

FIAF XXXX
Wien

FIAF XXXX - WIEN - 1984

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.

ALGER	CINEMATHEQUE ALGERIENNE
AMSTERDAM	NEDERLANDS FILMUSEUM
BEIJING	ZHONGGUO DIANYING ZILIAOGUAN
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN (WEST)	STIFTUNG DEUTSCHE KINEMATHEK
BOIS D'ARCY	SERVICE DES ARCHIVES DU FILM
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUCURESTI	ARHIVA NATIONALA DE FILME
BUDAPEST	FILMARCHIVUM / MAGYAR FILMTUDOMANYI INTEZET
BUENOS AIRES	FUNDACION CINEMATECA ARGENTINA
CAIRO	AL-ARCHIVE AL-KAWMY LIL-FILM
DHAKA	BANGLADESH FILM ARCHIVE
HELSINKI	SUOMEN ELOKUVA-ARKISTO
JAKARTA	SINEMATEK INDONESIA
JERUSALEM	ARCHION ISRAELI LESERATIM
KØBENHAVN	DET DANSKE FILMUSEUM
KOBLENZ	BUNDESARCHIV / FILMARCHIV
LA PAZ	CINEMATECA BOLIVIANA
LAUSANNE	CINEMATHEQUE SUISSE
LISBOA	CINEMATECA PORTUGUESA
LONDON	NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM / FILM DEPARTMENT
LUANDA	CINEMATECA NACIONAL DE ANGOLA
LUXEMBOURG	CINEMATHEQUE MUNICIPALE
LYON	COMITE DE FONDATION DU MUSEE DU CINEMA
MADRID	FILMOTECA ESPANOLA
MEXICO	CINETECA NACIONAL
MEXICO	FILMOTECA DE LA UNAM
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINEMATECA URUGUAYA
MONTEVIDEO	CINE ARTE DEL SODRE
MONTREAL	CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
MUNCHEN	FILMUSEUM / MÜNCHNER STADTMUSEUM
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART

OSLO	NORSK FILMINSTITUTT
OTTAWA	NATIONAL FILM, TELEVISION AND SOUND ARCHIVES
PARIS	CINEMATHEQUE FRANCAISE
PERTH	STATE FILM ARCHIVES OF WESTERN AUSTRALIA
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
PYONGYANG	NATIONAL FILM ARCHIVES OF THE DPRK
REYKJAVIK	KVIKMYNDASAFN ISLANDS
ROMA	CINETECA NAZIONALE
SEOUL	KOREAN FILM ARCHIVE INCORPORATED FOUNDATION
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTEKA POLSKA
WASHINGTON	ARCHIVES / AMERICAN FILMINSTITUTE
WELLINGTON	NEW ZEALAND FILM ARCHIVE
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILM MUSEUM
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE

1. Acquisition de l'année:

- 3 films hongrois
- 3 films vietnamiens
- 6 films français
- 30 films soviétiques
- 1 film ivoirien
- 1 film béninois
- 200 films de toutes origines récupérés auprès des distributeurs.

Documentation:

Notre centre de documentation - bibliothèque a été enrichi de 100 nouveaux ouvrages.

Projections:

- Retrospective Volker SCHLÖNDORF
- Hommage à Jean VALÈRE
- Hommage à Jean MALAURIE

Grande manifestation: "Cinéma arabe aux côtés de la fête des peuples arabes".

Projection de films vietnamiens

Retrospective "cinéma direct"

Projection de films autrichiens

Alger

CINEMATHEQUE ALGERIENNE / ANNEE : 1983

1. Acquisition de l'année:

- 5 films hongrois
- 5 films vietnamiens
- 6 films français
- 30 films soviétiques
- 1 film ivoirien
- 1 film béninois
- 200 films de toutes origines récupérés auprès des distributeurs.

2. - documentation:

Notre centre de documentation - bibliothèque a été enrichi de 300 nouveaux ouvrages.

3. Projections:

JANVIER: - Rétrospective Volker SCHLONDORF

- Hommage à Jean VALERE
- Hommage à Jean MALAURIE

FEVRIER : - grande manifestation: "Cinéma arabe aux côtés de la lutte des peuples arabes".

MARS: - Semaine du film vietnamien
- Rétrospective "cinéma direct".

AVRIL : - Semaine du film autrichien

- MAI: - rétrospective: Cinéma 16 " FR3
- semaine du film chinois
- JUIN: - festival national du cinéma amateur à Tiemcen
- JUILLET: - Jeune cinéma allemand
- SEPTEMBRE: - Semaine du film mozambicain
- Semaine du film albanais
- OCTOBRE: - Rétrospective: cinéma et émigration
- rétrospective: le documentaire en R.F.A.
- Semaine du film indien
- NOVEMBRE: - Rétrospective Lana GOGOBERIDZE
- Journées cinématographiques hongroises
- semaine du film canadien
- DECEMBRE: semaine du film soviétique

5. Expositions - Publications

- Expositions: - Affiches et photos palestiniennes
- Affiches cinéma vietnamien
- Affiches cinéma autrichien
- Affiches cinéma chinois
- Affiches cinéma indien
- Affiches cinéma soviétique

Publications: plaquettes sur les cinémas vietnamien, autrichien, chinois, indien et soviétique.

8 - invités :

- Volker SCHLONDORFF (réalisateur, RFA)
- Ulrich GREGOR (festival de Berlin)
- Jean VALERE (réalisateur, France)
- Jean MALAURIE (réalisateur, France)
- Jean Pierre LLEDO (réalisateur, Algérie)
- Monika MAURER (réalisatrice, RFA)
- Youcef CHAHINE (réalisateur, Egypte)
- Omar AMIRALAYE (réalisateur, Syrie)
- Michel KHLEIFI (réalisateur, Palestine)
- Hassan DALDOUL (producteur, Tunisie)
- Borhane ALLOUIE (réalisateur, Liban)
- Jocelyne SAAB (réalisatrice, Liban)
- Ahmed BADRAKHAN (réalisateur, Egypte)
- Nadia LOTFI (comédienne, Egypte)
- Nour CHERIF (comédien, Egypte)
- Merzak ALLOUACHE (réalisateur, Algérie)
- Mohamed IFTICENE (réalisateur, Algérie)
- Pham Van KHOA (réalisateur, Vietnam)
- Hoang RHANHDI (comédienne, Vietnam)
- Francis GIROD (réalisateur, France)
- Jean D'ARTHUIS (directeur de I. cinéma Direct , France)
- Stanislav STANEJOVIC (réalisateur, France)
- A.BLEIR BROODIE (historienne cinéma, Autriche)
- A. ZBONIEK (réalisateur, Autriche)
- Frantz NOVOTNY (réalisateur, Autriche)
- Werner GRUSH (réalisateur, Autriche)
- Mansour MADAVI (réalisateur, Autriche)
- Pierre BOUTRON (réalisateur, France)
- Jean Daniel SIMON (réalisateur, France)
- Serge MOATI (Directeur de FR3, France)
- Touita OKACHA (réalisateur, Algérie)
- Thomas GIEFFER (réalisateur, RFA)
- Pedro PIMENTA (directeur cinémathèque d'Angola)
- Souleymane Cisse (réalisateur, Mali)
- Lana GOGOBERIDZE (réalisatrice, URSS)
- Mohamed SLIM RIAD (réalisateur, Algérie)
- Mohamed CHOUIKH (réalisateur, Algérie)
- Jean BEAUDIN (réalisateur, Canada)
- Patrick CHAPUT (réalisateur, France)
- Maxi DERVICI (réalisateur, Albanie)
- Maharam FEIZO (réalisateur, Albanie)
- Karen CHAKIMAZAROV (réalisateur, URSS)
- Olga OSTROMOUVA (comédienne, URSS)

- Jean Louis BERTUCELLI (réalisateur, France)
- Ghaouti BENEBOUCHE (réalisateur, Algérie)
- Bros DJAZOT (producteur, Indonésie)
- Tayeb MBFTI (réalisateur Algérie)
- Rabah FARADJI (réalisateur Algérie)
- Mahmoud BENMAHMOUD (réalisateur Tunisie)

1. Introduction

1.1. The film industry in the Netherlands

The film industry in the Netherlands has a long history. It was founded in 1895 by the Dutch producers, directors and exhibitors. The first Dutch film was made in 1895, and since then the industry has grown steadily.

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Amsterdam

STICHTING NEDERLANDS FILMMEUSEUM
Vondelpark 3
1071 AA Amsterdam

Founded in 1946
Member of FIAF since 1947

Report on activities in 1983

1) Acquisitions of the year

The Filmmuseum acquired from a number of filmdistributors, as well as from dutch producers/ directors a large number of resp. foreign and national films in 1983, from different periods, a.o. films from the 40s, 50s and 60s.

2) Progress in the field of preservation

Also in the year 1983 the activities in the field of preservation of - in the first place - dutch films, could be developed, and furthermore a number of special foreign films of which no other prints had been rediscovered, could be preserved. F.i. to the great joy of our Italian colleagues the Filmmuseum rediscovered the Italian film MACISTE (1915) - director Giovanni Pastrone.

In Stockholm, during the Technical FIAF/FIAT symposium - in 1983 - the Filmmuseum could present the first research-results regarding the eventual possibility of the video-disc with reference to the preservation of (especially colour) films, as well as the use of the video-disc. The activities concerning this experiment have been continued after the Stockholm demonstration and in 1984, by means of new tests, this system will be further examined.

3) Cataloguing - Documentation - Research

The opening hours of the library were extended to three full days since July, and the explosive growth of the use by the public since last year continued. The number of visitors increased with 20% to 3139, the inquiries by telephone with 32% to 1876 and the book lendings with 9% to 941. The requests for Xerox-copies by mail diminished slightly but both the number of Xerox-copies mailed by the library staff and made by users increased with resp. 26% to 5882 and 58% to 13554. This is partly the result of a reduction of the price for each copy. The increased services went at the expense however of the cataloguing work. Only 213 books were catalogued, half as much as last year. Improvements however were the introduction of self-service reproduction facilities for the public, the replacement of own newspaper subscriptions by the supply of cuttings from a clipping service, and the continuation of the FIAF periodicals index on microfiches instead of cards. For this purpose two readers were acquired, also giving access to other microform collections. Purchase of a reader-printer is under investigation.

4) Film showings (a survey)

The Nederlands Filmmuseum started the year 1983 with a programm dedicated to JOOP HUISKEN, Joris Ivens' assistant and cameraman during the 20s and 30s and later on a famous documentary filmmaker in the GDR.

Films shown: DE MARKTHALLEN VAN PARIJS (Holland 1939), POTSDAM BAUT AUF (GDR 1946), FREUNDSCHAFT SIEGT (USSR 1953), GERHART HAUPTMANN - ZUM 100. GEBURTSTAG (GDR 1962), LIED DER STRÖME (GDR 1954), FRANS MASEREEL (GDR 1962), FRAUEN IN RAVENSBRUCK (GDR 1968), CHINA, LAND ZWISCHEN GESTERN UND MORGEN (GDR 1956).

A series of films of director CLAUDE LELOUCH. Claude Lelouch was

present at a reception given in the Filmmuseum.
Films presented: ROBERT ET ROBERT (1978), UNE HOMME ET UNE FEMME (1966),
LA VIE, L'AMOUR, LA MORT (1968) UNE FILLE ET DES FUSILS (1964), SMIC,SMAC,
SMOC (1971), LA BONNE ANNEE (1973).

In cooperation with the University of Nijmegen and the Dutch Film Academy
a series of so called Open University lectures (with filmshowings) has
been organised and given by the Nederlands Filmmuseum. The theme of this
series was the American screwball comedies. Subjects were examined, com-
pared and analysed. After each lecture a complete feature film was shown,
among others from directors: Frank Capra, Preston Sturges, Ernst Lubitsch,
George Cukor and Howard Hawks.

The lectures were given by dr. Eric de Kuyper - Professor - University of
Nijmegen and internationally known now by his two feature length films
CASTA DIVA (1982) and NAUGHTY BOYS (1983).

The following films were shown: BRINGING UP BABY (1938), TROUBLE IN PARADISE
(1932), I WAS A MALE WAR BRIDE (1949), YOU CAN'T TAKE IT WITH YOU (1938),
PALMBEACH STORY (1942), MONKEY BUSINESS (1952), THE PHILADELPHIA STORY
(1940), DESIGN FOR LIVING (1933), ANGEL (1937).

Further on five films with John Wayne were programmed:
WYOMING OUTLAW (1939-G.Sherman), STAGECOACH (1939-J.Ford), FLYING TIGERS
(1942-D.Miller), THE FIGHTING SEABEES (1944-E.Ludwig), THE QUIET MAN
(1952-J.Ford).

As an extra exhibition the HOLLYWOOD GLAMOUR Exposition was again set up
in the Filmmuseum. (A series of extravagant photos from Hollywood actresses
and actors from the 30s and 40s).

The career of TRUUS VAN AALTEN, a dutch film actress in Germany in the 20s
and 30s was shown by her films: PENSION SCHOLLER (1930), DER SON-
DERLING (1929), HIRSEKORN GREIFT EIN (Austria 1931), EIN GANZER KERL (1939)
SUSANNE MACHT ORDNUNG (1930).

EISENSTEIN Retrospective

The screenings of the Eisenstein films were accompanied by an exhibition
of the drawings of Eisenstein.

Presented were the films: STATCHKA (1924), BRONENOSETS POTEMKIN (1925),
OKTIABR (1927), EISENSTEIN'S VISIT TO HOLLAND (1929), GENERALNAIA LINII
(1929), BESHIN LUG (1937), TIME IN THE SUN (USA 1939), ALEXANDER NEVSKI
(1938), IVAN GROSNI I (1943-44) IVAN GROSNI II (1945)- with colour section.

Film and live music

The following films were shown and accompanied by live music (specially
composed by young dutch composers for the purpose): \$24.-- ISLAND (1924-
R.J.Flaherty), ZWEIGROSCHENZAUBER (1929, H.Richter), INFLATION (1928, H.Richter
OPUS 2,3,4 (1923/25 W.Ruttman), REGEN (1929, J.Ivens), ETOILE DE MER
(1929, Man Ray)
resp.composers: J.W.van Mook, A.Wammes, P. de Roo, A.Manassen, H.Eisler
(40/41), J.van Zelm.

W.C.FIELDS retrospective

The W.C.Fields retro was a great success. By the courtesy of our colleagues
of the Austrian Filmmuseum this programm was made possible.

The following films have been shown: THE BANK DICK (1940), INTERNATIONAL
HOUSE (1933), IT'S A GIFT (1934), THE MAN ON THE FLYING TRAPEZE (1933),
MILLION DOLLAR LEGS (1932), MISSISSIPPI (1935), MY LITTLE CHICKADEE (1940),
NEVER GIVE A SUCKER AN EVEN BREAK (1941), THE OLD FASHIONED WAY (1934),
POPPY (1936), SIX OF A KIND (1934), TILLIE AND GUS (1933), YOU'RE TELLING
ME (1934), YOU CAN'T CHEAT AN HONEST MAN (1939).

OBERHAUSEN

As every year the Filmmuseum dedicated a programm to the international Prizewinners of the Oberhausen Filmfestival for the short films: ZANIKLY SVET RUKAVIC (Czechoslovakia 1982), KOCEVJE KOSMONAVTA (USSR 1982), BLOK (Poland 1982), DAN KAD SAM PRESTAO PUSITI (Yugoslavia 1983), 66 SCENER FRA AMERIKA (Danmark 1982), FEIER-ABEND (FGR 1982), BEYROUTH, MA VILLE (Lebanon 1982/83), MAN VERSUS MAN (India 1982/83), CAGES (India 1983), GIFT OF LOVE (India 1982).

A series of films of THEO FRENKEL SR, dutch filmpioneer, was shown: HET WRAK IN DE NOORDZEE (1915), GENIE TEGEN GEWELD (1916), PRO DOMO (1918), CIRQUE HOLLANDAIS (1924), BET NAAR DE OLYMPIADE (1928), DRIES DE BRAND WEERMAN (1924).

A series of films of dutch documentary and feature film director GEORGE SLUIZER.

Films shown: CLAIR OBSCUR (1963), HET VLOT (1973), SWEET WATER JUNCTION (1980), TEPITO SI (1982), JOAO (1972), LAND OF THE FATHERS (1975), A REASON TO GO (1978), ADIOS BEYROUTH (1983).

A series of films of FREDRIC ROSSIF

In cooperation with Maison Descartes and Istituto Italiano di Cultura per i Paesi Bassi the Filmmuseum organised a showing of the following Rossif's films:

Frederic Rossif was present on the 27th of October for the presentation of his new film:

EMILIA ROMAGNA, LA VOLONTA' CREATRICE (France/Italy 1981)

Furthermore were shown: MOURIR A MADRID (France 1963) and LES ANIMAUX (France 1963).

A special presentation of the so-called "Graal" filmseries of HANS JÜRGEN SYBERBERG with an exhibition of the famous puppets (marionettes), set-designs, drawings, scripts and working stills. Also 2 seminars were held on the films of Syberberg.

The films shown: LUDWIG, REQUIEM FÜR EINEN JUNGFRÄULICHEN KÖNIG (1972), THEODOR HIERNEIS, ODER WIE MAN EHEMALIGER HOFKUCH WIRD (1972), KARL MAY - AUF DER SUCHE NACH DEM VERLORENEN PARADIES (1974), WINNEFRED WAGNER UND DIE GESCHICHTE DES HAUSES WAHNFRIED 1914-1975 (1975), HITLER, EIN FILM AUS DEUTSCHLAND (1977).

In collaboration with the Institut Français and the Maison Descartes a series of experimental films from Le Collectif Jeune Cinéma in France has been presented with an introduction of Madame Claude Brunel. A.o. were shown: LA FEMME QUI SE POUDDRE (1972), L'AGE DU BOIS (1980), L'ULTIME DISSONANCE (1978) VISION ELARGIE (1979), NARCISSO METAL (1979).

EXHIBITION and RETROSPECTIVE JORIS IVENS

On the occasion of the 85th birthday of Joris Ivens - dutch international filmmaker - the Filmmuseum has presented a special exhibition on the life and work of Joris Ivens, together with the showing of a number of his films:

DE WIGWAM (Holland 1911), DE BRUG (Holland 1928), BRANDING (Holland 1929), REGEN (Holland 1929), WIJ BOUWEN (Holland 1929), HEIEN (Holland 1929), NIEUWE ARCHITECTUUR (Holland 1929), PHILIPS RADIO (Holland 1931), NIEUWE GRONDEN (Holland 1934), ROTTERDAM EUROPOORT (Holland 1966), ETUDE DES MOUVEMENTS (France 1928), LA SEINE A RENCONTRE PARIS (France 1957), A VALPARAISO (France/Chili 1963), POUR LE MISTRAL (France 1965), LE CIEL, LA TERRE (France/Vietnam 1965), RENCONTRE AVEC LE PRESIDENT HO CHI MINH (France/Vietnam 1969), CINEMAFFIA (Holland 1981), THE 400 MILLION (China/USA 1938), BEFORE SPRING (China 1958), Comment Yukong déplaca les montagnes China/France 1971/75: LA PHARMACIE, IMPRESSIONS D'UNE VILLE, SHANGHAI.

In collaboration with the Spanish Film Archive a filmseries dedicated to the Spanish film has been organised.

Presentation of the following films:

EL VERDUGO (1963-L.G.Berlanga), LA CAZA (1965-C.Saura), LAS LARGAS VACACIONES DEL 36 (1976-J.Camino), LA VIEJA MEMORIA (1977-J.Camino), CAUDILLO (1974-B.M.Patino), RAZA EL ESPIRITU DE FRANCE (G.Herralde-1977) PARRANDA (1976-G.Suarez), BILBAO (1978-B.Luna)

A short series of new films from the Peoples Republic of China has been presented with the following films:

MY MEMORIES OF OLD BEIJING (1983), ROMANCE OF A CALLIGRAPHER (1981), CALL OF THE HOME VILLAGE (1981), RICKSHAW BOY (1981), THE XIAN INCIDENT (1981).

5) Exhibitions

The following exhibitions were organized in the Filmmuseum in 1983:

- HOLLYWOOD GLAMOUR PHOTOS
- H.J. SYBERBERG (puppets and designs for his "Graal"cycle)
- JORIS IVENS 60 YEARS WORLD FILMMAKER

Apart from the programm-booklet "Filmmuseum-Cinematheek-Journaal" the Filmmuseum also published a special book about H.J.Syberberg.

6) Budgetary matters, relations with governmental authorities

Although everywhere in Holland stringent and very stringent economic restrictions are being carried out, mostly with severe cuts in the budgets concerned, the Filmmuseum could count upon the same budget as the year before. This however means that because of the inflation and the increase in prices, the Filmmuseum also has been greatly put out by the necessity of economic restrictions. A situation unfortunately well-known in other countries.

7) International relations

A lasting international "traffic" with the FIAF-members has been continued in 1983.

The film is available to view at the National Film Library, Beijing.

1. Acquisition

The archive acquired a total of 100 films and 1000 photos.

- Feature films - 100 titles
- Animation films - 10 titles
- Documentary films - 10 titles

Beijing

1951 - 1952

Progress in the field of production

The film industry has made significant progress in the field of production. The total output of films has increased by 20% compared to the previous year. The quality of the films has also improved, with more attention paid to the script and the direction.

The film industry has also made significant progress in the field of distribution. The total number of films distributed has increased by 15% compared to the previous year. The quality of the distribution has also improved, with more attention paid to the marketing and the promotion of the films.

Management and organization

The film industry has made significant progress in the field of management and organization. The total number of films produced has increased by 10% compared to the previous year.

The film industry has also made significant progress in the field of education. The total number of films produced has increased by 5% compared to the previous year.

The film industry has also made significant progress in the field of research. The total number of films produced has increased by 3% compared to the previous year.

The film industry has also made significant progress in the field of technology. The total number of films produced has increased by 2% compared to the previous year.

The film industry has also made significant progress in the field of art. The total number of films produced has increased by 1% compared to the previous year.

The film industry has also made significant progress in the field of science. The total number of films produced has increased by 0.5% compared to the previous year.

REPORT ON ACTIVITIES IN 1983

The China Film Archive passed a year of activity in 1983 as seen below:

I. Acquisition

The Archive acquired a total of 254 Chinese and foreign films in 1983. They are divided into:

Feature films ----233 titles
Animation films ---- 20 titles
Documentary films ---- 1 title

Videotapes ---- 100 cassettes

II. Progress in the field of preservation

1. Film restored ---- 4052 titles ---- 36242 reels
2. Label on can replaced ---- 4100 reels
3. In order to protect film collections in storage vaults, dust-proof working room was built at the entrance to the vault ---- 40 sq.m.
4. Rebuilt the small projection room having a seating capacity of 15 in the vault
5. Duplication of nitrate film on to acetate stock ---- 4352 reels

III. Cataloguing and Documentation and Research

1. Compiling and revising the Chinese Film Catalogue issued before 1937
2. Rewording the screenplays for the Chinese New Literature Series in Films ---- 6 copies
3. Participating in the compilation of a booklet " Joris Ivens and China " in English
4. Sorting out the Chinese film chronology before liberation
5. New files sorted include the following:
 - Written materials of new entries ---- 4891
 - Books ---- 840
 - Periodicals ---- 850
 - Newspaper cuttings ---- 1908

- All kinds of photograph taken ---- 1026 copies
Old stills duplicated ---- 508 copies
Supply of all kinds of materials ---- 2895 copies to 738 person/
times
6. Foreign newspapers subscribed ---- 95 kinds; preparing to
establish a foreign material division

IV. Film Showing

Films shown ---- 950 copy/times

V. Publication and Exhibition

1. The Chinese Film Retrospective 20s--40s previewed in Shang hai
The Chinese Film Retrospective 20s--40s formaly held in Peking
2. Jointly organized a film class for teachers who offer film
courses in higher educational institutions with the departments
concerned, supplying and projecting more than 70 films
3. Supply of Chinese films for Hong Kong International Film
Festival

VI. Budgetary matters, relations with govermental authorities

The annual budget of the Archive for 1983 amounted ----RMB 1,500,000
Yuan. China Film Archive is an official organization, directly
affiliated to the Ministry of Culture of The People's Republic
of China

VII. International relations

1. Despatched delegation to attend the XXXIX FIAF Congress in
Stockholm
2. Despatched delegation to visit National Film Archive of
Democratic People's Republic of Korea, and other film Archives
of Australia, Norway, Britain and Denmark
3. Reception of the British delegation of BFI; of the french
delegation of La Cinemathque Francais and Centre Georges
Prompidou; and of notable personages in the film world:
Mr. Claus Hesselberg(Adviser, The Danish Film Institute),
Mr. Tadao Sato(Japan), Mr. Ushigama Junichi(Japan),
Mr. Shimizu Akira(Japan), Mr. Karima Fumitashi(Japan),
Mr. Shu Kei(Hong Kong), Mr. Lin Nian Tong (Hong Kong).

Beograd

On pourra dire que toutes les tâches que nous nous sommes imposées pour 1953 ont été accomplies en ordre et avec succès.

Avant même l'année qui vient de s'achever, nous avons pu enrichir de 1.219 nouvelles copies de films.

En fait, du matériel de travail nécessaire pour le fonctionnement des machines et pour le renouvellement des consommables destinés au montage des films, nous avons pu nous procurer pendant l'année passée grâce à la reconstruction de quatre usines pour la conservation de films inflammables, à améliorer les conditions de leur conservation. On a procédé au contrôle de ce fonds et revêtu l'état technique de 368.013 m. de bande filmée. En outre, la vérification technique a été effectuée sur 2.530 copies de films fiction d'une longueur totale de 12.925.337 m. dont 680 copies sur projections d'archive et le reste sur la table de montage.

Pour les besoins de stockage, ont été revus six projets de construction de salles de films dont 532 copies de films et 1.219 copies de films d'archive ont été envoyés au montage et au stockage.

Les films de recherche historique, géographique et autres ont été envoyés au montage.

On a procédé à l'achat de films dans le pays et notamment à l'achat de films d'archive de 160 copies sur 1.219 copies.

RAPPORT SUR LES ACTIVITES DE LA CINEMATHEQUE
YOUGOSLAVE EN 1983

Nous pouvons dire que toutes les tâches que nous nous étions proposées pour 1983 ont été accomplies en entier et avec succès.

1. Au cours de l'année qui vient de s'écouler, notre fonds de films a été enrichi de 1.219 nouvelles copies de films.
2. En dépit du manque de moyens nécessaires pour l'achat de nouvelles machines et pour le renouvellement des accessoires techniques en vue de l'élaboration des films, nous avons réussi dans l'année passée grâce à la reconstruction de quatre dépôts pour la conservation de films inflammables, à améliorer les conditions de leur conservation. On a procédé au contrôle de ce fonds et révisé l'état technique de 868.010 m. de bande inflammable. En outre, la vérification technique a été effectuée sur 3.838 copies de films fiction d'une longueur totale de 12,925.337 m. dont 680 copies sur projection d'archive et le restant sur la table de montage.
3. Pour les besoins de catalogage, ont été revues sur projection d'archive 532 copies de films long métrage. 994 copies ont été portées sur le catalogue avec toute la documentation requise. Plus de 100 nouveaux doubles-négatifs ont été élaborés.

Aux fins de recherche (historique, esthétique et autres) 157 titres ont été projetés.

On a procédé à l'achat de films dans le pays et notamment d'une importante collection de 160 films sur 16 mm.

4. Une vive activité a été notée dans la présentation de films au Musée de la Cinémathèque.

Nous en signalons surtout la première partie de la grande retrospective de films allemands (depuis les débuts de la cinématographie en Allemagne et jusqu'à nos jours), qui a eu lieu en collaboration avec le Deutches Institut für Filkunde (Wiesbaden), la Deutches Kinemathek (Berlin) et les Bundesarchiv (Coblence). Au cours de l'année passée, 100 titres exactement ont été présentés dont 50 films muets.

En coopération avec la Filmoteca Espagnola (Madrid), vers la fin de l'année a commencé une retrospective des films de Luis Bunuel (25 films). Parmi les autres cycles nous signalons celui de "Mélodrame européenne", l'"Epoque des Samourais", les "Distributeurs yougoslaves présentent .." et les "Grandes familles de comédiens". Ce programme, qui se déroule dans le cadre évoqué dans notre rapport pour 1981 et 1982, a été complété par des portraits de différents auteurs (E. Kazan, R. W. Fassbinder, T. Williams sur films).

La Cinémathèque yougoslave exprime ses remerciements aux autres Cinémathèques qui ont bien voulu prendre part à son programme.

5. Au cours de l'année passée ont été organisées deux expositions de l'affiche cinématographique yougoslave ainsi que six autres expositions de moindre portée qui ont eu lieu dans le hall du Musée de notre Cinémathèque et qui ont été suivies de projections de films.

La Cinémathèque a poursuivi l'édition régulière de son Bulletin mensuel ainsi que les présentations et les commentaires de tous les films au programme du Musée. Il en est de même de son Ciné-club qui reprend avec succès son activité.

Lors de la présentation de la retrospective de l'oeuvre de L. Bunuel et de celle de W. R. Fassbinder, des publications richement illustrées de photos ont été éditées.

6. Les rapports avec les institutions d'Etat n'ont pas posé de problèmes. Le financement de notre Institution se fait selon la routine et avec augmentation régulière des dotations pareilles à celles accordées à toutes les institutions culturelles.

7. La Cinémathèque yougoslave a participé à toutes les actions de la FIAF auxquelles elle avait été invitée.

Son Directeur, M. Z. Bogdanovic, a pris part aux travaux du Congrès de la FIAF à Stockholm.

Le Conseiller de la Cinémathèque yougoslave, M. V. Pogacic, a participé à la réunion du Comité Directeur de la FIAF à Madrid. Il s'est rendu en visite au Deutches Institut für Filmkunde à Wiesbaden, aux Bundesarchiv à Coblenze et à la Deutches Kinemathek à Berlin en vue des préparatifs de la retrospective des films allemands à Belgrade.

A l'occasion de l'organisation de la retrospective des oeuvres de L. Bunuel, se sont rendus à Belgrade M. Florentino Soria, Directeur de la Filmoteca Espanola, et M. Antonio Castro, Critique du cinéma, qui ont pris part aux travaux de la table ronde sur le thème "La vie et l'oeuvre de Luis Bunuel".

La Cinémathèque yougoslave a reçu aussi la visite du Dr. Schobert (Deutches Institut für Filmkunde, Francfort s/M) et vue des préparatifs de la publication sur le film allemand à éditer à l'occasion de la retrospective à Belgrade.

Belgrade, Janvier 1984.

JUGOSLOVENSKA KINOTEKA



100 Berlin
Neues Palaisplatz 3-4

ACTIVITIES IN

STATE FILM ARCHIVE

Preservation of the past

The Staatliches Filmarchiv (with 22,000 reels) to its collection of 200 film, possibly of all 22 countries of the GDR during over the year, films of private producers, industrial enterprises, ministries and the GDR, films of all films made by GDR producers and imported from the West. The films are for persons a voluntary deposit, a number of the relations with the foreign producers.

Berlin (Ost)

Thus the stocks of the film material in the GDR were increased on the basis of a large deposit for documentation material with films being from film libraries and the state film distribution. In addition, private collections were bought in the film market and other sources of film and video.

Preservation

Preservation efforts had to be made by the film libraries in the air-conditioning plants in each year that the values required by the climate conditions had to be achieved. The film was stored in the course of the first six months of 1985 and the film was stored in the film libraries in the film libraries in the GDR. The film was stored in the film libraries in the film libraries in the GDR. The film was stored in the film libraries in the film libraries in the GDR.

200,000 meters of film material were stored in the film libraries in the GDR. The film was stored in the film libraries in the film libraries in the GDR. The film was stored in the film libraries in the film libraries in the GDR.



108 Berlin
Hausvogteiplatz 3-4

ACTIVITIES IN 1983

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1. Acquisitions of the year

The Staatliches Filmarchiv der DDR added 930 titles (23,000 reels) to its collection, primarily negatives of GDR films, positives of all films newly shown in GDR cinemas over the year, films of private producers, industrial enterprises, ministries and the GDR television. All films made by GDR producers are handed over on the basis of a legal deposit law whereas a voluntary deposit is required in the relationship with foreign producers.

Thus the stocks of the documentation department were increased on the basis of a legal deposit for documentation material, with films coming from film studios and the state film distribution. In addition, private collections were bought and materials exchanged with other film archives.

2. Preservation

Great efforts had to be made by the Archive to alter the air-conditioning plants in such a way that the values required for the storage of colour films can be achieved. One plant was altered in the course of the first six months of 1983. A test run which was carried out from July to September achieved temperatures of -5°C and a relative air humidity of 25 %. Since October 1983 one plant of the colour film vault has been in full operation. A second plant will be altered according to schedule.

8,910,000 metres of film material were examined as to their physical condition, with more than 4 million metres of nitrate film material receiving special attention. Despite good storage conditions approx. 80 % of the examined nitrate film material showed a deterioration of its physical condition.

The volume of the printing of archive material has remained the same: 2 million metres were printed in the lab of the Archive and approx. 700,000 metres in outside laboratories in the GDR and in Hungary. However, in 1983 the film labs in GDR ceased to accept any orders for printing of nitrate films so that from now on nitrate material can only be processed on the premises of the Archive.

In 1983 a long-term re-equipment programme has been launched in the Archive's lab: a new film processor of type VAF (made in Czechoslovakia) was put into operation.

3. Cataloguing - Documentation - Research

3.1 Cataloguing

All data on GDR fiction films produced before 1979 are accessible now through computers. In 1983, activities concentrated on making preparations for a new, more comprehensive EDP programme and on completing - in cooperation with the GDR television - work on a thesaurus with the aim of indexing any information on the contents of films.

All new acquisitions have been catalogued. Filmographic data for 275 non-fiction films were completed.

Data were collected as to the contents of 130 fiction and 600 non-fiction films.

Work has been continued on various catalogues of films in hand including film documents on the history of the German working-class movement, film documents on the First World War, film documents on the period before 1914, film documents on the popular front movement in France, films on sculptors, painters, etc. These catalogues will be published within the next few years.

119 fiction and 422 documentary films were subjected to editorial restoration.

A survey was conducted in 3,500 libraries, museums and archives of the GDR to find out how many films are available there. Though the answers are still being analyzed, it can be assumed that about 20 % of the surveyed institutions have films at their disposal.

3.2 Documentation

221 visitors sought consultations in our documentation department and in 533 cases documentation items were hired out or used.

The compiling of a manuscript for a catalogue of old German film posters and of documentation material on GDR fiction films was in the collection completed.

3.3 Research

The team working on film history continued its studies on four themes:

- traditions of German-Soviet film relations
- film making under fascism
- German film avant-garde in the twenties and thirties
- encyclopedia of directors in German-speaking countries.

Their work concentrated mainly on the compiling of material.

4. Film showings

4.1 Film clubs

GDR film clubs arranged some 1,200 showings of films coming from the Archive.

4.2 Archive theatre

The CAMERA archive film theatre arranged 1,127 showings in Berlin, Leipzig, Dresden, Potsdam, Karl-Marx-Stadt and Halle. The number of films shown totalled 314 and the number of visitors approx. 93,000. Special highlights were films from Mexico, Canada and Holland and film series on the centenary of the Deutsches Theater in Berlin. We would like to thank all archives for supporting us in arranging the CAMERA programmes.

4.3 Leipzig retrospective

Taking place ten years after the fascist putsch in Chile, the retrospective of the 1983 Leipzig Festival was

dedicated to Chilean documentaries produced by Chilean emigrants. It can be considered the first international event of this kind bringing together films of Chilean documentary film-makers produced in exile. The organizational difficulties alone in procuring the prints made it evident that the Chilean film produced in exile has not yet found proper attention by archives. It is a unique experience that a national film production survives in exile. This should be reason enough for archives all over the world to pay more attention to this, and we should feel obliged to patronize these films. We would like to thank especially the Cinematoca de Cuba and the Cinémathèque Chilienne in Paris and Havana for their support.

5. Exhibitions - Publications

5.1 Exhibitions

In cooperation with the Moscow Lenin Library the Staatliches Filmarchiv der DDR organized a highly interesting exhibition of Soviet film posters of the twenties relating to national and international productions.

A Dresden gallery showed film posters of the period between 1910 and 1920, taken from the collections of the Archive.

5.2 Publications

The Staatliches Filmarchiv published the following items:

- a book on the retrospective "Films in the liberation struggle of peoples: Chile"
- one programme booklet on the above retrospective
- four programme booklets of the CAMERA film theatre
- ten film leaflets containing introductory remarks on film showings in film clubs
- one catalogue of the exhibition "Soviet film posters of the twenties"
- No. 3 of the series "Film Archives" containing a catalogue of documentary material available with regard to "Film documents on the Spanish Civil War"
- the annual filmo-bibliography of 1980.

Berlin (West)

STIFTUNG DEUTSCHE KINEMATHEK

Report 1983

1. Acquisitions of the year

The greater part of the films we acquired for our archive in the course of the year past - namely as a whole 93 titles to complete various series of films - are destined for non-commercial distribution.

We got 1.500 film scripts - years of production 1950, and later - from Tobis-Film.

We also acquired documents concerning the production of films and letters written by Max Mack from his exile.

2. Progress in the field of preservation

With the help of a number of FIAF members two films were reconstructed, namely GEIER-WALLY (1921, director: E. A. Dupont) and DAS ALTE GESETZ (1923, director: E. A. Dupont). The work is not yet completely brought to an end. Furthermore extensive restoration has been done on the prints acquired for our distribution department.

3. Cataloguing - Documentation - Research

Cataloguing of all the advertising material concerning films was brought to an end.

A total of 41 titles (88.486 m) were integrated into our film collection and catalogued. 823 titles (1.066.012 m) have been checked as to their technical condition.

Besides the films for our own film showings, we have procured 65 films for scientific research and for the seminars arranged by the Deutsche Film- und Fernsehakademie Berlin.

The number of inquiries addressed to the Stiftung Deutsche Kinemathek, on the telephone or by letter, has increased compared with the year before. Altogether 976 inquiries concerning our collections, and 4.277 inquiries of a more general nature had to be answered. 127 visitors desired to view films with the Stiftung Deutsche Kinemathek.

As far as the library was concerned, visitors and inquiries were referred to the Deutsche Film- und Fernsehakademie Berlin.

A total of 1.472 film prints were distributed non-commercially (to colleges, universities, schools, film clubs, communal cinemas), to the Deutsche Film- und Fernsehakademie Berlin, and to interested visitors.

The Stiftung Deutsche Kinemathek received a great number of visitors, among others Curt Bois (Berlin), Jean Dethier (Paris), Paul Falkenberg (New York), Christina Ferrari (Montevideo), Héctor García Meza (La Habana), Francis Lederer (Los Angeles), James McNeish (Wellington), Vladimir Pogagić (Belgrad), Walter Reisch (Los Angeles), Henning Schou (Canberra), Henry Segura (Montevideo), Klaus Wildenhahn (Hamburg), Alfred Zeisler and Wolfgang Zilzer/Paul Andor (New York).

4. Film Showings

February 1983: The retrospective on the occasion of the International Film Festival of Berlin. Its subject was: "Exil - Sechs Schauspieler aus Deutschland", and films with Elisabeth Bergner, Curt Bois, Dolly Haas, Franz (Francis) Lederer, Hertha Thiele, and Wolfgang Zilzer (Paul Andor) were shown. As all the actors, except Elisabeth Bergner, had come to Berlin on this occasion, the programme was a great success. With this retrospective the Stiftung Deutsche Kinemathek has delivered another contribution to the historical research concerning the subject "exile".

June 1983: Werner Nekes, an experimental filmmaker, presented his films in the course of a seminar under the title "Über die Trägheit der Wahrnehmung".

July 1983: A complete retrospective "Michelangelo Antonioni" was presented at the cinema of the "Freunde der Deutschen Kinemathek".

5. Exhibitions - Publications

a) Exhibitions

February 1983: On the occasion of the International Film Festival of Berlin the exhibition "Licht und Schatten. Deutsche Film-Fotografie bis 1933" was presented, composed of original stills from the collection of the Stiftung Deutsche Kinemathek. In connection with this exhibition a series of 12 photo-cards was offered.

b) Publications

Monographies on Elisabeth Bergner, Curt Bois, Dolly Haas, Franz (Francis) Lederer, Hertha Thiele, Wolfgang Zilzer (Paul Andor), on the occasion of the retrospective "Exil".

"Leuchte, mein Stern, leuchte und andere Filme" by Aleksandr Mitta, expressing reflexions on the direction of films, were born in the course of a seminar with film students during a working stay of the film director at the Stiftung Deutsche Kinemathek.

Number 6 of "Film und Fernsehen in Forschung und Lehre" - results of an inquiry made at universities and colleges of the German speaking area, concerning teachings and publications on the subject film and television.

"Reihe Film", published by Hanser Verlag, München, has been continued with the volumes 28: "Francesco Rosi" and 29: "John Cassavetes".

6. Budgetary matters, relations with governmental authorities

Though we had to work with shortened allowances, compared with our planning, the post of a librarian was consented to by the competent authorities. This librarian will have to take care of the work for the Stiftung Deutsche Kinemathek at the library of the Deutsche Film- und Fernsehakademie Berlin.

Book-keeping is being changed over to electric date processing. The programming work has not yet been brought to an end.

With the assistance by the Senator für Kulturelle Angelegenheiten plans have been developed for the Stiftung Deutsche Kinemathek to move to a so-called "Filmhaus". In addition to the Deutsche Kinemathek who, on this occasion, shall obtain rooms for a film museum and a projection room, the Deutsche Film- und Fernsehakademie Berlin, the "Freunde der Deutschen Kinemathek", and other institutions of the city of Berlin who are engaged in the field of the film will find their home in that "Filmhaus". A number of essential prerequisites for the realization of this plan will still have to be fulfilled, but we hope it will be possible for us to move to our new residence on the occasion of the celebration of the 750th anniversary of the foundation of Berlin.

7. International relations (FIAF and others)

Mr. Wentz, our new librarian, attended the P.I.P. Workshop in Berlin (GDR).

Cooperation with P.I.P. was continued in the evaluation of the periodicals "Jeune Cinéma", "Filmfaust", "Frauen und Film", "ZDF Fernsehspiel", "Mediaperspektive", "Rundfunk und Fernsehen", and "Fernsehen und Bildung".

Dr. Rathsack, Eva Orbanz, and Werner Sudendorf attended last year's FIAF Congress at Stockholm.

On the occasion of a series of lectures arranged by the Goethe-Institut on the work of the creator of documentary films Klaus Wildenhahn, Eva Orbanz visited the film archives of Montevideo, Buenos Aires, La Paz, Peru, and La Habana.

All the members of the Stiftung Deutsche Kinemathek, on the invitation of the Staatliches Filmarchiv der DDR, went on an excursion to the Filmmuseum of Potsdam.

8. Special events - Miscellaneous

As in former years, the "Kinopreis" (three prizes amounting to DM 15.000,-- each) was awarded by the Deutsche Kinemathek to cinemas who had deserved it for offering particularly qualified programmes for children and young people. The prizes were handed over to the winners in April 1983 by the competent member of the Berlin Senat.

February 1984

Dr. Heinz Rathsack

CENTRE NATIONAL
DE LA
CINÉMATOGRAPHIE

BOIS D'ARCY LE 1er Mars 1986

SERVICE DES
ARCHIVES DU FILM
149, RUE ALEXANDRE TURPAULT
92000 BOIS D'ARCY
TEL. 860 30 00

RAPPORT D'ACTIVITÉ
DU
SERVICE DES ARCHIVES DU FILM

Bois d'Arcy

I. Enrichissement des dépôts

Le Service a reçu en dépôt, en 1985, 43.085 bobines de films en tous formats et tous genres confondus, correspondant à 1.414 nouveaux titres.

Au 31 décembre, le total des dépôts s'élevait à 77.315 titres, soit 605.341 bobines, chiffre auquel il convient d'ajouter environ 21.000 bobines de documents d'actualité déposés par les Sociétés Cinéma Public et l'Institut National de l'Audiovisuel, dans le cadre de conventions particulières et documents présentés au Service, mais qui ne font pas l'objet de la procédure habituelle d'inscription, et ne sont donc comptabilisés par titres.

Le total général des dépôts volontaires s'élevait à 939.

Au titre du dépôt légal, 725 titres ont été enregistrés, répartis comme suit :

- 68 longs métrages
- 279 courts métrages
- 378 spots publicitaires.

Le total des titres déposés se monte à 1.244 pour l'ensemble des dépôts. Une nouvelle convention a été signée avec la Bibliothèque Nationale, le 27 novembre 1985, aux termes de laquelle les interventions administratives et juridiques concernant l'application des textes sur le dépôt légal sont du ressort exclusif de cette Institution. Le Service des Archives du Film assurant la responsabilité de la conservation et de l'inventaire des films reçus.

CENTRE NATIONAL
DE LA
CINÉMATOGRAPHIE

BOIS D'ARCY, LE 1er Mars 1984

SERVICE DES
ARCHIVES DU FILM
7⁰¹⁰, RUE ALEXANDRE TURPAULT
78390 - BOIS D'ARCY
TÉL. 460-20-50

RAPPORT D'ACTIVITE
DU
SERVICE DES ARCHIVES DU FILM

I. Enrichissement des dépôts.

Le Service a reçu en dépôt, en 1983, 43.085 bobines de films en tous formats et tous genres confondus, correspondant à 4.444 nouveaux titres.

Au 31 Décembre, le total des dépôts s'élève à 77.315 titres, soit 605.324 bobines, chiffre auquel il convient d'ajouter environ 70.000 bobines de documents d'actualités déposés par les Sociétés Gaumont, Pathé, et l'Institut National de l'Audiovisuel, dans le cadre de conventions particulières - documents préservés au Service, mais qui ne font pas l'objet de la procédure habituelle d'inventaire, et ne sont donc pas comptabilisés par titre.

Le total général des déposants volontaires s'élève à 988.

Au titre du dépôt légal, 725 titres ont été enregistrés, répartis comme suit :

- 68 longs métrages
- 279 courts métrages
- 378 spots publicitaires.

Le total des titres déposés se monte à 2.297, pour 416 déposants. Une nouvelle convention a été signée avec la Bibliothèque Nationale, le 22 Novembre 1983, aux termes de laquelle les interventions administratives et juridiques nécessaires à l'application des textes sur le dépôt légal sont du ressort exclusif de cette Institution, le Service des Archives du Film assumant la responsabilité de la conservation et de l'inventaire des films reçus.

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Par suite de la priorité donnée à la construction du laboratoire, le Service n'a pu en fait, accueillir tous les dépôts potentiels, ses locaux de stockage étant presque entièrement pleins. Toutefois, un nouveau programme de construction de locaux de stockage, nitrate et acétate, est programmé pour 1984 - 1985 qui devrait permettre d'absorber un stock d'ores et déjà évalué à plus de 430.000 boîtes en attente.

Parmi les déposants les plus importants, en volume, figurent évidemment tous les laboratoires français, qui remettent au Service les matériels de tirage dans un délai de l'ordre de 5 à 7 ans après le tirage de la première copie standard, et la Cinémathèque Française, qui a déposé, au total, plus de 100.000 bobines de films et a détaché au Service un effectif de 5 vérificateurs pour procéder à des opérations de reconditionnement et de pré-inventaire de ses films, lesquels sont ensuite stockés dans des cellules appropriées, conditionnées en température et hygrométrie.

Des réunions mensuelles avec les représentants de la Cinémathèque Française permettent d'harmoniser les interventions et de définir les principales actions d'intérêt commun.

Le Service recevant, en application de son Règlement d'Exploitation, sans préférence ni faveur, des documents cinématographiques de tous genres et de toutes provenances, la répartition des déposants reste cependant sensiblement constante :

- Ministères et services publics : 15 %
- Producteurs, distributeurs et laboratoires : 50 %
- Cinémathèques spécialisées, Musées : 10 %
- Archives régionales ou départementales : 5 %
- Collectionneurs, auteurs, particuliers : 20 %.

Les mouvements de films vers l'extérieur - sorties temporaires en vue de travaux ou de visionnement - ont porté sur 20.612 bobines ; 2014 bobines ont fait l'objet d'un retrait, en 108 opérations.

Parmi les dépôts volontaires, le Service a continué de recevoir d'assez nombreux films de la période muette - dont des films Lumière, notamment au pochoir -, des films des années trente (longs et courts métrages), des films scientifiques, des films d'animation, des productions régionales et des films expérimentaux, ainsi que de nombreux films publicitaires.

Les films étrangers reçus ont représenté environ 5 % des dépôts.

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3. Documentation, catalogage, recherches documentaires.

La collecte des informations techniques et historiques s'est traduite par l'établissement de :

- 1533 "dossiers de dépôt", envoyés aux déposants et comportant toutes les fiches synoptiques d'inventaire à 71 rubriques et le relevé intégral de chaque titre pris en inventaire
- 4567 "fiches synoptiques d'inventaire" (à raison d'une fiche par élément d'un titre)
- 1541 "fiches signalétiques" (exploitables par une trieuse optico-électronique)
- 1825 "fiches enquêtes" (ouvertes à l'occasion de demandes de renseignements formulées au Service, ou de localisations de titres, à raison d'une fiche par titre).

En outre, ont été enregistrés une centaine de scénarios ou découpages, 889 photographies de films, 1045 affiches (total : 9436), 348 livres (total : 5121); 410 titres de revues sont également répertoriés.

Ces chiffres ne concernent que des documents enregistrés et classés ; malheureusement, un fond très important d'autres documents non-film (photographies, matériels publicitaires, revues), n'a pu être pris en compte, faute d'un effectif suffisant.

Le catalogue de la production cinématographique française s'est poursuivi, pour les années 1970 à 1980 ; le premier volume édité concerne l'année 1975 pour :

- . les films de long-métrage (255)
- . les films de court-métrage (613)
- . les actualités (65).

Sur la base d'une fiche par titre comportant 71 rubriques, ont ainsi, pour cette seule année, été recensées 933 titres.

Le deuxième volume, actuellement sous presse, comportant le recensement :

- . des films publicitaires
- . des films divers non présentés à la Commission de Contrôle (films techniques, scientifiques, régionaux, d'associations et ateliers, etc...)
- . des films de télévision destinés à l'exportation et présentés à la Commission de Contrôle, abouti au catalogage de 4392 titres, pour l'année 1975.

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Les volumes édités en photocomposition après traitement informatique et constitution d'une base de données documentaire, comportent en outre :

- 1 index des titres de série
- 1 index des réalisateurs
- 1 index des acteurs
- 1 index des producteurs, avec adresses

renvoyant aux numéros des films. En 1983, 4078 bordereaux de saisie ont été établis pour les films de cette décennie.

D'autre part, le Service a continué sa collaboration au Catalogue des "Films de court-métrage (français) de fiction de première partie : 1929 - 1939", de Raymond CHIRAT et Jean-Claude ROMER, notamment en effectuant des relevés de génériques et certains résumés pour les films déposés. Les données recensées sont introduites dans la base de données ; ce catalogue est également sous presse.

La section "Documentation" du Service a répondu, par courrier, à quelques 700 demandes de renseignements et enquêtes sur profil, au bénéfice de chercheurs de toutes disciplines et de professionnels du cinéma, de la télévision, du spectacle et de la communication en général.

La diversité des demandes, et l'insuffisance de l'effectif partiellement attaché à ces recherches n'ont malheureusement pas permis de donner dans tous les cas une suite positive à l'expression de ces besoins. Un certain paradoxe réside d'ailleurs dans le fait que la décentralisation de nombreuses activités culturelles, la multiplication d'équipes d'animation régionales conduisent le Service à être confronté à des demandes de renseignements de plus en plus nombreuses et de toute nature sur les films, leur contenu, leur situation juridique, les modalités d'accès à ce patrimoine, sans qu'il dispose véritablement de moyens humains suffisants pour faire face à cette demande accrue.

La création d'un véritable centre de documentation sur le cinéma français, non concurrentiel avec les bibliothèques spécialisées, mais doté de moyens informatiques suffisants pour répondre rapidement à la plupart des interrogations croisées reste donc à l'ordre du jour.

L'étude relative à l'informatisation de la gestion des dépôts s'est poursuivie tout au long de l'année 1983, pour aboutir à la présentation d'un dossier de choix qui sera étudié, selon diverses options, courant 1984. Dans une certaine mesure, des données documentaires pourraient être également prises en compte, facilitant ainsi les recherches sur le contenu des films.

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2. Installations, équipements et recherches dans le domaine de la
conservation. Travaux de restauration.

La construction du bâtiment central "laboratoires, services techniques et administratifs" à été poursuivie tout au long de l'année. Les travaux, notamment d'aménagements hydrauliques, devraient être achevés en Octobre 1984, pour mise en service effective au premier trimestre 1985. A cette date, le Service devrait être tout à fait autonome pour toutes les opérations de développement qui, toujours actuellement effectuées en sous-traitance, conduisent à un ralentissement important des travaux de restauration.

La première phase du réaménagement des locaux anciens de la Batterie, où seront notamment regroupées les collections de documents non film (appareils, photographies, affiches, scénarios) a été engagée. L'intervention simultanée d'une quinzaine d'entreprises, et des réaménagements fonctionnels dans la fraction de bâtiment existante, ont conduit à un redéploiement provisoire, pour l'année 1984, de certains services dans des bâtiments provisoires d'une part, et dans des locaux anciens parfaitement rénovés du Fort de Saint-Cyr, distant de 2 kilomètres. Une décision d'affectation du Ministère de la Culture a attribué de nombreux locaux anciens de ce Fort au Centre National de la Cinématographie, où le Service des Archives du Film cohabitera, pour certaines de ses activités, avec le Service des Archives Photographiques et la Cinémathèque Française. Un projet d'animation culturelle de ce Fort, en fonction de sa destination de "Centre de l'image" a été confié à un groupe de travail, présidé par Monsieur Jean GRÜNDLER, Directeur Général Adjoint Honoraire du Centre National de la Cinématographie, qui a déposé un premier rapport de synthèse le 22 Décembre 1983 : le Service des Archives du Film devrait être appelé à contribuer pour une large part à cette réalisation. Par ailleurs, de nouvelles constructions de stockage pour films de sécurité pourront être réalisées dans l'enceinte de ce Fort, qui permettraient de recevoir tous les dépôts de films jusqu'à l'an 2.000. D'ores et déjà, la rénovation d'un important bâtiment ancien (1873) a été étudiée, qui permettra l'accueil d'environ 75.000 bobines supplémentaires fin 1985.

Les principales études, recherches et réalisations techniques ont porté sur :

- la fabrication de nouveaux conteneurs (boîtes à films) en polycarbonate armé fibre de verre destinés à la conservation à long terme des matrices (avantages essentiels de cette matière synthétique : neutralité chimique, bonne résistance mécanique, autoextinguibilité - classement VO -, point de fusion élevé : 220°C)

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- la mise au point de conteneurs de transport de films ignifuges en fibre minérale (résistance du film placé à l'intérieur à une température extérieure du caisson de l'ordre de 680°C)
- la mise en service d'un spectroanalyseur destiné à la mesure du thiosulfate résiduel à l'issue des opérations de développement
- la standardisation des sources lumineuses sur les tireuses optiques spéciales (mise en service de lanternes additives trichromes à hautes performances)
- la mise au point, sur les tireuses humides - ou destinées aux travaux en immersion - de dispositifs d'évacuation des vapeurs toxiques permettant aux personnels de travailler en totale sécurité.

Les travaux de restauration et de tirage ont porté sur environ 250 titres - longs et courts-métrages -, sans augmentation des effectifs (8 personnes). En particulier, plus de 150 films Lumière ont été restaurés, ce qui porte la collection de films Lumière définitivement sauvés à un peu plus de 300 titres. De nombreux documents de la collection Albert Kahn (1912 à 1929) ont également été restaurés et contretypés - Films sur l'Ethiopie, la Ruhr, la Tunisie, le Dahomey, l'Autriche -.

Les films muets représentent toujours environ 60 % des travaux, dont 20 % pour les films coloriés au pochoir.

Parmi les films restaurés, outre des primitifs anonymes, et divers documents d'actualités on trouve notamment des oeuvres d'Alexandre ALEXEIEFF, BERTHOMIEU, Pierre BILLON, CAPELLANI, Michel CARRE, H-G. CLOUZOT, Jean COCTEAU, FEUILLADE, Jean GODARD, Roger LEENHARDT, Maurice LEMAITRE, LE SOMPTIER, Roger LION, Léon MATHOT, MELIES, L. STAREVITCH, TATI, C-F. TAVANO, VALENTIN.

Le Service a malheureusement dû refuser certains travaux spéciaux demandés par des tiers, et qui ne peuvent être effectués par d'autres laboratoires, faute d'effectifs suffisants pour les prendre en compte. Cette situation devrait évoluer favorablement en 1985, avec la mise en service du laboratoire.

4. Projections - Consultations.

Les programmes mensuels de projection à la Cinémathèque Française, une fois par mois, des films retrouvés et restaurés par le Service ont été poursuivis en 1983. Citons notamment les projections des films ci-après : "FEU MATHIAS PASCAL" (L'HERBIER), "HOMMAGE A EMILLE COHL", "EUSEBE DEPUTE" (BERTHOMIEU) ; "PECHEUR D'ISLANDE" (BARONCELLI) "AUX SOURCES DE LA COULEURS : FILMS PEINTS AU POCHOIR" (1897 - 1920) "100 FILMS LUMIERE" "DOCUMENTS DE LA COLLECTION ALBERT KAHN : IMAGES DE PARIS" (1913 - 1928), "LA DAME DE MONSOREAU" (LE SOMPTIER).

Le Service a continué d'assurer la distribution des films de "Cinéculture", cinémathèque de films d'art et sur l'art, rattaché à l'Office Culturel pour la Communication Audiovisuelle : environ 100.000 spectateurs atteints pour l'année.

En accord avec les ayants-droit, des prêts ont été consentis, pour des manifestations culturelles, à divers organismes, Festivals ou manifestations, parmi lesquels, pour la France :

- Centre Culturel de Trappes-(78)
- Maison de la Culture de Saint-Etienne : présentation de "L'HOMME DU LARGE" (L'HERBIER), avec un accompagnement musical original composé spécialement par Antoine DUHAMEL, interprété sur scène par l'Orchestre de Lyon (direction Serge BAUDO)
- Ville d'Epinay
- Perspectives du cinéma français : sélection de films d'Emile COHL

présentés dans le cadre du Festival de Cannes.

- Festival des Ciné-Clubs de Poitiers (les films sonores français)
- Festival d'Albi (Juillet - Août)
- Musée Nicéphore Niepce de Châlon
- Festival International du Film Comique de Marseille
- Cinémathèque de Perpignan
- Festival International du Film Historique de Rueil-Malmaison (présentation de films de montage réalisés par le Service).

Par ailleurs, une représentation exceptionnelle du film "EL DORADO" (Marcel L'HERBIER, 1921), a été organisée le 19 Novembre à la Salle Gaveau avec l'Orchestre du Brabant, dirigé par ./. .

Arie VAN BEEK (80 exécutants), qui a joué la musique originale composée à l'époque par Marius-François GAILLARD. Ce même programme a été également présenté 4 fois en Hollande.

