere des voutes du nouveau emplacement de l'archive dans l'exterieur de la ville.
3. CATALOGAGE.- Le sisteme employé est de fiches manuels analytiques.
4. DOCUMENTATION.- Le travail de la bibliotheque et du centre de documentation est tres actif. Nous avons amplié les travails de documentation et

un equipe d'investigation est en charge de completer les documents de qu'on disposse. Cet équipe a pris la redaction des chapitres sur l'Uruguay de l'Histoire Générale du Cinéma.

5. PROJECTIONS.- Nous avons projecté les films de l'archive (61%) et des autres sources (39%) dans quatre salles:
-Estudio 1 (146.000), 3 sessions par jour;
-Sala Cinemateca (182.000), 3 sessions par jour;
-Sala 2 (21.000), 2 sessions par jour;
-Pocitos (154.000), 2 ou 3 sessions par jour;
Chaque mois la Cinématheque a projecté 140 programmes differents, ordonnés par cicles. Nous avons présenté en premiere pendant l'année 96 films. La souscription des membres est l'équivalence de U$S 4,00. Le ticket pour une session U$S 1, 20.
5. EXPOSITIONS ET PUBLICATIONS.- Publications: "Cinemateca Revista" (revue mensuelle, 9.000 exemplaires), feuillets critiques et d'information (1.300 fiches, tirage 900 exemplaires). Un livre dans l'année: "U.S.A., los tres rostros del cine". Expositions: deux salles d'expositions (a Pocitos et a Sala Cinemateca). Tous les deux avec activité tous les jours.
6. ADMINISTRATION ET BUDGET.- Cinemateca Uruguaya ne reçoit pas aucun support ou aide ou exonération.Nos ressources sont apportés par les membres et des économies propres.
7. RELATIONS INTERNATIONALES.- Nous maintenons des liaisons tres étroites avec d'autres cinématheques de l'Amerique latine et en particulier avec les archives de Buenos Aires et Rio de Janeiro par de raisons géographiques. Pendant l'année nous avons reçu -parmi d'autres- la visite de M. David Francis en répresentation de FIAF et avec lui nous avons discuté les points de vue que soutient la Cinématheque.
8. PRINCIPALES SERIES DE FILMS PROJECTES.- Les films employés sont propriété de la Cinématheque et dans quelques cas nous ont été envoyés par d'autres collegues ou sont des titres de distribution dans le pays:
Le néorrealisme italien (54 programmes), Luis Buñuel (28), Ingmar Bergman (21), La nouvelle vague française (39), Le printemps de Prague (18) Le cinéma dans la Republique de Weimar (47), Le réalisme poétique français (34), Orson Welles (6), Les principaux films de Sergei Eisenstein (6), Les chemins du cinéma argentin (26), Operas primas (53), Le cinéma racconte l'histoire (27, presque tous les films documentaires), Semaine du Cinéma Brésilien (7), Semaine du Cinéma Allemand Ouest (7), Semaine du Cinéma Grec (7), 40 ans apres la Guerre d'Espagne (21, presque tous les films documentaires), etc.

M.Martínez Carril
(conservateur)

Montréal

LA CINEMATHEQUE QUEBECOISE
Musée du cinéma

RAPPORT POUR L'ANNEE 1979

1. ACQUISITIONS ET PRESERVATION

Films

Les collections de la Cinémathèque se sont enrichies de 593 longs métrages et 330 courts métrages au cours de 1979. Nous avons également reçu en dépôt 14 séries de télévision ainsi que les chutes de 13 productions récentes.

Nous avons de plus reçu en dépôt les éléments de tirage de 17 longs métrages et de 42 courts métrages québécois.

Nous avons restauré deux longs métrages québécois des années cinquante et procédé à des tirages de protection de 14 autres.

Equipements techniques

Etant donné les limites budgétaires de la Cinémathèque, les achats d'équipements techniques se sont limités à une règle pour mesurer le rétrécissement (Krumm Film Shrinkage Gage), un appareil Perf-Fix System pour la réparation des perforations (16 et 35mm) et une rembobineuse électrique.

Collection d'appareils anciens

La Cinémathèque a fait l'acquisition d'une petite collection de 9 appareils de projection (16, 28 et 35mm) des années 20 et 30.

Photos, affiches, disques

Ces collections se sont agrandies modestement, essentiellement grâce aux dons et aux dépôts des professionnels du cinéma. Aucun travail important de restauration n'a été fait. Le travail d'inventaire et de classement est cependant assuré de manière suivie.

2. PROJECTIONS PUBLIQUES

263 séances publiques ont été présentées dans la salle de la Cinémathèque au cours de cette 15e saison (voir tableau statistique de la page suivante). Comme par le passé, il y a eu relâche en juillet et août.

Les principaux cycles de 1979 ont été:

GEORGES DUFAUX: une rétrospective du documentariste et caméraman québécois;

HOLLYWOOD CARTOON: cinq séances préparées en collaboration avec l'historien américain Greg Ford et rendant hommage à Tex Avery, Chuck Jones et Robert Clampett;

POESIE QUEBECOISE: à l'occasion du 25e anniversaire de la plus importante maison d'édition de poésie au Québec, un cycle de 13 films consacrés à la poésie et aux poètes québécois;

HOLLYWOOD 75 ANS: Hollywood, tel que l'a peint le cinéma américain, de 1923 (SOULS FOR SALE de Rupert Hughes) à 1976 (THE LAST TYCOON de Elia Kazan);

JACQUES TATI: de JOUR DE FETE à PARADE, tout Tati;

MOYEN-ORIENT/MAGHREB: 14 séances permettant de découvrir certains aspects d'un cinéma qui rejoint rarement les écrans de l'Amérique;

THEATRE-CINEMA: 8 expériences exemplaires où théâtre et cinéma font bon ménage, de LA REVOLTE DES PECHEURS de Piscator à BAAL de Schloendorff;

40 ANS DE CINEMA A L'OFFICE NATIONAL DU FILM: 150 films, ou extraits de films, constituant un bilan historique des premières quarante années du célèbre ONF canadien;

JORN DONNER; 6 films sélectionnés par le cinéaste;

MATJAZ KLOPCIC: 7 séances constituant une introduction à l'oeuvre d'un grand cinéaste yougoslave;

FERNANDO DE FUENTES: 11 films, de 1933 à 1950, pour découvrir le premier véritable réalisateur du cinéma mexicain;

HEYNOWSKI & SCHEUMANN: le documentaire politique selon H & S, 20 films constituant un bilan de leur travail depuis 1965;

CINEMA 69: 10 titres particulièrement révélateurs du cinéma d'il y a dix ans.

PROJECTIONS PUBLIQUES

1979

mois	cycle principal	nombre de séances	spectateurs	moyenne
1/79	HOLLYWOOD CARTOON	27	2,138	79
2/79	POESIE QUE./HOLLYWOOD	28	1,681	60
3/79	TATI	25	2,249	98
4/79	DUFAUX/MOYEN-ORIENT	35	3,390	97
5/79	THEATRE-CINEMA	22	1,591	72
6/79	ONF-40 ANS	23	gratuit	---
9/79	JORN DONNER	26	1,959	75
10/79	KLOPCIC	20	1,910	96
11/79	DE FUENTES	34	2,959	87
12/79	HEYNOWSKI & SCHEUMANN	23	2,360	103
		263	20,237	92

Comme par le passé, une séance hebdomadaire était réservée au cinéma canadien et québécois (films du répertoire et avant-premières), une autre au cinéma d'animation, et une troisième à l'histoire du cinéma.

La fréquentation des projections publiques a augmenté de façon très appréciable au cours de 1979; la moyenne par séance passant de 62 spectateurs en 1978, à 92 pour cette année-ci.

3. EXPOSITIONS / PUBLICATIONS

Le périodique NOUVEAU CINEMA CANADIEN / NEW CANADIAN FILM a cédé la place à COPIE ZERO qui paraîtra quatre fois l'an: un numéro-monographie sur un cinéaste québécois, un numéro-dossier sur une question spécifique à notre cinéma, deux numéros-répertoires comprenant le résumé et le générique complet des films tournés au Québec (l'un couvrant les courts et moyens métrages, l'autre couvrant les longs métrages - un index complètera chacun de ces numéros-répertoires). Les numéros 1 (GEORGES DUFAUX), 2 (40ANS DE CINEMA A L'OFFICE NATIONAL DU FILM) et 3 (QUEBEC, COURTS METRAGES 1978) sont parus au cours de 79 et ont été postés à tous les membres de la FIAF.

Cinq nouveaux titres sont parus dans la collection "Les Dossiers de la Cinémathèque": LE SUCCES EST AU FILM PARLANT FRANCAIS (Histoire du cinéma au Québec I) de Pierre Véronneau, LE CINEMA de Vaclav Tille, L'OFFICE NATIONAL DU FILM L'ENFANT MARTYR, AUTOUR DU FILM LE SEL DE LA TERRE et CINEMA DE L'EPOQUE DUPLESSISTE (Histoire du cinéma au Québec II) de Pierre Véronneau.

A l'occasion de la présentation de cycles spéciaux, la Cinémathèque a publié des brochures consacrées à MATJAZ KLOPCIC et à HEYNOWSKI & SCHEUMANN.

Enfin nous avons publié de nombreuses fiches de présentation des séances HISTOIRE DU CINEMA et des séances consacrées au cinéma d'animation.

A l'occasion de la rétrospective HEYNOWSKI & SCHEUMANN la Cinémathèque a organisé une exposition d'affiches et de documents photographiques retraçant la carrière de ces deux cinéastes.

La Cinémathèque a eu le plaisir d'accueillir de nombreux visiteurs au cours de 1979, entre autres: Robert Clampett, Georges Dufaux, Matjaz Klopcic, Gerhard Scheumann, Robert Michel, Renate Heckman, Jorn Donner, Bruno Bozzetto, Alain Léger, Khémais Khayati, Ali Akika, Ridha Behi, Jorge Fajardo, Sergio Navarro, John Kramer, Michael Rubbo, Richard Boutet, André Melançon, Jean Dansereau, Michel Moreau, Anne-Claire Poirier.

4. RELATIONS INTERNATIONALES

De nombreuses cinémathèques membres de la FIAF nous ont apporté leur collaboration dans le cadre de nos projections publiques,entre autres:

la Cinémathèque Royale (Bruxelles), le Gosfilmofond (Moscou), le Staatliches Filmarchiv (Berlin), le Museum of Modern Art (New York), les Archives nationales du film (Ottawa), le Cineteca Nacional (Mexico), le Svenska Filminstitutet (Stockholm), le Suomen Elokuva-Arkisto (Helsinki) et la Jugoslovenska Kinoteka (Belgrade).

Des échanges de copies ont été réalisés avec les archives de Bruxelles, Moscou, Prague, Ottawa et Amsterdam.

La Cinémathèque a été responsable de la participation du cinéma québécois aux XVIIe Journées Cinématographiques de Poitiers: 40 longs métrages et 51 courts métrages, dont la majorité étaient inédits en France, ont été présentés dans le cadre de cette manifestation. Une importante délégation de cinéastes se rendit à Poitiers à cette occasion.

En octobre, nous avons collaboré avec la Cinémathèque Royale à la présentation à Bruxelles d'un cycle "Jeune Cinéma québécois 1963-1979" comprenant 36 films de fiction et 28 films d'animation.

En décembre, une Semaine de cinéma québécois a été présentée en Martinique et en Guadeloupe. Pierre Jutras, responsable du secteur cinéma canadien/québécois à la Cinémathèque, s'est rendu sur place pour y présenter les films.

Louise Beaudet, responsable du secteur cinéma d'animation, a participé aux Journées internationales du cinéma d'animation d'Annecy.

François Auger, responsable technique de nos voûtes, a participé à l'Ecole d'été de la FIAF de Frankfurt.

Robert Daudelin a particppé à la réunion de janvier 79 de l'Archive Advisory Committee, à Washington.

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

Pierre Véronneau a participé à la première assemblée générale du projet Histoire générale du cinéma, à Sofia, en juin.

Au cours de 1979, Robert Daudelin a été l'hôte des cinémathèques de Bruxelles, Oslo, Helsinki, Amsterdam, Belgrade et Washington (Library of Congress).

5. ADMINISTRATION

Le budget de la Cinémathèque pour l'exercice 1979-1980 (1er mai-30 avril) est de $305,000.

Depuis novembre 1979, la Cinémathèque est locataire d'un grand édifice du centre-ville (face à la principale station de métro de Montréal et au nouveau campus de l'Université du Québec) où seront progressivement regroupés nos services au public: projections, Musée, documentation, bureaux.

Le personnel de la Cinémathèque compte maintenant 10 permanents et 2 surnuméraires.

Montréal, le 8 février 1980.

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (FIAF) DE SON ACTIVITE EN 1979.

En 1979 le Gosfilmofond de l'URSS a prêté une attention particuliere aux manifestations consacrées au 60-ème Anniversaire du cinéma soviétique. La place principale des travaux a été occupée par les préparatifs de la Section: LE GOSFILMOFOND DE L'URSS de l'Exposition jubilaire 60 ANS DU CINEMA SOVIETIQUE produite du juin jusqu'au novembre 1979 à la Grande Exposition des Acquisitions de l'Industrie et de l'Agriculture de l'URSS à Moscou. Parmi nos exponats il y a eu des éditions du Gosfilmofond, éditées durant 30 ans de son existence, 12 programmes de film sonorisés, consacrés à l'histoire du cinéma soviétique et mondial, les affiches restaurées spécialement pour cette Exposition et une grande quantité de photos y compris celles obtenues de nos collègues de la FIAF.
Le Gosfilmofond de l'URSS a obtenu le Diplôme de la 1-ère catégorie de la Grande Exposition des Acquisitions de l'Industrie et de l'Agriculture de l'URSS pour sa participation à l'exposition jubilaire et pour ses exponats. Cette exposition jubilaire a été visitée par 1.300.000 visiteurs soviétiques et étrangers. Le Gosfilmofond a organisé les projections jubilaires dans plusieurs villes de l'Union Soviétique.
En 1979 l'Archives soviétique a fait avec succès son travail traditionnel lié à la collecte des films, à la présevation, à la propagande des meilleurs films soviétiques et étrangers. Pour les groupes de tournage des Studios de cinéma et de la TV créant les nouveaux films on a fait le choix de morceaux des films nécessaires et leur tirage. Comme toujours la direction principale des travaux des sections techniques et d'études scientifiques continuait d'être la restauration et le complètement des films soviétiques et étrangers ayant une grande valeur historique, ainsi que le passage des films nitrate à l'acétate. L'année écoulée le Gosfilmofond continuait les préparatifs pour élaborer les matériaux filmiques à l'aide de l'opérateur EVM. Dans les cinémas du Gosfilmofond on a continué à projetrer les films des cinéastes éminents du cinéma soviétique et mondial. On a effectué une série des manifestations avec la participation des Archives, membres de la FIAF; les échanges des films et des livres sont devenus encore plus vifs.

I. ACTIVITE NATIONALE.

a. COLLECTE ET PRESERVATION DES FILMS ET DES DOCUMENTS.

Nouvelles acquisitions.

En 1979 la collection du Gosfilmofond s'est complétée d'une quantité considérable des films soviétiques et étrangers. On a obtenu 15.830 bobines des films des institutions diverses soviétiques ainsi que de l'étranger - 20.200 bobines.

Travaux sur la restauration et la préservation des films.

On a effectué le contrôle systhématique des films soviétiques et étrangers. Durant toute l'année on a contrôlé 53.544 bobines. On a complété les films soviétiques et étrangers par les morceaux manquants et des titres. Ainsi on a restauré 5 films. On a effectué le contrôle technique de tous les films nouvellement tirés ainsi que de chaque film qu'on avait prêté. Pour les besoins de nos collections on a tiré 4349645 mètres de films.

Filmographie et cataloguisation

On a continué de compléter et d'améliorer les fichiers des films so-

viétiques et étrangers en prenant en considération l'élaboration future à l'aide de l'opérateur EVM. Les sections scientifiques du Gosfilmofond avec le Centre technique du Goskino ont élaboré le devoir technique pour l'opérateur EVM. On a préparé près de 202 pages d'auteur de différents matériaux pour les catalogues y compris pour les Catalogues annotés. La section soviétique a complété ses fichiers de 1835 fiches.

Archives, Bibliothèque, Photothèque.

En 1979 on a établi 824 nouveaux dossiers y compris des dossiers de film, des dossiers de photos, des dossiers d'affiches. 2216 dossiers déjà existants ont été complétés par nouveaux documents. On a prêté pour travail 2022 dossiers. La bibliothèque du Gosfilmofond a acquis près de 200 livres de cinéma.

b. POPULARISATION DE L'ART CINEMATOGRAPHIQUE.

En 1979 on a continué la projection des meilleurs films soviétiques et étrangers aux cinémas du Gosfilmofond ILLUSION (Moscou), KINEMATOGRAF (Léningrad), VESNA (Tbilissi). Pour le 60-ème Anniversaire du cinéma soviétique le Gosfilmofond a fait la Retrospective des films de 15 Républiques de l'URSS. En total le Gosfilmofond a prêté 17.190 bobines aux cinémas du Gosfilmofond. Les cycles thématiques de films ont été précédés par conférences et allocutions faites par les historiens éminents de cinéma; aux foyers des cinémas on a fait des Expositions dont une a été organisée avec les Archives, membres de la FIAF - AFFICHES ETRANGERES DES FILMS SOVIETIQUES. Cette derniere avait un grand succès. En cadre du XI-ème Festival International du Cinéma à Moscou le Gosfilmofond a organisé dans son cinéma ILLUSION la projection des films des maîtres éminents du cinéma mondial auxquels on a discerné les Prix spéciaux d'honneur du Comité d'organisation du Festival en hommage du 60-ème Anniversaire du cinéma soviétique. Ainsi on a projeté les films de Cesare Zavattini (Italie), Andre et Annelie Thorndike (RDA), King Vidor (USA), Satyajit Ray (Inde), Zoltan Fabri (Hongrie), Ousmane Sembene (Sénégal), Jerzy Kawalerowicz (Pologne), Akira Kurosawa (Japon), René Clair (France) et Luis Bunuel (Espagne). Le Gosfilmofond a prêté 1289 bobines de films pour les buts de la propagande de cinéma au Bureau de propagande de cinéma, à la Société de l'URSS ZNANIE (Connaissances). On a prêté 73.540 bobines aux institutions scientifiques et artistiques en particulier à l'Institut de la théorie et de l'histoire du cinéma, à l'Institut des Arts, au VGIK, aux Unions des cinéastes républicaines et aux autres institutions. Dans les salles du Gosfilmofond on a projeté près de 6.000 bobines des films soviétiques et étrangers d'après les demandes des Studios de production de cinéma du pays.

Expositions.

Comme on a mentionné plus haut le grand travail c'était la participation du Gosfilmofond à l'Exposition de l'URSS 60 ANS DU CINEMA SOVIETIQUE. En outre on a fait quelques expositions dans les cinémas du Gosfilmofond racontant de l'oeuvre des Maîtres du cinéma soviétique et étranger.

Publications.

En 1979 on continuait à préparer le CATALOGUE ANNOTE: LES FILMS SOVIETIQUES (1964-1978) ainsi que les recueils: LES REALISATEURS SOVIETIQUES et LES ACTEURS DU CINEMA SOVIETIQUE.

c. RELATIONS AVEC LA PRODUCTION DES FILMS ET AVEC LA TV.

En 1979 le Gosfilmofond a continué sa collaboration active avec les Studios de production, avec les usines de tirage massif et avec la TV. On a choisi et tiré les matériaux filmiques pour les nouveaux films: LES TRAINS DE LA REVOLUTION, LES GENS EN OCEAN, PALIASTOMI, LE BOUCLIER DE LA VILLE, LEROYAUME DES MIROIRS IRREGULIERS. Les laboratoires du Gosfilmofond ont tiré pour les besoins de l'industrie cinématographique 634.914

mètres, pour la TV - 48.413 mètre . Pour nos clients on a fait la restauration technique de 314.708 mètres. On a renouvelle la bande sonore - 1.202.742 mètres.

L'Industrie du cinéma a obtenu en prêt limité 6.309 bobines, la TV - 1.043 bobines.

II.ACTIVITE INTERNATIONALE.

En 1979 le Gosfilmofond de l'URSS avait des relations actives avec 42 Archives du film, membres de la FIAF. En cadre d'échange on a envoyé aux Cinémathèques étrangères en prêt illimité 219 films et en prêt limité - 152 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 142 films et en prêt limité - 93 films. On a envoyé aux Cinémathèques 28 livres et revues, 4.416 photos de film, 312 affiches et 237 échos de presse. On a obtenu 83 livres et revues, 2.290 photos, 508 affiches et 1057 échos de presse.

Les sections soviétique, étrangère et l'archive ont préparé les programmes des films soviétiques en premier lieu ceux consacrés au 60 -ème Anniversaire du cinéma soviétique et assuré ces programmes par les copies pour la projection dans les salles des Archives des pays suivants: l'Autriche, le Brésil, la Bulgarie, le Cuba, la Finlande, la Hongrie, l'Italie, le Pérou, la Pologne, la RDA, la RDPC, la Roumanie, la Suède, la Tchécoslovaquie, l'USA.

On a envoyé la copie du film de Serguéï Eisenstein LE JOURNAL DE GLOUMOV pour la projection en cadre du Symposium de la FIAF à Lausanne.

STAATLICHES FILMARCHIV DER DDR avec l'aide du Gosfilmofond a organisé à Berlin l'Exposition des affiches du cinéma soviétique en honneur du 60-ème Anniversaire du cinéma soviétique.

Avec l'aide de FILMOTEKA POLSKA le Gosfilmofond a fait dans son cinéma ILLUSION la Retrospective des films du réalisateur Janusz Majewski et la projection des dessins animés polonais.

Avec l'aide de STAATLICHES FILMARCHIV DER DDR le Gosfilmofond a fait dans son cinéma ILLUSION la Retrospective des films de la RDA consacrée au 30-ème Anniversaire de la République Démocratique Allemande.

Avec l'aide de la Cinématheque Suédoise le Gosfilmofond a fait dans son cinéma ILLUSION à Moscou la Retrospective des films suédois.

München

FILMMUSEUM/MÜNCHNER STADTMUSEUM

F.I.A.F. Activities Report, Fiscal Year 1979

I. Acquisitions

During 1979 the Munich Filmmuseum acquired prints of 42 long and 45 short films, mainly German.

Of recent West German productions the museum acquired:

48 STUNDEN BIS ACAPULCO
ALICE IN DEN STÄDTEN
DER AMERIKANISCHE FREUND
DER AMERIKANISCHE SOLDAT
AMORE
ANGST ESSEN SEELE AUF
AUS DEM LEBEN DER PANZERECHSEN
BOURBON STREET BLUES
EFFIE BRIEST
ES HERRSCHT RUHE IM LAND
FALSCHE BEWEGUNG
DER HÄNDLER DER VIER JAHRES-ZEITEN
DIE INSEL
IM LAUF DER ZEIT
DER JUNGE MÖNCH
DER JUNGE TÖRLESS
DER KOMANTSCHE
LENZ
DIE MARQUISE VON O.
LUDWIG II. - REQUIEM FÜR EINEN JUNGFRÄULICHEN KÖNIG
DER PLÖTZLICHE REICHTUM DER ARMEN LEUTE VON KOMBACH
EINE REISE INS LICHT
DER SCHARLACHROTE BUCHSTABE
SERVUS BAYERN
SPRICH ZU MIR WIE DER REGEN
STROSZEK
SYLVESTERNACHT
TEN YEARS AFTER
THEODOR HIERNEIS
UBI ROI
VERTREIBUNG AUS DEM PARADIES
WILDER REITER GMBH.