Au Service même, plus de 500 heures de consultation sur table de vision ont été assurées en cours d'année pour des chercheurs, étudiants et professionnels du cinéma et de la Télévision, le plus souvent consécutives à des enquêtes effectuées par le Service.

Divers films restaurés par le Service ont en outre été diffusés sur les antennes des Sociétés de programmes de télévision.

5. Expositions - Manifestations - Publications.

L'exposition itinérante "Messagères du Cinématographe" a été accueillie successivement par les villes et centres culturels de Trappes, Albi, Romorantin, Oyonnax ; nombre de visiteurs (évaluation) : 7.000.

Des expositions d'appareils anciens ont été organisées au profit de quelques centres culturels, ou pour des animations locales.

Dans le cadre du Festival de Cannes (7 - 19 Mai), trois importantes manifestations ont été organisées, avec la collaboration d'Archives membres de la F.I.A.F. (Cinematket Stockholm, Cinémathèque de Toulouse, Cinémathèque Québécoise, Cinémathèque Royale de Belgique, Cinémathèque Suisse, Cineteca Nazionale Rome, Det Danske Filmmuseum, Filmoteka Polska, M.O.M.A. New-York, Musée Nazionale del Cinema Turin, National Film Archive de Canberra, National Film Archive Londres, National Film Television and Sound Archives Ottawa, Nederlands Filmmuseum) :

- Exposition "FILM ES-TU LA?", sur les techniques de conservation et de restauration des films, présentée dans le Hall du Palais des Festivals, et fréquentée par de très nombreux visiteurs.

- Exposition d'Affiches françaises et étrangères du cinéma muet (200 affiches), également très appréciée des festivaliers.

- Projection de films "incunables" restaurés par des Archives de la F.I.A.F. et représentatifs des productions nationales.

Ces présentations ont certainement contribué à appeler l'attention des personnalités présentes au Festival sur le rôle et les activités de la F.I.A.F. et des Archives membres.

A la suite du Festival, l'exposition "*FILM ES-TU LA?*" a été présentée à nouveau, pendant deux mois, à l'Institut Lumière à Lyon - dans l'ancienne propriété des frères Lumière - sous le titre "*A LA RECHERCHE DU FILM PERDU*".

Au cours de l'année, outre le Tome I du "Catalogue de la Production Cinématographique Française" 1975 (Cf. § 3) le Service a publié :

- "Joseph PLATEAU, pionnier oublié", par Charles FORD
- "Histoire de la Confédération Nationale du Cinéma Français : les fruits d'une tentative", par Roger

WEIL-LORAC

et une plaquette de l'exposition "Affiches françaises étrangères du Cinéma muet".

Le Service a en outre contribué à l'illustration de quelques ouvrages consacrés au cinéma, ou réuni la documentation demandée pour ces ouvrages ("Histoire de la Presse Filmée", de Marcel HURET - à paraître - "Les cinématographes de la Saint-Romain de Rouen 1896 - 1907", de B. LEFEVRE, par exemple).

Divers articles de presse et émissions de radio ont également rendu compte de l'activité du Service.

La médaille de donateur aux Archives du Film a été remise à Madame J-K. RAYMOND-MILLET, qui a donné au Service une collection d'appareils cinématographiques anciens.

6. Administrations et budget. Relations avec les autorités nationales.

Au 31 Décembre, le Service compte 78 1/2 agents en fonction.

Le budget prévisionnel, incluant les frais de personnels, les dépenses de fonctionnement, les acquisitions de matériels, impôts et taxes a été de 15.650.000 Francs (hors constructions). Ce budget est couvert par des subventions du Ministère de la Culture et comporte des recettes propres au Service (1.168.000 Francs de recettes ont été encaissées en 1983, notamment au titre de travaux de restauration pour des tiers et de prestations particulières diverses).

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Les relations demeurent bonnes avec tous les organismes officiels qui, à un titre ou à un autre, sont concernés par les activités du Service, et notamment avec les organismes à vocation scientifique ou culturelle (C.S.T., C.N.R.S., A.R.S.A.G., A.F.N.O.R., C.N.D.P.). Il convient de signaler qu'une convention a été signée, en accord avec les ayants-droit, avec la Société de Télévision Antenne 2, en vue de la restauration de 500 films des frères Lumière.

La Cinémathèque Française, a maintenant déposé au Service l'ensemble de ses films sur support nitrate, ainsi qu'un certain nombre de films de sécurité. Progressivement, ces films (environ 100.000 bobines au 31.12) font l'objet d'un inventaire, selon les procédures en vigueur au Service.

7. Relations Internationales.

Observateur à la F.I.A.F. depuis 1974, le Service a été élu, à l'unanimité, membre, lors de l'assemblée générale de Stockholm. Cette adhésion, d'où découlent à l'évidence certaines obligations nouvelles, ne peut manquer de renforcer ses liens avec tous les autres membres de l'organisation.

Comme chaque année, des prêts de films ont été consentis à quelques-uns de nos collègues étrangers, pour des manifestations culturelles, et quelques restaurations de films uniques en formats spéciaux effectuées pour d'autres. Il convient également de signaler la remise au Service par le National Film Television and Sound Archives d'Ottawa d'un important lot de films Lumière originaux, en vue de leur restauration, dans le cadre d'échanges.

La collaboration avec le M.O.M.A. s'est poursuivie cette année pour la présentation du 2ème volet de "Rediscovering French Film".

Le Conservateur et le Chef de la Section Documentation ont rendu visite au M.O.M.A. (présentations de films à New-York), à la Library of Congress, et à l'American Film Institute : des échanges d'informations et de documents sont d'ores et déjà en cours ou en projet.

A la demande des autorités nationales compétentes, et du Ministère des Relations Extérieures, l'Administrateur Technicien du Service a effectué une mission d'information et d'assistance technique, auprès de la Cinémathèque Uruguayenne et du Sodre, à Montévidéo.

Des échanges d'informations et de documents non-film ont été poursuivis avec plusieurs de nos collègues - notamment Canberra, Moscou, Varsovie - ./.

Parmi les personnalités étrangères qui ont rendu visite au Service, on peut citer Monsieur P. K. NAIR (Directeur, National Film Archive of India), H. REGEL (Bundes Archiv Koblenz), J-C. MANCINI (Argentine), Vinod MEHRA (Federation of Film Society of India), Edward M. MOYO (Zimbawé), L. K. HSU (Director, Film Library, Taïwan), P. SPEHR (Library of Congress, Washington), Prof. Robert ROSEN (U.C.L.A. Film Archives, Los Angeles), Wolfgang KLAUE, Président de la F.I.A.F., Freddy BUACHE (Lausanne), ainsi qu'une délégation de l'Association de la Presse Etrangère à Paris, sous la conduite de son Président, Monsieur Philip FREDERIKS.

Des visites ou des "mini-stages" ont été organisés pour quelques étudiants et professionnels étrangers.

8. Divers.

A la demande de l'Université de Paris III (Département d'Etudes et de Recherches Cinématographiques et Audiovisuelles), un cours à l'intention des étudiants de 3ème année de licence a été confié au Conservateur sous l'intitulé d'option : documentation et archivage : "Les archives cinématographiques" ; il a été suivi, pendant l'année universitaire 1982 - 1983, par une vingtaine d'étudiants, dont une dizaine ont obtenu l'unité de valeur correspondante. Cet enseignement, à l'Université, fait novation en France.

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Si l'adhésion du Service, en qualité de membre, à la F.I.A.F. reste l'évènement majeur de 1983, cette année a aussi été celle de la construction du bâtiment technique et administratif où seront bientôt regroupés les principaux services des Archives du Film. Le chantier ouvert à cette occasion n'a pas été sans créer certaines perturbations pour le personnel, plusieurs sections ayant du être provisoirement redéployées dans des locaux provisoires. D'autre part, l'extension des emprises du Service au Fort de Saint-Cyr, où seront bientôt construits de nouveaux locaux de stockage, et où une animation culturelle est prévue à moyen terme, a nécessité de nombreuses études. Même si cette phase de réflexion et de mise au point a pu ralentir momentanément certaines activités, les perspectives qu'ouvrent ces études assurent cependant le Service d'un développement très encourageant.

Frantz SCHMITT

Public for the...
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The Royal Film...
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Bruxelles

ANNUAL REPORT

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Introduction

In 1983 most of our energy was devoted to the small silent film theatre which first opened end of 1982.

It is unnecessary to explain to directors of film archives what it means to set up 700 silent film programmes each year, at the rate of two screenings per evening.

We first had to draw up a much more detailed inventory of our own silent holdings. As far as possible we tried to determine the original footages, compared our material with prints from elsewhere, copied nitrate prints onto safety stock, and now we have to perform the considerable task of translating the silent film intertitles in order to either replace them with French/Dutch titles when the titles of the prints are not in the original language of the film, or provide the title cards in the original language with subtitles in our two national languages. Also, we had to appeal to the colleagues who kindly let us copy silent films from negatives sent to Brussels.

Furthermore, we had to bring together all documentation we hold on the silent era, and to index this material.

Of course, all these tasks are far from being completed, and only now do we measure a little better the hugeness of the enterprise on which we have launched out.

We appeal again to our colleagues for their help and cooperation hoping that our project might encourage similar attempts in other places.

1. Acquisitions and preservation

This year we acquired 689 new titles, that is 484 features and 205 shorts, which totals 631 colour and 317 black-and-white prints.

These figures include acquisitions through copying, mostly from original negatives or from the best printing material possible. Although our budget remained unchanged, and in spite of the dollar rise and its effects on the price of raw film, 554.447 metres have been copied, which stand for 214 titles.

104.363 metres of nitrate film have been prepared for printing, and 86.997 metres have been effectively copied onto safety film. We very much endeavoured to restore and preserve silent films, and, on the whole, our quality criteria are now more demanding.

Furthermore, 11.135.007 metres of film have been inspected, 592.509 metres (that is 125 features and 11 shorts) have been

compared; 248.700 metres of film have been cleaned, 106.900 metres depolished, and 34.800 metres repolished.

Finally, 206 films have been made available to scholars on projection tables.

2. Documentation

This department welcomed 1.238 visitors.

2.775 books, 3.186 volumes of bound periodicals and 3.286 files of press cuttings were put at the disposal of, among others, 39 last-year students who were preparing their thesis.

The library has acquired 1.007 new titles, 40 volumes have been bound.

183 currently published periodicals have been received (81 titles of which are indexed by the Film Archive for its own use).

70 festival catalogues and 63 annual publications have been added to our collections, and 291 periodical volumes have been bound.

The stills department answered 738 enquiries.

3. Screenings

In the new theatre 666 silent film programmes were set up. Each film was accompanied by a pianist (from a pool of 5). This first silent film year began with a four-month series that included 151 comedies (90 features and 61 shorts) in alternation with an Anthology of silent classics. The great American slapstick comedies, some German expressionist film, the films of Eisenstein, those with Greta Garbo or with Louise Brooks, are always well attended. We found, during this first year, that westerns, notably those with W.S. Hart, are out of favour, that serials do not stir people's imagination as they used to. We also noticed that the audience is curious about primitive films, animated films, French avant-garde from the twenties. Our greatest surprise came however from the vast number of people who came to see a so far unidentified film, *BOLSHEVISM*, made in the twenties.

A programme was set up on the occasion of the re-screening of five of Hitchcock's films which had not been seen since their first release. Hitchcock & Cie included 40 films by Hitchcock himself and as many films by various filmmakers directly or indirectly, consciously or unconsciously stylistically or thematically related to Hitchcock's work. This programme, which attracted a great many people -

FESTIVAL MONDIAL DU FILM ET DES BEAUX-ARTS DE BELGIQUE
 FILM AND FINE ARTS WORLD FESTIVAL OF BELGIUM

REFERENDUM INTERNATIONAL 1951
 INTERNATIONAL REFERENDUM 1951

Les 10 meilleurs films du Demi-Siècle
 The 10 best films realized during this Half Century

		ACCESSOIREMENT — ACCESSORILY	
Films de long métrage Feature films		Films de court métrage Short subjects	Dessins animés Animated cartoons
1	Les nuits de Chicago	Entre l'acte (Clair)	
2	La route vers l'Or	Auberwilliers (Eli Lotar)	
3	Le voleur de bicyclettes	Nanouk (Flaherty)	
4	Potemkin	La pieuvre (Painlevé)	
5	The portrait of Jennie	Zéro de conduite (Vigo)	
6	Cavalcade	Silence (film mexicain)	
7	Ombres blanches d. l. mers du Sud	Grass (Siodmak?)	
8	Au cœur de la nuit	Eastern Island (Stork)	
9	L'Age D'Or	The triumph of the Will (L. Riefenstahl)	
10	Je suis un évadé	24 heures de vie dans une Abbaye Benedictine (film français)	

Signature

Luis Buñuel

the highest number this year actually - included nine silent Hitchcock films, among which the silent version, recently rediscovered at the National Film Archive, of BLACKMAIL, which could be compared with the sound version.

A special programme was dedicated to Luis Bunuel, his complete work, his imaginary film collection (cinémathèque imaginaire) as reconstructed from various interviews, from his answers to our 1951 referendum on the Ten best films in half the century, and from his favourite films listed in two short pages of his book *My last breath*.

Other series and retrospective programmes were presented during 1983 at the Film Museum :

The tribute to several directors and actors who died recently (Patrick Dewaere, Henry Fonda, William Holden, Grace Kelly, Glauber Rocha, Romy Schneider) (January 1 - 31)

The French Film noir : 73 films, from the thirties until now, with special attention to the peak years of 45-50 (February 1 - 28)

Jean-Claude Carrière : the films he wrote (32), the films he loved (56) (March 1 - 31)

Retrospective programme devoted to Humberto Solas, Cuban Filmmaker (April 1 - 6)

Realistic tendencies in Egyptian cinema : 9 films made between 1939 and 1977 (April 7 - 15)

The (in)complete work of Mizoguchi Kenji : he made 85 films, only 30 of which have been preserved until now (April 16 - 30)

18 films inspired by Emile Zola's books (May 15 - 30)

Tribute to Samuel Fuller on the occasion of the release of his last film WHITE DOG (August 14 - 31)

Tribute to Andrzej Wajda (September 19 - 30)

20 films by Mikio Naruse, one of the major directors in the Japanese cinema (November 1 - 11)

The Young Hungarian cinema - 1st series of 30 films (November 12 - 30)

Tribute to David Niven in 24 films (November 1 - 30)

Jacques de Casembroot, Belgian director, and Thorold Dickinson, British director, who were both celebrating their 80th birthday (November 27 - 29).

And, as usual, our screenings of New Belgian films and our Anthology of Film Classics (\pm 400 sound and \pm 300 silent features,)

This year, the average attendance was 86 % in both theatres.

4. Film Discoveries and L'Age d'Or Prize

24 films, shown for the first time in Belgium, coming from Chili, Cuba, Egypt, the Federal Republic of Germany, France, Great Britain, Hungary, Italy, Japan, Spain, Upper Volta, the USA and the USSR, participated in Film Discoveries 83.

The competition Jury awarded money prizes to the following eight films : L'ARGENT by Robert Bresson (France), CAN SHE BAKE A CHERRY PIE ? by Henry Jaglom (USA), THE DRAUGHTMAN'S CONTRACT by Peter Greenaway (GB), FAIT DIVERS by Raymond Depardon (France), MEGALL AZ IDO by Peter Gothar (Hungary), LIQUID SKY by Slava Tsukerman (USA), SANS SOLEIL by Chris Marker (France), and WËND KÛUNI by Gaston Kaboré (Upper Volta).

The 10th L'Age d'Or Prize (23 entrants), also created on the initiative of the Royal Film Archive, was held in December in the Film Museum. The international competition Jury, composed of Freddy Buache (Switzerland), William Klein (France/USA), René Micha (Belgium), and Alain Robbe-Grillet (France), awarded the L'Age d'Or Prize 83 to Tankred Dorst's West-German film EISENHANS. Besides, the following two films were noticed by the Jury : KAZOKU GAME by Yoshimutu Morita (Japan), and DIE MACHT DER GEFÜHLE by Alexander Kluge (FRG).

5. Film Summer School 1983

Besides screening week-ends specifically organized for film club programmers (5 week-ends - 39 films), the Service National des Ciné-clubs, in cooperation with the Royal Film Archive, organized a summer school in the university city of Leuven. The course was divided into three sections : film analysis ; the famous and less known aspects of Rainer Werner Fassbinder ; the Japanese New Wave.

6. Publications

In compliance with the decision taken by the FIAF's Executive Committee, observers were invited by letter to participate in the FIAF Catalogue of silent features. We have received no reply yet, except one. The preparation of this catalogue is being pursued. New entries are examined, checked, and, when necessary, completed or corrected. The Danish, German, and French film titles have been compared and checked exhaustively. We sent letters to 14 film archives, asking to provide further information and check some other details.

7. Visitors

The Film Archive welcomed a number of scholars and personalities, among whom the following names can be cited :

- Mary Lou Kaitting (Queen's University, Canada) : Jean Cocteau's films
- Nancy Wood (GB) : the early Soviet sound films
- Richard Abel (Drake University, USA) : French silent films of the twenties
- Leonid Trauberg (USSR)
- Wolfgang Ruf (Oberhausen Festival, FRG) : Belgian films
- Dan Hertogs (Katholieke Universiteit Nijmegen, Netherlands) : American comedies of the thirties
- Erik De Kuyper (Katholieke Universiteit Nijmegen, Netherlands) : Max Ophüls
- Philippe Esnault (Radio France) : Henri Storck's films
- Inez Hedges (Duke University, USA) : Queneau's films
- Jean-Claude Carrière (France)
- Freddy Buache (Cinémathèque suisse, Lausanne) : bilateral relations
- Paul Spehr (Library of Congress, USA) : bilateral relations
- William Klein (France)
- Hiroko Govaers (France) : Mizoguchi and Naruse retrospective programmes
- Alain Robbe-Grillet (France)
- Jacques de Casembroot (France)
- Huib Bals (Film International Rotterdam, Netherlands)
- Lenny Borger (Variety) : French silent films.



ARHIVA NAȚIONALĂ DE FILME

ARCHIVE NATIONALE DE FILMS

MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES CINEMA

Bucuresti

RAPPORT D'ACTIVITE

1983

1. Activitate nationale

1.1. Acquisitiions de l'annee

1.1.1. La collection de films s'est enrichie de 371 nouveaux titres (196 longs-métrages et 299 courts-métrages) provenant pour la plupart de dons légaux. En outre, certains des titres existant déjà dans la collection ont reçu des copies nouvelles des négatifs originaux pour les films de la production nationale et certains court-métrages pour le film étranger.

Il faut mentionner aussi les 54 nouveaux titres de longs métrages provenant par la voie des échanges avec d'autres archives et les 9 longs métrages achetés par le Centre de Documentația și Filmografie la collection, ainsi que les 11 nouvelles copies réalisées pour remplacer les copies dégradées.

1.2. La collection de documents s'est enrichie de la façon suivante :

- périodiques 47 titres (19 exemplaires)
 - photos 300 pour le film étranger
 - livres de cinéma 4 nouveaux titres
 - dossiers films romains 25
 - listes de sorties et de rééditions
- Tous ces documents sont pour la plupart relatifs à la production cinématographique nationale, photos de tournage, revues de presse, séquences de décors et de costumes réalisés par les producteurs.



ARHIVA NAȚIONALĂ DE FILME

ARCHIVE NATIONALE DE FILMS

MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

RAPPORT D'ACTIVITÉ

1983

I. Activités nationales

1. Acquisitions de l'année

1.1. La collection de films s'est enrichie de 971 nouveaux titres (176 longs métrages et 795 court-métrages) provenus pour la plupart du dépôt légal. En outre, environ 800 titres existant déjà dans la collection ont reçu des matériaux nouveaux: des négatifs originaux pour les films de la production nationale et quelques contretypes pour le film étranger.

Il faut mentionner aussi les 58 nouveaux titres de longs métrages provenus par la voie des échanges avec d'autres archives et les 9 longs métrages acquis par la Centrale Romaniaafilm aux fins d'enrichir la collection, ainsi que 13 positifs nouveaux réalisés pour remplacer les copies dégradées.

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

- périodiques 47 titres (1570 exemplaires)
- photos 332 pour le film étranger
- livres de cinéma 30 nouveaux titres
- dossiers film roumain 24
- listes de montage et dialogues: 490

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

2. Le progrès dans le domaine de la conservation

2.1. La conservation de la collection de films s'est attachée d'abord à la réalisation de nouvelles copies en vue de remplacer les positifs en état d'usure avancée.

Cette activité s'est concrétisée aussi dans le contrôle périodique et l'aérage des bobines acétate existant dans l'archive; d'autre part, le dépôt légal a supposé une activité de contrôle et de rangement.

3. Catalogage, documentation, recherche

3.1. Le Catalogage a été centré sur le film de non-fiction de production nationale (3300 court-métrages avec sujet et mot-clés formant le deuxième volume du Catalogue du film documentaire roumain 1949-1975), sur le film de fiction de production nationale (environ 400 titres produits entre 1949-1980 visionnés et dont on a décrit le contenu). On a rédigé de brefs sujets pour les films de fiction-production étrangère, distribués en Roumanie entre 1955-1983. En même temps on a continué le programme visant les priorités dans la restauration des copies en mauvais état.

3.2. Concernant l'activité de documentation, on a continué l'inventaire des matériaux documentaires relatifs au film roumain et des photos du film étranger. En même temps, on a continué le dépouillement de la presse internationale et roumaine d'où ont résulté environ 850 fiches (titres) et 2600 coupures de presse; on a continué le dépouillement de la presse italienne pour le PIP.

3.3. Les collections de l'Archive ont été mises à la disposition des cinéastes, critiques de films, chercheurs, étudiants et cinéphiles dans des buts de documentation. Plus de 11000 sollicitations ont été honorées par la bibliothèque et par la collection de documents-papier.

En même temps, on a continué de soutenir la documentation des réalisateurs d'émissions de culture cinématogra-

phique à la Radio et Télévision roumaines; on a soutenu les cours de l'enseignement cinématographique supérieur avec les films nécessaires à l'étude de l'histoire et de l'esthétique du film; des documents cinématographiques concernant l'histoire et la culture de la Roumaine ont été fournis aux cinéastes qui ont réalisé des films de montage pendant l'année 1983.

4. Projections

Les 608 titres (longs métrages et court-métrages) visionnés dans le cinéma d'archive et groupés par 19 thèmes témoignent, comme d'habitude, la préoccupation pour la variété du répertoire. Il faut mentionner quelques programmes comme: "Chefs-d'oeuvre du film politique d'après guerre", "L'Histoire des luttes pour l'indépendance nationale vue par le cinéma", "Oeuvres classiques du grand muet", "Quatre décennies de comédie", ainsi que les médaillons Federico Fellini, D.W.Griffith et Hans Richter et une retrospective du film soviétique pour la jeunesse.

Une soirée spéciale a été dédiée au quarantième anniversaire de la sortie du film "Une nuit orageuse" réalisée par Jean Georgescu. Adaptation d'après la pièce de I.L.Caragiale, classique de la dramaturgie roumaine, ce film est considéré la meilleure transposition cinématographique de l'esprit de cet oeuvre, réalisée jusqu'à présent.

On a continué les cours d'histoire du cinéma soutenus par des professeurs de l'Institut de l'Art Théâtral et Cinématographique de Bucarest ou par des critiques de film. Comme d'habitude, l'archive a soutenu les programmes de films organisés par les ciné-clubs des étudiants buca-restois et par l'Université Populaire. On a réalisé pour les abonnés 8 dépliantes contenant des données filmographiques et commentaires critiques.

5. Expositions - publications

Des parutions traditionnelles de l'Archive nous signalons l'Année cinématographique 1978 et le Cahier de documentation cinématographique 1-3/1983.

Les autres publications de l'Archive, Catalogue de fiction 9, Catalogue de film d'animation 5, Catalogue de film roumain de fiction (1949-1980), L'Année cinématographique 1979 et la Bibliographie internationale du livre de cinéma 1975-1979 vont paraître sous peu.

II. Activités internationales

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

L'activité de relations internationales a été orientée vers les échanges de films, photos, périodiques, programmes de films et aussi de délégués avec les archives membres de la FIAF: Bulgarska Nacionalna Filmoteka, Cinémathèque Chinoise, Ceskoslovensky Filmovy Ustav-Filmovy Archiv, National Film Archives of DPRK, Det Danske Filmmuseum, Filmarchivum/Magyar Filmtudományi Intezet, Filmoteka Polska, Gosfilmofond témoignant les bons rapports avec celles-ci. L'archive a collaboré aussi à l'organisation des Semaines de film roumain qui se sont déroulées en Italie, Suède, Brasil et Vénézuéla.

Les collaborateurs de l'Archive ont fait pendant l'année 1983 les suivants voyages à l'étranger: à Berlin. Et pour la réunion des indexateurs du PIP et pour une documentation sur le catalogage à l'aide de l'ordinateur, à Sofia, Budapest, Prague et Pyongyang pour visiter ces archives, pour visionner et sélectionner les films.

L'Archive Roumaine a accueilli des chercheurs et des cinéastes de l'Union Soviétique, Tchécoslovaquie et de l'Hongrie.

REPORT FOR 1983

Acquisitions

Film

The main sources of acquisition have continued to be the Hungarian Film Studio and the Hungarian Film Laboratory, which, according to an order in 1973, provided a standard copy and the original. The new copies made of films in our possession, together with the original copies, and the apparatuses are also considered as acquisitions. The number of films ordered to be sold by private individuals last year. This is how we acquired a copy of a feature film entitled 'THE PRINCE OF THE DUNES' made in 1911. This is the only copy in our collection, and the copy is in very good condition, showing a nitrate base.

Budapest

Our acquisition in 1983 was 461 pieces of feature film, 1,245 pieces of non-fiction film, newsreels and other materials.

Photographs

We have started our collection of 8-mm and 16-mm photographs, and we intend to collect all Hungarian film photography, in order to help research and information.

Books, Papers, Tapes and Copies of Tapes

In 1983 there were 1,221 books, 27 papers, 130 tapes and 100 copies of audio tapes sent to us and received. A survey of our collection showed we had 1,200 books, 27 papers, 130 tapes and 100 copies of audio tapes that were not in our collection.

Library

The reference library in the central building of our institute received 120 books, 120 journals, 35 serials and 70 manuscripts in 1983.

Conservation

Since August, 1980 we have had a small workshop of our own for making copies of nitrate film in our collection, first of all films of nitrate base. Of course, our work in this field is not confined to these films. We also make copies of acetate film on subjects of interest to film studios and the Hungarian television, although the copying of nitrate film material has been done for many years. A survey in 1983 showed that we still have 1,200 units of nitrate material of nitrate base. This survey is the basis for a survey and detailed plan for copying. The realization of this plan started in 1983, and we intend to give special attention to this work in 1984 as well, depending on our capabilities and financial resources of our budget and equipment.

Although the copying of film material of nitrate base has been done for many years, a survey in 1983 showed that we still have 1,200 units of nitrate material of nitrate base. This survey is the basis for a survey and detailed plan for copying. The realization of this plan started in 1983, and we intend to give special attention to this work in 1984 as well, depending on our capabilities and financial resources of our budget and equipment.

The technical equipment improved last year. We were able to buy two film handling tables that have monitoring instruments and three automatic measuring units.

The transfer units were installed with directly transferable film and the video recorder.

The film storage system was improved with automatically movable shelves.

MAGYAR FILMTUDOMÁNYI INTÉZET ÉS FILMARCHIVUM

REPORT FOR 1983

Acquisitions

Films

The basic sources of acquisition have continued to be the Hungarian film studios and the Hungarian Film Laboratory, which, according to an order in 1973, provide a standard copy and the preprints. The new copies made of films in our possession, those of nitrate base among them, and the dupnegatives are also considered a kind of acquisition. The number of films offered to be sold by private collectors increased last year. That is how we acquired a copy of a Hungarian feature film entitled BOB HERCEG /Prince Bob/ made in 1941. This film had not been in our collection, and the copy is in very good condition, though of nitrate base.

Our acquisition in 1983 was 401 pieces of feature films, 1,328 pieces of non-fiction films, newsreels and other materials.

Videocassettes

We have started our collection of U-matic and VHS cassettes, and it is intended that all Hungarian films be transferred onto videocassettes in order to help research and information.

Stills, Posters, Set and Costume Designs

In 1983 there were altogether 6,221 stills, 263 posters, 100 set designs and 196 costume designs sent to us and catalogued. - A survey of our still-collection showed we had surplus duplicates, which we offered and sent to archives that asked for them.

Library

The reference library in the central building of our institute received 370 books, 120 journals, 35 scripts and 70 manuscripts in 1983.

Preservation

Since August, 1980 we have had a small workshop of our own for making copies to preserve films in our collection, first of all films of nitrate base. Of course, our work in this field is not confined to these films. We also make copies of excerpts from newsreels on subjects required by film studios and the Hungarian television. Altogether 595,056 meters of copying was done in 1983.

Although the copying of film material of nitrate base has been done for years, a survey in 1983 showed that we still have 4,874 units /cca 3,5 million meters/ of nitrate base. This survey is the basis for a thorough and detailed plan for copying. The realization of this plan started in 1983, and we intend to give special attention to this work in 1984 as well, depending on our capacities and financial resources of our budget and government grant.

Our technical supplementation improved last year. We were able to buy three film-handling tables that have measuring instruments and three independent measuring units.

A video transfer suite was installed which directly transfers the films onto the video-recorder.

The store of our still-collection is now furnished with cupboards that have mechanically movable shelves.

The new cupboards in the poster store are suited to keeping the posters hung.

Cataloguing, Documentation and Research

The detailed filmographic cataloguing of 265 feature films, 380 non-fiction films and 65 newsreels was carried out.

The number of press clippings, leaflets, lists of dialogues and other written documentary pieces worked up last year in our documentation unit is over 5,000.

In 1983 customers in the reference library of the Film Archive could avail themselves of 1,294 written documentary pieces and 1,805 stills. The central library had 4,167 visitors and they used 7,856 various pieces of literature.

175 feature films and 1,677 non-fiction films were shown on the viewing machine, and 872 feature films as well as 745 non-fiction films were shown in the two projection rooms.

The number of films lent to the Film museum, film clubs, studios, etc. was 6,351 feature films, 497 non-fiction films and newsreels in 1983.

. . . .
The Department of Film History and Research completed two new studies, part of a thorough history of Hungarian film making. Like every year, a volume of studies was made on the Hungarian films produced in 1982. Researchers at this department made studies of the different areas and trends of the Hungarian film, including the activity of "Béla Balázs Studio", an experimental workshop of young artists. An independent volume of studies was completed, entitled "The Socialist Film in East-Europe" and another two volumes of the history of film-theories. As part of a research program for inquiries of the spectators, a psychological analysis of the films entitled MEPHISTO and MEGÁLL AZ IDŐ /Time Stands Still/. We also examined the attitude of children towards films.

Film Showings

In our film museum a commemorating program was shown on the occasion of the 100th anniversary of the great Hungarian actor Gyula Csontos's birth.

- In October we held a retrospective show of Santiago Alvarez's films, and on this occasion Mr Alvarez paid a visit to our institute. - Our serials on special subjects were continued last year, such as 'Films from the Far-East', 'Shows before first run', 'Sea-motives in films', etc. - Spectators who live on pension could see their old-time stars. Season tickets for these films were sold at a reduced price. - Films of historical values were shown in a serial called FILMTEKA. - We gave special attention to serials for young people. The COLLEGE ON FILM ART for young people between 14 and 18 had its third year in 1983. The shows of these serials were introduced with lectures. - A new program was organized for university and college students. A Bunuel series was shown of this program, commemorating the artist, who died in the recent past.

We had 300 film clubs in the country. 123 of them were specially organized for young people and students. The film clubs receive special thematic programmes and films. Twice a year seminars are held for film club leaders. In 1983 we continued this program. The subjects of the lectures were such as 'The Form of Expression at Modern Film

Art', 'Crime Stories and Gangster Films', 'Film and Psychology'. New Hungarian films are shown to the seminars, and the films are discussed with the film makers after the projections.

The program called 'Summer University in Eger' had its 10th anniversary in 1983. Hungarian experts as well as representatives of the Federation Internationale des Ciné Clubs /FICC/ from East-Europe take part in the program.

Publications

The 1983 publications of 'THE LIBRARY OF FILM FANS' are HUMPHREY BOGART by Gyöngyi Balogh, PÁL SÁNDOR by Gábor Bányai, LÁSZLÓ RANÓDY by István Kárcsai Kulcsár, KATALIN KARÁDY and VASSILI SHUKSHIN by László Kelecsényi, FEDERICO FELLINI by Klára Muhi and Tamás Perlaki, ALFRED HITCHCOCK by Károly Nemes, FERENC BESSENYEI by Tamás Tarján.

In the series of 'THE LIBRARY OF FILM ART': MOZIFOLKLÓR ÉS KAMERATÖLTŐTOLL /Cinema folklore and camera pen/ by Jenő Király, A SZOVJET FILM-ELMÉLET TÖRTÉNETE /History of Soviet Film Theory/ by Károly Nemes, A LATIN-AMERIKAI FILMMŰVÉSZET ANTOLOGIÁJA /Anthology of Latin-American Cinema/ by Mária Páldy and Sándor Péter, COHEN-SÉAT ÉS A FILMOLÓGIA /Cohen-Séat and the Filmology/ by Gábor Szilágyi, FILM ÉS CSELEKMÉNY /Film and Narration/ by Gábor Szilágyi, FEJEZETEK A DOKUMENTUMFILM TÖRTÉNETÉBŐL /Chapters from the History of Documentary/ by Vince Zalán. 'FILMOGRAPHY, YEARBOOK, ENCYCLOPAEDIA': MAGYAR FILMOGRÁFIA. HETI FILMHIRADÓK 1945-1970 /Hungarian Filmography. Weekly newsreels/ ed. by Márta Farkas; FILMÉVKÖNYV 1982 /Film Year Book/ ed. by Sándor Papp; KI KICSODA A MAI MAGYAR FILMMŰVÉSZETBEN /Who Is Who in Contemporary Hungarian Cinema/ ed. by István Kárcsai Kulcsár.

'PERIODICALS': FILMKULTÚRA, No. 1-6; FILMTUDOMÁNYI SZEMLE /Review of Film Art/ No. 2, 3/82., NEMZETKÖZI FILMTÁJÉKOZTATÓ /International Information Bulletin/ No. 1-10.

Budgetary Matters

The Hungarian Film Institute and Film Archive covers the expenditures from its own income, and the activities are planned on an annual budget. - In 1983 the Filmmuseum was renovated, and a new storey over the building of the Film Archive is being built. There we shall be able to store 200 tons of film material, and it will have various service rooms. - State support is given for special purposes, like e.g. publications of filmography and special research. We had 5,5 million forints of state support for having the films of nitrate base copied in 1983.

International relations

In 1983 members of staff, according to agreements between archives, had the opportunity to travel to Bulgaria, Czechoslovakia, France, GDR, Norway, Poland, Roumania, Sweden and the Soviet Union. Mr. András Réz participated in the 39th Congress of FIAF in Stockholm. Mrs. Draskovics attended a meeting of FICC in Helsinki. Mrs. Luttor took part in the meeting of FIAF Cataloguing Commission in Bruges. - Our institute had visitors from Bulgaria, Czechoslovakia, GDR, Poland, Roumania, the Soviet Union and Democratic People's Republic of Korea. - One of our special guests was Mr Etienne Fuzellier, who held a lecture to the members of our staff about the comic elements of film art.

February 1984

FUNDACION
CINEMATHECA ARGENTINA

Buenos Aires

ACTIVITIES REPORT-1964

ACQUISITIONS

Argentine Productions

20 Feature films (total of 40)

1 Documentary

3 Documentaries

4 Incomplete feature films (of which 2 are still in the hands of the producer and 2 have not even reached the producer's office)

Foreign Productions

10 Feature Films

NEW BUENOS

On October 1st (at the end of November) a list of 100 titles was prepared and sent to the various owners and producers of the libraries.

REPRODUCTION

About 40 excerpts from daily articles in Argentine newspapers and magazines were reproduced and collected in a folder. This folder was sent to the various owners and producers of the libraries in order to inform them of the progress of the project.

INTERNATIONAL COOPERATION-RESEARCH

A number of inquiries (1964) and foreign visits were made in order to obtain information and to reproduce Argentine films. Also, films were reproduced and sent to the various owners and producers of the libraries in order to inform them of the progress of the project.

The Centre for Investigation in History of the City of Buenos Aires has been established in order to carry out research on the history of the city and to reproduce Argentine films. Also, films were reproduced and sent to the various owners and producers of the libraries in order to inform them of the progress of the project.

NEW SHOWINGS

During 1964 the Centre for Investigation in History of the City of Buenos Aires has been established in order to carry out research on the history of the city and to reproduce Argentine films. Also, films were reproduced and sent to the various owners and producers of the libraries in order to inform them of the progress of the project.

FUNDACION
CINEMATECA ARGENTINA
Buenos Aires

ACTIVITIES REPORT-1983

ACQUISITIONS

Argentine Production

- 20 Feature films(a total of 40 prints) part of which were deposited by the producers and/or directors.
- 3 Documentaries
- 4 Incomplete feature films from the 40's, of which to date has not been possible to recover complete prints.

Foreign production

10 Feature Films.

NEW HOUSE

Cinemateca bought (at the end of November) a flat of 180 square meters where to move the offices and library.

PRESERVATION

About 40 excerpts from early musicals in Argentina were restored because of the celebration of the FIFTY ANNIVERSARY OF THE TALKIES in the country. Lately the lack of black and white film practically stopped the process of copying.

CATALOGUING-DOCUMENTATION-RESEARCH

A growing number of domestic(896) and foreign users come to our documentation department looking for information and documentation mainly about Argentine Cinema. Also filmmakers, students and researchers made use of our viewing tables, viewing films they were interested in(service free of charge). During this period 52 books, 235 issues of periodicals were registered, as well as 180 cards on films, and 150 new documentation dossiers concerning argentine production. The "Centro de Investigación de la Historia del Cine Argentino" recorded interviews with old actors, directors, photographers and screenwriters of the 40's and early 50's. Personal contacts were established with private collectors in order to obtain Argentine lost films.

FILM SHOWINGS

During 1983 we continued with the film showings in the two theaters we have been co-operating for many years. Among others we have organized the following programs:
-Luchino Visconti's Retrospective in co-operation with the Italian Embassy.

FILM SHOWINGS

- In co-operation with the Goethe Institute we presented a retrospective comprising films by Klaus Wildenhahn introduced by our colleague Iva Orbanz who visited Argentina for the second time.
- Japanese films.
- Mexican Ethnographic Films.
- New Mexican Films, introduced by Luz Maria Crozco from the National Film Institute of Mexico.
- Independent Mexican Films, introduced by Jorge Sánchez and Laura Ruiz from the "Group Zafra", all this series were presented with the co-operation of the Mexican Embassy.
- Retrospective of the Forgotten Cinema Novo in co-operation with the Museu de Arte Moderna de Rio de Janeiro and the Brazilian Embassy.
- 4 programs of films by Les Blank introduced by himself and Maureen Gosling in co-operation with the American Embassy.
- A short retrospective devoted to Marcel L'Herbier with the co-operation of the Archives du Film of Bois d'Arcy and the French Embassy.
- 3 series of Spanish films from the 30's, 40's and 50's.
- 3 previews of Argentine films not released because of commercial reasons.

EXHIBITIONS-PUBLICATIONS

The circulating exhibitions of POSTERS OF ARGENTINE CINEMA (1934-1964) and TANGO MUSIC SCORES ESPECIALLY WRITTEN FOR ARGENTINE FILMS, were exhibited in more than 7 different cities throughout the country.

- The originals of "The Historia del Cine Argentino" by Jorge M. Couselo (member of our Executive Committee and the members of our Centro de Investigacion, were delivered to the Centro Editor de América Latina and the book will be published around April 1984

BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

All activities of the Cinemateca Argentina were financed by its own resources in spite of the unfavourable economic situation and the highest inflation ever known. Since the lack of room rendered work difficult and to rent a suitable building for the Cinemateca Argentina was absolutely impossible, our biggest effort was dedicated to buy the flat for our offices and library.

INTERNATIONAL RELATIONS -(FIAF AND OTHERS)

There has been intercahnge with the Cinemateca Uruguaya; Cinemateca do Museu de Arte Moderna de Rio de Janeiro, Stiftung Deutsche Kinematek, Services des Archives du Film(Bois D'Arcy) and Cineteca Nazionale(Rome) through the Italian Institute of Culture. Three members of Cinemateca attended the FIAF Congress in Stockholm.

VISITORS

We were visited by:

- Miss Eva Orbanz(Stiftung Deutsche Kinematek)
- Les Blank(American filmmaker)
- Maureen Gosling(American Filmmaker)
- M. Martinez Carril(Cinemateca Uruguaya)
- Maria Luz Orozco(ex Cineteca Nacional de México, now in the National Film Institute)
- Jorge Sánchez(Manager of the independent mexican "Group Zafra")
- Laura Ruiz(Mexican actress and also member of the "Group Zafra")
- Lionel Rogosin(American Filmmaker)
- Filmmakers and journalists from the German Television.
- Günter Peter Straschek(German researcher) looking for documentation concerning German refugees in Argentine Cinema.

SPECIAL EVENTS - MISCELLANEOUS

The "Leopoldo Torre Nilsson Prize" instituted by Cinemateca Argentina was awarded for the fifth time. The prize was awarded to René Mugica who apart from having been an outstanding director was the leader of a special committee created to fight in favour of the Argentine film production and against the censorship.

PRODUCTION

After one and a half year of work Cinemateca Argentina finished the film that lapses 30 years of Argentine Cinema, from the first film with optical sound in 1933, up to 1963.

Buenos Aires, February 1984

Paulina Fernández Jurado

Le Rapport annuel des activités
de l'Archive Égyptienne au cours
de l'année 1983

Cairo

1 - Acquisitions de l'année

27 films égyptiens long-métrage 35 mm
37 films égyptiens courts-métrage 35 mm
67 films égyptiens long-métrage en Vidéo Cassette
44 pièces de théâtre et variété en Vidéo Cassette
300 Photos 35 affiches 100
100 dépliants
220 Répertoires réalisés

2 - Dans le domaine de la conservation

Des vives difficultés inhérentes à la conservation des films ont été constatées à cause du manque des appareils de conservation et de l'absence de locaux adaptés à la conservation des films, en outre, la détérioration des films et la réparation des films, en outre, le traitement des locaux et son éloignement, et le manque de nouveaux locaux.

3 - Catalogue - Documentation - recherche

Le catalogue dans des dossiers ainsi que des cartes des:
172 titres égyptiens 16 mm
30 long-métrage étrangers 35 , 16 mm
35 courts-métrage étrangers 35 , 16 mm

CENTRE EGYPTIEN DU CINEMA

ARCHIVE NATIONALE DU FILM

Le Rapport annuel des activités
de l'Archive Egyptienne au cou-
rant de l'année 1983

1 - Acquisitions de l'année

25 films égyptiens longs-métrages 35 mm
37 films égyptiens courts-métrages 35 mm
82 films égyptiens longs-métrages en Vidéo Cassette
41 pieces de theatre et variétés en Video Cassette
320 Photos 32 affiches 100
100 Pamphlets
220 Scénarios réalisés

2 - Dans le domaine de la conservation

Des vrais difficultés incombent nos dépôts de conserva-
tion à cause du manque des appareils de conditionnement
de l'air et maintient de l'humidité ainsi que les appa-
reils de révision et de réparation des films, en outre
l'étroitesse des locaux et son éloignement, et le manque
de nouveaux locaux.

3 - Catalogue - Documentation - recherche

a) Le catalogue dans des dossiers munis des cartes des:

172 titres égyptiens 16 mm
30 longs-métrages étrangers 35 , 16 mm
35 courts-métrages étrangers 35 , 16 mm

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P.K.
C.
1983/10

- b) L'achèvement des dossiers munis des photos des affiches
du publications des extraits de presse en plus des de-
tails de documentation habituelle pour:
500 titres égyptiens
50 titres étrangers.
- c) L'offre d'aide d'étude à 5 chercheurs dans le domaine
de l'art cinématographique (quelques-uns préparent une
Thèse Universitaire.)
La préparation d'une étude sérieuse sur le pionnier du
cinéma Egyptien "Mohamed Karim" (étude qui fut dactylo-
graphiée et diffusée par la Direction de Culture Cinéma-
tographique affiliée comme l'Archive du Film au Centre
National du Cinéma.)

4 - Projections:

- 11 projections dans les locaux de l'Institut Supérieur
du Cinéma, les foyers de "La Culture pour les masses"
5 projections de films du metteur en scènes Mohamed
Karim aux soirées commémoratives dans le local de la
Direction de Culture Cinématographique.
2 projections de films du défunt metteur en scène égyptien
Ahmed Badrakhan dans une soirée de commémoration
de son anniversaire de naissance.

5 - Expositions - Publications

Rien à signaler.

6 - Administration et Budget

L'Archive groupe un personnel de 25 employés d'Etat qui
actroient à l'Archive une part indéfinie du Budget alloué
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au Centre du Cinéma et dont la grande ration est dévorée par les unités de production de films documentaires, films pour enfants et films expérimentaux.

Mais l'Archive augmente ses acquisitions de films par le Dépot légal.

Nous attendons que l'Etat nous ménage un édifice pour abriter notre archive ainsi la somme de 200,000 Livres Egyptiennes pour l'équipement nécessaire, même fractionnée sur quelques années.

7 - Relations Internationales

Très limités en général, solides avec la F.I.A.F. où nous réjouissons de la qualité d'observateur et recevons des publications d'une dizaine de ses membres.

Une visite d'un de nos membres faites à l'Archive Anglaise. Un dialogue entame avec l'U.N.E.S.C.O. en vue d'une aide d'équipement technique.

- 8 - Après la visite d'une membre de notre Archive à l'Archive Tunisienne du Film nous comptons contacter d'autres pays arabes pour savoir s'ils ont des archives du film et la possibilité de faire des échanges utiles (Films - informations etc..) avec l'espoir d'organiser une Archive Pan-arabe si possible.

F I N

BANGLADESH FILM ARCHIVE
MINISTRY OF INFORMATION
GOVERNMENT OF THE PEOPLE'S REPUBLIC OF BANGLADESH
787, DIAMOND T J/A
ROAD NO: 9/A GOLD NO: 19
DHAKA, BANGLADESH.

Dacca

REPORT FOR THE YEAR 1981

Introduction:

The 'Film Institute and Archive' which was established in the People's Republic of Bangladesh with a view to developing the film industry of the country has now been renamed as 'Bangladesh Film Archive' under the same Ministry of Information of the Government. In early 1981, an expert committee constituted by the Government, recommended that for better performance and improvement in the field of its activities this Department should be re-organized and strengthened further. On the basis of this recommendation the Department has been renamed as 'Bangladesh Film Archive'. Bangladesh Film Archive is working independently with increased staff strength and making rapid progress in collection and preservation of 16mm films. A separate plan has also been submitted to the Government for the establishment of a permanent complex for the Archive.

BANGLADESH FILM ARCHIVE
MINISTRY OF INFORMATION
GOVERNMENT OF THE PEOPLE'S REPUBLIC OF BANGLADESH
787, DHANMONDI R/A
ROAD NO. 9/A (OLD NO. 19)
DHAKA, BANGLADESH.

REPORT FOR THE YEAR 1983

Introduction:

The 'Film Institute and Archive' which was established by the People's Republic of Bangladesh with a view to developing the film industry of the country has now been renamed as "Bangladesh Film Archive" under the same Ministry of Information of the Government. In early 1983, an expert committee constituted by the Government, recommended that for better performance and improvement in the field of its activities this Department should be bifurcated and strengthened further. On the basis of this recommendation the Department has been renamed as 'Bangladesh Film Archive'. Bangladesh Film Archive is working independently with increased staff strength and making rapid progress in collection and preservation of old films. A separate plan has also been submitted to the Government for the establishment of a permanent complex for the Archive.

Staff:

As was proposed by the expert committee in its recommendation, the Government has created 4 (four) more additional posts including 1 (one) senior post of Deputy Curator for better performance and smooth running of the Organisation.

Budget:

Bangladesh Film Archive is entirely financed by the Government of Bangladesh. Total budget grant for the current year is Taka 2.40 million (equivalent to US\$ 102,150).

Acquisition of Films:

Bangladesh Film Archive is at present collecting mainly National Films by paying only the cost price of print/dupe negatives. Efforts are also being made to collect foreign classic films as donation as well as on payment of actual cost price. Upto 31st December, 1983 the total collection of films was as below:

Items	Collection upto 31-12-82	January to December 1983	Total upto 31-12-83
Feature film print	65	17	82
Feature film negative	179	2	181
Short films	355	73	428
Dupe negative	12	2	14
Short film negative		6	6
Old films (with names so far untraced)		137	137
		Total	848

Other Acquisition:

At the same time Bangladesh Film Archive is collecting books and periodicals on film mainly imported from various countries and still photos, wall posters, shooting scripts, song books, other publications on film, film festival materials, award replica etc. as detailed below:

Items	Collection upto 31-12-82	January to December 1983	Total upto 31-12-83
Posters	1289	129	1418
Books on film	1980	113	2093
Periodicals on film	1471	1421	2892
Song books of film	166	7	173
Shooting scripts	365	73	438
Still Photos	5220	263	5483
Film festival materials	145	21	166
Miscellaneous on film	792	409	1201
Synopsis		291	291

Bangladesh Film Archive has been able to collect a rare Bengali film 'DEVDAAS' which was released originally on 30th March, 1935 in Calcutta of undivided India. Mr. Promothesh Barua, the doyen of sub-continental Directors and Actors made into film the 'DEVDAAS', the famous Bengali novel of Sarat Chandra Chattopadhyaya. Promothesh Barun, a cinematographer graduating in Paris, had the distinction of introducing modern style of film making which till there was concerned mainly with the simple and crude technique of churning out cheap motion pictures.

He played a pioneering role in rescuing the art medium from the melodramatic mediocrity of the time. After a long search probably the only extant copy of "DEVNAS" has been recovered by the Bangladesh Film Archive. All the 12 reels of the film print were later improved and a dupe negative and a fresh print have been made by the Bangladesh Film Archive.

Another rare film 'DHRUBA', a Bengali film made in 1933 first released on 1st January, 1934 in Calcutta where Poet Qazi Nazrul Islam acted and song, was also received by the Archive. The poet incidentally also co-directed the film. On top of DEVNAS and DHRUBA, other significant acquisitions include:

Bangladesh:

1. Mukh-O-Mukhosh by Abdul Jabbar Khan,
2. Nadi-O-Nari by Sadek Khan,
3. Palanaka by Rajen Tarafder,
4. Shimana Periyee by Alamgir Kabir,
5. Doomorer Phool by Subhash Dutta,
6. Golapi Ekhon Trene by Amjad Hossain,
7. Abar Tora Manush Ha by Khan Ataur Rahman,
8. Chutir Ghanta by Azizur Rahman,
9. Titash Ekti Nadir Nam by Ritwik Ghatak,
10. Gibon Thekey Neyaa by Zahir Raihan,
11. Sareng Bou by Abdulla-Al-Mamun,
12. Asshikkhito by Azizur Rahman,
13. Harano Din by Zahir Raihan,
14. Meghe Dhaka Tara by Ritwik Ghatak,
15. Surjo-Dighal Bari by Masinuddin Shaker & N eamat Ali.

Foreign:

Some old foreign short and feature films, both from personal collections and collections by some organisation, have been donated to Bangladesh Film Archive. This year, the Chinese Embassy in Dhaka has kindly donated 10 (ten) feature films. Famous American Film Maker Mr. Robert Wise has also been sympathetic and has kindly agreed to donate some of his films. Some other Embassies have also promised generous film donations.

Training:

Bangladesh Film Archive is trying very hard for overall development of the film industry in Bangladesh. As there was no scope available for training in film in Bangladesh, the Bangladesh Film Archive initially started organising Film Appreciation Courses comprising the following nine subjects:-

1. History of the Cinema,
2. Film Criticism,
3. Screen Play Writing,
4. Film Direction,
5. Motion Picture Photography,
6. Editing,
7. Acting,
8. Audiography,
9. Art Direction.

All these subjects are being taught by foreign qualified teachers. Each course is of 4 (four) months' duration and 4 (four) lectures with illustrations have been arranged for every week of the duration.

At the end, an examination in five written papers each of 100 marks, 50 marks in viva-voce test and 50 marks for the class work, is held. The pass mark is 50% in each paper. Successful students are awarded certificates.

By now, a good number of students have been trained and it is noteworthy that some of the successful students have engaged themselves in film making. Already they have completed some short and feature films which have been admired by many. Some students are working as film journalists and got employment in different film organisations.

Seminars:

Mr. Robert Wise, one of the leading film makers of all time, visited Bangladesh Film Archive in January, 1983. The Bangladesh Film Archive in collaboration with the American Cultural Centre in Dhaka (Bangladesh) arranged a two-day Seminar on film and showed his films "Sound of Music" and "West Side Story". The film industry people and film journalists gathered valuable knowledge from the Seminar and highly appreciated the contribution of the same.

Besides this, the film makers, film artists and government organisations etc. arranged in the past year a good number of Seminars, Discussions etc. on film in the Auditorium of the Bangladesh Film Archive.

Film Societies:

There is an Act for the Film Societies in Bangladesh.

Bangladesh Film Archive has a sound-proof air-conditioned auditorium with 142 push-back seats having facility of screening 8 mm., 16 mm., 35 mm. and Cinemascope films. After the archival use, the registered film societies about 62 in number, the film makers, film artists and technicians and film art students are allowed to screen national and international films for their regular members in the Archive's auditorium.

Some of the film societies arranged Seminars, Workshops, Discussions on international film movements, festivals etc. in this auditorium. Almost every day, there is a programme on film where Ministers VIPs and distinguished guests are invited regularly.

Film Shows:

During the year the Film Archive has screened 222 films and about 28,860 persons has seen various national and international films.

Visitors:

A good number of Ministers, Diplomats, High Officials, Dignitaries, Foreigners including Mr. Robert Wise (American Film Maker), Mr. William A. Guth (Well known Cameraman from the US), Film Journalists and Actor-Actresses from India, Pakistan, Nepal and China visited this Archive and highly appreciated its progress, performance and contribution to the film industry.

It is noted that the widely circulated and famous English film weekly 'SCREEN' published from Bombay, India and also registered as a film weekly in London and Sri Lanka, have published a write-up on Bangladesh Film Institute and Archive covering all aspects of this office's activities in about half page on January 28, 1983.

Another Indian famous English film fortnightly 'FILMFARE' and Bengali weekly Bharat Bichitra have also covered our activities.

Acknowledgement:

Bangladesh Film Archive is grateful and thankful to those who have kindly given us films, books and periodicals on film and allied materials as donation or on loan for preservation. In this regard we are grateful to FIAF and its member countries for their kind and sympathetic co-operation in all respect to help build up the Bangladesh Film Archive.

A. K. M. Abdur Rouf
CURATOR.

AKMAR:nbs.

ACTIVITIES REPORT 1983

Helsinki

1. ACQUISITION OF FILMS

The long-awaited bill on the statutory deposit of domestic films was finally introduced to the parliament during 1983. The law shall probably come into force in summer 1984.

The Archive acquired 139 foreign feature films and 169 foreign shorts through 22 depositors during the report year. The amount of deposited foreign film material was also substantial: 57 depositors brought to our vaults 2 590 copies of mostly short films, spots and trailers, but also 36 domestic feature films. The total size of the film collections of the Finnish Film Archive may still today be expressed with rough estimates as 150 foreign and about 700 domestic feature films. In addition to this we have some 10 000 items of short films. Cataloguing and a reliable statistical system have not yet been developed to cover all our collections. The total amount of film material in the Archive vaults reached some 20 000 copies by the end of the report year.

Our book library now comprises some 11 500 books and pamphlets. During the report year 620 new books were acquired. 153 periodicals were received.

A C T I V I T I E S R E P O R T 1 9 8 3

1. A C Q U I S I T I O N S O F T H E Y E A R

The long awaited bill on the statutory deposit of domestic films was finally introduced to the parliament during 1983. The law shall probably come into force in September 1984.

The Archive acquired 138 foreign feature films and 369 foreign shorts through 33 depositions during the report year. The amount of deposited Finnish film material was also substantial: 57 depositions brought to our vaults 2 500 cans of mostly short films, spots and trailers, but also 36 domestic feature films. The total size of the film collections of the Finnish Film Archive may still today only be expressed with rough estimates: ca. 3 150 foreign and about 700 domestic feature films. In addition to this we have some 16 000 items of short films. Cataloguing and a reliable statistical system have not yet been developed to cover all our collections. The total amount of film material in the Archive vaults reached some 50 000 cans by the end of the report year.

Our book library now comprises some 11 600 books and pamphlets. During the report year 630 new books were acquired. 153 periodicals were received as

yearly subscriptions and complimentary copies. As a general rule books are acquired by purchasing, but some parts of the library have been received as donations.

At the end of the report year our document collections consisted of 19 970 document files on individual films and some 5 600 films on film personalities. Our stills collections comprised ca. 130 000 domestic and some 1 100 000 foreign stills. The size of our poster collections was 20 000 on domestic and 40 000 on foreign films at the end of 1983.

The size of the Archive collection of complimentary copies of videograms (so far limited to video cassettes in Finland) reached 610 titles at the end of 1983. The growth of the collection was 570 titles during the report year.

The collections of the Archive additionally consist of some scripts, dialogue lists and a few technical museum objects.

2. PROGRESS IN THE FIELD OF PRESERVATION

The total amount of nitrate material salvaged during the report year was 85 000 metres. By the end of 1983 some 1 715 000 metres of the domestic nitrate material had been recopied, which means about 80 %

of the total existing amount. During the report year experiments and tests regarding colour preservation were continued.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The central object in the development of cataloguing and documentation has been the practical application of the new methods. In data gathering and cataloguing due consideration has been given to the fact that in the near future information processing and retrieval will be computerized. The emphasis during the report year was still on the cataloguing of films with the addition of videograms received as complimentary copies. The subject classification of domestic documentary films was continued using the Universal Decimal Classification. The systematic cataloguing of the script collection was also continued.

The research activities still remained mostly historically orientated with the emphasis on domestic works. During the report year the planning of Filmografia Fennica, the national filmography, continued and it may be assumed that the first part which deals with the production of the 1950's will be published in 1986. Among other central research subjects during 1983 one may mention the life and works of Risto Jarva, the history of the French cinema, and the Black List period in the American cinema.

4. FILM SHOWINGS

The main series of the Archive film showings during the report year was continued in Helsinki as usual in the Joukola cinema theatre. As a general rule nine showings were arranged per week and thus the number of performances in Helsinki reached 418 during 1983.

Our regional film showings were successfully continued in seven other cities: Jyväskylä, Tampere, Turku, Oulu, Joensuu, Rovaniemi and Iisalmi. The total number of performances in 1983 in the regional showings was 142.

Perhaps the most interesting of the main themes in the Helsinki showings were the following:

- new Spanish cinema
- Paris in cinema
- the French pioneers
- the very best of the Japanese
- European crime films
- the loves of a critic or Jerker A. Eriksson's summer
- the classics of horror films
- rock cinema
- cult cinema
- Czechoslovak cinema
- new Yugoslav cinema
- paranoia in cinema

Among the retrospectives on directors and actors the most memorable were perhaps dealing with:

- Sergei Eisenstein
- Kenji Mizoguchi
- Fritz Lang
- Jean Cocteau
- Luis Berlanga
- Jacques Tati
- Paolo & Vittorio Taviani
- Marilyn Monroe
- Wim Wenders
- Risto Jarva
- Erik Blomberg
- Alfred Hitchcock
- Aleksandr Dovzhenko
- Andrei Tarkovski
- Joseph Losey

5. EXHIBITIONS - PUBLICATIONS

A comprehensive exhibition regarding the history of cinema in Finland was arranged with the help of the Finnish Film Chamber and the Finnish Film Foundation. The exhibition toured in some ten cities and towns in Finland during the report year.

Together with the retrospective of Risto Jarva's films an exhibition on his life and work was arranged by the Archive in Lausanne, Switzerland in March 1983.

Three new titles were added during 1983 to our cinema book series, which makes the total number ten. A critical biography by Sakari Toiviainen on the life and work of the Finnish film director Risto Jarva, who died in a car accident in 1977, was published in the A-series of our books.

In the B-series, which often deals with the concurrent themes in our film showings, again two books were published during the report year. "Jean Cocteau - a poet as a cinéaste" includes an extensive introduction by Claude Beylie and a selection of original texts by Jean Cocteau and was edited by Peter von Bagh. The other book is a compact study by Sakari Toiviainen of Erik Blomberg, the Finnish veteran cameraman, director and producer, and his main works. The books also include filmographies and bibliographies.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1983 was 4 304 000 marks (= \$ 722 000), which was allocated as follows: salaries 1 789 000 marks, film showings 670 000 marks, other expenses 1 645 000 marks, and equipment 200 000 marks.

The permanent personnel at the end of the report year was 25 persons. The total area of various premises was 2 616 m². The planning work on the project

of the Pasila multiple art institute building, which had with some interruptions been carried on for some twelve years, was finally discontinued. A new working group was nominated with the task to find a separate solution to the Finnish Film Archive's need of technically and functionally adequate premises.

Suomen elokuva-arkisto belongs to the administrative branch of the Ministry of Education. Of the various governmental authorities the National Board of Antiquities and Historical Monuments, the National Archives of Finland, and the Ministry of Education are represented in the Board of the Finnish Film Archive. The various functions and duties of the Archive are stipulated by an act and a statutory order.

7. INTERNAL RELATIONS

In June the FIAF General Meeting and Symposium in Stockholm were attended by the Director and four members of the Archive staff. Representatives of Archive also participated in some international film festival and made a few study trips to some FIAF member archives.

In connection with the programme acquisition for film showings we were in contact with many FIAF member archives. As a part of the international bilateral cultural exchange programmes "Days of Finnish Cinema" were arranged in thirteen countries. Extensive retrospectives were arranged in the U.S.A., Federal Republic of Germany, Yugoslavia, Switzerland, Canada and Italy.

Several foreign guests visited the Finnish Film Archive during the report year. Among others we met Dr. Jiří Levý from Prague together with film director Jaroslav Soukup, the French cinéaste Henri Alekan, and the Yugoslav director Emir Kusturica.

Report on Progress of Activities
 OF BIBLIOTEK INDONESIA
 during The Year 1983

Bibliotek Indonesia has undergone no change in its progress has been achieved, its position and condition remain the same as it was in my report of 1978; my elaboration on its situation will be similar to that of the previous years. This is perhaps hard to conceive by those from outside who may think why an institution of such importance has been neglected for

Jakarta

No matter what the future may hold, the Bibliotek Indonesia will persistently continue to work until such time where the possibility has been reached, our staff is now exerting their utmost to meet the best of it in supporting my mission to have a collection of

COLLECTION

Year	Collection as in December 1983	Additions during 1983
Feature films	216	24
Non-feature films	891	36
Books	2,504	183
Periodicals	2,334	136
Sound recordings & video discs, etc.	392	31
Photographs/slides	22,279	650

- The 1983 collection of the books and periodicals are in the form of deposits, the majority are donations. This situation has produced a still more confidence in trust in Bibliotek Indonesia.
- The number of additional books we acquired by purchase, is minimal, lack of funds being the main reason.
- The increase in the collection of sound recordings and photographs was the result of reciprocal cooperation, Bibliotek Indonesia rendered its

Report on Programme of Activities
OF SINEMATEK INDONESIA
During The Year 1983

Sinematek Indonesia has undergone no change and no progress has been achieved. Its position and condition remain the same as it was in my report of 1978. Any elaboration on its situation will be similar to that of the previous years. This is perhaps hard to conceive by those from outside who may think why an institution of such importance has been neglected for so long a time.

No matter what the future may hold, the Sinematek Indonesia staff will persistently continue to work until such time where the state of impossibility has been reached. Our staff is now exerting their utmost to make the best of it in supporting any attempt to develop studies on film.

C O L L E C T I O N

I t e m s	Collection as in December 1983	Additions during 1983
Feature films	216	24
Non-feature films	221	36
B o o k s	2.504	193
S c e n a r i o s	2.444	934
Sound recordings of interviews, discussions, etc	392	31
Photographs/slides	22.229	650

1. All additional films which enriched our collection are in the form of deposits. The scenarios are contributions. This indicates that producers still place confidence and trust in Sinematek Indonesia.
2. The number of additional books we acquired by purchase, is minimum, lack of funds being the main reason.
3. The increase in the collection of sound-recordings and photographs was the result of reciprocal cooperation. Sinematek Indonesia rendered its

services in making recordings for other film organizations and reciprocally we may retain the recordings.

S E R V I C E S

1. The Sinematek Indonesia participated actively in the exhibition of the history of national films in the 1983 Indonesian Film Festival in Medan, North Sumatera.
2. The Sinematek assisted in providing materials for the publication of an anthology on film during the last ten years.
3. The Sinematek's collection was also used for exhibiting a panorama of Indonesian films at international film festivals in Manila, Berlin, Hongkong, Cannes and at special film weeks in 7 American cities (o.a. in New York). Retrospection on Indonesian films was screened on Indonesian television towards the end of 1983, whereby Sinematek Indonesia took part.
4. At home films were supplied to educational institutions for film, film courses and cine-clubs.
5. Graduates who benefitted from Sinematek's documentaries to gain university degrees, were published in 1983.

The publications were : A collection of writings by Usmar Ismail, a pioneer of Indonesian Films, and "Profile of the Indonesian Film World", for a MA degree in Sociology.

A thesis on "Basic symbols of Communications" was also written for a Ph.D degree.

Meanwhile an Australian researcher has just finished his research, using sources of Sinematek Indonesia for writing his thesis on politics.

Another is still engaged in research, making use of our library.

6. Cooperation with foreign institutions in Jakarta was undertaken with USIS, Goethe Institut and Japan Foundation.

O T H E R S

1. Foreign guests who came to Indonesia whose purpose had more or less some relevance with film, made it their itinerary to pay a visit to Sinematek Indonesia.

Visitors in 1983 were : Mr.Herbert E.Farmer A.M. of the University of Southern California, Ms.Kathinka Dittrich, Director of the Goethe Institut in the Netherlands, etc.

2. The Japan Foundation has invited the Director of Sinematek Indonesia to Japan for a fact-finding visit of 2 weeks as a continuation of the good relationship. The journey was performed in October 1983.

January 1984

H.MISBACH Y.BIRAN
Director of Sinematek Indonesia
Film Centre H.Usmar Ismail
Jakarta - INDONESIA

/Ss

ACQUISITIONS

Statistics

Prints acquired and catalogued:

Prints acquired but not catalogued
(Verification)

Negatives:

Film Collections

The largest collection of non-Israeli films deposited was from the Israeli Foreign Ministry. It films short documentaries on Jewish technological advancements, local development, important personalities and contemporary issues. The collection was augmented by the documentary films of parallel cinema acquired through the Israeli Ministry of Home Affairs, the Anti-Defamation League of B'nai B'rith and Israeli documentary filmmakers Michael Klaima and Larry Fried.

The local distributors of foreign films deposited at the Archive several hundred popular and classic feature films, all with Hebrew sub-titles. The Cinema International Corporation in Israel contributed the bulk of these films amounting to over 400 titles that are currently being processed by the Archive staff and adding the bulk of the titles acquired were feature films by Sidney Lumet, Francois Truffaut, George Roy Hill, Robert Altman, Claude Lelouch, Robert Breasoa, Lindsay Anderson, Ingmar Bergman, Michelangelo Antonioni, Federico Fellini, David Lean, Akira Kurosawa, Douglas Sirk, Sergio Leone, Miles Mitter, John Ford, Ben Stiller, Richard Brooks, Howard Hawks, George Stevens, Billy Wilder, Stanley Kubrick, Sam Peckinpah, Steven Spielberg and Francis Ford Coppola.

From private donors, the Archive retained a collection of fifty feature films that are not available for regular distribution in Israel. This collection included films from Cuba, Japan, Soviet, Chile and American Independents.

The Israeli Film Archive will acquire in the near future, through generous gifts from Arnold Kover, the Mark Fisher Collection of English films, a collection of Northern Middle Eastern films produced in the Middle States, Europe and Russia.

Jerusalem

ISRAEL FILM ARCHIVE, JERUSALEM

Annual Report 1983

ACQUISITIONS

Statistics:	35mm	16mm
Prints acquired and catalogued:	83	452
Prints acquired but not catalogued: (Estimation)	75	400
Negatives:	4	1

Film Collections:

The largest collection of non-fiction films received was from the Israel Foreign Ministry; 270 16mm short documentaries on Israel, its technological advancements, land development, important personalities and contemporary issues. The collection was supplemented by 41 documentary films of parallel themes acquired through the Israel Ministry of Absorption, the Anti-Defamation League of B'nai Brith and Israel documentary filmmakers Michael Elkins and Larry Frisch.

The local distributors of foreign films deposited at the Archive several hundred popular and classic feature films, all with Hebrew sub-titles. The Cinema International Corporation in Israel contributed the bulk of these films amounting to over 400 prints that are currently being processed by the Archive staff and catalogued. Some of the titles acquired were feature films by Sidney Lumet, Francois Truffaut, George Roy Hill, Robert Aldrich, Clarence Brown, Robert Bresson, Lindsay Anderson, Luchino Visconti, Michelangelo Antonioni, Federico Fellini, David Lean, Akira Kurosawa, Douglas Sirk, Sergio Leone, Milos Forman, John Ford, Don Siegel, Richard Brooks, Howard Hawks, George Stevens, Billy Wilder, Stanley Kubrick, Sam Peckinpah, Steven Spielberg and Francis Ford Coppola.

From private donors, the Archive received a collection of fifty feature films that are not available for regular distribution in Israel. This collection included films from Cuba, Japan, Senegal, Chile and American Independents.

The Israel Film Archive will acquire in the near future, through a generous grant from Arnold Picker, the Ruth Picker Collection of Yiddish Films, a collection of fourteen Yiddish feature films produced in the United States, Europe and Russia.

Selected Highlights:

Some prize acquisitions of 1983 were as follows:

- "Menachem Mendl" (1925), a rare silent Yiddish film acquired on an exchange basis.
- A rare print of "Sabra" (1934) by Alexander Ford. A well preserved nitrate print was found in the basement of the daughter of an early distributor of films in Palestine.
- Tereska Levin donated to the Archive a complete collection of her husband Meyer Levin's films. These are examples of the earliest feature films produced in Israel as "My Father's House" (1947) and the "Illegals" (1948).
- Fred Zinnemann donated a print of his film "Julia" (1977).
- Universal Films donated a selection of early silents including "The Bells" (1926) with Lionel Barrymore and Boris Karloff.
- Unicef, New York, donated a comprehensive selection of documentaries for children.

Video Center:

Thanks to a generous donation by the American television producer, Norman Lear, the Israel Film Archive has recently established a Video Center. The video cassette collection, only a few months old, already holds some important materials. The Center's focus is on collecting works in the video format that would be otherwise unavailable to the Archive. Collections have been begun of television programs related to Israeli issues, special documentaries made for television, films originally made on video, television series and Dance on Video. The Video Center is working in close cooperation with the Archive's education programming and is quickly becoming a vital educational and research resource.

PRESERVATION

Through a grant from the Israel Arts Council, the Israel Film Archive has begun the important task of preserving films made in Palestine and Israel. Early in 1983, the Archive completed the preservation of Chris Marker's "Description d'un Combat" (1960), a French-Israeli co-production. A dupe negative and safety print were struck from a 35mm positive print. A well preserved nitrate print of Meyer Levin's "The Illegals" (1948) and a rare nitrate print of Alexander Ford's "Sabra" (1934) are being transferred to acetate and preservation negatives made. Hjelmars Lerski's "Hebrew Melody" (1935) has been reconstructed from the original edited material and a preservation negative and safety print are currently being made. Meyer Levin's "My Father's House" (1947) is presently being readied for copying. A print has been selected from the best possible combination of several nitrate prints in the Archive's holdings. The Archive will continue the preservation of Israeli feature films made in the forties and fifties during 1984, making as many preservation prints as funds permit.

The Israel Film Archive has begun to transfer onto video important and rare films for easy access and to insure preservation of the original prints. These video cassettes are used for study purposes and the prints are preserved for special screenings and for copying.

CATALOGUING - DOCUMENTATION - RESEARCH

Film Cataloguing:

The cataloguing staff continues its documentation and indexing of all recent acquisitions. The method of cataloguing has been revised during 1983 to incorporate the Archive's new Video Center and in order to lay the foundation for computerization of the Archive's complete film and video holdings. The Israel Film Archive hopes to acquire computer facilities during 1984.

Film Loans:

During 1983 the Israel Film Archive lent an estimated 600 films to major Israeli institutions including Tel Aviv University, Beit Zvi Film School, The Hebrew University, the Israel Broadcasting Authority, the Tel Aviv Museum, the Israel Diaspora Museum and the Tel Aviv and Haifa Cinematheques. An estimated 60 individuals came to view films at the Archive's facilities for research purposes and in order to select footage for media projects.

Israeli Cinema:

During 1983 the Archive's documentation staff, in coordination with the Archive's preservation program, made an extensive effort to locate and document the existing preservation prints of films produced in Israel. Each film has been successfully documented and the Archive's Information Services is currently finalizing plans to publish an Israeli filmography.

The Center for Jewish Film:

The Center for Jewish Film continued its research program during 1983; documenting, acquiring, conserving and making public film materials related to Jewish subjects. A catalogue is constantly updated with current information on films of Jewish interest and the location of documentation and exhibition prints. Scholars, program coordinators and filmmakers make use of the Center's information resources and are assisted in their search for needed films and footage.

Research Library:

The library remains open twice a week in the evenings to accommodate the general public coming to screenings.

(4)

Our collection was enriched this year by gifts from the duplicate holdings of the Stills Department, British Film Institute; the stills section of the Danish Filmmuseum and the library of the Swedish Film Institute.

Space has been reserved in the library for patrons to be able to view selected films on videocassette. At present, the Archive is planning to budget for the necessary equipment in order that this service can become operative.

As the documentation section for Israeli cinema is continually receiving both retrospective and new materials, the staff hopes soon to initiate an exchange program on a regular basis with archives interested in acquiring Israeli data.

FILM SHOWINGS

During 1983 the Israel Film Archive - Jerusalem Cinematheque held 760 screenings on the Archive's premises. A total of 146,000 persons attended the screenings.

Our screenings included the films of Eric Rohmer, Akira Kurosawa, Martin Scorsese, John Carpenter, Karel Reisz, Orson Welles, Steven Spielberg, John Milius, Jean-Luc Godard, Satyajit Ray, Robert Redford, Walter Hill, Ridley Scott, Pier Paolo Pasolini, Maurice Pialat, Alan J. Pakula and Luis Bunuel. Two Israeli directors were featured: Daniel Wachsmann and Avraham Heffner; both presented their films at the Archive's Cinematheque and answered questions from the audience.

Special subjects presented were: Contemporary Brazilian Cinema; America Seen by European Directors, an on-going program of the History of American Cinema; Science-Fiction films; New Israeli Short Films; New Dance on Film; Shakespeare in Film (in cooperation with the Khan Theatre, Jerusalem); Treasures of the Cinematheque Francaise; the New Hungarian Cinema; the New Australian Cinema (sponsored by the Embassy of Australia); Belgian Film (under the auspices of the Embassy of Belgium); on on-going selection of Treasures from the Archive and French Film Comedy.

EDUCATIONAL PROGRAMMING

In December 1981 the Archive initiated several film education projects, introducing for the first time instruction in the art of cinema as part of the school curriculum. The programs offered in 1983 included activities for all age groups, with programs in Arabic for Arab school children.

The Archive has become one of the leading institutions in the country in the field of film education and is now able to offer advice and assistance to individual teachers and to other educational institutions. To facilitate programming and coordination the Archive staff now includes an education officer, Batya Gur.

The Jerusalem municipality and the Jerusalem Foundation assisted the

Archive in the school programming which was organized for 1983 in the following formats:

Full day activities offered to large groups and intended to be a general introduction to the medium.

Mini seminars on specific topics related to film in which no more than two classes participate for a day's study on subjects such as film and literature, film comedy, animation (including a workshop in techniques), the Western and Super-8 filmmaking.

A film appreciation course for high-school students was well received as was a 12-part film history lecture series which was offered to adults during the fall semester. A special workshop for teachers was organized in the beginning of the school year to give a basic introduction to film art and history.

A total of 30,000 children from various schools and neighborhoods attended film education programs at the Archive during 1983.

Various departments of the Hebrew University, the Bezalel Academy of Art, the Department of Film and Television at Tel Aviv University and the Beit Zvi School of Theater and Film Art have all used our facilities either for consecutive course meetings for for day seminars.

EXHIBITIONS

The Archive received four valuable donations for its museum area from friends abroad. We now have two rare examples of Russian poster art designed and executed in 1929, the Newman Sinclair camera used to film "Scott of the Antarctic" (Director, Charles Frennd, 1948) and two original Sergei Eisenstein drawings.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Israel Film Archive maintains close relations with all the major Israel governmental authorities. The Israel Arts Council, Ministry of Education and the Jerusalem Municipality contributed toward the Archive's 1983 budgetary expenses. Other governmental institutions such as the Israel Film Center, and the Israel Foreign Ministry frequently cooperated with and initiated programs at the Archive.

INTERNATIONAL RELATIONS

Lia Van Leer, the Israel Film Archive director, served as a member of the jury for the Cannes Film Festival in May, 1983. Ilan de Vries, deputy director, and Dina Aldor, program coordinator, accompanied Mrs. Van Leer to the Berlin Film Festival in February, 1983. Sheba Skirball, head of information services, worked during a sabbatical period in England as a volunteer in the stills department of the British Film Institute.

Among the many visitors to the Archive in 1983 were Costa-Gravas, Bruce Beresford, Marv Adelson of Lorimar Productions, Mr. and Mrs. James Earl Jones, Picha (Jean-Paul Walravens), Harry Medved, Laurence Jarvik, Andre Gregory, Ellen Burstyn, Rock Hudson, Allan Miller and Francois Reichenbach.

(6)

Included in a delegation from Los Angeles led by Stan Kamen were Stanley Jaffe, Mr. and Mrs. Richard Zanuck, Helen Gurley Brown and David Brown, Sherry Lansing and Nicholas Meyer. Jules Feiffer and David Levine visited the Archive along with several newspaper cartoonists from the U.S.A. attending a seminar in Israel on political cartoons.

SPEICAL EVENTS

In cooperation with the American Cultural Center and the Communications Institute of the Hebrew University, Professor Annette Michelson (Department of Cinema Studies, New York University and Editor of October) gave several lectures with realted screenings on "The American Avant-Garde".

The awards ceremony for outstanding Israeli feature films of 1982, sponsored by the Ministry of Trade and Industry, was held at the Cinematheque.

During the Inernational Book Fair Exhibition in April, a marathon of film adaptations from novels written by several distinguished visiting writers was presented.

Together with our national Society for the Protection of Nature, the Cinematheque held a week-long festival of nature films.

Pierre Schoendorffer, touring Israel under the auspices of the French Embassy, addressed Cinematheque members and their guests after screenings of his films.

At the memorial screening for Aliza Shagrir, an annual event at the Archive, a \$3,000 prize was awarded for the year's best film script.

Wibeke von Bonim, a West German television producer, gave lectures accompanied by screenings of films made for television on contemporary German art. She also led a seminar on television for Israeli television personnel.

Marcia Segal, an American dance critic and lecturer, held a three day seminar on avant-garde dance and screened several dance films.

From May 15th to June 15th 1984 the Israel Film Archive will hold a film festival in the framework of The Israel Festival, Jerusalem.

Report for 1974

Acquisitions of the year

25 prints and negatives were included in the museum's film collection. 20 of these were 16mm or 8mm amateur prints of Danish origin. The first two, 'The Circus' and 'The Circus', made from the original 16mm negatives and finished through a special grant. The work of transformation and duplication of these films to safety stock to safety material, which was started in 1962, is mentioned in paragraph 10. The other films were made by the producer and distributor, and an exchange has been made in the archives.

København

The library has acquired 100 books and 100 films in the year 1974. It has been visited by 1000 and 1000 books have been loaned out.

The stills department has received 100 stills from the Danish film industry. 100 of these have been catalogued and included in the collection. Duplicate stills have been sent to a number of Danish film archives.

The poster collection has held 100 Danish posters.

Preservation

The main aim of the preservation department is the transfer of Danish sound films to safety stock, as well as the transfer of Danish silent films to safety stock.

A special job this year was to restore the material of the Danish film 'The Day After Tomorrow' in order to produce the best possible print for screening at the National Theatre in Copenhagen in May with a new musical score by the Danish composer Ole Schmidt, who himself conducted the orchestra. The film was made a new master, a new 16mm duplicate negative and a new print and transferred to safety stock.

Besides the technical department has checked 100 reels of film and 100 reels of nitrate film were tested and 100 reels of deterioration were controlled in order to check if the deterioration was progressing.

Cataloguing - Documentation - Research

All the film acquisitions have been catalogued and the cataloguing work of the library and documentation department has been carried on. The work has been done by the staff of the department and by the staff of the National Library. The work has been done by the staff of the department and by the staff of the National Library. The work has been done by the staff of the department and by the staff of the National Library.

Public Affairs

The museum has held 100 public affairs in the year 1974. It has been visited by 1000 and 1000 books have been loaned out.

Report for 1983

Acquisitions of the year

276 prints and negatives were included in the museum's film collections. 26 of these were finegrain prints (master prints) of Danish sound films from the Thirties and the Forties, made from the original nitrate negatives and financed through a special grant. The work of transferring the Danish sound films on nitrate stock to safety-material, which was started in 1982, and which was mentioned in our report for 1982, is thus proceeding according to the plans. The other films were acquired from Danish producers and distributors and on an exchange basis from foreign film archives.

The library has acquired 1081 books and is subscribing to 349 periodicals. It has been visited by 5863 and 6872 books have been lent out.

The stills department has received 48.843 stills from the Danish distributors. 13.781 of these stills have been catalogued and included in the collections. Duplicate stills have been sent to a number of foreign film archives.

The poster collection now holds 13.500 catalogued posters.

Preservation

The main task in the field of preservation is the transfer of Danish sound films from nitrate to safety stock, as mentioned above.

A special job this year was to restore our material on LA PASSION DE JEANNE D'ARC in order to produce the best possible print for screenings of the film at The Wadsworth Theatre in Los Angeles in May with a new musical score by the Danish composer Ole Schmidt, who himself conducted the orchestra. The museum made a new master, a new 35mm dupe negative and a new print and inserted English titles.

Besides the technical department has viewed 1158 reels of 16mm and 35mm prints. 2785 reels of nitrate film were tested and 534 reels of deteriorating films were controlled in order to check if the deterioration was progressing.

Cataloguing - Documentation - Research

All the film acquisitions have been catalogued and the cataloguing work of the library and documentation department has been carried on. These departments have been used extensively by film-historians, students and journalists. The museum has put its cinema at the disposal for bona fide groups of students and individual scholars for 527 hours during 1983, and 438 different films have been shown. About 5000 spectators have attended these showings.

Film Showings

The museum has shown 211 feature films and 90 short films at 420 showings

in the museum's own 150-seat cinema. The films were shown to members of the museum and the attendance is still growing. The films were seen by 30.470 spectators and the number of members was 5143. The films were shown at 12 weekly performances from January to May and from September to December.

Among the larger series were a presentation of the Italian cinema 1955-81 (87 films), retrospectives of Fritz Lang (31 films), Kenji Mizoguchi (15 films), Luis Bunuel (15 films), Joris Ivens (4 feature length films and 22 short films) and Walt Disney (64 short films). The museum also presented six parts of Richard Schickel's series "The Men Who Made the Movies".

At the museum's branch in Arhus 51 feature films and 3 short films were shown at 71 performances, attended by 2947 spectators.

The museum has loaned 1705 films to Danish film clubs, associations, universities, schools, etc.

Exhibitions- Publications

The museum's permanent exhibition has been closed since May due to repair of the roof of the building. In December the museum presented a Carl Th. Dreyer-exhibition at "La Maison du Danemark" in Paris, and several smaller exhibitions have been arranged in Denmark.

The museum has published 4 issues of the periodical "Kosmorama". Four programme leaflets were published during the year and the museum continued its collaboration with The Danish Library Service in publishing a year book. It was for the Fourth time, that "Filmsæsonen" (The Film Season) was published. The new issue contains full credits on all feature films and a number of short films, presented in Danish cinemas and on Danish television during the period July 1st 1982 - June 30th 1983.

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 101 exchanges have taken place during 1983. The museum has sent 45 films to foreign film archives, and has received 56 films (3 on permanent loan) from foreign film archives.

The museum organised a Danish film season at Cinemateca Portuguesa in Lisbon in January- March and a Carl Th. Dreyer- retrospective in Paris in October.

Among the foreign visitors at the museum in 1983 were mr. Walter Fritz and mr. Rudolf Bienert from Osterreichisches Filmarchiv, Wien, mr. Xu Zhuang, mr. Bai Zuomin and mr. He Zhengan from China Film Archive, Beijing, mr. Daniel Warth, The Israel Film Institute, Tel-Aviv, mrs. Margareta Nordström, Svenska Filminstitutet, Stockholm and mr. Einar Lauritzen, Stockholm.

By invitation from USIA Ib Monty visited the United States for three weeks in April-May. He participated in the film festivals in San Francisco and Los Angeles, visited Library of Congress in Washington and Anthology Film Archives in New York.

Ib Monty participated in the FIAF-congress in Stockholm, which was also attended by Karen Jones. The technical symposium in Stockholm was attended by mr. Thor Prydsø.

Our new librarian, mr. Tim Voldsted, who is in charge of press cuttings, participated in a SIBMAS-meeting in Stockholm and on a private journey to the United States in September our stills officer, mr. Janus Barfoed had an opportunity to visit The Museum of Modern Art, Department of Film in New York.

February 1984

Ib Monty

Prof. Dr. G. H. Hahnenberg

Gesch. Z. 177- 177/41-2

Datum der Antwort angeben

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Zugangvermerk

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über Landesarchive Koblenz

Postfach 320 Koblenz I

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Koblenz

Archivjahr 1987

Archivjahr 1987

During the year the holdings of the Bundesarchiv-Filmarchiv increased to 2298 titles of feature films and 40,258 documentaries.

Among the acquisitions of feature films was the deposit of the films of Film-Forum in Hamburg, a production-company of the post-war period in Germany, including the original negatives. According to the Filmförderungsgesetz of 1976 the Filmarchiv received 142 voucher prints of feature films. 57 prints were given under the principles for the promotion of film in Germany ("Deutscher Filmförder").

Again the majority of the increase in documentary films was due to the Federal departments and agencies. The Präfektur Koblenz transferred a total of 581 titles to the Filmarchiv, the Bundesarchiv für geschichtliche Aufzeichnungen of title, the Zollverwaltung 141 titles, the Landesarchiv Koblenz 100 titles and the Landesarchiv Bonn 100 titles. The transfer and deposits of private companies and professional organizations and individuals, which, along with the films of Ewald, Mehl, Schöner and Gierlich, private collections were deposited and deposited in the film archive.

BUNDESARCHIV

FILMARCHIV

-Prof. Dr. F. P. Kahlenberg-

Gesch.-Z.: III - 1141/43-2

(bitte bei Antwort angeben)

Bundesarchiv · Postfach 320 · 5400 Koblenz 1

5400 Koblenz 1

Am Wöllershof 12

Fernsprecher

Durchwahl 02 61/399-

Zentrale 02 61/399-1

Fernschreiber 8 62 619

218

Zahlungsverkehr

über Bundeskasse Koblenz

Postscheckkonto Ludwigshafen

5888 - 672 (BLZ 545100 67)

oder Landeszentralbank Koblenz

Konto 570 010 01 (BLZ 570 000 00)

Tag 14. II. 1984

Activities in 1983:

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1. Acquisitions:

During the year the holdings of the Bundesarchiv-Filmarchiv increased to 2748 titles of feature films and 40.286 documentaries.

Among the acquisitions of feature films was the deposit of the films of Film-Hansa in Hamburg, a production-company of the post-war period in Germany, including the original negatives. According to the Filmförderungsgesetz of 1978 the Filmarchiv received 142 voucher prints of feature films; 37 prints were given under the principles for the promotion of film in Germany ("Deutscher Filmpreis").

Again the majority of the increase in documentary-films dated from federal departments and agencies. The Presse- und Informationsamt transferred a total of 681 titles to the Filmarchiv, the Bundeszentrale für gesundheitliche Aufklärung 61 titles, the Zollfilmstelle Köln 83 titles; the masterprints and negatives were included in the transfers. Even more important from the historical point of view were the transfers and deposits of private companies and professional organisations from all parts of the Bundesrepublik, among them films of Ewald, Kahlo, Schonger and Stordel. Private collectors contributed to the increase of older film materials also.

2. Preservation:

There are 655 feature films which still have to be transferred from nitrate to acetate film within the Filmarchiv and additionally the "safety package" has to be completed for 458 titles. Besides 4.595 documentaries have to be transferred, too, and in consequence of the increasing costs for raw stock material on one hand, of the budget problems on the other the perspectives for a soon solution of the nitrate-problem are not at all inspiring. Under these conditions in the end of the year an emergency-programme for the safeguarding of deteriorating materials was launched, but not yet approved by the federal government.

Undoubtedly the standards for the repair- and restoration work in filmarchives have been developed considerably during recent years. The Bundesarchiv-Filmarchiv owes much inspiration for the improvement of the preservation activities to the exchange of experiences with colleagues within the Verbund kinemathekarischer Einrichtungen in the federal republic as well as with colleague-archivists of FIAF-members. The efforts for the restoration and re-printing of tinted and toned silent films of the early years of German filmproduction were continued, and by the end of the year the restoration of the colour-version of "Das Cabinet des Dr. Caligari" (1919) was completed. The final print, 1492 meters, is the most complete of all versions known. Again the Filmarchiv owes thanks to FIAF-member-archives for their cooperation.

3. Cataloguing, Documentation, Research:

The number of visitors increased again: 353 individuals, mostly researchers for TV-projects, academics and students, inspected 5.465 reels of film in the Filmarchiv. Prints of 319 feature films and of 787 documentaries have been sent to 1.106 non-commercial, academic, and educational events for screening. The loans for events abroad were extremely

small in 1983: 87 only in comparison to 145 in 1982. One of the reasons for this reduction is the shortcut in the film screenings of German Goethe-Institutes. Nevertheless, there was a considerable increase of 25 % in the distribution-activities of the Bundesarchiv-Filmarchiv and again the description- and cataloguing activities suffered from it.

The preparation for a new and enriched edition of the catalogue of 16 mm prints of documentaries was closed in the end of the year, and the print will be finished in april 1984.

4. Film-showings:

The Bundesarchiv-Filmarchiv completed a retrospective of films on German-Polish relations in early 1983 in cooperation with the City of Koblenz and started a similiar retrospective of German films on the relations with France in autumn 1983: "Unser Nachbar Frankreich im deutschen Film". But the Filmarchiv remains primarily dedicated to the restauration work. Research has been done by members of the staff on the history of news-reel-productions during the Weimar Republic, on aspects of the filmproduction during the silent period and on the development of film industry in the federal republic.

5. Miscellaneous:

The new building for the Bundesarchiv-Filmarchiv is still under construction and not expected to be completed before autumn 1985.

The Bundesarchiv-Filmarchiv is grateful for the cooperation in exchange activities with the FIAF-member-archives in Amsterdam, Berlin (DDR), Copenhagen, Bruxelles, Budapest, Lausanne and Prague. We appreciated the visits of many colleague archivists from abroad and enjoyed the chance to inspect the professional activities in the Centre National de la Cinematographie in Bois d'Arcy.

F.P.Kahlenberg



La Paz

- Spanish cinema yesterday-today (7 films)
- Klaus Krippner (4 films)
- The cinema of women in the SUD (5 films)
- Contemporary Classics (8 films)
- Asian Cinema (9 films)
- Cinema in Cinema (30 films)
- Boat race and Fall of a myth (6 films)
- Cinema for children (4 films)
- Brazilian Cinema of the 70ties (5 films)

We also exhibited 3 single films, obtaining a total of 75 exhib. of films, 34,013 spectators assisted to these screenings.

5.- PUBLICATIONS

6 pamphlets were edited, 3 of them belong to cycles, exhibited in the Cinemateca, one is a homage to Jorge Ruiz a very important Bolivian filmmaker.

We also published 3 documentary filing cards.

For the third time, a complete statistic about film exhibitions in Bolivia of the previous year, has been published.

6.- BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

As mentioned above, the financial situation had been an id very delicate, only through private donations all of them small, we survived 1983 with a deficit, which we hope to be able to absorb during 1984.

The relations with governmental authorities remain cordial, and during 1983 several ministers, as well as the President himself, expressed their interest in supporting and cooperating the Cinemateca.

In view of the next financial problems of our institution, a resolution was approved by unanimity by the Parliament, stating the Cinemateca "institution of national value".

7.- INTERNATIONAL RELATIONS

Thanks to the kind co-operation of the authorities of the Swedish Film Institute, our assistance to the FIAP Congress in Stockholm and the technical Symposium afterwards, has been possible. It is at this place I want to express my gratitude to these authorities for the valuable experiences gathered at this event.

We also continued receiving the cooperation of FIAP members, even through the receipt of bibliographic material, hoping that this assistance will continue.

We also want to thank our colleagues from the Cinemateca Brasileira for their help.

During 1983 we had the pleasant visits of Mrs. Eva Orban of the Stiftung Deutsche Kinemathek, Mrs. Anemarie Aleman an Argentine film maker, the North-American filmmaker Naureen Gurling, and the young Colombian filmmaker Leonardo Duque Baranjo.

8.- FUTURE PLANS

I hope that the recommendations of the document stated by Mr. Pedro Viqueza from Montevideo and Mr. P. K. Fair from India, as well as myself in Stockholm will be forwarded during 1984.

FEDRO RUIZ M.
DIRECTOR



- Spanish cinema yesterday-today (7 films)
- Klaus Wildenhan (4 films)
- The cinema of women in the BRD (5 films)
- Contemporary Classics (8 films)
- Kuban Cinema (9 films)
- Cinema in Cinema (10 films)
- Bond: rise and fall of a myth (6 films)
- Cinema for children (4 films)
- Brazilian Cinema of the 70ties (5 films)

We also exhibited 5 single films, obtaining a total of 75 exhibited films. 34.013 spectators assisted to these screenings.

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Thanks to the kind co-operation of the authorities of the Svenska Filminstitutet, our assistance to the FIAF Congress in Stockholm and the technical Symposium afterwards, has been possible. It is at this place I want to express my gratitude to these authorities for the valuable experiencás gathered at this event.

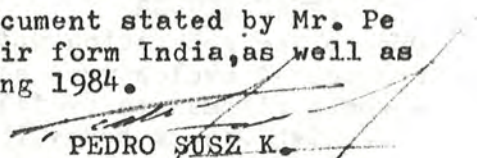
We also continued receiving the cooperation of FIAF members, throu through the remittance of bibliographic material, hoping that this assistance will continue.

We also want to thank our colleagues from the Cinemateca Uruguay for their help.

During 1983 we had the pleasant visits of Mrs. Eva Orbanz of the Stiftung Deutsche Kinemathek, Mrs. Anemarie Aleman an Argentinian film maker, the North-American Filmmakers Maureen Gosling and Les Blank and the Colombian Filmmaker Lisandro Duque Naranjo.

8.- MISCELLANEOUS

I hope that the recommendations of the document stated by Mr. Pedro Pimenta form Mozambique and Mr. P.K. Nair form India, as well as myself in Stockholm will be forwarded during 1984.


PEDRO SUSZ K.
DIRECTOR



ACTIVITIES REPORT FOR 1983

INTRODUCTION

1983 has been a rather complex year. On one side there were great advances in different fields, as the reconstruction and enlargement of our installations. But, on the other hand we supported a severe economic crisis, which brought us to the point of nearly closing up per Dic. 31.

We have obtained a formal promise from the Government, to have the benefits of a percentage of commercial film exhibitions, from this year forward.

We think, that our problems could be partially solved, should this promise come truth.

The above mentioned became actual because of following two factors:

- a) the development of the archive and expansion of our activities
- b) the general crisis against which the whole country is struggling which, according to official terms, brought us to 320% or higher inflation, during 1983.

1.-ACQUISITIONS OF THE YEAR

During 1983 we incorporated 126 new films to the archive, 69 of which are long features and 57 shorts. A large part of this material, are films produced in the early fifties.

We also regained 283 important Bolivian 16 Mm. documentaries from the years 1952-1956 which were in possession of the TV. Through an agreement with local TV studios, a cataloguing labour of all the material, stored in their warehouse has begun, meaning several thousands of copies, to be deposited in the Cinemateca Boliviana.

2.- PROGRESS IN THE FIELD OF PRESERVATION

The remodeling of our installations above mentioned, primarily was aimed to provide us with new working areas for our preservation labor, and to fulfill an agreement signed with UNESCO, organization who recently advised us of their purposes to extend their collaboration during 1984, to allow us to acquire the necessary equipment for this labor. Also the TV studios have transferred to us, some unused equipment, which enables us for inspection and cataloging duties.

3.- CATALOGUING, DOCUMENTATION, RESEARCH

The making of an internal handbook for cataloging duties is concluded and we have slowly begun with this specific labor, hoping to accelerate it during 1984.

Also in this field, the 1983 acquisitions were of value: 3.500 stills, 300 posters, 1800 clippings, 48 books, 75 leaflets, etc.

The card index of all film screenings, during every year, has been duly continued.

We are working on the first Bolivian filmography.

4.- FILM SHOWINGS

Due to the reparation works, we only exhibited films during 7 1/2 months. 11 cycles were screened:

- Women Filmmakers (7 films)
- Swedish Cinema today (5 films)

La Cinémathèque suisse
3, Allée Ernest-Ansermet
Case ville 2512 - 1002 Lausanne

RAPPORT D'ACTIVITE POUR 1983

1. Installée depuis le 21 octobre 1981 dans l'ancien casino rénové où elle dispose de ses services techniques, d'une salle de 100 places et, deux soirs par semaine d'une salle de 500 places, la Cinémathèque suisse, au cours de sa deuxième année de pleine activité dans ces lieux nouveaux a trouvé son rythme et affermi ses relations avec un public qui suit fidèlement ses programmes. On notera que les oeuvres célèbres, généralement servies par des interprètes connus et que celles bénéficiant de la mode obtiennent le plus souvent du succès, alors que celles offertes à des fins de découvertes passent inaperçues. Il faut déplorer, en ce domaine, un manque de curiosité, notamment de la part de la jeunesse (particulièrement passive à l'égard des classiques du muet).

Nous avons poursuivi l'organisation de cycles, en nous efforçant d'inviter des auteurs, notamment:

Intégrale Marguerite Duras, en sa présence.

Cinéma finlandais, intégrale Risto Jarva en présence d'une délégation finlandaise.

Hommage à Nelly Kaplan et Claude Makovski, en leur présence.

Connaissance de Louis Feuillade par Jacques Champreux.

Films de Gérard Courant, présentés par l'auteur.

Max Haufler de Richard Dindo, en sa présence.

Films et rencontre avec Daniel Schmid.

Semaine du nouveau cinéma hongrois, hommage à Zoltan Huszarik et rétrospective Pal Sandor, en collab. avec Pro Helvetia (et tournée en Suisse) en présence d'Annamaria Huszarik, Pal Sandor et Peter Gothar.

Colloque Stendhal (films, dont Lucien Leuwen) en collab. avec l'Ambassade de France, l'Université de Lausanne, en présence de Claude Autant-Lara, V. del Litto, etc.

Films de Jean Malaurie, en sa présence.

Hommage à Paul Vecchiali en sa présence.

Films de Henri Cartier-Bresson, en sa présence.

Films de Pierre Kast, en sa présence.

Mémoire battante I, II, III d'Arthur Lamothe, en sa présence.

Signalons en outre, diverses manifestations:

Hommages à Jean-Pierre Melville, à Jacques Demy, à Valerio Zurlini, à Elio Petri, à Lima Barreto, des films de la série Plans fixes, d'Armand Gatti, Frans v.d. Stack, un hommage à Imre Gyongyossi et Barna Kabay, un florilège de films allemands récents, de films japonais récents, de films brésiliens récents, de films du Tiers monde récents, une rétrospective René Clair, une fête au graveur Albert Yersin, un hommage aux firmes de distribution Idéal Film et à Warner Bros. (importants déposants de copies et photos), Littérature et cinéma, Psychiatrie et cinéma, Théâtre (opéra) et cinéma (en collab. avec les théâtres lausannois) et le cinéma québécois récent.

La Cinémathèque suisse a reçu aussi la visite de Jean-Luc Godard, Jean Chapot, Bernard Favre, Edouard Niermans, Juan Bunuel, Pierre Koralnik, Pierre Clementi, Heinz Bennent, Claude Nedjar, Geneviève et Henri Agel, Francis Reusser, Yves Yersin, Hector Garcia Mesa, André Marc Delocque-Fourcaud, Jacques Ledoux, Raymond Borde, Raymond Chirat, M. Samaranch, Président du CIO.

Nous avons organisé les expositions suivantes:

Autant-Lara et Michel Simon à l'Institut Lumière à Lyon.

Pré-cinéma au Technorama à Winterthur.

Lanternes magiques au Festival du film pour l'enfance et la jeunesse à Lausanne, et à la Galerie de la Cinémathèque suisse:

Expositions Max Haufler, Affiches cubaines, René Clair.

La Cinémathèque suisse fut la première invitée au Festival des Cinémathèques de l'Institut Lumière à Lyon où elle a présenté une semaine de films (XXIème CICI, 29 août-4 sept).

La Cinémathèque suisse a collaboré régulièrement avec Pro Helvetia, les universités de Genève, Lausanne, l'Ecole polytechnique fédérale à Zurich, le Musée des Beaux-Arts de Zurich, de Berne, avec les cinémathèques de Bruxelles, Toulouse, Paris, Montréal, Budapest, La Havane, Milan, Stockholm, Madrid, Lisbonne, Luxembourg, Munich.

En 1983, nous avons proposé au public plus de 350 titres en 900 séances env.

2. Collection de films

Au cours de 1983 nous avons acquis par dépôts ou achats:

1060 titres de longs métrages
1260 titres de courts métrages

soit env. 12'000 bobines

ce qui portait notre collection, au 31 décembre 1983, à
9425 titres de longs métrages
8360 titres de courts métrages
soit 17'785 titres

sans compter les actualités étrangères, bandes annonces
et collection complète du Ciné-Journal suisse hebdoma-
daire (1940-1975).

Au cours de la même année, nous avons classé

34000 photographies (3818 étant données par
Freddy Landry + achat de la collection
de Carl Seelig).
1000 affiches
10 appareils anciens

ce qui porte notre collection à

58'2000 photos classées
24500 affiches diverses classées
240 appareils anciens

et 450 livres
+ 230 N°s de revues spécialisées

ce qui porte notre bibliothèque à env. 10500 volumes.

3. Nous avons publié un livre: La mort du grand-père de
Jacqueline Veuve.
4. Le personnel compte 14 personnes.
5. La subvention fédérale fut pour 1983 de Fr. 459'230.-
(+ Fr. 57'000.- pour tirage des films primés); celle du
Canton de Vaud de Fr. 100'000.- et celle de la Commune
de Lausanne de Fr. 200'000.- (+ env. Fr. 170'000.- en
locations et services).

Le Directeur:



Freddy Buache

Lausanne, le 5 janvier 1984

CINÉMATHEQUE PORTUGAISE
RAPPORT 1983

1. Acquisitions de l'année

Nous avons privilégié la recherche de films portugais. Trois films de long-métrage découverts au Brésil ("A Rosa do Adro", "Pureza" et "24 Horas de Sonho") et 8 long-métrages récupérés du nitrat constituent l'ensemble des nouveaux films portugais de fiction archivés. Nous avons aussi récupéré 42 courts métrages de nitrat, parmi lesquels un dessin animé pionnier de 1941.

On a acheté 70 films étrangers classiques de long métrage et 114 films de court métrage portugais et étrangers.

On a encore reçu en dépôt 1000 copies originales de sources industrielles qui étaient en très mauvaises conditions de stockage.

Aussi un grand nombre de copies 9,5mm a été déposé.

2. Progrès dans le domaine de la conservation

Nous avons continué le report de copies nitrat sur acetat ainsi que mentionné dans 1.

Des nouveaux blockhaus ont été équipés pour stockage nitrat et safety noir et blanc.

Un nouveau système de catalogation a été commencé.

Une machine de nettoyage et une moviola de 16mm ont été achetées. Un de nos fonctionnaires a suivi un stage à Bois d'Arcy, chez le Service des Archives du Film.

Nous poursuivons les études pour la création d'un grand Archive National des Images en Mouvement (ANIM).

3. Catalogation, Documentation, Recherches

Dans l'activité de notre Centre de Documentation et Information il faut noter:

- La publication du catalogue de la Bibliothèque (supplément 1982);
- la continuation de l'indexation des publications portugaises et étrangères;
- préparation d'un fichier de films présentés au Portugal, qui se trouve déjà en train d'édition, couvrant la période 1918-1983;
- l'acquisition d'un lecteur de microfilm;
- l'organisation d'un fichier concernant la biofilmographie des acteurs;
- l'organisation des coupures de presse pour indexation spéciale.

764 livres ont été achetés et 58 publications ont été l'objet de souscription. Le Centre a reçu nombreuse documentation offerte par des personnes intéressées dans notre travail. Les cinéastes portugais ont envoyé les scénarios de leurs films des 10 dernières années, pour un total de 55 nouvelles productions de court et long métrage.

1.100 lecteurs et 4.176 œuvres consultées, tel est le bilan final de l'activité de notre Bibliothèque, intégrée dans le Centre de Documentation.

4. Projections / Diffusion

381 séances ont été présentées, avec 45.128 spectateurs, selon les thèmes principaux suivants:

- 6 grands cycles de l'œuvre intégrale d'auteurs du cinéma mondial: Max Ophuls, Fritz Lang (2.ème partie - USA), John Ford (1.ère partie, jusqu'à 1939), Joris Ivens, Eric Rohmer et Jacques Demy;
- un grand cycle dédié au Cinéma Danois (cinéma muet, C.T. Dreyer (intégral), cinéma moderne);
- cycles dédiés à George Cukor, T. Fisher, J. Tour-

neur, G. Swanson, Cinéma Bulgare, Documentaires de la RFA, Cinéma et Musique (intégré au Festival de Musique de Lisbonne et avec la première de Parsifal de Syberberg à Lisbonne), P.C. Saraceni, Remakes, Classiques de la Cinémathèque Française, Film Noir;

- films Le Double Suicide de Sonezaki de M. Kurisaki et First Contact, de B Connolly et R. Anderson;

- deux cycles dédiés à l'œuvre intégrale d'auteurs portugais - António Lopes Ribeiro et Chianca de Garcia - et un cycle dédié au sujet de la XVII Exposition du Conseil d'Europe à Lisbonne ("Les Découvertes Portugaises et l'Europe de la Renaissance").

Le programme hebdomadaire "Rencontres avec le Cinéma Portugais" a été intégralement exécuté, et nous avons aussi présenté des programmes concernant le centenaire (1883-1983) de trois pionniers portugais: les metteurs en scène João Tavares et Ernesto de Albuquerque et l'actrice Teresa Gomes.

Finalement, nous devons souligner le cycle commémoratif du 25ème anniversaire de l'activité de diffusion de la Cinémathèque.

En complément, des catalogues ont été publiés (voir 5.) et quelques expositions iconographiques présentées, dont celle organisée par le Filmmuseum de Amsterdam - Joris Ivens: 50 années de cinéma.

Des personnalités sont venues à Lisbonne invitées par la Cinémathèque, dont Lotte Eisner, Marcel Ophuls, H. J. Syberberg, Jacques Demy, une délégation du cinéma bulgare et M. et Mme. de Vaal du Filmmuseum de Amsterdam.

La Cinémathèque a prêté 339 films de long métrage et 246 films de moyen et court métrage notamment sous forme de collaboration à la retrospective itinérante de cinéma portugais aux EUA, aux Journées Cinématographiques d'Amiens aux commémorations de la fête nationale portugaise à S. Paulo, au Festivals de Figueira da Foz et Fantasporto, au Congrès sur

CONTINUAÇÃO

la Situation actuelle de la langue portugaise dans le monde, et encore à l'activité régulière des Écoles de Cinema à Lisbonne et à Porto e à l'École Supérieure des Beaux Arts de Lisbonne.

5. Expositions, publications

Une exposition commémorative des 25 ans de l'activité publique de la Cinémathèque Portugaise a été organisée au mois de Septembre à la Société Nationale des Beaux Arts. Un livre ("Cinemateca. 25 anos") a été édité et aussi le travail de notre fondateur et premier directeur, Dr. Félix Ribeiro, une monumentale étude titrée "Films, personnages et faits de l'Histoire du Cinéma Portugais - 1896/1949".

En ce qui concerne les éditions pour les rétrospectives, la Cinémathèque a publié les monographies suivantes: Fritz Lang (281 p.), John Ford (339 p.), Panorama du Cinéma Danois (3 vol.), Joris Ivens (100.p.), Max Ophuls (75 p.), Eric Rohmer (171 p.), Jacques Demy (75 p.), António Lopes Ribeiro (432 p.) et Chianca de Garcia (139 p.).

Autres publications, sous forme de brochures et plaquettes: Dina Teresa, A Severa / Les Découvertes Portugaises et l'Europe de la Renaissance / Semaine du Cinéma Bulgare / Raul de Caldevilla / Parsifal / João Tavares et le Primitif Cinéma Portugais / Ernesto de Albuquerque / Teresa Gomes / Cinéma Hongrois Contemporain.

6. Administration et budget

La Cinémathèque Portugaise est un organisme public avec autonomie administrative et financière. Ses recettes adviennent dans leur grande majorité d'un fond spécial constitué à partir des recettes de divers impôts sur les billets de cinéma.

Budget

Personnel	15 736 000\$00
Acquisition de publications	1 200 000\$00
Acquisition d'objets pour le Musée	650 000\$00
Cycles Rétrospectifs	6 000 000\$00
Éditions de la Cinémathèque	12 000 000\$00
Acquisition et récupération des films portugais	22 560 000\$00
Acquisition de films étran- gers	2 000 000\$00
Frais d'entretien	24 000 000\$00
Travaux dans le secteur de l'Archive Filmique	1 000 000\$00
	<hr/>
	85 146 000\$00

(1 dollar = 135 escudos)7. Relations Internationales

En-dehors des prêts et des invitations de personnalités déjà référés, il faut souligner la collaboration de plusieurs cinémathèques à nos activités de programmation notamment le British Film Institute, la Cinémathèque Française, le Filmmuseum d'Amsterdam, le Museum of Modern Art de New York, le Danske Filmmuseum, le Svenska Filminstitutet, la Cinémathèque Suisse et le Filmmuseum de München.

Les rencontres entre cinémathèques des pays de langue portugaise on continué à Stockholm pendant le Congrès de la FIAF.

8. Divers

La Cinémathèque Portugaise a été représentée à l'Assemblée Mondiale des Réalisateurs a Funchal (Madeira), au

CONTINUAÇÃO

mois d'Octobre.

Il faut aussi souligner la collaboration Cinémathèque Portugaise - Fondation Calouste Gulbenkian pour la présentation de plusieurs grands cycles (Ophuls, F. Lang, John Ford, Cinéma et Musique).

ANNUAL REPORT 1967

1. Acquisitions

Among the major acquisitions acquired this year were four...
The Day After Tomorrow...
The Invasion of Poland...
The Invasion of Czechoslovakia...
The Invasion of Hungary...
The Invasion of the West Indies...
The Invasion of the West Indies...
The Invasion of the West Indies...

London

Acquisitions from television included the first part of...
The Invasion of Poland...
The Invasion of Czechoslovakia...
The Invasion of Hungary...
The Invasion of the West Indies...
The Invasion of the West Indies...
The Invasion of the West Indies...

2. Preservation

All preservation work completed or in progress...
The Invasion of Poland...
The Invasion of Czechoslovakia...
The Invasion of Hungary...
The Invasion of the West Indies...
The Invasion of the West Indies...
The Invasion of the West Indies...

In the field of...
The Invasion of Poland...
The Invasion of Czechoslovakia...
The Invasion of Hungary...
The Invasion of the West Indies...
The Invasion of the West Indies...
The Invasion of the West Indies...

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT 1983

1. Acquisitions

Among the major documentaries acquired this year were John Else's film "The Day After Trinity" an account of Dr Robert Oppenheimer's involvement in the production of the first atomic bomb, and a master copy of Felix Greene's film "Inside North Vietnam", the first footage shot by a Western cameraman in the North during the Vietnam War. Also acquired were two Mitchell and Kenyon Boer War items "Skirmish with Boers Around the Flag" and "The Rescue of the Wounded Gunner" both in remarkably good condition for their age.

Purchases from television included the eight part BBC television series on the Falklands Campaign "Task Force South". In this context we also acquired by gift from Central Television a set of unedited filmed interviews with servicemen disabled in the Falklands as well as others disabled in the First and Second World Wars and in Northern Ireland.

2. Preservation

Full preservation has been completed on approximately 1000 cans of our Second World War collections. We are also continuing work on copying the 1914-18 British Pathe Newsreel collection and hope to complete this within the next two years. Work has also started on the preservation of British Movietone News for the period 1939-45 and this is progressing well as the Movietone News Library is allowing us access to their best nitrate originals. A considerable amount of preservation work has also been carried out on new acquisitions, including the Boer War material mentioned above and a wide range of First and Second World War films acquired through the North West Film Archive, one of the regional centres that have appeared in Britain over the last few years.

3. In the field of cataloguing and record-keeping the year has seen the completion of the Museum's transfer of its cataloguing and film preservation records from the computer system APPARAT to the GOS package as implemented by the Computing Service of the Museum Documentation Association. The transfer has involved three separate areas of work - the development of procedures to transfer data from the old APPARAT files to the format required by the new system; design and specification of output requirements from the GOS files; and the implementation of new methods for entering data into the system. All these

stages have been completed and tested, and full use of the new system will start in 1984.

The Museum now does almost all of its data entry 'in house' - both cataloguers and vault staff type information directly onto disc on one of four COMM.STOR microprocessors acquired by the Museum; the discs are then sent for processing by MDA. The system is - like APPARAT - for the present 'off line' only. Researchers and Museum administrators find the information they need by consulting indexes and a catalogue, or other forms of listing from the complete file, not by inter-active interrogation of the system via a terminal. The advantages of the new system, however, include clearer displays, a more comprehensive 'credits' index, and a useful range of subject indexes - a particularly important aspect of the Museum's work, and one which APPARAT never properly supplied.

The principal cataloguing achievement of this period has been the completion of the cataloguing (on the new system) of the Museum's collection of material up to 1920 - a collection consisting largely of official British and newsreel film of the First World War. An article about one of the films catalogued - BATTLE OF THE SOMME - written by the cataloguer Steve Badsey was published in Vol 3 No 2 of the Historical Journal of Film, Radio and Television during the year. A curious by-product of this cataloguing work is the discovery among the material viewed of a small fragment of 'lost' film - 260 feet of POLICE DOG, described in Donald Crafton's book 'Before Mickey' as "the only animal series to emerge from the Bray studio.... issued irregularly during 1914 probably just hack work, but we cannot know until some samples are discovered" (p 289).

4. Film Showing

During the summer of 1983 a major series of British Second World War Newsreels was screened including Gaumont British, War Pictorial News, Warwork News and British Movietone News tracing the course of events through the eyes of the newsreel cameramen.

In the Autumn a season of films was mounted in association with the Channel 4 TV programme Flashback which focused on how cinema and television have approached the experience of war and presented attitudes to peace from the Boer War to the Falklands. Films presented in part in the programmes were shown in full by the Museum. These included the 1916 documentary "The Battle of the Somme" presented with musical accompaniment for the first time since the 1920's. Anthony Asquith's feature on Gallipoli "Tell England", two CND films on the march to Aldermaston, the Granada TV World in Action programme "The Demonstration", which showed the violence that broke out round the US Embassy in London

during the 1968 anti-Vietnam march and the episode from the BBC Task Force South series on the Falklands, "From Triumph to Tragedy".

The final programme of the winter season consisted of a selection of Second World War Naval films under the title "A Life on the Ocean Waves" which was shown in conjunction with an Art Exhibition of drawings, cartoons, watercolours and letters illustrating different aspects of sailors' daily lives.

5. Clive Coultass attended the IAMHIST Congress at Imola, near Bologna, in September 1983 and was again elected as a Vice-President.

6. In December 1983 the various audio-visual departments at the Museum, film, photographs and sound records, were integrated with Clive Coultass as their head. Anne Fleming took up specific responsibility for the Film Department.

London

NATIONAL FILM ARCHIVE, LONDON

REPORT FOR 1983

Acquisitions

In the area of feature film acquisitions, the safety flood of the last two years has continued unabated and, perhaps, may even have increased in the last year. The effect of change in distribution patterns and falling office revenues (and decrease in the number of venues) has continued to encourage major distributors to clear their vaults of excess prints. The fruit of theatrical exhibition is that, in future, there will be fewer and fewer 35mm prints available for screening. Therefore, the Archive is 'hoarding' these prints to ensure that the NIT and RETs will have their products available to view in the future.

For these reasons, it is vital for the Archive to acquire all that can be acquired now - despite the massive problem caused by the collection, the storage and its transport. It now seems that feature acquisitions and parking, and that in two years to come acquisitions will decline. Although video outlets could lead to the donation of good quality material and current releases will still be donated, it is likely that the historical backlog will have ceased to exist - outside of the Archive itself. In two to three years time. As a result of the above, we hope this may free the section's time to assess and fully record these bulk collections.