Other German productions acquired in 1979 are:

ALRAUNE
ANDERS ALS DIE ANDEREN
ANNA BOLEYN
DES PFARRERS TÖCHTERLEIN
DER FREMDE VOGEL
GEHEIMNISSE EINER SEELE
GESCHLECHT IN FESSELN
DER GOLEM
HERRIN DER WELT (I/VI)
DAS HUMORISTISCHE ALBUM
DAS INDISCHE GRABMAL (I/II)
LOOPING THE LOOP
MADAME DUBARRY
DAS MÄDCHEN AUS DER ACKERSTRASSE
POLIZEIBERICHT ÜBERFALL
ROBERT AND BERTRAM
SCHLOSS VOGELÖD
DIE SCHLOSSFRAU VON RADOMSK
DIE SPINNEN (I/II)
DER STOLZ DER FIRMA
DAS TAGEBUCH EINER VERLORENEN
THEODOR KÖRNER
VARIETE
DER VERLORENE
WO IST COLETTI?

Among foreign productions acquired for the collection were several British and American World War II documentaries and:

AMERICA
BROKEN BLOSSOMS
UN CHAPEAU DE PAILLE D'ITALIE
UN CHIEN ANDALOU
A GIRL IN EVERY PORT
LA GRANDE ILLUSION
LE JOUR SE LEVE
THE KID
LE SIGNE DU LION
SUNRISE

Furthermore several documentaries regarding the recent history of the City of Munich were acquired such as AUS DEM BEFREITEN MÜNCHEN, BEGRÄBNIS KURT EISNER, BAU DER EHRENTEMPEL, EWIGE WACHE, DAS WORT AUS STEIN, MÜNCHEN 1938.

Several companies and institutions deposited prints in the Filmmuseum. So the Kuratorium Junger deutscher Film acquired three films for its collection deposited in the Munich Film Museum:

LIEBE MUTTER, MIR GEHT ES GUT ZUM ERSTENMAL: JOHNNY WEST RHEINGOLD

II. RESTAURATION

On the field of film restauration the Munich Filmmuseum has continued to work on several German film classics such as Murnnau's NOSFERATU and DIE FINANZEN DES GROSSHERZOGS Lubitsch's CARMEN and Fritz Lang's M, which were available only in a falsified or fragmentary form. The existing material has been compared with written evidence from the different sources, subtitles have been remade etc.

III. SHOWINGS

In 1979 the Museum showed 350 different programs in 655 screenings about 5% more than in the year before. They were attended by 47.650 spectators - 3.615 more than in the year before.

Main series shown in 1979 were:

WORLD WAR II - FILMS OF THE TIME
FRENCH FILMS OF THE THIRTIES
A PERSPECTIVE OF THE ENGLISH AVANTGARDE
FILMS ON LUDWIG II.
FILMS WITH RUDOLPH VALENTINO
MUNICH CHRONICLE
UNKNOWN MASTERWORKS OF THE JAPANESE CINEMA
THE MARCH OF TIME
RAYMOND CHANDLER
KARL VALENTIN AND THE MUNICH OF HIS TIME
YOUNG GERMAN CINEMA 1960-1979
50 YEARS OF SOUND FILM: IN GERMAN LANGUAGE

Retrospectives (as complete as possible) with films by:
YVONNE RAINER, CHANTAL AKERMAN AND BABETTE MANGOLTE
FRIEDRICH WILHELM MURNAU
JEAN-MARIE STRAUB
ERIC ROHMER
LOTTE REINIGER
WSEWOLOD PUDOWKIN
WIM WENDERS
ERNST LUBITSCH
MARGUERITE DURAS
SAMUEL FULLER
And:
AKIRA KUROSAWA (THE MAIN WORKS)
JEAN-LUC GODARD (FILMS AFTER 1968)

IV. BUDGETARY MATTERS

Apart from the salaries paid by the City of Munich to the staff of the Film Museum - 6 and 2/2 employees - and the assistance granted by the Munich City Museum, the Film Museum had at its disposition in 1979:

For screenings and other events:	DM 230.000.-
For acquisitions and restauration:	DM 210.000.-

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 FIAF

I. ACQUISITION.

Statistics: During 1979, we have acquired approximately 143 feature films, 80 short films and 7 video tapes. It is difficult to record precise figures due to a growing backlog of films to be inspected and inventoried. In the case of some large collections we have had to record only the name of the collection without having a complete inventory of the contents. We are trying to correct this situation because we run the risk of losing control of our inventory.

Special Collections: About 31 films by independent film artists were acquired through various governmental grants and private foundation support. The outstanding acquisition, the Len Lye Collection, was a gift from the filmmaker of all his original hand-painted prints, preprint materials and work materials. Another interesting find was the discovery of a collection of nitrate prints, consisting of Polish feature films and newsreels from the thirties and forties. Although stored in a garage by the sea by the family of the U.S. distributer and untouched since that time, the films appear to be in good condition. The collection includes posters and stills and publicity material as well. We are checking the inventory with our colleagues in Warsaw. Another distributer has deposited a collection of sexploitation films from the fifties. The past year was productive as well for the project of filling in gaps in our collection and building a representative collection of distinguished foreign films from all countries. Our FIAF colleagues were of enormous help to this project.

II. PRESERVATION

Funding for the transfer of nitrate to acetate reached a total of $150,000 from federal, state and private sources. This is slightly less than the previous year due to a decision of the National Endowment for the Arts panel to use some of the available preservation funds for research grants in color preservation, a decision in which we concurred. The rapid rise in laboratory costs, due to the cost of silver for raw stock, has had the effect of drastically reducing our funds for preservation. The chief accomplishment during 1979 was to copy all of the original Biograph and Edison negatives returned to us from George Eastman House last year, and to complete eight of the David O. Selznick productions transferred to safety from the nitrate preprint originals acquired last year. We have yet to complete any of the Selznick films to be copied from the nitrate Technicolor separations.

We experienced a puzzling problem with some film cores which "melted"

and then hardened onto a fine grain master of a Biograph film that we copied from the original negative some years ago. The material has been untouched in our vaults since it was made and the condition was only discovered when it was sent to the laboratory for a new negative. We are unable to account for this and wonder if any of our colleagues have had such an experience.

The escalating costs of our film storage vaults continues to be a problem and we are searching for another location.

III. CATALOGUING - DOCUMENTATION - RESEARCH

a) Computer catalogue: We were unable to make much progress in the entering of data in our computerized film catalogue due to a lack of funds. However, Jon Gartenberg did complete our manual, Film Cataloguing Manual - A Computer System. We believe this practical and detailed account of our system will be useful not only for archives interested in computer systems but also for those concerned with consistent and accurate methods of recording filmographic data. We will have published copies available by the time this report is read, for $25. US. Should some of our FIAF colleagues have a need for it but have currency exchange problems, we could consider some alternate methods for providing a copy, if you will write to us.

b) Film Study Center: Approximately 3,000 visitors used the viewing facilities and documentation materials of the Film Study Center. Among the users were Lindsay Anderson, Aline MacMahon and Duston Hoffmann. A number of 16mm prints were added to the study collection when they were retired from circulation. Acquisitions included a collection of scripts and documentation material from the distribution company Joseph Burstyn, Inc., specializing in foreign films in the forties and fifties; a series of oral history transcripts conducted by the Directors Guild of America; the Robert J. Devenney Collection of cue sheets and music scores for silent films; and several small but valuable collections of early film posters. Space continues to be a major problem as additional documentation material is collected and the Museum's building program makes temporary storage locations necessary. No additional work was accomplished on the cataloguing of posters or the microfiche project for our press clippings.

c) Stills Archive: Acquisitions totalled 22,529 stills, including the following: 150 Vitagraph stills 1913-1918; 1000 original negatives of sets from Columbia films 1930-1940; 188 candid shots and portraits of film personalities 1930-1940; Parker Tyler collection of 500 stills from American and foreign production; Newsweek collection, 2000; Sills Collection, 9,635 stills from American productions 1946-1963; 4,000 stills from Wisconsin Center for Film and Theatre Research, 1920-1960. The archive provided nearly 6,000 stills to publications and researchers.

d) Research: The North American film historians who came together for the Brighton project of fiction films 1900 - 1906 got together again to work on a study of films made in 1907 and the first half of 1908, or the period just before D. W. Griffith directed his first film at Biograph. We are very grateful to our FIAF colleagues in London, Brussels, Copenhagen, Berlin (DK), Lisbon, Rochester and Washington for the loan of films and documentation to help us with the study. In the fall of 1979, we conducted a graduate research methods course for Columbia University, held on Museum premises. Those historians in the New York area were able to participate as auditors of this course, and then the entire group came together again in the first three days of the year 1980 to review all the films and to discuss them. The participants are writing papers and we hope to be able to publish the results of the project. We are particularly indebted to David Francis for having initiated the methodology for film history research used at the Brighton symposium. We have found it to be a very fruitful one and intend to continue in the same direction.

IV. FILMS SHOWN IN THE ROY AND NIUTA TITUS AUDITORIUM

A) Special Series:

REDISCOVERING RKO, December 1978 - May 1979
NEW DIRECTORS/NEW FILMS (8th season), April 20 - May 2
RKO: FROM THE ARCHIVES, May 17 - June 11
MARY PICKFORD, June 14 - June 24
LES BLANK 1960-1979, June 25 - July 9
A SALUTE TO THE MAKERS OF JAMES BOND 007, June 29 - June 30
AMERICAN INDEPENDENT CINEMA, July 12 - July 24
AMERICAN INTERNATIONAL PICTURES (AIP), July 26 - August 28
SOVIET FILMS: 60TH ANNIVERSARY, August 30 - September 11
FERNANDO DE FUENTES, PIONEER MEXICAN DIRECTOR, September 13 - October 4
RENE CLAIR: FROM THE ARCHIVES, October 4 - October 22
RECENT FILMS FROM HUNGARY 1972-1979, October 25 - November 26
NEW FILMS FROM WEST GERMANY, November 29 - December 17
BEST OF ANNECY (Animation), December 13 - 14
ART OF THE TWENTIES: FILMS FROM THE ARCHIVES, November 26 - January 27, 1980
PETER ELLENSHAW: SPECIAL EFFECTS ARTIST, Saturdays and Sundays at Noon, September 15 - December 23
A SALUTE TO THE AMERICAN FILM FESTIVAL, Mondays and Tuesdays at Noon, October 1 - April 1980.

B) Continuing Series:
HISTORY OF FILM. This fifth cycle of the series of films from the archives was organized by Herb Reynolds of George Eastman House and began a three-and-a-half year program.
CINEPROBE. The continuing series of filmmakers presenting their work was made possible by grants from the Jerome Foundation, the New York State Council on the Arts and the National Endowment for the Arts.
Filmmakers appearing: William Raban, J. J. Murphy, Kurt Kren, Ian Hugo, Andrew Noren, Thaddeus O'Sullivan, Nancy Holt, Zalman Jofen, Dana Hodgdon, Pat O'Neill, Jon Rubin, Klaus Wyborny, Les Blank, Ken Kobland, Will Hindle, Penny Allen, Stan Lawder, Hellmuth Costard, Ernie Gehr, Rosa von Praunheim, Malcolm Le Grice.
Also continuing: WHAT'S HAPPENING, REQUESTS FROM THE ARCHIVES, SHORTS AND DOCUMENTARIES, FILMS FOR YOUNG PEOPLE, and FILMS FROM THE ARCHIVES.

C) Special Events:
A TRIBUTE TO JEAN RENOIR (1894-1979), February 26-27.
BRUNO BOZZETTO 1960-1976, February 8
PREVIEW SCREENING: Francois Truffaut's LOVE ON THE RUN, March 19
JAPAN TODAY, two programs of short films, May 7-8 and May 14-15
THE GOLDEN COACH showing, with introduction by Roger Greenspun, May 8.
Showings at noon in conjunction with Museum exhibition of CONTEMPORARY SCULPTURE: SELECTIONS FROM THE COLLECTION, May 21 - July 31
Evening with Sylvia Sidney and screening of TRAIL OF THE LONESOME PINE, June 12
PREMIERE SCREENING: Ian Fleming's MOONRAKER, June 27
Symposium with the makers of JAMES BOND 007: Albert Broccoli, Lewis Gilbert, Maurice Binder, Ken Adam, moderated by Judith Crist, June 29
Compilation program on 10th anniversary of CHILDREN'S TV WORKSHOP, June 30 - July 1.
A SALUTE TO THE NATIONAL FILM BOARD OF CANADA, November 12-13 and November 19-20.
A TRIBUTE TO DOUGLAS SIRK (on the occasion of the director's visit to America), December 15, 1979

D) Distinguished visitors who appeared or introduced films:
Robert Wise, for BLOOD ON THE MOON, March 15
Harold Clurman, for DEADLINE AT DAWN, March 17
Nicholas Ray, for ON DANGEROUS GROUND and THEY LIVE BY NIGHT, May 6
Samuel Z. Arkoff for AIP show opening, July 26.
Vernon Zimmerman for THE UNHOLY ROLLERS, August 16
Fernando de Fuentes, Jr., for retrospective of his father's films, September 13
Zsolt Kezdi-Kovacs, for WHEN JOSEPH RETURNS, October 27.
Otto Preminger for THE MAN WITH THE GOLDEN ARM
Appearing for NEW DIRECTORS/NEW FILMS: Vera Neubauer, Nikos Panayotopoulos, Peter Grennaway, Eagle Pennell, Helke Sander, Girish Kasaravalli, Leon Ichaso, Orlando Jimenez-Leal.

E) Lecture series: "Looking at Film," the three-year Learning Museum Program funded by the National Endowment for the Humanities completed its final year with the following series:
1) "Hollywood and the Cold War", conducted by Nora Sayre, the film critic and essayist, January 17 - February 10.
2) "Film and the Modern Arts," led by P. Adams Sitney of Anthology Film Archives, March 14 - April 7.
3) "Remembered Laughter: The Great Screen Comics," by Leonard Maltin, film historian and author, July 18 - August 11.
4) "American Film Criticism," by David Denby, film critic for New York Magazine, with a number of critics as guest speakers, October 13 - December 8.

V. EXHIBITIONS - PUBLICATIONS

a) Exhibitions:
1) "Designed for Film: The Hollywood Art Director" went on tour to the Academy of Motion Picture Arts and Sciences (June-July), The Landmark Center, Mineapolis (September-October), and the J.B. Speed Art Museum, Louisville (November-December).
2) "Rediscovering RKO," an exhibition of stills accompanied the film series and continued from 1978 to July 10, 1979.
3) "American International Pictures," film posters and stills together with the film series commemorated the 50th anniversary of the studio, July 19 - September 4.
4) "Peter Ellenshaw: Special Effects Artist," illustrated the work of the special effects artist for Disney productions with stills, matte paintings, sketches, videotapes and the model of the spaceship used in THE BLACK HOLE, September 17 - November 6.

b) Publications: Program notes and brochures were issued for most of the showings, and catalogue supplements to the circulating film catalogue were published.

VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The department's operating budget within The Museum of Modern Art was maintained at its normal level, except for the rising costs of vault rental. Many of the special projects, film series and lecture programs, as well as acquisition and preservation were supported by state and federal grants and private foundations.

VII. INTERNATIONAL RELATIONS

a) Loans: A total of 52 films were lent to FIAF members and observers in Brussels, Bucharest, Lausanne (for the symposium held at the Congress), Los Angeles, London, Montreal, Munich, Rochester, Torino, Washington (AFI), Wiesbaden, Vienna (OFM) and Vienna (OFA). For two

film series, we were generously helped by loans from Washington (LOC) for REDISCOVERING RKO and Mexico City (Cineteca Nacional) for FERNANDO DE FUENTES.

b) Exchanges: We completed exchanges with FIAF archives in Brussels, Berlin(SF), Copenhagen, London, Los Angeles, Moscow, Prague, Sofia, and Warsaw. We established a project to dispose of our surplus materials through gift or exchange and have been able to send 51 films from the surplus collection to our FIAF colleagues.

c) Touring shows:

1) After more than two years, the "Silent American Film" series was finally recovered from the University of Panama and will complete its tour in 1980.

2) "Anthropological Cinema" was in Guatemala from March 1979 to the end of the year, showing at the Cinemateca Universitaria and the School of Anthropology and then touring the three regional centers of the University of San Carlos.

3) "D. W. Griffith," the series formerly touring FIAF archives in Europe, was added to The Museum of Modern Art's touring show for its 50th Anniversary and was shown in art museums together with the Museum's exhibition, with the cooperation of our FIAF colleagues in each city: 1) Berne (Kunstmuseum) in January - April (we must gratefully acknowledge the help of our colleagues in Lausanne who generously undertook to remount and assemble the films, which arrived in poor condition); in May, the films were separated from the Museum exhibition to be shown by our colleagues in Budapest; Köln (Museum Ludwig) in June; they were sent to Lisbon together with the exhibition to the Gulbenkian Foundation in August but could not be shown due to the closing of projection facilities; Madrid, where the films were shown by the Filmoteca Nacional while the exhibition took place at Museo Espanol de Arte Contempraneo, October - November; Vienna (Museum des 20 Jahrhunderts), December - January 1980.

4) A 16mm version of the D. W. Griffith show is being prepared for Latin America, jointly funded by the Museum's International Council, the Department of Film, the Cinemateca Brasileria, Cinemateca Argentina, and Cinemateca Uruguaya. The prints will remain in the Latin American archives when the tour is completed.

4) A touring series of films on art is being circulated by the Museum's International Council primarily to museums in Latin America, but in some cases we have been able to arrange that the films are shown by FIAF archives as well.

d) Members of the Department of Film participated in the FIAF Congress at Lausanne, in meetings of the Documentation Commission and the Executive Committee.

VIII. MISCELLANEOUS

The big event of the year was the honorary Oscar awarded by the Academy of Motion Picture Arts and Sciences to the Department of Film for its work. Our "Oscar" was mounted on a pedestal and has been on display in our lobby ever since, a popular exhibit with our film-going public.

The Museum's new building program began with demolition of several existing buildings and the blasting in Manhattan's bedrock for the foundations of a skyscraper. We have had to move sections of our department to temporary locations, suffer from crowding and a great deal of noise, while we worked on plans for our new offices and projection facilities.

Jon Gartenberg was promoted to Assistant Curator in the film archive section. Peter Williamson was appointed Laboratory Coordinator.

Oslo

Norsk Filminstitutt
Aslakveien 14 b
Oslo 7, Norway

REPORT FOR THE YEAR 1979

General remarks

The construction of new vaults for acetate bl/w film and colour film has proceeded according to plans. At the end of the year we started the freezing and cooling systems and so far the installations have given us no problems. A 9 million Norwegian crowns project has been completed and we are naturally pleased that the government in this way has given us the tools for performing our task. Our only, but unfortunately serious problem, is lack of personnel. This has been a constant problem for many years. We are still only 6 persons who in principle shall not only deal with the preservation of films, but also with cataloguing, publication work and showings, not to mention the task of assisting the film club societies of Norway, which now amount to approximately 80.

1. Acquisition of the year

During the year we have received 386 films for deposit, mostly Norwegian short films. The total amount of films in the archive is at the end of the year 7.110, half of which are short films.

2. Progress in the field of preservation

Most of our material is handled by the laboratory belonging to the Swedish Film Institute. During the year we have consentrated our work on Norwegian nitrate feature films from the late 40-ties and early 50-ties. Our restoration budget for 1979 amounted to Norwegian crowns 250.000.

3. Cataloguing, Documentation, Research

A new Norwegian Filmography was completed in 1979. It will be printed in 1980.

4. Film showings

We have had approximately 100 showings, partly in our own study cinema and partly in co-operation with the Municipal cinemas of Oslo. Among other arrangements, we have had special film-weeks dealing with recent film production in: Federal Republic of Germany, Hungary, German Democratic Republic, Italy.

5. Publications

We have published the following publications in 1979:
a. Register on Norwegian short film production 1979 (in Norwegian only)
b. Information leaflet - FILM IN NORWAY
c. An information leaflet on the Norwegian feature film production in 1979: NORWEGIAN FILMS 1980/ FILMS NORVEGIENS 1980.
d. NORWEGIAN CHILDREN'S FILMS - a filmography.

6. Budgetary matters etc.

Our budget for 1979 was Norwegian crowns 1.764.000.
For 1980 we have received Norwegian crowns 1.965.000.

7. International relations (FIAF and others)

We had the pleasure of being host during the meeting of the Executive Committee of FIAF in Oslo in November 1979. We want to thank the members for useful support in our preservation work and for lending us films for the showings. We are specially grateful for the help we have received from the archives in the Nordic countries, and from our colleagues in Bruxelles, Amsterdam, Berlin East, New York.

Ottawa

NATIONAL FILM ARCHIVES

OTTAWA

REPORT TO FIAF 1979

ACQUISITIONS

In 1979 NFA accessioned 6708 film and video reels, 9640 audio reels and 29,233 documents. Although the quantity was down from the previous year, selections overall were of a higher quality, and the volume still exceeded the capacity of the staff to completely process the acquisitions.

The intake included master prints and/or printing elements of 30 Canadian feature films (MURDER BY DECREE, ÉCLAIR AU CHOCOLAT, DRYING UP THE STREETS OMBRES DE SOIE, CITY ON FIRE, etc.); 60 short films (documentary, experimental, avant-garde) in the Independant Film Project; 16mm prints of 925 short films produced in Canada and abroad between 1925 and 1960 that had been in the custody of the National Film Board; negatives and prints of 60 National Film Board productions that were withdrawn from distribution; prints of the 10 award winning films in the 1978 Canadian Student Film Festival; 2-inch helical scan videotape transfers from quadraplex videotape of 1139 broadcasts (documentaries, dramas, comedy and adventure series, childrens programming, light entertainment) in the Network Television Project; 730 cassettes (3/4-inch) of Canadian Broadcasting Corporation news broadcasts in the Network News Project; 272 quadraplex videotapes (2-inch) representing the complete coverage of the 1978 Commonwealth Games and significant collections of record film deposited by government departments (National Defense, Indian and Northern Affairs, etc.) and private corporations (Bell Canada, Imperial Oil, etc.).

CONSERVATION

NFA safeguarded some 12,172 film, video and sound documents in 1979. A document in this case being defined as any moving image or sound record with a duration (when played on the appropriate equipment at the appropriate speed) of ten minutes or less. To cope with the volume the film restoration unit installed a second vacuumate machine in order to redimension shrunk film, acquired and re-conditioned two more venerable 35mm printers that could be adapted to the work, added a small film processor that will permit more rapid checking of test strips and the re-washing of any film received suspected of exceeding the allowable level of residual hypo, and carried out an exhaustive review of the nitrate holdings to establish firm priorities based on physical condition; the video unit established a second quadraplex to helical scan transfer chain, upgraded the time-base correction capability of the unit, installed a mini-computer to handle inventory control, and established a ½-inch videocassette format for use as reference copies and for monitoring television broadcasting through off-air recording.

During the last quarter the conservation program at NFA was re-organized under a newly established Chief of Technical Operations. A plan has been developed to integrate the technical operations as soon as the move to a designated site has been effected. Motivation for the integration stems from a desire to maximize efficiency in the man-machine equation and a recognition that the NFA is moving toward a single permanent storage syster that will accommodate all moving images (from whatever source) as well as recorded sound. The technical operations, now in separate units, will thus inevitably merge into a single conservation facility.

In the meantime NFA has installed a cold storage vault for colour films. The unit is a self-contained, self-insulated structure supplied by Bally Data Shield, and installed in the wharehouse used for the temporary storage of bulk deposits. The unit will be operated at 40°F and 35%RH, and with a total area of 152 sq.ft.(13.68sq.m.)should accommodate master colour prints and intermediate elements acquired under the Canadian Feasture Film Project.

CATALOGUING

NFA cataloguers processed 19,294 film, video and sound documents in 1979. The processing ranged from full filmographic descriptions based on an analysis of the content to brief technical descriptions (preliminary data cards) which are just sufficient to identify the accession and to permit retrieval at least by title, production company or sources.

Despite frustrating delays, the Media Cataloguing Section has been pressing ahead with a pilot project to confirm the feasability of adapting a CANMARC format and DOBIS subject retrieval to establish a computer based cataloguing system that will meet the needs of NFA now and in the years to come.

DOCUMENTATION

Documentation and Public Service Section continued to add books, periodicals and vertical file material (reviews, newspaper clippings, press releases, etc.) to the collection at a substantial rate. In 1979 some 36,994 individual printed documents (books, periodicals, programs, press books, etc.) were catalogued or otherwise handled. In order to safeguard the data in the vertical files, some 6586 of them were organized and microfilmed in 1979. At the same time the entire stills collection was refiled in three Lektrievers, an operation which involved merging several collections involving 5716 files, or 65,310 stills.

Acquisitions of the year included books, periodicals and some files from TAKE ONE, the film periodical based in Montreal that sadly ceased to publish in May, 1979; the Hye Bosin Papers, the co-owner and long-time editor of CANADIAN FILM WEEKLY, including the manuscript of Bossin's uncompleted history of the film industry in Canada; 9,000 stills documenting English language television production by the Canadian Broadcasting Corporation, 1953-1970; and a collection of 200 posters on films from the fifties and sixties.

RESEARCH

The NFA handled 5,228 enquiries (by letter, phone or in person) in film, video and sound last year, and they involved access to 11,035 media documents. The files, and in particular the main title index file, remain the primary source of current information on the availability of non-fiction films in Canada. The challenge is to add data on selected and significant television broadcasts as the line between film and television increasingly becomes a matter of delivery system.

A major research undertaking in 1979 was the Gordon Sparling Project. Thi is an attempt to have this pioneer Canadian filmmaker record his memories on the production of the several hundred Associated Screen News and National Film Board short films with which he was associated. The project so far has involved screening close to a hundred of the films (in the collections of the NFA) and tape-recording Sparling's recollections on individual creative contributions, on locations used, on budgets, on equipment, on distribution, and on the overall organization of the 'business' at the time of production.

The NFA also initiated a comprehensive filmographic analysis of six Canadian newspapers from the year 1895. Carried out by students at York University in Toronto under the supervision of Michie Mitchell (an NFA staff member on educational leave at York) and Jana Vosikovska, Head of Documentation and Public Service, the project is designed to create a bibliography of every reference to film production, distribution, and exhibition in every major newspaper in Canada from the invention of cinematography to at least WW I. The project has already revealed errors in the accepted dating of very early projections in Ontario and Quebec, and i expected to provide a mass of data that will one day allow an authoritativ history of exhibition and distribution in Canada to be written.

FILM SHOWINGS

The NFA continued to collaborate with the Canadian Film Institute in support of the National Film Theatre in 1979. Among the programmes directly supported under contract by NFA was a tribute to the National Film Boar on the occasion of its 40th Anniversary and a retrospective of the Canadia feature films produced with the assistance of the Canadian Film Developmen Corporation on the occasion of that organizations 10th Anniversary.

PUBLICATIONS

As in previous years Jana Vosikovska edited BIBLIOGRAPHY OF FIAF MEMBER PUBLICATIONS in 1979. The volume covering 1978 was published in time for the FIAF Congress in May. Other publications included BOOKS RECEIVED 1978 edited by Pam Bruce, and SOUND ARCHIVES: GUIDE TO PROCEDURES.

ADMINISTRATION

This has been a productive, if somewhat frustrating year for the NFA. The politics of fiscal restraint that has affected all cultural agencies in Canada finally reached the NFA in the form of a freeze on personnel, so that we ended the year with a reduction in staff, which at thirty-five is fourteen less than the number originally approved in the Five Year Plan. At the same time, in ways which are peculiar to financial management at the federal level, the budget was increased, which made it possible to undertake more work with fewer people!

In actual fact the additional operating funds barely kept pace with announcements on the staggering increases in the cost of film stock and laboratory processing that were being received like shock waves at year's end. Since it is highly unlikely that the price of silver will ever return to the 1978 level, and even less likely that the stock manufactures and laboratories will reduce their prices if the price of silver did fall, the NFA will have to drastically revise downward its conservation forecasts for 1980 and 1981. The dollars allocated for film transfers will now buy only sixty percent of the processing projected.

Paris

cinémathèque universitaire

affiliée à la Fédération Internationale des Archives du Film

3, rue Michelet - 75006 PARIS

Paris, le 31 mars 1980

En 1979, la Cinémathèque Universitaire a atteint, comme on dit, sa "vitesse de croisière". Au plan national, elle est enfin reconnue comme une archive "à part entière" — sans que pour autant la moindre subvention lui soit allouée. Mais des contacts étroits et fructueux noués avec les autres organismes de conservation et de diffusion, la confiance renouvelée des producteurs et ayants-droit, l'importance de l'action entreprise auprès des Universités et des centres culturels, français et étrangers, la multiplication des services rendus aux chercheurs, l'extension considérable de son champ d'influence enfin, ont finalement eu raison des obstacles qui lui étaient jusqu'alors opposés et de la routine ambiante. Il ne reste plus qu'à convaincre...les pouvoirs publics!

Un entretien accordé par le conservateur de la Cinémathèque à la revue française "Cinématographe" (février 1979) a permis de poser clairement les problèmes (sinon de les résoudre). Une réunion informelle, organisée par l'Université de Paris-III dans le cadre de sa semaine de l'enseignement du cinéma, a permis de faire se rencontrer, pour la première fois, des représentants de la Cinémathèque Française (M.Astier), du Service des Archives du Film de Bois-d'Arcy (M.Schmitt), de la Cinémathèque Universitaire (MM. Beylie et Marie) et de la Cinémathèque scolaire de la ville de Paris (M.Ehrmann), en présence d'un auditoire estudiantin nombreux et passionné. Preuve que la situation évolue...

La Cinémathèque Universitaire s'est enrichie en 1979 d'une centaine de copies (sous forme de dépôts gracieux consentis par diverses maisons de production, de dons personnels, d'échanges et de quelques acquisitions — de copies super/8 notamment), ce qui porte à ce jour son actif net à 950 films (certains en mauvais état ou incomplets). Le problème de l'usure du matériel continue à se poser : rappelons en effet qu'outre les projections de groupe (déjà fort nombreuses), notre archive a vocation de prêter des copies aux étudiants et aux chercheurs en vue de travaux "ponctuels" (mémoires de maîtrise, thèses de doctorat, etc.); or on sait combien les copies sont fragiles. En revanche, un tel travail permet des publications d'un haut niveau scientifique, les plus notables à ce jour étant l'édition (à "L'Avant-Scène du Cinéma") de découpages de films, soit pour 1979 : L'ARC-EN-CIEL (Donskoï), NOSFERATU (Murnau), VAMPYR (Dreyer), LE PREMIER MAITRE (Mikhalkov-Kontchalovsky), tous réalisés dans le cadre et avec le matériel de la Cinémathèque Universitaire.

La Cinémathèque a également développé intensivement son département scénarios et synopsis. Elle a mis sur pied une sorte de "scénarithèque", qui compte actuellement plus de 500 titres. Elle lance un appel aux archives étrangères qui pourraient lui fournir, à titre gracieux, des doubles (ou de simples photocopies) de scénarios ou de découpages.

La Cinémathèque Universitaire organise, depuis novembre 1979, des séances hebdomadaires à l'Institut Pédagogique (rue d'Ulm), qui s'ajoutent à ses autres projections données à Paris-I, Paris-III, Paris-IV, etc... (au total, près de quinze par semaine). Enfin, elle a participé de façon étroite à l'organisation du séminaire Jean Renoir à Florence (octobre 1979), en liaison avec le Festival dei Popoli et l'Institut français de Florence. A cette occasion, de nombreuses archives (Paris, Rome, Milan, Toulouse, Luxembourg, Munich, etc.) ont prêté leurs films, ce qui a permis un hommage international d'une importance exceptionnelle.

Jean RENOIR, Président d'honneur - Jean MITRY, Président - Claude BEYLIE, Conservateur

Poona

NATIONAL FILM ARCHIVE OF INDIA

Ministry of Information and Broadcasting
Government of India
Law College Road
Poona 411 004
India

Report for 1979

Activities : NATIONAL

Founded in 1964, the National Film Archive of India completed another eventful year. The Archive continue to be housed in the Jaykar Bungalow, a famous landmark in the city. The films are stored in air - conditioned vaults and storage rooms in the nearby Film and Television Institute of India (erstwhile Prabhat Studios) premises. The work on the long - awaited plan to have the Archive 's independent film vaults, laboratory, projection rooms and office buildings is expected to start in the coming year.

There is also a plan to set up regional Archive centres - to start with at Bangalore, Calcutta and New Delhi.

Staff

There has been no increase in the staff strength of 20 technical hands and 15 on the administrative side.

Acquisition

During the year 1979 (January to December) 1558 films were added to the Archive collection. The detailed statement of archival acquisition as on 31st December 1979 is given below :—

Items	Collection as on 31 Dec. '78	Addition during '79 (Jan - Dec.)	Total as on 31 Dec. '79
Films	3529*	1558*	5087*
Books	7893	980	8873
Periodicals	213	1	214
Disc - records	1286	55	1341
Stills	13924	634	14558
Wall Posters	2854	249	3103
Song Booklets	2471	217	2688
Scripts	8957	364	9321
Pamphlets / Folders	2191	1737	3928

* Inclusive of free deposits not mentioned in previous reports.

Significant additions to the Archive collection during the year include :

Indian

Satyajit Ray 's ARANYER DIN RATRI (Days and Nights in the Forest) (Bengali / 1970), Ritwik Ghatak's first film, NAGARIK (Bengali / 1954), Tarun Majumdar's BALIKA BODHU (Bengali / 1966), Raja Paranjpe's OON PAUS (Marathi / 1954), T. R. Sundaram's UTHAMA PUTHRAN (Tamil / 1940) and BURMA RANI (Tamil / 1944), Amiya Chakrabarty's DAAG (Hindi / 1952), Hrishikesh Mukherjee's MEM DIDI (Hindi / 1961), Mohan Sehgal's NEW DELHI (Hindi / 1956) and Basu Chatterji's SWAMI (Hindi / 1977).

Foreign

Cannes award winner, Elio Petri's THE WORKING CLASS GOES TO HEAVEN (1975), Bert Haanstra's THE HUMAN DUTCH (1963), Georgi Shengelaya's PIROSMANI (1971), Sergei Mikaelian's THE BONUS (1975) and Jean Renoir's THE RIVER (1951).

The Film Checking Department checked, cleaned and repaired a total number of 16,840 reels in 35 mm and 2,283 reels in 16mm gauges in the course of the year.

Screen Education

The Archive Distribution Library with a collection of over 120 films - both Indian and foreign and in 16 mm and 35 mm gauges - meets the requests of nearly 300 film societies, film study groups in educational institutions, who make use of these films for their non - commercial study screenings.

The Archive book library is open to film students and research workers. Facilities for viewing films on the steenbeck table at the Archive premises and screening at the Film and Television Institute theatre are also available for research workers on payment.

Films are regularly loaned to the Film and Television Institute of India for their academic use. Weekly screenings of selected films are held in Bombay on membership basis. Monthly screenings of outstanding films from the Archive collection started at Bombay for film society members under the joint auspices of the Archive and the Federation of Film Societies of India.

Special Events

January	Assisted the Directorate of Film Festivals in the organisation of the Indian Panorama Section at the VII International Film Festival of India, New Delhi. Assisted the local Max Muller Bhavan in holding a retrospective film session of the contemporary German director Reinhard Hauff.
February	A special screening of Girish Karnad's latest Kannada film ONDANONDU KALADALLI for the Film Study Group of the Poona University, followed by a seminar on the film.
April	A festival of Yugoslav films held at Vijayawada in collaborarion with the Vijayawada Film Society.
	A festival of the famous Polish director, Krzysztof Zanussi, was held at Trivandrum, Bangalore, Bombay, New Delhi, Hyderabad, Calcutta, Madras and Ahmedabad under the joint auspices of the Archive and the Federation of Film Societies of India.

Courses / Lectures / Seminars

June-July	A four-week Film Appreciation Course under the joint auspices of the Archive and the Film and Television Institute of India was held at Poona. Fifth in the series, the Course was designed to meet the needs of teachers, film society organisers, film critics / journalists, amateur filmmakers, government personnel handling films and others interested in the study of art and technique of cinema. Mr. Mrinal Sen, well-known filmmaker, distributed certificates to the participants.
September	Two short courses in Film Appreciation at Alwaye (Kerala) and Heggodu (Karnataka) in collaboration with the Federation of Film Societies of India, Kerala University Students, Union and Ninasam Chitra Samaj, Heggodu.
October	The Archive assisted the Film Study Group, University of Poona to conduct a semester course in Film Criticism.

November — Lectures on "The History and Development of Indian Cinema" with extracts from early Indian films and "The Basics of Film Language and the First Step to Film Appreciation" delivered by the Curator in Bombay and Ahmedabad for the benefit of film society members.

December — Lectures on "How to Look at a Film" and "The Need for Film Appreciation" delivered by the Curator to the students and faculty membets of the Armed Forces Medical College, Poona.

The Curator inaugurated a film workshop organised by the Film Society of Ramnarain Ruia College, Bombay.

The Curator conducted a discussion session on Akira Kurosawa's RASHOMON at Sholapur Film Society and inaugurated a film bulletin being brought out by the Society.

The Archive assisted the Film and Television Institute of India in holding a short course in Film Appreciation at Bombay.

Activities : INTERNATIONAL

Lausanne Congress

No representative from the Archive could attend the XXXV Annual Congress and General Meeting of FIAF held at Lausanne from 30th May to 1st June.

Archival Exchange

One film was received on exchange basis from the Film Archive in East Berlin.

Research Projects

The Archive provided assistance to two research teams from The South Asia Institute, University of Heidelberg and University of Oldenburg, West Germany on their reaearch projects on popular Indian cinema.

Special Event

25 selected Indian films of the period 1913 - 1960 from the Archive collection were sent to the Cinematheque Universitaire, Paris for presentation in the Festival of Third World Films held in Paris from 11th April to 1st May.

Visits abroad

The Curator participated in the Informal Consultation of Experts on the Preservation of Moving Images held under the auspices of UNESCO at its headquarters in Paris from 2nd to 4th May 1979. He also visited Cinematheque Francaise, Paris and Service des Archives du Film, Bois d'Arcy and had discussions with the Curator of Cinematheque Universitaire, Paris.

Important Visitors

Bangladesh	Mr. A Rouf, Curator of Bangla Desh Film Institute and Archive, Dacca.
Federal Republic of Germany	Mr. Bastian Cleve, experimental filmmaker.
Japan	Prof. N. Togawa, well-known film writer and teacher.
U. S. A.	Mr. Eric Barnouw, Head of the Film Section, Library of Congress, Washington.

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

Praha

ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV
FILMOVÝ ARCHIV

A C T I V I T I E S R E P O R T 1 9 7 9

In 1979, all the departments of the ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV continued their intensive work in order to achieve the targets set to them.

In August, 1979, the Director General of the Československý film put his first deputy, Mr. Milan Lajčiak, in charge of the ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV. Mr. Jiří Levý has been appointed curator of the ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV.

In 1979, the ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV continued all its principal activities:

1/ Supplementing its film holdings

a/ the following prints and negatives were added :

270 prints of features
37 negatives of features
395 prints of short films
110 negatives of short films.

Among the most important acquisitions are to be mentioned:
Mlynář a jeho dítě, D.: Zet Molas, Czechoslovakia, 1928
Jealousy, D.: Gustav Machatý, USA, 1943
Der alte Fritz, D.: Gerhard Lamprecht, Germany, 1927
The Student Prince in Old Heidelberg, D.: Ernst Lubitsch, USA, 1927
La mort du cygne, D.: Jean Benoit-Levy, France, 1937
Unmögliche Liebe, D.: Erich Waschneck, Germany, 1932
Die Königin vom Moulin Rouge, D.: Robert Wiene, Austria 1926
The Garden of Allah, D.: Rex Ingram, USA, 1927
El-Yemen, D.: Vladimir Shveyderov, USSR, 1929
Dziś mamy bal, D.: T. Kowalski, Poland
Buty, Poland
City, D.: Ralph Steiner, Willard Van Dyke, USA
Kris, France
The Bond, D.: Charles Chaplin, USA, 1918

b/ films received from abroad and from private collectors were described;

c/ the Commission for Describing, Archiving and Discarding Films continued its work;

d/ data for the card index of wanted films were picked out from the technical press, film literature and screenings.

2/ Exchanging films with foreign archives

Permanent lendings to our film archives:

35 features 24 shorts

Short-term lendings to our film archives:

21 features 4 shorts

Permanent lendings to foreign film archives:

36 features 22 shorts

Short-term lendings to foreign film archives:

35 features 19 shorts

3/ Processing film holdings

Work was continued on the transfer of historical and technical data to specification sheets.

4/ Preserving and conserving film holdings

The film archives continued to transfer nitrate films on acetate stock. In all,

97 feature prints
8 feature negatives
160 short-film prints and
75 short-film negatives

were transferred in this way.

5/ Some other technical activities

a/ Using self-help, the construction of a depository with the potential total capacity of 240 tonnes was completed for keeping film material made on safety stock.

b/ Preliminary work needed for the future computerized processing of holdings was continued.

c/ The editorial comparison of versions of the film "Passion Week" and their combining was completed. An interpositive was produced, and prints will be made successively.

d/ Work on the atlas of slapstick comedies was continued. The first compiled listings, including the photographic documentation, were sent to The Museum of Modern Art, which takes part in this project.

6/ The activities of the Ponrepo archive-cinema

In 1979, the Ponrepo cinema of the ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV screened 374 features and 269 shorts. The programme structure which had crystallized in previous years remained unchanged; in this structure, each day of the week has its own long-term cycle /Silent films, Film anniversaries, Chapters from the history of world cinema, Roads to knowledge - a cycle of documentary films, etc./, often consisting of several uncompleted film-shows /as, for instance, the Portrait of C.T.Dreyer in Silent films, and so on/. During the whole year, a cycle was going on which was arranged in co-operation with the Gosfilmofond, on the occasion of the 60th anniversary of Soviet cinema. Thanks to Soviet lendings as well as other sources, the viewers were also able to see the outstanding pictures of the Soviet cinema of the Sixties. During the whole month of September, films were screened whose subjects were related to the International Year of the Child. In 1979, the cycle of films on the Olympic Games was conceived, and it was set up with the help of the other archives that are members of the FIAF.

Documentation

Mrs. Jitka Nováková was appointed head of this division after Mrs. Milica Zdražilová had left.

Acquisitions:	photographs /of Czechoslovak and of foreign origin, portraits of film-makers and film actors, shooting stills, photographs made when promoting films/	12,796 items
	publicity material /distributors' hand-outs on Czechoslovak and foreign films, programme booklets, leaflets, foreign-language publicity material on Czechoslovak films, programmes of cinemas/	3,282 items

The division of bibliography and cataloguing /the library/
Mrs Ivana Tibitanzlová became head of this division.

Acquisitions:	Technical film-publications /of Czechoslovak and of foreign origin/, fundamental works on cultural policy, works made into films, principal works on the history of culture and arts, encyclopedical handbooks, technical and language dictionaries	843 volumes
	Technical film-periodicals /of Czechoslovak and of foreign origin/, dailies, cultural-political weeklies and monthlies	6,892 copies
	Scripts /of Czechoslovak films/	445 volumes
	Bibliographical listings from the Czech press	2,610 annotations
	Bibliographical listings from the foreign press	25,139 annotations
	Clippings from the Czech press	3,270 items
	Clippings from the foreign press	3,341 items

Publishing

Panoráma /a theoretical quarterly containing original technical studies on cinema/	Nos 3-4/1978 and 1-3/1979
Filmový přehled /a filmographical fortnightly giving information on Czechoslovak and foreign films distributed in Czechoslovakia/	Nos 1-26/1978 and 1-8,10, 11/1979
Interpressfilm /a monthly containing technical film-studies translated from the foreign press/	Nos 2-10/1979
Programmes of the Ponrepo Cinema	Nos 2-7, 9-12/1979

Texty Nos 9 and 10

J. Purš: 80 let čs. kinematografie /Eighty Years of Czechoslovak Cinema/

J. Gromov: Duchovní náplň filmového díla /The Spiritual Content of Films/

A. Karaganov: Filmové umění v boji idejí /The Film Art in the Struggle between Ideas/

A. Bazin: Co je to film? /What Is Cinema?/

Stručné dějiny sovětského filmu /A short History of Soviet Cinema/

J. Bartošek - J. Bobok: Čs. režiséři 70. let /Czechoslovak Film-directors of the Seventies/ (mimeographed)

A. Kahovcová: 10 sovětských filmů v ohlase české levicové kritiky /Ten Soviet Films in the Mirror of Czech Left-wing Critisism/

Czechoslovak Cinema /in French, English and Russian versions/

Katalog filmů pro filmové kluby /A Catalogue of Films for Film Associations/

Materiály pro lektory filmových klubů: Dr.E.Strusková: Metodika práce ve filmovém klubu /Material for the lecturers of Film Associations: Dr.E.Strusková: Methodology of the Work Done in Film Associations/

Prague, February 13, 1980

Pyong Yang

조선민주주의인민공화국 국가영화문헌고
The National Film Archive of the Democratic People's Republic of Korea

RAPPORT D'ACTIVITE POUR 1979

Grâce à la sollicitude incessante du Gouvernement de la République Populaire Démocratique de Corée, et sous sa direction, les Archives Nationales du Film de Corée ont pu mener de fructueuses activités en l'an 1979 aussi.

L'année dernière, l'attention principale a été portée sur la consolidation de l'équipement technique, l'amélioration des paramètres scientifiques de préservation, ainsi que sur le catalogage correct des acquisitions.

I. PRESERVATION

En 1979, le personnel technique de la cinémathèque a déployé un actif travail de recherche visant à conserver à long terme les films d'archive dont le nombre s'est accru sans cesse.

Le colloque du personnel technique a été systématiquement organisé une fois par mois et la consultation des vérificateurs une fois par semaine. Des mesures ont été prises pour prévenir l'altération des pellicules en couleurs et l'influence de la variation de la température atmosphérique sur l'intérieur du dépôt.

Une partie des installations ont été rénovées et des fondements posés pour le passage graduel au réglage automatique.

D'autre part, 300.000 mètres de films ont été vérifiés, dont 20.000 mètres ont subi relavage et retraitement.

Les recherches ont poursuivi pour la conservation à long terme des négatifs couleur, dont une copie noir et blanc est réalisée et mise en préservation parallèle. Par exemple, l'an passé, des dup-négatifs noir et blanc ont été tirés pour 90.000 mètres de négatifs couleur des films coréens. Ce qui revient à dire que tous les films en couleurs produits dans notre pays jusqu'ici ont, en même temps, leurs dup-négatifs noir et blanc.

Grâce à la faveur du Gouvernement de la République, l'année dernière, a été organisé et mis en service un laboratoire chargé de recherches sur les problèmes que pose la conservation technico-scientifique des films d'archive.

II. LES ACQUISITIONS

La cinémathèque a reçu en donation, de la part des Studios de Films artistiques de Corée, plus de 20 films nouveaux produits l'an dernier. Parmi ceux-ci les plus réussis et les plus courus par les spectateurs sont, le film révolutionnaire "AN DJOUNG GUEUN TIRE SUR HIROBUMI ITO", le film sériel "LES HEROS INCONNUS", ainsi que "DU MEME SANG".