The closure of the Newcastle film storage depot enabled us to acquire

NATIONAL FILM ARCHIVE, LONDON

REPORT FOR 1983

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For these reasons, it is still crucial for the Archive to acquire all that can be acquired now - despite the massive problems caused by its selection, its storage and its transport. It now seems that feature acquisitions are peaking, and that in the years to come acquisitions will decline. Although video outlets should lead to the donation of good quality material and current releases will still be donated, it is likely that the historical backlog will have ceased to exist - outside of the Archive itself - in two to three years time. As a result of the above, we hope this may free the section's time to assess and fully research these bulk collections.

The closure of the Newcastle Rank Storage Depot enabled us to acquire

approximately 300 prints. Titles include THE LADY IN RED, ALIEN, THE HIGH BRIGHT SUN, THE IPCRESS FILE, FRENCH CONNECTION 2, JULIA, MAGIC, THE PRIME OF MISS JEAN BRODIE, A HIGH WIND IN JAMAICA, THE EMPIRE STRIKES BACK and AN UNMARRIED WOMAN.

We also cleared approximately 150 prints from Rank's storage depot at Perivale, including NIGHT OF THE BIG HEAT, ITS GREAT TO BE YOUNG, WHILE THE CITY SLEEPS, THE BALCONY, THE PAWNBROKER, and SUMMER HOLIDAY.

The other major collections of the year were from two different divisions of Columbia-EMI-Warner.

Collection 1: AGE OF CONSENT, BONJOUR TRISTESSE, GEORGE IN CIVVY STREET, A DAY IN THE DEATH OF JOE EGG, THE L-SHAPED ROOM, LAWRENCE OF ARABIA, OLIVER, TRAFFIC, and THE YOUNG WINSTON.

Collection 2: ABSENCE OF MALICE, ALL THAT JAZZ, ALTERED STATES, THE CHINA SYNDROME, DEATH ON THE NILE, THE DEERHUNTER, DRIVE, HE SAID, and THE ELEPHANT MAN.

EMI continued to be very generous, filling many gaps in our British holdings. Titles include A KIND OF LOVING, CRY THE BELOVED COUNTRY and THE HEART OF THE MATTER.

Smaller collections included six new prints of Japanese films from Palace Video including SUJURO, YOJIMBO and KWAIDAN. Barber International donated 50 prints including ROCK N'ROLL HIGH SCHOOL, THE RUNNER STUMBLES, PHOBIA, ENDLESS LOVE, AN AMERICAN WEREWOLF IN LONDON and DEMON. Handmade Films also donated prints of PRIVATES ON PARADE and THE MISSIONARY.

The picture in the Documentary Acquisitions area is rather different. Approximately 60% of the Documentary Films Officer's time is spent in the servicing of the Archive's History and Current Affairs Committee, i.e. in ensuring the smooth flow of the Committees and arriving at selection decisions, and in applying for the donation of a small proportion of selected items. Response to such applications for donation is disappointing: as the recession continues, fewer companies are prepared to deposit material with us and the most we can often hope for is a promise to deposit at some future date when the material in question is no longer in distribution. Where the response is more favourable, there is an increasing tendency to offer the Archive cheap videocassettes of the productions, instead of film.

The unsolicited, randomly offered film collection remains the most fruitful area, as far as the acquisition of new non-fiction titles is concerned. We are able to respond positively to about a quarter of these offers, almost all of them cases in which the donor's interest is simply to dispose of the material. Of these, again, perhaps a quarter are properly reviewed, acquired, and entered into the NFA Catalogue. The remainder are simply taken in to await such time and staff as in future may be available for their formal selection and acquisition.

Large collections of material were received during the year from the Open University and British Transport Films, both of which organizations were rationalizing their holdings. The majority of the other films acquired came from individual producers or collectors.

Over 300 non-fiction titles were acquired and entered into the NFA Catalogue during the year, and a further 50 titles were acquired from the Government. A brief listing below details some of these acquisitions:

THE GREAT NORTH SEA GAMBLE 1965
JUBILEE DAY, MAY 6th 1935 1935
(LE GRAND PRIX DE L'A.C.F., 2 JUILLET 1907)
THE MOLE: ITS DIGGING BEHAVIOUR AND MOVEMENTS 1982
CHANGE AND EMPLOYMENT 1961
CARRY ON LOMBARD STREET 1961
THE LOST GENERATION 1982
2,000 MILES OF PERIL 1972
POETS AGAINST THE BOMB 1981
THE ROAD TO HELL 1933
MAORI LAND STRUGGLE 1979
BASUTO BOY 1948
BUILDING A MOTOR CAR c1910-1914
IS WASHDAY WORTHWHILE? c1935

We also received a fascinating collection of early advertising films from W. D. and H.O. Wills in Bristol including HAREM-SCARE-'EM c1935, an Alexander Korda-produced musical comedy short for Wild Woodbine cigarettes.

Television acquisitions in 1983 amounted to 119 programmes from the BBC, 164 from the ITV companies plus 453 cassettes containing all ITN News Bulletins for the previous year. In addition Channel 4 donated, as promised, cassette copies of all of its first week's transmissions, and the Archive received the first of what we hope will be a great many donations by one of the independent companies working for Channel 4.

Other donations include television advertisements, and a small collection of television pop music promos. As in previous years, television acquisitions in 1983 covered all programme categories and programme companies, and included a considerable proportion of recent programmes as well as some retrospective selections from the 50s, 60s and 70s.

Our grant from the Independent Television Companies Association for the purchase of commercial television programmes was increased to £95,000 in 1983.

During the year the Television Officer co-organized a season of documentaries directed by Philip Donellan at the Edinburgh Filmhouse, and a short season and seminar about the aesthetic possibilities of Video at the National Film Theatre. The Television Officer also visited Liege for the Input Festival (a forum for international public television product) and attended the Prix Italia. The Assistant Television Officer attended the Edinburgh Television Festival, and also attended and presented a paper at the Ancona Conference which this year was devoted to the early development of American television in the 1950s.

1983 was also the year in which the Archive itself became involved in Television as co-producer of a compilation film (entirely compiled of clips from the Archive) for Channel 4 entitled ARE YOU HAVING ANY FUN? The Archive also assisted in assembling an archive night on Channel 4 made up of 'classic' television programmes from the 50s and 60s, which has now become a popular annual event.

Finally, a great deal of the Acquisition Officers' time has been taken up this year with consideration of computer matters. At the beginning of 1983 discussion on the word-processing needs of this section led to the acquisition of a DECmate word-processor to facilitate the production of Selection Committee agendas and minute papers and of individual letters of application to the producers of films selected for preservation. It is too early to say whether the introduction of this word-processing facility has significantly reduced the amount of time spent on such paper work, since training on the equipment has itself taken up much time, and operators unused to such systems are bound to work slowly in the early stages. In any event we do not expect any major improvement in the Section's record-keeping abilities (i.e. capacity to record selections and acquisitions, to retrieve information from the records and to communicate about them to the Cataloguing and Technical sections) until a full computerized data base is available to this and other relevant Archive sections.

The Stills, Posters and Designs Collection of the Archive acquired 19,382 black-and-white stills, 18,681 colour transparencies, 1,112 posters and 23 original set designs during 1983. In addition, a total of 21,771 copy-stills were sold and 1,212 researchers and clients visited the department.

The Head of Division, Michelle Snapes, attended a sub-commission meeting of Set Designers and Cinematographers in Berlin, hosted by the Staatliches Filmarchiv der D.D.R.

Preservation

During the calendar year 1983 nearly 6 million feet of nitrate film was copied on to safety stock. When considered with the equal amount copied in the financial year 1982/83, this is a remarkable achievement and due to considerable dedication and effort on the part of the Preservation staff.

Construction of a new Video Unit at Berkhamsted began early in 1983 and is now completed and fully operational. This new building, linked to the existing safety store, has provided a dust-free working area and temperature and humidity storage for videotapes. The Unit has been equipped, via a special earmarked Capital Grant received at the end of the 1982/83 financial year, with Sony C-format one-inch broadcast standard videotape and Hi-band U-matic videocassette machines, also retaining the existing facilities for two-inch videotape processing and preservation work. Other equipment includes a range of test equipment, tape cleaning equipment and telecine for transfers from film to tape.

We have almost completed the construction of a new safety vault at Berkhamsted, funded from a special earmarked grant and private sponsorship. This will be air-conditioned to 13°C and 55% RH for black-and-white safety film. Its capacity is 100,000 x 600 metre rolls.

Improvements have also been made to our laboratory in South London, where Xenon lamps, a new screen permitting side by side presentation of two films; and replacement of the speaker system have been carried out. Also, some of the old electrical conversion gear has been replaced by new modern apparatus.

Following the purchase of an Eastman video colour analyser reported last year, and as a further step towards the preparation of colour films for copying, we have purchased a Nielson-Hordell optical printer

with an ample range of facilities. This machine has been additionally adapted, partly by Neilson-Hordell and partly by Preservation staff, to accommodate film which is shrunk up to 2%. Preservation staff have also equipped this with a wet printing facility.

Less on the technical side, but nevertheless an acquisition which has eased a sorely pressed area of the Preservation Section is an Apple II computer and printer which has now taken over the production of film laboratory nitrate film orders and all associated records covering the newly-made copies.

Cataloguing

As reported last year, spare capacity on the Jacquard J100 computer used by the BFI Membership and Publications Department was offered to us for data capture of Archive records. Although this eased the problems of sending records out to a bureau for keypunching and verification, we were restricted by the lack of disc space available to us (6 megabytes only). However, the Membership Department purchased a new computer and software which became operational in August 1983, therefore releasing the Jacquard for Archive use only, and providing us with six-times the former storage capacity. The data base holds the 10,000 non-fiction films in the published NFA Catalogue Part 1 as well as the 35,000 records that created the Catalogue of Stills, Posters and Designs. We have input some 5,000 additional titles ourselves. The first priority is to produce a Catalogue of Viewing Copies (anticipated June 1984). This will include the titles of all feature films and documentaries for which the Archive has a projectable copy and will total about 8,000. The table below details the work undertaken by the Section during 1983:

	<u>Data Base</u>	
	<u>December 1982</u>	<u>December 1983</u>
All titles	26,846	49,143
Titles with Viewing copies	3,923	7,992

As always, cataloguing work has necessarily concentrated on viewing and examination of unidentified films and those about which little or nothing is known. This year, Cataloguing staff were able to turn their attention to examination of a collection purchased from a commercial stock-shot library - Norman's Film

Services - in the mid-seventies. The acquisition of this collection, consisting of 3,000 cans of nitrate negative material, had been a gamble in so much that although much of it was known either to have deteriorated beyond recall or to have little archival interest, it was suspected also to contain a rich vein of unique footage going back fifty years or more. Cataloguers were rewarded for their efforts by the discovery of the little-known and long forgotten British Screen News. This short-lived newsreel which ran from July 1928 to 1932 was thought to be extinct apart from a handful of examples previously preserved in the Archive. Another exciting find was nearly seventy De Forest Phonofilms - the first successful synchronised sound-on-film system to be demonstrated and used commercially in Britain (from about 1926). Finally, the Norman Collection revealed a number (30 or more) examples of Gasparcolour, among them a series of live action Gasparcolour screen tests shot at their studios in Wembley, and a short travelogue called Colour on the Thames. This was a particularly exciting discovery as it had previously been thought that Gasparcolour was used exclusively for animation films. Needless to say, the real work now begins - the restoration and preservation of the gems of the Norman collection.

Access and Film Showings

The average number of bookings made during the course of the year was well in line with previous figures - a total of 2,649 films. This was despite the fact that the National Film Theatre's use of Archive prints was substantially less than usual, due to their concentration on French films throughout the year. In this respect, among the major French retrospectives which could not have been organized without the assistance of our FIAF colleagues were seasons on Jean Pierre Melville, Jean Gabin, Jacques Feyder and Gerard Philipe.

Archive events at the National Film Theatre during 1983 included two Gainsborough seasons (one concerned with melodramas, the other a selection of comedies); a further evening of cricket films which are proving immensely popular; and a tennis programme. Our sponsorship from Mobil Oil enabled us to screen restored prints of MOSCOW NIGHTS, and KNOWING MEN, and a similar screening of films printed up through the generosity of the National Heritage Memorial Fund including LOVE ON THE RANGE (one of George Pál's puppet animation advertisements for Horlicks) was organized. The Ernest Lindgren Memorial Lecture was delivered in 1983 by Bernard Happé on the development of the Technicolor process,

and a programme of Post Office sponsored/produced shorts and trailers was compiled to commemorate the 50th anniversary of the founding of the G.P.O. Film Unit.

Of course, the biggest 50th anniversary of the year was that of the BFI itself. We supplied a number of clips to the BBC for use in their film tribute to the BFI: Britain at the Pictures, as part of their coverage of the celebratory banquet at the Guildhall in London when we received our Royal Charter. We also supplied a programme of Archive classics to the Museum of Modern Art in New York for 'Britain Salutes New York', an arts festival which coincided with MoMA's 50th anniversary as well as that of the BFI. Films were lent to Milan, Chicago and Filmex - all of which wished to mount 'tributes' to the BFI.

We collaborated with many other FIAF members, lending British primitives to Bois d'Arcy, a number of individual titles to Brussels, three Alexander Korda films to Budapest for their celebrations of the 90th anniversary of his birth, Fritz Lang films to Frankfurt and Lisbon (to the latter we also lent some Jacques Demy and John Ford prints), James Whale films to Copenhagen and Stockholm, and British Hitchcocks and a large number of animated films to the Vienna Filmmuseum.

A total of 90 new prints were made during the year. Some of these will be shown as part of a planned season of films made by Twickenham Film Studios. Others included a number of shorts on London which were screened during the latest 'Made in London' series at the Museum of London, and several realist features and documentary shorts printed up for inclusion in the retrospective 'Britain Can Make It? A Film Portrait of Britain 1945-1951' organized through the Archive for the Tyneside Film Festival.

The demand for Archive footage is ever increasing, and during the year 215 new productions used the Production Library service. One production which will be of special interest to FIAF members is AT THE CINEMA PALACE documenting the life and work of Liam O'Leary which was shown at the 1983 London Film Festival.

The new Production Library pricing structure announced in the 1982 report has proved extremely successful, and has resulted in a dramatic increase in revenue this year.

Exhibitions and Publications

The Stills, Posters and Designs section mounted 10 exhibitions at

the National Film Theatre during the year, including displays on Warners in the 30s and James Ivory. An exhibition to mark the BFI's 50th anniversary was also mounted at the NFT.

Budgetary Matters

£1.2 million has been made available to the NFA to construct a new laboratory complex for film and stills preservation from Governmental and private sources over the next two years. Also, as first reported last year, we received the £100,000 allocation for storage from the Department of Education and Science which was used for the construction of the new safety acetate vault at Berkhamsted. Further DES allocations for storage in future years should enable us to build another required acetate storage block.

Lastly (and by no means least!) we received in 1983 further generous grants from the National Heritage Memorial Fund, Mobil and others specifically for restoration and preservation work as described earlier in this report.

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CINEMATHECA NACIONAL

Departamento de Documentação de Filmes de Cinema

RAPPORT D'ACTIVITE - DE 1983

1. Acquisitions de l'année

- 112 films de production internationale
- 47 longs métrages de fiction.
- 2 documentaires de production internationale en 35 mm.
- 15 documentaires anglais.

Luanda

2. Progrès dans le domaine de la conservation

- acceptation par les Autorités compétentes du projet de construction des dépôts de films. La construction et la climatisation de ces dépôts sont prévues pour 1984.
- L'admission d'une technicienne de montage a permis des progrès dans la conservation des films: révision périodique et systématique.

3. Catalogage, documentation, recherche

- un cours de documentation, réalisé par le directeur de la Cinématheque F. Fundação Getulio Vargas de São Paulo, Madam Maria Rita Galvão, a permis des progrès dans le domaine du catalogage et de la documentation. Un système de catalogage plus fonctionnel est actuellement en cours.



CINEMATECA NACIONAL

Organismo da Secretaria de Estado da Cultura

RAPPORT D'ACTIVITES DE 1983

1. Acquisitions de l'année

- 112 films de production internationale en 16 mm dont 47 longs métrages de fiction.
- 2 documentaires de production internationale en 35 mm.
- 15 documentaires angolais.

2. Progrès dans le domaine de la conservation

- Aceptation par les Autorités competentes du project de construction des dépôts de films. La construction et la climatisation de ces dépôts sont prévues pour 1984.
- L'admission d'une techicienne de montage a permis des progrès dans la conservation des films: révision périodique et systématique.

3. Catalogage, documentation, recherche

- Un cours de documentation, réalisé por le directeur de la Cinémathèque " Fundação Cinemateca Brasileira" de S. Paulo, Madame Maria Rita Galvão, a permis des progrès dans le domaine du catalogage de la documentation. Un système de catalogage plus fonctionel est actuellement en cours.

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CINEMATECA NACIONAL

Organismo da Secretaria de Estado da Cultura

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En 1983 notre Bibliothèque a reçu 327 publications non périodiques et 409 publications périodiques, offertes, notamment, par les Cinémathèques du Québec, Rio de Janeiro, S. Paulo et Lisbonne.

En ce qui concerne la recherche, on a recueilli des témoignages sur les débuts du cinéma angolais.

Une filmographie sur le cinéma angolais est en préparation.

4. Projections

Divulgation du cinéma angolais:

- Mostra du Cinéma Angolais au Brésil.
- Mostra du Cinéma Angolais à Moscou
- Retrospective 80 Ans de Cinéma brésilien, avec la présence des directeurs des Cinémathèques brésiliennes et deux cinéastes.
- Cycle Juan António Bardem avec la présence du Réalisateur.
- Semaine du Cinéma Cubain d'animation avec la présence d'un réalisateur et d'un dirigeant du cinéma d'animation.
- Projection de 2 films de Carlos Saura.

.../...



CINEMATECA NACIONAL

Organismo da Secretaria de Estado da Cultura

.../... 3

5. Expositions, Publications

Expositions : aucune

Publications : 2 catalogues

2 dépliants

5 journaux de Cinéma

6. Administration et budget

Le budget accordé à la Cinémathèque en 1983 a été de Kwanzas 11.288.320.00 .

7. Relations Internationales

- Participation au XXXIX Congrès de la FIAF et au Séminaire technique, à Stockholm.
- Continuation du développement de liens de coopération avec d'autres Cinémathèques: Cuba, Rio de Janeiro S. Paulo, Gosfilmfond, R.D.A., Lisbonne, Institut National du Mozambique, Cinémathèque française, Cinémathèque algérienne.

1) Acquisitions de valeurs

Les acquisitions de valeurs ont été effectuées par la Chambre de Commerce de Luxembourg en vertu de son mandat de gestionnaire de portefeuille. Elles ont porté sur des actions de sociétés cotées en Bourse et sur des obligations d'Etat.

Luxembourg

Le montant des acquisitions s'élève à 1.200 millions de francs. Elles ont été financées par le produit de la vente de valeurs et par des emprunts effectués sur le marché financier.

2) Revenus des valeurs

Les revenus des valeurs ont été de 150 millions de francs. Ils comprennent les dividendes et les intérêts perçus sur les obligations.

3) Répartition

Les revenus ont été répartis entre les actionnaires et les obligataires. Les dividendes ont été versés aux actionnaires et les intérêts aux obligataires.

Le montant des dividendes versés s'élève à 100 millions de francs et celui des intérêts à 50 millions de francs.

4) Bilan au 31 décembre 1981

Le bilan de la Chambre de Commerce de Luxembourg au 31 décembre 1981 est en équilibre. Les actifs sont de 1.200 millions de francs et les passifs de 1.200 millions de francs.

CINEMATHEQUE MUNICIPALE DE LUXEMBOURG

Rapport d'activités 1983

1] Acquisitions de l'année

Nombre de films 16 mm déposés pendant l'année: 397

Nombre de films 35 mm déposés pendant l'année: 116

Nombreux livres de cinéma, revues, documents, affiches.

2] Progrès dans le domaine de la conservation

Une somme de 6,5 millions de francs lux. est prévue au budget 1984 pour l'aménagement d'un blockhaus répondant aux normes préconisées par la FIAF en matière de conservation.

3] Catalogage, documentation, recherche

Le catalogage de nos films est en cours. Nous procédons par ordre alphabétique des metteurs en scène et chronologiquement.

4] Projections

Au cours de l'année 1983 la Cinémathèque a assuré 409 séances, avec projection de 373 films différents.

Le nombre des séances a été augmenté de 2 séances supplémentaires le lundi. Des projections ont donc lieu du lundi au vendredi (11 séances par semaine).

De même nous avons augmenté nos séances spéciales à l'intention de classes d'étudiants (sur demande), ou encore d'historiens de cinéma étrangers.

Résumé du programme 1983

Janvier: panorama du cinéma soviétique contemporain, cycles Fernandel, Fritz Lang, Jacques Tati.

Février: rétrospective du "Film noir", programme spécial à l'occasion du 6e anniversaire de la fondation de la Cinémathèque Municipale le 1er février 1977.

Mars: Cinéma et les Nazis, rétrospective Michelangelo Antonioni, George Cukor.

Avril: cycle Cinéma et Littérature, trésors de la collection William K. Everson, rétrospective Jean Grémillon.

Mai: rétrospective de la Fox, panorama du cinéma australien, Cinéma et Littérature (2), Grémillon (2).

Juin: Cinéma et Littérature (3), Grémillon (3), Shohei Imamura.

Juillet

Août programme spécial "SUMMER FOLLIES"

Septembre (77 films drôles)

Octobre: rétrospective Luis Bunuel

Novembre: Festival du Film Italien (productions récentes et inédites), rétrospective R.W. Fassbinder.

Décembre: rétrospective Jean-Pierre Melville.

En septembre, la Cinémathèque a reçu la visite de M. Costa-Gavras, président de la Cinémathèque Française, accompagné de M. Bernard Martinand, directeur de la programmation de la CF. Le film de Costa-Gavras, "HANNA K." a été présenté en avant-première.

5] Expositions, publications

- exposition JEAN GREMILLON
- exposition JUNGER DEUTSCHER FILM - NEUER DEUTSCHER FILM

6] Administration et budget

Les crédits prévus pour le développement de notre archive ont été augmentés de 10% pour atteindre environ 3 millions de Flux.

7] Relations internationales (FIAF et autres)

La Cinémathèque Municipale a eu des rapports très suivis avec la Cinémathèque Française (une "Carte Blanche" à la Cinémathèque Municipale de Luxembourg" a eu lieu pendant plusieurs mois au Palais de Chaillot à Paris), ainsi qu'avec le BFI, la Cinémathèque Suisse, la Cinémathèque de Toulouse, le MOMA ("Rediscovering French Film"), la Cinémathèque Universitaire de Paris, le Münchner Filmmuseum, le Bundesfilmarchiv de Coblenze, la Stiftung Deutsche Kinemathek.

Par ailleurs, M. Jacques Ledoux, conservateur de la Cinémathèque Royale de Belgique, vient de nous faire connaître son intention de venir visiter notre Cinémathèque.

8] Divers

La Cinémathèque a procédé à l'installation du son magnétique/stéréophonique 4 pistes / Dolby afin de pouvoir projeter dans les meilleures conditions les films en Cinémascope des années 50 et 60.

10, rue de la République
69001 LYON

Le 15 janvier 1984

Lyon

Chers amis,

1983 a été encore un année riche pour la construction de notre Musée. Ministère et Municipalité ont toujours profondément soutenu financièrement nos projets.

En plus de la totalité des films Lumière que nous avons déjà transférés aux Archives Nationales de Paris et aux d'Arcy, nous venons d'y ajouter :

- tous les films Lumière en couleurs par le procédé autochrome (1936-1937-1938),

- tous les films en relief tournés par Louis Lumière selon les 4 procédés inventés par lui :

- anaglyphe,
- double image horizontale,
- double image verticale,
- double image verticale autochrome.

D'autre part, nous avons signé un accord important avec la chaîne de télévision française l'Antenne 2 pour le contre-typage et le tirage d'une première tranche de 500 films Lumière. Nous allons enfin pouvoir offrir aux films lueurs et faire partager le fruit de cette découverte.

Notre activité sera de poursuivre l'acquisition, prêt de films, de documents, conférences, projections.

Nous continuons à accueillir les chercheurs et les élèves du cinéma et nous serons très en mesure de leur offrir un accueil important absolument inédit sur lumière provenant d'origines très diverses.

Le Président

Dr. Paul Genard

69, Rue Jean-Jaurès
69100 Villeurbanne
Tél. (78) 53-27 09
C. C. P. LYON 6289-48

Le 15 janvier 1984

Chers amis,

1983 a été encore un année perdue pour la construction de notre Musée. Ministère et Municipalité sont toujours profondément endormis financièrement parlant.

En plus de la totalité des films Lumière que nous avons déjà transférés aux Archives Nationales du Film de Bois d'Arcy, nous venons d'y déposer:

- _ tous les films Lumière en couleurs par le procédé autochrome (1936-1937-1938),
- _ tous les films en relief tournés par Louis Lumière selon les 4 procédés inventés par lui:
 - anaglyphes,
 - double image horizontale,
 - double image verticale,
 - double image verticale anamorphosée.

D'autre part, nous avons signé un accord important avec la chaîne de télévision française "Antenne II" pour le contre-typage et le tirage d'une première tranche de 500 films Lumière. Nous allons enfin pouvoir projeter ces films inconnus et faire partager la joie de cette découverte.

Notre activité courante se poursuit également: prêt de films, de documents, conférences, projections.

Nous continuons d'accumuler les documents sur les débuts du Cinéma et nous sommes déjà en possession d'un dossier important absolument inédit sur Lumière provenant d'origines très diverses.

Le Président



Dr. Paul Génard.

Madrid

Madrid, la capitale de l'Espagne, est une ville d'environ 3 millions d'habitants. Elle est connue pour son architecture, ses musées et ses parcs. La ville a été fondée en 852 par le roi musulman Abd al-Rahman III. Elle a été reconstruite après la chute de l'empire musulman en 1085. Madrid est devenue la capitale de l'Espagne en 1561, sous le règne de Philippe II. La ville a subi de nombreuses destructions au cours de son histoire, notamment pendant la guerre civile espagnole (1936-1939). Elle a été reconstruite et est aujourd'hui une ville moderne et dynamique.

1. - Acquisitions de l'année

Les acquisitions de l'année ont été effectuées par le biais de commandes directes et par l'intermédiaire de sociétés de distribution. Les acquisitions ont été effectuées dans les domaines suivants :

- Longs métrages espagnols (dépôt 1961) : 100
- Courts métrages espagnols (dépôt 1961) : 100
- Courts métrages étrangers (dépôt 1961) : 100
- Longs métrages espagnols (dépôt 1962) : 100
- Longs métrages étrangers "révisés" (dépôt 1962) : 100
- Achats en film : 270 copies
- Achats en 16mm : 86
- Dépôts en Espagne : 100
- Dépôts en France : 160
- Tirages : 115 positifs et négatifs
- Tirages : 200 bobines

Parmi les acquisitions les plus importantes, nous pouvons signaler 20 courts métrages et 32 longs métrages espagnols des années 1960-70, considérés perdus et dont il n'existe pas de négatifs, ainsi que 6.000 mètres de documents filmés pendant la Guerre Civile espagnole, dont quelques films tournés en 16mm par des cinéastes non professionnels.

Tous les négatifs de films sont en bonne état de conservation et sont prêts à être utilisés.

RAPPORT D'ACTIVITES POUR 1983

Au cours de l'année 1983, notre cinémathèque a traversé une série de difficultés et contre-temps d'ordre administratif, laboral et bureaucratique qui ont malheureusement freiné une partie de nos activités et paralysé de nombreux projets.

Depuis la parution de la loi du 24 Février 1982, qui introduisait des modifications importantes dans les structures de notre organisme, nous avons été soumis à une longue période de transition dans l'attente de l'approbation du règlement préceptif, des nouveaux statuts et de l'organigramme par le gouvernement. Cette inévitable transition pourrait se prolonger jusqu'en 1985.

1.- Acquisitions de l'année

Nos collections de films se sont enrichies de 494 copies, obtenues grâce au dépôt légal et de 821 copies grâce aux dépôts volontaires, aux échanges, achats et par voie de tirage, soit un total de 1.315 copies "safety".

- Longs métrages espagnols 35mm (dépôt légal): 145.
- Courts métrages espagnols 35mm (dépôt légal): 298.
- Courts métrages espagnols 16mm (dépôt légal): 2.
- Longs métrages mexicains 35mm (dépôt légal): 5.
- Longs métrages étrangers "reprises" 35mm (dépôt légal): 34.

- Achats en 35mm: 270 copies.
- Achats en 16mm: 86 "
- Dépôts en 35mm: 100 "
- Dépôts en 16mm: 260 "
- Tirages: 105 positifs et négatifs.
- Nitrate: 200 bobines.

Parmi les acquisitions les plus importantes, nous pouvons signaler 20 courts métrages et 12 longs métrages espagnols des années 1940-50 considérés perdus et dont il n'existe pas de négatifs, ainsi que 6.000 mètres de documents filmés pendant la Guerre Civile Espagnole, dont quelques films tournés en 9'5mm par des cinéastes non professionnels.

Les collections du futur musée du cinéma se sont enrichies de 30 vieux appareils.

2.- Progrès dans le domaine de la conservation

Le projet de climatisation de nos dépôts a été reporté dans l'attente de l'obtention de nouveaux locaux.

Notre budget nous a permis de commander les équipements suivants:

- Une machine de lavage lente pour pellicule détériorée, construite, spécialement pour nous, par PRECIS ALTUR.
- Une table de montage optique 35mm STEENBECK.
- Une table de montage optique 16mm STEENBECK.
- Une table de montage optique/magnétique 35 mm STEENBECK.
- Un magnétophone professionnel NAGRA.
- Deux magnétophones de 4 pistes OTARI.
- 3 "racks" WESTREX pour pellicule 35mm et 16mm.
- Une visionneuse Vedette/LIPSNER-SMITH 35mm.
- Un équipement de traduction simultanée.
- Un équipement de mégaphonie.
- Un magnétoscope U-matic tri-standard JVC.
- Un système de montage JVC de video VHS.
- 7 moniteurs/récepteurs 22" et 27" SONY et BARCO.

3.- Documentation et recherche

Bibliothèque: La première édition de l'Index des vedettes-matières ("Indice de Descriptores para Temas de Cine") a été publiée dans le but de vérifier son efficacité et d'effectuer d'éventuelles corrections lors des prochaines éditions. Le service de documentation a aussi publié la Bibliographie Cinématographique Espagnole de 1981 et a préparé celle de 1982. L'élaboration des nouveaux catalogues, selon les normes ISBD (M) et de la FIAF, s'est poursuivie.

Les collections de la bibliothèque se sont enrichies de:

- 483 titres de livres.
- 1.100 périodiques.
- 750 brochures.
- 250 titres de scripts.

Environ 1.500 dossiers de coupures de presse ont été complétés et classifiés.

Photothèque: L'accroissement des collections a été de:

- 22.753 photographies.
- 31.414 affiches.
- 8.477 négatifs.
- 27.970 photochromes.
- 1.671 press-books.
- 8.606 cartons.
- 9.575 "affichettes".

Nous avons complété l'équipement technique de notre laboratoire: un flash METZ, un dispositif pour le séchage des négatifs DURST, trois viseurs de diapositives pour grand écran, deux projecteurs CARROUSEL pour diapositives, deux appareils HASSELBALD et BRONICA pour format 6x6.

Environ 400 reproductions ont été fournies à différents organismes, festivals, télévisions, éditeurs, etc...

4.- Projections et publications

Les projections ont eu lieu à Madrid (deux salles), en raison de 4 à 5 séances par jour et de 6 jours par semaine.

Principaux cycles:

- "La Grande Aventure du Cinéma" (Janvier). Complément de l'Exposition de peintures de José Ramón Sánchez.
- Cinéma Argentin années 80 (Janvier).
- F.W. Murnau en Allemagne (Janvier).
- Bernard Grenier (Janvier).
- CIFESA (Janvier-Juin).
- Gustav Gründgens (Février).
- Buster Keaton (Février).
- Albert Whitlock (Février).
- Luis Buñuel (Février).
- Sahlan Momo (Mars).
- Alain Robbe-Grillet (Mars).
- Cinéma Cubain (Mars).
- Cinéma Albanais (Mars).
- Cinéma et Droits de l'Homme (Mars).
- Richard Wagner (Avril).
- Cinéma Soviétique d'Animation (Avril)
- Robert Bresson (Mai).
- Cinéma tchécoslovaque récent (Mai).
- Jerry Lewis (Mai).
- Hitchcock/De Sica/Codard/Kazan (Juin).
- 200 Réalisateurs/200 Films, 1895-1975 (Juillet-Septembre).
- Mario Soldati (Octobre).
- Cinéma Yougoslave (Octobre).
- XXV Semaine Internationale de Cinéma de Barcelone (Octobre).
- Jazz (Octobre). Complément du "Festival de Jazz de Madrid".
- Cinéma Arabe (Octobre-Novembre).
- Raúl Ruiz (Novembre).
- Femme et Cinéma (Novembre).
- "Comics" et Cinéma (Décembre).
- Jorge Bodanzky (Décembre).
- Cinéma Vénézuélien (Décembre).
- Michelangelo Antonioni (Décembre).

Nous avons, en outre, rendu hommage à de nombreuses personnalités du cinéma disparues au cours de l'année: Marty Feldmann, Louis de Funès, George Cukor, Tennessee Williams, Hergé, Maurice Ronet, Gloria Swanson, Dolores del Río, Julián Ruiz, David Niven, Estrellita Castro, Ralph Richardson, Robert Aldrich, Enrique Diosdado, Marcel Dalio, José Nieto y José Orjas.

Outre les deux publications editées par la bibliothèque (voir par.3), nous avons publié, en collaboration avec l'Institut de la Femme, une brochure comme complément du cycle "Femme et Cinéma" et, en collaboration avec le Festival de Alcalá de Henares, une volume dédié à Raúl Ruiz.

D'autre part, nous avons collaboré avec de nombreux Festivals de Cinéma et autres manifestations cinématographiques culturelles, maisons de production et la Télévision Espagnole. Le nombre total de copies prêtées s'élève à 1.040

5.- Administration et budget

Nous avons été dotés pour 1983 d'un budget de 206.835.000 pesetas (US.\$ 1.352.000) dont 121 millions de pesetas (Us.\$ 800.000) ont été destinés aux acquisitions (films, équipement technique, documentation, etc...). Le reste a couvert les frais généraux et une partie des salaires du personnel.

6.- Relations internationales

Nous avons reçu, en prêt limité ou illimité, des films de nos collègues de Londres (NFA), Paris (Cinémathèque Française), Lausanne, Rome, Lisbonne, La Havanne et Prague, ainsi que du Festival de Rotterdam et des Amis de la Cinémathèque de Berlin. D'autre part nous avons envoyé en prêt des films à nos collègues de Londres (BFI), Paris (Cinémathèque Française), Vienne (Filmmuseum), Munich, Amsterdam, Belgrade, Athènes et La Havanne.

Nous avons reçu la visite des personnalités suivantes:

- Les membres du Comité Directeur de FIAF que nous avons eu la joie d'accueillir en Janvier: Wolfgang Klaue, Raymond Borde, Eileen Bowser, David Francis, Robert Daudelin, Jan de Vaal, Guido Cincotti, Eva Orbanz, Anna-Lena Wibom, Cosme Alves-Netto, Mark Strotchkov, Sam Kula, Vladimir Pogacic, ainsi que Brigitte van der Elst, Henning Schou, Michael Moulds, Milka Staykova et Jill Johnson.
- Manuel Martínez Carril (Montevideo).
- Paulina Fernández Jurado et Rolando Fustiniani (Buenos Aires).
- Gianni Comencini (Milan).
- Jerry Lewis (Los Angeles).

- Jorge Bodanzky (São Paulo).
- Raúl Ruiz (Paris).
- Valeria Sarmiento (Paris).
- Waldo Rojas (Paris).
- Bernard Grenier (France)
- Amos Gitai (Paris).
- Sahlan Momo (Roma).
- Paul Leduc (Mexique).
- Albert Whitlock (Los Angeles).
- Celestino Coronado (Londres).
- Zoro Zahon, Josef Simoncic, Jana Brezkova (Prague).
- Jillali Ferhati (Maroc).
- Salah Abuseif (Egypte).
- Mahmud B. Mahmud (Tunisie).
- Jocelyne Saab (Liban).
- Abdelaziz B. Amar (Tunisie).
- Ahmed El Manouni (Maroc).
- Michel Khleifi (Palestine).
- Fernando Birri (Rome).
- Settimio Presutto (Rome).
- Enzo Ungari (Rome).
- Bernard Eisenchitz (Paris).
- Sara Driver (New York).

Nous avons facilité les travaux de recherche de 62 visiteurs espagnols et étrangers (producteurs et réalisateurs de cinéma et télévision, auteurs de thèses doctorales en cours de réalisation, etc...) qui ont visionné 163 films sur table de montage et 58 films en salle de projection.

CINETECA NACIONAL

SECRETARIA DE GOBERNACION
DIRECCION GENERAL DE RADIO, TELEVISION Y CINEFOTOGRAFIA
DIRECCION DE CINEFOTOGRAFIA
MEXICO

MEMBERSHIP IN
INTERNATIONAL
CINEMA ARCHIVES
ON FILE

1. - ACQUISITIONS OF THE YEAR

Mexico

DURING 1983 CINETECA NACIONAL ACQUIRED 436 FEATURES, INCREASING OUR FILM ARCHIVE TO 1203 PRINTS.

OF THIS ACQUISITIONS 405 PRINTS ARE IN 35 MM. AND 258 IN 16 MM. 258 FEATURES ARE MEXICAN FILMS AND 180 FOREIGN FILMS. EACH FEATURE WAS CATALOGUED WITH ADEQUATE DOCUMENTATION.

WE WOULD LIKE TO MENTION OUR ACKNOWLEDGEMENT TO THE MINISTRY OF CULTURE OF POLAND FOR THE KIND DONATION OF FOUR IMPORTANT FILMS TO CINETECA NACIONAL.

CONIZAS Y DISQUINTES, ANDRZEJ WAJDA
(KOPOL I DIAMANT)

LA CIUDAD INDEBILABLE, J. ZARZYCKI
(MIENJATZMIONE)

LA TRUZ AZUB, ANDRZEJ MUNK
(BIAKIWI KRZYZ)

MADRE JUANA DE LOS ANGELES, JESZY KAWALEROWICZ
(MATKA JOANNA ODANIELOW)

THANKS MUST BE GIVEN ALSO TO PELICULAS MEXICANAS, S. A. FOR ITS IMPORTANT DONATION OF ABOUT 250 MEXICAN FILMS DATING FROM 1950 - 1980.

THIS FILM STOCK WAS FORMERLY IN BRASILE, AND THE COMITE REG-REGRUPAZACION DE LA CINETECA NACIONAL STEPS IN ORDER TO TRANSPORT IT TO MEXICO CITY. ITS TECHNICAL EXAMINATION IS NOW IN PROGRESS, SO THESE FEATURES HAVE NOT YET BEEN INCLUDED IN OUR



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

1.- ACQUISITIONS OF THE YEAR

DURING 1983 CINETECA NACIONAL ACQUIRED 438 FEATURES, INCREASING OUR FILM ARCHIVE TO 1205 PRINTS.

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CENIZAS Y DIAMANTES, ANDRZEJ WAJDA
(POPIOL E DIAMANT)

LA CIUDAD INDOMABLE, J. ZARZYCKI
(NIEWJATZMIONE)

LA CRUZ AZUL, ANDRZEJ MUNK
(BLKITNY KRZYZ)

MADRE JUANA DE LOS ANGELES, JERZY KAWALEROWICZ
(MATKA JOANNA ODANIOW)

THANKS MUST BE GIVEN ALSO TO PELÍCULAS MEXICANAS, S. A. FOR ITS IMPORTANT DONATION OF ABOUT 290 MEXICAN FILMS DATING FROM 1950 - 1980.

THIS FILM STOCK WAS FORMERLY IN BRASIL, AND THE COMITÉ PRO - RECUPERACIÓN DE LA CINETECA NACIONAL STEPS IN ORDER TO TRANSPORT IT TO MEXICO CITY. ITS TECHNICAL EXAMINATION IS NOW IN PROCESS, SO THESE FEATURES HAVE NOT YET BEEN INCLUDED IN OUR

ABOVE MENTIONED STOCK.

A COLLECTION OF 70,000 FT. IN 35 MM. OF DOCUMENTARY FILM WAS ALSO ACQUIRED THROUGH DONATION. THESE REELS INCLUDE ACTIVITIES OF THE MEXICAN PUBLIC ADMINISTRATION SINCE 1964. ITS TECHNICAL EXAMINATION HAS BEEN STARTED IN WINTER 1983. SOME OTHER FEATURES ACQUIRED IN 1983:

EL INDIO, ARMANDO VARGAS DE LA MAZA, MÉXICO, 1938. PRIMERA PELÍCULA MEXICANA DE TEMA INDIGENISTA.

SIMÓN DEL DESIERTO, LUIS BUÑUEL, MÉXICO, 1964.

VIRIDIANA, LUIS BUÑUEL, MÉXICO, 1961.

MEMORIAS DE UN MEXICANO, SALVADOR TOSCANO, MÉXICO, 1950.

LA VIUDA NEGRA, ARTURO RIPSTEIN, MÉXICO, 1977.

HOMBRES DE MAR, CHANO URUETA, MÉXICO, 1938.

CON LOS PUÑOS EN LOS BOLSILLOS, MARCO BELLOCCHIO, ITALIANA, 1965.

TEOREMA, PIER PAOLO PASOLINI, ITALIA, 1968.

GANDHI, RICHARD ATTENBOROUGH, G. B. - INDIA, 1982.

GRITOS Y SUSURROS, INGMAR BERGMAN, SUECIA, 1972.

BODAS DE SANGRE, CARLOS SAURA, ESPAÑA, 1981.

LA DECISIÓN DE SOFÍA, ALAN J. PAKULA, E.U.A., 1982.

XICA DE SILVA, CARLOS DIÉGUEZ, BRASIL, 1976.

2.- PROGRESS IN THE FIELD OF PRESERVATION

IN 1983 CINETECA NACIONAL RENEWED ITS PROGRAM OF PRESERVATION OF FEATURES THROUGH PRINTING IN 16 MM., SO FILMS FOR LENDING ARE NOW AVAILABLE. 20 MEXICAN PRINTS HAVE BEEN ORDERED FROM SPECIALIZED LABS, PART OF THEM ALREADY HELD BY OUR ARCHIVE.

FOR TECHNICAL RECORD AND SCREENING, 4,206,819.98 M., OF FILM WERE CHECKED FOR RESTORATION, 848,535.59 M. WERE ALSO CHECKED. ALSO IN THE FIELD OF PRESERVATION, DIRECTIVES AND TECHNICAL STAFF OF CINETECA NACIONAL TOOK PART IN THE PRIMER SEMINARIO NACIONAL SOBRE CONSERVACIÓN DE MATERIALES DE ARCHIVO FOTOGRÁFICO Y FÍLMICO ORGANIZED BY CODOLMAG (COMITÉ PERMANENTE DE CONSERVACIÓN DE DOCUMENTOS, LIBROS Y MATERIALES GRÁFICOS), AN INSTITUTION WHERE THE MAIN ARCHIVES OF THE COUNTRY ARE HELD. OUR DIRECTOR, FERNANDO MACOTELA, PRESENTED A LECTURE ON POLICIES OF PRESERVATION AND OUR ARCHIVE PARTICIPATED IN AN EXHIBITION DISPLAYED BY SEVERAL ARCHIVE MEMBERS OF THE SEMINAR. THE SEMINAR TOOK PLACE AT THE MINISTRY OF FOREIGN AFFAIRS, WHERE TECHNICAL EQUIPMENT AND FILM REELS WERE SHOWN BY CINETECA NACIONAL, AS WELL AS POSTERS OF MEXICAN FILM PRODUCTION.

A GROUP OF REPRESENTATIVES OF THE MAIN FILM ARCHIVES IN THE COUNTRY MET LAST DECEMBER, IN ORDER TO FORM A WORK-SHOP ON TECHNICAL SUBJECTS. THE ACHIEVEMENTS OF THIS WORK-SHOP WILL BE DISCUSSED AT THE NEXT SEMINAR, IN 1984.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

DURING 1983 MANY EFFORTS WERE MADE IN ORDER TO RECUPERATE AND REORGANIZE THE LIBRARY, STILLS-ARCHIVE, COLLECTIONS OF FILMS PERIODICALS AND RESEARCH, NOW GROUPED UNDER THE DEPARTMENT OF DOCUMENTATION AND RESEARCH. THE FIRST JOB OF THIS DEPARTMENT CONSISTED IN THE MAKING OF AN INVENTORY OF ALL THOSE STOCKS WHICH WERE PACKED SINCE THE FIRE OCCURRED IN 1982. ONCE THE

DOCUMENTS, WERE ORGANIZED IN JULY, WE WERE ABLE TO RE-OPEN OUR SERVICES TO READERS.

DATA ON MEXICAN FILM PRODUCTION WERE SISTEMATIZED AND A STOCK OF FOLDERS OF FILMS, FILM PERSONALITIES IN MEXICO AND IMPORTANT FOREIGN PRODUCTION WAS CREATED.

IN THE SAME FIELD, WE STARTED OUR PROCESS OF CATALOGUING AND CLASIFICACION OF BOOKS, AS WELL AS THE PURGING AND ORGANIZATION OF FOLDERS CONTAINING MEXICAN STILLS AND POSTERS. AMONG THE IMPORTANT DONATIONS MADE TO CINETECA NACIONAL, WOULD LIKE TO MENTION 350 PUBLICATIONS SENT BY THE CENTER OF DOCUMENTATION AND INFORMATION OF THE SUPERIOR SCHOOL OF FILM FROM THE GERMAN DEMOCRATIC REPUBLIC, AS WELL AS OTHER DONATIONS CONSISTING OF STILLS AND POSTERS FROM SEVERAL MEXICAN COMPANIES.

LIBRARY

ACQUISITIONS IN 1983:	WHOLE STOCK TODAY
975 BOOKS	1139
1440 FILM PERIODICALS (77 FEATURES)	1556
316 FEATURE SCRIPTS	499
1599 POSTERS (1399 OF MEXICAN FILMS, OF 200 FOREIGN FILMS)	1599
1732 FOLDERS CONTAINING STILLS AND PHOTOS	1732
1687 SERVICES WERE AFFORDED TO 616 READERS	

A BULLETIN NAMED INDICE DE REVISTAS WAS PUBLISHED IN ORDER TO LET OUR STAFF KNOW THE CONTENTS OF OUR FILM PERIODICALS.

RESEARCH

1623 PAMPHLETS WERE PRODUCED; 1278 CONTAINING DATA ON MEXICAN FILM PRODUCTION AND 345 ON FOREIGN PRODUCTION.
414 FILMOGRAPHIES

255 CARDS OF MEXICAN FILMS
105 SYNOPTIC DESCRIPTIONS OF MEXICAN FILMS

STAFF OF CINETECA NACIONAL TOOK PART IN DOCUMENTARY RESEARCH FOR A MONOGRAPH DEVOTED TO MEXICAN DIRECTOR FERNANDO DE FUENTES.

OUR STAFF ATTENDED THE FOLLOWING SYMPOSIA:

-II MEETING OF LIBRARIANS OF THE NATIONAL UNIVERSITY OF MEXICO.

-IV MEETING OF ARCHIVISTS OF THE MEXICAN ASSOCIATION OF PROFESSIONAL ARCHIVISTS.

- SEMINARY ON HISTORICAL PERSPECTIVE OF POLICIES OF CATALOGUING OF THE DEPARTMENT OF BIBLIOGRAPHICAL RESEARCH OF THE NATIONAL UNIVERSITY OF MEXICO.

- FIRST NATIONAL SEMINARY ORGANIZED BY CODOLMAG (COMITÉ PERMANENTE DE CONSERVACIÓN DE DOCUMENTOS, LIBROS Y MATERIALES GRÁFICOS) ON PRESERVATION

- TRAINING FOR SECRETARIES ORGANIZED BY THE MEXICAN MINISTRY OF THE INTERIOR

4.- FILM SHOWINGS

AS CINETECA NACIONAL HAD NO THEATERS OF ITS OWN DURING 1983, THE SCREENING ACTIVITIES TOOK PLACE IN TEN CINEMAS. DURING THE YEAR 349 FEATURES WERE SCREENED, SOME OF THEM GROUPED IN CYCLES.

OUR MAIN CYCLES WERE:

HOMENAJE A DOLORES DEL RÍO

HOMENAJE A GLORIA MARÍN

ROBERT DE NIRO

HOMENAJE A LUIS BUÑUEL

LA MUJER Y SU EXPRESIÓN FÍLMICA

IN NOVEMBER/DECEMBER CINETECA NACIONAL ORGANIZED IN 7 THEATERS THE XVI MUESTRA INTERNACIONAL DE CINE, FEATURING 23 FILMS FROM 15 COUNTRIES: .

ZELIG, WOODY ALLEN, E.U.A. 1983
(ZELIG)

DEMONIOS EN EL JARDÍN, MANUEL GUTIÉRREZ ARAGÓN
ESPAÑA, 1982.

EL AÑO QUE VIVIMOS EN PELIGRO, PETER WEIR
(THE YEAR OF LIVING DANGEROUSLY), AUSTRALIA, 1982.

MOTEL, LUIS MANDOKI, MÉXICO 1983.

CECILIA, HUMBERTO SOLÁS, CUBA-ESPAÑA, 1981.

¿RECUERDAS A DOLLY BELL?, EMIR KUSTURICA, YUGOSLAVIA,
(SJÉCAS LI SE DOLLY BELL) 1981.

LA MUJER EN LLAMAS, ROBERT VAN ACKEREN,
(DIE FLAMBIERTE FRAU), REPÚBLICA FEDERAL DE ALEMANIA,
1982.

DANTON, ANDRZEJ WAJDA, FRANCIA POLONIA, 1982.

LA BALADA DE GREGORIO CORTEZ, MOCTEZUMA ESPARZA,
(THE BALLAD OF GREGORIO CORTEZ) ESTADOS UNIDOS, 1982.

EL SENTIDO DE LA VIDA, TERRY JONES, GRAN BRETAÑA, 1983.
(MONTY PYTHON'S MEANING OF LIFE)

EL DIABLO Y LA DAMA, ARIEL ZÚÑIGA, MEXICO FRANCIA, 1983.

RELATO DE UN HOMBRE DESCONOCIDO, VITÁUTAS ZALAKEVIKUS,
URSS, 1980.

VOLVER, DAVID LIPSZYC, ARGENTINA, 1982.

SMASH PALACE, ROGER DONALDSON, NUEVA ZELANDA, 1981.

EL ÁRBOL DEL CONOCIMIENTO, NILS MAIMROS, DINAMARCA, 1981
(KUNDSKABENS TRAE)

CRISTO SE DETUVO EN EBOLI, FRANCESCO ROSI, ITALIA-FRAN-
(CRISTO SI É FERMATO A EBOLI) CIA, 1978.

EL SUR, VICTOR ERICE, ESPAÑA, 1983.

NOCAUT, JOSÉ LUIS GARCÍA AGRAZ, MÉXICO, 1983.

EL REGRESO DE MARTÍN GUERRE, DANIEL VIGNE, FRANCIA,
(LE RETOUR DE MARTIN GUERRE) 1982.

SALTO AL VACÍO, MARCO BELLOCCHIO, ITALIA-FRANCIA, 1980.
(SALTO NEL VUOTO)

EN LA CIUDAD BLANCA, ALAIN TANNER, SUIZA-PORTUGAL, 1983.
(DANS LA VILLE BLANCHE)

LA VIDA ES UNA NOVELA, ALAIN RESNAIS, FRANCIA, 1983.
(LA VIE EST UN ROMAN)

CARMEN, CARLOS SAURA, ESPAÑA, 1983.

AS A TRIBUTE TO LUIS BUÑUEL, IN THE MUESTRA WERE PRESENTED HIS FILMS L'AGE D'OR (1930) AND UN CHIEN ANDALOU (1928).

130 PRINTS WERE SCREENED OR LENT TO ORGANIZATIONS, CLUBS AND RESEARCHERS.

5.- EXHIBITIONS-PUBLICATIONS.

-CINETECA NACIONAL EXHIBITED, AT THE INSTITUTO ANGLO-MEXICANO DE CULTURA DE GUADALAJARA, 40 POSTERS OF MEXICAN FILMS.

-WE ALSO PARTICIPATED IN THE EXHIBITION "DÉCADAS DE MÉXICO: AÑOS 40", ORGANIZED BY THE ARCHIVO GENERAL DE LA NACIÓN.

OUR PUBLICATIONS WERE:

-MEMORIA DE LA CINETECA NACIONAL 1982.

-LOS ROSTROS DEL CINE MEXICANO (ELLAS) CALENDARY 1984.

-PROGRAM OF THE XVI MUESTRA INTERNACIONAL

-POSTER OF THE XVI MUESTRA INTERNACIONAL.

WE ALSO STARTED A SERIES OF MONOGRAPHS ON MEXICAN FILM DIRECTORS. THE FIRST VOLUME DEVOTED TO FERNANDO DE FUENTES, IS BY NOW IN PRINT. IT IS A COLLECTIVE WORK DIRECTED BY EMILIO GARCÍA RIERA.

ANOTHER PUBLICATION ALSO IN PRINT BY NOW IS A BOOK OF MEMORIES OF JUAN BUSTILLO ORO, AN EARLY DIRECTOR OF THE SOUND MOVIES IN MEXICO.

6.- BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

CINETECA NACIONAL BELONGS TO THE DIRECCIÓN DE CINEMATOGRAFÍA OF THE MEXICAN MINISTRY OF THE INTERIOR. PART OF ITS BUDGET IS UNDER THE RULES OF ADMINISTRATION OF THE FEDERAL GOVERNMENT. ON THE OTHER HAND, WE ADMINISTER OUR OWN FUNDS FOR SCREENING AND OTHER SERVICES.

AT THE END OF 1983, THE FEDERAL GOVERNMENT INITIATED THE PROCEEDINGS IN ORDER TO ACQUIRE A COMPLEX OF BUILDING WITH FOUR MOVIE-THEATERS AND INSTALATIONS WELL FITTED TO OUR NEEDS. WE HOPE TO ANNOUNCE THE INAUGURATION OF THE NEW CINETECA NACIONAL SOON.

WE HOLD RELATIONS OF COLABORATION WITH EMBASSIES, CULTURAL ORGANIZATIONS OF FOREIGN COUNTRIES AND WITH EVERY COMPANY OR INSTITUTION CONCERNED WITH FILM IN MEXICO.

7.- INTERNATIONAL RELATIONS

-THE DIRECTOR OF CINETECA NACIONAL ATTENDED THE XXXIX FIAF CONGRESS IN STOCKHOLM, WHERE OUR ARCHIVE WAS CONFIRMED AS AN ACTIVE MEMBER OF THE FEDERATION, ACCORDING TO THE FIAF RULE FOR ARCHIVES WITH FIVE YEARS OF MEMBERSHIP.

-REPRESENTATIVES OF THE CINETECA NACIONAL ATTENDED THE BERLIN AND CANNES FESTIVALS.

-AN INTERCHANGE OF FEATURES WAS MADE WITH THE CINEMATECA URUGUAYA.

-ABOUT 19 MEXICAN FILMS WERE LENT FOR SEVERAL INTERNATIONAL EVENTS ORGANIZED BY FEDERAL AGENCIES.

-WE AUTHORIZED FILMOTECA ESPAÑOLA TO LEND OUR LUIS BUÑUEL FILMS FOR SCREENING IN THE FILM MUSEUM MUNICH, THE OSTERREICH ISCHES FILM MUSEUM AND THE GREEK FILM-ARCHIVE.

-WE RECEIVED, AMONG OTHER DISTINGUISHED VISITORS MME. IRINA TRESTIKOVA FROM CESKOSLOVENSKEY FILMEXPORT.

REPORT OF THE ACTIVITIES OF THE CIAM (CINEMATHECA)

During the year 1983

ACQUISITIONS OF THE YEAR.

292 TITLES OF FILMS WHICH INCREASED OUR COLLECTION AND AMONG WHICH THE FOLLOWING ARE:

1.- A production of the National Fine Arts of the year 1966 entitled "QUE SE CALLEN" ("LET THEM FALL SILENT"). Apparently it is the negative of a 16 mm. original which was thought lost. Short film directed by the then beginner producer Felipe Cazals on the life and works of the Spanish poet Leon Felipe. Film which got the gold medal in the Short Film Festival of Mar del Plata, in Argentina.

2.- A batch of several documentary fragments taken to Mexico at the turn of the century by the father of the Mexican painter Ramón Alva de la Canal and which were donated to this institution by this latter.

Among this tribute material, there is the filming of a solar eclipse in Mexico at the beginning of the century, reason why we believe it to be the first scientific documentary film made in our country.

There is also the testimony found inside a movie theater in Mexico at that time.

3.- A copy, it seems to be the only one, of

Mexico

REPORT OF THE ACTIVITIES OF THE UNAM FILMOTECA
DURING THE YEAR 1983.

ACQUISITIONS OF THE YEAR.

292 TITLES OF FILMS WHICH INCREASED OUR COLLECTION AND AMONG WHICH THE FOLLOWING ARE OUTSTANDING:

1.- A production of the National Institute of Fine Arts of the year 1966 entitled "QUE SE CALLEN" ("LET THEM FALL SILENT"). Apparently it is the negative of a 16 mm. original which was thought lost. Short film directed by the then beginner producer Felipe Cazals on the life and works of the Spanish poet León Felipe, film which got the gold medal in the Short Film Festival of Mar del Plata, in Argentina.

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2.

"EL JEFE MAXIMO" ("THE TOPMOST CHIEF"), movie filmed during the year 1940 by one of the great directors of our cinematography, Fernando de Fuentes.

4.- A series of documentary films on some of the activities developed by General Lázaro Cárdenas during his administration and which were donated to the FILMOTECA by the family of this eminent personality of Mexican politics.

5.- 27 reels of silent documentary material of the 1920s which describe the every-day political, sociocultural life of our country during that post Mexican Revolution period.

Documents deposited in our institution by the Institute of Anthropology and History.

6.- A documentary film referring to the participation of our sportsmen during the year 1936 in the Olympic Games in Berlin.

7.- A reel of material filmed in Mexico by the envoys of Lumiere in 1896 containing some takes of everyday life in Mexico during that period.

8.- A batch of 30 original negatives of Mexican films made during the 1930s, 1940s and 1950s.

TECHNICAL DEPARTMENT:

During the year we copied around 60,200 meters of material of the FILMOTECA itself.

The revision shop has done the work of cleaning,

restoring and classifying all the materials of our collection. During the year 984,050 meters of film were revised. We likewise obtained: 161 filmographic index cards; 174 index cards concerning the physical condition of the films and we made 164 life certificates.