D'autre part, les Studios de films documentaires nous ont envoyé plus de 30 titres, parmi lesquels "LE FLEUVE APNOK-GANG", "LE MONT DAISEUNGSAN" ainsi que "L'OCCUPATION DE LA COREE DU SUD PAR LES IMPERIALISTES AMERICAINS EST LA CAUSE DE LA SCISSION NATIONALE", ce dernier étant une étude chronologique de la mainmise des impérialistes américains sur cette région de la Corée.

Nous avons procédé à un ample échange des films avec les membres de la FIAF.

A l'occasion du 60ème anniversaire du cinéma soviétique, le Gosfilmofond nous a envoyé plus de 30 films soviétiques.

Des documents filmiques ont été échangés de même avec les cinémathèques de Roumanie, de Pologne, de Tchécoslovaquie, et de l'Allemagne démocratique.

III. LA CINEMATHEQUE ET LE PUBLIC

Ces derniers temps, au fur et à mesure que les activités de la cinémathèque deviennent plus amples, le nombre de personnes qui la fréquentent va toujours grandissant.

En particulier, l'ouverture du cinématographe des Archives Nationales du Film a resserré le lien avec le public. Les films conservés à la cinémathèque ont été exploités comme suivant en 1979:

- Projections dans le cinématographe des A.N.F.

	titres	séances	entrées
Films de fiction coréens	35	40	35.000
Documentaires coréens	25	30	15.000
Films étrangers	20	25	18.000

- La Semaine du film soviétique, organisée à l'occasion du 60ème anniversaire du cinéma soviétique, a enregistré 3500 entrées avec 7 titres.

Autour de cette semaine soviétique, 18 titres ont été projetés dans les salles de projection de la cinémathèque à l'intention des spécialistes et des cinéphiles. De plus, des dizaines de titres ont été délivrés aux chercheurs d'histoire et de littérature, aux enseignants et étudiants des instituts cinématographique et pédagogique.

IV. RELATIONS ETRANGERES

L'an dernier, la cinémathèque a envoyé ses délégations au XXXVème Congrès FIAF, tenu en Suisse, et à la première session de l'Assemblée générale de l'"Histoire Générale du Cinéma" qui a eu lieu à Sofia.

Les travailleurs de notre cinémathèque ont visité les Archives du film de Roumanie, de Pologne, de Tchécoslovaquie, de l'Allemagne démocratique et reçu les délégations de Roumanie et de l'Union Soviétique.

A travers ces échanges internationaux animés, nous avons pu promouvoir les rapports d'amitié et de collaboration avec les membres de la FIAF et partager les expériences acquises dans la collecte et la conservation des films. De cette façon, la collecte des archives de film s'est accrue en 1979 de 15 pour cent par rapport à 1978.

Profitant de cette occasion, nous remercions les membres du Comité Directeur, à commencer par son Président, ainsi que les cinémathèques amies qui ont bien voulu accorder une grande attention au développement de notre cinémathèque.

De la sorte, pas mal de succès ont été enregistrés l'an dernier dans les activités de notre cinémathèque. Tout cela a été possible entièrement grâce à la profonde attention et à la direction minutieuse du Gouvernement de la République.

V. PROJET 1980

L'an 1980 sera une année de rénovation technique pour la cinémathèque.

Une partie des installations du bâtiment "A" et du bâtiment "B" seront rénovées et automatisées. Le laboratoire sera mieux aménagé et beaucoup de problèmes relatifs à la préservation scientifique des films seront étudiés.

Les Archives Nationales du Film de Corée resteront fidèles aux idéaux de la FIAF, et feront tout leur possible pour promouvoir l'amitié et les échanges avec les cinémathèques membres.

Reykjavik

KVIKMYNDASAFN ÍSLANDS
THE NATIONAL FILM ARCHIVE

ANNUAL REPORT FOR 1979

The Icelandic National Film Archive was established by law in 1978, but actually did not commence operations until 1979. Agoverning committee employs one person for the executive duties of the Archive. The committee consists of representatives from the Ministry of Education, the Educational Film Archive, the Icelandic State Broadcasting Service-Television, the National Museum and the Association of Cinematographers. According to law, the role of the Archive is to collect all Icelandic films and also foreign films which have artistic and/or historic value. The law contains no provisions of legal deposit. In the future the Archive is expected to hold film shows.

During the first year of operation the main effort has been made in finding one´s feet, so to speak. A search for suitable housing has been made, and when this had been found many changes were made to suit the Archive´s need. Work on the housing was not completed until the end of 1979, but then the Archive possessed a fireproof film storage unit, an office and a board room. Letters have been written to all those in Iceland who are known to have engaged in filmmaking, including most members of FIAF, both for information purposes and to emphasize the importance of preserving the oldest cinema in Iceland, which is also among the oldest cinemas in the world, having opened in 19o6. The Archive also possesses an interim national filmography.

Application was made for membership of FIAF and it was approved at the FIAF general meeting in Lausanne (Observer). Mr. Erlendur Sveinsson, executive manager of the Archive, and Ms. Ásdís Egilsdóttir attended the fourth FIAF Summer School in GDR, where topics concerning the establishment of film archives were dealt with. This summer school offered useful information for the recently established Icelandic National Film Archive, and also the Icelandic participants discovered interesting films fron Iceland in the collection of the Staatliches Filmarchiv der DDR. Mr. Knútur Hallsson, chairman of the Archive Committee visited the Museum of Modern Art in New York and Det danske Filmmuseum and had talks with the directors of these institutions. The Swedisch film historian Mr. Gösta Werner and Erlendur Sveinsson had discussions in Iceland when Mr. Werner was guest at a Swedisch film week. Mr. Werner undertook to seek information on Icelandic films in Sweden.

March 198o.

Erlendur Sveinsson.

Rochester

F.I.A.F. ANNUAL REPORT 1979

Department of Film

International Museum of Photography
at George Eastman House

Acquisitions: The distributor in the Western New York area who had given us 30 feature films in 1978 followed this with the gift in 1979 of two further shipments, one of 18 subjects and the other of 27, including five films associated with the name of Radley Metzger. Janus Films contributed 22 short-reel comedies of Laurel and Hardy, which have been added to our existing collection of their work mainly from the silent period, so that there has been very little overlap. A Rochester resident contributed an unusual collection of 658 8x10 stills of Hollywood productions from the early 1930s, considered a "high period" by collectors.

Preservation: The major focus of the Department's preservation program continues to be nitrate film. During 1979, 46 feature-length titles were preserved, generating 598,604 feet of acetate film from 282,604 feet of nitrate. The can-by-can inspection of our nitrate holdings continued and was brought to completion. Loss through decomposition, although inevitable, has not been heavy.

Our printing from nitrate continues to be handled locally, and through a specialized laboratory out of the state.

Cataloguing-Documentation-Research: A revised computer list of the inventory of the film collection has been produced. Cataloguing of the film collection went forward, although, because of staff shortage, there is no full-time cataloguer. Forty-eight research screenings were conducted for outside visitors and staff participated in an additional 36 screenings to determine technical and aesthetic quality.

Film Showings: Four hundred seven screenings were held in the Dryden Theatre. One hundred fifty of these were devoted to the regular Dryden Theatre film series, of which there were six: "All of Astaire-Rogers"/ "Ernst Lubitsch: American Comedies, 1924-1946"; "Designed by Harry Horner, 8 Films"/ "Ascent to the Throne: The Rise of Clark Gable, 1931-1938"/ "Remnants of the Czech Spring"/ "Joris Ivens on China: HOW YUKONG MOVED THE MOUNTAINS and THE 400 MILLION"; "The Implicit Moral Vision of Luis Bunuel"/ "The Great American Films: Critics' Choice"/ "American Film Favorites of the Surrealists"; "Midsummer Nights Screen" (a wide diversity of international films programmed entirely from our own collection); "New Yorker Films: A Tribute" (saluting the important New York distribution company with a program of their releases of new films from West Germany, France, Switzerland, the Third World and elsewhere); "Two Hollywood Professionals and Studio Style: George Cukor and Clarence Brown at MGM." A supplementary series, "Six Italian Film Masters" presented the work of such directors as Rossellini, Antonioni, Fellini and Visconti.

Publications: Dover Press issued Image on the Art and Evolution of the Film, a collection of articles on film written mainly by past and present members of the Department, which originally appeared in our quarterly publication Image. Text and pictures for brochures describing the six Dryden Theatre series listed above were prepared with the usual care.

Exhibition: From March 2 through June 24, 1979, there was on display in the principal first-floor gallery (and an adjacent gallery) at Eastman House "Designing Hollywood: Productions of Harry Horner, 1940-1978." This was prepared by a guest curator who, through working drawings and frame enlargements, placed emphasis on the production designs of Horner for OUR TOWN (1940), THE LITTLE FOXES (1941), BORN YESTERDAY (1950) and SEPARATE TABLES (1958), and special emphasis on THE HEIRESS (1949) and THE HUSTLER (1961), for both of which he won an Academy Award. All six of these films, plus two others by Horner were shown in the concurrent film series.

Budgetary Matters: Modest increases in film preservation funds were available and expended. Staff salaries did not increase at the rates proposed and general budget tightening was in effect throughout the museum.

International Relations: Correspondence was exchanged with FIAF members and several loans were made. John Kuiper attended the Lausaune executive committee meetings and the yearly conference.

Roma

CINETECA NAZIONALE
Centro Sperimentale di Cinematografia

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Report on Activities in 1978 and 1979

Since we were unable to send the report on the activities of the Cineteca Nazionale in 1978 in time last year, we will try to give a brief account for 1978 and 1979 in this report, limiting our remarks to the facts and figures of greatest significance.

1 - Acquisitions

As is already known, law prescribes that the positive prints of all feature films, short subjects and newsreels produced in Italy be deposited with the Cineteca Nazionale. This means that no less than 200 feature films, 100 short films and 200 newsreels, some 1,400 reels and 700,000 meters, must be accepted annually.

Because the vaults of the Cineteca are almost completely full, it has become necessary to interrupt, for the moment, acceptance of this enormous quantity of material. The films that must be acquired by law are, for now, deposited with the Ministry for the Performing Arts until the problem of constructing new vaults (see paragraph 2) is solved. Consequently, acquisitions in 1978 and 1979 were rather modest, and will have to be made up in, we hope, the near future.

After this introduction, we will now furnish the principal data on acquisitions in the period under consideration.

1978: 27 films were printed directly from existing negatives, some on nitrate supports, for a total of approximately 58,000 meters. Masters and lavenders of 40 films, for a total of roughly 95,000 meters, were printed. 25 negatives and color separations of recently produced Italian films which had been awarded the "prize for excellence" were also acquired.

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1979: 31 positive prints (some 38,000 meters) were made, including a certain number of Italian silent films until then preserved on nitrate film and numerous shorts made by the students of the Centro Sperimentale di Cinematografia for their diploma. 9 Italian films (positive print and internegative) awarded the "prize for excellence" were acquired and 1 lavender (3,000 meters) and 15 countertypes (19,000 meters) were printed.

Through exchanges with other film archives belonging to the FIAF, 9 films of particular artistic or historical merit were acquired in 1979. They are: Darò un milione (1935) by M. Camerini, Foolish Wives (1920) by E. von Stroheim, The Birth of a Nation (1916) and The Struggle (1931) by D.W. Griffith, Our Daily Bread by K. Vidor, from the Museum of Modern Art, New York; Camicia Nera (1934) by G. Forzano and Esa pareja feliz (1951) by L. Garcia Berlanga and J.A. Bardem, from the Filmoteca Nacional, Madrid; Piccolo Hôtel (1939) by P. Ballerini, from the Bulgarska Nationalna Filmoteka, Sofia; and Helsker Hverandre (1922) by Carl Th. Dreyer, from the Danske Filmmuseum, Copenhagen.

2 - Preservation

The problem of transferring the hundreds of films still on nitrate supports onto safety film can only be solved with the help of special government funds. A bill for this purpose was drawn up toward the end of 1979, and it is hoped that Parliament will approve it by the end of 1980.

At the end of 1978, a law appropriating Lit.600 million (some $750,000) for the Cineteca Nazionale was approved. This sum will go toward the construction of new, ample and well-planned vaults for the stockage of films. The designs for the new film vaults were completed at the end of 1979 and the architectural and technological solutions are both functional and modern. The technical consultant to the Cineteca Nazionale made a worthwhile visit to the French archives in Bois d'Arcy. Unfortunately, the allocation of funds is inadequate. To complete the project twice the amount earmarked is needed. Nevertheless, construction will begin in 1980 and we hope new sums will be appropriated by the Government in the meantime.

The transfer of Italian and foreign silent films onto acetate film continued in 1978 and 1979. 9 short subjects and docu-

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mentaries and several animated films, as well as 18 Italian fiction films from 1920-1929 which, it can be said, were brought to light after 50 or 60 years of virtual hibernation, were printed (in all, some 20,000 meters). Inspections and controls were conducted on hundreds of archive copies and on hundreds of copies of films destined for cultural circulation, for a total of roughly 4,600,000 meters in 1978, and 4,000,000 meters in 1979.

3 - Cataloguing, Documentation

All the newly acquired films and the prints and masters made from already existing copies were inventoried and catalogued. A card is compiled for each film and contains all the principal data on it, its origin and historical identification, as well as data relative to the specific copy owned by the Cineteca Nazionale.

The Documentation Department has continued to clip regularly all the articles - reviews, interviews, news and working notes - on cinema that appear in 12 of the leading Italian dailies and in 15 general information periodicals. The collection now includes several thousand containers (or envelopes), each of which devoted to a film, personality or subject, for a total of roughly 50,000 press clippings. At the same time, collection of the cards of the FIAF International Index to Film Periodicals continues. These are divided into the triple alphabetical order prescribed by the Indexing Program. At the end of 1979, these cards also numbered roughly 50,000. The collection of the cards of the International Index to TV Periodicals also began in 1979.

The three indexes mentioned above may be freely consulted by scholars, and they are particularly useful because around 90% of the periodicals indexed are in the Library of the Centro Sperimentale di Cinematografia and, therefore, may be consulted immediately.

The Library acquired 800 volumes (359 on cinema and television) in 1978, and a like number (of which 372 on cinema and television) in 1979. These have all been inventoried, indexed and catalogued. Several hundred additional volumes, pamphlets and unbound material were acquired, but they have not yet been inventoried. At the end of 1979, the Library officially possessed 19,400 volumes (roughly half on cinema). But an equal number of books and pamphlets are in storage and await inventory and cataloguing. In 1978, the Library

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had roughly 160 habitual visitors with a total attendance of 2,000 (the occasional or sporadic visitors, who are quite numerous, are not counted). In 1979, the number of habitual visitors was roughly 180, with a total attendance, again, of 2,000. Circulation in the library amounted to some 4,000 volumes in 1978, and 4,500 volumes in 1979. In 1978, 520 volumes were lent out, in 1979, 568 volumes.

4 - Film Showing

In 1978, the Cineteca Nazionale began an important series of public activities, which have had a notable cultural echo.

The first was the organization of the First "Rassegna/Seminario" of Cinema Studies, carried out in collaboration with the Associazione Italiana per le Ricerche di Storia del Cinema and held in Rapallo (Genoa). It was dedicated to the theme "From the Cinema of the Czars to the Cinema of Lenin". 24 Russian films produced between 1908 and 1924 were shown and a meeting was held on the same theme. In 1979, the Second Review was devoted to "Italian Cinema in the Twenties". It was of special significance because the showing of 27 Italian films, many of which in oblivion for more than 50 years, permitted light to be shed on a virtually forgotten period in the history of Italian cinema, practically no trace of which can be found in even the most well-documented histories of cinema.

With these two reviews, which were later repeated in Rome, Milan and other cities, the Cineteca Nazionale began to do research on and retrieve films of great historical value, many of which were transferred from nitrate supports to safety film for the first time.

The second important event was the start of regular public showings by the Cineteca Nazionale in a Rome film theatre managed for the occasion by the Cineteca itself. From March to June 1978, and from November 1978 to May 1979, there were two showings a day, six days a week, of films coming, for the most part, from the archives of the Cineteca Nazionale, but also furnished by the Cineteca Italiana, Milan, by foreign film archives, embassies, etc. The showings were grouped in cycles and monographic reviews. Some of the most important were: the repetition of "Russian Cinema from the Czars to Lenin" and "Italian Cinema in the Twenties",

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already presented in Rapallo; "The Complete Films of Dreyer", in collaboration with the Danske Filmmuseum; "Aspects of Canadian Cinema", in collaboration with the National Film Board of Canada; a cycle dedicated to the films of István Gaál, in collaboration with Hungaro Film; two long cycles on "American Cinema in the Twenties"; a review of the films of Luigi Chiarini and Umberto Barbaro, founders of the Centro Sperimentale; a cycle dedicated to the films of René Clair; a cycle devoted to Mario Soldati's films; a survey of "French Professionals of the Thirties"; a long review of the "Diploma Films of the Centro Sperimentale di Cinematografia", with the presentation of 105 short and medium -length films produced at the Centro Sperimentale from 1951 to 1978; etc. More than 350 films were presented in some 500 showings.

This public activity managed directly by the Cineteca Nazionale was suspended in the fall of 1979, for financial reasons related to the general economic crisis the Cineteca finds itself in, but it will probably be resumed once the crisis has passed.

At the same time, the intense activity of supplying archive films, in Italy and abroad, to cultural associations, film clubs, Italian embassies abroad, Italian and foreign universities, FIAF-member film archives, festivals, etc., continued.

A Few Figures:

Outside Activities

1978: Approximately 150 films were sent to Stuttgart, Stockholm, Ankara, New York, Cologne, Vienna, Paris, Helsinki, Copenhagen, Luxembourg, Cairo, Tehran, Brussels, Warsaw, Mozambique, Kuwait, Amman, London, Moscow, Tunis, Malta, etc. Particularly important in this activity was the collaboration in a review of Neorealism organized in Vienna by the Osterreichisches Filmmuseum (23 films); the big show "Italian Cinema 1929-1944" organized in New York by the Museum of Modern Art, then repeated in California (32 films); the "Retrospective on Luchino Visconti" held in Moscow by the Gosfilmofond. Roughly 450 films were distributed in Italy to film clubs, universities, etc. The collaboration with the Pesaro and Taormina Film Exhibitions, as well as others, and with the Cineteca Italiana, Milan, also deserve mention.

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1979: 110 films were sent abroad (Malta, Hamburg, Mogadiscio, Paris, Lisbon, Ankara, Cairo, Warsaw, Stockholm, Mexico City, Lugano, Algiers, Helsinki, New York, Moscow, Istanbul, Innsbruck, Melbourne, Barcelona, Vienna, etc.), and 480 were distributed in Italy in dozens of cities. Some of the most important international events in which the Cineteca Nazionale collaborated were the Moscow and Venice festivals.

Internal Activities

1978: 311 films for 147 scholars, Italian and foreign, 82 films for 25 students preparing doctoral dissertations, and some 150 films for the students of the Centro Sperimentale di Cinematografia were shown in moviola or viewing rooms.

1979: 285 films for 52 scholars, 98 films for 18 students, and roughly 150 films for the students of the Centro Sperimentale.

5 - Publications

In 1978, concomitant to the start of public showings, the Cineteca Nazionale inaugurated a series of publications entitled "Quaderni di documentazione", directed by Guido Cincotti, with the aim of furnishing historical and filmographic information to accompany the various film reviews presented. The following volumes were published in 1978 and 1979:

1. Aldo Bernardini: Hollywood degli anni venti (Prima serie)
2. Ernesto G. Laura and Orio Caldiron: Chiarini e Barbaro -Poggioli
3. Guido Cincotti: Cinema francese degli anni trenta: i professionisti
4. Orio Caldiron: Dal cinema degli zar al cinema di Lenin (1908-1924)
5. Guido Cincotti: Tutto Dreyer
6. Gilbert Reid and John Turner: Aspetti del cinema canadese
7. Orio Caldiron: Letterato al cinema: Mario Soldati anni quaranta
8. Aldo Bernardini: Hollywood degli anni venti: verso il sonoro

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9. Massimo Pepoli: Istvan Gaal, memoria e coscienza
10. Maurizio De Benedictis: 105 saggi di diploma al C.S.C.
11. Aldo Bernardini e Vittorio Martinelli: Il cinema italiano degli anni venti.

The review "Bianco e Nero", published uninterruptedly since 1937, has continued its series of six-monthly issues. Since 1978, special attention has been paid to the historical study of Italian silent films. Essays on Eisenstein, Lang, Hochbaum, Dreyer and Laurel and Hardy have also been published.

6 - Budgetary Matters. Relations with Governmental Authorities

The budget of the Cineteca Nazionale, which is autonomous respect to that of the Centro Sperimentale, has remained virtually the same as in previous years. Given the sharp rise in costs, this circumstance has resulted in serious difficulties.

In 1978, the Cineteca Nazionale received Lit.165 million (some $200,000) in government funds which, together with Lit.35 million in direct receipts to the Cineteca, came to a total of Lit.200 million.

In 1979, government funds dropped to Lit.150 million which, with the Lit.50 million in direct receipts, totaled Lit.200 million.

The Cineteca Nazionale is an autonomous body. Through the Ministry for the Performing Arts, the Government controls the legitimacy of its actions solely in regard to the use of public funds. By law, the State Audit Court reviews the financial management and balance sheet of the Cineteca Nazionale and presents an annual report to Parliament.

In 1978 and 1979, the Cineteca Nazionale maintained close ties with the Ministry of Foreign Affairs. Together, the two bodies plan and stimulate film programs of a high cultural level offered by the Italian embassies and the Italian Institutes of Culture abroad.

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7 - International Relations (FIAF and Others)

In 1978 and 1979, close and amicable ties were maintained with a number of film archives belonging to the FIAF. In paragraphs 1 and 4 we have already mentioned the film exchanges made in those two years. We would here like to mention the film archives with which contacts were particularly close:

Stiftung Deutsche Kinemathek (West Berlin)

Cinémathèque Royale de Belgique (Brussels)

Al-Archive Al-Kawmy Lil-Film (Cairo)

Det Danske Filmmuseum (Copenhagen)

National Film Archive (London)

Filmoteca Nacional de Espana (Madrid)

Cineteca Nacional (Mexico City)

Cineteca Italiana (Milan)

Gosfilmofond (Moscow)

Department of Film - MOMA (New York)

Bulgarska Nationalna Filmoteka (Sofia)

Osterreichisches Filmmuseum (Vienna)

Deutsches Institut fur Filmkunde (Wiesbaden)

It would be a very arduous task to list all the personalities and official representatives of foreign film bodies that visited the Cineteca Nazionale in the two years here considered. It will suffice to mention the visits of the Chinese and Cuban film delegations in 1978, and the USSR and Hungarian delegations in 1979.

Guido Cincotti, Acting Director of the Cineteca Nazionale, attended the FIAF Congresses in Brighton in May-June 1978, and in Lausanne in May-June 1979.

São Paulo

FUNDAÇÃO CINEMATECA BRASILEIRA

RAPPORT D'ACTIVITÉ DE LA FUNDAÇÃO CINEMATECA BRASILEIRA POUR 1979

1. Acquisitions

Ont été déposés à la Fundação Cinemateca Brasileira des films importants pour l'histoire du cinéma brésilien ainsi que quelques films européens moins significatifs. Plus de 500 bobines de films ont été données ou déposées par 10 producteurs, 8 institutions - attachées ou non aux pouvoirs publics - et 4 particuliers. La FCB essaya d'obtenir des producteurs qu'ils y déposent leurs films, puisqu'il n'existe pas de dépôt légal au Brésil. Le résultat, cependant, a été tout à fait nul. D'autre part, l'exiguïté des lieux et les conditions insatisfaisantes de préservation de la FCB n'encouragent pas les producteurs à y déposer leurs films, et il faut reconnaître que les archives ne supporteraient pas un dépôt massif.

2. Progrès dans le domaine de la préservation

Un pas fondamental a été donné avec la construction d'un moule pour l'injection des étuis en matière plastique qui contiendront des bobines de trois cent mètres en 35mm. Les étuis ont des couleurs dont la combinaisor indique nitrate/acétate, positif/négatif. Les recours cependant n'ont permis que l'injection de sept mille unités, qui ne suffiront qu'à un peu moins du tiers de ses archives actuelles. On est en train de remplacer les boîtes en fer blanc plus détériorées.

Depuis que le laboratoire de restauration a commencé à fonctionner les opérations suivantes ont été faites:

a) Lavage

Année	Bobines	Mètres
1978	978	263.120 m
1979	1.295	347.070 m
	2.273	610.190 m

b) Copie

Année	Mètres
1978	24.330 m
1979	10.388 m
	34.718 m

c) Restauration (établissement des matrices d'archive)

Année	Mètres
1978	31.390 m (78 titres environ)
1979	63.688 m (180 titres environ)
	95.078 m

Les travaux de restauration se sont concentrés sur les films brésiliens. Le laboratoire ne peut avoir qu'une petite production et l'équipement ne sert que pour le 35mm. Les copies et les travaux en 16mm sont donc faits dans des laboratoires commerciaux.

3. Catalogage, documentation, recherche

La FCB ne connaît pas encore la totalité de ses archives. Les films neufs ou contretypés et ceux qui se trouvent dans les meilleures conditions sont inventoriés. Nous avons de fiches de contenu, d'informations techniques, de circulation et de livres spéciaux pour les catégories nitrate positif, nitrate négatif, acétate positif et acétate négatif. Dans l'intention

FUNDAÇÃO CINEMATECA BRASILEIRA.2

d'établir un plan de récuperation, nous utilisons de fiches plus simples pour la partie moins connue des archives.

a) Vérification

Année	Bobines	Mètres
1978	1912	372.800 m
1979	1837	354.863 m
	3749	727.663 m

b) Titres inventoriés
842 brésiliens; 66 étrangers
114 de fiction; 794 de non-fiction

c) Parties inventoriées
2.170 brésiliennes; 126 étrangères
1.236 en nitrate; 1.006 en acétate; 54 en nitrate/acétate

En ce qui concerne le catalogage des archives, on a terminé en 1979 le classement par sujets (à partir des entretitres) d'un lot de ciné_ journaux produits entre 1939 et 1945 par le Gouvernement de l'État Nouveau de Getúlio Vargas.

La Documentation de la FCB comprend des livres, de coupures de journaux et de revues, des photos, des revues, des affiches, des scénarios et des documents originaux, entre autres. Elle se trouve pour l'instant dans quelques salles d'un musée de la ville de São Paulo et y restera jusqu'à la fin de la réforme d'une maison que a été donnée par la Préfecture locale, où elle sera définitivement installée. Le travail se concentre sur l'organisa_ tion des documents relatifs à l'histoire du cinéma brésilien et l'obtention de matériel sur la production contemporaine au Brésil. Les principaux tra_ vaux sont:

a) Archives des coupures
1978 - 6.485 coupures; 3.149 fiches
1979 - 2.944 coupures; 830 fiches
9.429 coupures; 3.979 fiches

b) Archives de documents sur le Cinéma Brésilien (groupés en portefeuilles par titres)
1978 - 840 portefeuilles; 10.913 photos; 588 press releases; 978 autres documents
1979 - 172 portefeuilles; 1.663 photos; 214 press releases; 213 autres documents
Total 976 portefeuilles; 12.576 photos; 802 press releases; 1.191 autres documents

c) Archives d'affiches
1978 - 551 affiches
1979 - 225 affiches
776 affiches (sans compter les duplicata)
Les affiches sont classés et fichées.

Pendant les dernières années la Documentation n'a pas été ouver_ te au public et n'a accepté que des spécialistes. L'organisation des archives de Paulo Emilio Salles Gomes, fondateur de la FCB, qui nous ont été données par sa famille, est l'une des tâches les plus importantes actuellement en cours.

4. Projections

FUNDAÇÃO CINEMATECA BRASILEIRA.3

Nos archives ne possèdent pas de salle. Les films des archives sont projetés principalement dans les cours supérieurs de cinéma et dans les musées. Quelques projections spéciales des films restaurés par la FCB sont organisées de temps en temps.

Les archives offrent aussi des projections de matériel ancien aux réalisateurs et producteurs, qui en ont besoin pour de nouvelles productions.

5. Expositions - publications

En 1979 la FCB a préparé deux textes l'un sur les archives et l'autre sur la description de films et la mise en fiche de leur contenu, outre quelques feuillets qui ont accompagné des projections organisées par les archives.

6. Administration et budget - relations avec les autorités nationales

La FCB est entretenue surtout par des subsides gouvernementaux et les dépenses les plus grandes sont pour le personnel et les travaux de restauration. Jusqu'au moment, les archives n'ont pas réussi à attirer l'attention du capital privé pour pourvoir à une partie de ses activités. L'inflation, principalement à partir du deuxième semestre de 1979, est en train de provoquer des difficultés pour la manutention du personnel fixe et pour les projets en cours. Quelques facteurs comme l'augmentation des prix du film vierge rendront peut-être encore plus difficiles les travaux en 1980.

En 1979 un Symposium sur Cinéma et Mémoire a été réalisé sur l'initiative de la FCB, de la Cinemateca do Museu de Arte Moderna do Rio de Janeiro et de l'Empresa Brasileira de Filmes - EMBRAFILME. Ce Symposium a mis en évidence que la conservation de la mémoire cinématographique ne sera possible que grâce à l'union des recours des organismes publics les plus divers, seule façon de permettre "la construction des archives nationales des matrices cinématographiques destinées à garder les films brésiliens qui ont survécu à l'action du temps et ceux qui seront dorénavant produits; ces archives seront constituées surtout par des dépôts climatisés pour les films nitrate/acétate ou tape et noir et blanc/en couleurs et par un laboratoire de restauration". La FCB s'efforcera au maximum pour que ce projet se réalise le plus vite possible.

7. Relations internationales

Malgré les offres qui ont été faites par divers membres de la Fédération Internationale des Archives du Film - FIAF -, la FCB ne dispose malheureusement pas de moyens financiers pour participer des échanges de films. Bien qu'elle s'intéresse aux cinématographies des autres pays, la FCB a préféré concentrer ses travaux sur la récupération de la filmographie brésilienne et laisser la divulgation aux autres institutions brésiliennes liées au cinéma.

En 1979, la FCB a envoyé un représentant au Congrès de la FIAF à Lausanne et a reçu la visite de M. David Francis du British Film Institut et des membres des cinémateques argentine et uruguayenne.

Seoul

KOREAN FILM ARCHIVE INCORPORATED FOUNDATION
34-5, 3-KA, NAMSAN-DONG, CHUNG-KU, SEOUL, KOREA
TLX : K28385 TEL : 28-9291~5

REPORT FOR YEAR 1979

1. ACQUISITION

In commemoration of 60th anniversary of Korean Film Industry, we have acquired following films.

(1) 35mm ..... 11 feature films	108,390 ft.
a) Hidden Hero	9,260 ft.
b) Tomorrow and Tomorrow	9,530 ft.
c) When The Wild Chrysanthemum Blooms	11,000 ft.
d) Mooldori Village	9,440 ft.
e) Festival Day for Chickens	10,000 ft.
f) Snow Country	10,000 ft.
g) Rain Shower	9,890 ft.
h) Conditions of Love	8,090 ft.
i) Great Devotion	15,000 ft.
j) Obsession	8,090 ft.
k) Brilliant Outing	8,090 ft.
(2) 16mm ..... 20 feature films	90,800 ft.
a) Her Life	4,400 ft.
b) Fallen Leaves	4,000 ft.
c) Farewell Dooman River	5,200 ft.
d) Tragic History of Prince Danjong	5,200 ft.
e) The Stone Pile	4,400 ft.

f) Romance Mama	3,200 ft.
g) Bisa, The Scamp	4,400 ft.
h) Forget-Me-Not	4,800 ft.
i) The Patient Wife Waits	6,000 ft.
j) Lawyer and School Marm	3,600 ft.
k) Yoon Bee, The Last Queen	4,800 ft.
l) Mr. Park	5,200 ft.
m) Dumb Samryong	3,600 ft.
n) Rice	4,800 ft.
o) Mountain Flower	4,000 ft.
p) Arirang	4,000 ft.
q) Way of Body	5,600 ft.
r) A Romantic Begger	4,000 ft.
s) Choon-hui	4,000 ft.
t) Earth	5,600 ft.

(3) Short Films

35mm 170 titles including "5,000 years of Korean Arts" 169,000 ft.

16mm 204 titles incldng "Educational Constitution" 87,600 ft.

8 mm 16 titles including "Hope for Tomorrow" 6,800 ft.

2. PRESERVATION

Cleaned and stored all the flims acquired in 1979 and prepared catelogues for all feature films.

(1) Cleaning 11 titles 108,390 ft.

(2) Catelogue 113 titles

3. FILM SHOWING

Besides regular showing, a special retrospective film showing was held in commemoration of the 60th anniversary of Korean Filmdom.

(1) Showing of selected films

a) Korean Films 18 titles including "Rain Shower"
19 times audience 2,300

b) Foreign Films 8 titles including "Le Grand Escogriffe"
8 times audience 2,550

(2) Special Retrospective Showings

a) Period : 11/29-12/6/79

b) Titles : 6 titles including "Victory of Freedom"
12 times audience 1,825

4. SPECIAL RETROSPECTIVE EXHIBITION

Old public materials including stills, dialogue lists, cameras and other equipment used in 1920s are being exhibited. (Nov. 1979-Mar. 1980)

5. PUBLICATIONS

"Korean Movie 60 Years Thru Stills"

Sofia

BULGARSKA NACIONALNA FILMOTEKA
Member of FIAF

ul. Gourko 36 1000 Sofia Bulgaria tel. 87-02-96, 89-96-37

REPORT ON 1979 ACTIVITIES

1.Acquisitions

The holdings were enriched by 1400 titles the main part of which were shorts and documentaries of national production.

The collection of documentation material acquired 175 books, 375 unpublished scripts of Bulgarian feature films,shorts and newsreels,1055 positive stills,1497 negatives,19 albums of recent Bulgarian films and 594 posters.

2.Preservation

2121 nitrate films were copied on to acetate stock.

The storage capacity was extended by new 280 m^2 through renting two vaults - one in the environs of Sofia and another at Vinishte village,150 km away from the archive.That gave us the opportunity to improve the arrangement of the holdings in order to facilitate reseach work.

During the year 1 500 000 meters of film were controlled regarding its state of technical preservation.

3.Cataloguing and Documentation

3.1Cataloguing

The content of the Bulgarian newsreels produced in the period between 1944 and 1954 was treated analytically and catalogues of events,subjects and personalities were comprised.The filmographies of Bulgarian filmmakers of feature,non-feature and animated films were completed but as a result of a fire on the premises of the Department in October,1979 a part of the catalogues was destroyed.Efforts are exerted to recoup the losses quickly.

The staff of the Cataloguing Department was engaged with the current preparation of the catalogue of the Bulgarian films.

3.2 Documentation

A great amount of documentation material which was handed over to the archive by the State Distribution of Films has been organized and placed in a card file: 4960 unpublished scripts of national and foreign films,40 000 stills and 10 000 posters.

6100 cards have been made by indexing periodicals not included in the International Index of Film Periodicals of FIAF.

4.Projections

1454 screenings were performed at the archive cinema.The programme of the series continued to be based on an educational principle.The following series were presented:

Early Films of DEFA Film Studio

Zlatan Dudov -with the assistance of the Staatliche Filmarchiv of DDR

80th Anniversary of the Czechoslovak Cinematography - with the help of Ceskoslovensky Filmovy Archiv

Andras Kovacs- in co-operation with Magar Filmarchivum

Henri Storck - with the assistance of Cinémathèque Royale

Jean Renoir - with the help of Cinémathèque de Toulouse

Noteworthy are the events that marked the 60th anniversary of the Soviet cinema through showing 6 cycles of Soviet films. They were realized with the help of GOSFILMOFOND.

During the year the two years course in history and theory of cinema and the cinema club "Kino i vreme" continued their successful work.In seach of greater efficiency of the public screenings a new form of investigation of the contacts with our audience was adopted.The collaborators - experts in this field attend all the shows and do sociological studyings.

17 plans of the subjects to be discussed in the country cinema clubs have been prepared and supplied with the necessary film titles, covering history of cinema and particular problems of world cinema.

5.Exhibitions - publications

5.1 Exhibitions

An exhibition of Cuban posters was arranged at the archive cinema on the occasion of a cycle of Cuban films.We have lended our support to the Center of Soviet Culture in Sofia in organizing an exhibition in connection with the anniversary of the Soviet director Lev Kuleshov.

At the beginning of November the exhibition "Proletarian Internationalism and Cinema" opened at the House of the Union of the Bulgarian Filmmakers.It was dedicated to the activities of the Meshrabpom studio.

The exhibition was presented by Mrs.Edith Wäsher - Head of the Exhibition Department of the Staatliche Filmarchiv der DDR.

5.2.Publications

Volume 18 of the almanach "Kino i vreme" was published, covering articles on the history of the Soviet cinema,as well as a supplement to it dealing with the problems of film education at school.

Two brochures presenting A.Kovacs and H.Storck were issued on the occasion of their petrospectives.

6. International Relations

During 1979 we exchanged a substantial amount of film material with the FIAF members.We sent abroad 41 prints /12 on limited and 29 on unlimited loan/ and we received from foreign archives 89 films / 59 on limited and 30 on unlimited loan/. Film programs were exchanged with STAATLICHES FILMARCHIV DER DDR,CINEMATHEQUE ROYALE,MAGAR FILMARCHIVUM,GOSFILMOFOND, CESKOSLOVENSKY FILMOVY ARCHIV,CINEMATHEQUE DE TOULOUSE.

The director of Bulgarska Nacionalna Filmoteka took part in all the meetings of the Executive Committee of FIAF and in the congress at Lausanne.

We hosted a meeting of FIAF Documentation Commission in June.

Our archive was visited by:

Mr.Henri Storck /Director,Belgum/
Mr.Andras Kovacs/Director,Hungary/
Mr.A.Mamilov /Director of "Debut"studio ,U.S.S.R/
Mr.A.Serenko /Director,U.S.S.R./
Mr.N.Burljaev/Director,U.S.S.R./
Mrs.Edith Wäsher /Staatliches Filmarchiv der DDR/
Miss Anna Gereb / Magar Filmarchivum/
Mr. Ivan Herfurt /Ceskoslovensky Filmovy Archiv/
Mr.V.Mihailov and Mrs.T.Tzarapkina /collaborators of NIITIK, Moscow/

Collaborators of Bulgarska Nacionalna Filmoteka visited our colleagues at Moscow,Warszawa,Praha,Budapest,Istanbul,London.

Todor Andreykov
Director

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET

Activities Report 1979

FILM ARCHIVE

The number of films in the archive exceeded 7.800 and many new agreements based on FIAPF:s rules were signed with producers.

The holdings of the archive increased this year with some 300 feature films and 25 shorts. Subtitling of prints in the archive has been made continuously. This year the archive has specially concentrated on Italian film.

The following films were deposited by their owners:

BELSTAR PRODUCTIONS, PARIS VIA SF
Allt går fint/Tout va bien

CBS ENTERTAINMENT, HOLLYWOOD VIA
FOX-STOCKHOLM FILM
Little Big Man/Little Big Man
Le Mans/Le Mans
Människoätaren - jakten efter den stora
vita hajen/Blue water, White Death
Snobben, kom hem!/Snoopy, Come Home

CINEPIX INC, MONTREAL VIA SANDREWS
Bussiga Bernadette/La vraie nature de
Bernadette

CINERIZ, ROM VIA SANDREWS
Den röda öknen/Il deserto rosso

CINEPORT, PARIS VIA EUROPA FILM
Kalabalik i Hongkong/Casse-tete chinois
pour le judoka

COMPAGNIA CINEMATOGRAFICA CHAMPION,
ROM VIA SANDREWS
What?/Che?

EMI, LONDON VIA SANDREWS
Henrik VIII och hans sex hustrur/Henry
VIII and His Six Wives
Mitt liv är dans/Un danseur:Rudolph Nureyev/
I am a Dancer
Uppbrottet/That'll Be the Day

JEAN EUSTACHE, PARIS VIA SANDREWS
Mamman och horan/La maman et la putain

LES FILMS DU LOSANGE, PARIS VIA SANDREWS
Dalen/La vallée

FRONTIER FILMS, LONDON VIA EUROPA FILM
Mannen med guldkulorna/The Man Called Noon

GAUMONT NEUILLY VIA SANDREWS
Kändisen/Salut l'artiste

HEMDALE INTERNATIONAL FILM, LONDON VIA EUROPA FILM
I friskaste laget/Where Does It Hurt?

INTERMOVIE AG, GLARUS VIA SANDREWS
Iskalla nerver/De la part des copains

ITALNOLEGGIO CINEMATOGRAFICO, ROM VIA EUROPA FILM
De dödsdömda/Sacco e Vanzetti

JANUS FILM, FRANKFURT VIA SF
Hester STreet/Hester Street

KOTOR FINANCIAL CORPORATION, ZüRICH VIA EUROPA FILM
Mayerlingdramat/Mayerling
Trafic/Trafic

MADELEINE FILMS, PARIS VIA SANDREWS
Den långe blonde med en svart doja/ Le grand blond avec une chaussure noire

MGM
Galakväll på operan/A Night at the Opera
Havets hjältar/Captains Courageous
I asfaltens djungel/Blodigt spel/The Asphalt Jungle

MGM VIA CIC
Flykten genom vildmarken/The Man Who Loved Cat Dancing
Hämnarna/The Outfit
Jagad av KGB/Le silencieux

N.E.F. FILMS, NEW YORK VIA SANDREWS
Joe/Joe

NORDISK FILMS KOMPAGNI VIA SANDREWS
Balladen om den glada krogen/Man sku vaere noget ved musikken

PARAMOUNT VIA CIC
Det får inte vara sant/Bug
Du tror inte dina ögon/Phase IV
El Dorado/El Dorado
En gång är inte nog/Once Is Not Enough
Gräshopporna/The Day of the Locust
Mahagony/Mahagony
Massakern vid San Miguel/The Soul of Niger
Charley
Sheriffen i Dodge City/Gunfight at the O.K.
Corral
Till vilket pris shom helst/Hustle
Utrensningen/Hit!

RM PRODUCTIONS, MÜNCHEN VIA SANDREWS
Antonionis Kina/Chung Kuo

ROISSY FILMS, PARIS VIA SANDREWS
Kalabalik i varuhuset/Le grand bazar
Spader på playan/Les Charlots font l'Espagne

SAGITTARIUS PRODUCTION, NEW YORK VIA EUROPA FILM
Jane Eyre/Jane Eyre
Joe Hill/Joe Hill
Melody/Melody

SCANDINAVIAN FILM
För tapperhet i tält
Åsa-Nisse i Agentform
Åsa-Nisse i Raketform
Åsa-Nisse och den stora kalabaliken
Åsa-Nisse slår till

SVENSK FILMINDUSTRI
Agaton Sax och Byköpings gästabud
Briggen Tre Liljor

SVENSKA FILMINSTITUTET
Bang
Mackan
Mannen på taket
Paradistorg
Uppdraget/The Assignment

SINTEL INTERNATIONAL, LONDON VIA SANDREWS
Bastard - den dödsdömda staden/A Town
Called Bastard

S.N.E.T.C. PARIS VIA SANDREWS
Lustans gradvisa glidningar/Glissements
progressifs du plaisir

UNIVERSAL VIA CIC
Bolt - En hårding/That Man Bolt
Det blodiga Dallas/Il prezzo del potere
Det kom en man tillbaka/The Hired Hand
Fasornas hus/You'll Like My Mother
Huka dig Rooster, nu laddar hon om/
Rooster Cogburn
Kungskobran/Sssssss
Sugerland Express/The Sugerland Express
Taza apachen/Taza, Son of Cochise
Tom Jones erotiska äventyr/The Bawdy
Adventures of Tom Jones
Varulvens son/The Boy Who Cried Werewolf
Världens största stöt/Inside Job

WARNER VIA WARNER-COLUMBIA
Baddare till badare/The Ritz
Barry Lyndon/Barry Lyndon
Bland Krutrök och lökdoft/Cipolla colt
A Clockwork Orange/A Clockwork Orange
Det våras för sheriffen/Blazing Saddles
Djävlarna/The Devils
En stjärna föds/A Star Is Born
Enforcer - hårdingen/The Enforcer
Ett jobb för Jim Kane/Pocket Money
Fartdårarna/The Gumball Rally
Förföljaren/The Searchers
Guld för Hitler/Inside Out
Hetsjakten/The Gauntlet
I elfte timmen/The Late Show
Indianerna/Cheyenne Autumn
Jakten på utpressarna/Swiss Conspiracy
Jimi Hendrix/Jimi Hendrix
Kniven på strupen/The Squeeze
Mannen utanför lagen/The Outlaw Josey
Wales
Master Gunfighter/Master Gunfighter
Segern vid Entebbe/Victory at Entebbe
SOS - vi kraschlandar!/Mayday: 40.000 Ft.!
Violer är blå/Violer er blå
Woodstock/Woodstock
Älskade, dröj hos mig/Bobby Deerfield

ACQUISITIONS

AMERICAN FEDERATION OF ARTS, NEW YORK
Shortfilms
Bells of Atlantis
Castro Street
Fireworks
The Flicker
Lapis
A Movie
Wavelength

DUNAV FILM, BELGRAD
Shortfilm
Valeji velikana i velikin dogadaja

FILM POLSKI VIA FILMOTEKA POLSKA, WARSAWA
Popiol i diament
Pokolenie
Kanal
Rekopis znaleziony w Saragossie

GENA PRODUCTIONS, NEW YORK
Shadows

GENERAL FILM CORP, VADUZ
Accatone

OLLE HEDMAN, STOCKHOLM
Shortfilm
Phantom-conception

RITA JARVIS, LONDON
Shortfilm
Un chant d'amour

SEUIL AUDIOVISUEL, PARIS
L'Age d'or

SOCIETE ETABLISSEMENT DE DIFFUSION
INTERNATIONALE DE FILMS, PARIS
Il capotto

STUDIO H&S, BERLIN, DDR
Der erste Reis danach
Ich war, ich bin, ich werde sein
Der lachende Mann
Piloten im Pyjama 1. Yes, Sir
Piloten im Pyjama 2. Hilton Hanoi
Piloten im Pyjama 3. Der Job
Piloten im Pyjama 4. Die Donnergötter
Die Toten schweigen nicht

shortfilms
Am Wassergraben
Geldsorgen
Mitbürger
Psalm 18
Remington Cal. 12
400 m³

UPPROR FILMPRODUKTION, STOCKHOLM
Shortfilm
Bögjävlar

FILM PRESERVATION

During 1978/79, 2 silent films and 40 sound films on nitrate base have been restored. Viewing prints have also been made on most of these films.

An inventory list of Swedish nitrate feature films still to be transferred to acetate has been made
1930's 68 features
1940's 151 -"-
1950's 16 -"-
In all 235 sound films.
All Swedish silent films have been transferred to acetate. Much work remains however on titling and editing before these films are available for screening.