DOCUMENTS:

In this Department we do the work of clipping the material which appears on the most important newspapers of the capital city and which is distributed in the items: Moving Images, Biographical and General. During the whole of the year, 400 new folders were opened containing concentrated information on the items already mentioned. In this Department we produced part of the general catalog for loans to the public which contains the technical index cards; a synopsis of the scripts and comments on each and every one of the films which are borrowed from our institution. We also formulated the catalogues: 83 BUÑUEL 83, GABRIEL FIGUEROA and GERMAN MOVIES 1913-1933. These catalogues contain technical index-cards; script synopses and comments concerning them. During the year the Department formulated around 400 index cards to integrate a GENERAL INDEX CARDS OF MEXICAN MOVIES ACCORDING TO DECADES OF PRODUCTION and another 200 for the eventual configuration of INDEX

CARDS OF NORTH AMERICAN MOVIES BY DIRECTORS. We are likewise working in the microfilming of the most important documents in the FILMOTECA concerning the movie industry as well as in the formulation of the technical and filmographic index cards of the films which are a part of our collection, to be fed into the computer which is going to furnish us cross information concerning the said films.

FOTOTECA.

Our FOTOTECA had an increase of 7,000 pictures during the year, taken during the shooting of a large part of the films shot during the 1940s and 1950s in our country. The number of classified fixed photos increased by 1,200 and the photo assemblies increased by 560.

LABORATORY.

On Friday, March 11, we had the inauguration of the laboratory of the FILMOTECA OF THE UNAM itself. This facility has several machines consisting of specialized equipment and its primary function is copying the materials of the collection of the institution both to protect them and to broadcast them. During its first work period, it copied 41,623 meters of film material, mainly 16 mm.

RESEARCH

We started or are proceeding the studies titled:

NORMAN FOSTER AND THE OTHERS, (NORMAN FOSTER Y LOS OTROS). Gabriel Ramírez A.

GRAPHIC HISTORY OF THE MEXICAN SILENT MOVIES. (HISTORIA GRAFICA DEL CINE SILENTE MEXICANO. Paco Ignacio Taibo.

BIBLIOGRAPHY OF THE MOVIES IN SPANISH (BIBLIOGRAFIA DEL CINE EN CASTELLANO). Helena Almoína F.

EXHIBITS.:

The Programming Department is still offering during this year, the services of loans and programming of movies to 220 institutions, both public and private, and both in the Capital City as well as in the Provinces of the Mexican Republic. The number of copies loaned had a yearly average of 3,700. Besides, in the Movie Theater of the FILMOTECA, 247 movies were shown in schedules which vary from 10:00-12:00, 16:00-18:00 daily Monday through Sunday. They were integrated in cycles and we may mention: MEXICAN MOVIES OF THE 1930s, CINE MEXICANO DE LOS AÑOS 30), HOMAGE TO LUIS BUÑUEL, (HOMENAJE A LUIS BUÑUEL), CLASSICS OF COMIC MOVIES (CLASICOS DEL CINE COMICO), ING-MAR BERGMAN, THEATER AND MOVIES, CLASSICS OF NORTH AMERICAN MOVIES, LATIN AMERICAN MOVIES, GERMAN SILENT MOVIES 1913-1933, FERNANDO DE FUENTES, EUROPEAN DIRECTORS IN NORTH AMERICAN MOVIES AND CENTRAL AMERICA, FILMED HISTORY.

At an international level, the FILMOTECA DE LA UNAM exhibited during the XXXI INTERNATIONAL MOVIE FESTIVAL IN SAN SEBASTIAN, SPAIN, a show of 13 movies produced by the UNAM which accompanied the exhibit 25 YEARS OF MOVIES AT THE UNAM AND A DISPLAY OF THE PUBLICATIONS PRINTED BY UNAM ON MOVIES.

DISPLAYS:

During the year, the following displays related to the movie phenomenon were assembled: MEXICAN MOVIES IN THE WORLD, 83 BUÑUEL 83, AND THE PROVINCE WAS THE MOVIES, SOVIET FILMS IN GERMAN MOVIES, 25 YEARS OF MOVIES AT THE UNAM (at the same time of the display in San Sebastián, Spain), CUBAN FILMS, THE EVOLUTION OF MOVIE INDUSTRY, LIFE AND WORKS OF GEORGES MELIES, SILENT MOVIES AND BEGINNINGS OF SOUND FILMS IN MEXICO and A VISION OF MEXICAN MOVIES. These displays were shown both in the Display Hall of the FILMOTECA as well as in other cultural institutions.

LECTURES AND COURSES:

The institution organized 46 lectures on the most varied aspects related with the movies in general. The talks were organized also in the form of cycles, and the following were outstanding: PERSPECTIVES OF MEXICAN MOVIES, REFLECTION ON MEXICAN POLITICAL MOVIES, COME AND HAVE COFFEE WITH US (Informal talks, coffee-shop style, in which some of the most important direc-

tors, actors or technicians of domestic movies participated), MOVIES AND THEATER, AND CUBAN MOVIES, AND GEORGES MELIES.

COURSES:

We took advantage of the new facilities of the FILMOTECA to have open courses on subjects of universal cinematography. The first three were: JEAN RE-NOIR: THE MAN, THE WORK, taught by the outstanding French reviewer, writer and producer JEAN DOUCHET: COMICS, TECHNIQUES AND STYLES, taught by Paco Ignacio Taibo and MEXICAN MOVIES: FIVE DIRECTORS, taught by Eduardo de la Vega Alfaro.

LIBRARY.

Once in our new facilities, the Library started a new form of classifying books, scripts, catalogs and magazines, which follows the guidelines set by the FIAF. To date approximately, 50% of our collection is already classified under the system mentioned. During this year, the Library was increased thus:

Books: 497 volumes

Magazines: 940 copies

Scripts: 769

Catalogues: 60.

During this period we served a total of 2,618 readers.

PUBLICATIONS:

The following titles were issued under the form of printed publications: GEORGES MELIES, by several authors, Col. FILMOTECA No. 4.

TEN YEARS AFTER TOWARD A THIRD CINEMA, Author Octavio Gettino. Col. Brief Texts.

History of Bolivian Cinema. Author Alfonso Gumucio Dagrón. Col. Documents of Filmoteca No. 6.

CATALOGUES AND BOOKLETS:

83 BUÑUEL 83, compilation and filmography by Tomás Pérez Turrent.

German Cinema 1913-1933. Made by the Documents Department. (In the printing press).

CINEMA PRODUCTION:

During the year 1983, the FILMOTECA DE LA UNAM proceeded with its policy of producing or coproducing testimonies on fundamental aspects of culture, science and politics in Mexico and Latin America. The following films were produced thus:

CLOSE TO THE FAR AWAY. Alejandra Islas, on the life and works of the Mexican poet, Elías Nandino.

TORTUGA LAUD. Iván Trujillo. On the destruction of chelonians in Mexico.

ON WIND AND FIRE. Adolfo García Videla and Humberto Ríos. On the shooting of the movie ERENDIRA, which was made in Mexico by the Mozambican producer

Ruy Guerra, script of Gabriel García Márquez.

JUAN O'GORMAN. Author Alfredo Robert Díaz. On the life and works of the Mexican muralist and architect. (In process).

TELEVISION.

On Monday, April 25, and as part of the agreement subscribed by the UNAM with Televisa, the FILMOTECA started broadcasting the program TIEMPO DE FILMOTECA (FILMOTECA TIME), which is broadcast Monday through Friday at 23:00 hrs, Channel 8 in Television, new culture channel. Each week a different cycle is approached integrated by four films and on Friday, the Section entitled RUEDA DE OPINIONES (ROUND TABLE OF OPINIONS), specialists in the matter analyze both the contents as well as the subjects of the films which integrate the respective cycles. The films shown have been almost totally furnished by the Television Channel itself; and the FILMOTECA has been constrained to select them, to assemble the cycles, provide information and comments and to demand that they be exhibited without cuts. Broadcasting of the radio programs was continued with EL MINUTO DE LA FILMOTECA (THE MINUTE OF THE FILMOTECA) Monday through Friday at 14:00 hrs. through RADIO EDUCACION): CINEMATOGRAFIC FRAMEWORK (ENCUADRE CINEMATOGRAFICO) Saturdays at 17:00 hrs. through RADIO UNAM, and MUSIC IN IMAGES (MUSICA EN IMAGENES) Mondays at

19:00 Hrs. through RADIO UNAM. With these three programs we have achieved an average of 18 broadcasts a month with a total time of 220 minutes during the same period.

SCIENTIFIC MOVIES:

The Scientific Movies Department of the FILMOTECA DE LA UNAM had the following activities: Organization 2nd NATIONAL FESTIVAL OF SCIENTIFIC MOVIES AND VIDEO (In collaboration with the University Science Communication Center of UNAM). 46 films participated in this Festival in the specialties of NATURAL SCIENCE, BIOMEDICAL SCIENCES, TECHNOLOGY AND ANTHROPOLOGY, which were presented by 20 higher-learning institutions and by government departments devoted to science and private organizations.

Likewise, Professor Iván Trujillo, Head of the aforementioned section, Scientific Movies Department, acted as juror in the XXXVI MOVIE FESTIVAL FOR SCIENTIFIC DIFFUSION, held in RONDA, Spain and where Mexico was represented by the films:

EMPIRICAL MIDWIVES

MATTER AND THE MICROCOSMOS

and the already mentioned TORTUGA LAUD, which got one of the 24 diplomas that this Festival grants as maximum award of the event.

BUDGET OF THE YEAR:

The budget had an increase of more than 20% in comparison with the last year, increase that was reduced due to the rate of inflation undergone by the economy of the country, which last year approached to 100%. One point in our favour was that FILMOTECA moved to San Ildefonso Palace and left to pay the rent for the real properties we used to have, so that this money came to increase the one destined for its fundamental activities.

RELATIONSHIPS WITH GOVERNMENT AUTHORITIES.

Our relationship with government authorities, including those which have to do strictly with the movie area, were excellent, getting even to the point of collaboration, in several relevant events, for the preservation of our graphic and cinematographic memory. Besides, we should remember that the National Autonomous University of Mexico is an institution of the State itself, reason why our film archives receive all possible support permanently.

INTERNATIONAL RELATIONSHIPS.

Our relationship with FIAF is still in optimal condition despite the fact that, due to unavoidable circumstances, we were unable to be present at the most recent Annual Congress held in Stockholm. We are also keeping very good relationships with other members of the Federation at the level of exchange of materials, both cinematographic materials as well as documents and publications.

SPECIAL EVENTS:

In this paragraph we may consider the following:

1) Moving to our current facilities located in the historical building of San Ildefonso, downtown Mexico City. Here we only have offices as well as our vaults, where security material is kept.

2) Homage to the great Spanish-Mexican movie director Luis Buñuel on his 83 birthday, last homage rendered to him while still alive (as is well known, Buñuel passed away in Mexico on July 30, 1983). This homage consisted of a display of his life and works; of the projection, in our Fósforo Theater, of some of his most important works; of three lectures on specific aspects of his cinema production and in the publication of a booklet concerning his filmography.

3) The excellent course entitled Jean Renoir: The Man and His Work, taught last October by the french reviewer and film maker Jean Douchet in our facilities and before an audience extremely interested on the subject.

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Milano

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Archivio Storico del film - Museo del Cinema
Villa Comunale, Via Palestro 16 - Milano (Italie)

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Rapport d'activité pour 1983

1. Acquisitions de l'année

Au cours de l'exercice 1^{er} janvier - 31 décembre 1983 nos collections se sont enrichies, par dépôts, tirages, contretypes, achats, échanges (positifs, négatifs, larder, 35 et 16 mm.) de n° 147 titres de films, longs métrages, courts métrages.

En plus l'archive, pour le travail dans le domaine de la télévision, s'est enrichie de sélections de films ce qui porte cette section à un total de 5435 titres.

2. Progrès dans le domaine de la conservation

Grâce à une contribution spéciale de l'Administration de la "Province de Milan", il a été possible de continuer le travail de contretypage de la liste des "200 films italiens du cinéma muet" en danger de conservation.

Ainsi s'est poursuivi le report du nitrate sur acétate sur environ 20.000 mètres de films et le travail de sauvetage se poursuivra aussi pour l'exercice 1984.

Nous désirons signaler un travail de restauration très délicats qui a été effectué sur la copie originale et unique du film de Gabriellino D'Annunzio LA NAVE (1919-1920) avec la célèbre danseuse Ida Rubinstein. Après le contretypage de l'original il a été fait un long travail de reconstitution des titres du film, qui en partie ont été à nouveau après consultation des textes de l'époque. Ces titres ont trouvés place dans le négatif et le but est de tirer une copie couleur (teinté) pour obtenir une version la plus proche à l'original.

En 1983 la Cineteca Italiana a poursuivi le programme vidéo, c'est à dire l'enregistrement sur cassette 3/4' de films pour les cours d'histoire du cinéma du Laboratoire "Filippo Sacchi". En particulier il faut signaler la mise en cassette de films muets italiens avec Francesca Bertini, Lyda Borelli, Pina Menichelli.

De nombreux films "primitifs" (1905-1910) italiens, français, allemands, américains, en copies originales et impossible de contretyper ont été aussi mis en cassette avec la couleur électronique la plus proche à celle de l'époque.

3. Manifestations

Parmi les nombreuses manifestations de l'année 1983 il faut signaler:

- Présentations de films d'archives pour les cours d'histoire du cinéma dans les Universités de Milan, Rome, Turin, Venise, Naples.
- Grande rétrospective de Rainer Werner Fassbinder à la Cineteca à Milano avec plus de 20 films du 20 octobre au 17 novembre.
- Pour le "Mai Musical Florentin" présentation à Florence de films muets italiens avec accompagnement d'orchestre sur musique de l'époque.
- Pour les "Rencontres sur le cinéma comique" à S.Giovanni in Persiceto (juin-août) organisation de journées avec les plus importants films comiques des années '20.
- "Journées du cinéma de la Suisse italienne" à Milan à la Cineteca avec présentations de films inédits récents et participations de cinéastes et critiques tessinois.
- Pour "Automne Musical" de Venise (mai) présentations du film de S.Dudow "Khule Wampe" avec la musique de Eisler.
- pour la Ville de Como (avril-mai) organisation d'une semaine sur le cinéma français entre les deux guerres.
- à Milan pour la grande exposition "Jarry et la Pataphisique" organisation d'une série de projection avec films de René Clair, Fernand Léger, Jean Cocteau, Luis Bunuel.
- Participation à la manifestations de Milan sur "Les hommes forts" du cinéma muet italien avec des films de Macciste, Saetta, Giovanni Raicevich, Bruto Castellani.
- "Rencontres de culture cinéma et télévision: Lombardie Cinéma et TV" à Sondrio (octobre). La Cineteca Italiana participe avec les films des pionniers lombards du cinéma.

3. Catalogage, documentation, recherche

En 1983 il faut signaler le travail de catalogage de tous les documents, appareils, ect. du "Musée du Cinéma" pour la publication en 1984 du "Catalogue Général du Musée". Un travail de recherche à été effectué pour établir les textes illustratifs de chaque document. Une équipe pendant plus d'un mois a fait les photographies des plus importants appareils du Musée; en effet le "Catalogue" contiendra les images avec les textes explicatifs.

La section "Centre de Documentation" a répondu, par lettre, à beaucoup de demandes de renseignements sur le cinéma italien au bénéfice de chercheurs et de professionnels du cinéma italiens et étrangers.

Il faut signaler encore le travail de recherche pour les étudiants qui préparent des thèses de doctorat dans le domaine du cinéma.

4. Relation avec les autorités nationales et locales

La Cineteca Italiana entretient de bonnes relation avec le "Ministère du Spettacle" de Rome qui pour 1984 augmentera le budget de la contribution annuelle par la loi n.1013. Des bonnes relation existent aussi avec la "Municipalité de Milan", la "Région Lombardie" et la "Province de Milan". Il semble qu'un nouveau siège pour le Musée est en train d'aboutir pour 1984 à Milan dans un palais de la Municipalité.

5. Relations entre membres

En date 1^{er} décembre 1983 à été signé un accord entre la Cineteca Italiana, la Cineteca Nazionale de Rome, le Musée du Cinéma de Turin. L'accord fait suite aux délibérations de l'Assemblée FIAF de Stockholm au sujet de la conclusion des discussions sur le problème du droit d'exclusivité. Du fait de c'est accord interne les trois membres italiens garderons chacun son propre droit avec obligation de consultations. Un droit exclusif est prévu dans les villes sièges de chaque archive.

6. Conclusions

L'année 1983 a été pour la Cineteca Italiana particulièrement active et chargée. Surtout pour l'archive avec le travail de restauration. Il faudrait plus de personal mais le bilan financier est encore beaucoup insuffisant pour développer toutes les initiatives et projets de la Cineteca Italiana qui vient de fêter son 36^{ème} anniversaire.

Gianni Comencini, Secrétaire Général
Walter Alberti, Conservateur

Milan, 31 décembre 1983

Montevideo

El presente informe describe la estructura y el funcionamiento de la institución que se ha creado en Montevideo, Uruguay, para el estudio de la personalidad y el comportamiento humano. El objetivo principal de esta institución es el estudio de la personalidad y el comportamiento humano en sus aspectos biológicos, psicológicos y sociales. El estudio de la personalidad y el comportamiento humano es un campo de investigación que ha experimentado un desarrollo considerable en los últimos años. Este desarrollo se debe a la creciente importancia que se le ha dado en la práctica profesional y en la vida cotidiana. El estudio de la personalidad y el comportamiento humano es un campo de investigación que ha experimentado un desarrollo considerable en los últimos años. Este desarrollo se debe a la creciente importancia que se le ha dado en la práctica profesional y en la vida cotidiana.

Los datos que se presentan a continuación corresponden a la institución que se ha creado en Montevideo, Uruguay, para el estudio de la personalidad y el comportamiento humano. El objetivo principal de esta institución es el estudio de la personalidad y el comportamiento humano en sus aspectos biológicos, psicológicos y sociales. El estudio de la personalidad y el comportamiento humano es un campo de investigación que ha experimentado un desarrollo considerable en los últimos años. Este desarrollo se debe a la creciente importancia que se le ha dado en la práctica profesional y en la vida cotidiana. El estudio de la personalidad y el comportamiento humano es un campo de investigación que ha experimentado un desarrollo considerable en los últimos años. Este desarrollo se debe a la creciente importancia que se le ha dado en la práctica profesional y en la vida cotidiana.

En conclusión, el presente informe describe la estructura y el funcionamiento de la institución que se ha creado en Montevideo, Uruguay, para el estudio de la personalidad y el comportamiento humano. El objetivo principal de esta institución es el estudio de la personalidad y el comportamiento humano en sus aspectos biológicos, psicológicos y sociales. El estudio de la personalidad y el comportamiento humano es un campo de investigación que ha experimentado un desarrollo considerable en los últimos años. Este desarrollo se debe a la creciente importancia que se le ha dado en la práctica profesional y en la vida cotidiana.

De plus en plus l'activité culturelle à l'Uruguay est liée à tous les autres événements qui se passent dans le pays. Après une décade de gouvernement autoritaire, avec des limitations à la liberté d'expression et de travail à tous les niveaux de la vie nationale (et par conséquence aussi de la culture), pendant 1983 on a averti les premiers symptômes d'une grandissante souplesse, comme conséquence de la présence plus dynamique des secteurs populaires. Dans la culture, on voit, aussi, un accroissement des expressions populaires et nationales. Au fur et à mesure que passèrent les mois, pendant 1983, et malgré les sursauts de la vie nationale, la présence populaire fut une des caractéristiques de l'année. L'autre caractéristique, qui affecta aussi le travail culturel, fut l'épouvantable crise économique, l'endettement de l'économie nationale et notre dépendance chaque fois majeur. Cette deuxième caractéristique de la vie du pays pendant l'année affecta malheureusement l'accomplissement de tous les travaux techniques et spécialisés, et notamment le travail de l'Archive de la Cinemateca Uruguaya. C'est à dire, au même temps que se produit la flexibilisation politique et sociale que bénéficie bien sure l'activité culturelle, surgit un endurcissement des conditions économiques. Les deux facteurs ensemble, avants cause des tensions croissants, ne peuvent pas être ignorés en tant que conditionantes extérieurs du travail multiple de la Cinemateca Uruguaya.

Nous avons exprimé il y a quelques années que la Cinemateca Uruguaya est une institution avec des multiples objectifs. Son premier but fondamental est l'accomplissement des tâches propres de tout archive cinématographique (ou d'images en mouvement, comme on dit), mais à cette tâche principale on s'ajoute une mission de diffusion culturelle, l'activité d'enseignement, la production de films, le travail de documentation, les publications spécialisées. L'insertion de cette travail dans la vie sociale et culturelle du pays est très forte, ce que fait de la Cinemateca un vrai centre de référence et d'activité. Les conditions externes nous ont obligé pendant 1983 à prendre des mesures concrètes pour développer notre travail et pour ressoudre des projets qu'exigèrent des nouvelles sources de financement. On se souvient que la Cinemateca Uruguaya ne reçoit pas aucune aide ou prime subside de l'Etat, et ses ressources économiques ont un seul et exclusif origine: ses propres recettes. Malgré tout nous avons accompli les délais accordés pour tous nos projets et nous mettons notre confiance dans l'efficacité du travail tant sur le plan de la préservation (que nous demande les dépenses majeures) comme sur le plan de la diffusion culturelle. Pendant 1983 le numéro des membres permanents de la Cinemateca Uruguaya fut accru jusque 16.000, chiffre importante, sur tout si on sait que la ville de Montevideo compte seulement avec 1.400.000 habitants. Un de chaque cent habitants de la ville, est membre de la Cinemateca. Cette chiffre s'est accrue sensiblement si nous ajoutons aux membres le public général qui a aussi accès aux séances de la Cinemateca. Le support public, clairement populaire, exprime le fonctionnement et le résultat économique de l'institution.

1. Acquisitions. - On a augmenté la quantité de films achetés par l'Archive pendant l'année. Par la voie des accords avec des entreprises de distribution (siègés à Montevideo et à l'extérieur), la Cinemateca a pu accéder à beaucoup de films d'importance, sur la forme de copies, d'intermediats ou bien de négatifs. Par conséquence nous n'avons pas de ressources suffisants pour accéder à tous les titres possibles et le résultat est que nous devons appliquer le critère sélectif, prenant compte des valeurs avec un sens ample, pas seulement critique ou

historicien. En appliquant ce point de vue, nous avons acquiert une série de films britanniques de l'après guerre, beaucoup de films italiens du commencement du néoréalisme et aussi de films argentins des années soixante et soixante dix. D'autres acquisitions ont été simplement de titres d'intérêt ne correspondant pas à périodes ou à réalisateurs.

Une autre possibilité pour l'acquisition de films ont été (comme dans les années précédents) les accords avec les producteurs ou bien des arrangements directs avec les réalisateurs, pour l'obtention de films plus ou moins récents sans l'intermédiation de distributeurs régionaux. Au même temps, est toujours difficile la solution du problème du dépôt légal, parce qu'il n'y a pas aucune législation sur le thème à l'Uruguay et, beaucoup de films qui arrivent sur les écrans des salles commerciales, sont admis temporairement dans le pays et on doit les retourner après trois ou six mois. Ça détermine qu'une partie très importante des films disparaît rapidement du marché.

Face à cette situation nous sommes obligés à multiplier les liaisons internationales pour acheter de copies, d'originales, de dups, etc. Et ça exprime un autre fait: pendant chaque année la Cinemateca présente une quantité significative de films sans exhibitions préalables; c'est à dire, nous projectons ces films en avant première et exclusivement à travers la diffusion de l'institution.

En gros résumé, pendant 1983, nous avons acquiert 346 long métrages, presque tous en 35 mm. Court métrages, presque 300, plus ou moins la moitié en 35 mm. Sauf quelques exceptions les films furent achetés sur copies sous-titrés en espagnol, peu important peut être du point de vue de la conservation, mais très utile si on pense en les divulguer.

2. Préservation. - Pendant trois semaines, M. Constantin Dorokhine, du Service du Bois d'Arcy, séjourna à Montevideo, envoyé par le gouvernement français dans le cadre d'assistance et coopération technique aux archives audiovisuels uruguayens. Son inspection, ses études et recommandations sur place des nouveaux bâtiments en construction de la Cinemateca, ont été très utiles. Nous a permis de corriger et améliorer quelques dispositifs sur lesquels nous avons quelques doutes. Actuellement nous avons installé tout l'isolement terminique des voutes et le ravonnage métallique des trois voutes de préservation et d'un bâtiment anexe pour laboratoire et travaux de préservation. Sur la fin de l'année on avait prévu l'installation des machines du laboratoire, et le transport de presque 5.500 films fut fixé pour 1984, au même temps qu'on commencerait l'achat des appareils pour l'air froid et l'humidité à l'intérieur des voutes.

Tout ça nous a signifié un autre retard sur les dates initialement prévues. Au commencement des œuvres on pensa que les nouveaux bâtiments devraient être en fonctionnement au commencement de 1983. Après un premier retard, l'inauguration fut fixé pour les derniers mois de l'année passée. Aujourd'hui nous avons des nouvelles dates, pour 1984. Le retard est conséquence des difficultés économiques et de financement qu'affectent tout le pays et vraiment aussi la Cinemateca. Mais nous pouvons dire que les travaux se poursuivent tout le temps, peut être plus lentement.

En attendant l'inauguration, les films de la Cinemateca sont encore dans les dépôts dans trois emplacements dans la ville et, quelques uns (des incunables sur nitro) chez une voute de Cine Arte du Sodre, qui a collaboré avec la Cinemateca dans cette travail, au temps que la Cinemateca collabore avec Cine Arte dans les tâches de diffusion et programmation.

3. Documentation. - Le service de Documentation et Bibliothèque maintient souscriptions à soixante dix publications périodiques de tout le monde. Il a ajouté 284 livres et prêt attention aux demandes des investigateurs, des historiens et des critiques du cinéma. Le service, cependant, n'est pas ouvert au public en general, mais seulement aux spécialistes. Les restrictions sont dues à la manque de personnel. D'autres travaux d'investigation sont réalisés par le groupe de travail de la propre Cinemateca, qui a inventarié toute la production nationale, meme si on n'a aucune copie de ces vieux titres. Le meme groupe a poursuivie les entretiens et la redaction des témoignages des precurseurs du cinéma national ou bien du spectacle cinématographique dans le pays.

4. Projections. - Cette secteur de notre activité a ete, comme d'habitude, un des plus actifs. La Cinemateca dispose de 5 salles propres, où elle présente une programmation différencié. Deux des salles sont dédiées presque exclusivement à présenter des films jusqu'à ce moment inédits, des films que sont connus dans l'Uruguay grace à la Cinemateca. Deux des autres salles projettent exclusivement des series retrospectives organisées autour de thèmes, personnalités, périodes de l'histoire du cinéma, des écoles, des tendances, etc. Une autre salle, la cinquième, est consacrée à la projection de films de repertoire, avec des repetitions et reprises. Les cinq salles sont distribuées géographiquement par toute la ville, et seulement deux d'entre elles son groupées dans un seul bâtiment, qui est aussi le siège de la Cinemateca.

On peut le résoudre ainsi: le résumé:

a) Montres, semaines, festivals:

Semaine de Venezuela (7)
 Nouveautés de la Suède (3)
 Semaine soviétique (7)
 Klaus Wildenhahn, le documentariste (4)
 Montre du cinéma belge (3)
 De Weimar à Hitler (3), avec documentaires politiques seulement
 Le cinéma allemand de femmes (9)
 Montre du cinéma espagnol (5)
 Le "cinema gaúcho" (2)
 Le deuxième Festival International de Montevideo (11)
 Semaine du cinéma espagnol (12)
 Les Blank, la contre-culture (5 programmes)
 Nouveautés de la France (3)
 Nouveautés du Japon (3)
 Semaine du cinéma mexicain (6)
 Werner Schroeter (8)
 Le "cinema novo" inconnu (7)
 Gian Maria Volonté à Montevideo (9)
 Films experimentals allemands des '70 (5 programmes)
 Marcel L'Herbier (4)
 Le cinéma de Allemagne de l'Est (11)
 Le cinéma mexicain de Zafra (9)
 Tout Jean Rouch (11 programmes)
 Montre du nouveau cinéma suisse (13)
 Lionel Rogosin (8)
 Vème Festival International de la Danse filmée (4)
 Qu'est-ce que fut la Vera Cruz? (12)

b) Retrospectifs, series, etc.:

Les meilleurs films de l'histoire du cinéma (55)

Tous les films de Chaplin (19 programmes)
 L'œuvre de Laurel & Hardy (15 programmes)
 Tous les films de Luchino Visconti (16 programmes)
 L'œuvre de Luis Buñuel (20)
 La France à travers de ses écrivains vus par ses cinéastes (24)
 Tous les films de Lautaro Murúa (3)
 La mythologie romantique (10)
 Les grandes aventures (12)
 Noms oubliés de l'histoire du cinéma (9)
 Des exemples ironie (13)
 Latinoaméricains et polémiques (8)
 Les films de Pierre Prévert (2)
 In memoriam (7)
 Ils sont fous (5)
 Le cinéma que Montevideo ne voit pas (24)
 Où marche l'industrie? (5)
 Le cinéma français de la IV République (23)
 La religion: on doute (9)
 L'"esprit sportif" (8)
 L'Angleterre, les meilleurs années (19)
 Théâtre filmé (27)
 Cesare Zavattini (19)
 Les ouvriers (21)
 L'état du S8 à l'Uruguay (7 programmes)
 Uruguay: documents politiques (3)
 Problèmes juifs contemporains (11)
 Un cinéma d'idées (13)
 Cinéma muet (31)
 Bruce Beresford, directeur (4)
 Les films à la française (16)
 Les suicidés (20)
 Le cinéma témoin de l'Argentine (3)
 Les traîtres (9) , etc.

Films inédits à l'Uruguay présentés pour la première fois par la Cinemateca: 177 (long métrages) et 320 (court métrages)

5. Publications. - Nous avons publié Cinemateca Revista. Mais par deuxième année consécutif, nous n'avons pu pas éditer une collection de livres. Peut-être ils seront édités par la propre Cinemateca pendant 1984. Aussi même nous avons maintenu la publication régulière des feuilles de documentation pour chacun des films projetés, et des catalogues pour les expositions.

6. Administration, budget. - Chaque an est pire que le précédent. C'est à dire: pour la Cinemateca, chaque année suit les difficultés qui se passent dans le pays. L'actuel budget de l'institution est U\$S 968.000,00 par an, très insuffisant pour les besoins de la Cinemateca. Cette budget représente un abaissement auprès d'autres années.

7. Relations avec d'autres archives. - La cinemateca prête spéciale attention à la collaboration parmi les archives de la région, et en particulier avec Buenos Aires, La Paz, Rio de Janeiro, Sao Paulo. Nous avons augmenté aussi les liaisons avec les archives européennes. Notre difficulté est l'éloignement géographique, même de beaucoup de pays de l'Amérique Latine.

8. Événements/Divers. - Des représentants de la Cinemateca Uruguay ont participé de diverses rencontres:

Festival de Gramado: Henry Segura (février),
 Rencontres culturels à l'Italie: Henry Segura (février)
 Congrès de FIAF à Stockholm: Cristina Ferrari (mai)
 Rencontres du cinéma iberoaméricain à Madrid: M. Martínez Carril (septembre)
 Séminaire de Moyens de Communication à l'Université de La Rábida: M. Martínez Carril (décembre)
 Festival de Huelva: M. Martínez Carril (décembre)

Ont visité la Cinemateca Uruguaya pendant 1983:

Eva Orbanz, Berlin (Ouest)
 Constantin Dorokhine, Paris
 Hans Bieber, Bonn
 Marie Louise Alemann, Munich-Buenos Aires
 Pilar Miró, Madrid
 Carmelo Romero, Madrid
 Jaime de Arminán, Madrid
 Roberto Bodegas, Madrid
 José Sacristán, Madrid
 Charo López, Madrid
 Diego Galán, Madrid
 Gian Maria Volonté, Rome
 Isaac León Frías, Lima
 Carlos Gerbase, Porto Alegre
 Luciana Tomasi, Porto Alegre
 Les Blank, California
 Maureen Gosling, California
 Luz María Orozco, México
 Cosme Alves Netto, Rio de Janeiro
 Silvia Chanvillard, Buenos Aires
 Laura Búa, Buenos Aires
 Tristán Bauer, Buenos Aires
 Lionel Rogosin, New York
 Jorge Sánchez, México
 Laura Ruiz, México
 Victor Benítez, Buenos Aires

3. Conclusions. - Nous l'avons déjà dit: nous croyons qu'une archive cinématographique dans l'Amérique Latine (et peut être en général dans tout le Tiers Monde) doit accomplir de tâches bien différents des archives des pays développés. Par conséquent, la Cinemateca Uruguaya conçoit son travail sur un contexte ample, que nous oblige à ressoudre des problèmes culturels pas solutionnés dans notre pays (par exemple, l'enseignement). Il y a beaucoup d'autres exemples: notre travail de production, ou (évidemment) l'importance que nous accordons aux tâches de divulgation dans un milieu où la connaissance cinématographique est impossible par les voies du commerce ou de la presse. Dans notre cas cette but multiple doit surmonter les sérieuses difficultés économiques propres de la situation générale du pays, et doit ressoudre au même temps notre isolement géographique.

Nous disons tout ça dans l'espoir d'être compris, en ayant compte des différences dans les quelles cette cinémathèque accomplit ses objectifs sans abaisser nos exigences et notre engagement.

M. Martínez Carril

ACTIVITIES REPORT 1983

Acquisitions - Our collection of Uruguayan films has increased with the reception of 53 titles from the Ministry of Health. The material, which was found in the archives and includes some of the distinguished directors of the past and important titles, is being transferred to the National Film Institute. This material includes a considerable number of titles which have been taken to preserve the national heritage.

Montevideo

Preservation - Having completed the microfilm process of our nitrate originals which originally formed the Fernando Ferrer collection, we have undertaken the task of making microfilm negatives of the most recent acquisitions - mainly the material mentioned in the previous paragraph - and several early Uruguayan documentary films made by Carlos A. Bolívar, one of the pioneer directors in the twenties, which were deposited in our archives by relatives of the filmmaker. Once completed, we estimate that all the significant Uruguayan film which has been found so far in the country will remain safely preserved in our vaults.

Cataloguing and documentation - Although we have not yet begun to report on this area, it is also fair to say that some work has been done to expand our collection of magazines, photos, clippings, etc., as well as with the acquisition of equipment.

Film exhibitions - The number of film exhibitions held in Montevideo during 1983 was 46, with a total of 14 exhibitions. They were divided in three main cycles: French and American.

International relations - With the assistance of the French government and the Embassy of France in Uruguay, we received last year M. Constantin Dorez, from the Service des Archives de Film de Centre National de la Cinématographie in Paris for a two month visit with the purpose of the preservation of films. During his stay M. Dorez has worked on the film archive, and has collected and organized the material. He has also offered to be our technical advisor in the future.

CINE ARTE DEL SODRE
Montevideo
Uruguay

ACTIVITIES REPORT 1983

Acquisitions - Our collection of uruguayan films increased with the reception of 83 nitrate reels from the Ministry of Health. The material, which includes films shot in the twenties and onwards, shows the work of several distinguished doctors of the past and the inauguration of hospitals, having therefore a considerable historic value. The first steps have been taken to preserve these reels.

Preservation - Having completed the countertyping process of our nitrate originals which originally formed the Fernando Pereda collection, we have undertaken the task of making acetate negatives of the most recent acquisitions - mainly the mentioned in the previous paragraph - and several early uruguayan documentary films made by Carlos Alonso, one of the pioneer directors in the twenties, which were deposited in our archives by relatives of the film maker. Once completed, we estimate that all the significant uruguayan films which have been found so far in the country, will remain safely preserved in our vaults.

Cataloguing/documentation - Although we have nothing significant to report in this area, it is also fair to say that strong efforts have been made to expand our collections of magazines, photos, clippings, etc., as well as with the process of cataloguing.

Film showings - Our once-a-week screening pattern was kept throughout 1983, with a total of 34 exhibitions. They were divided in three main cycles: french and american cinema, and films on ballet.

International relations - With the assistance of the french government and the Embassy of France in Uruguay, we received last year M. Constantin Dorokhine, from the Service des Archives du Film du Centre National de la Cinematographie in Bois d'Arcy for a two week mission related with the preservation of films. During his stay M. Dorokhine lectured on the subject, thoroughly evaluated our work, and offered his preliminary recommendations as a step previous

to his official report. We estimate very highly the cooperation offered by our colleague from Bois d'Arcy, which provides an example of international assistance between film archives in different stages of development, which should be followed and expanded.

Museum - The ground work for a cinematographic museum has been established with the finding of a few very old cameras, such as the Pathé Freres No 651 and other newer elements with historic value. Thus far, the material is being classified and reconstructed, but it will not be ready for a while.

New theater - After considering several propositions and alternatives, the government has decided to reconstruct the theater on it's original site. The theater was completely destroyed by a fire in 1973. Demolition work of the administrative areas not affected by the fire will start next April, forcing us to move to temporary headquarters for no less than two years. The reconstruction will be complete. It includes a big theater, a smaller one for chamber music and cinema, administrative areas, etc.

We expect to face many problems the next months, but they will be rewarded with a new building which will serve better our future needs.

LA CINÉMATHEQUE QUÉBÉCOISE

Service du Cinéma

RAPPORT D'ACTIVITÉ 1987

Montréal

IL ACQUISITION ET PRÉSERVATION

Edits : 21 longs métrages
121 courts métrages
29 séries de télévision

Le cinéma canadien est bien représenté dans les acquisitions de 1987 : 35 longs métrages et 62 courts métrages font partie des chiffres ci-haut mentionnés et y trouvent par ailleurs les éléments de base originaux de 17 longs métrages et de 49 courts métrages québécois récents, plus de 100 rubans magnétoscopiques tous ont également été déposés.

Le cinéma d'animation fait également bonne figure dans ces acquisitions. 24 titres nouveaux se sont ajoutés à nos collections au cours de cette année.

Nous avons bénéficié de 2500 heures de la Cinéma 16 de Télévision, la Filmoteca de Espana, le Cinéclub Filmorphan de DLR et la Cinémathèque de l'Université Prince-Arthur.

Au nombre des acquisitions québécoises de cette année, mentionnons *THINKING OF MARY CANCELARIA*, *THE WOMAN IN THE WINDOW*, *MURDERER OF MARY* et *WE WANA WITH A BOOGIE BEAT*.

Appareils anciens : Au nombre des appareils nouvellement acquis, il faut mentionner notamment des caméras OM Wollmatz Penta, Uliva model AB, Penta, Kodak models K et Special II, Keystone et une Bell Aviana avec son système d'enregistrement sonore, des projecteurs Rolex G-3, G-5 et 100w, Hama 100w, Keystone E-48 100w et un zootrop. Cette année nous avons eu en exposition uniquement des projecteurs sans mélange de 100 watt qui ont été à de rares exceptions près à deux conférences techniques sur le sujet. Par contre des expositions plus variées ont été montées dans des salles de province.

Photos, affiches, disques : Nous avons reçu quelques 3000 heures de diapositives, 2000 heures de photos et plus de 1000 heures de productions québécoises des années mêmes. Quelques 500 affiches ont été acquises, de même qu'une collection de 200 disques anciens de l'époque muette.

Afin d'accroître la quantité de données photographiques sur les films québécois, il est important de faire connaître et sensibiliser régulièrement les techniciens de la production des provinces pour les besoins de la recherche.

LA CINÉMATÈQUE QUÉBÉCOISE

Musée du Cinéma

RAPPORT D'ACTIVITÉS 1983

I. ACQUISITION ET PRÉSERVATION

Films: 203 longs métrages
281 courts métrages
24 séries de télévision

Le cinéma canadien est bien représenté dans les acquisitions de 1983: 35 longs métrages et 62 courts métrages font partie des chiffres ci-haut mentionnés; on y retrouve par ailleurs les éléments de tirage originaux de 13 longs métrages et de 40 courts métrages québécois récents. Plus de 100 rubans magnétoscopiques nous ont également été déposés.

Le cinéma d'animation fait également bonne figure dans ces acquisitions: 71 titres nouveaux se sont ajoutés à nos collections au cours de cette année.

Nous avons bénéficié de prêts illimités de la Cinémathèque de Toulouse, la Filmoteca de la Unam, le Staatliches Filmarchiv der DDR et la Ceskoslovensky Filmovy Ustav-Filmovy Archiv.

Au nombre des acquisitions non-canadiennes de cette année, signalons: THE KILLING, MARIA CANDELARIA, THE WOMAN IN THE WINDOW, NUMÉRO DEUX et SCRUB ME MAMA WITH A BOOGIE BEAT.

Appareils anciens: Au nombre des appareils nouvellement acquis, il faut mentionner notamment des caméras (3M Wollensak Fastax, Univex modèle AB, Pathex, Kodak modèles K et Spécial II, Keystone et une Bach Auricon avec tous ses appareils d'enregistrement sonore), des projecteurs (Bolex G-3 8, 9.5 et 16mm, Holmes 35mm, Keystone E-38 16mm) et un zootrope. Cette année nous avons mis en exposition uniquement des projecteurs (une trentaine de tous formats) qui ont servi de point de départ à deux conférences techniques sur la projection. Par contre des expositions plus variées ont été montées dans deux villes de province.

Photos, affiches, disques: Nous avons reçu quelque 3000 photos de distributeurs et journalistes montréalais et plus de 1000 photos de productions québécoises des cinéastes mêmes. Quelque 700 affiches ont été acquises, de même qu'une collection de 200 <lobby cards> de l'époque muette.

Afin d'accélérer la constitution de dossiers photographiques sur les films québécois, le responsable de la photothèque se rend maintenant régulièrement sur les tournages pour y faire lui-même des photos pour nos archives.

Parmi les bandes sonores sur disques acquises au cours de l'année, mentionnons les musiques de LOUISIANA STORY, THE RED PONY, MEPHISTO, DEER HUNTER, REDS, YOL, MARIA CHAPDELAINE, THE FRENCH LIEUTENANT'S WOMAN, etc.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Nous testons actuellement un système <d'acclimatation> de fabrication artisanale qui pourrait tenir lieu de chambre de décompression et éviter toute condensation sur les films au moment de la rentrée ou de la sortie dans les entrepôts de conservation.

La photothèque est désormais équipée d'une table à copier et d'un appareil de lavage pour tirages d'archives qui viennent compléter la chambre noire installée par nos propres soins l'an dernier.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h30 les lundi et vendredi, et de 12h30 à 20h30 les mardi, mercredi et jeudi. La clientèle du centre continue à s'accroître et à se diversifier; ainsi, suite à la publication d'un dépliant d'information sur les services de documentation de la Cinémathèque, nous avons rejoint une clientèle extérieure à Montréal à qui nous offrons un service de référence plus systématique. Par ailleurs, bien que la clientèle normale du centre se compose majoritairement d'étudiants du premier cycle universitaire, nous commençons à recevoir des étudiants des niveaux maîtrise et doctorat qui utilisent nos ressources pour des recherches plus élaborées.

Plus de 1000 titres de monographies sont venus enrichir notre bibliothèque au cours de cette année.

De nombreux documents nous ont été donnés, soit par des sociétés, soit par des individus; ainsi un distributeur montréalais nous a remis l'ensemble des dossiers de presse qu'il avait constitués sur les films de son catalogue depuis le début des années 50.

Deux membres du personnel du centre ont participé au stage sur le P.I.P. de mai 83 à Ottawa. Ces deux mêmes personnes ont visité les services de documentation des archives de Bois d'Arcy, Toulouse, Lausanne et Londres (National Film Archives).

L'inventaire scientifique des fonds d'archives (correspondance, documents légaux, textes divers) est enfin commencé.

4. PROJECTIONS

L'horaire hebdomadaire des projections comprend 13 séances: 18h35 et 20h35 du mardi au dimanche, plus une matinée à 15h le dimanche. La salle de la Cinéma-

thèque compte 193 places. Nous avons présenté 540 séances régulières en 1983 (la Cinémathèque fait normalement relâche en juillet, de plus, au cours de 1983, nous avons fait relâche pour accueillir dans notre salle le Festival du nouveau cinéma et le Festival international du film Super 8). Voici un résumé statistique de la fréquentation des projections publiques au cours de cette année:

mois	cycle principal	nombre de séances	spectateurs	moyenne
1/83	JEUNE CINÉMA ALLEMAND, PASOLINI	51	5,110	100
2/83	ACQUISITIONS RÉCENTES, LOUIS MALLE	39	2,935	75
3/83	CUBA, FRANCE DES ANNÉES 30	57	4,171	73
4/83	POSITIF, COSTA GAVRAS	49	3,418	70
5/83	PREMIER MAI, NUCLÉAIRE	56	2,632	47
6/83	MIME, GODARD	56	4,862	87
8/83	SÉDUCTRICES	52	4,057	78
9/83	BUNUEL, EISENSTEIN	52	4,955	95
10/83	THÉÂTRE, POÉSIE	50	3,333	67
11/83	CINÉMA JUIF	35	2,332	67
12/83	CINÉMA FLAMAND, VISCONTI	43	3,152	73
		540	40,957	76

À nouveau cette année la Cinémathèque a préparé dix jours de films sur le jazz, à l'occasion du Festival international de jazz de Montréal.

Les rétrospectives PASOLINI, VISCONTI et CHAHINE, ainsi que l'hommage posthume à BUNUEL, ont remporté un grand succès.

Certaines manifestations de type nouveau méritent d'être signalées:

- un cycle EISENSTEIN ET SES CONTEMPORAINS présenté et commenté par le critique et historien français Barthélemy Amengual;

- une QUINZAINE INTERNATIONALE DU CINÉMA JUIF: à travers une vingtaine d'oeuvres remarquables (dont plusieurs inédits), un voyage saisissant à travers la culture juive préparé en collaboration avec un groupe de citoyens juifs de Montréal;
- un cycle UN MONDE NUCLÉAIRE? mêlant documentaire et fiction et complété par une exposition de photos originales sur le paysage nucléaire actuel de notre planète;
- TRENTIÈME ANNIVERSAIRE DE LA REVUE POSITIF: 23 films admirés, défendus ou découverts par la revue française qui célébrait son 30e anniversaire.

Le cinéma canadien et québécois, l'animation et les classiques du cinéma reviennent très régulièrement au programme de nos projections: cette année, côté animation, nous avons présenté entre autres des soirées TEX AVERY, RAOUL SERVAIS, NORMAN McLAREN, JACK HANNAH et ANNECY 83.

Les films muets sont désormais accompagnés au piano une ou deux fois par mois (limites budgétaires!) ce qui à l'évidence a élargi l'auditoire de ces séances.

Les projections publiques ont été l'occasion comme chaque année d'accueillir plusieurs invités à la Cinémathèque, notamment:

- Barthélemy Amengual (critique et historien français)
- Françoise Audé (critique française)
- Tahar Cheriaa (critique tunisien)
- Livio Delgado (directeur de photo cubain)
- Hector Garcia Mesa (directeur de la Cinemateca de Cuba)
- Amos Gitai (cinéaste israélien)
- Jean-Pierre Jeancolas (critique et historien français)
- Louis Malle (cinéaste français)
- Norman McLaren (cinéaste canadien)
- Linda Mirabal (comédienne cubaine)
- Gordon Willis (Directeur de photo américain)

5. PUBLICATIONS

Trois numéros (dont un numéro double) de notre périodique COPIE ZÉRO sont parus en 1983:

- un ANNUAIRE LONGS MÉTRAGES QUÉBEC 1982 (#15): toute la production du long métrage 1982 (42 films). Génériques exhaustifs, résumés du film et cinq index. Une bibliographie, insérée en supplément, recense livres, revues et journaux parus en 1982 et portant sur le cinéma québécois;

- un numéro spécial sur LES PHOTOGRAPHES DE PLATEAU (#16) rend hommage à douze photographes québécois. Une découverte intéressante de ces auteurs de photos de films et leur travail;
- un ANNUAIRE COURTS ET MOYENS MÉTRAGES QUÉBEC 1981-82 (#17/18): volumineux catalogue qui recense et présente 620 films et que complètent cinq index.

La collection <Les Dossiers de la Cinémathèque> s'est enrichie d'un nouveau numéro:

ÉCRITURES DE PIERRE PERRAULT: Actes du colloque <Gens de paroles>, 24-28 mars 1982, Maison de la culture de La Rochelle. On y regroupe neuf textes qui parlent autant de Perrault cinéaste que de Perrault écrivain. Une coédition avec Edilig, Paris.

Enfin une brochure de présentation a été préparée à l'occasion de la QUINZAINE INTERNATIONALE DU CINÉMA JUIF.

6. EXPOSITIONS

La salle d'exposition attenante à notre salle de projection a accueilli plusieurs expositions au cours de l'année, notamment:

- AFFICHES CUBAINES (en collaboration avec la Cinemateca de Cuba)
- la FRANCE DES ANNÉES 30 (en collaboration avec la Cinémathèque de Toulouse)
- DESSINS D'EISENSTEIN
- JEUNE CINÉMA ALLEMAND
- et plusieurs expositions s'alimentant à même nos collections: affiches populaires, photos de séductrices, etc.

7. ADMINISTRATION

L'équipe de la Cinémathèque comprenait en 1983 vingt employés permanents et trois surnuméraires affectés au guichet. De plus quelques collaborateurs ponctuels sont venus travailler avec nous (documentation et photothèque principalement) grâce à des programmes canadiens ou québécois d'aide à l'emploi.

La Cinémathèque a reçu les subventions suivantes pour l'exercice 1983-84 (1er avril au 31 mars 84):

- Ministère des Affaires culturelles du Québec	\$ 424,600.
- Conseil des Arts du Canada	145,000.
- Conseil des Arts de Montréal	5,000.

Le département de documentation cinématographique fait l'objet d'un budget séparé négocié annuellement avec le Ministère des Affaires culturelles: pour 1983-84 ce budget était de \$305,245.

8. RELATIONS INTERNATIONALES

Le directeur de la Cinémathèque a participé aux travaux du comité directeur de la FIAF et assisté au congrès de Stockholm.

Louise Beaudet, responsable du secteur Cinéma d'animation s'est rendue à l'invitation du Museum of Modern Art et du Pacific Film Archive présenter un programme Charles Bowers à New York et Berkeley; elle a également assisté aux Journées internationales du cinéma d'animation d'Annecy.

François Auger, notre responsable technique, a participé au symposium technique de Stockholm.

À l'invitation de la Cinémathèque suisse, nous avons préparé dix programmes de cinéma québécois qui ont été projetés à Lausanne en avril.

La Cinémathèque a bénéficié de la collaboration de nombreuses archives membres de la FIAF tout au long de cette année, notamment: Bruxelles, Lausanne, Toulouse, Rome, New York, Berlin-RDA, Rochester, Los Angeles, La Havane, Prague, Varsovie, Jérusalem, Moscou et Berlin-RFA.

Montréal, le 1 février 1984.

REPORT
ON THE PROGRESS OF THE WORK OF THE
INTERNATIONAL BOARD OF FILM (IBF) IN
ACTIVITY IN 1963

GENERAL PRINCIPLES

The IBF is a non-governmental organization which is active in the field of international film exchange and cooperation. It was established in 1950 and has since then been working for the promotion of film as a means of international understanding and peace.

The IBF is a non-profit organization and its activities are financed by contributions from its members and by grants from various international organizations.

The IBF is a non-political organization and its activities are not influenced by any political considerations. It is a purely cultural and educational organization.

The IBF is a non-racial organization and its activities are not influenced by any racial considerations.

The IBF is a non-religious organization and its activities are not influenced by any religious considerations.

The IBF is a non-ideological organization and its activities are not influenced by any ideological considerations. It is a purely cultural and educational organization. The IBF is a non-ideological organization and its activities are not influenced by any ideological considerations. It is a purely cultural and educational organization. The IBF is a non-ideological organization and its activities are not influenced by any ideological considerations. It is a purely cultural and educational organization.

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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 1983.

ACTIVITE NATIONALE

En 1983 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. En total on a pris en conservation illimitée 23.824 bobines de films.

On a effectué un tirage actif pour le passage du nitrate à l'acétate. On a tiré pour ça 1.826.000 mètres de films.

Pour les besoins du Gosfilmofond de l'URSS et pour les autres institutions (distribution, studios de production, TV etc) les laboratoires du Gosfilmofond ont tiré 21.413.000 mètres de films.

On a restauré 12.705.000 mètres de films.

On a renouvelé la bande sonore - 1.092.456 mètres de phonogrammes.

On a effectué un travail actif pour aider les groupes de tournage de cinéma et de TV à choisir les morceaux de films nécessaires. Ainsi on a servi plus de 100 groupes y compris les films tels que: LA VICTOIRE (Mosfilm), LE MARECHAL JOUKOV (Studios documentaires), JAVAHARLAL NEROU (Studios des Sciences populaires), LIOUBOV ORLOVA (Mosfilm), ALEXANDRE DOVJENKO (Studios A.Dovjenko) et d'autres. Le Gosfilmofond a commencé le travail qui durera quelques années et qui consiste à choisir et tirer les morceaux des films documentaires pour la réalisation du grand film documentaire de 20 époques "XX-ème SIECLE" (Studios Gorki).

En 1983 dans les cinémas du Gosfilmofond (ILLUSION à Moscou, KINEMATOGRAP à Léninegrad et LE PRINTEMPS à Tbilissi) on a continué la projection des films programmés en cycles thématiques et précédés par allocutions. On a prêté aux cinémas du Gosfilmofond en total 18.920 bobines de films.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 1.216 bobines de films au Bureau de propagande du cinéma de l'Union des cinéastes de l'URSS, à la Société d'instruction publique ZNANIE et aux autres. On a prêté pour projection 29.249 bobines de films aux institutions scientifiques et artistiques y compris les Studios de production, TV, Institut des Recherches cinématographiques, VGIK, l'Union des cinéastes de l'URSS et les autres.

On a restauré 5 films muets.

On a annoté 556 films pour les catalogues des films sovié-

tiques et étrangers.

On a remis à la Maison d'édition le VI-ème volume du catalogue annoté LES FILMS SOVIETIQUES DE FICTION (1966-1970), on a continué le travail sur les volumes suivants du même catalogue ainsi que sur les autres manuels sur les maîtres du cinéma soviétique.

En 1983 les Archives du Gosfilmofond ont établi 807 nouveaux dossiers y compris 186 dossiers sur les films de fiction soviétiques, 13 dossiers sur les dessins animés soviétiques, 142 dossiers de photos des films étrangers, 27 dossiers des cinéastes soviétiques et étrangers et d'autres.

On a continué la construction du 12-ème block-haus.

ACTIVITE INTERNATIONALE

En 1983 le Gosfilmofond a continué des relations actives avec 40 Archives du Film, membres de la FIAF. On a envoyé aux Cinémathèques étrangères en cadre d'échange et en prêt illimité 55 films et en prêt limité - 228 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 50 films et en prêt limité - 23 films.

On a envoyé aux Archives étrangères 12.354 photos, 1672 affiches, 185 pages de la presse et 684 revues et catalogues. On a obtenu des Archives étrangères 1016 livres, revues, programmes et matériaux informatifs, 1738 photos, 174 affiches, 1609 pages de la presse.

Le Gosfilmofond a assuré par les copies de films les projections des films soviétiques dans les cinémas d'Archives de la Bulgarie, de la Grande Bretagne, de la Finlande, de la Grèce, de la Pologne, de la RDA.

Dans le cinéma d'Archives du Gosfilmofond ILLUSION à Moscou on a fait la projection des films des pays-participants du XIII-ème Festival International du Film à Moscou.

Avec l'aide de STAATLICHES FILMARCHIV der DDR le Gosfilmofond a fait la projection des films du réalisateur Konrad Wolf dans son cinéma ILLUSION à Moscou.

Avec l'aide de SUOMEN BLOKUVA ARKISTO le Gosfilmofond a fait la projection des films finnois dans son cinéma ILLUSION à Moscou.

Le Gosfilmofond a accueilli avec plaisir les collaborateurs de STAATLICHES FILMARCHIV der DDR et de CESKOSLOVENSKY FILMOVY USTAV - FILM ARCHIV.

Pendant le XIII-ème Festival International du Film à Moscou la direction du Gosfilmofond s'est rencontrée avec plaisir et a mené les pourparlers avec le Président de la FIAF M. Wolfgang Klauw ainsi qu'avec les représentants des Archives du Film et des autres institutions cinématographiques de l'Autriche, de Berlin-Ouest, de l'Equateur, de la Finlande, de la France, de la Grande-Bretagne, de la Hongrie, du Japon et de la Tchécoslovaquie.

F.I.A.F. Activities Report, Fiscal Year 1983

I. Acquisitions

During 1983 the Munich Film Museum acquired prints of 17 German films, several documents, foreign archives and other related prints on indefinite loan of altogether 47 long and

München

short films.

- | | |
|----------------------------|---------------------------------|
| AUSCHIEDSBILDER | DIE PARALLELEN STRASSEN |
| CANALE GRANDE | REPORT FROM HOLLYWOOD |
| DIE FÄLSCHUNG | REVERSE ANGLE |
| DAS LETZTE LOCH | DIE SIBIRSCHE DER VERONICA VOSS |
| EINE LIEBE WIE ANDERE AUCH | DER STAND DER DINGE |
| HILLO! | DER TOD DER MARIA MALIBRAN |
| PALERMO ODER WOLFSBURG | ZU FRÜH, ZU SPÄT |

Other German productions acquired or deposited in 1983 are:

- | | |
|---------------------|---------------|
| ERDEGEIST | RASKOLNIKOFF |
| DER FALL GLEWITZ | SCHATTEN |
| DER GETEILTE HIMMEL | DIE SCHLÜSSEL |
| LISSY | STERNE |
| MICHAEL | DER UNTERTAN |
| PROFESSOR WILDECK | |

II. Restoration

On the field of film restoration the Munich Film Museum continued to work on several German film classics, especially on MADAME DEBARRY and METROPOLIS. The existing material has been compared with written guidelines from different sources, the material has been edited, costumes have been restored etc.

F.I.A.F. Activities Report, Fiscal Year 1983

I. Acquisitions

During 1983 the Munich Filmmuseum acquired prints of 29 long and 13 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 41 long and 32 short films.

Among the films acquired or deposited were the following recent West German films:

ABSCHIEDSBILDER	DIE PARALLELSTRASSE
CANALE GRANDE	REPORT FROM HOLLYWOOD
DIE FÄLSCHUNG	REVERSE ANGLE
DAS LETZTE LOCH	DIE SEHNSUCHT DER VERONICA VOSS
EINE LIEBE WIE ANDERE AUCH	DER STAND DER DINGE
MALOU	DER TOD DER MARIA MALIBRAN
PALERMO ODER WOLFSBURG	ZU FRÜH ZU SPÄT

Other German productions acquired or deposited in 1983 are:

ERDGEIST	RASKOLNIKOFF
DER FALL GLEIWITZ	SCHATTEN
DER GETEILTE HIMMEL	DIE SCHLÜSSEL
LISSY	STERNE
MICHAEL	DER UNTERTAN
PROFESSOR MAMLOCK	

II. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on MADAME DUBARRY and METROPOLIS. The existing material has been compared with written evidence from different sources, the material has been edited, captions have been restored etc.

III. Showings

In 1983 the Museum showed about 380 different programmes in 770 screenings, 17 more than in the year before.