The following films have been restored

Silent

En vikingafilm	1922
Säg det i toner	1929

Sound

AB EUROPAFILM

Äventyr på hotell	1934
Baldevins bröllop	1938
Blyge Anton	1940
Romans	1940
När seklet var ungt	1944
Vår herre luggar Johansson	1944
Nyckeln och ringen	1947

SANDREW FILM & TEATER AB

Pippi Långstrump	1949
Kvinnan bakom allt	1951

AB SVENSK FILMINDUSTRI

Sockerskrinet	1938
Klockan på Rönneberga	1944
Det är min modell	1946
Kuckelikaka	1949

TERRAFILM

Lågor i dunklet	1942
Fram för lilla Märta	1945
Supé för två	1947

OTHERS

Ungkarlsparadiset	1931
Djurgårdsnätter	1933
Inled mig i frestelse	1933
Äktenskapsleken	1935
Kronans käcka gossar	1940
Karusellen går	1940
Frestelse	1940

Brödernas kvinna	1943
Som du vill ha mig	1943
Nyordning på Sjögårda	1944
Fia Jansson från Söder	1944
Jolanta - den gäckande suggan	1945
Rötägg	1946
Det kom en gäst	1947
Mästerdetektiven Blomkvist	1947
Sången om Stockholm	1947
91:an Karlssons permis	1947
Kvinnan gör mig galen	1948
Lång-Lasse i Delsbo	1949
Bohus bataljon	1949
Påhittiga Johansson	1950
Åsa-Nisse på jaktstigen	1950
Bärande hav	1951
Kanske en gentleman	1951

DOCUMENTATION

Library

The library has acquired 854 books, 680 vols. by purchase and 174 vols. as gifts, which means that we have now collected a total of 24.100 books.

Subscriptions for periodicals amount to 250.

The library subscribes to International index to television periodicals, an important supplement to the FIAF indexing project of filmperiodicals.
The cataloguing of the older book collection that was started as a special project last year has now reached the letter I (from Abbot to Ichikawa).
We expect it to be finished December -80.
All unpublished scripts to Swedish feature films have now been catalogued according to the rules suggested by FIAF.

The library now disposes 800 shelf meters in the new building in Rotebro where we keep older periodicals and not printed material related to foreign films, e.g. dialogue lists, post production scripts.

During 1979 the library kept open to the public Monday - Thursday 10.00 - 21.00, Friday 10.00 - 19.00, and was visited by 14.410 persons.

Two lists of New accessions have been compiled.

STILLS DEPARTMENT

The collection of stills has been increased by 415 film titles and 411 portraits. The collection includes at present 17.800 personal names and 22.900 film titles.

The cataloging project started last year advances and another 10.000 titles have been put on cards this year. We hope that the entire collection will be cataloged by this summer.

POSTERS DEPARTMENT

The posters' archive has 403 new titles to the holdings. The total collection amounts to some 30.000 titles.

PRESS CLIPPING DEPARTMENT

The increase of the whole collection was about 1.200 new jackets during 1978. Totally the collection holds 45.000 jackets on individual films, 13.500 jackets on film personalities and 6.200 jackets on general subjects classified under 700 headings.

The routine service work amounted to some 2.000 loans.

FILM SHOWING

The film Club has continued its program of 12 weekly screenings, in all 432 feature films and 95 short films. The number of registered members amounted to about 10.000 during the period and the screenings were visited by 76.894 persons. An average of 174 persons per screening.

Special seasons were dedicated to the following persons and themes:

Francesco Rosi
Hans Alfredson & Tage Danielsson
Vassilij Sjuksjin
Akira Kurosawa
Theo Angelopoulos
Orson Welles
Walter Heynowski and Gerhard Scheumann
Jean Renoir
Alain Resnais
Valeska Gert
Andrzej Wajda
Federico Fellini

The Film Club has continued its cooperation with the Department for film studies at the University of Stockholm, which has included lectures, introductions and group discussions in connection with a choice of classical film titles.

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

Theo Angelopoulos, Athens
Luc Bëraud, Paris
Anatole Dauman, Paris
Dana Gordon, Milwaukee
Walter Heynowski, East Berlin
Carole Myer, London
Francesco Rose, Rom
Heiner Ross, West Berlin
Gerhard Scheumann, East Berlin

During the year 6 bi-monthly members programs, 450 information sheets and 4 separate pamphlets were published. The four pamphlets were dedicated to Men's Roles in Films, Norwegian Film 1937-77, Studio Heynowski & Scheumann and Henrik Ibsen on film.

PUBLICATIONS - EXHIBITIONS

The two first volumes of the great Swedish Filmography are now - as you all know - for sale!
We are now working with the volumes related to the 40's and 50's and expect to publish the 40's by the end of the year.

Exhibitions in relation to the Film Club showings are arranged monthly. Special exhibitions on contemporary Swedish cinema, Brecht on Film and Alfred Hitchcock were put up.

BUDGETARY MATTERS

Since 1977 the archive has an agreement with the Swedish Film Institute re the deposit of one 35 mm fine grain print of all new films produced or coproduced by the institute. This means that the archive holds reference material on 50% of all new Swedish films. The archive also get a video cassette with English subtitles, destinated for the use of foreign scholars. This is an important step in the archive's ambition to acquire reference material to Swedish films, from which we up to now have received only viewing prints.

GUESTS

The archive was visited by a number of Swedish and foreign scholars, studying especially the Swedish silent film. Other visitors were Adam Toth, Budapest, Kate McLoughlin, Canberra, Evgeniev Gromov, Moscow, Larry Cardish, New York, Clyde Jeavons, London, Leszek Armatis, Warsaw.

CINEMATHEQUE

During the past six years the various departments of the Cinematehque have been reorganised, the aim being to coordinate the different cataloging systems previously in use and also to classify and identify material from older collections. The library and stills collection are now getting their final brush up, we expect to be ready by summer 1980 with a modern, fully equipped film archive.

A second archive theatre with three daily showings opens March 1st in the centre of Stockholm, and the embryo of a film museum opens in the autumn of 1980.

A L Wibom

Sydney

ASSOCIATION FOR A NATIONAL FILM AND TELEVISION ARCHIVE

ANNUAL REPORT FOR THE YEAR 1979

The Association for a National Film and Television Archive continues to perform an important "watchdog" function in relation to Australia's film archives and film preservation. As the organisation's voluntary office bearer's are involved full time in such fields as film production, research, teaching and archives, the Association is not always in a position to sustain its initial activist role. The Association believes that its aim of encouraging the establishment of a National Film and Television Archive in Australia is as important today as when the Association began in 1975.

The Association and its members continue their cooperation with the National Library, Canberra, by providing information about films and related materials (such as scrapbooks, cuttings, stills and other publicity) which comes to their attention during research and other activities. In turn, these materials are often acquired by the National Library.

The Association has continued involvement through its members with the Film Pioneers Oral History Project, which was originally proposed by the Association in 1977, and is now administered by the Australian Film and television School with funds provided by the Australian Film Commission. The thirty five interviews (all on audio tape, and many on film) are being deposited for preservation in the National Library. Depending on conditions specified by the interviewees, the tapes and film will eventually be available for research and production purposes. Association members have worked as research interviewers for a number of this project's interviews.

Members of the Association are located in most of Australia's major cities, and this brings the opportunity for contact with the growing number of Australian researchers, historians, archivists etc., who seek information about the work of film archives and their holdings. The Association receives many enquiries from these groups. The independent position of the Association also enables its members to provide a means of contact between private film collectors and the National Library.

During a visit to the United Kingdon in mid-1978, the Chairman took the opportunity to discuss the Association and its objectives with the staff of the British National Film Archive.

After long involvement during the formative years of a film archive in Western Australia, the President of the Association was appointed Chairman of the State Film Archive Committee of the Library Board of Western Australia. This committee supervises a small, regional archive which is being provided with staff, premises and equipment by the State Library. The Archive cooperates closely with the National Library, Canberra.

Tirana

ARCHIVES CINEMATOGRAPHIQUES D'ETAT

DE LA RPS D'ALBANIE-Tirana

Rapport de l'activité durant l'année 1979

Enrichissement du fonds

Durant l'année 1979,le fonds de nos archives s'est enrichi de plus de 2350 actes de films d'actualités,documentaires et de fiction de production albanaise et étrangère.

Section téchnique

L'aération,le contrôle et le nettoyage du fonds se poursuit normalement.Durant l'année écoulée,on a soumis au contrôle téchnique plus de 9000 actes de films.On a achevé le remplacement de tous les films étrangers d'actualités et documentaires de la période de la guerre et d'après-guerre qui étaient à base de nitrate,en les reproduisant sur de la pellicule ininflammable (acétate).

L'usage du film archivé

Durant l'année 1979 ont été utilisés pour les besoins des cinéastes,des travailleurs de la Télévision et des autres personnes faisant des études de toute nature,plus de 5000 actes de films.

Plus de 1500 actes de films ont été reproduits partiellement ou intégralement pour les besoins des Studios cinématographiques "ALBANIE NOUVELLE" et de la Télévision Albanaise, qui ont fait sur cette base plusieurs films de commémoration ou des émissions télévisées sur des événements et des figures remarquables.Ainsi,par exemple,sur la base du fonds des archives ont été faits un film dédié au centenaire de naissance de Iossif Vissarionovitch Staline,un film sur les réalisations effectuées en Albanie Socialiste durant ces 35 dernières années,un film dédié à l'acteur albanais de célébrité mondiale Alexandre Moissiu,etc.Plusieurs films albanais et étrangers ont été régulièrement projetés,suivant un programme fixé,à l'intention des étudiants de l'Institut Supérieur des Arts et des rédactions des Studios cinématographiques "ALBANIE NOUVELLE".

Documentation

Toute la documentation accompagnant les films est rigoureusement archivée. Aucun film albanais n'est archivé sans être accompagné du scénario littéraire, du scénario téchnico-cinématographique, de la partition musicale, des affiches, des photographies, des listes de dialogues et de montage respectifs. Ceci est sanctionné par la loi et les réglements particuliers établis par les organes supérieurs.

On a rempli la documentation de base (fiches scientifiques, etc) du fonds nouvellement archivé. Nous avons achevé la filmographie des films d'actualité étrangers d'après-guerre (1945-1975) ainsi que la filmographie des films d'actualité albanais jusqu'en 1965. Nous avons dressé la bibliographie des articles dédiés aux films albanais et parus dans les périodiques du pays jusqu'à la fin de 1978, ainsi que la filmographie du long métrage albanais jusqu'en 1978. Pour le moment, ces matériels ne sont publiés qu'à un nombre restreint d'exemplaires. Nous les multiplierons dès que nous auront la possibilité.

Projection de films

Plus de 4200 actes de films ont été projetés devant 10.000 personnes faisant des études de toutes catégories, sans parler de la projection des films de nos Archives sur l'écran de la Télévision Albanaise.

La coopération avec les membres de la FIAF

Nous avons envoyé à nos collégues le catalogue des films et dessins animés albanais produits jusqu'en 1976 ainsi que la publication illustrée "Le film albanais 1978".

Nous remercions tous les membres de la FIAF qui ont bien voulu nous envoyer leur documentation respective sur la production de films et les publications cinématographiques dans leurs pays. Nous remercions en particulier les archives cinématographiques du Canada, de Grande Bretagne, Suède, Finlande, Pays Bas, RDA et RFA, France, Tchécoslovaquie et Autriche, lesquelles nous envoient régulièrement leurs publications et ont répondu à toutes nos demandes.

Torino

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

Le Musée a été visité en 1979 par 25.732 personnes payantes et gratuites. De janvier à mai et en novembre et décembre (du mardi au dimanche) la salle de projection a présenté: une série de "Films à revoir" de G. Seaton, Kon Ichikawa, C.T. Dreyer, H. King, F. Rossi, J. Huston, E. Dmytryk; 24 documentaires de Joris Ivens, avec la collaboration de la Film Library du Museum of Modern Art de New York; 4 films d'Andràs Kovàcs, avec la collaboration de l'Hungaro Film; une autre série de "Films à revoir" de L. Gilbert, R. Rossen, K. Hughes, M. Truman, A. Litvak, R. Neame, R. Lester, A. Bridges et J. Negulesco; un hommage à "Vittorio De Sica attore e regista", avec la collaboration de la Cineteca Nazionale - Roma et la Cineteca Italiana - Milano, comprenant, jusqu'au 31 decembre, douze films. La Bibliothèque internationale de cinéma et photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 655 lecteurs avec un total de 3.275 lectures de livres et revues. Les volumes de la bibliothèque sont actuellement 9.346, avec 1.445 opuscules, 2.496 revues italiennes et étrangères, 965 disques de musique de films et 40 enregistrements de bandes sonores originales de films. Le Musée a présenté dans sa galerie une exposition, "Les enfants dans la photographie et dans le cinéma", à l'occasion de l'année Internationale de l'Enfant-UNICEF 1979, avec 24 panneaux contenants 250 photographies originales de photographes italiens du XIX^{ème} siècle, et 6 panneaux avec des photos, opuscules, brochures, programmes, etc. d'acteurs enfants italiens et étrangers. Le Musée a collaboré, avec l'Administration Provinciale de Pavie, à l'exposition "Lire le cinéma" (2-11 mars) envoyant des rares volumes, brochures, photos, dédiés aux acteurs du cinéma muet et sonore. Dans la salle de projection du Musée le Goethe Institut de Turin a organisé en mai une rencontre avec le prof. Enno Patalas de la Cinématheque de Münich, avec la présentation d'une nouvelle copie du film "M" de Fritz Lang (1931). Le Musée a aussi collaboré: avec la Ville de Rome, à une exposition d'affiches (en juillet) envoyant 50 exemplaires de l'époque du cinéma muet et sonore; à la grande exposition "Photographie Italienne du XIX^{ème} siècle", qui eut lieu à Florence (Palazzo Pitti),envoyant de nombreux exemplaires d'appareils italiens et étrangers, accessoires, objectifs, etc. des photos, des daguerréotypes et des stéréoscopies; avec l'Administration Provinciale de Pavie pour l'exposition "Divi & Divine" (Un demi siècle de divisme cinématographiques) envoyant de nombreuses publications, des affiches, des photos d'acteurs et d'actrices du cinéma italien; à l'Exposition "La photographie stéréoscopique", organisée par la Ville de Modena en décembre, envoyant de nombreuses stéréoscopies et des viseurs du XIX^{ème} siècle; au "Journées Internationales du Cinéma d'Artiste", organisée par la Ville de Florence en décembre, envoyant pour la section "Etienne-Jules Marey" des livres, opuscules, photos sur le grand pionnier du cinéma, et pour la section "Pré-cinéma" des lanternes magiques, des chromatropes, des phénakistikopes, des patinoscopes, etc.. Pour la soirée inaugurale la Directrice du Musée a présenté un spectacle de lanterne magique avec accompagnement de musique par un carillon du XIX^{ème} siècle. Le Musée a préparé dans le mois de décembre un choix de ses appareils photographiques anciens pour être presentés à Florence (Palazzo Pitti) à la grande exposition "Appareils Photographiques italiens (1839-1911)" (de janvier à mars 1980).

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, rue Roquelaine - Toulouse — C.C.P. : 171-06 — Tél. : 48.90.75

RAPPORT D'ACTIVITE DE 1979

1º) Acquisition de films

Les collections de la Cinémathèque de Toulouse se sont enrichies de façon régulière, durant l'exercice 1979, grâce :

- aux dépôts des maisons de distribution, et des fédérations de ciné-clubs,
- aux achats,
- aux tirages effectués avec la Cinémathèque Royale de Belgique,
- aux échanges avec d'autres membres de la FIAF, notamment le Gosfilmofond et la Cinémathèque Suisse.

La Cinémathèque de Toulouse a pris en compte et inclus dans son inventaire un stock de films (60 longs métrages, 120 courts-métrages) constitué à Perpignan par l'équipe des "Cahiers de la Cinémathèque" et orienté vers le cinéma catalan et espagnol.

2º) Préservation

Les stocks de films sont entreposés près de Toulouse, au Vernet (Haute-Garonne) dans de bonnes conditions. Il s'y ajoute :

- une quarantaine de films déposés au Service des Archives du Film à Bois d'Arcy,
- un local de stockage acetate au Palais des Congrès de Perpignan.

3º) - a) Catalogage

Cette collection n'est toujours pas cataloguée, faute de personnel. Les films sont simplement numérotés et portés sur fiches. Le catalogage sera entrepris le 1er juillet 1980, après achèvement de travaux en retard pour le classement des documents.

3º) - b) Documentation

L'extension spectaculaire de la bibliothèque qui est située 12, rue du Faubourg Bonnefoy à Toulouse, s'est poursuivie et de nouveaux locaux, représentant 40 m2 supplémentaires, ont été aménagés.

Cet accroissement du fonds n'est pas seulement dû aux

achats et aux abonnements, mais aussi à la collecte des affiches, des photos, des scénarios, des press-books auprès des agences de distribution de Bordeaux et des exploitants. C'est ainsi qu'un dépôt très important, d'affiches et de photos, a été consenti par un exploitant d'Angoulême.

A titre individuel, des journalistes ont confié certaines de leurs archives et la Cinémathèque a passé un accord avec le quotidien "La Dépêche du Midi" pour obtenir le dépôt de toutes les photos d'agence ayant trait au cinéma et à la télévision.

Enfin les tirages de photos à partir des copies en 35 mm se sont poursuivis et ils permettent pour les classiques de l'écran, de combler les lacunes de la photothèque.Les travaux en cours concernent les films muets de Pabst et la copie longue de LA ROUE d'Abel Gance, pour laquelle 500 photogrammes seront établis.

Faute de personnel, cette bibliothèque demeure néanmoins fermée au grand public. Elle ne peut accueillir que des chercheurs (ce qui a été par exemple le cas de Mlle Claudette Peyrusse, pour un travail d'érudition sur "Le Midi et le Méridional dans le cinéma français des années 30" ou de M. Jean-Pierre Bertin pour "Le cinéma de Vichy").

4º) Projections

Les séances régulières, organisées à Toulouse, dans la salle du Centre Régional de Documentation Pédagogique, ont eu pour thème :

- en janvier : une rétrospective G.W. Pabst (en collaboration avec le Goethe-Institut),
- de février à mai : l'histoire du cinéma,
- en mars : "Le cinéma anglais témoin d'un malaise" (en liaison avec une pièce de A. Wesker montée par la Compagnie du Grenier)
- d'octobre à décembre "La guerre"

La Cinémathèque a fait en outre une programmation particulière pour les adhérents du Centre Culturel Municipal :

- jusqu'en mai : "La représentation de l'enfance dans le cinéma français"
- à partir d'octobre : "Les monstres sacrés du cinéma français".

Enfin elle a eu, en dehors de Toulouse, les activités suivantes :

7-15 avril : organisation avec "Les Cahiers de la Cinémathèque" du Festival CONTRONTATION XV à Perpignan, consacré au "Cinéma des surréalistes"

17-20 avril : "Trois visages du film muet français : le film populaire, le film d'art, les débuts du réalisme" à l'Institut Français de Zagreb (Yougoslavie)

17-29 juin : "Le western muet" au Festival International de

Lyon

1er-8 septembre : participation au XIXeme CICI (Congrès International du Cinéma Indépendant) à Annecy, sur le thème : "Autour d'une année : 1929"

16-27 octobre : participation au Festival dei Popoli" à Florence (Hommage à Jean Renoir)

30 octobre-4 novembre : participation aux"Rencontres de Carcassonne intitulées : "Il était une fois l'amour"

22-25 novembre : participation au "Panorama du film noir américain", organisé à Béziers par la FFCC

5º)- a) Exposition

- à la Bibliothèque Municipale de Boulogne-sur-Mer, du 3 au 24 juillet, sur le cinéma français de 1930-1939 (avec la Cinémathèque Suisse)
- à Saint-Tropez, en juillet-août, sur "Les grands noms du cinéma français" (avec les Cahiers de la Cinémathèque)

5º) - b) Publications

Les Cahiers de la Cinémathèque ont publié 3 numéros :
- 26/27 "Le cinéma muet italien"
- 28 "Pour une histoire du mélodrame au cinéma"
- 29 "Le cinéma de 1900 à 1906" (Edition en français de la plupart des communications du symposium historique organisé par la FIAF, à Brighton, du 28 mai au 2 juin)

Les travaux en cours concernent :
- la "Filmographie du cinéma français" de 1920 à 1929 (Raymond Chirat et Roger Icart)
- l'Indexation de "Pour Vous", "Cinémonde" et "Ciné-Miroir" entre 1929 et 1940 (Roger Icart et Jean Mischler)

6º) - a) Administration et budget

La Cinémathèque de Toulouse est entièrement financée par l'Etat et les collectivités locales (Conseil Régional de Midi-Pyrénées, Conseil Général de la Haute-Garonne, Villes de Toulouse et de Perpignan). Malgré une légère amélioration les subventions demeurent insuffisantes et le personnel est restreint : les bénévoles jouant donc encore un rôle essentiel, ce qui est anormal, compte tenu de l'enrichissement du patrimoine.

6º) - b) La situation française

La situation des archives en France n'a pas sensiblement évolué en 1979. On connaît notre position, maintes fois affirmée . Ce serait la création d'une Cinémathèque Nationale, à structures souples et à caractère fédératif qui grouperait :
- le Service des Archives du Film, à Bois d'Arcy
- la Cinémathèque de Toulouse
- la Cinémathèque Française
- la Cinémathèque Universitaire

- le Musée du Cinéma de Lyon,

chacun de ces organismes ayant une vocation spécifique et des activités complémentaires. A cet égard, la Cinémathèque de Toulouse a déjà proposé de devenir un Centre de recherches sur l'histoire du cinéma.

Mais la situation continue à être bloquée par les problèmes de la Cinémathèque Française qui, en dépit d'une aide financière importante de l'Etat ne réussit pas à les maîtriser.

6º) - c) Création de l'Institut d'Histoire du Cinéma

Devant cette situation, la Cinémathèque de Toulouse a pris, en ce qui la concerne, les devants. Elle a constitué au début de 1980 un "Institut d'Histoire du Cinéma", qui relie les deux équipes de Toulouse et de Perpignan, et qui groupe :

- une archive, la Cinémathèque de Toulouse
- une revue historique, les Cahiers de la Cinémathèque
- un festival de caractère historique, Confrontation.

Le siège social de l'Institut est à l'adresse de la Cinémathèque qui conserve, au sein de cette union d'associations, sa pleine autonomie.

7º) Relations internationales

Des rapports agréables et enrichissants ont eu lieu avec un certain nombre d'Archives affiliées à la FIAF :

- la Cinémathèque Royale de Belgique,
- le Gosfilmofond à Moscou,
- la Cinémathèque Quebecoise à Montréal,
- la Filmoteca Nacional de Espana,
- la Filmoteca Polska à Varsovie,
- la Jugoslovenska Kinoteka à Belgrade,
- la Bulgarska Nacionalna Filmoteka,

8º) Conclusion

Le bilan de l'exercice 1979 est donc assez satisfaisant. Mais le problème majeur demeure l'insuffisance des moyens et il ne sera sans doute résolu que dans le cadre d'une Cinémathèque Nationale qui comporterait une répartition réaliste et précise des subventions publiques, en fonction de l'importance réelle des collections et du niveau des activités culturelles de chacun des organismes qui la composera.

Warszawa

FILMOTEKA POLSKA

Activities Report
for 1979

1. New Acquisitions

In view of the forthcoming 25th anniversary of Filmoteka Polska /May 1980/, special efforts were devoted to seeking out polonica and Polish themes in foreign archives. By way of exchanges and loans our collection was further extended, owing to kind assistance of the film archives of Finland, Czechoslovakia, the USSR, Belgium and Hungary. Filmoteka Polska established new contacts in the field of film exchanges, inter alia, with the Filmoteca Nacional de Espana, from which we received two films unknow in Poland: RAZA and QUANDO ESTELLO LA PAZ, and with the Cinematheque Royale, from which we obtained classical items of the Belgian film avantgarde. Also continued was the interarchival exchange of the classical items from the history of world cinema.