The main series shown in 1983 were:

GERMAN FILM HISTORY II. THE TWENTIES
SOVIET UNION: THE CINEMA OF THE REPUBLICS
FILM/HISTORY 1895-1945
GERMAN FILM HISTORY III. THE THIRTIES 1. 1930 to 1933
THIRD EUROPEAN STUDENT FILM FESTIVAL
M-G-M MUSICALS

Retrospektives with films by or with

ALFRED HITCHCOCK (continued)	WERNER SCHROETER
SATYAJIT RAY	BUSTER KEATON
WIM WENDERS	MIKIO NARUSE
JACQUES DEMY	LUIS BUNUEL
ROBERT MITCHUM	

IV. Budgetary matters

Apart from the salaries paid by the City of Munich to the staff of the Filmmuseum - 5 plus 4/2 employees - and the assistance granted by the Munich City Museum, the Filmmuseum had at its disposition in 1983:

For screenings and other events:	DM 235.000.-
For acquisitions and restoration:	DM 165.000.-

New York

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM
11 West 53 Street, New York, NY 10019
Founded 1935, private, founder member of FIAF

I. ACQUISITION

- a) statistics: 240 features, 307 short films, 97 trailers, and 195 videotapes
- b) collections: The Thomas Brandon Collection, mentioned in our last report but acquired in 1983, consists of 65 feature films and 90 short films, most of them in the form of 16mm prints. The features are English-titled foreign films 1930-1960, and while they cannot be considered preservation materials, they are very useful in our Film Study Center. The largest part of the short films consist of documentaries, leftist and labour films, including most of the surviving productions of the Film and Photo Leagues. The collection also includes a large amount of paper materials related to the thirties social documentary movement. We established the Margareta Akermark Memorial Fund, which has been successful in acquiring many short independent films as well as funds with which to purchase such films for our circulating program. The Hal Roach Studios have donated some original nitrate negatives for silent slapstick comedies, and more is expected to come from this source. The widow of Irving Browning (director of CITY OF CONTRASTS) has donated his films.

II. PRESERVATION

Funding for the laboratory work of preservation rose over last year to more than \$300,000. This sum includes grants from the federally-funded NEA/AFI preservation program, the state Arts Council, a 3-year grant of \$50,000 a year from Mrs. John Hay Whitney for preserving the David O. Selznick films, a very successful benefit showing of SUPERMAN III from Warner Communications, and gifts of private benefactors. The films preserved include a large group of American silent slapstick comedies in preparation for the 1985 symposium on this topic; Biograph and Edison films; a restoration in color of a longer version of WAY DOWN EAST; continued work on a method to copy THE BIG TRAIL from its original Grandeur process negative. In January 1983 we were given an honorary award for our work in film preservation by the National Board of Review. Peter Williamson was named to the North American Subcommittee of FIAF's Preservation Commission. Larry Karr was hired as consultant to study the needs and survey available sites for a new vault facility and preservation center.

III. CATALOGUING - DOCUMENTATION - RESEARCH

- a) catalogue: Requirements were developed for the establishment of a new online microcomputer system, including the functions of online input, editing, query, generation of reports, the ability to track separately the status of individual copies of the same film, and the conversion of the 5000 already-existing Griphos records into the new system. Good progress was made on the cataloguing backlog.

- b) documentation and research: No progress was made on the completion of the facilities of the Film Study Center and many of the special collections remained unavailable. However, about 2000 films were shown to visiting scholars and researchers, including Kevin Brownlow, Charles Musser, Jay Leyda, Dudley Andrews, Tom Gunning, Russell Merritt, Tom Cripps, Bill Nichols, David Bordwell, Steve Higgins. Ron Magliozzi continued his work on the FIAF project EMBRYO. In addition to the Thomas Brandon Collection described under film acquisition, we acquired the James Delson Collection, a private research library consisting of 70 boxes of books, periodicals, clipping files and miscellaneous material. Cataloguing of the Mark DeCostello poster collection was begun.

IV. FILM SHOWINGS

The following projections took place in the Roy and Niuta Titus Theater II; the larger theater is not yet ready for use.

- a) continuing programs: CINEPROBE (16th season); WHAT'S HAPPENING? (13th season); NEW DIRECTORS/NEW FILMS (13th season, March 18-31)
- b) special programs:
- REDISCOVERING FRENCH FILM, Part II (January 6 - October 4); introduction to programs by Frantz Schmitt, Curator, Service des Archives du Film/CNC
 - PERSPECTIVES ON FRENCH CINEMA (11th series)(February 17-25)
 - HAPPY BIRTHDAY, VINCENTE MINNELLI (March 3-6)
 - RECENT HUNGARIAN ANIMATION (March 11); guests Georgi Matolcsy and Charles Samu
 - A SALUTE TO THE NATIONAL FILM ARCHIVE, BRITISH FILM INSTITUTE (April 29-May 19); introductions and guests included Clyde Jeavons, Scott Meek and Elaine Burrows
 - BRITAIN SALUTES NEW YORK: A SALUTE TO BRITISH ADVERTISING (May 9-22, repeated October 24-28)
 - A SALUTE TO RICHARD LESTER (June 14)
 - NEW DAY FILMS (June 17-21)
 - RECENT ACQUISITION: BULGARIAN FILMS (October 6-20)
 - RECENT FILMS FROM WEST GERMANY (in cooperation with Goethe House, New York)(6th season)
 - BEST OF ANNECY '83 (November 18-20)
 - REDISCOVERY: CHARLES R. BOWERS (November 17-20); program organized and introduced by Louise Beaudet, Cinematheque Quebecoise
 - NORMAN MCLAREN: NARCISSUS (December 2-3)
 - MERCHANT/IVORY PRODUCTIONS: 21 YEARS OF FILMMAKING (December 8-30); guests, Ismael Merchant and James Ivory
 - ROBERT J. FLAHERTY CENTENNIAL 1884-1984 (December 31-January 1, '84)
- c) special screenings: LOCAL HERO; THE DRAUGHTSMAN'S CONTRACT; LA TRAVIATA; NORTH BY NORTHWEST; THOMAS BRANDON EVENING; "FROM LADY EVE TO KING KONG; MEN AND WOMEN IN THE MOVIES" (by Ron Magliozzi); LE MYSTERE PICASSO; SUPERMAN III (benefit for film preservation); A STAR IS BORN (in cooperation with the Academy of Motion Picture Arts and Sciences); THE GREY FOX; THE LEOPARD; VERTIGO; SILKWOOD; GALA (in cooperation with the National Film Board of Canada); LUDWIG.

V. PUBLICATIONS

Pym, John. The Wandering Company/Twenty-One Years of Merchant Ivory Films. Comments by James Ivory. London and New York: British Film Institute and The Museum of Modern Art, 1983, 102 p., illus.
Bandy, Mary Lea, ed. Rediscovering French Film. Introduction by Richard Roud. New York: The Museum of Modern Art, distributed by Little, Brown & Company, Boston, 1983, 221 p., illus., chronology and bibliography.
Circulating Video Catalogue. The Museum of Modern Art. New York, 1983, 50 p., selected bibliography, title index.

VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The department's operating budget within The Museum of Modern Art remained at about the same level or higher. Information about fundraising activities and relations with government authorities is reported under item II, Preservation. Some of the screening programs were also partially supported by government agency grants.

VII. INTERNATIONAL RELATIONS

- a) loans and exchanges: 32 films were lent to FIAF members and observers abroad, including Bois d'Arcy (for Cannes), Lisbon, LondonNFA, Montreal, ParisCF and Vienna, in addition to 66 films lent to FIAF members and observers in the US. 35 films were lent to nonFIAF institutions abroad, including National Film Center/Tokyo (Charles Silver accompanied a show of John Ford films), and the festivals of Annecy, Toronto and London. Many of our FIAF colleagues lent generously for "Rediscovering French Film", Cinematheque Quebecoise lent the Charlie Bowers films; National Film Archive lent films for their salute; the Bulgarian films were acquired earlier from our FIAF colleagues in Sofia. Prints of films for deposit were made for the archives of Brussels and Vienna, and we acquired a film from Canberra.
- b) touring shows: "Hollywood Portrait Photographers," directed by Mary Corliss, having completed its tour in the US, was lent to Centre Culturel de Marais in Paris. The D. W. Griffith touring show and exhibition completed its showing at the Centre Georges Pompidou in Paris, and Eileen Bowser participated in a colloquium on Griffith organized by the University of Paris. During the year prints were made for a new touring show, "American Social Documentary: the Thirties", which will be available in 1984 through the FIAF Secretariat.
- c) Three staff members participated in the Stockholm Congress and each also did work for the three FIAF commissions; one staff member participated in the FIAF Executive Committee meetings. Ron Magliozzi attended the meeting of PIP Indexers in Ottawa.

VIII. SPECIAL EVENTS - MISCELLANEOUS

The Stills Archive and Circulation remained in temporary quarters but continued to actively serve their users; the working screening rooms and storage facilities for special collections were not completed. We received an intern, Ms. Ljubica Stanivuk, from the

Museum of Modern Art in Belgrade, where a film department is being developed. Ms. Stanivuk remains in New York for a six-months period. Work began on preparations for the 1985 FIAF congress in New York and the 50th anniversary of our archive which will be celebrated in that year.

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1957-1958

General Remarks

In December 1957, the Oslo Public Library was visited. The library is situated in the city of Oslo, Norway. The building is a modern structure, built in 1957, and is one of the best examples of modern library architecture in Norway. The library is a large, open-plan building with a high ceiling and a lot of natural light. The collection is extensive, and the staff is friendly and helpful. The library is a very important part of the city's cultural life, and it is a pleasure to visit.

Oslo

The library is a very important part of the city's cultural life, and it is a pleasure to visit. The collection is extensive, and the staff is friendly and helpful. The library is a very important part of the city's cultural life, and it is a pleasure to visit.

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NORSK FILMINSTITUTT
Grev Wedels plass
P.O.Box 482 Sentrum,
0105 Oslo 1, Norway.

REPORT FOR 1983

General remarks.

In December 1983 we could move our offices, library and documentation departments to new premises in the center of the city of Oslo. We occupy the ground floor of a reconstructed building more than 150 years old. In fact it was in the 1820-ties the Norwegian Military Hospital. It was a typical wooden building in the classical Empire style. It was taken down piece by piece in the 1950-ties and has now been rebuilt just as it was although the interior is quite modern. In connection with the building we have got a modern cinema with all necessary equipment. The cinema has 116 seats.

The installation works are not yet finished, but we will most probably be able to open the cinema to the public during the first half of 1984.

Unfortunately we had to use some of the funds for restoration in order to finance the laying out of the new building.

The rent is rather high, but we have reason to believe that we will be granted full compensation during the budget years to come.

The governmental archive committee has finished its work and has been presented its recommendations to the Minister of Culture. The committee has suggested compulsory deposit of films and videogrammes.

1. Acquisitions of the year.

Even during 1983 we have received numerous short film and 120 feature films. It is impossible to give exact figures. We have still only two persons working full time in the film archive. The amount of unregistered material is therefore unfortunately still growing. Government grants for more personell are at a stand still.

2. Library - documentation

The library consists of 10.591 volumes. Our script collection amounts to 952. Our collection of stills, posters and documentation material is growing rapidly. A lot is not registered at all, but we have a rather good documentation on approx. 18.500 films.

3. Progress in the field of preservation

The government grant for preservation in 1983 amounted to 2.4 mill. Norwegian crowns. Approx. 1.5 mill. NK have been used for this purpose. Approx 0.9 mill. NK had to be used to furnish the new premises. 5 Norwegian feature films from the period 1932 - 1938 have been fully restored. Furthermore we have restored 25.651 meters of Norwegian short films from the nitrate period.

4. Publications.

The following publications have been published in 1983:

- a. Register on Norwegian short films production 1982.
- b. Information booklet on the Norwegian feature film production in 1983: NORWEGIAN FILMS/FILMS NORVEGIENS.

5. Film showings

Our cooperation with the Oslo Municipal Cinema has continued in 1983 with a joint responsibility for the study cinema KINOTEKET, which has given two performances a day. Special series have been presented in our own study cinema where we have given 135 performances.

6. Budgetary matters

Our budget for 1983 amounted to NK 5.008.000.
Our budget for 1984 amounts to approx NK 5.800.000.
This does not mean progress at all due to the fact that the rent for new premises amounts to NK 1.841.700,-

In fact we have less personell money for our activities than in previous years.

7. We were represented at the FIAF Congress in Stocholm 1983. We have had visitors from the U.S.A., United Kingdom, The People's Republic of China and from the Nordic countries.

Also in 1983 we have received copies from our colleagues partly for deposit, partly on loan for showings.

REPORT TO YEAR 1983

Introduction

In 1983, NFTA's mandate was fulfilled through a series of projects and activities designed to enhance the public's access to and appreciation of Canadian film and sound. A major objective was to ensure that the public was kept abreast of developments in the field of audiovisual media. To this end, a series of seminars and workshops were organized throughout the year, focusing on the history and development of the film and sound industries, and the role of these media in Canadian society. A particular emphasis was placed on the work of the National Film Board of Canada, which has long been a leading force in the development of Canadian film and sound. Through these activities, it was hoped that the public would gain a better understanding of the value of these media and the importance of preserving them for future generations.

Ottawa

Acquisitions included representative samples from many Canadian festivals, including the Ontario International Film Festival, which showcased a wide range of international and Canadian productions. Notable acquisitions included the Canadian feature film *THE DEATH OF MARCO POLO*, directed by Luca Bacci, and the Canadian documentary *THE LIFE OF LUCIA BRUNO*, directed by Lucia Bruno. Other notable acquisitions included the Canadian feature film *THE LAST DAYS OF A CONQUEROR*, directed by Dan Crouse, and the Canadian documentary *THE BURNING*, directed by Dan Crouse. The National Film Board of Canada's 25th anniversary celebration was also a major focus of the year, with a series of events and exhibitions organized throughout the country. These events showcased the work of the NFB's 25 most interesting and accomplished producers, directors, and screenwriters, and provided an opportunity for the public to see and hear some of the best Canadian film and sound. In addition, the National Film Board of Canada's 25th anniversary exhibition, *25 YEARS ON*, was held in Ottawa, providing a comprehensive overview of the NFB's history and achievements. Other notable acquisitions included the Canadian feature film *THE LAST DAYS OF A CONQUEROR*, directed by Dan Crouse, and the Canadian documentary *THE BURNING*, directed by Dan Crouse. The National Film Board of Canada's 25th anniversary celebration was also a major focus of the year, with a series of events and exhibitions organized throughout the country. These events showcased the work of the NFB's 25 most interesting and accomplished producers, directors, and screenwriters, and provided an opportunity for the public to see and hear some of the best Canadian film and sound. In addition, the National Film Board of Canada's 25th anniversary exhibition, *25 YEARS ON*, was held in Ottawa, providing a comprehensive overview of the NFB's history and achievements.

The acquisition program for 1983 was particularly successful, with a wide range of high-quality Canadian film and sound being acquired. This success was due in large part to the efforts of the National Film Board of Canada, which has long been a leading force in the development of Canadian film and sound. Through its acquisitions program, the NFTA was able to ensure that the public had access to some of the best Canadian film and sound available. In addition, the National Film Board of Canada's 25th anniversary celebration provided an excellent opportunity for the public to see and hear some of the best Canadian film and sound. Through these events and exhibitions, the public was able to gain a better understanding of the value of these media and the importance of preserving them for future generations. The National Film Board of Canada's 25th anniversary celebration was a major success, and it is hoped that similar events will be organized in the future to further enhance the public's access to and appreciation of Canadian film and sound.

NATIONAL FILM, TELEVISION AND SOUND ARCHIVES

OTTAWA

REPORT TO FIAF 1983

Acquisitions

In 1983, NFTSA accessioned 101,835 film, video, audio, photographic and printed documents (a document for audio visual material being defined as ten minutes of moving image or recorded sound played at appropriate speed). This is close to the NFTSA objective to hold acquisitions in 1983 below 100,000 and thus allow for essential work in conservation, description and public service to be carried out despite the policy of general restraint in all areas of government funded activities. Selections had to be made, especially in cases of television production, and that sped up the process of clarification of selection criteria which is now in its final stage.

Acquisitions included representative samples from many Canadian festivals; Canadian feature film preservation masters, such as A SUIVRE, CROSS COUNTRY, THE DEATH SHOP, UN ESPACE A SOI, THE GREY FOX, LUCIEN BROUILLARD, MARIA CHAPDELAINE, OF UNKNOWN ORIGIN, RAMEAU'S NEPHEW BY DIDEROT (THANX TO DENNIS YOUNG) BY WILDA SCHOEN; pre-print elements for 1966-1972 productions by David Cronenberg; 35mm and 16mm printing elements from Film House, one of the largest laboratory facilities in the country; Canadian short films (e.g. preservation masters selected from 1940's - 1950's productions by Crawley Films Ltd., one of the oldest and most prominent Canadian production companies) and a large variety and quantity of television broadcasts. Among the most interesting acquisitions of international productions were films shown in a major film retrospective at the International Congress of Anthropological and Ethnological Sciences in Vancouver, British Columbia (e.g. ANGEL OF WAR, AWAKE FROM MOURNING, COURTS AND COUNCILS, FIRST CONTACT, HIROSHIMA-NAGASAKI AUGUST 1948, IN SPRING ONE PLANTS ALONE, MAYA LORDS OF THE JUNGLE, N!AI, THE STORY OF A !KUNG WOMAN, SHARK CALLERS OF KONTU, A VEILED REVOLUTION, A ZENANA: SCENES AND RECOLLECTIONS).

The acquisition receiving most attention was that of 20 early films (copyrighted by T.A. Edison and finding their way to Canada via Chicago Talking Machine Co.) found in Beaverton, Ontario (ALLISON HILL STREET CAR, BLACK DIAMOND EXPRESS, BLACKSMITH SHOP, BUTTERFLY DANCE, CARPENTER SHOP, CHICKEN THIEVES, CHURCH ENTRANCE SCENE, DEATH SCENE, EMPLOYEES LEAVING FACTORY, FEEDING THE DOVES, GARDEN SCENE, GHOST DANCE, GOING TO THE FIRE, LONE FISHERMAN, POLICE ON PARADE, SULKY RACE, SURF SCENE, TRAINS ON BRIDGE, UMBRELLA DANCE, WASHING IN KITCHEN). A variety of newspapers and television stations carried a story on the NFTSA and this collection and the event was extremely well received by the public.

To meet the demand of the archives/donor relationship typical of media acquisitions from production agencies the NFTSA has installed a second film to videotape transfer unit, Bosch FDL 60, and a 1-inch videotape recorder, Ampex VTR 2, so that productivity can increase with existing staff. Extensive gains have been recorded in protecting the vast quantity of unique kinescope recordings in the custody of the NFTSA through transfer to videotape, and the whole of such series as THIS HOUR HAS SEVEN DAYS has now been protected and made accessible via reference videocassette copies.

At the same time the older technologies have not been neglected. The NFTSA established a training program under which two younger staff members are learning to operate the Oxberry 1500 optical printer which was acquired in 1981. This training program should ensure that the NFTSA has the expertise on staff to transfer nitrate film and all guages of substandard safety film in the years to come.

In addition, the NFTSA continued in conservation of its film and television documentation resources by microfilming a large portion of distributors' catalogues and film title and personality vertical file materials.

In total for 1983, the NFTSA conserved 26,156 media documents (film, video, audio) and microfilmed 60,083 documentation materials.

Cataloguing - Documentation - Research

In 1983, NFTSA catalogued 135,149 documents at the preliminary level and 28,076 documents were catalogued in-depth. NFTSA's subject and personality authority files are being continuously updated and so is the Main Inventory of Collections. Cataloguing for all three media is now standardized to comply with CAN/MARC (Machine Readable Cataloguing, Canadian variant) rules. This, together with a detailed description of NFTSA Procedures and a realistic Systems Feasibility Analysis (both studies completed in 1983) should provide for a relatively smooth switch-over from a manual to an automated system (when the time comes). A considerable amount of work has also been done on the organization and description of the CBC stills collection housed at the NFTSA.

All this has greatly contributed to the manageability of NFTSA's resources which are used by an ever increasing number of researchers, film, television and radio industries, interest groups and the general public. In 1983, NFTSA answered 9,679 telephone or written inquiries, served 634 patrons, supplied 20,624 copies of documents (definition of a document see above) and 9,328 documents were consulted on NFTSA premises. Productions such as the WAR series (National Film Board of Canada) or NORTH OF 60 (TV Ontario) relied heavily upon NFTSA's

archival resources. Large numbers of kinescopes and original videotapes were also copied for CBC re-broadcasts commemorating the introduction of television into Canadian homes.

Exhibitions - Publications

Year 1983 saw a slow comeback of the National Film Theatre. Run by the Canadian Film Institute and supported by the NFTSA, the NFT launched successfully a series of new Canadian filmmakers and several brief programs of international cinema. NFTSA also collaborated with the Festival of Festivals, Toronto, on a retrospective of Canadian and international documentary films.

One of the major NFTSA's research projects, the Inventory of Collections of the National Film, Television and Sound Archives was completed and published together with the Guide to the National Film, Television and Sound Archives. Both publications are available in separate French and English versions and both were edited by NFTSA's Jean Guenette. Thanks to these publications the NFTSA can now offer researchers the essential tools for an informed approach to its holdings.

Under the contract between ICA and Unesco the Director of NFTSA researched and wrote The Archival appraisal of moving images: a RAMP study with guidelines, (PGL83/WS/18), now available from Unesco. As in former years, Jana Vosikovska compiled and edited Bibliography of FIAF Member's Publications 1982.

Research and publishing activities carried over into 1984 include Canadian Feature Film Credits 1913-1984, and a catalogue of Canadian productions Film Canadiana 1980-1982, which is being produced in collaboration with the National Film Board and National Library of Canada, with the use of NFB automated data base for cataloguing audio visual materials, FORMAT.

International Relations

In May, the NFTSA hosted a FIAF workshop on indexing of film and television literature given by FIAF Index editor M. Moulds for indexers from North America.

J. Vosikovska continues her work in FIAF Documentation Commission and attended Commissions' annual meeting in Stockholm.

NFTSA's Director was heavily involved with the organization of the FIAF/FIAT Joint Technical Symposium held in Stockholm in June. In connection with his activities in FIAF, FIAT, IASA, ICA, the Round Table, FAAC and TAAC he attended meetings in Madrid, Paris, London, Washington, Stockholm, Koblenz, the Hague and Los Angeles.

MUSEE HENRI LANGLOIS

Acquisitions 225500
Exposition 150000
Bibliographie 250000
Revue 200000
Prothèque 213000
Frais divers 213000

REPORT ON ACTIVITIES 1964

Paris

ACQUISITIONS DE L'ANNEE

Une importante collection de films Français et étrangers (35 et 16 mm) : 300 copies.
Cinq films originaux de T. EDISON à double perforation, triple bande image (A Trip to Italy, A Child of the Forest, ...).
Divers dépouilles sur support plus de 1000 copies, négatifs-pour les de longue de durée restants.

CONSERVATION

La conservation des anciennes films de la Cinématheque Française se termine. Le matériel NITRATE sera transféré aux Archives de Film de BIRMI. Le matériel SAFETY sera conservé dans les locaux de la Cinématheque Française.

L'augmentation des effectifs de personnel affecté au Département de Film a considérablement accru le rythme de vérification des stocks aux fins de la préservation des films.

Grâce à diverses aides financières et matérielles de transfert aux SAFETY. Les travaux de conservation de restauration, de réimpression, la priorité est accordée aux œuvres d'importance particulière cinématographique française ainsi qu'aux films de la collection de la Cinématheque Française.

En résumé, les travaux ont été effectués de manière satisfaisante et les stocks de films sont en bonne voie de conservation.

La Cinémathèque Française

MUSÉE HENRI LANGLOIS

Administration	: 723.55.98	Paris, le
	553.21.86	
Bibliothèque	: 553.82.32	
Musée	: 553.74.39	
Photothèque	: 723.95.02	
Programmation	: 723.30.85	

RAPPORT D'ACTIVITES 1983

ACQUISITIONS DE L'ANNEE

- Une importante collection de films Français et étrangers (35 et 16 m/m) : 300 copies.
- Cinq films originaux de T. EDISON à double perforations, triple bande image (A trip to Mars - A child of the forest,...).
- Divers déposants ont confié plus de 3 500 boîtes, négatifs-positifs de longs ou courts métrages.

CONSERVATION

Le regroupement des collections Films de la Cinémathèque Française se termine. Le matériel NITRATE (nég. & positifs) est d'ores et déjà entreposé au Service des Archives du Film à BOIS D'ARCY. Le matériel SAFETY déjà rassemblé dans un seul dépôt sera très prochainement transféré dans les locaux mis à notre disposition par le Ministère de la Culture en proche banlieue parisienne (ST-CYR).

L'augmentation des effectifs du personnel affecté au Département du Film a considérablement accru le rythme de vérification des stocks ainsi que celui de première vérification.

Grâce à diverses aides financières un important travail de transfert sur SAFETY, accompagné quand cela est nécessaire de restauration, a pu s'effectuer la priorité étant accordée aux oeuvres anciennes du patrimoine cinématographique français dont quelques unes ont déjà été présentées lors du Festival de Cannes 1983. Cette expérience sera reconduite en 1984.

En résumé : 104 éléments ont été tirés dont 44 éléments de conservation et 60 copies positives. 103 nouveaux éléments sont en commande et en attente de Tirage.

En mars prochain l'oeuvre la plus originale de ce programme sera la présentation à Chaillot, du film tourné par André ANTOINE en 1920,

"L'HIRONDELLE ET LA MESANGE"

Ce film resté non monté, sera resté inachevé jusqu'en 1983. Plus de six heures de négatif, excellemment conservé par la Cinémathèque Française, a permis à Henri COLPI, aidé dans la recherche historique par Philippe ESNAULT, de réaliser une version teintée et intertitrée, d'une durée de 80 minutes à 18 i/S. Pour la présentation, Henri COLPI supervise la composition d'une partition musicale pour six musiciens.

Actuellement se termine la restauration de "LA ROUE" (A. Gance) qu'effectue Marie EPSTEIN grâce à la collaboration du GOSFILMOFOND de l'U.R.S.S. et des travaux sont entrepris sur "LES VAMPIRES" (L. Feuillade) et "CASANOVA" (A. Wolkoff).

INVENTAIRE - DOCUMENTATION

- L'inventaire des collections conservées par la Cinémathèque Française s'est poursuivi en 1983 et la presque totalité de celles-ci figure déjà au fichier pour l'instant encore manuel mais pour lequel la programmation d'insertion dans un fichier électronique est commencée. Pour la poursuite de ce programme un ordinateur vient d'être acquis par la Cinémathèque Française.
- Les accords intervenus avec l'Institut National de l'Audiovisuel (I.N.A.), le Centre National de la Recherche Scientifique (C.N.R.S. SERDAV) et Radio France ont permis la création d'Archives du Cinéma Français, secteur partiellement chargé de recueillir sur différents supports (films, vidéo, bandes son) les souvenirs et témoignages de tous ceux qui ont participé à l'histoire du Cinéma français (réalisateurs, interprètes, techniciens). Dans le cadre des activités de ce secteur des hôtes étrangers peuvent aussi être appelés à témoigner. (Voir : O. WELLES à la Cinémathèque et les entretiens avec Budd. BOETTICHER, Luigi COMENCINI, Henry HATHAWAY).

PROJECTIONS

Tant dans ses deux salles du Palais de Chaillot que dans la salle du Centre Georges Pompidou, la Cinémathèque Française, à raison de 40 séances hebdomadaires, (plus de 2 000 programmes annuels) a accueilli 220.000 spectateurs à savoir une augmentation d'environ

11 % par rapport à l'exercice 1982. Outre ses propres programmes établis par la Direction de la programmation, soucieuse d'ouverture, la Cinémathèque Française a réservé plusieurs séances mensuelles à des organismes extérieurs, oeuvrant comme elle à une plus grande connaissance de l'actualité cinématographique : (films des élèves de l'IDHEC, films d'animation, films restaurés par les Archives du Film).

Sans vouloir énumérer tous les hommages et cycles présentés en 1983, relevons en particulier :
Fred ZINNEMAN, Luigi COMENCINI,
Frank CAPRA, Vilgot SJOMAN, Russ MEYER, S. SAHIB-SALESS,
René CLAIR, Pierre CHENAL, Jorge BODANSKY, Klauss WILDENHEIM, Joris IVENS, Preston STURGES, Lilian GISH,
Sean CONNERY, André BAZIN.

Les Cartes blanches offertes à : François TRUFFAUT, William K. EVERSON, Philippe GARREL, la Cinémathèque du LUXEMBOURG.

Les Panoramas des Cinémas Marocain, Australien, Canadien, Néo-Zélandais, Chilien, Tchèque, Autrichien, et la projection en Juillet de "NAPOLEON" (trois séances avec orchestre sous la direction de Carl DAVIS) dans sa version la plus complète à ce jour.

EXPOSITIONS - PUBLICATIONS

En Juillet 1982, la Cinémathèque Française s'est dotée d'un département BIBLIOTHEQUE-MUSEE qui placé sous l'autorité d'un Conservateur, assisté en un premier temps de 12 personnes, a regroupé l'ensemble des collections "NON FILMS" (Musée du Cinéma, Henri LANGLOIS - Manuscrits - Imprimés - Fonds iconographiques - Appareils - Costumes et décors).

En 1983, s'est poursuivi le recensement systématique de ces collections - Leur catalogue, normalisé est commencé -

Enfin ces collections ont pu être ouvertes à la consultation dans les locaux aménagés au 3e étage du Palais de Chaillot. Ces locaux partagés et co-gérés avec le Centre de Documentation de l'I.D.H.E.C., offrent aux lecteurs une grande économie de recherche pour le rapprochement des collections et un fichier commun. Remarquons que ces Bibliothèques (C.F. & IDHEC) continuent cependant à dépendre de leurs administrations respectives mais leur rapprochement leur a permis d'entreprendre en commun un important travail de réflexion sur les normes catalographiques spécifiques à la documentation Cinématographique et plus particulièrement sur les normes élaborées par la F.I.A.F.

Au titre des enrichissements le Département, a pu enregistrer en 1983 à titre onéreux : 1 290 partitions musicales de films muets et 19 lettres autographes de cinéastes français provenant de la dispersion aux enchères publiques de la collection Charles SPAAK et à titre gratuit de 59 dépôts.

Par ailleurs sont entrés dans les collections :

Livres & brochures,	566	Affiches,	1 202
Périodiques,	2 500	Maquettes/dessins,	790
Pressbook de films,	900	Maquettes construites	
Partitions manuscrites,	7	/éléments de décor,	30
Partitions imprimées,	1 405	Costumes & accessoires,	8
Manuscrits divers,	30	Appareils,	63
Découpages,	1 833	Disques,	27
Photos,	10 643	Cassettes,	11

- Le Département a organisé 4 expositions :

- René CLAIR à l'occasion de la rétrospective, exposition montrée ensuite en France et à l'étranger. Un coffret Vidéo regroupant l'oeuvre Cinématographique muette de René CLAIR est actuellement disponible ainsi que le catalogue de l'exposition.
- Christian DIOR et le Cinéma avec catalogue
- Marlène DIETRICH
- Les ENRICHISSEMENTS de la Cinémathèque Française.
- L'exposition réalisée par la Cinémathèque d'AMSTERDAM a été présentée à Chaillot, et le Département a multiplié les animations liées à la programmation des salles, les participations à des manifestations extérieures, les collaborations et échanges divers (Musée du 20e siècle pour aménagement des galeries consacrées au Cinéma - Musée KODAK - Musée de la Photographie - Travaux documentaires de la F.I.A.F. avec deux revues inventoriées).
- Le département a de plus entrepris la rénovation du Musée Henri LANGLOIS, tout en préservant les desseins de son créateur - Musée qui ouvert en permanence a accueilli quelques 34 000 visiteurs (23 600 en 1982).

RELATIONS INTERNATIONALES

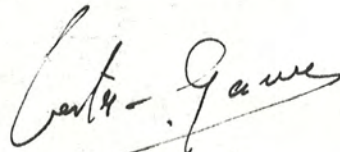
La lecture des points qui précèdent et plus particulièrement celui qui traite des projections révèle l'étendue des Relations entretenues par la Cinémathèque Française avec les organismes étrangers, qu'il s'agisse de Cinémathèques, de Producteurs ou de Distributeurs qui par l'aide qu'ils

nous apportent permettent le renouvellement constant de nos présentations. Nous ne reprendrons pas cette énumération pourtant bien **incomplète** mais nous noterons toutefois la collaboration étroite nouée avec le Service Cinéma du Ministère des Relations Extérieures pour l'organisation de manifestations à l'étranger (Etats-Unis, République Fédérale d'Allemagne, Mexique, Italie, Espagne, Afrique, ...).

ADMINISTRATION ET BUDGET

Au 31 Décembre le fonctionnement de la Cinémathèque Française est assuré par 90 personnes placées sous la responsabilité d'un Directeur Général nommé par le Conseil d'Administration dont la Présidence est assurée par M. COSTA-GAVRAS.

En 1983, le montant global des frais engagés par l'Association pour son fonctionnement s'est élevé à 26 600 000 Frs pour lequel elle a reçu 21 963 000 Frs de subventions versées par le Ministère de la Culture et par le Centre National de la Cinématographie.



Le Président
Costa-Gavras

As in other years of many difficulties resulting from the state of the economy, the local national archive was able to record major progress in most areas. Final activity revolved around the negotiation of arrangements and the provision of services to exhibitors and growing interest in...

...over 25 years by one of Perth's most prominent exhibitors... Perth

Perth

The other commercial stations, 2UT, continued to provide a high quality of programming... Perth

...in 1982, a number of... Perth

... Perth

... Perth

... Perth

STATE FILM ARCHIVES OF WESTERN AUSTRALIA: REPORT FOR 1983

Despite another year of many difficulties resulting from the state of the economy, this small regional archive was able to record modest progress on most fronts. Chief activity revolved around the negotiation of acquisitions and the provision of service to an appreciative and growing clientele.

Acquisitions: By far the largest deposit received was the 'historical collection' of some 2,000 items of black-and-white film which had been built up over 24 years by one of Perth's two commercial television stations, TVW7. Under the terms of deposit, the station is assured it can promptly recall any item needed for telecasting and transfer it to video before its return. The station retains its card index to the contents, and arrangements are in hand to provide the archive with a copy, which will open up the wealth of new subject matter brought within its keeping.

The other commercial station, STW9, donated videocassettes of the local industry's most ambitious production ever, A LAND LOOKING WEST, which went to air late in 1982. Of eight one-hour episodes, it is a dramatised history of Western Australia from the arrival of the Aborigines many thousands of years ago up to the colony's entry into the Australian federation in 1900.

As in 1982, a special effort was made to tap distant sources of supply for productions relating to this State, the archive's clearly defined field of interest. Most of the 24 major items acquired were long documentaries, 12 on film, and 12 on video. Three came from the BBC in London, while from Sydney there were four from Film Australia and five from the ABC (the Australian Broadcasting Corporation). Twelve came from three private producers in eastern Australia. In subject content, the emphasis was chiefly on the outback areas of the State, such as the far-flung mining communities and the remote Kimberley district with its strong Aboriginal presence. A further bulk purchase from the ABC consisted of 19 relatively short segments, wide ranging in content, from their long-running Weekend Magazine programme.

Donated amateur footage brought good coverage of the northernmost settlement and Catholic Church mission at Kalumburu. But the best deposit in this important category was a group of 38 reels which are a good record of life in a country town that is a focal point of the wheat-growing districts.

Twenty-three items, mostly promotional documentaries on video, were given by State government agencies, and a new film on the American base at North West Cape was successfully solicited from the federal Department of Defence. Considerable interest was aroused by a short film on the May Day procession through Fremantle in 1954, which was obtained from the Trade Union Training Authority. Of other solo items donated, the most noteworthy was BORN IN FIRE, an internationally acclaimed documentary about the extraction of gas from the continental shelf off the north-west coast. Local purchases were few.

Preservation: The year's activity in this field was rather less than usual. A very welcome development was that a Perth laboratory, a subsidiary of TVW7, expanded its range of services and began processing black-and-white archival film in July. The archive consequently placed several orders with it for the production of viewing copies from items of original 9.5 and 16mm film.

Cataloguing; Documentation; Research: Cataloguing proceeded apace during four months when a part-time assistant was employed, but otherwise little progress could be made on a huge backlog of accessioned and unaccessioned

stock awaiting full treatment. The documentation files continued building agreeably, but little research was done by either staff or clientele.

Film Showings and Publicity: On 26 January the archive held its first-ever advertised public screening and attracted a capacity audience of 120 in the nearby Art Gallery theatre. Three other screenings, mainly of newsfilm, were held for special groups - an outer-metropolitan historical society, the Amateur Cine Society and the Friends of the Battye Library (of which library the State Film Archives is a distinct component). The archive also promoted itself vigorously through several displays of documentation within the library precincts and through some paragraphs in local publications.

Budgetary Matters; Relations with Governmental Authorities: The role and work of the archive was personally explained to the Minister for Cultural Affairs and the Opposition spokesman for this portfolio when they paid brief visits in the course of wider tours of their realm. After a change of government in February, the State's new Premier responded promptly to a request to renew a directive first issued by a predecessor in 1970, by which all State government agencies are obliged to deposit a copy of each film or video that they produce or sponsor; numerous items accordingly came in during the next few weeks. Unfortunately, overall library commitments caused the flow of funds for film purchase and copying to be halted abruptly in April and, for the second year running, the budget as originally intended was well underspent when the financial year ended in June. The archive's approved budgetary allocation of \$18,000 for 1983-4 is, in real terms, a slight increase over the figure first authorised last year.

Relations with Other Archives: Late in January the Archives Office became the base of operations for the Western Australian phase of the Last Film Search, a major project of Australia's National Film Archive in Canberra which aims especially to locate and gather in any nitrate film held by the general community. In three weeks divided equally between city and country, the field-officer, Michael Cordell, made a strong impact through the media and collected films from some thirty different sources, although only a few were of nitrate. Copies of the Western Australian productions he so unearthed will be provided for the State Film Archives in due course. When two large collections of 35mm films came to attention independently of the Search exercise, the Perth archive organised another big consignment for Canberra, half of it nitrate; some 70 shorts, newsreels and trailers of the 1930s and 40s came from a private collector, while a city cinema which changed hands yielded about 200 reels of feature films of later years.

The Archives Officer had the rewarding experience of attending the annual congress of FIAF and the joint symposium held in Stockholm, and made brief visits to two film archives in London. He later wrote about 'Australia and the World's Film Archives' for Archives and Manuscripts: The Journal of the Australian Society of Archivists (11,2; Nov. 1983). Barrie King, chairman of the Archives Committee, kept up his frequent personal contacts with the Canberra archive and other national bodies keenly devoted to archival film.

Miscellaneous: The Archives Committee continued to provide useful advice and guidance in five meetings, and a volunteer film enthusiast again put in much-appreciated work of about three hours per week. Combined expertise went into the detailed planning of new premises into which the archive will move late in 1984, and especially in regard to the selection of new equipment.

- JACK HONNIBALL, Film Archives Officer; Perth, February 1984.

NATIONAL FILM ARCHIVE OF INDIA
Ministry of Information & Broadcasting
Government of India
Law College Road
POONA - 411 004
INDIA - Phone: 51316/52227

REPORT FOR 1972

Poona

ACTIVITIES - NATIONAL

NEW BUILDING

The construction work of the Archive's new building has already commenced and it is fast progressing. The latest approved building with fully air conditioned film vaults, auditorium, book library, reading room, restoration laboratory, film developing and finishing department, video viewing, control/operance rooms, is expected to be ready by middle of next year.

REGIONAL SET-UPS

The Archive's regional office at Bangalore is now a fully functional unit. The Calcutta office is also a limited office space and has now started regular screening programmes for the general public. Both the regional offices have a small circulation library of over 1000 titles in the form of film strips which are being constantly borrowed by the local film and film study groups in educational institutions in the respective regions. They also maintain a library of film books and journals and reading room for the benefit of interested public. Through the activities of the regional offices at Bangalore and Calcutta it has been possible for us to increase our regional and Indian film library. It has also been possible to establish contact with film-makers, distributors and exhibitors for the purpose of the archival acquisition of films and for the purpose of the more regional in their content and style.

NATIONAL FILM ARCHIVE OF INDIA
Ministry of Information & Broadcasting
Government of India
Law College Road
PUNE - 411 004
INDIA - Phone : 58516/52227

REPORT FOR 1983

ACTIVITIES : NATIONAL

NEW BUILDING

The construction work of the Archive's new building and vaults has already commenced and it is fast progressing. The three storeyed building with fully air conditioned film vaults, auditorium, book library, reading room, restoration laboratory, film checking and cleaning departments, video viewing, seminar/conference rooms, is expected to be ready by middle of next year.

REGIONAL SET-UPS

The Archive's regional office at Bangalore has moved to a more centrally located new building. The Calcutta office despite limited office space and man power started regular screening programmes for special invitees. Both the regional offices maintain a small circulating library of over 50 Indian and foreign film classics which are being constantly borrowed by film societies and film study groups in educational institutions in the respective region. They also maintain a library of film books and journals and reading room for the benefit of interested public. Through the activities of the regional offices at Bangalore and Calcutta it has been possible for us to locate some significant old Indian films lying in the region and also liaison with film-makers, distributors and laboratory owners for speeding up the Archival acquisition of films and ancillary material. One more regional office at Trivandrum is expected to

start functioning within a couple of months.

STAFF

There is no addition to the total staff strength of 53 with 31 technical hands and rest on administration side.

STORAGE SPACE

Some more rooms which became vacant in the FTII campus were allotted to us to take care of the Archive's immediate storage requirements till the new vaults are ready.

ACQUISITION

Antique Equipment

An unique pre-cinema gadget introduced by Patwardhan Bros. of Kalyan (Bombay) was donated to the Archive by the family. The item included a magic lantern, 206 colour slides (images from the Puranas) and two magnifying lenses. This is a rare collection of great archival interest.

Films

During 1983 (January-December) 959 films were added to the Archive collection. Out of this 263 were actually paid for by the Archive, and the remaining came by way of free deposit from Government Agencies like Films Division, Central Board of Film Censors. The detailed statement of archival acquisition as on 31st December, '83 is given below:

Items	Collection as on 31st Dec.'82	Addition Jan.Dec.'83	Total as on 31st Dec.'83
Films	8,091	959	9,050
Books	11,269	1,145	12,414
Periodicals	214	-	214
Disc-Records	1,483	39	1,522
Stills	24,148	8,061	32,209
Wall Posters	3,984	288	4,272
Song Booklets	3,005	135	3,140
Scripts	11,600	911	12,511
Pamphlets	4,399	392	4,791
Press Clippings	4,163	2,150	6,313
Microfilms	936	177	1,113

The most significant acquisition of the year has been an early Bengali silent film JAMAI BABU made in Calcutta in 1931. The original negative of the 1942 film classic CHITRALEKHA of Kidar Sharma which was supposed to have been lost was located by the Archive at a private residence in Howrah, Calcutta. Portions of the negatives had already decomposed and got stuck between layers as the film cans were kept unopened for many years. The restoration work of the negatives is now in progress and we hope to salvage a good deal of the film.

Other significant film acquisitions of the year are:

Indian

AAROHAN (1982/Hindi/Shyam Benegal), UMRAO JAAN (1982/Urdu/Muzaffar Ali), JOGAN (1951/Hindi/Kidar Sharma), GHARONDA (1978/Hindi/Bhimsen), EK BAAR PHIR (1980/Hindi/Vinod Pande), ADALAT-O-EKTO MEYE (1981/Bengali/Tapan Sinha), GANGA JAMNA (1962/Hindi/Nitin Bose), RAHI (1953/Hindi/K.A. Abbas),

PHIR BHI (1972/Hindi/Shivendra Sinha) & KUMMATY (1978/Malayalam/Aravindan).

Foreign

Among foreign films the notable acquisition of the year has been seven Cuban features and five shorts which included the representative works of the major Cuban filmmakers - Humberto Solas (LUCIA), Thomas G. Alea (MEMORIES OF UNDER DEVELOPMENT & LAST SUPPER). Other important foreign films acquired during the year include a study film on David Lean, HIS LIFE AND WORK (1971).

CHECKING OUTPUT

The film checking dept. checked, cleaned and repaired 18,305 reels in 35 mm and 2606 reels in 16 mm gauges in the course of the year. 86 reels were also chemically treated.

DISTRIBUTION LIBRARY

81 new members were applicated to the Archive distribution library which has now about 200 prints of classic Indian and foreign films, available on loan to film societies and film study groups for non-commercial study screenings. The three circulating libraries at Poona, Bangalore and Calcutta catered to 638 borrowers in different parts of the country with 1141 bookings during the year.

The films were seen and studied by more than one hundred thousand film enthusiasts - mostly members of film societies, educational institutions and cultural organisations. Suitable literature on the films were also supplied to interested member borrowers.

BOOK LIBRARY

About 660 readers availed of the Archive Book library facilities at Poona. The documentation section supplied information to 136 requests during the year.

VIEWING FACILITIES

7684 reels (327 films) were viewed in the two viewing tables by 74 research workers, some of whom came from abroad.

ARCHIVE SCREENINGS

Bombay

The following themes were presented in the Archive's FILM CIRCLE programme at NCPA Bombay:

- Hollywood in India
- Homage to Ingrid Bergman
- Homage to Yasujiro Ozu
- The Muslim Social
- The American Working class

Calcutta

Regular screenings of Archive films at Calcutta commenced with the Italian film WORKING CLASS GOES TO HEAVEN of Elio Petri. The programme was inaugurated by the renowned filmmaker Satyajit Ray on 7th August. Under the collaboration arrangement with West Bengal Government classic Indian and foreign films from the Archive collection are being screened every Wednesday at their Sisir Manch auditorium for the benefit of film enthusiasts of Calcutta. A festival of "Films of six Major Directors" - Ingmar Bergman, Andrzej Wajda, Akira Kurosawa, Michaelangelo Antonioni, Jean-Luc Godard, Zoltan Fabri was held at Orient Cinema, Calcutta in collaboration with Federation of Film Societies (Eastern region) to mark the Archive activities in Calcutta.

Bangalore

Archive screening programme at Bangalore was inaugurated by the Minister for Information and Tourism, Government of Karnataka, on 7th September. The projection facilities at

the State Government's Priyadarshini Hall, Badami House, have been made available to the Archive for holding these screenings on alternate Mondays.

Ahmedabad

The screening of Kurosawa classic RED BEARD on 13 November at Ahmedabad marked the inauguration of the bi-monthly Archive screening programme for the members of Ahmedabad-based film societies.

Delhi

An understanding was arrived at with the Triveni Kala Sangam for holding weekly Archive screenings at Delhi for special invitees and interested public. Ben Barka's award winning Moroccan film THOUSAND AND ONE HANDS was screened at the inaugural programme on Monday 26th December to an invited audience.

PHOTOGRAPHIC EXHIBITION

A photographic exhibition on the development of Indian Cinema was held at Sholapur in collaboration with Sholapur Film Society on 28, 29 and 30 November.

COURSES/LECTURES/SEMINARS

The Archive's Annual film appreciation course held at the FTII, Poona during June/July was attended by seventy participants from all over the country - mostly journalists, teachers, film critics, theatre artistes, amateur filmmakers, research workers and film society organisers. In addition about eight short courses of 8 to 10 days duration were held at Chandigarh, Kasargod, Bangalore, Heggodu, Ahmedabad and New Delhi. These courses conducted in collaboration with FTII, University departments, cultural organisations, and FFSI form the main activity of the Archive's Screen Education programme.

SPECIAL PROGRAMMES/EVENTS

January - Indian Panorama Retrospective

A retrospective of four renowned Indian directors - V. Shantaram, B.N. Reddy, Bimal Roy and Raj Kapoor was held at the Eight International Film Festival, New Delhi during January '83. Twenty eight films from the Archive collection were screened. An illustrated brochure of the Retrospective was also brought out.

May - Seminar on Humor in American Films

Nine films were supplied for use in the seminar on Humor in American films conducted by US Educational Foundation, in Bangalore.

June/July - Festival of Early Indian Films, Calcutta

Twenty one films loaned to the West Bengal Government for a festival of early Indian films.

Regional Film Festival - Cuttack

Fourteen films loaned to Orissa Government for their Regional Film Festival.

October - Dasara Film Festival - Mysore

Thirty seven films were loaned from the Archive collection for the Dasara Film Festival organised by Karnataka Government at Mysore.

ASSISTANCE TO FILM TRAINING INSTITUTIONS AND OTHER ORGANISATIONS

Film & TV Institute of India

Archive has been the major source of films for the academic use of the Film and TV Institute of India and other film training institutions in the country. During 1983, 628 films were loaned to FTII for their academic use.

Film Division

Supplied old actuality footage on freedom movement required by Films Division for possible use in the Indo-Soviet joint film project on Jawaharlal Nehru.

Doordarshan

Assisted Bombay Doordarshan in designing the Film Appreciation Series Programme "BATON FILMON KI" for the national network with script guidance and supply of extracts from Archive film collection.

University Grants Commission

Director, NFAI assisted the University Grants Commission Committee to draw up a new scheme for introduction of film clubs and film appreciation activities in Indian Universities and colleges.

SERVICES RENDERED TO PRIVATE FILM PRODUCERS/DISTRIBUTORS/COPYRIGHT OWNERS

About 38 films (523 reels) were loaned to the respective producers/distributors/copyright owners for their video copying requirements and also to repair their old damaged negatives/positives.

PUBLICATIONS

The publication of Sukhdev monograph is expected to be ready before the year end. The monograph projects pertaining to Ritwik Ghatak, Dalsukh M. Pancholi & Damle & Fatehlal are in various stages of completion.

RESEARCH PROJECTS/FELLOWSHIPS

The Research Fellowship Committee scrutinised fifty projects submitted by prospective Research workers and recommended eleven projects for allotment during the year. The topics range from

preparing detailed filmographies of regional cinema, history of famous production companies and adaptation of literary work to Cinema.

ARCHIVE ADVISORY COMMITTEE

Archive Advisory Committee was reconstituted and the new Committee met twice during the year. Formation of sub committees for selection of films, allotment of research fellowships, purchase of used prints, introduction of fresh membership fees for Archive Distribution Library members, selection of specific topics for the Archives oral history and monograph projects, procedure for loaning Archive prints to producers/copyright owners for their video copying requirements, were some of the recommendations made by the Committee.

ACTIVITIES : INTERNATIONAL

POMPIDOU CENTRE (PARIS) - INDIAN PANORAMA

Sixteen films from the Archive collection were loaned for presentation in the historical and popular section of the Indian Panorama manifestation held at Pompidou Centre, Paris, during March/June 1983. The Archive also supplied 131 photographic stills and 289 colour slides of Film posters, magazine covers and song booklets for the audio visual presentation held at Pompidou Centre to coincide with the inauguration of the Indian Panorama. Director NFAI visited Paris in the last week of May before FIAF Congress and was present at Pompidou Centre during the special screening of Mrinal Sen's Cannes award winning - "KHARIZ (the case is closed)".

FIAF CONGRESS AT STOCKHOLM

At the 39th Annual Congress of FIAF held at Stockholm, Director, NFAL was elected to the FIAF Executive Committee, thereby becoming the first Asian representative of the Committee. He also attended the "Technical Symposium on "Archiving of moving images in the twenty first century" jointly organised by FIAF and FIAT. The significant feature of the Stockholm Congress was the presence of representatives from fifteen developing countries having nucleus Archives or in the process of setting up their Film & TV Archives.

UNESCO APEX COORDINATION COMMITTEE MEETING

Second meeting of the Apex Coordination Committee formed in pursuance of the Unesco objective to establish a system for the exchange of Film & TV programmes in the Asia-Pacific region, was held at Poona from 15th to 17th June. The participants came from Philippines, Malaysia, Australia, apart from India and Unesco. The Committee recommended immediate steps for computerised documentation of data of the film and video production of the Asian region in a compatible format for promoting wider exchange of Film and TV material between training and broadcasting institutions in the region. The need for compiling a data entry manual and Apex handbook for the benefit of film Archives, TV programme departments, Audio visual libraries, Film/TV training centres and Government Film & TV units in the region was also stressed by the Committee.

ARCHIVAL EXCHANGES

Museum of Modern Art, New York

A good positive print of ANHONEE (1952), the famous Indian film of K.A. Abbas was received from the Museum of Modern Art, New York on archival exchange basis. The film starring late Nargis in double role was presumably lost, the original negative having been destroyed in a local laboratory fire.

Albanian Archive - Tirana

Five old Indian classics - LIGHT OF ASIA (1926/Franz Osten and Himansu Rai), THROW OF DICE (1929/Franz Osten), SHIRAZ (1928/Franz Osten), PATHER PANCHALI (1955/Satyajit Ray), RABINDRANATH TAGORE (1961/Satyajit Ray) were sent to the Albanian Archive, Tirana in exchange for some old nitrate films they had sent us earlier.

IMPORTANT VISITORS

Australia Mr. Mike Lynskey, Curator of the National Film Archive of Australia, visited the Archive under the Indo-Australian Cultural Exchange programme. He spent four days in Pune familiarising himself with the working of the National Film Archive of India and its various departments, and held detailed discussions with the Director and other technical staff. During his stay Mr. Lynskey was shown some of the classic Indian films including Apu-Trilogy of Satyajit Ray. Mr. Lynskey presented to the NFAI two of the world's oldest films made in Australia by pioneering filmmakers. He also presented two other early Australian films and a set of books on Australian Film Industry.

Mr. Stewart Fist, Unesco, Consultant in Communication and Media, Sydney.

- GDR Dr. Wolfgang Klaue, Director, GDR State Film Archive and Mr. Manfred Lichtenstein, Dy. Director, GDR State Film Archive visited the Archive from 1st to 5th October under the Indo-GDR cultural exchange programme. During their stay they viewed number of early Indian actuality footage on freedom movement, documentaries, rare archival footage and selected Films Division documentaries for a possible retrospective of Indian documentary at the Leipzig International Film Festival. Dr. Klaue in his capacity as President of FIAF also discussed with Director, NFAI various organisational points and draft agenda of the forthcoming Unesco Seminar on developing Film Archives in Asia, scheduled at Pune in February '84.
- Malaysia Sonny Menon, Director of Programme Services, Asia Broadcasting Union, Kuala Lumpur.
Brajesh Bhatia, Regional Training Coordinator Asia-Pacific Institute for Broadcasting Development, Kuala Lumpur
- Philippines Ernie De Pedro, Director-General Film Archive of Philippines
- Poland Alexander Minkowski, Novelist, Screenplay writer, Warsaw
- USA Ruth Mayleas, Programme Officer, Ford Foundation
- USSR Yuri Aldokin, Film Director, Moscow
- Unesco Garbo Gunnar, Chairman IPDC,
Carlos Arnaldo,
Division of Development and Communication System

Director : P.K. Nair

REPORT SUBMITTED IN 1953

Praha

1. Collecting and processing films

The gathering of data for a card index of films was completed after the nationalization of the film industry. The collected data and books and film magazines, magazines, newspapers and other publications were processed, classified and deposited. Of which were:

- 120 prints of full-length fiction films,
- 100 prints of full-length fiction films,
- 100 prints of short films, and
- 100 negatives of short films

2. Acquisition of films

THE 3:3 DI:002 000000, USA, 1929, dir. Eugene Pate
 1927-28, dir. Fred S. Coe
 1927, USA, 1928, dir. Jack Ford
 1928, USA, 1928, dir. Robert Neumann
 1928, USA, 1928, dir. Joe May
 1928, USA, 1928, dir. Stuart Patten
 1928, USA, 1928, dir. James Flood
 1928, USA, 1928, dir. Lloyd Ingraham
 1928, Austria, 1928, dir. Max Neufeld

3. Preserving and conserving films

In 1952, 100 prints were removed from 12 prints, 14 negatives, 15 prints of shorts, and 15 negatives of shorts. Reprinting of films to safety film was completed. By self-help, the archive began the reconstruction of a depository for nitrate films. After the completion of this, all nitrate films will be deposited in air-conditioned vaults.

4. Scientific processing of films

The activities of the identification and archiving

ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV
Praha

Report on Activities in 1983

1. Selecting and collecting films

- a/ the gathering of data for a card index of films sought after was continued through perusal of technical reviews and books and film screenings;
- b/ 1,194 film acquisitions were processed, classified and deposited, of which were
351 prints of full-length fiction films,
29 negatives of full-length fiction films,
688 prints of short films, and
126 negatives of short films
- c/ some acquisitions:
- THE BIG DIAMOND ROBBERY, USA, 1929, dir. Eugene Forde
FASCHINGSKÖNIG, Germany, 1927-28, dir. Karl Jacoby
HELL BENT, USA, 1918, dir. Jack Ford
LOLA MONTEZ, Germany, 1918, dir. Robert Heymann
DER MANN IM KELLER, Germany, 1914, dir. Joe May
MAN TO MAN, USA, 1922, dir. Stuart Paton -incomplete, 900m
SATAN IN SABLES, USA, 1925, dir. James Flood
SILVER COMES THROUGH, USA, 1927, dir. Lloyd Ingraham
DIE STRECKE, Austria, 1927, dir. Max Neufeld

2. Preserving and conserving films

In 1983, mould was removed from 12 prints, 14 negatives, 15 prints of shorts, and 78 negatives of shorts. Reprinting of films to safety stock was continued.

By self-help, the archive began the reconstruction of a depository for nitrate films. After the completion, all nitrate films will be deposited in air-conditioned vaults.

3. Scientific processing of holdings

- a/ the activities of the Identification and Archiving

- Commission were continued,
- b/ films acquired from institutions, private collectors and from abroad were identified,
 - c/ work connected with transferring more filmographic data to the specification sheets, and the checking of data about films were continued,
 - d/ work was continued to establish a system of film genres,
 - e/ preparatory work was continued to introduce computer technology,
 - f/ altogether, 1,610 prints and 1,050 negatives were catalogued.

4. How the film holdings were used

- a/ In 1983, 436 full-length fiction films and 191 short films were screened in 1,155 showings held in the Ponrepo archive cinema and attended by 145,153 cinema-goers.

Long-lasting film cycles entitled "Roads to Knowledge", "Unknown Silent Films", "The History of World Cinema", and "Dance Films" were continued. A cycle of remakes was going on for the third consecutive year. The film cycle "Science Fiction Films after World War II" was continued by showing its parts "Voyages in Outer Space" and "Aliens' Visits". In the cycle "A Little Parade of Script-Writers", films scripted by J. Gabrilović, B. Hecht, P. Chayefsky, J.H. Lawson, Ch. Spaak and others were shown. The film cycle "Man in the Struggle for Peace" was arranged on the occasion of the World Peace Congress held in Prague.

ČSFÚ-FA organized a season of films shown on the occasion of the 50th anniversary of the foundation of the Barrandov Film Studios and, in co-operation with the Club of Czechoslovak Olympic Champions, also arranged a season of pictures dealing with the history of Winter Olympic Games. In a season of films about distinguished personalities in world cinema, attention was

- paid to L. Anderson, C. Autant-Lara, L. Barrymore, I. Bergman, P. de Broca, R. Clair, N. Cherkasov, B. Davis, S. Dudow, J. Donner, S. Eisenstein, F. Ermler, P. Etaix, W. Forst, L. Gaidai, G. Gershwin, M. Chevalier, A. Kachlík, M. Kalatozov, S. Kramer, B. Lancaster, D. Lean, M. Linder, L. Lipský, J. Marais, M. Mastroianni, K. Mizoguchi, B. Pojar, R. Polanski, V. Pudovkin, E. G. Robinson, M. Růžek, R. Scott, V. de Seta, K. Steklý, A. Sjöberg, J. Tati, V. Tikhonov, A. Varda, J. Vojta, V. Voska.
- b/ ČSFÚ-FA cooperated with Krátký film Praha in making the compilation documentaries "Centrum moderny" /A Centre of Modern Art"/, "Na břehu dnů" /Karel Čapek/" /"On the Brink of Days /Karel Čapek/"/, "Hledání tváře Josefa Švejka" /"A Search for Face of Josef Schweik"/, "Jan Kříženecký" /Jan Kříženecký"/, and "Jaroslav Ježek" /"Jaroslav Ježek"/;
- and with Czechoslovak Television in making a thirteen-part cycle of programmes to be transmitted on the 100th anniversary of the foundation of the Prague National Theatre.
5. International relations
- a/ Co-operating with Suomen Elokuva Arkisto Helsinki, ČSFÚ-FA organized a "Week of Czechoslovak Films" in Helsinki. In collaboration with Filmoteka Polska, we prepared a retrospective of Czechoslovak documentary films; this retrospective formed part of the International Festival of Short Films, held in Cracow.
- b/ To film archives abroad, ČSFÚ-FA sent 26 full-length fiction films and 6 short films as permanent loans and 34 full-length fiction films and 20 short films as short-term loans. From film archives abroad, ČSFÚ-FA received 36 full-length fiction films and 9 short films as permanent loans and 39 full-length fiction films and 18 short films as short-term loans.
- c/ ČSFÚ-FA was visited by 24 persons from 10 countries.

d/ 28 staff members of ČSFÚ-FA visited film archives in 13 countries.

Cataloguing and Bibliographical Department

Acquisitions:

Technical film publications - 1,148 volumes

Technical film reviews - 8,516 copies

Film scenarios - 660 volumes

Bibliographic notes from the Czech press - 2,090 items

Bibliographic notes from the foreign press - 14,530 items

Cuttings from the Czech press - 3,300 items

Cuttings from the foreign press - 4,140 items

Loans:

Publications - 3,450 volumes

Periodicals - 3,709 volumes

Scenarios - 88 volumes

Documentation Department

Acquisitions:

Photographs - 10,392 items

Publicity material - 2,853 items

Publishing Department

INTERPRESSFILM - Nos 1 to 12 /a monthly with technical papers translated from the foreign press/

FILMOVÉ AKTUALITY - Nos 1 to 24 /published for the staff, the bulletin contains news covering all spheres of world cinema and a review of foreign press articles on Czechoslovak cinema/

Publications for the Ponrepo cinema /monographs on the most important Czechoslovak and foreign film personalities, and profiles of individual national cinemas/. The following publications were issued:

Gustav Franci: "Jean Marais"

Václav Merhaut: "Martin Růžek"

Kateřina Pořová: "Zoltán Fábri"

Věroslav Hába: "Mary Pickfordová" /"Mary Pickford"/

Ljubomír Oliva: "Elia Kazan"

Ljubomír Oliva: "Juan Bardem"

Ljubomír Oliva: "René Clément"

"Kalendář filmových tvůrců" /"The Calendar of Film-Makers
for 1984"/

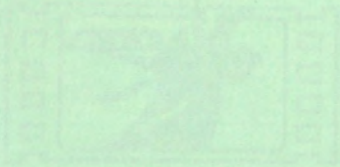
Československý filmový ústav" /"The Czechoslovak Film
Institute"/

Non-periodical publications:

"Čs. filmoví režiséri sedmdesátých let" /"Czechoslovak
Film Directors in the Seventies"/

A. Kahovcová: "Antologie kritik sovětských filmů I" /Texty/
/"Anthology of Reviews of Soviet Films, Part I"/

January, 1984



조선민주주의인민공화국 국가영화문헌고

The National Film Archive of the
Democratic People's Republic of Korea

10, Chongryong
Kangnam District
Pyongyang

10, Chongryong
Kangnam District
Pyongyang

Pyongyang

REPORT QUARTIER GENERAL

On the occasion of the 10th anniversary of the founding of the Democratic People's Republic of Korea, the National Film Archive of the DPRK has organized a series of activities to commemorate the occasion.

Among these activities, the most important is the collection and preservation of films and documents related to the development of the film industry in the DPRK.

1. PRESBYTERIAN QUARTIER GENERAL

On the occasion of the 10th anniversary of the founding of the DPRK, the Presbyterian Church has organized a series of activities to commemorate the occasion.

Among these activities, the most important is the collection and preservation of films and documents related to the development of the film industry in the DPRK.



조선민주주의인민공화국 국가영화문헌고

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RAPPORT D'ACTIVITE POUR 1983

Grâce à la sollicitude incessante du Gouvernement de la République Populaire Démocratique de Corée, les Archives Nationales du Film de Corée ont pu, en 1983 aussi, poursuivre leur activité avec succès.

L'année dernière, nos efforts ont été centrés sur le renforcement des équipements techniques, l'élévation du niveau scientifique de la préservation des films ainsi que la classification et l'enregistrement corrects de notre collection.

I. PRESERVATION SCIENTIFIQUE DES FILMS

Comme on peut savoir de notre Rapport annuel de 1982, notre préoccupation principale est, à l'étape actuelle, la conservation à long terme des films en couleurs.

Après une phase expérimentale, des centaines de films en couleurs ont été mis en conservation, à partir de 1982, à une température de -5°C (HR 35%). Les résultats d'une année en sont positifs.

Sur ce problème, ont été organisées en 1983, 10 séances de débats techniques, 15 séances d'études techniques et plusieurs consultations avec les techniciens et les savants de l'Institut Scientifique du Film. Nous en avons tiré une série de conclusions et nous nous sommes mis à y procéder sur une large échelle.

Le Gouvernement de la République, appréciant hautement le travail du personnel de notre cinémathèque, a investi une grande somme pour faire construire un local pour les films en couleurs, sous forme de pièces hermétiques qui totalisent une superficie de conservation de 200m.c.

II. ACQUISITION DES FILMS

Comme toujours, notre cinémathèque a porté une grande attention à l'acquisition des films produits et distribués actuellement dans notre pays, et en particulier, des films perdus pendant la Guerre de libération de la Patrie de 1950-1953.

L'année passée, les Studios de Films Artistiques de Corée et les Studios Cinématographiques "Le 8 Février" ont déposé 35 titres de films nouvellement produits.

Parmi ceux-ci, nous citons: "L'Année du tournant", "A travers les épreuves", "Rhododendron". Ces films parlent de la grandeur et de la sagesse de la direction du camarade Kim Il Sung, Leader respecté et bien-aimé de notre peuple, de ses nobles vertus communistes. Ils reproduisent également les images vivants des combattants révolutionnai-

res antijaponais qui ont été infiniment fidèles au grand Leader, les ouvriers et les cadres totalement dévoués à la cause révolutionnaire.

Les Studios de Films Documentaires de Corée nous ont remis plus de 40 courts métrages, y compris un long métrage documentaire sur les festivités du 35ème anniversaire de la fondation de la R.P.D. de Corée.

En ce qui concerne la collection des films perdus pendant la guerre de Corée, des progrès marquants n'ont pas été enregistrés, sauf quelques scénarios et matériels journalistiques publiés à cette époque-là.

Profitant de cette occasion, nous faisons appel à toutes les cinémathèques et les personnes individuelles qui en possèdent ou en savent l'existence de nous aider.

III. PROJECTION DES FILMS

En 1983 ont été organisées les rétrospectives de trois pays, et un grand nombre de séances de projection par réalisateurs et acteurs, selon la demande des gens du cinéma et des cinéphiles.

Voici le bilan de la programmation en 1983.

<u>Genre</u>	<u>Titres</u>	<u>Séances</u>	<u>Assistants</u>
Films d'art coréens	40	60	50.000
Films docum. coréens	50	60	30.000
Films d'art étrangers	30	50	20;000
Films docum. étrangers	20	50	10.000

IV. RELATIONS ETRANGERES

En 1983 notre cinémathèque a participé au 39ème Congrès de la FIAF tenu à Stockholm et échangé des délégations avec les cinémathèques de Chine, de Pologne, de Bulgarie, de Hongrie, de Roumanie, de Tchécoslovaquie, d'Allemagne démocratique pour partager les succès et les expériences acquis dans la collection et la conservation des films.

De plus, l'année dernière, une délégation de notre cinémathèque, conduite par son directeur le camarade Pak Sun Tae, a représenté la FIAF, avec le mandat de son Comité Exécutif, à la Ière Conférence des Ministres de l'Education et de la Culture des pays non-alignés et d'autres pays en développement, tenue à Pyongyang.

V. BUDGET DES A.N.F. DE COREE

Les Archives Nationales du Film de Corée, qui sont un département des Archives Nationales relevant du Conseil Administratif(gouvernement) de la République, bénéficient du budget d'Etat dans leurs activités. L'an passé, leurs fonds immobiliers ont accusé un accroissement de 13%.

ACTIVITIES IN 1963

1. Acquisitions of the year.

Reykjavik

For several decades the National Education Centre served schools in Iceland. The main purpose of the Centre was to provide schools with educational and documentary files, and this collection has grown rapidly through the years. Shortly after the establishment of the Icelandic Film Archive the law on the Centre was changed so that it became a part of the National Centre for Education Materials, and would continue to serve the schools. Following these changes the law passed that the Icelandic Film Archive would take over those files preserved by the Centre, already over 20 titles have been received. This number includes various documentaries extending over the period from 1926 in to the seventies, including fairly complete collections by several documentary film makers.

The Film Club, "Fílmstúdurinn", of the secondary schools and the University went bankrupt during the year. This Film Club has played an important role in the country's film culture. In recent years the club collected classic films in their collections and possessed about 40 titles of longer and shorter films as well as a small library of books and magazines. The Film Archive has bought this collection.

Discussions were begun with the State Broadcasting Service that the Archive would receive redundant films but no decisions were made. There were also discussions with the manager of the largest cinema in the country about the handing over of films when their rental period expired. The matter was with good will but nothing came out of the talks as yet. However, two cinemas handed over to the Archive collections of older films which had been abandoned with them.

At the Film Congress in Stockholm a good opportunity was afforded to ascertain what films were to be found in the Film Collections of Swedish television. Stellan Norlander and his staff helped us in every way with the result that a short film was discovered of the Icelandic Vikings in 1912, a documentary made by the Swedish travelogue film maker Gustav Gull about travelling in Iceland in 1913 along with various important footage of people and their surroundings at the beginning of the century. Swedish television has made a copy of this material and sent it to the Archive.



ACTIVITIES IN 1983

1. Acquisitions of the year.

For several decades the National Educational Film Centre has served schools in Iceland. The main purpose with the establishment of the Centre was to provide schools with educational films. The Centre was also intended to preserve Icelandic educational and documentary films, and this collection has grown rapidly through the years. Shortly after the establishment of the Icelandic Film Archive the law on the Centre was changed so that it became a part of the National Centre for Education Materials, and would continue to serve the schools. Following these changes the idea emerged that the Icelandic Film Archive would take over those films preserved by the Centre. Already over 70 titles have been received. This number includes various documentaries extending over the period from 1926 in to the seventies, including fairly complete collections by several documentary film makers.

The Film Club, "Fjalakötturinn", of the secondary schools and the University went bankrupt during the year. This Film Club has played an important role in the country's film culture. In recent years the club collected classic films in 16mm editions and possessed about 40 titles of longer and shorter films as well as a small library of books and magazines. The Film Archive has bought this collection.

Discussions were begun with the State Broadcasting Service that the Archive would receive redundant films but no decisions were made. There were also discussions with the manager of the largest cinema in the country about the handing over of films when their rental period expired. The matter met with good will but nothing came out of the talks as yet. However, two cinemas handed over to the Archive collections of older films which had been abandoned with them.

After the FIAF Congress in Stockholm a good opportunity was afforded to ascertain what films were to be found in the film collections of Swedish television. Stellan Norlander and his staff helped us in every way with the result that a short film was discovered of the Icelandic Olympians in 1912, a documentary made by the Swedish travelogue film maker Gustav Boge about trawling in Icelandic waters in 1919 along with various important footages of people and their surroundings at the beginning of the century. Swedish television has made a copy of this material and sent it to the Archive.

Last summer it was 50 years since the Italian Air Force wing under the command of General Balbo stopped over in Iceland. The visit was filmed in 1933 and the film was brought to Iceland by an Italian cruiser this summer and handed over to the Archive.

The most important item which the Archive acquired was a hand cranked Bauer projector, which was used in one of the cinemas in the country prior to 1925. Several other items came in and twenty files were added.

2. Progress in the field of preservation.

Early in the year the Archive proposed making a television programme about the nitrate problem. This has been reported in FIAF Bulletin XXV and will not be mentioned here but briefly. This programme, however had the effect that an insurance company decided to celebrate its 40 year anniversary by financing the restoration of a film about Reykjavík, in 1944, which was set on fire in the programme. The Parliament also financially supported the copying of an other film from nitrate to acetate, and which was shown in the television programme. The Archive supervised the restoration (editing, making of text titles etc.) of these films.

Then the Archive supervised the copying of some old films in the possession of several individuals and institutions. These include 16mm, 9.5mm and standard 8mm films. Copying financed by the Archive itself was at a minimum this year due to the proposed restoration of the film storage. At the present the storage room is being insulated and air conditioning system and cooling system is under installation.

The discussion concerning the preservation of the oldest cinema of the country, which dates back to 1906, and is part of a large complex of buildings in the center of the city, and has been the subject of much disputes during the past few years, took a new direction during the year. The owner applied for permission to tear the house down and it was believed that the new city administration would grant this permission. The Archive did everything in its power to counter these ideas, a visit was made to the Mayor of Reykjavík and he was informed about new ideas from the Archive for financing the restoration project, articles were written in newspapers and close cooperation was preserved with those who were interested in the matter, including the City Museum. There has been no reaction to these approaches, except that permission to tear the house down has not been given. Thoughts on this matter have appeared in FIAF Bulletin XXV and it is not necessary to dwell on this here except that it could be an interesting activity of FIAF to collect information on the oldest cinemas in the world.

3. Cataloguing - Documentation - Research.

Information was collected on previously unknown documentaries.

The Archive began subscribing to a newspaper clipping service which sends monthly clippings of news on Icelandic films shown in Scandinavia and West-Germany. The Archive also subscribed to PIP. Last year a university student examined sources in the collections of the Archive.

4. Film Showings.

No regular film showings were made during the year. The City of Reykjavík requested cooperation with the Archive in connection with the organization of film showings at the Reykjavík week, which was held in August. A few films were shown from the collection of the Archive, including old features shot in Reykjavík in the fifties, and a documentary about Reykjavík from 1946. As the film was released without sound track the content of the film was described live by a well known radio personality, Pétur Pétursson. This turned out to be so popular that extra shows had to be given, yet people had to turn away at the gate.

A film showings were held on request of the Film society of the University of Iceland and another for the students of a secondary comprehensive school, in connections with their studies in literature.

The producers of the period feature "Atomic station", which is in postproduction stage at present saw documentaries from the Archive's collection from the period of their film. This was of great assistance to the film making.

5. Exhibitions - Publications.

The last report mentioned the publication of the booklet "Icelandic Films 1980-1983", which was published by the National Film Fund in cooperation with the Archive. This booklet was distributed around the world.

6. Budgetary matters, relations with governmental authorities.

In April last a thorough report was submitted to the authorities which outlined the activities of the Archive and its need for extra personnel. It was shown that the minimum number of staff was 3 if the Archive was to be able to carry out its duties to the public. An application was made for increasing the number of positions at the Archive from 0.5 to 1.5 and this was included in the financial proposals of the Archive. For the present year an application was made for Icelandic cr. 1.600.000.- (54.400 US\$) Last year a new government came into office in Iceland, which has instigated a extensive axing campaign in the state expenditures of the country. With a view to the vast cuts that have been made, it would probably be satisfactory to receive Icel. cr. 900.000.- (30.600 US\$) to the Archive. The request for added staff has been rejected.

A new law on the Film Institute, National Film Fund and the National Film Archive, which was reported in the last report has not as yet been put before the Parliament (Alþingi).

7. International relations. (FIAF and others).

On behalf of the Icelandic Film Archive, Erlendur Sveinsson attended the FIAF Congress in Stockholm. When the congress was over, two more days were spent in Stockholm. The first day went to find out more about the activities of the film archive of Swedish Television, and see what films it possessed which had been taken in Iceland. The second day was spent at the Cinemateket, where the documentation department was investigated and information was sought on Icelandic subjects on film and the sources were photocopied.

A well known Danish film writer, Chris Brügger, visited Iceland to find out about the growth in film making in the country. He was in close contact with the Archive during his stay and obtained information.

8. Special events - Miscellaneous.

The newspaper Dagblaðið/Vísir (DV) annually awards the so-called cultural prize to those they consider outstanding in the fields of art. This has now become a tradition. This year the director of the Archive was awarded the film prize for his work in film and film preservation. This is first and foremost a recognition of the activities of the Archive and therefore it is included in this report.

February, 1984

Erlendur Sveinsson

CINETECA NAZIONALE

Centro Sperimentale di Cinematografia

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REPORT ON ACQUISITIONS IN 1982

Roma

ACQUISITIONS

For the fourth year in a row the acquisitions of the Italian Cinema Library, by law, must be deposited in the Cinema Library and at the same time, although temporary, in the Library of the National Archives. The new storage facilities, however, for the year 1982 have not yet been completed, and the Cinema Library has had to accept a situation of great chaos of films. Thus, there are over 1,200 feature length films and some 300 documentaries, including films, trailers and newsgroups produced between 1977 and 1982 in temporary deposit at the Library of the National Archives. In addition, there are some 1000 films of various lengths of the Italian Cinema Library.

The Cinema Library has, however, continued to accept the new acquisitions of feature length films and documentaries, and to accept the new quality prints of the year 1982. In addition, the Cinema Library has accepted a large number of films of various lengths, including some 1000 feature length films, trailers and newsgroups produced between 1977 and 1982 in temporary deposit at the Library of the National Archives. In addition, there are some 1000 films of various lengths of the Italian Cinema Library.

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REPORT ON ACTIVITIES IN 1983

1 - ACQUISITIONS

For the fourth year in a row the acquisitions of new Italian films which, by law, must be deposited in the Cineteca Nazionale was at an almost total, although temporary, standstill, and for the same reason as in the past. The new storage facilities (discussed in point 2) have not yet been completed, and the Cineteca Nazionale has had to suspend acquisition of a great number of films. Thus, there are now some 1,200 feature length films and some 300 documentaries, animation films, trailers and newsreels produced between 1978 and 1983 in temporary deposit at the Ministry of Entertainment waiting to be transferred (probably in the summer of 1984) to the vaults of the Cineteca Nazionale.

The Cineteca Nazionale has, however, continued to accept the color duplicates (internegatives or reversals) of the films which have won the special "quality prize". In this regard a rather negative innovation must be mentioned. A law approved in May 1983 gives the producers the right to deposit a second positive copy (in addition to the copy which must be deposited by law) instead of an internegative. This new legislative provision, justified by the enormous processing costs for the creation of duplicating material, is totally unacceptable to the CN which has denounced to various bodies this authentic leap backward of some 20 years in the conservation of the Italian film heritage. Meanwhile, we have tried to remedy this situation and, awaiting a new law which re-establishes or even improves the previous state of affairs, we have reached a friendly agreement with the producers. In addition to delivering the second positive copy of the quality prize winners, they have declared in writing that they will allow the CN free access to the negative original in their possession at any time and without any limitation of time.

In 1983 the CN acquired 15 "quality" films in either internegatives or second positive prints. These films include: Il prato by P. and V. Taviani, Le rose di Danzica by A. Bevilacqua, Dimenticare Venezia by F. Brusati, Caro Papà by D. Risi, all produced in 1979.

Despite the standstill in accepting films which must be legally deposited, the CN acquired positive copies of 16 films, 9 Italian and 7

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foreign. Another film, La villeggiatura (1973) was deposited permanently by its director, Marco Leto.

2 - PRESERVATION

The large-scale program to convert the enormous quantities of nitrate film still existing in the CN onto safety stock began at the end on 1982 and continued at a faster pace in 1983. This program was made possible by the allocation of a special fund of Lit. 4.5 billion (equal to some \$ 3 million). It will take an expected 6 years to complete. In 1983 98,000 meters of positives, 94,000 meters of lavenders and 20,000 meters of countertypes, all on safety stock, for a total of 202,000 meters, were obtained from negative or positive nitrates. Before being converted, a great quantity of this material first had to be restored, washed and/or regenerated (both the visual and the sound track). These delicate operations were performed in the specialized laboratories of Cinecittà, under the direct control of the Curator of the CN. The overall cost of this work came to Lit. 250 million (equal to approximately \$ 150,000). At the present time the CN has a staff of less than 20. Until the number of staff is increased, it will prove impossible to conduct this fundamental preservation work at a faster pace.

In addition to the nitrate stock, numerous non-inflammable negative or single positive copies were duplicated for preservation and, in certain cases, for cultural circulation. In this group there were 66 Italian films from 1930 and on and 28 foreign films, for a total of 235,000 meters of positives, 13,000 meters of lavenders and 54,000 meters of countertypes, for a total cost of Lit. 300 million (equal to some \$ 200,000).

In 1983 the CN thus acquired a total of 519,000 meters of new material (333,000 meters of positives, 112,000 meters of lavenders, 74,000 meters of safety countertypes). In exchange, some 40 films on nitrate stock, for a total of some 75,000 meters, were designated to be destroyed after their conversion onto safety stock.

Among the most interesting new titles made available for cultural and non-commercial circulation we can mention the following: A bout de souffle (1960) by J.-L. Godard, Jour de fête (1949) and Playtime (1968) by J. Tati, What? (1972) by R. Polanski, Pane e cioccolata (1976) by F. Brusati, Lucky Luciano (1973) and Uomini contro (1970) by F. Rosi, Jeux interdits (1952) by R. Clément, Die florentiner Hut (1939) by W. Liebeneiner, Novecento (1976) by B. Bertolucci, Amici miei (1975) by M. Monicelli, Giorni d'amore (1955) by G. De Santis, Donne senza nome (1950) by G. Radvanyi, O' Cangaceiro (1953) by L. Barreto, Beat the Devil (1953) by J. Huston, Fortunella (1958) by E. De Filippo, Lacombe Lucien (1974) by L. Malle, El Verdugo (1963) by L. Berlanga, almost all the films by V. Zuñini and a group of some 25 Italian films from the Thirties.

The work to construct the new underground storage facilities,

mentioned in the previous report, was completed in the autumn of 1933 after a year of intense efforts. At the present time the operation and safety of the facilities are being tested and the auxiliary work is being completed (garden, roads over the vaults, outside lighting, furnishings, etc.). The project will be finished in 1934 and in the summer the transfer of some 150,000 reels of black and white and color film will take place. They will be placed, respectively, in the 24 vaults at + 12°C (50% relative humidity) and in the four vaults at -5°C (25% relative humidity).

This project marks a great step forward on the road to the preservation, in optimal climatic conditions, of the film heritage of the CN. The immense technological, organizational and financial efforts borne in the last three years will finally be crowned by results that, at the present time, seem to be the very best that can be achieved in this field.

3 - CATALOGUING, DOCUMENTATION, RESEARCH, PUBLICATIONS

With regard to the cataloguing of material, we refer to our remarks in the 1932 report. A new inventory and a new catalogue of the film will be made in concomitance with their transfer to the new vaults.

In 1933 the photo archives continued the work of classification by actor and by person. The over 200,000 photos have already been classified by title and by director. This work will require a great deal of time and will be completed in an estimated 10 years. At the present time the classification by actor and by person has been made for some 4,000 photos (only 2% of the total). Another important project was begun in 1933: identification of the complete credits of some 5,000 shorts deposited in the CN between 1965 and 1980, in conformity with the law on legal deposits. These shorts (mostly documentaries but also fiction shorts, animated films, newsreels, etc.) reach the Cineteca with lists indicating only the title and the production company. Moviola projection allows us to compile complete cards with credits and a synopsis. Only one employee of the Cineteca is conducting this work; in one year he has been able to view and to catalogue some 500 films, equal to 10% of the total.

With regard to documentation and research, the publication of the complete filmographies of Italian silent films in the periodical "Bianco e Nero" is of fundamental importance to the history of the Italian cinema. This is not a specific task of the CN, but it is largely being conducted in the Cineteca. The author, Vittorio Martinelli, is a researcher and "cataloguer" of prodigious skills. He has built a filmography raisonnée of Italian silent films from the least known and least documented years, from 1919 to 1930. "Bianco e Nero" is dedicating a series of big special issues to the publication of this monumental research. The first three volumes

came out in 1983 and concern the years 1919, 1920 and 1921-22; in 1984 we hope to complete the period 1923-30 and, in the years to come, work is expected to continue to cover the period 1895-1918.

This new direction taken by "Bianco e Nero", which we feel will be of great interest to historians, researchers and archivists throughout the world, has forced us to give up a commitment we had assumed at Rapallo: publication of the "Proceedings" of the historical symposium on the "European White Telephone Comedies". We were extremely sorry to abandon this work, but it proved inevitable, and we feel that all our FIAF colleagues will comprehend our motives.

In 1983 the Library acquired approximately 900 volumes. There are now over 24,000 catalogued volumes, some 2/3 of which on cinema and television. The library receives in subscription, free of charge or in exchange for "Bianco e Nero" over 200 periodicals, not all concerning cinema. The periodicals are bound in volumes and are available for consultation by Italian and foreign scholars, as are all the books in the library.

The documentation department has also continued its normal activity. Approximately 5,000 clippings from 12 Italian dailies and from 10 non-cinema weeklies were collected and placed in special containers. The classification of a number of Italian cinema journals also continued, according to PIP guidelines. In fact, the cards compiled are inserted into PIP catalogues and make up some 20% of the total. One difficulty has arisen in connection with the choice of the microfilm system adopted by FIAF. In 1984 we expect to acquire several machines which allow the microfiches to be read.

In 1983 the program of classifying some 6,000 unpublished screenplays, mostly of Italian films since the end of World War II, was completed. These 6,000 typed volumes (which are in addition to the 24,000 printed volumes the library holds) can be consulted in the library.

4 - PROJECTION

a) In-house Projections. 553 films were viewed in moviola and 35 in the screening room by outside scholars, either individuals or groups, or by university students. Some 120 screenings were made for students of the Centro Sperimentale di Cinematografia; some 30 films or excerpts of films were viewed by researchers from RAI and 3 by directors, producers and other professionals. There were more than 1,000 hours of screening conducted.

b) Outside the Cineteca. 921 films were lent to non-commercial film clubs (excluding the art houses and "d'essai" cinemas because of their partially commercial status), to public bodies, to universities, to junior high schools, to film festivals and surveys in 37 Italian cities. 238 films

were sent to 19 Italian embassies, consulates and institutes abroad, to 15 festivals in foreign countries, to 16 FIAF archives and to 1 non-FIAF archive.

5 - BUDGETARY MATTERS AND RELATIONS WITH NATIONAL AUTHORITIES

The financial situation of the CN improved considerably in 1983. A law approved by Parliament in May guaranteed it special state funds for Lit. 1 billion (approximately \$ 600,000) per year for the next 10 years. These funds are to be used exclusively for the conversion of all inflammable material still deposited in the CN onto safety stock and for the printing of new copies for cultural circulation. These funds supplement the previous special funds obtained in 1982 for Lit. 4.5 billion (approximately \$ 3 million) in 3 years, earmarked not only for the restoration and printing of films but also for the completion of the new storage facilities and for the creation of a new wing of buildings for the offices of the Cineteca.

These conspicuous special funds assure the CN of assets of Lit. 2.5 billion (some \$ 1.5 million) in 1984 for completion of the new headquarters and for its film preservation work. The ordinary funds (for management, for personnel, etc.) are very modest in comparison: Lit. 600 million (some \$ 400,000), 20% more than in the previous year. This sum does not adequately cover the ordinary necessities of the Cineteca. For example, it is impossible to increase the staff, the number of which is ridiculously low. And for this reason the existing staff is subjected to very severe working conditions. We hope this problem can be worked out in the future (but certainly not in 1984 or in 1985), since it is essential to allowing us to fulfil the heavy responsibilities that the entity of the special funds has placed on our shoulders.

Aside from budgetary matters, the CN maintains the usual, correct relations with national officials that should exist between a public body such as the Centro Sperimentale di Cinematografia (of which the CN is juridically an autonomous section) and the Ministry of Entertainment, which is the lawful "guardian" of this body and must approve its budgets and certain fundamental resolutions.

The CN also maintains close ties with the Ministry of Foreign Affairs for all the activities the CN carries out outside Italy. This Ministry is exceptionally helpful to the CN when we send our films to various parts of the world. And this is a fact numerous FIAF members archives are well aware of.

6 - INTERNATIONAL RELATIONS (FIAF and Others)

In the previous points we mentioned the excellent relations between the CN and numerous FIAF archives. 60 copies of films were sent on temporary loan to the following film archives: Athens, Berlin (Stiftung Deutsche Kinemathek), Bogota (Cinemateca Distrital: non-FIAF), Buenos Aires, Brussels, Caracas, Lausanne, Lisbon, London (NFA), Madrid, Montevideo, Montreal, Paris (Cinémathèque Française), Prague, Rio de Janeiro, Stockholm, Toulouse.

This exchange of films continues to be one-way because of one of the greatest handicaps still afflicting the CN: the lack of a screening room in Rome in which it could offer regular programs. In fact, the CN received only 1 film from abroad in 1983, from the Cinémathèque Française.

The CN contributed to a number of foreign festivals in 1983. The most important include: Cannes (through the exhibit set up by the Service des Archives du Film at Bois d'Arcy), Paris (Festival d'Automne, Festival de la Commedia dell'Arte, Festival Cinéma et Antiquité), Moscow, Berlin, Seville, Locarno, Tunis, Newcastle, Valencia (Cine Mediterraneo), Nice (Festival de Cinéma Italien), etc.

The CN participated in the XXXIX Congress of FIAF held in Stockholm. The Curator of the CN, Guido Cincotti, was re-elected to the Executive Committee of the Federation and took part in the meetings of the Executive Committee in Madrid and in Stockholm.

In January 1983 the meeting of the subcommission of the FIAF Preservation Commission was held at the CN in order to prepare the International Directory of Cinematographers.

Outline of activities

- 1. Collection and abstracting of films and the materials related to films.
- 2. Promotion of international exchange of films.
- 3. Utilization of films in schools.
- 4. Research and films designed to help promote the nation.

Seoul

Outline of activities

1. In order to collect and abstract feature films, the Korea Film Archive Incorporated (KFAI) was organized in 1961. It has been operating since then and has collected a large number of feature films. During the year, we acquired the prints for such films from film companies in 1961 upon active response and cooperation of the latter.

2. KFAI collected 3,100 feature film scripts, 2,111 pieces of various kinds, and over 4,000 pieces of still pictures, and made the prints and printed them for the year.

3. Research of both Korean and foreign films for filmmakers and students were carried on success.

4. KFAI continued the film festival program and organized various film festivals, which were held in the city and abroad. In 1961, the film festival was held in Seoul and the film festival was held in Seoul.

5. KFAI has made various efforts to acquire film materials and to improve the film festival program. It has made various efforts to improve the film festival program and to improve the film festival program.

Outline of activities

1. Collection of films

1. To KFAI's suggestion for donation of films, the government has been actively cooperating with the government. The government has been actively cooperating with the government. The government has been actively cooperating with the government.

1983 Activities Report(KFAIF)

1. Goals of Activities

- a. Collection and safekeeping of films and the materials related to films.
- b. Promotion of international exchange of films.
- c. Utilization of films in store.
- d. Research and exhibition designed to help promote film art.

2. Outlines of Activities

- 1st : To establish a system of collecting feature films, the Korean Film Archive Incorporated Foundation(KFAIF) suggested free donation of a print for each of the outstanding films produced during the year, and acquired the prints for such films from film companies in 1983 upon active response and cooperation of the latter.
- 2nd : KFAIF collected 3,400 feature film scripts, 2,113 pieces of various models, and over 1,000 pieces of still pictures, and posters and leaflets printed before the 1950s.
- 3rd : Screenings of both Korean and foreign films for filmmakers and students were observed in success.
- 4th : KFAIF continued the film loan program for agencies and organizations related to film business, educational institutions, and social or cultural groups, and the film materials display program at the exhibition hall.
- 5th : While exerting efforts on acquiring FIAF's full membership, KFAIF has made ceaseless efforts on improving its operation and management by expanding various facilities and increasing both budget and staff.

3. Results of Activities

a. Collection of Films

- o. To KFAIF's suggestion for donating a print of each outstanding film made during the year, all film companies actively responded, and thus a system of collecting films has been established fully backed by the government. KFAIF collected 20 feature films in 1983 in accordance with the newly-established system.

- o. KFAIF also excavated and collected 155 additional feature films and 10 cultural films held by individuals, agencies and organizations.
 - o. KFAIF further had prints made for 33 feature films which recorded box office hits in the 1950s and 60s, adding them to its own film library.
- b. Collection of Film-Related Materials and Expansion of Storage Facilities
- o. The Motion Picture Promotion Corporation of Korea(MPPCK) transferred to KFAIF its holding of 3,400 feature film scripts, and 2,113 models in 56 kinds, together with their storage facilities. KFAIF also collected more than 100 pieces of posters and leaflets printed before the 1950s.
- c. Collection of Still Photographs for Films
- o. As part of the program of collecting filmrelated materials, KFAIF collected 920 still pictures(size : 21cm x 26cm) for films produced during 1982, plus 240 stills for imported films, and the total recorded 1,160.
- d. Holding of Film Appreciation Show
- o. During 1983, from April to December, KFAIF organized and held film appreciation shows for filmmakers and film students at a Motion Picture Promotion Corporation studio. Twenty-six feature films including "The Iron Men" were screened for thirty-four days, tallying the total number of audiences at 5,134.
- e. Materials Display
- o. Since the opening of an exhibition hall in September 1982, KFAIF has been displaying the materials relating to the film industry. From April 4 to October 16, 1983, it exhibited 91 pieces of posters and leaflets produced from the very early stage of Korean film industry to the end of 1940s. From October 17 till the present, 94 still photographs for historic Korean films have been on display. The exhibit, opened to anyone interested, is assessed as aiding the enhancement of the interest on films on the part of general public.
- f. Publication of Film Catalogue
- o. A catalogue of all feature films held by KFAIF has been

published. KFAIF is planning to distribute them to the delegates at the 40th FIAF General Meeting in Vienna through Korean delegation.

g. Film Cleaning and Replacement of Cans

- o. To maintain good storage conditions, KFAIF started the work of cleaning, splicing and can replacing. of 118 feature films, a total of 2,360,000 feet of films has been cleaned and spliced, and 3,500 iron film cans have been replaced by ABS resin cans in 1983.

h. Utilization of Films

- o. KFAIF is operating a film loan program for agencies and organizations related to film industry, film departments of universities and other educational institutions, and social and cultural groups. In 1983, 133 feature films and 27 cultural films, or a total of 160 films, have been loaned out to film departments of five universities, various agencies, organizations and groups.

i. Budget

- o. Since establishment, KFAIF has been depending almost entirely on the subsidy from the Motion Picture Promotion corporation of Korea(MPPCK). An agreement has been reached between KFAIF and MPPCK that the latter was to provide a drastically increased subsidy to the former starting from 1983, and thus KFAIF, in fact, could implement its programs more actively in 1983.

j. International Relations

- o. On October 4, 1983, KFAIF submitted an application for full membership with admission fee to FIAF. KFAIF is ready to send a Korean delegation to the 40th FIAF General Meeting to be held in Vienna in April 1984. KFAIF expects that FIAF grants a full membership to it, and it further expects to make contribution to the promotion of mutual exchange and understanding among members and observers.

k. Relation to Government

- o. KFAIF is a non-profit corporate body established upon an approval by the Minister of Culture and Information. Maintaining a close, mutually cooperative relationship with MPPCK, KFAIF receives active administrative assistance from the Ministry of Culture and Information.

4. Others (Miscellaneous)

o. In anticipation of the admission into FIAF as full member, KFAIF will keep striving for an expansion of both facilities and personnel, and will assume the function of training filmmakers in collaboration with MPPCK through the Korea Film Academy which is to enroll the first group of students and open on March 1, 1984.

KFAIF will keep expanding its function from collecting and cataloguing of films to the use and evaluation of the powerful medium, in addition to training of filmmakers.

It is planning to further collect about 1,000 cultural and documentary films believed to be scattered about in the country. When this is realized, they will be added to the library, and a catalogue for cultural films will be published both in Korean and English.

STOCKHOLM

Acquisition Report 1982

Stockholm

STAFF

The staff situation of the Film Archive has improved considerably. One of the staff of the National Film Institute has been transferred to the Film Archive and the new staff members have been hired. The archive is now better equipped for its work with these tasks.

All new film acquisitions are now handled by the new staff members.

The staff of the Film Archive has been working hard during the year. This year the staff has worked hard to acquire new film acquisitions. The staff has also worked hard to acquire new film acquisitions. The staff has also worked hard to acquire new film acquisitions.

ACQUISITIONS

The following films were deposited by their donors:

- 1. *...*
- 2. *...*
- 3. *...*
- 4. *...*
- 5. *...*
- 6. *...*
- 7. *...*
- 8. *...*
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- 30. *...*
- 31. *...*
- 32. *...*
- 33. *...*
- 34. *...*
- 35. *...*
- 36. *...*
- 37. *...*
- 38. *...*
- 39. *...*
- 40. *...*

CINEMATEKET/SVENSKA FILMINSTITUTET

Activities Report 1983

FILM ARCHIVE

The staff situation of the film archive has improved considerably: One assistant to the head of the archive and one new film technician have been hired. The archive is now better equipped for its many different tasks.

All new films coming into the archives are now inspected, washed and repaired before being put into cold storage.

This year the holdings have grown with some 400 new titles: deposits, donations, acquisitions or exchanges with other archives. The collection now holds more than 9.000 titles.

ACQUISITIONS

The following films were deposited by their owners:

Arbetsgruppen för film

Dream of Water
Du skall icke begå skeppsbrott
Flirr
Iris
Mannen som flög
Odjuret
Study in Optical Rythm

Films Ariane, Paris

Molière

Les films du jeudi, Paris

Charlotte et son Jules
Une histoire d'eau
Tous le garçons s'appellent Patrick
Toute le memoire du monde

Filmverlag der Autoren, München

Liebe ist kälter als der Tod
Der Händler der vier Jahreszeiten

Statens Filmcentral, Köpenhamn

Bag de ens facader

TMS Film, München

Ludwig — Requiem für einen jungfraulichen

König

Theodor Hierneis oder: Wie man ein ehemaliger Hofkoch wird

Albina Productions, Paris via Sandrews

Paulina 1880/Paulina 1880

Arista Films, Inc, Encino, California

via Stockholm Film

Bronsvargen/Scorchy

Columbia

Andra gången gillt/Chapter Two
Ashanti/Ashanti
Bakom flötet!/Hook, Line and Sinker
Bron över floden Kwai/The Bridge on the River Kwai
Cactus Jack/The Villain/Cactus Jack
Cheech & Chongs sköna drömmar/Cheech & Chong's Nice Dreams
Djupet/The Deep
Explosivt uppdrag/Billion Dollar Threat
Grizzly/Grizzly
Hans vän den vilda ponnyn/Run wild Run Free
Har vi inte setts förut//Seems Like Old Times
Heta prylar/Hot Stuff
Kramer mot Kramer/Kramer vs Kramer
Ett liv för oss/A nous deux

Oh, vilket bröllop! / A Wedding
Order to Kill / El clan de los inmorales / Order to Kill
Paper Chase / Betygsjakten / Paper Chase
Passageraren i regnet / Le passager de la pluie
Den purpurroda manteln / The Robe
På andra sidan midnatt / The Other Side of Midnight
Rose / The Rose
Rymdimperiet slår tillbaka / Star wars V: The Empire Strikes Back
Safari Express / Safari Express
Sherlock Holmes' smarta brorsa / The Adventure of Sherlock Holmes' Smarter Brother
De sju knivarna - Omen III / The final Conflict
Slåss för livet / Fighting Mad
Smart som fan! / W. W. and the Dixie Dancekings
Snutfällan / Moving Violation
So long, Kompis! / Adieu Fami
Star! / Star!
Ett steg för långt / Breaking Point
Stjärnornas krig / Star Wars
De unga lejonerna / The Young Lions
Uppdrag i Tokyo / Stopover Tokyo
Utan trosor i Paris / Club Privé (Pour Couples avertis)
Vi älskar dig skitstovel / Tribute
De vilda männen / The Last Hard Men
Viva Sarita / Yaqui Joe / 100 Rifles
Von Ryans Express / Von Ryan's Express
Våldet och lagen / Warlock
Den våldsamma flykten / Take a Hard Ride
Vändpunkten / The Turning Point
Världens störste älskare / The World's Greatest Lover
Willie och Phil / Willie & Phil
Yesterday - Andra världskriget / All This and World War II
Ögonvittnet / Jakten på ögonvittnet / Eyewitness
3 Kvinnor / 3 Women
7 Ups / Undre världens Skräck / The Seven-Ups
9 till 5 / Nine to Five
11 Harrowhouse / Diamantregnet /
11 Harrowhouse
99 och 1/2 % Död / Gang War / 99 and 44 / 100 % Dead

Freja Film
Aldrig med min kolof
Flammen
Paradiset

Greenwich Film Production, Paris via Sandrews
Vintergatan / La voie lactee

Eginhart Hillenbrand via Stockholm Film
Det brinner i Buskarna / Drei Schwedinnen in Oberbayern / Drei Schwedinnen in Tirol
Gökslottet / Das Lustschloss im Spessart

Janus Film via Sandrews
Mannen som älskade kvinnor / L'homme qui aimait les femmes

Jade Films Int. Inc. New York via SF
Det största äventyret / The Adventures of the Wilderness Family

Les Grands Films Classiques via SFF
Det perfekta brottet / Drôle de drame

Metro Goldwyn Mayer via UIP
California Holiday / Spinout
Double Trouble / Double Trouble
Elvis på turné / Elvis on Tour

Elvis "That's the Way It Is" / Elvis "That's the Way It Is"
Flipper och Piraterna / Flipper's New Adventure / Flipper and the Pirates
Harem Holiday / Harum Scarum
Den hemliga Formeln / The Formula
Hjärta till salu! / It Happened at the World's Fair
Häftig Sommar / Corvette Summer
Jailhouse Rock / Jailhouse Rock
Jakten på Nazistgullet / Brass Target
Kanonen vid San Sebastian / La bataille de San Sebastian / Guns for San Sebastian
Lassie i Vildmarken / Courage of Lassie
Speedway / Speedway
Telefon / Telephone
Yrke: Reporter / Professione Reporter / Profession Reporter

Minerva Film AB

(masterkopior)
Adamson i Sverige
Adam och Eva
Bränt barn
Bröllopsbesvär
Fanny Hill
Omen
Roseanna
Vindingevals

Paramount via UIP

Alla tiders farsa / Frassel på luskulan / Rock-a-bye Baby
Alla tiders geisha boy / The Geisha Boy
Barbarella / Barbarella
Börja om från början / Starting Over
Cirkus för hela slanten / 3 Ring Circus
Har jag gjort bort mig nu igen? / Coast to Coast
Huller om Buller / The Ladies Man
Hur tokigt som helst / Living it Up
I de lugnaste vatten / Little Darlings
Inte en av oss / The Outsider
En jäkel till doktor / The Disorderly Orderly
Kära miss Ross . . . / The Fan
Love Story / Love Story
Mammas gosse / You're Never Too Young
Maratonmannen / The Marathon Man
Människojägaren / The Hunter
Nijinsky / Nijinsky
Nu är det kul igen / Who's Minding the Store?
Pang! Pang! Partners
Paper Moon / Paper Moon
Sköna juveler / Rough Cut
Sprattelgubben / The Patsy
Star Trek / Star Trek The Motion Picture
En sån jäkel till farsa / The Family Jewels
Titta det spökar / Scared Stiff
Tummen opp / Artists and Models
Urban Cowboy / Urban Cowboy
Den vilda biljakten / The Italian Job

Roissy Films, Paris via Sandrews
Apans dröm / Ciao maschio / Bye Bye Monkey

Steen Herdel Filmproduction APS, Köpenhamn via SF
Clark / Clark

Svensk Filmindustri AB
(masterkopior)
Abba - The Movie
Ansiktet
Att angöra en brygga
Biffen och Bananen
Blondie, Biffen och Bananen
Bröderna Lejonhjärta

Den enfaldige mördaren
Den åttionde dagen
Det sjunde inseget
Det svänger på slottet
Djävulens öga
Du är inte klok Madicken!
Du är inte klok Madicken! (TV-version)
Dunungen
Emil i Lönneberga
Emil och Griseknoen
En kille och en tjej
En lektion i kärlek
En natt
En passion
491
För att inte tala om alla dessa kvinnor
Gösta Berlings saga
Hets
Här har du ditt liv
Här kommer Pippi Långstrump (TV version)
Höstsonaten / Herbstsonate
Ingen mans kvinna
Jag är med barn
Jazzgossen
Jungfru Källan
Kronans kavaljerer
Världens bästa Karlsson
Kon-Tiki
Kvinnors väntan
Limpan
Livet är stenkul
Mannen som blev miljonär
Mannen som slutade röka
Marmeladupproret
Med glorian på sned
Mitt hem är Copacabana
Möte med livet
Nattmara
Nattdagsgästerna
Nya hyss av Emil i Lönneberga
Nybyggarna
Ole Dole Doff
Persona
Picasso's äventyr
Pippi Långstrump på de sju haven
Pojkarna på Storholmen
På tynnen med Pippi Långstrump
Rasmus, Pontus och Toket
Rasmus på luffen
Simon i Bakabo
Spunde himlen
Skammen
Skepp ohoj!
Skrällan, Ruskprick och Knorthane
Släpp fångarne loss - det är vår
Smultronstället
Sommaren med Monika
Sommarnattens leende
Sopor
Svenska bilder
Sången om den eldröda blomman
Såsom i en spegel
Tjorven, Båtsman och Moses
Tjorven och Mysak
Tjorven och Skrällan
Trots
Tuppen
Två levande och en död
Tystnaden
Uppehåll i myrlandet
Utvandrarna
Vargtimmen
Yngsjömordet
Adalen 31
Ägget är löst

Äppelkriget

Alain Fanner, Geneve via Sandrews
Salamandern / La Salamandre

Tarik Films Distributors Ltd, via SF
Mohammed Härföraren / Al-Risalah /
The Message

Toho International, Tokyo via SF
S.O.S. Jorden Sjunker / Nippon Chinbotsu /
Submersion of Japan

United Artist via UIP

Alias Cassius Clay / A. K. A. Cassius Clay
Attack av commandos / Attack on the Iron Coast
Audrey Rose / Audrey Rose
Avanti! / Avanti!
Barquero / Barquero
Bawdy Tales - osedliga berättelser / Storie
scellerate
Berättelsen om Adèle II / L'histoire d'Adèle II
Besatt av djävulen / Au rendez-vous de la mort
joyeuse
Besökarna / The Visitors
Betsy / The Betsy
Billy Dynamites partner / Born to Win
Billy Young / Young Billy Young
Blås på, kompis! / Busting
Bortom gott och ont / Al di la del bene e del male
Brannigan / Brannigan
Brink's-stöten / The Brink's Job
Bron vid Remagen / The Bridge at Remagen
Brudar på hjärnan / Here We Go Round the
Mulberrybush
Bråkmakarna / Elle court, elle court, la banlieue
Canterbury Tales / I racconti di Canterbury
Chato's Land / Chato's Land
Decamerone / Il Decameron
Djävulsbrigaden / The Devil's Brigade
Djävulsbåtarna / Hell Boats
Doc - Doc
Dubbelhössan / Vieux fusil
Ducka, skitstövel / För några nåvar dynamit /
Giu la testa
Duell i Diablo / Duel at Diablo
Där liljorna blommar / Where the Lilies Bloom
Dödligt levande / From Noon till Three
Dögrävar'n & Co / Cotton Comes to Harlem
Equus - hästen / Equus
F.I.S.T. / F.I.S.T.
Flykten mot Botswana / The Wilby Conspiracy
Fräck som fan / Rancho Deluxe
Fängeläger Mckenzie / The Mckenzie Break
Får jag presentera: Min mamma, herr Albin /
La Cage aux Folles
Gangstern / Le Voyou
Gangsterbruden / La pupa del gangster
Ge järnet. Moonrunners / Moonrunners
Glory Guys - de sista tappra / Glory Guys
Hair / Hair
Hajarna - benknäckarna / Shark's Treasure
Halvblodet / Billy Two Hats
Hannibal Brooks / Hannibal Brooks
Hawaiianerna / The Hawaiians
Honkers / The Honkers
Hur jag vann kriget / How I Won the War
Hur man mördar sin fru / How to Murder
Your Wife
I djävulens grepp / Chi sei?
I nattens hetta / In the Heat of the Night
Jagad av maffian / A ciascuno il suo
Jakten på Alfredo Garcias huvud / Bring Me
the Head of Alfredo Garcia

Jakten på Mary Jane Hickey & Boggs
Jeremy Jeremy
Joseph Andrews Joseph Andrews
"Kes" Lalken Kes
Kliniken The Hospital
Kommissarie Clouseau Inspector Clouseau
Lagens Man Lawman
Landlord The Landlord
Latigo Support Your Local Gunfighter Latigo
Leva för att leva Vivre pour vivre
Livet kärleken döden! La vie, L'amour, La mort
Långt farväl The Long Goodbye
McLintock! Mr. McIntock!
En man för mej Un homme qui me plaît
Manhattan Manhattan
Mannen från Hong Kong Les tribulations d'un
chinois en chine
Mannen från öst... e poi le chiamarono il
magnifico
Massakern på 110:e gatan Across 110th Street
Med djävulen i hälsorna Le diable par la queue
Men störst av allt är kärleken Pieces of Dreams
Milliondollarhjärnan Billion Dollar Brain
Missouri Breaks Missouri Breaks
Mr. Big The File of the Golden Goose
Moby Dick Moby Dick
Money Money Money L'aventure c'est l'aventure
Moonraker Moonraker
Mordängeln Last Embrace
Music Lovers The Music Lovers
Namu skräckvalen Namu, The Killer Whale
Ned Kelly Ned Kelly
När kvinnan hade svans Quando le donne
avevano la coda
När kvinnor älskar Women in Love
Närgångna bilder Inserts
Om det är tisdag då måste detta vara Belgium
It's Tuesday, This Must Be Belgium
Operation Rosebud Rosebud
Organisationen The Organization
Partisanerna Lupi attaccano in branco
Pelham 1 2 3 kaput The Taking of Pelham One
Two Three
På'rom a klä'rom Schiaffoni e karaté
Resan Il viaggio
Roadie Roadie
Rocky II Rocky II
Ruttet Spel Play Dirty
Ryssen kommer! Ryssen kommer! The Russians
are Coming, the Russians are Coming
Röde baronen stridsflygaren Von Richthofen
and Brown
Sabotage i Hong Kong Kill a Dragon
Salt & peppar Salt & Pepper
Santa Victorias hemlighet The Secret of Santa
Vittoria
Satans lilla flicka The Visitors
"Sherlock Holmes" privatögat privat The
Private Life of Sherlock Holmes
Sirenen från Mississippi La sirène du Mississippi
Slaget om England Battle of Britain
Suo på Harry! Harry in your Pocket
Spikes gäng The Spikes Gang
Stardust Memories Stardust Memories
En stilla dans i den stora staden Slow Dancing in
the Big City
Stock-Car Track of Thunder
Det stora tågrånet The First Great Train
Robbery
Strykpojken Poil de carotte
Så dog Jennifer Jennifer on My Mind
Ta' fast räven After the Fox
Ta med dej stan Marie! Les caprices de Marie
De tappra 600 The charge of the Light Brigade
Thalias hämnare Theatre of Blood

Thunderbuds are go Planeten X anropat plan-
eten Mars Thunderbuds are Go
Fill polisenheten Top Secret Report to the
Commissioner
Topkapi Topkapi
Trackdown skjut dom djävlar! Trackdown
Två vita och en brun One More Time
Tåget Le Train
Utsökta lik Cadaveri eccellenti
Vad gjorde du egentligen i kriget, farsan? What
Did You Do in the War, Daddy?
Vad hände med Helen?/What's the Matter with
Helen
Valdez/ Valdez Is Coming
Valentino Valentino
Var är poppa? sa kärningen/Where's Poppa?
Vera Cruz Vera Cruz
Vilden L'enfant sauvage
Den våldsamma jakten/Un homme est mort
Världsymden anfaller/Invasion of the Body
Snatchers
Woody Guthrie Lyckans land/Bound for
Glory
Yanks Yanks
Övergreppet The Offence
Den 13:e mannen Un homme de trop
De 7 slår till igen/Guns of the Magnificent Seven

Universal via UIP
Arvet Family Plot
Avdelning 291 Detroit/Blue Collar
Cheech och Chongs nästa film/Cheech and
Chong's Next Movie
Dödsfiender/Masada/The Antagonists
Fahrenheit 451/Fahrenheit 451
Festen är över/More American Graffiti/The
Party's over
Fruktans Ö/The Island
Katastroffarm/Airport 1975
Maktspellet/The Seduction of Joe Tynan
Psycho Psycho
Rymdhjälten Buck Rogers/Buck Rogers in the
25th Century
Den självlysande Ryttaren/The Electric Horse-
man
Stoppa pressarna/The Front Page
Supernollan/The Jerk
Den svarta skölden/Black Shield of Falworth
Taking off/Taking off
Topaz Topaz
Xanadu Xanadu
Åter till livet Resurrection

Warner
Alla presidentens män All the President's Men
Barry Lyndon Barry Lyndon
Bläst på konfekten "10"
Bronco Billy/Bronco Billy
Divine Madness/Divine Madness
Dödsjakten på Racerbanan/Greased Lightning
Esset/The Great Santini/Gift of Fury
Excalibur/Excalibur
Frisco Kid/The Frisco Kid
Från helvete till seger/Contro 4 bandiere/From
Hell to Victory
En främlings ögon/Eyes of a Stranger
Fu Manchus djävulska plan/The Fiendish Plot of
Dr Fu Manchu
Go dag Yxskäft!/What's up, Doc?
Gänget från 11:e gatan/Boulevard Nights
Hustru och älskarinna/Mogliamente
I sista sekunden/When Time Ran Out
Klute/Klute
Kriget bortom stjärnorna/Battle Beyond the
Stars

Marodörerna/Ravagers
McCoy – fräck som fan!/Shamus/Passion for
Danger
"Milda makter!"/Wholly Moses!
Nattens vingar/Nightwing
Nu är det min tur!/It's My Turn
De professionella/The Professionals
Robotkriget/L'umanoide/The Humanoid
Showtime/All That Jazz
Smockan i luften/. . . altrimenti ci
arrabbiamo/Watch out, We're Mad!
Sinbad och tigerns öga/Sinbad and the Eye
of the Tiger
Släpp deckarna loss, det är mord!/Murder
By Death
Specialversionen Närbkontakt av tredje graden/
The Special Edition of Close Encounters of
the Third Kind
Det stora loppet/Casey's Shadow
Streetfighter/The Streetfighter/Hard Times
Supersnooper/Supersnooper
Taxi Driver/Taxi Driver
Tjuven i Bagdad/The Thief of Baghdad
Tävlingen/The Competition
Vilse i Öknen/Lost in the Desert
1941 – Ursäkta, var är Hollywood?/1941

EMI, London via Europa Film

Den tredje mannen/The Third Man

Exportfilm Bischoff & Co via Sandrews

Den starka kvinnan/Jeder stirbt für sich allein

Kenne Fant via SF

Monismanien 1995 – En film om frihet

Films Around the World, New York via SF

Skjut inte på läraren/Why Shoot the Teacher
Snabba Ryck/Rush It

Folkets Bio

Sista varningen

FOX

Africa Express/Africa Express
Alien/Alien
Ambulansjakten/Mother, Jugs & Speed
Boston Stryparen/The Boston Strangler
Brubaker/Brubaker
Buss på villovägar/The Wayward Bus
Butch och Sundance, superhjältarna/Butch and
Sundance: The Early Days
Capone/Capone
Damien – Omen II/Damien – Omen II
Det bränns, farsan!/Fire Sale
Det våras för galningarna/High Anxiety
Draknäset/Sky Riders
Dunderfjorten/Thunder and Lightning
En fri kvinna/An Unmarried Woman
Fyra vänner/Four Friends
Halvblodet/Vild man i Texas/Flaming Star
En handfull snö/A Hatful of Rain
Helvetespassagen/Damnation Alley
Hur man stjälar en miljon/How to Steal a Million
Ingen väg ut/Deadly Strangers
Jagad/The Last Wagon
Krigets trollkarlar/Wizards
Kungen och jag/The King and I
M.A.S.H./M.A.S.H.
Magic/Magic
Mandingo/Mandingo
Mardrömsjakten/The Fury
Monty Pythons Galna värld/Monty Python and
the Holy Grail
Månen/La Luna

Det lever igen! It Lives Again
McCabe & Mrs Miller/McCabe & Mrs Miller
Mysteriet Agatha/Agatha
Nu fightas vi igen! Any Which Way You Can
Poseidons hemlighet/Beyond the Poseidon
Adventure
På väg igen/Honeysuckle Rose
Sejer under sång/Noirs et blancs en couleurs/La
victoire en chantant
Sfinx/Sphinx
The Shining/The Shining
Skjut inte på tandläkaren/The In-Laws
Stjärnmällan/The Main Event
Tidsjakten/Time after Time
Tjejen som gjorde lumpen/Private Benjamin
Tom Horn/Tom Horn
Tom i Bollen/Caddyshack
72 timmar att leva/The Chain Reaction

Warner via SFF

Arsenik och gamla spetsar/Arsenic and Old Lace
Då lagen var maktlös/The Roaring Twenties
Mysteriet i Sydstaterna/They Won't Forget
42:a gatan/42nd Street

Video Cassettes:

Amerikas sista oskuld/The Last American
Virgin
Android
Annie/Annie
Atomic Cafe/Atomic Cafe

The Beastmaster
 Bigg Haas måste dö! Il faut tuer Biggitt Haas
 Bix Bix
 Blade Runner Blade Runner
 Blue Thunder Blue Thunder
 Bläst igen The Sting II
 Bona Bona
 Byn i djungeln Baddegama
 Brännpunkt Djakarta The Year of Living
 Dangerously
 Cars The Cars that Ate Paris
 Chefen Une étrange affaire
 Creepshow Creepshow
 Death Wish II/Death Wish II
 Den mörka kristallen The Dark Crystal
 Den store Giorgio/Yes, Giorgio
 Det bästa lilla hushuset i Texas/The Best Little
 Whorehouse in Texas
 Det iskalla spelet Rollover
 Det våras för Smurfan
 Domsletet The Verdict
 Draködlöten Dragonslayer
 Du kan väl se dig för If you Can See What I
 Hear
 Dumskallarna Les Sous-doués
 Döda män klar inte riktigt Dead Men don't
 Wear Plaid
 Dödstillan Deathtrap
 E.T. The Extra Terrestrial/E.T. The Extra
 Terrestrial
 En officer och gentleman An Officer and a
 Gentleman
 En midsommarnatts sexkomedi A Midsummer
 Night's Sex Comedy
 En sekund före noll/Wrong Is Right
 Entity okänt väsen/The Entity
 Ett spöke till fru O'Hara's Wife
 Fem dagar en sommar/Five Days One Summer
 Fiket/Diner
 Firefox/Firefox
 First Blood/First Blood
 Flashdance/Flashdance
 Fotograferna/Pictures
 För kärleks skull/Making Love
 Gandhi/Gandhi
 Garp och hans värld/The World According to
 Garp
 Gatans barn Pixote, a Lei do mais fraco
 Gudarna måste vara tokiga The Gods Must Be
 Crazy
 Grease II Grease II
 Gåvan Le cadeau
 Hamnett/Hamnett
 Hett guld/Mother Lode
 Hett om öronen/Hanky Panky
 Horse's triumph/Triumphs of a Man Called
 Horse
 Hämnaden är min Fukushu suru wa wate ni are
 Jag är Lagen/I, the Jury
 Jakten på Rosa Panther/Trail of the Pink
 Panther
 Kalle Ankas håll i gång Donald Duck's Frantic
 Antics
 Kalle Anka och hans busiga vänner/The
 Misadventures of Chip an' Dale
 Kär och galen/Lovesick
 Leksaken/The Toy
 Ljushuvudet/De Witte van Sichem
 Mannen från Snowy River/The Man from
 Snowy River
 Moritz, käre Moritz/Moritz, lieber Moritz
 Motivet är mord/Killing Hour
 Nightkill/Nightkill
 Not a Love Story/Not a Love Story
 Nu flyger vi ännu högre/Airplane II: The
 Sequel

Pink Floyd The Wall/Pink Floyd the Wall
 Pirate Movie/The Pirate Movie
 Pirava II de flygande mördarna/Piranha II
 Flying killers
 Poltergeist/Poltergeist
 Pysen, trollkarlen och svärdet The Sword in the
 Stone
 På driven i New York/Smithereens
 The Road Warrior/Mad Max II
 Rocky III/Rocky III
 Rosie/The Life and Times of Rosie the Riveter
 S.O.S. Vancouver/St Helens
 Sabotör/Saboteur
 Sex veckor/Six Weeks
 Skattkamarön/Ostrov sokrovisj
 Smaklig måltid/Eating Raoul
 Smurferna och den fiffige trollkarlen
 Snöprinsessan/Ledjanaja vnotchka
 Snövit och de sju dvärgarna Snowwhite and the
 Seven Dwarfs
 Sophies val/Sophie's Choice
 Star Trek II Khans vrede/Star Trek II The
 Wrath of Khan
 Stormen/Tempst
 Syndabocken/Signum Laudis
 Tapto/Taps
 Tecknarens kontrakt/The Draughtman's
 Contract
 The Thing/The Thing
 Till sista blodsdroppen/Utlaginn
 Titta vi opererar/Young Doctors in Love
 Tjejen som inte ville gifta sig/Best Friends
 Tootsie/Tootsie
 Tough man/Tough Enough
 Triumfens ögonblick/Chariots of Fire
 Tron/Tron
 Träskmannen/Swamp Thing
 Tvärnit/The Junkman
 Tyst som natten/Still of the Night
 Vaxkabinettet/House of Wax
 Vem hotar oss/Endangered Species
 Videodrome/Videodrome
 Vittnet/A tanu
 Vägen till Livet/Putevka v zizn'
 Yol/Yol
 Årets man/Night Shift
 Älskling, jag hatar dig!/One from
 the Heart
 12 stolar eller Det våras för svärmor/The
 Twelve Chairs
 48 timmar/48 Hours

Kortfilmer

Brunsvik och Lejonet/Brunsvik a Lev
 Duo/Climb
 Den rikaste sparven i världen/O nejbohat sim
 vrabei na svete
 Fågelliv/Ze Zivota Ptáku
 Förtrollad telefon: del 2: skolutflykten/
 O utzreném sluchátku. 2. Skolni výlet
 Förtrollad telefon: del 3: Kropáček har snuva/
 O utzrenem sluchátku. 3. Kropáček Má
 angínu
 Förtrollad telefon: del 4: Naturlagar/
 O utzreném slucjátku. 4. Přírodní zákony
 Hunden som kom bort/Kastanka
 Kung Midas/Král a Skřítek
 Köttätande Julia/Masozravá Julie
 Loppan/Blecha
 Långörade Cecilia/Usatá Cecilie
 Måste vi hata vargen?/Death of a Legend
 Ottilia och fläckarna/Otýlie a 1580 kanek
 Prinsessans färgkriter/Barevné království
 Tredje planetens hemlighet/Tajna tretjej
 planety
 Valen på sjukhus/Jak byla velryba nemocná

PROGRESS IN THE FIELD OF PRESERVATION

One silent film and 24 sound films have been restored, viewing prints have been made from all of them. One "lost film" EN RACKAR-UNGE, 1923, has been found. 1.150 Swedish feature films were shot on nitrate film; 300 of those are considered as lost, 700 have been copied to acetate films. Our estimate is that the remaining 150 nitrate films will be restored within five years.