Further expanded was the collection of Polish postwar feature and non-fiction films entered into our basic collection and collection used for the propagation of Polish films at home and abroad.

In 1979 our collection of film-history documentation increasted by 35.540 units /books, periodicals, posters, etc./ obtained by way of purchases, exchanges with foreign archives, and by donations of institutions as well as

private persons. All these materials were catalogued, e laborated and entered into collections.

2. Preservation

As in previous years, the majar task of preservation was the preparation of nitrate prints for copying on inflammable films. Shortages in the supply of black-and-white film made it possible to copy only 40 full-length films in 1979. The Preservation Department continued a systematic survey and complementing of copies owned by Filmoteka Polska. It also examined the technical condition of the nitrate prints selected for copying.

3. Catalogues - Documentation - Research

The Filmographic Department continued its work - begun already in 1978 - on a new catalogue of our film collection. The Department of Film-History Documentation prepared new catalogues of documentation acquisitions: the catalogue for the last six months of 1978 was published, while that for the first six of 1979 was submitted to the printing house. Also compiled and distributed was the catalogue "Polish Film Posters 1976-1977".

Last year Filmoteka Polska increased its prewar collection by the aquisition of the Polish film JA TU RZĄDZĘ /I'm the Boss Here/, which hithertofore had been considered orretrievably lost. The Filmographic Department designed the credits section, which was produced and added to the film.

Furthermore, microfilm copies were made of the Polish prewar film peridicals included in the collection of the National Library, and which were not in the possession of Filmoteka. The ultimate purpose of these works, carried out every year, is a possibly fullest completion of the items missing in Filmoteka's collection of prewar press periodicals devoted to films in Poland.

4. Screenings

As in the past years, our cinema ILUZJON continued its incessant propagation of Polish and foreign film classics, presented in cycles devoted to specific directors, actors or themes. Some of them were also presented at ILUZJON's regional cinemas in Cracow and Łódź. Our regular, two-year cycle HISTORY OF FIIM was also continued.

With the assistance of foreign archives Filmoteka Polska organized several larger special reviews:

Jan. 1979 - a review of films by V. VANCURA, organized in cooperation with Ceskoslovensky Filmovy Ustav - Filmovy Archiv

Feb. 6-11 - NEW FIIM IN JAPAN, organized with the assistance of the Japan Film Library Council

April 23-30 - a review of complete works by S. EISENSTEIN accompanying a scientific symposium entitled EISENSTEIN - THE ARTIST

AND THE THINKER, organized by Filmoteka Polska in cooperation with Gosfilmofond

Oct. 24-29 - a review of ROUMANIAN FIIMS OF '70s, organized in cooperation with Arhiva Nationala de Filme

Nov. 14-28 - WOMAN IN THE JAPANESE CINEMA, organized with the assistance of the Japan Film Library Council

Nov. 12-20 - MASTERS OF THE SOVIET CINEMA, organized with the assistance of Gosfilmofond to commemorate the 60th anniversary of the Soviet Cinematography

Dec. 3-10 - CINEMA OF THE NATIONS, organized with the assistance of Arhiva Nationala de Filme, The National Filmarchive, Filmarchiv - Deutsches Institut für Filmkunde, Filmarchivum of Magyar Fulmtudomanyi Intezet.

Besides, during the Short Films Festivals in Cracow, Filmoteka Polska organized a review entitled THE FIIM AVANTGARDE 1920-1945.

Filmoteka Polska's activities in the field of popularizing Polish cinema in foreign archives brought about the following reviews:

- Reviews of films by JANUSZ MAJEWSKI - at Ceskoslovensky Filmovy Ustav - Filmovy Archiv and at Gosfilmofond

- A Review of POLISH POSTWAR ANIMATION - at Gosfilmofond
- A Retrospective of POLISH PREWAR AND POSTWAR CINEMA - at Cinemateca Universitaria del Peru

The Distribution Centre of Filmoteka Polska made available a collection of films for propagation at film clubs - members of the Polish Film Clubs Association and for Polish research centres involved in film studies.

5. Exhibitions and Publications

As in the past, Filmoteka Polska published its monthly programmes of ILUZJON screenings, including short reviews of the presented cycles. Beside catalogues mentioned in pt. 3, preparatory work was started on POLISH FILM BIBLIOGRAPHY 1974-1978. Additionally, separate programmes were printed for all special reviews /pt. 4/. In 1979 Filmoteka Polska commisioned a poster for the review WOMAN IN THE JAPANESE CINEMA. In October the poster won the award of the Polish poster of the month.

6. Administration and Budget

As in the past years, the activities of Filmoteka Polska were subsidized by the Ministry of Culture and Art of the Polish People's Republic.

7. International Relations

Filmoteka Polska maintains close relations with the majority of foreign archives - members of FIAF, as well as with other foreign institutions dealing in films.

In 1979 Filmoteka was visited by representatives of eight film archives, invited here in connection with special reviews or in order to share experiences and discuss further cooperation. Filmoteka Polska established closer contacts with the Museum of Modern Art in New York. Long--term plans of cooperation, including film exchanges, were discussed with Miss Eileen Bowser, who was Filmoteka's guest last June. During her visit, Miss Bowser delivered a special lecture on the artistic work of D.W. Griffith.

In 1979 Filmoteka Polska also played host to the following representatives of foreign archives: Z. Stabla, P. Tausig, V. Opela and V. Merhaut - of Ceskoslovensky Filmovy Ustav - Filmovy Archiv, director Pak Sun Tae, Kim Gen Ok, Sin Dong Guen - of the National Filmarchives of the P.D.R.K., director M. Paraianu, D. Ţeţu - of Arhiva Nationala de Filme, G. Ivanova - of Bulgarska Nacionalna Filmoteka, M. Lutor - of Filmarchivum/Magyar Filmtudomanyi Intezet, E. Kasher - of Staatliches Filmarchiv der DDR.

At the same time the members of staff of Filmoteka Polska went to nine foreign archives with the purpose of sharing professional experience.

Washington

THE MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION
LIBRARY OF CONGRESS
WASHINGTON, D.C.

F.I.A.F. Activities Report, Fiscal Year 1979

ACQUISITIONS

Motion Pictures. Motion picture acquisitions during 1979 enriched the collection in diverse ways. Acquisitions through copyright deposit included contemporary theatrical features from major studios such as THE DEER HUNTER, CHINA SYNDROME, ALIEN, JAWS II, MIDNIGHT EXPRESS, BREAKING AWAY, PRETTY BABY, SUPERMAN, THE SEDUCTION OF JOE TYNAN, ROCKY II, as well as many nontheatrical films - of considerable diversity, as suggested by such titles as ADOLESCENT SUICIDE, CARL ROGERS ON MARRIAGE, DISCOVERING AMERICAN INDIAN MUSIC, DYNAMICS OF MALE DOMINANCE IN A BABOON TROOP, FOLLOWING THE TUNDRA WOLF, MONTANA CAMERA SAFARI, and VIOLIN MAKING IN COLONIAL AMERICA. The Division utilized the compliance provisions of the new copyright law to demand deposits of 367 motion pictures distributed with copyright notices but not previously deposited; this new acquisition source should bring important additions to the collection, particularly in independently produced documentaries and experimental films. For the acquisition of additional foreign films, exchange arrangements were discussed with National Film Archives, BFI, Gosfilmofond, and National Film Archive of India. Remaining nitrate copies of films seized during World War II are being returned to the Bundesarchiv and preliminary arrangements were made to make the copies available to Staatliches Filmmarchiv der DDR. Copies of captured Italian films were returned to Cineteca Nazionale.

The official count for acquisitions for 1979:

Titles	5,181
Reels	9,908
Footage	
Acetate	4,695,599
Nitrate	1,433,196
TOTAL FOOTAGE	6,128,795

The Library completed the copying of 190 reels of film from the "Dawson Film find" which had been sent to LC by the National Film Archive, Ottawa.

The Library acquired its first motion pictures in videodisc form as a gift from MCA, Inc. enabling the Library to study the videodisc as an archival medium. The films on videodisc included the features MACARTHUR, THOROUGHLY MODERN MILLIE, RUGGLES OF RED GAP, and others. Playing equipment, which uses a laser beam rather than a stylus, was made available on loan. Preliminary observation suggested that the medium held exceptional promise for long-term storage and study of films and television programs, and perhaps non-film material.

Television. During earlier years television programs came to the Library in limited number as motion pictures deposited for copyright. The new copyright legislation has sharply increased the flow of television material, an increasing proportion of which is in videotape form, in various gauges and formats. During 1979 the deposits included programs from diverse contemporary series such as SIXTY MINUTES, THE CBS EVENING NEWS, THE ROCKFORD FILES, SANFORD AND SON, RICH MAN POOR MAN, AMERICA 2NIGHT; also programs from many past series including THE AMOS 'N' ANDY SHOW, BAT MASTERSON, THE FUGITIVE, I LED THREE LIVES. Gifts have added important material including videotape copies of many years of MEET THE PRESS and 35mm negatives of many episodes of the drama series NAKED CITY. The BBC contributed prints of its 90-minute documentary THE LIBRARY OF CONGRESS: PORTRAIT OF AN AMERICAN INSTITUTION. This features a segment on the Library's motion picture holdings, focusing on its "paper print" collection.

The 1979 copyright legislation provided the Library with a new method of acquisition: it acquired the right to record certain material off-the-air for archival purposes. During 1979 M/B/RS purchased equipment for this purpose, and carried out its first experiments in off-the-air recording, and simultaneous cataloging, of a special event. The first experiment with off-the-air taping was conducted in September. Three events of the Pope's visit to the U.S. were taped as well as one afternoon cartoon show, BATTLE OF THE PLANETS; a children's program, CAPTAIN CHESAPEAKE; a comedy series, THE MUNSTERS; and a talk show, DONAHUE.

PRESERVATION

The Preservation statistics for the fiscal year 1979 are given below:

	Titles	Reels	Footage
LC laboratory work	1,040	6,843	3,838,286
Lab work initiated by AFI	297	321	216,000
	1,337	7,164	4,054,286

With the retirement of Vivian Armstrong as supervisor of the motion picture laboratory, the Library lost the service of an able executive who was for many years the driving force behind the fine work of the nitrate conversion program. Rudolph Buchel, chief timer, was temporarily promoted to supervisor of the laboratory.

Erik Barnouw, Chief, M/B/RS, and Paul Spehr, Assistant Chief, along with Stephen Bush, Safety Officer, assisted The Associate Librarian of Congress Don Curran in testimony before a House of Representatives committee studying the December 1978 National Archives nitrate fire at Suitland.

Philip Rubin, Research Engineer for the Corporation for Public Broadcasting, was hired to study M/B/RS equipment problems relating to television and to suggest purchases and procedures. His proposals, along with studies by the Atlantic Research Corporation, made a valuable contribution to the planning process.

After the halting of nitrate duplication in LCB, the facilities and personnel were used for making safety prints from safety negatives previously generated by the nitrate program - an essential step in quality control. It has been M/B/RS policy to retain nitrate material until the best possible safety material has been made.

A more vigorous inspection of nitrate film at Wright Patterson Air Force Base by Division staff has resulted in an increase in the amount of deterioration found, leading to the conclusion that previous inspection had been insufficiently painstaking. By year's end the new staff had inspected 36 vaults. More than 100 cans of deteriorated nitrate have been discarded.

Planning for the move of the nitrate film laboratory to Wright-Patterson Air Force Base continued. A building two blocks away from the nitrate vault is available for the new laboratory installation and design work is 35% completed. It is hoped that work will be finished and the laboratory operating again by the end of 1980 or early in 1981. In the meantime some nitrate is being copied on a Duplex printer in the laboratory of the National Archives. Using this machine more than 1,500,000 feet of film were copied during the year. Other nitrate films are being preserved at commercial laboratories in New York City and Los Angeles. Special efforts were made to copy older silent films, including those from the Dawson collection. Several Universal features were copied in New York.

In January the Division hosted a meeting of the Film Archives Advisory Committee which coordinates the preservation activities of American film archives.

In planning future facilities and the back-up services they will require from each of the M/B/RS sections, the nature of our television acquisitions has posed special problems. Whether acquired by deposit, gift, or exchange, television programs have come and continue to come in widely different forms: on film (35mm and 16mm), reel-to-reel videotape (2" and 1"), videocassette (3/4" and 1/2"), and videodisc. The videodisc, a promising medium, currently exists in several incompatible systems. Even to catalog acquisitions, a diversity of equipment has been required. But it would be impossible, as well as chaotic, to try to maintain a similar diversity for simultaneous service to numerous researchers. In 1979 M/B/RS adopted the following policy to meet this problem. Original acquisitions would in many cases be kept as archival copies, and dubs made for viewing purposes, when required. For most study involving television programs, viewing copies would be in the form of 1/2" cassettes, allowing viewers stop-start-reverse capabilities. Occupying little shelf space, such cassettes would be stored if likely to be reused, or could otherwise be erased, releasing cassettes for other uses. Adoption of this policy provided M/B/RS with a guide to many of the equipment purchases and orders made during 1979, for use in our future quarters in the James Madison Building.

Central to the plan was the need for a versatile dubbing facility comprising all film and video formats. Such a facility would also be needed to fill copying orders for researchers, when approved by copyright holders. A major equipment purchase of FY79 relating to this plan was a film chain, for making videotape copies of 35mm or 16mm film.

CATALOGING

The cataloging and processing activities of the national film archive at the Library of Congress have been outlined in the document, "A Brief Description of the Cataloging and Processing Activities for Film and Television in the Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress." This document, compiled by archive staff members for the FIAF Cataloguing Commission, explains the three level control system currently in use at our archive, including examples, and is available from the FIAF Secretariat either separately or in combination with similar documents from other FIAF members.

Several members of the staff have also been active in national and international attempts to improve and promote cooperation in cataloging activities at film archives. Harriet Harrison, a member of FIAF's Cataloguing Commission since 1974, was asked to chair the Commission by Wolfgang Klaue, who relinquished this position in order to undertake his new responsibilities as President of FIAF.

On a national level, staff members have been active in two organizations: (1) The American Film Institute Cataloging Conference has formed several committees to study film archive cataloging problems. Library of Congress staff is participating in the committees which are

studying minimum data elements and computer systems used by film archives in the United States and means of providing improved subject access for member archives. (2) Staff members helped organize the Joint Committee on Specialized Cataloging sponsored by the Council of National Library and Information Associations. The committee is composed of members who have expertise in the cataloging of a wide variety of special format materials and has as its aim an effort to standardize rules and to bring library cataloging standards, especially the Anglo-American Cataloguing Rules, more into conformity with the needs of archives in these areas. In the next year, they will work closely with the Library of Congress to provide rule interpretations which can satisfy both our needs and the needs of general libraries.

Improved control over the burgeoning national film collections and improved access to them were the aims of various special projects within the Division.

Work on the computerized cataloging projects for early film collections funded by the National Endowment for the Humanities was virtually completed during the year. The George Kleine Film Collection Catalog, covering 456 titles from the first decades of the U.S. film industry, now has a publication date of May 23, 1980. The Theodore Roosevelt film Collection Catalog, including footage which illuminates the political and social history of the U.S. during the earliest days of the twentieth century, was fully entered into the computer. Remaining work includes proofing of the manuscript, preparation of front matter, work on galley and page proofs, and publication and design work. Final publication by the Library of Congress is expected in late 1981 or early 1982.

The Division is also working on the creation of a guide to the television holdings in its collections. This guide will be arranged by title and will include the following data elements for each program: titles (series and episode), alternate titles, copyright claimant and dates, and production company (if different from claimant name), network, telecast date, physical description and location, summary, selected credits and cast, and film category, format, and content descriptors. Indexes will be available for all titles and for the content descriptors. Publication of this work is not scheduled until 1982 or 1983.

In an effort to speed the process of 3 X 5 card production, M/B/RS acquired two word processors (Lexitrons) in 1979. These word processors are equipped with printers which produce copies of cards within the office, and on demand. They also allow much greater ease in the updating of cataloging records, as more information is discovered about a title, or as more materials arrive in the Archive for a particular title. Staff members using the machines estimate that their productivity has increased one-third over the previous totally manual 3 X 5 card production system.

Finally, in an effort to achieve better control over the nitrate preservation activities of the Library of Congress, staff members began working with the Library's computer office on the design of a computer system to contain accessions and cataloging records, accurate physical descriptions of nitrate and preservation copies, an account of the quality of the nitrate and its copies, the source of these materials to the Archive, and the routing of same through the preservation laboratories, etc. The system is scheduled to be on-line and to have terminals in the central offices, in the laboratory, and in both the nitrate and safety film vaults.

REFERENCE SERVICE

During 1979 film and television researchers were served in the Motion Picture Reading Room in the Thomas Jefferson annex; recorded sound and radio researchers were served in the Music Reading Room in the main building. An important agreement was reached for the arrangement in the new James Madison Memorial Building. The large reading room designated in the original drawings as a Music Reading Room will be the Performing Arts Reading Room, to be operated jointly by the Music Division and the Motion Picture, Broadcasting and Recorded Sound Division. The room will have insulated booths along its sides, for individual study of audio or audio-visual material. A number will be equipped for videocassette viewing. On the third floor of the building there will be an expanded film viewing room with twelve viewing machines, six 16mm and six 35mm.

Throughout 1979 the facilities of the Motion Picture Reading Room, capable of accommodating no more than six researchers at a time, were in heavy demand. During the summer months, generally a heavy-use period, waiting time for screening was as long as eight weeks. During most periods the wait was 2-3 weeks. Viewing was mainly on Steenbeck viewing tables; one videotape machine was added during 1979, filling the available space to capacity.

Researchers came from many parts of the United States and from other countries including Brazil, England, Finland, France, Italy, West Germany, and Sweden. Researchers and their topics included the following: Julian Smith, the image of the automobile in films; David Bordwell and Kristin Thompson, stylistic analysis of Hollywood films; Madeleine Malthete-Melies, films of her grandfather, Georges Melies, not available in France but salvaged via the Library's "paper print" collection and AFI collection; John Cocchi, independently produced films of the 1930's; Robert Conot, the life of Thomas Edison; Marsha McClintock, filmography of films on the Middle East; Marilyn Schmidt, television documentaries on artists. Other researchers gathered material for monographs on the films of Robert Altman, Frank Capra, Howard Hawks, Sidney Lumet, John Schlesinger, and others. Some researchers sought material for production projects. Visitors from Indonesia, Bangladesh, and Sudan came to study film archive

procedures, in preparation for establishment of film archives in their countries.

PUBLICATIONS

As a further move to make its holdings known, a 1980 issue of the Quarterly Journal of the Library of Congress to be devoted to articles on film, radio, television, and phonograph records was in preparation, with many articles by M/B/RS staff members, focusing on Library holdings. These various publication projects are planned to coincide with the move to new quarters, when facilities for serving researchers will be improved and expanded, and will be able to deal with materials not previously available for research.

The research volume GUIDE TO DANCE IN FILM, co-authored by David Parker, was published by Gale Research Co., Detroit.

THE SPONSOR: NOTES ON A MODERN POTENTATE, by Erik Barnouw, was published in New York as a Galaxy paperback.

INTERNATIONAL MATTERS

Paul Spehr and Martha Tipton, U.S. Department of State, discussed the U.S. response to the UNESCO proposal for a convention on preserving the moving image. The matter was also discussed among representatives of U.S. archives at meetings of the Film Archives Advisory Committee and Television Archives Advisory Committee.

Visitors to Division facilities included: Yasushi Toyotomi of the Nippon Audio-Visual Library; a Chinese delegation under Cheng Guang of the Peking National AV Center; Boleslaw Michalec, Polish film director and archivist; Emanuel Antoun of Khartoum, Sudan, Director General of its Mass Communication Institute; Joseph Mahiga, Director of the Audio Visual Institute of Tanzania, Dar Es Salaam; Dr. Klaus Winckler, Munich, director of a study of the social implications of commercial television; Nedelcho Milev, Bulgarian film historian; Dr. Ahmed Hadary, Head, Al-Archive Al Kawmy Lil-Film (film archive), Cairo, Egypt; Barbara Prior, wife of the Senator from Arkansas; and Jose Quesada, Television Network, Costa Rica.

In February M/B/RS sponsored an important lecture by the Swedish film historian and director Gosta Werner, held in Whittall Pavilion. He described his restoration of early films of Maurice Stiller using material from the Division's collections.

Erik Barnouw returned to duty as Division Chief May 14 after 6 months leave researching in India. A coffee was held in his honor on Wednesday, May 16 in the Whittall Pavilion.

Washington

ACTIVITIES REPORT

THE AMERICAN FILM INSTITUTE

1979

Acquisitions of the Year

Over 700 titles totalling more than 1,800,000 feet of film were added to the AFI Collection at the Library of Congress in the 12 months ending in June, 1979. Acquisitions continue to be focused on nitrate film with emphasis upon silent films. From our network of private collectors, a number of interesting films were turned up, including:

1. THE GREEN GOODS MAN (Vitagraph, 1905)
2. Sigmund Lubin Fight Film Reproduction (1903)
3. Four reels of Mutoscope Productions from 1902-1904.
4. OUR FRIEND FRANCE (American Field Service, 1916). This film includes rare footage of the Lafayette Escadrille.
5. DOWN WHERE THE LIMBURGER BLOWS (International Film Service, 1917). A Katzenjammer Kids cartoon.
6. GETTING RID OF MOTHER (Woman's Home Companion, 1922). The plot clearly states the problem of society's neglectful attitude towards the elderly with a surprise happy ending.
7. SIMBA, THE KING OF BEASTS (Osa and Martin Johnson, 1928). The tinted nitrate print has a prologue reel which was thought to have been lost.
8. SCARED TO DEATH (Lippert, 1946). Bela Lugosi's only color feature film.

The collection of black cast films was further expanded in 1979, with the inclusion of the original nitrate negative for THE FLYING ACE (Norman Studios, 1928); IDLEWILD (ca. 1926), a three-reel promotional film for a black resort community in the midwest; WHEN GOOD LUCK COMES OUR WAY, a black vaudeville act; and documentary footage of the Madame C. J. Walker stores and factories in the late 1920's. Other black vaudeville acts and black cast short films were added to the AFI Collection at the Library of Congress as part of the Norman Studios Collection, a Florida-based company which made films for the black theater circuit in the 1920's.

234 short reels of 9.5mm Pathex film were acquired from a private collector. This collection includes most of the titles in the Pathex Catalog. Particularly interesting are cutdown versions of films starring Douglas Fairbanks, Dorothy and Lillian Gish and Harold Lloyd which do not exist in any other format.

The widow of film producer/distributor Sherman Krellberg donated the bulk of the company's papers, scripts, and stills to the AFI Collection. The collection is particularly rich in business correspondence from the 1920's to the mid-1970's.

Progress in the Field of Preservation

Funding from the National Endowment for the Arts of The American Film Institute/Arts Endowment Archival Film Program was increased by 10% from the previous year's level. Under this program, a total of $514,215 was awarded as matching grants for preservation to the International Museum of Photography at George Eastman House, the Museum of Modern Art, and the UCLA Film Archives in support of nitrate conversion. Other, smaller grants were awarded to Anthology Film Archives, the Academy of Motion Picture Arts and Sciences, the New York Public Library Dance collection, and the Whatcom Museum of Photography. In a departure from previous awards, funding was made available to the University of Delaware and to Wayne State University to support research into two possible applications of lasers and holography to the long term preservation of color film. The Library of Congress provided $15,000 to the AFI to support these research grants.

Film Showings

"Films From the Archives" continues to draw a moderate but enthusiastic audience two times per month in the AFI Theater at Kennedy Center. The intent of this series is to screen archival holdings which are not easily available to the viewing public. The most successful format has been the miniseries, two or three nights devoted to such themes as: the early work of Sessue Hayakawa, Triangle Film Studios 1916-1918, silent Westerns and a tribute to independent producer Edward Small. The series employs 35mm acetate prints often generated from studio preprint materials.

In 1979, the AFI Theater staff and the Archives staff combined talents to organize a series of ten programs titled "The Movie Going Experience." The intent of the series was to recreate an average American filmgoer's experience during various decades of the Twentieth Century; each program included cartoons, newsreels and trailers. Such features were screened as THE LITTLE AMERICAN with Mary Pickford and the 3-D Technicolor INFERNO. Dishes and candy were given out to the audience and a beach blanket was raffled one evening to remind the audience of gimmicks which exhibitors used to lure audiences off the streets (or away from their television sets) into theaters. Each program was introduced by a guest lecturer.

Publications

American Film published two articles in 1979 relating to preservation. The first, "There's Film in Them Thar Hills," appeared in the July-August issue and was authored by Sam Kula of the Public Archives of Canada. This piece dramatized the finding of the cache of 500 reels of nitrate buried in the Yukon Territory at Dawson City. We have made reprints to use for promotional purposes, and copies are available on request.

The November issue featured an article by Paul Spehr of the Library of Congress titled "Fading, Fading, Faded: The Color Film Crisis." This issue appeared simultaneously with the September/October issue of Film Comment which also had a lengthy article on the same issue, titled: "Fade Out" written by Bill O'Connell, a free-lance journalist. These articles have helped to increase public consciousness of the problem.

Relations with Government Authorities

Congressional hearings were held in June to investigate the December 7, 1978 nitrate fire at the National Archives. George Stevens, Jr., Director of The American Film Institute, was invited to testify together with Lillian Gish. Stevens submitted for the record a copy of the report prepared by William Murphy of the National Archives titled "A National Program for the Preservation of American Newsreels." This document was prepared before the nitrate fire, and was commissioned so that the Film Archives Advisory Committee could have solid information and realistic figures on the size and scope of the problem of newsreel preservation. Copies of this report are available on request.

International Relations

Motion Picture Archivist Audrey Kupferberg attended the 4th FIAF Summer School in August at the Staatschliches Filmarchiv of the DDR.

A nitrate print of the 1930 British musical GREEK STREET was acquired from a private collector and turned over to the National Film Archive in London for preservation.

As part of an entirely separate transaction, the NFA returned to this country various nitrate materials on LOST HORIZON, including the complete sound track.

Special Events

The first annual AFI Conference was held in Los Angeles in October. Since this conference was designed to appeal to the entire national film community, meetings of film and television archivists were held separately. The UCLA Film Archives hosted the meetings of archivists separately from the AFI Conference.

The 1979 Life Achievement Award was given to Alfred Hitchcock.

The Director of National Programming for AFI conceived a programming format entitled THE BEST REMAINING SEATS. The first program consisted of screenings of ten different films being shown in ten different locations in the Los Angeles area. The films included classics ranging from the 1926 OLD IRONSIDES to LOST HORIZON. Exhibition took place in the surviving movie palaces which still exist, and a star or director (such as Frank Capra and Lillian Gish) was present for the screening of individual films. The series was an enormously popular success, and received considerable publicity, including two articles in national newsmagazines. These showings call attention to the need to save not only old films but also the remaining movie palaces, most of which are threatened with destruction due to economic factors. AFI Archives contributed to the series by providing many of the films being shown.

Restoration

Progress still continues on LOST HORIZON. The initial restoration work was performed by Robert Gitt when he was technical officer at AFI several years ago. He is presently working at the UCLA Film Archives where he has continued the work, making this a collaborative venture.

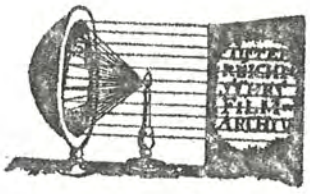
As the concluding show in THE BEST REMAINING SEATS series, we presented LOST HORIZON as a "restoration in progress" to an audience of 1,500 people in Grauman's Chinese Theater in Hollywood. Robert Gitt combined all presently available materials on LOST HORIZON to produce a work print which has the complete sound track, but is missing six minutes of picture. For this exhibition, the screen carried a title "scene missing" for those portions of the film where there was sound but no picture. As we had hoped, this turned out to be a very dramatic way of showing the work of film archives.

Administration

George Stevens, Jr., founding director of the AFI, was appointed Co-Chairman of the Board of Trustees (with Charlton Heston). He resigned his position of Director in order to pursue independent film and television production.

Jean Firstenberg was named Director of AFI in late December. Ms. Firstenberg had held a number of positions in the area of film, and most recently was with the Markle Foundation which provided grants in areas of mass communications.

Wien



A U S T R I A N F I L M A R C H I V E

Foundation members: 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 Vienna, Rauhensteingasse 5 Tel. 52 99 36

President: Prof. Dr. Alfred Lehr
Secretary general: Prof. Dr. Ludwig Gesek

R E P O R T 1979

I. INTRODUCTION

The Austrian Film Archive possesses the film storage complex Laxenburg including all premises of the Forsthaus area as well as accomodations in Laxenburg's Old Castle, suitable for a variety of purposes ranging from film storages, film manipulation workshops, localities for the Archive documentations to exhibition halls. Reconstruction and adaption of the Old Castle's third floor have been completed this year. But the newly gained storage for safety films has been occupied meanwhile because all other storing capacities are totally exhausted.

Arrangement and display of the Archive-documentation in the rooms selected to contain it was taken up in 1978 and will be finished in 1980, thus enabling full-scope utilization of the collections.

II. FILM STOCK

Preservation of the Archive-film stock - features as well as documentaries - for research and, within the interests of the bearers of rights, production purposes is the principal task of the Film Archive.

Stock increase 1979:

2.323 reels, which means an absolute footage of approximately 700.000 metre standard film.

Overall stock as of December 31, 1979 amounted to 44.333 reels, an absolute footage of approximately 13,5 million metre standard film, containing 18.809 title entities.

III. DOCUMENTATION

The Austrian Film Archive-documentation is arranged in the Old Castle's third floor accomodations as well as in the Archive's Viennese secretariate.

The Archive-documentation includes:

items	stock increase 1979	overall stock at the end of 1979
stills	1.500	209.500
documents refilms	500	41.000
posters	10	2.069[x]
film programs	200	9.400
negatives of stills	150	2.830
pertinent books	120	6.586
periodicals	70	969
slides	80	760
audio tapes	3	153
sound film scores	-	130
recorded videocassettes	6	56
disks	-	8
Treitl-collection	-	60 cases
(biographical articles, press clippings, fotos)		
Paimann Archive	approximately 9.000 programs, periodicals, source materials, files on approx. 15.000 films	

x) Up to the year 1979 the number of posters was based upon taxation. The working up of the stock laid open a great deal of duplicates (sometimes about 1.000 numbers a title!). At the end of 1979 the exact figure of titles is 2.069 thoroughly stored; additionally there are plenty of duplicates kept in the exchange room

The total work up of the documentation stock is going on.

IV. DEMAND

During the reported year 1979 the Archive materials were utilized:

a) for teaching purposes in four university lectures (Institute for Drama and Stage Research, Institute for Modern Historical Research),
one lecture of the College for Music and Drama,
and one lecture of the Teachers College of Vienna;

b) for research purposes (dissertations, tutorial exercises etc.);

c) for film, theatre, and television productions.
53 claims were contented, in the course of which approximately 8.000 metre film material was provided.

V. EXPOSITIONS AND RETROSPECTIVES

The Austrian Film Archive organized the following program events, partly in co-operation with other institutions, presenting its own material as well as films placed at disposal by co-operating archives.

Exhibition and Retrospective G.W. Pabst
presented at the "First filmdays Zell am See" in co-operation with the film club 'Cinemathek' January 23-January 27, 1979

International Film Comedy (1907-1977)
in co-operation with the Federal State of Vienna's Youth Council
February 5 - February 9, 1979

Fritz Lang and his German films (1917 - 1960)
in co-operation with the film club 'Action'
Action Cinema, Vienna: March 19 - March 28, 1979
Rechbauer Cinema, Graz: April 2- April 8, 1979

Stars of the Opera - Stars of the Screen
Retrospective of the Vienna Festival Weeks
in co-operation with the film club 'Action'
Action Cinema, Vienna: May 18 - May 27, 1979
Rechbauer Cinema, Graz: May - June 1979

Exhibition and Retrospective Hans Moser (1880-1964)
in co-operation with the Adult Education Classes of Duisburg
May 14 - May 31, 1979
in co-operation with the Cultural Center at the Castle of Scharnstein
June 1 - October 14, 1979
in co-operation with the Society for Popular Education of Vienna
at Vienna, Bacherplatz: June 23 - July 8, 1979

The Best Films of the World
10th exhibition and retrospective at the Old Castle of Laxenburg
June 14 - October 28, 1979
Exhibition: The best films of the world in Austria's cinemas
Retrospectives: The best films of the world - features and documentaries
The modern Austrian film 1968-1978

Treasures of the Austrian Film Archive
in co-operation with "Staatliches Filmarchiv der DDR"
in Berlin, Leipzig, and Dresden: From September to November, 1979

Art and Public at the "Styrian Autumn 79"
in co-operation with the Audio Visual Center, Graz
Open air cinema: September 22 - September 29, 1979
Retrospectives: Documentaries on Austrian history (1910-1955)
Austrian history reflected in the feature film

Retrospective Emil Jannings
Retrospective of the Viennale
in co-operation with the film club 'Action'
Action Cinema, Vienna: October 22 - November 1, 1979
Rechbauer Cinema, Graz: November 5 - November 11, 1979

Performance of the film 'Rosenkavalier'
at the "Carinthian Summer", July 14, 1979 in Villach.

At home a total of about 35.000 spectators attended the retrospectives and exhibitions of the Austrian Film Archive in 1979. Abroad the Austrian Film Archive enabled a retrospective on Michael Curtiz at Venice and a retrospective of G.W.Pabst at Istanbul and Izmir.

The Austrian Film Archive compilation 'Film documentation 1979' (199 pages) contains information on 249 films shown at 30 performances in 5 countries and 6 Austrian provinces.

VI. REPRINTING

During the reported year 69 films with a footage of 56.000 m standard film have been reprinted in Laxenburg from the original nitrate material into safety film due to the fund at hand of the Austrian Film Archive for this purpose.

With the technical apparatus at hand sound reproduction of original nitrate material sound tracks can also be handled within the film storage complex, as well as cleaning and restoration of the copies.

Concerning a device, developed and patented in the German Democratic Republic, hindering the decomposition of nitrate film, the Austrian Film Archive has been running a test series since early 1979 to substantiate its effectiveness.

VII. EXCHANGE OF FILMS

The Austrian Film Archive thanks the following institutions for leaving prints:

especially: Staatliches Filmarchiv der DDR

furthermore: Bundesarchiv Koblenz
Det Danske Filmmuseum, Kopenhagen
Deutsches Institut für Filmkunde, Frankfurt/Main
Münchner Stadtmuseum
Museo Nazionale del Cinema, Torino
The Museum of Modern Art, New York
The National Film Archive, London
Svenska Filminstitutet, Stockholm

The Austrian Film Archive supplied the Czechoslovakian Film Archive, Prague and Stiftung Deutsche Kinemathek, Berlin with films.

VIII. NEW MANAGEMENT AND 25TH ANNIVERSARY OF THE AUSTRIAN FILM ARCHIVE

By the time of January 1, 1980 Dr.Walter Fritz, scientifical director of the Austrian Film Archive, and Mr.Rudolf Bienert, administrative manager and former substitute of general secretary Prof.Dr.Ludwig Gesek, have been appointed to general secretaries by the General Assembly of the Austrian Film Archive. Prof.Dr.Gesek remains as a vice-president of the Executive Committee.
The Austrian Film Archive is going to be 25 years old this year, since it was founded in 1955 when Austria became independent.
On that occasion a ceremony will be celebrated in Vienna in October 1980.

Wien



ŒSTERREICHISCHES
FILMMUSEUM
Wien

REPORT OF ACTIVITIES 1979/80

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 530 films and 53 newsreels. Among the films were works by Robert Beavers, Gregory J. Markopoulos, Francesco Rosi, Erich von Stroheim, Akira Kurosawa, Jean Eustache, John Cook, Leonid Trauberg, Grigorij Kozincev, Werner Faßbinder and G. Roschal.

About 500 programs, 11.500 stills and 35 posters have also been added to the collection.

II. PRESERVATION

Österreichisches Filmmuseum received a grant by the Ministry of Education and Culture which allowed it to rent an additional big new site by April 1, 1980. After a long time of searching, the curators of Österreichisches Filmmuseum found a suitable building of 1300 m^2 which, after the necessary adaptations, will solve the problems of safety-film storage for the future. Also the technical department, as well as cataloguing, documentation and stills collection will be located in this large building. Österreichisches Filmmuseum will report in depth on this project after his completion.

III. DOCUMENTATION AND CATALOGUING

All cataloguing work has been continued. A large amount of stills has again been catalogued in the past year and our film documentation increases with a fast pace.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 14.500 members. Since March 1979 more than 42.300 people have attended 367 performances. 537 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:

Jean Renoir II
Rosa von Praunheim
Unknown Masterpieces of the Japanese Cinema
Internationales Forum des jungen Films, Berlin 1979
Der amerikanische Abenteuerfilm 1920 - 1960
Grigorij Kozincev, Leonid Trauberg
Francesco Rosi
Georges Méliès
Humphrey Bogart I
Humphrey Bogart II
Karl Valentin

In the daily programs of Österreichisches Filmmuseum again many new films have been shown; among them were DER 24. STOCK (part 1 and 2),

TALLY BROWN, PERCEVAL LE GALLOIS, films by Taka Imura and a selection of works made by independent Japanese filmmakers, WISE BLOOD, THE MAN YOU LOVED TO HATE, KASSBACH, LA ROSIERE DE PESSAC 1979, CRISTO SI E FERMATO A EBOLI, A SUD DI EBOLI, GAMIN and films by J.J. Murphy.

In the frame of the Vienna Film Festival 1979, Viennale, Österreichisches Filmmuseum presented in collaboration with The National Film Archive, London, The Museum of Modern Art, New York, Cinemateket - Svenska Filminstitutet, Stockholm, U. C. L. A. Film Archives, Los Angeles, La Cinémathèque Suisse, Lausanne a retrospective called THE AMERICAN ADVENTURE FILM 1920 - 1960. 42 films of the most famous and for this genre typical works have been selected. More than 11.000 people have attended this retrospective which was again the top event of the Vienna Film Festival.

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

A young and energetic official has been appointed recently as head of the film department of the Ministry of Education and Culture and we have hopes that this appointment will greatly contribute to the development of film culture in our country.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

Our relations to other FIAF-members were as good as ever. We would like to express our special thanks to The National Film Archive, London, Cinémathèque Royale, Brussels, The Museum of Modern Art, Department of Film, New York, Cineteca Nazionale, Rome, Gosfilmofond, The Czechoslovensky Filmovy Ustav - Filmovy Archiv, Cinemateket - Svenska Filminstitutet, U. C. L. A. Film Archives, Los Angeles, La Cinémathèque Suisse, The Library of Congress, Washington, Jugoslovenska Kinoteka, Münchner Stadtmuseum-Filmmuseum and many others.

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

Taka Imura
Rosa von Praunheim
Jean Eustache
Mme. Madeleine Malthête-Méliès
J. J. Murphy

COLLECTIONS

Films		3. 748
Newsreels		2. 690
Stills	appr.	186. 500
Programs	appr.	12. 800
Books	appr.	4. 925

PROJECTIONS

Spectators	42.343
Films	537
Screenings	367
Members	14.500

(This report covers the time from March 1979 to February 1980)

Wiesbaden

Deutsches Institut für Filmkunde
Mitglied der Fédération Internationale des Archives du Film (FIAF)

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(BLZ: 510 900 00) Kto.-Nr. 891 703
Postscheckamt Frankfurt/Main
(BLZ: 500 100 60) Kto.-Nr. 186 61-601

3/1980
10crD

A N N U A L R E P O R T 1979

I. DOCUMENTATION DEPARTMENT

1. Library

The Library is a reference library and included on December 31, 1979 a total of 28,082 titles. In 1979 were recorded 1,891 new entries. The Periodical Division is regularly supplied with 266 periodicals. In 1979 559 original scripts were registered. The Institute's scripts collection now totals 2,969 copies. (Approx. 100 copies of scripts of German productions - mostly not being filmed - await as yet being recorded). The number of German dialogue lists of foreign productions was increased by 326 new entries and runs up to 14,859 copies.

2. Newspaper Clippings-, Poster and Photograph Archives

The Documentation Department collects, classified according to the Dewey decimal system which had been slightly modified to meet our requirements, the following items:

a) Newspaper clippings (several millions, classified in more than 10,000 document files);

b) Photographs (sets, stills, portraits, studio stills) 2,874 new entries were recorded in 1979. The total number now amounts to 438,460 (approx. 750,000, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);

c) Film Posters. 93 new entries were recorded. The collection now comprises 23,939 posters;

d) Distribution-, press- and advertising leaflets;
e) Foreign and German censorship documents and film lists.

As far as prints of films, stills, posters, publicity material, books, periodicals, personal correspondences, contracts etc. were concerned, the estates from the following personalities respectively firms were given to us by gracious generosity of the heirs or the administrators of the estates:

C a m e r a - Film, Hamburg (Joachim Matthes);
C o m e d i a - Film, Wiesbaden (producer Victor von Struve);
Kurt Joachim F i s c h e r , journalist;
Hilde H i l d e b r a n d , actress;
Erwin K l i e t s c h , actor;
O e r t e l - Film, Wiesbaden (owner and director Curt Oertel, producer Franz Oertel).

The Department had been represented by the Deputy Director of the Institute as member of the commission at the meeting of the FIAF Commission on Documentation, Subcommission on film-architecture, from August 27 through 29, 1979, in East-Berlin.

II. FILM ARCHIVES DEPARTMENT

In 1979 an entry of several hundreds of reels was recorded, but owing to shortage of personnel no identifying or catalogue-ing work could have been done so far.

In the same period 402 films (only counted by titles) were loaned out for non-commercial purposes.

As our staff situation got worse, the normal technical inspections, the cataloguing, consulting and referencing work could only be done to a limited extent. Exchanges and loans particularly were carried out with the following FIAF-member archives: Cinémathèque Royale de Belgique, Det Danske Filmmuseum, Filmarchivum/Magyar Filmtudomanyi Intezet, Filmoteca Nacional de España, Filmoteka Polska, Gosfilmofond, The National Film Archive, London, Nederlands Filmmuseum, Österreichisches Film-

archiv, Staatliches Filmarchiv der DDR, Stiftung Deutsche Kinemathek Berlin.

We thank all our colleagues for their helpful cooperation.

The Department had been represented by the Curator of the Institute as member of the commission at the meeting of the FIAF Commission on Cataloguing from April 24 till 26, 1979 in Budapest.

Retrospectives or loans for screening in a character of retrospectives were carried out for the following events:

January 12 through 29, 1979, MAX OPHÜLS IN SEINER GEBURTSSTADT SAARBRÜCKEN (Max Ophüls in his native town Saarbrücken). The manifestation was organized in cooperation with the town of Saarbrücken.

August 25 through September 30, 1979, PAUL-FEJOS-RETROSPECTIVE. This manifestation was organized in cooperation with and at the KOMMUNALES KINO FRANKFURT.

October 11 through 17, 1979, DEUTSCHE FILME DER FÜNFZIGER JAHRE, 1. Teil (German Films of the Fifties, Part One). The manifestation was organized in cooperation with the town of Wiesbaden, at which the following films were shown in a rented commercial film theatre:

DIE SÜNDERIN (1950)
DIE SCHULD DES DR. HOMMA (1951)
VERGISS DIE LIEBE NICHT (1953)
DER 20. JULI (1955)
DER HAUPTMANN VON KÖPENICK (1956)
ROSE BERND (1956)
STRESEMANN (1956)
DER GLÄSERNE TURM (1957)
IMMER, WENN DER TAG BEGINNT (1957)
AUFERSTEHUNG (1958)
DIE GANS VON SEDAN (1959).

Part Two is projected for autumn 1980 within the programmation in the then opened Archive-Cinema.

On the occasion of the exhibition "Film and Foto 1929", organized by Württembergischer Kunstverein from May 16 till

July 8, 1979 in Stuttgart the Film Prints Department as well as the Documentation Department have participated extensively.

The Filmoteka Polska, responsible for a retrospective "Avant-garde in Cinema Yesterday" on the occasion of the 19. Festiwal Filmow Krotkometrazowych Krakow (Cracow Short Film Festival) 1979 was supported with relevant films from our own stock.

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Managing Member of the Board, Ulrich Pöschke, and the Deputy Director participated in the 29th Internationale Filmfestspiele Berlin from February 20 through March 3, 1979.

The Managing Member of the Board attended the constitutioning Coordinating Session of the newly founded Alliance of the three film-archives Bundesarchiv Koblenz, Deutsche Kinemathek Berlin, Deutsches Institut für Filmkunde Wiesbaden on February 26, 1979 in Berlin.

The Deputy Director was invited to participate in the Rassegna Cinematografica / Seminario di Studi in Rapallo, this time dedicated to "Il Cinema Italiano degli anni '20", from March 26 through 31, 1979.

The Deputy Director participated partly in the XXXII. Festival International du Film in Cannes, which took place from May 10 trough 24, 1979.

The Managing Member of the Board and the Curator attended the XXXV. FIAF Congress and General Meeting from May 5 through June 4, 1979 at Lausanne.

The Managing Member of the Board and the Deputy Director attended the coordinating session of the Alliance of film-archives on June 7, 1979 in Berlin. On the same occasion the aforementioned attended a symposium "Stummfilmmusik gestern und heute" (Music for silent films yesterday and today) organized by Stiftung Deutsche Kinemathek Berlin on June 8, 1979.

The Deputy Director attended a session of the Gesellschaft zur Erforschung der Geschichte des Films e.V. (c/o SDK) on June 9, 1979 in Berlin.

The Deputy Director was invited to attend the Mostra Internazionale del Nuovo Cinema, XV. Edizione in Pesaro, from June 14 through 22, 1979.

The Member of the Board and Director was responsible for a seminar on national-socialistic propaganda films which was held from June 25 through July 6, 1979 for students from the University of Southern California for the seventh time.

The Deputy Director attended on invitation the 3. Österreichischen Filmtage in Kapfenberg/Steiermark from September 26 through 30, 1979.

The Managing Member of the Board attended the session of the Administrative Board of the Institute on September 26, 1979 in Wiesbaden.

The Managing Member of the Board, the Curator and the Deputy Director attended a working coordination session on October 22 and 23, 1979 in Wiesbaden.

The Deputy Director attended on invitation the Convegno "I Divi dello Schermo" in connection with an exposition organized by the Amministrazione Provinciale di Pavia on October 26 and 27, 1979.

The periodical publication 'Die Information' was published in its seventh year. A special supplement informing about the prints which can be given on loan is now published with every issue.

IV. MEMBERSHIPS

The 'Deutsches Institut für Filmkunde' is a member of the 'Deutsche Gesellschaft für Kommunikationsforschung' and of the Fédération Internationale des Archives du Film (FIAF).

Board of Directors:

Dr. Theo Fürstenau

Ulrich Pöschke