We have now started working on the short films and have so far catalogued 1.600 titles, in a project called "Cultural history in the cinema". Some particularly important films have been restored. We have also started a closer cooperation with museums around the country and also with the Archive for Sound and Image (ALB).

The following films have been restored:

Carolina Rediviva	1920	Vi hemslavinnor	1942
<i>AB Europa Film</i>		Hans officiella fästmö	1944
Skärgårdsflirt	1935	En förtjusande fröken	1945
Det glada kalaset	1946	Rattens musketörer	1945
Kvinnan som försvann	1949	Var sin väg	1948
<i>AB Svensk Filmindustri</i>		<i>Kortfilmer</i>	
Atlantäventyret	1934	Ropet från de två polarna	1930
Simon i Backamo	1934	Per Albin svarar - Välkomna till oss	1946
Med folket för fosterlandet	1938		
<i>Sandrew Film & Teater AB</i>		<i>Leksandsbröllop (1911)</i>	
Flickan från varuhuset	1933	<i>Borås stads 300-års dag (1922)</i>	
Karriär	1938	<i>Husqvarna Vapenfabriks AB (1926)</i>	
<i>Terrafilm</i>		<i>Jubileumkatalogen berättar (1948)</i>	
Singoalla	1950	<i>Från Lillstuga till Storföretag</i>	
<i>Svensk Talfilm</i>		78 commercials most of them	
Sigge Nilsson och jag	1938	animated and in color	
Beredskapspojkar	1940	<i>Algots (14 st)</i>	<i>Oscaria (2 st)</i>
Ungdom i Lera	1946	<i>Amjakaffe (1 st)</i>	<i>Oxhygenol (7 st)</i>
Åsa-Nisse	1949	<i>Cloetta (9 st)</i>	<i>Radervand (1 st)</i>
Han glömde henne aldrig	1952	<i>Findus (1 st)</i>	<i>Rydboholms tyger (2 st)</i>
<i>Övriga</i>		<i>Jod Kaliklora (4 st)</i>	<i>Samarin (13 st)</i>
Farmor's revolution	1933	<i>Luma (2 st)</i>	<i>Sparbanken (4 st)</i>
Ungdom av i dag	1933	<i>Matador (1 st)</i>	<i>Ströms (1 st)</i>
Skeppsbrutne Max	1936	<i>Marabou (12 st)</i>	<i>Swing rakblad (1 st)</i>
Goda vänner och trogna grannar	1938	<i>Mazetti (3 st)</i>	
Tre glada tokar	1942		

Cataloguing

The updated computer based catalogue received well deserved praise during the FIAF congress. Many archives expressed interest and the Swedish model will be introduced in a coming publication from the FIAF "Cataloguing Commission".

FILM SCREENINGS

During the past year the Film Club of the Cinematheque has presented about 500 different films at 984 performances. The number of registered members amounted to about 12.000 during the period, and the amount of tickets sold to about 84.000. Six bi-monthly programs were published as well as information sheets for each film.

Special seasons were dedicated to, among others, the following persons and themes: Fred Astaire, Les Blank, Claude Chabrol, René Clair, Marguerite Duras, John Ford, Howard Hawks, Leo Hurwitz, Jerzy Kawalerowicz, Dusan Makavejev, Nikita Michalkov, Kenji Mizoguchi, Marilyn Monroe, Harold Pinter, Werner Schroeter, Martin Scorsese, Paolo & Vittorio Taviani, Peter Weiss, Tennessee Williams, New films from China, Belgium, GDR, Moçambique, the Soviet Union and Spain, Tjechov plays on film, Swedish silent classics, Jeune Cinéma Français, Selected films from the Berlin Film Festival, Film preservation and B-movies.

Among the guests of the Film Club at the introduction of various seasons have been: Henri Alekan (Paris), Richard Dyer (Birmingham), Leo Hurwitz (New York), Nikita Michalkov (Moscow), Sergei Mikaelian (Moscow), Pedro Pimenta (Maputo), Werner Schroeter (Berlin), Paolo & Vittoria Taviani (Rome).

DOCUMENTATION

Library

The library has acquired 870 books, 675 vols. by purchase and 195 vols. as gifts, which means that the book collection contains about

27.748 vols. Subscriptions for periodicals amount to 250. During 1983 the library was kept open to the public Monday through Thursday 10.00-21.00 and Fridays 10.00-19.00, and was visited by 16.913 persons.

The library housed a "PIP sub-commission meeting" in connection with the FIAF-congress in Stockholm.

Press Clippings

The press clippings department now includes:

- the collection of foreign films - 46.000 microfilm jackets
- the collection of individuals - 13.500 microfilm jackets
- the collection of general subjects - approx. 6.000 microfilm jackets, classified under more than 700 headings.

All material on Swedish films except films from the 1910's and the 1950's has been transferred onto microfilm. At the moment we are organizing material concerning Swedish film directors.

During 1983 21 different - Swedish and foreign - newspapers and periodicals were cut at this department. The routine-service work amounted to approximately 2.000 loans.

Stills, Posters and Exhibitions

The collection of stills includes at present about 24.000 film titles, including the acquisition of last year of stills from 212 foreign films and 17 Swedish films. The collection of stills of individuals has increased with 325 names.

The collection of posters includes approx. 30.000 posters. Many of the posters acquired in 1983 are part of a big donation from the United Artists.

In cooperation with the National Gallery an exhibition entitled "Svenska filmaffischer" was arranged from May 27 to October 9, 1983. This was an exposé of Swedish film posters from 1897 to 1982.

BUDGETARY MATTERS and RELATIONS WITH GOVERNMENTAL AUTHORITIES

The "1982 film- and video agreement" has now been in operation for more than a year, and the economy is now in a far better shape than the previous year. The money increase is some 15% and consequently we now look forward to improvements. Structural changes within the Swedish Film Institute have now given more independence to the film archive and the Documentation department. Particularly the film archive has now a far better structure to meet with its many needs and obligations. We welcome two new staff members to the archives and announce that Christian Wirsén is now working full time with exhibitions and has been replaced in the stills archive by Elisabeth Helge.

INTERNATIONAL RELATIONS

The international relations have been particularly vivid this past year. The Cinematheque hosted the XXXIX FIAF congress in 1983 with guests attending from 63 different countries. The congress took place in the Film House, the facilities enabled us to arrange a symposium "Archiving of the moving image in the 21st century", and a special study program "Basic needs of a newly created archive with particular attention payed to archiving in hot and damp climats".

Grants from various Swedish authorities and from UNESCO enabled us to invite 16 guests to follow the "New Archives" program. FIAT (The International Federation of Television Archives) participated in the symposium with some 30 delegates.

It was a great pleasure to host this congress. The enthusiasm and generous cooperation offered from our fellow archivists was highly rewarding.

Naming all of you would bring this report too far in pages, but please receive our sincere thanks and congratulations to a very fine result which one archive alone could never have achieved!

Many new friendships were made and the scope of FIAF certainly grew.

One of the spin-off effects of the Stockholm congress is a closer cooperation with UNESCO who this year is helping substantially in organizing regional seminars in Poona, India, in Maputo, Moçambique, and in Rio de Janeiro, Brazil.

This was almost unbelievable until only a year ago.

It gives great hope for the future. Let us hope that the film archive world will continue to grow!

Anna-Lena Wibom/Cinematheque

Torino

MUSEO NAZIONALE DEL CINEMA
Piazza San Giovanni 2
10122 TORINO

Le Musée a été visité en 1983 par 17.434 personnes payantes et gratuites. De janvier à mai et en novembre et décembre (du mardi au dimanche) on été présentés dans sa salle de projection: un "souvenir" d'Henry King (8 films), un programme "Film à revoir" avec des oeuvres de F.Truffaut C.Pinoteau, P.Bogdanovich, R.Aldrich, J.Cassavetes et R.Corman, deux films de Emil Lotjanu, un "souvenir" d'Ingrid Bergman (5 films), une autre série de "Film à revoir" (11 films), 8 films pour commémorer les trente ans du Cinemascope, une série de 13 films "Images de femmes", et une série de 15 court-métrages dédiés à la production anglaise et nord-américaine de films d'animation et à Walt Disney et la musique, en collaboration avec le Centro Internazionale Cinema d'Animazione - Torino.

La Bibliothèque internationale de cinéma et de photographie "Mario Gromo" a été fréquentée pendant l'année (juillet et août exclus) par 487 étudiants, animateurs de ciné-clubs, etc. avec un total de 1270 lectures de volumes et revues. Les volumes sur le cinéma et la photographie sont actuellement 11.900, plus de 2.000 opuscules, plus de 2.500 revues italiennes et étrangères, 1.120 disques de musiques de films et 150 boîtes d'enregistrements de bandes sonores originales et de musique de films.

Le Musée a organisé à Turin, en collaboration avec la Région Piémont, deux importantes expositions dédiées aux affiches du cinéma muet italien et français, et au format réduit. On a présenté un panorama le plus complet possible des appareils de prise de vue et de projection 8 et 16 millimètres avec affiches, accessoires, etc. pour illustrer l'activité didactique, scientifique, etc. du format réduit. L'exposition d'affiches comprenait cinquante exemplaires (de 1900 à 1926) d'artistes italiens, français et américains et donnait un panorama de l'évolution du goût dans la publicité cinématographique.

Le Musée a participé en juillet au 46^e Mai Musical de Florence avec la projection de "Cabiria (1914), de G.Pastrone, en édition avec le virage original des couleurs, et avec l'exécution des musiques de Ildebrando Pizzetti (La symphonie du feu) et de Manlio Mazza par l'orchestre du Mai Musical dirigée par Peter Randall. C'était la première fois en Europe que "Cabiria" était ainsi présentée au public après la réédition de 1931.

Le Musée a collaboré avec le 36^e Festival international du film à Cannes envoyant dix rares affiches de films italiens, français et américains pour la exposition "Affiches françaises et étrangères du cinéma muet" à l'intérieur du nouveau Palais du Festival. Pour la série "Incunables des Archives Cinématographiques" le Musée a envoyé les films "Cretinetti e gli aeromobili nemici" (1916), "La guerra e il sogno di Momi" (1916), par G.Pastrone e S.De Chomon, et "Il fauno", par Febo Mari (1917) en couleurs.

Avec la collaboration de l'Institut Culturel Italien de Lille le Musée a organisé dans les locaux de l'Hotel de Ville, l'exposition "La photographie et le cinéma dans la caricature (1839-1939)", qui comprenait 120 reproductions de caricaturistes français, italien, américains, etc. (14 octobre-12 novembre). En même temps le Musée présentait à Villeneuve d'Ascq, au cinéma Méliès, "Cabiria", "Maciste Alpino", "L'emigrante", "Il fuoco", et "Tigre reale", avec la collaboration de l'Association "Ombres vives", pour un hommage à Giovanni Pastrone (19 octobre-1 novembre).

Le Notiziario du Musée (40-41) publie deux règlements de l'Italia Film, avant 1914 et de 1918, rédigés par G.Pastrone.

CINÉMATHEQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives de Film
1 Rue Karamanli - 31000 TOULOUSE - Téléphone : 56 44 22 22

RAPPORT D'ACTIVITE DE 1991

Le Cinéma de Toulouse a poursuivi son développement en 1991. Les acquisitions ont été nombreuses et de qualité. Les projections ont été suivies par un public nombreux et fidèle. Les ateliers de travail ont permis de rencontrer des professionnels du cinéma et de discuter de leur pratique. Les ateliers de travail ont permis de rencontrer des professionnels du cinéma et de discuter de leur pratique.

Toulouse

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Acquisitions

Une cinquantaine de films ont été acquis en 1991.

Projections

Plus de 100 films ont été projetés en 1991. Les projections ont été suivies par un public nombreux et fidèle. Les ateliers de travail ont permis de rencontrer des professionnels du cinéma et de discuter de leur pratique.

Ateliers de travail

Plusieurs ateliers de travail ont été organisés en 1991.

Financement

Le Cinéma de Toulouse a bénéficié d'un financement de 100 000 francs en 1991.

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, Rue Roquelaine - 31000 TOULOUSE - Téléphone : (61) 48 90 75

RAPPORT D'ACTIVITE DE 1983

La Cinémathèque de Toulouse a connu en 1983 une double évolution. Les subventions se sont accrues, ce qui a permis d'étoffer le personnel et d'acquérir des équipements indispensables. D'autre part, le Directeur que le Centre National de la Cinématographie avait pris en charge, a quitté son poste en cours d'année et il a été remplacé par un Administrateur.

Cette circonstance a fourni l'occasion de redéfinir la vie associative et d'affirmer le rôle des bénévoles qui, aux côtés des employés, assurent la marche de la Cinémathèque.

1°) Acquisitions et conservation des films

Les dépôts volontaires des distributeurs ont enrichi la collection à laquelle se sont ajoutés quelques achats de films anciens.

Le nombre de longs métrages est aujourd'hui de 4.300 et les courts métrages dépassent largement 6.000 copies.

La climatisation des cellules affectées au nitrate continue à donner satisfaction (8/10 degrés), mais les entrepôts deviennent insuffisants et la construction d'un nouveau bâtiment de 60 mètres carrés est prévu en 1984.

2°) Vidéothèque

Une vidéothèque a été aménagée en octobre, pour accueillir les consultants.

3°) Documentation

L'extension des locaux confiés par la ville de Toulouse a permis d'étendre et de reclasser tous les départements de la bibliothèque. Comme chaque année, les dépôts et les dons venus des distributeurs, des exploitants et des journalistes, se sont ajoutés aux achats et le recensement des documents donne aujourd'hui (nombres arrondis) :

- 6.000 ouvrages et index,
- 500 collections de périodiques, complètes ou incomplètes
- 30.000 dossiers de films, de personnalités et de cinémas nationaux,
- 25.000 affiches,
- 260.000 photographies.

4°) Projections

La Cinémathèque a présenté à Toulouse 202 séances :
- 133 séances ouvertes au public, avec un programme mensuel ou bimensuel, centré sur des thèmes (l'intégrale de Luchino Visconti - Série noire à la française - l'Amérique au miroir d'Hollywood, 1929/1969 - Hommage à Josef von Stenberg-

Carte blanche à Raymond Chirat etc...),

- 69 séances réservées aux adhérents du Centre Culturel, à des universitaires et à leurs étudiants, aux spectateurs du Troisième Age et au groupement des Economiquement Faibles.

Elle a participé aux manifestations suivantes :

- "Rencontres avec le cinéma méditerranéen" (Montpellier, février)
- "Rencontres cinématographiques de Saint-Etienne" (février)
- "Festival des ciné-clubs" (Poitiers, mars).
- "Rétrospective Autant-Lara" (Institut Lumière, Lyon, mars)
- "Berlin" (Cinéma et Histoire, Valence, avril)
- "Incunables des archives cinématographiques" (Festival de Cannes, mai)
- "Fête de la Musique" (Tarbes, juin)
- "La France de Louis XI" (Archives départementales, Toulouse, juin)
- "Rétrospective Andrez Wajda" (Rencontres de Prades, juillet)
- "Rétrospective du cinéma français" (Museum of Modern Art, New York, juillet-septembre)
- "Rétrospective Ladislas Starevitch" (Festival d'Edimbourg, août)
- "Rétrospective Gérard Philippe" (National Film Theater, Londres, octobre)
- "Musique et cinéma" (Rencontres de Carcassonne, octobre)
- "Festival des ciné-clubs" (Quimper, octobre)
- "Cinéma et littérature" (Valence, octobre)
- "Luis Bunuel" (Rencontres de Pontarlier, octobre)
- "Les faiseurs de cinéma" (Chambéry, novembre)
- "Rétrospective Emile Couzinet" (Sygma, Bordeaux, novembre)
- "Hommage à Arletty" (Journées cinématographiques d'Orléans, novembre)
- "Hommage à Laurel et Hardy" (OROLEIS, Montpellier, novembre)
- "Hommage à Ninon Sevilla" (Festival des Trois Continents Nantes, novembre)
- "Cuisine, alimentation, manières de table" (Centre des cultures régionales, Toulouse, décembre)

5°) Expositions

La Cinémathèque de Toulouse a présenté au Musée des Augustins, du 21 mars au 18 avril, une vaste exposition de photographies et d'affiches, intitulée "Miroirs". Le but n'était pas de faire valoir les résultats d'une recherche, mais simplement de sensibiliser le public au travail des Archives. Dix thèmes, très éclectiques, avaient été choisis : Les primitifs français - L'âge d'or du cinéma américain - La vie quotidienne en URSS dans les années 20 - Abel Gance - Epouvante et fantastique - Roger Soubie, affichiste - Tendances modernes de l'affiche : Pologne, Cuba - Le cinéma à Toulouse - Hommage à Brigitte Bardot - Le lancement d'un film : "La nuit de Varennes".

Un catalogue en couleurs a été édité.

En outre, la Cinémathèque a participé à l'exposition d'affiches du cinéma muet, organisée au Festival de Cannes par le service des Archives du Film.

6°) Publications

Elle a fourni les éléments d'un numéro de l' "Avant-Scène" (n° 299-300), intitulé d'ailleurs "Cinémathèque de Toulouse, 1940-1968". Elle prépare :

- le "Catalogue des films français de long métrage 1919-1929" de Raymond Chirat et Roger Icart qui sera donné à l'imprimeur au mois de mars 1984,

- le deuxième volume de l' "Index de Pour Vous, Cinémonde et Cinémiroir, 1929-1940" (Gérard Mischler et Roger Icart) qui est consacré aux films américains.

Enfin elle a assuré les services de presse du livre "Les Cinémathèques" de Raymond Borde, paru aux Editions de l'Age d'Homme à Lausanne.

7°) Relations nationales

Ces relations sont excellentes : Ministère de la Culture (CNC), Institut National Audiovisuel, Direction Régionale des Affaires Culturelles, Conseil Régional de Midi-Pyrénées, Ville de Toulouse, Télévision FR3, Fédérations de Ciné-Clubs (FFCC et UFOLEIS).

La collaboration avec les affiliés de la FIAF : le Service des Archives du Film, la Cinémathèque Française et la Cinémathèque Universitaire, est tout à fait satisfaisante .

8°) Relations internationales

Sur ce plan, le bilan demeure très positif. En 1983, les prêts limités et illimités et les travaux de restauration ont concerné Berlin (RDA), Bruxelles, Lausanne, Luxembourg, Montréal, Moscou, New York et Rome.

9°) Conclusion

La Cinémathèque de Toulouse a trouvé un état d'équilibre entre l'animation culturelle, qui est devenue beaucoup plus intense, et la conservation du patrimoine.

Le seul problème qui continue à se poser, de façon de plus en plus aigue, à mesure que les années passent, est celui du transfert des films nitrate (environ 10.000 bobines) sur pellicule de sécurité. Mais ce problème est commun au Service des Archives du Film et à la Cinémathèque Française. Il concerne l'Etat.

1. Nouvelles Acquisitions.

En 1953, la Bibliothèque Polonaise a acquis de nombreux ouvrages de littérature étrangère, notamment des romans, des nouvelles, des essais et des ouvrages de philosophie. Les acquisitions de films de long et de court métrage, dont 100 films étrangers.

Warszawa

Les Services de Documentation Historico-Bibliographique ont fait preuve d'une forte activité, ils ont réussi à compléter dans une grande mesure grâce à des échanges bibliographiques avec des bibliothèques étrangères, notamment dans les domaines de la littérature et de la philosophie. Les acquisitions de livres de la collection de la Bibliothèque de la Ville de Varsovie ont été augmentées de nombreux ouvrages de la collection de la Bibliothèque de la Ville de Varsovie. Les Services de Documentation ont également augmenté de nombreux ouvrages de la collection de la Bibliothèque de la Ville de Varsovie. Les Services de Documentation ont également augmenté de nombreux ouvrages de la collection de la Bibliothèque de la Ville de Varsovie.

2. Entretien.

Les Services d'Entretien des Filles ont procédé à un contrôle des copies des Filles présentes par le service de la Bibliothèque Polonaise et de la Bibliothèque de la Ville de Varsovie. Les Services d'Entretien des Filles ont également procédé à un contrôle des copies des Filles présentes par le service de la Bibliothèque Polonaise et de la Bibliothèque de la Ville de Varsovie.

RAPPORT SUR L'ACTIVITÉ DE LA FILMOTHÈQUE POLONAISE
POUR L'ANNÉE 1983.

1. Nouvelles acquisitions.

En 1983, la Filmothèque Polonaise a poursuivi sa collecte de matériaux cinématographiques, documentation historico-cinématographique, réalisant ainsi ses obligations statutaires en ce qui touche la mise en lieu sûr, la conservation et la propagation des réalisations de la cinématographie polonaise et étrangère. Les collections de films se sont enrichies de 244 titres de films de long et de court métrage, dont 160 films étrangers.

Les Services de Documentation Historico-Cinématographique ont fait preuve d'une forte activité. Ils ont réussi à compléter dans une grande mesure - grâce à des échanges réciproques avec des archives étrangères - des numéros manquants dans les recueils annuels de revues cinématographiques étrangères, en particulier des revues des années 1981 et 1982. Les collections de la bibliothèque et des Services de Documentation ont ainsi augmenté de 161 livres, 443 numéros de revues périodiques, 5284 photos et 77 affiches. Ces matériaux ont été mis à jour et portés sur les catalogues correspondants.

2. Entretien.

Les Services d'Entretien des Films ont procédé à un contrôle des copies des films présentés par le cinéma des archives de la Filmothèque Polonaise et mis à la disposition des laboratoires. Ils ont aussi développé leur activité en préparant les copies des films sur bande "nitro" en vue de les recopier sur bande non-inflammable. Nous avons ainsi assuré 37 films de long métrage, faisant des contre-négatifs et des copies. Au total, nous avons recopié, sur bande non-inflammable, 186.243 m de bande initiale inflammable en noir et blanc. Nous restons

malheureusement dans l'impossibilité de traiter les matériaux en couleur sur bande nitro, ceci du fait que nous manquons de matériaux appropriés pour négatifs et aussi de technologies pour leur traitement.

Les services de documentation ont également assuré la conservation de 20 affiches datant d'avant 1939, de 166 dessins et projets de décors pour films.

3. Catalogues.

Nous avons élaboré et mis en imprimerie un Catalogue des Affiches de Films Polonaises pour 1982.

Les Services Filmographiques ont réalisé 439 carts du catalogue général des films, contenant les génériques complets et les résumés des films mis au point après projection de la copie.

La filmographie des personnalités du cinéma a augmenté de 104 noms polonais et étranger. Nous avons aussi entrepris des travaux sur la préparation d l'édition de la Filmographie des Films de Fiction Polonais des années 1910-1939, ainsi que de la Filmographie des Films de Fiction Polonais après 1945.

Après la reprise de la publication de la revue mensuelle "Kino", en avril 1983, nous avons repris sa bibliographie dans l'Index de la FIAP. Nous avons aussi introduit une nouvelle revue dans cette bibliographie, à savoir "Filmowy Serwis Prasowy" /Service de Presse du Film/.

4. Projections.

A l'instar des années précédentes, une partie des films regroupés dans nos collections a été présentée au cinéma des archives de la Filmothèque Polonaise à Varsovie, ainsi que dans ses filiales de Cracovie et de Łódź. Dans plusieurs autres villes, nous avons organisé des "Journées du Film d'Archives" spéciales. Ces représentations étaient regroupées en cycles de: sujets, metteurs en scène et acteurs. Le cinéma "Iluzjon" de Varsovie a présenté au total

490 films, en 1873 séances. Nous avons aussi organisé des projections spéciales en coopération avec les archives d'autres pays, dont: un cycle intitulé "Revue des classiques cinématographiques soviétiques", avec l'aide de la Gosfilmofond, dans ce cycle, nous avons présenté certains films soviétiques /des moins connus/ des années 1917-1935, une revue des films les plus anciens de Ernst Lubitsch gracieusement prêtés par la Staatliches Filmarchiv der R D A, ainsi qu'une rétrospective de films court-métrage de Tchécoslovaquie, à Cracovie, organisée en commun avec le Ceskoslovensky Filmovy Ustav.

La Filmothèque Polonaise a également développé sa coopération avec la Maison de la Culture et de la Science Soviétiques, l'Institut de Culture Italien, l'Institut Français de Varsovie, en participant à l'organisation de projections en commun.

5. Expositions et publications.

Nous publions chaque mois un programme des projections du cinéma de la Filmothèque Polonaise. Nous avons aussi publié quatre numéros de la revue trimestrielle "Iluzjon" dans laquelle nous avons présenté des articles, filmographies et monographies des différents personnalités créatrices et différents acteurs, des thèses théoriques polonaises sur la période d'entre-les-deux-guerres. Le choix des matériaux publiés dans cette revue tenait, bien entendu, compte du programme de projection des films du cinéma de la Filmothèque. Cette revue trimestrielle était tirée à 4000 exemplaires.

La Filmothèque Polonaise a aussi pris part - sur invitation du Service des Archives du Film de Bois-d'Arcy - à une exposition consacrée aux problèmes des archives cinématographiques et organisée durant le Festival du Film de Cannes. Nous y avons présenté les affiches cinématographiques les plus anciennes conservées dans nos archives, ainsi que le

film muet de production polonaise - "bestia" /La bête/, avec Pola Negri.

6. Administration et budget.

L'activité de la Filmothèque Polonaise est subventionnée par le Ministère de la Culture et des Beaux-Arts.

7. Relations internationales.

La coopération avec les archives cinématographiques affiliées à la FIAF se développe normalement. Cette coopération a été particulièrement active dans le domaine des échanges de livres, revues périodiques, photos et films. Nous avons également développé nos contacts personnelles: la Filmothèque Polonaise a reçu la visite M. Wolfgang Klaue, directeur de la Staatliches Filmarchiv, de M. Sandor Papp, directeur du Magyar Filmtudományi Intezet, ainsi que des représentants des filmothèques de République Populaire et Démocratique de Corée, de Hongrie et de Tchécoslovaquie. Les employés de la Filmothèque Polonaise ont également eu l'occasion de prendre connaissance de l'activité des archives de ces pays.



The American Film Institute

FILM ACTIVITIES REPORT 1963

Washington

During 1963 The American Film Institute has been very busy carrying out a wide array of activities including acquisition, preservation, and distribution of motion picture films. Working in connection with the National Film Board for the Arts we have administered the program for funding nitrate preservation and have also been active in the Film and Television Archives Advisory Committee and the National Film Preservation Board.

Acquisitions of the Year

During fiscal year 1963, 171 reels of nitrate film were acquired from the video film collectors, a total of 64 titles. 154 reels of 16mm, 8mm and 35mm acetate film was acquired representing 134 motion pictures and television programs. We continue to add the 1915 films to the collection as well as unique prints of 1915-1929 films.

- A DAUGHTER OF THE (Milton Coblentz, Republic Films, Inc., 1913)
- SMARTS AND MASKS (MGM, 1925)
- THE CONQUERING CHRIST, aka. BY SUPERS (MGM, 1925)
- THE CONQUERING CHRIST, aka. BY SUPERS (MGM, 1925)
- THE CONQUERING CHRIST, aka. BY SUPERS (MGM, 1925)
- THE CONQUERING CHRIST, aka. BY SUPERS (MGM, 1925)
- THE CONQUERING CHRIST, aka. BY SUPERS (MGM, 1925)

An interesting acquisition is a 300-foot reel of a television program entitled THE SHOW OF NEW YORK, OR HOW TO BE A STAR. The show was telecast over an experimental station of the NBC network in New York City in August, 1949. A reference print has been placed at the Museum of Broadcasting, New York.

Progress in the Field of Preservation

The American Film Institute and the National Film Board for the Arts signed an agreement to create the National Center for Film and Video Preservation at AFI. The

DIRECTOR
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The John F. Kennedy Center
 for the Performing Arts
 Washington, D.C. 20566
 Telephone 202-828-4000



The American Film Institute

FIAF ACTIVITIES REPORT 1983

During 1983 The American Film Institute continued to carry out a wide array of archival activities including acquisition, preservation, programming and public education. Working in connection with the National Endowment for the Arts, we have administered its program for funding nitrate preservation and have participated actively in the Film and Television Archives Advisory Committees and FIAF.

Acquisitions of the Year

During fiscal year 1983, 124 reels of nitrate film were acquired from individual film collectors, a total of 64 titles. 450 reels of 16mm, 28mm and 35mm acetate film was acquired, representing 236 motion pictures and television programs. We continue to add pre-1915 films to the collection, as well as unique copies of such silent films as:

A DAUGHTER OF PAN (Helen Gardner Picture Plays, Inc. 1913)
 HEARTS AND MASKS (FBO, 1920)
 THE CONQUERING CHRIST, aka: BY SUPER STRATEGY (Mena Film Co., with Howard Gaye, 1919-20)
 NONE SO BLIND (Arrow Film Corp., 1923)
 SURRENDER (Universal, 1927)

An interesting acquisition is a 200-foot mute film of a television program entitled THE STREETS OF NEW YORK, OR POVERTY IS NO CRIME. The show was telecast over an experimental station of the NBC network in New York City, in August, 1939. A reference print has been placed at the Museum of Broadcasting, New York.

Progress in the Field of Preservation

The American Film Institute and the National Endowment for the Arts signed an agreement to create the National Center for Film and Video Preservation at AFI. The

Jessamie Basinger
 Professor of Film Studies
 Wesleyan University
 Robert M. Bennett
 Senior Vice-President
 Television Broadcasting and Production
 MCA/Universal Producers Corporation
 David Brown
 Partner and Director
 The Zivko Brown Company
 Bruce C. Corwin, President
 Metropolitan Theatres Corp.
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 Michael Eisner, President
 Paramount Pictures
 Freddie Fields
 President and Chief Operating Officer
 MGM Film Company
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 Director
 The American Film Institute
 M.J. Frankovich, Producer
 Michael Fuchs
 President, Home Box Office,
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 Ira Ginsburg
 Washington Editor, Interview
 Mark Goodson
 Goodson-Todman Productions
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 Chairman of the Board
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 Jay Kamin, Writer/Producer
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 Jack H. Resnick, President
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 Executive Vice President
 American Multi-Cinema, Inc.
 Wayne Rogers
 Actor
 John A. Schneider
 President and Chief Executive Officer
 Warner Amex Satellite
 Entertainment Company
 David Sutherland
 Actor
 Anthony Tomopoulos
 Director, AFI Broadcast Group
 Grant A. Tinker
 Chairman of the Board and
 Chief Executive Officer
 National Broadcasting Company
 Erik Valton
 President, Motion Picture
 Association of America
 Frank Garvin Wadsworth
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 Wadsworth Corporation
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creation of the Center prompted a restructuring of the preservation program at the Institute. Preservation work that had been done in Washington, D.C., expanded to become a bi-coastal operation in September, 1983, with the addition of a preservation office on the Institute's Los Angeles campus. In December it was announced that Robert Rosen would take a one-year leave of absence from the UCLA Film Archives to become founding Director of the Center.

Cataloging, Documentation, Research

The American Film Institute Catalog project was re-activated in October at the Institute's Los Angeles campus. A staff of three researchers and an editor have begun to catalog feature-length films produced in the United States between 1911-1920. It is hoped that a published work will be available in early 1986.

In Washington, D.C., work has begun on a master file of titles produced and shown in the United States from 1893-1910. Due to the complexity of the project, it is expected that a master index will not be completed for several years. The researcher is based primarily at the Library of Congress, and, the cooperation of the Library staff is very much appreciated.

Film Showings

The American Film Institute Theater at the John F. Kennedy Center for the Performing Arts shows two or more films each evening. The programming focuses on American and foreign motion pictures which are not easily available through commercial exhibition.

The preservation staff presented film programs at the Society for Cinephiles' Cinecon and at the annual Cinefest and Cinevent, all of which are conventions for film collectors and film enthusiasts, many of whom support the Institute's preservation activities. Prints from the AFI Collection at the Library of Congress are being shown at the Pickford Theater at the Library. The associate archivist attended the Third International Sons of the Desert Convention in Detroit, Michigan, to screen the surviving 2½ minute clip from the Laurel and Hardy Technicolor MGM feature THE ROGUE SONG. In association

with the Public Archives of Canada, several films preserved from the Dawson, Yukon, collection were screened at the AFI Theater, the Academy of Motion Picture Arts and Sciences and the Wadsworth-Atheneum Museum.

Publications

The preservation program is the North American distributor of The International Index to Film Periodicals and has plans also to distribute The International Index to Television Periodicals. The column "News from the AFI Archives" continues to be published in the periodical Classic Images. The staff has written a brochure about moving image preservation for the interested public. During 1983, several hundred copies of the brochure were distributed.

International Relations

The archivist helped to arrange the shipment of a number of U.S. nitrate prints of film to be sent from The New Zealand Film Archive to the Library of Congress. The group of films includes unique copies of silent films, including a feature starring June Caprice.

The preservation program worked with the National Film Archives, London, on the preservation of several feature titles. One cooperative venture is the restoration of THEY DYBBUK, in conjunction with The National Center for Jewish Film in Waltham, Massachusetts.

Visitors to the archives offices included archivists and researchers from Australia, Argentina, the Philippines, Brazil, Canada and Great Britain.

Special Events, Miscellaneous

The American Film Institute Board of Trustees announced that 1983-1993 would be designated by them "The Decade of Preservation." In cooperation with the U.S. archives and studios, a film short was made as a means of making an emotional plea to the public to call their attention to the enormous problems in the area of moving image

FIAF Activities Report
Page 4

preservation. Universal Pictures screened this film theatrically with the Alfred Hitchcock reissues of REAR WINDOW and VERTIGO.

RKO Pictures worked with The American Film Institute to present a fundraising dinner for preservation in Los Angeles, with UCLA Film Archives as local co-host. The event resulted in much television, radio and newspaper publicity. Celebrities who spoke at the event are Jessica Lange, James Caan, Bette Davis and Robert Stack. Many members of the industry attended, including commercial laboratory people, studio executives, directors, screenwriters and actors. At the dinner, AFI and RKO films on preservation were shown, and Bob Rosen presented clips from the UCLA restoration of BECKY SHARP.

THE NEW ZEALAND FILM ARCHIVE

Wellington

The New Zealand Film Archive in 1987
and developed rapidly. Established in 1979,
one, they played some assistance in the
has grown to a permanent staff of 15
public and private areas, a major source of
of film, but still very little money.

The Archive continues to grow and develop
collections with a number of projects and
the film industry. The Archive's main
and with the industry. The Archive's main
focus has been to ensure that the
most important films are preserved and
available to the public. This has been
achieved through a number of projects
including the acquisition of the
Rayby Collection and the purchase of
film shot between 1937 and 1948.

ACQUISITIONS OF THE YEAR

Film
The Archive has received a number of
important acquisitions in 1987. The most
significant of these is the acquisition of
the Rayby Collection, which consists of
over 1000 films shot between 1937 and
1948. This collection is one of the
most important in New Zealand and
represents a major contribution to the
Archive's holdings.

Included in the Rayby Collection is
the unfinished film 'The Last Days
of Pompeii' shot between 1937 and 1948
by the director of the film 'The
Last Days of Pompeii'. This film is
one of the most important in the
collection and represents a major
contribution to the Archive's holdings.

The original film 'The Last Days
of Pompeii' was shot in 1937 and
is one of the most important in the
collection. It was shot by the director
of the film 'The Last Days of Pompeii'
and represents a major contribution to
the Archive's holdings.

THE NEW ZEALAND FILM ARCHIVE

ACTIVITIES REPORT 1983

The New Zealand Film Archive in 1983 continued to expand and develop rapidly. Established in 1981 with a staff of one, tiny premises, some films and no money - the Archive has grown to a permanent staff of six, excellent working, public and storage areas, a vastly increased collection of films, but still very little money.

The Archive continues to run a necessarily wide ranging operation with a small, dedicated and persistent staff, and real progress has been made in meeting its aims and objectives. A significant amount of film has been saved and made accessible, and a centre has been created for the preservation and study of moving images which continues to gain in stature. We regard it as a major achievement that the Archive has come this far with the inadequate financial resources at its disposal.

1) ACQUISITIONS OF THE YEAR

Films:

1983 has seen a strong inward flow of films including many exciting finds. The major acquisition in 1983 was undoubtedly the Manley Collection: more than 50,000' of unique early New Zealand films from the 1920's and 1930's. This is the largest and most important collection the Archive has received.

Included in the Manley Collection is:

- the unedited 35mm nitrate negative for the uncompleted film shot between 1937 and 1940 for Princess Te Puea Herangi of THE BUILDING, LAUNCHING AND VOYAGING OF THE NGATOKIMATAWHAORUA AND WAIKATO CANOES. Of great ethnographic importance, this material is now being preserved with the co-operation of the Maori Queen and the Manley family.
- the original rushes for THE DEVIL'S PIT (1928), a feature made in New Zealand by Universal. The only surviving print of the completed film was returned to the Archive in 1982 by the American Film Institute and Library of Congress.

- a series of industrial films made by one of New Zealand's foremost pioneer filmmakers Edwin Coubray in the 1920's on milk bottling, coal mining, collar, rug and cordial making, and steam ferries.

The negatives of three significant New Zealand films made by Edwin Coubray were returned with assistance from the National Film Archive of Australia. The New Zealand Film Archive is already the repository for all surviving Coubray films and documentation. The three films are:

- JOURNEY INTO RUA'S STRONGHOLD (1927-28) - the trip on horseback through the Ureweras to Maungapohatu, home of the Maori Prophet Rua.
- "LUNA PARK" AUCKLAND (1927-28) - this film, shot by Fred Coubray, was intended as advertising for the Scenic Railway situated on the Auckland waterfront and eventually taken over to Sydney.
- THE NAPIER HASTINGS EARTHQUAKE (1931) - the results on the second day after the great earthquake which devastated Napier and Hastings.

A print of good enough quality for preservation of the only fiction feature film made in New Zealand between 1940 and 1964 was tracked down and returned to New Zealand. The film is BROKEN BARRIER (1952) produced by John O'Shea and Roger Mirams.

The Archive received copies from the Len Lye Foundation of Lye's "American Films": COLOR CRY (1952), RHYTHM (1957), FREE RADICALS (1979), PARTICLES IN SPACE (1979) and TAL FARLOW (1980), together with the two 'new' Lye films from the 1930's: KALEIDOSCOPE (1935) and COLOUR FLIGHT (1938).

Two recent New Zealand features were received: THE SCARE-CROW (1982) chosen for the Directors Fortnight at the 1982 Cannes Film Festival, and BATTLETRUCK (1982).

VENUS OF THE SOUTH SEAS (1924) - a film starring the Australian swimming star Annette Kellerman and made in New Zealand was returned by the National Film Archive in London.

Significant among the large volume of nitrate received by the Archive was the discovery of the third oldest surviving New Zealand film : NEW ZEALAND FOOTBALLERS' ARRIVAL AND RECEPTION AT AUCKLAND (1906). The film includes footage of the country's Premier at the time.

Documentation, Stills, Posters and Equipment:

Large amounts of documentation materials are received almost daily, much of it related to New Zealand productions. Of particular interest were the transcripts received from Les Amis de Georges Melies of letters written by Gaston Melies during his filming expedition through New Zealand and the Pacific in 1912.

Copyright files were discovered which included scripts and frames for films made here in the 1920's but now regarded as lost.

A number of books difficult or impossible to obtain in New Zealand were made available to the Archive by the Bibliotheque at the Svenska Filminstitutet.

7 Bound volumes of the weekly (later monthly) magazine NEW ZEALAND PICTURE SCREEN have been placed with the Archive by the son of the original publisher. The volumes cover the period 1928-33, contain invaluable information on the motion picture industry and were printed and published in Te Awamutu. They do not exist anywhere else.

A series of letters written by Joan Crawford to a particularly devoted New Zealand fan, and dating from the 1930's to the 1960's, also created some interest.

In preparation for a major exhibition to take place in 1984, many stills of New Zealand cinemas were acquired. The largest collection came from the oldest cinema chain in the country, Amalgamated Theatres and included original glass plate negatives of the interior of New Zealand's greatest Picture Palace. Also significant was the acquisition of a series of snapshots taken during the filming in New Zealand of the first version of THE MUTINY OF THE BOUNTY by the Australian director Raymond Longford in 1916. Large numbers of overseas stills were also added to the collection.

Most important among the New Zealand posters received was one for a 1922 feature film MY LADY OF THE CAVE - the first feature by the country's greatest pioneer filmmaker Rudall Hayward. Several thousand overseas posters were also added to the collection including 1000 daybills received from an independent distributor. A major find under a theatre in the far south of the country was a number of full colour 3-sheet posters for late silent/early sound films including one for the M-G-M release of Abel Gance's NAPOLEON.

A Williamson contact printer (c.1910) was acquired and is now on display in the Archive's exhibition area. Among the other items of equipment gathered through the year are a complete Western Electric Universal Base, a restored Ernemann mechanism (c.1922), a selection of home movie projectors and cameras for various gauges and a Powers 6B complete with Powers Incandescent Lamp.

2. PROGRESS IN THE FIELD OF PRESERVATION

The Film Archive was able in 1983 to greatly expand the Film Preservation Programme. The number of staff working in this field was increased from one part-time person to three. Two of these work solely on the film repair and the third concentrates on the various technical areas as well as acting as vault keeper. This has meant a considerable increase in the amount of film being preserved.

The National Film Unit where the laboratory operations are carried out installed a 35mm-to-35mm optical printer for use in copying some of the Archive's nitrate. The laboratory, however encountered a number of problems in the nitrate copying which resulted in a large backlog of material repaired and awaiting printing. A person has been specifically appointed by the laboratory to work on the reprinting of the Archive films. In carrying out the film preservation the Archive works closely with the National Film Unit's own Archivist.

All nitrate in the Archives collection is wound through and given a technical examination annually over a three month period and this sets the priorities for the years copying programme. While the nitrate bunkers are less than adequate as far as temperature and humidity fluctuations (these are now monitored with thermohygrographs), the area where they are situated is restricted access - controlled by the Defence Department - providing good security.

The master acetate vaults (which are temperature and humidity controlled to an acceptable level for Black and White film) also have 24 hour security. These vaults are situated at the National Film Unit and form part of the Unit's support for the Archive. Shelves in this master vault are being lined to enable the film cans to be stored flat.

Repair and conservation work is also carried out on important items in the non-film collection where necessary.

3) CATALOGUING - DOCUMENTATION - RESEARCH

Late in 1983 the Archive was able to employ its first full-time Film Cataloguer. The formulation of some cataloguing procedures has begun and will shortly be applied to the collection starting with the New Zealand material. This will provide public access to the material already held and that which is constantly being deposited.

The procedures of the Library of Congress Motion Picture, Broadcasting & Recorded Sound Division and the Museum of Modern Art, Department of Film have been useful in constructing the Archive's own methods, as well as using the guidelines set down by the FIAF Cataloguing Commission. The prospect of computerisation is not immediate but it has been an influence in the selection of data elements, as has the desire to be compatible with other film archive catalogues.

The main entry for the public catalogue will be produced according to the multimedia cataloguing framework established by ISBD and AACR2 and will be compatible with the format for books and other media. The cataloguing worksheet will be the basis of the internal working catalogue and includes descriptions of the material on deposit, acquisition and copyright history, and preservation details. The combination of variable and fixed fields is in accordance with MARC specifications for projected media. Manual indexes will also be maintained, such as chronological, production name, subject, country and donor.

A formal accession system has been instigated to record the film collection already held. While full records and content summaries have been made for the nitrate titles, it had proved impossible to devote the same amount of time to the acetate collection. Approval has been given by the Labour Department for the Archive to employ two staff on a completely subsidized work scheme for six months. Their work will be supervised by our Cataloguer and technical staff and will involve a complete accessioning of the Archive's holdings. The films will also then be numbered and organized within the vault areas.

The second major advance in the cataloguing field has been the acquisition of a 35mm Steenbeck. This is located at the Archive's central city premises and when not in use for cataloguing is available for use by researchers.

An accession system has been instigated for the documentation collection, but the volume of material being received has prevented anything beyond preliminary sorting. New Zealand material being received takes priority and is

organized as necessary. Any conservation work that is needed is also taken care of as time permits. Several important early posters have been repaired and preserved as have such diverse items as the cinema scrapbook from the early 1930's which belonged to New Zealand's most powerful theatre magnate, and the original silk programmes from the opening of the first purpose built cinema in New Zealand in 1910.

The collection of newspaper clippings received regularly from the New Zealand Film Commission have now been organized and cross referenced.

The New Zealand poster collection has been indexed and the master posters are stored between acid free tissue in plan drawers. A colour transparency has been made of all the New Zealand posters. Copy negatives (4" x 5") are made for the majority of the New Zealand stills and photographs received. Time has not permitted the same amount of attention being directed to the overseas documentation materials.

The Archive continues its service of providing information and answers to research inquiries for a wide variety of institutions and individuals. The number of written inquiries has increased dramatically as have phone requests.

Also increasing is the number of students making use of the film, research and book collections. Extensive research was also carried out at the Archive for a special magazine issue devoted to women in the New Zealand film industry. The Archive is now receiving the International Index to Film Periodicals on microfiche.

It is the Archive's policy to actively encourage the use of its collections for research and study despite the increased workload.

4. FILM SHOWINGS

The Archive's small viewing theatre was used extensively throughout 1983 - primarily for internal or reference screenings. The Archive also encourages the use of its theatre as an industry preview theatre to involve the working film industry in the Archive. The theatre has also been made available to the Motion Picture Academy - an industry association which includes technicians through to producers and directors in its membership. The Academy hold their meetings at the Archive followed by a programme of films.

The Archive collaborated closely with the New Zealand Film Commission in the preparation and selection of films

for the major PANORAMA DU CINEMA DE NOUVELLE ZELANDE at the Cinematheque Francaise in Paris. The Director was able to attend the last week of this event en route to the FIAF Congress in Stockholm. The Retrospective was a particularly important occasion for New Zealand films and almost every feature film from 1939 onwards was screened together with a range of documentaries and short films. A number of the titles shown came from the Archive's collection.

Monica Flaherty Frassetto, daughter of Robert J Flaherty was a guest of the Archive in Wellington. She presented special showings of her sound version of the Flaherty film MOANA, made on the Samoan island of Savai'i in 1926 during the New Zealand administration. At that time the Samoan people had petitioned the Governor General of New Zealand to preserve MOANA as an authentic record of their customs (this was not done). The New Zealand Film Archive has two original 35mm nitrate prints of the film.

In September the Archive presented four films made in New Plymouth and unseen since 1912 as part of two special public lecture screenings organised for the Friends of the Taranaki Museum: THE EAST END ANNUAL PICNIC (1912), THE PRODUCTION OF THE TARANAKI HERALD AND BUDGET (1912), TARANAKI JOCKEY CLUB'S ANNUAL MEETING (1912) and 1500 SCHOOL CHILDREN AT NEW PLYMOUTH.

In October in connection with the Paul Klee Exhibition, the Archive presented screenings at the National Art Gallery of two classic German films - THE LAST LAUGH (1924 - F W Murnau) with a specially arranged piano accompaniment and DAS TESTAMENT DES DR MABUSE (1933 - Fritz Lang). Also at the National Art Gallery a screening was arranged of documentary films containing original music by prominent New Zealand composers of the 1940's.

In November the Archive, supported by the Levin Municipal Band, the Highland Pipe Band and the Operatic Society, presented a gala "Farewell to the Regent Theatre" which is to be demolished in Levin. An audience of approximately 800 was able to see recently preserved prints of among others: SNAPSHOTS - BEAUTIFUL LEVIN (1922) part of a Beauty by Biograph Contest, and HISTORIC OTAKI made in 1921 by Maoriland Films. Later in the same programme the Archive presented a "Tribute to Morrow Productions" - a company begun in 1951 and based in Levin since 1952. Morrow's first colour animated film TREES (1952) and a later technicolor cartoon WHAT ON EARTH IS HAPPENING (1959) were screened on this occasion. The Archive is working with the Company to ensure all its films and records are preserved.

Other showings were arranged for the visiting Scandinavian Film Week delegation, an Archives Training Seminar, the Victoria University of Wellington film course, the Queen Elizabeth II Arts Council (of films funded by them) and several for the NZ Film Commission.

5. EXHIBITIONS - PUBLICATIONS

The Archive's Museum of Cinema exhibition space was open to the public weekdays throughout 1983. Aspects of New Zealand and overseas films and filmmaking, past and present are on changing display, including stills, posters, equipment, props and memorabilia. Several thousand people visited the exhibitions.

A long running exhibition featured items showing the development of motion picture production in New Zealand with items from the Permanent Collection including surviving photographs, programmes and posters for many of the earliest films made in the country. The bonnet belonging to the yellow mini used in the New Zealand feature GOODBYE PORK PIE (1980) proved particularly popular. The first exhibition of New Zealand and overseas posters was followed by one featuring Polish and film festival posters.

Work by the expatriate experimental filmmaker Len Lye is also on semi-permanent display, on loan from the Len Lye Foundation. The first collection of material on show (letters to and from John Grierson, TUSALAVA stills and drawings) has been changed for the articulated monkey from PEANUT VENDOR (1933), film test strips, doodles and the tools used to make FREE RADICALS (1979).

An exhibition of posters and equipment was mounted in a major department store in central Wellington over several weeks. A restored early projector used in this display is on semi-permanent exhibition at the National Film Unit.

6. BUDGETARY MATTERS - RELATIONS WITH GOVERNMENTAL AUTHORITIES

While the Archive has been able in the last three years to carry out its work at a very reasonable cost indeed, it continues to be forced to try and do it on the cheap. The Archive still lacks any guaranteed sources of finance and without some form of continuing assistance being made available, the Archive will be hard pressed to function in the future at anything approaching adequacy.

During 1983 the Archive appointed as its new Treasurer the former Financial Director of the New Zealand Film Commission. He is at present Corporate Services Manager for one of the major merchant banks.

The New Zealand Film Commission in recognizing the importance of the establishment and growth of an archive, continued to provide the major funds (\$30,000 in 1982/83, \$55,000 in 1983/4). While the Commission has accepted that a film archive is an important and integral part of New Zealand's film industry, it is unable to sustain its level of assistance because of the decreasing structure of its own funding.

Television New Zealand increased its grant to \$15,000. The National Film Unit continues to provide invaluable assistance by way of supplying archival vault space at no cost, reduced lab prices and allowing the Archive's technical staff to work on their premises. The Federation of Film Societies contribute \$1500 a year and the Education Department \$1000.

Substantial assistance has not been forthcoming from the private sector. With increasing public awareness of the Archive and its work however, and the potential "image" benefits which an association with it could offer, a better level of support from the private sector is expected in the future. Barclays NZ Ltd provided \$2600 to sponsor the composition of an original score to accompany performances of a 1925 Australian/NZ silent comedy romance being arranged for screenings in 1984. Mobil Oil gave \$500.

Relations with governmental authorities remain healthy. The main official bodies concerned with moving images are of course signatories to the Archive's Trust Deed (the Archive is a registered Charitable Trust) and are represented on its Board: the Film Commission, the Minister for the Arts, National Film Unit, Broadcasting Corporation, Education Department and National Archives. The Archive works especially closely with the Film Archivist at the National Film Unit. The Ministry of Foreign Affairs continues to provide assistance with the return of New Zealand films from overseas countries.

Close links are also kept with institutions such as the National Art Gallery, National Museum and the other major libraries and museums. The Archive is a member of the Society for Cultural Conservation, the Archives and Records Association, and the Art Galleries and Museums Association. Some of these latter organizations often use the Archive's premises for meetings and seminars.

Air New Zealand and the Film Commission made possible attendance at the 1983 FIAF Congress.

7. INTERNATIONAL RELATIONS

During the year the Archive's Director was able to attend the 1983 FIAF Congress in Stockholm. This Congress - and in particular its Technical Symposium - proved immensely useful and valuable. The New Zealand Film Archive's remoteness from the majority of the world film archives is often a great frustration, and attendance at these Congresses is therefore seen as vital in maintaining close working links with overseas colleagues.

The Director was able also to visit the National Film Archive in London and spend time at La Cinematheque Francaise in Paris.

During the year a shipment of early British nitrate was returned to the National Film Archive from New Zealand. Close links were maintained with the National Film Archive in Canberra and several film exchanges were arranged. A print of METROPOLIS was made available to the Archive by the Staatliches Film Archiv der DDR. The Svenska Film-institutet provided a number of books and an exchange of information was arranged with Les Amis de Georges Melies. The American Film Institute Archives continued to provide strong support.

Overseas visitors to the Archive included Monica Flaherty Frassetto with MOANA, Aina Bellis, Esben Carlsen and Jan Troell (Scandinavian Film Delegation), Alain Thiollier (INA Paris), Carole Myer and Ken Wlaschin (British Film Institute), Catherine LaPorte (L'Exprese) and SABURO KAWAMOTO Japanese critic.

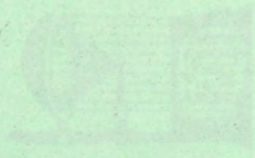
8. SPECIAL EVENTS - MISCELLANEOUS

A "Friends of the Film Archive" organisation was established to support and promote the work of The New Zealand Film Archive. It aims to seek ways and means of raising funds for the Archive's work in preserving and making accessible New Zealand's film heritage. The Friends also plan to publish original New Zealand film research on a regular basis, and encourage more film screenings and exhibitions. Pioneer filmmaker Mr Edwin Coubray was made the first honorary Life Member.

Late in the year the Archive organised a special film industry dinner to farewell the retiring Chief Film Censor. About 75 members of all sections of the industry - particularly the exhibition and distribution side - attended.

Interest by the media in the activities of the Film Archive has not lessened and it continued to feature extensively in the press, radio and television. Every new discovery results in further coverage (and further discoveries).

.../-



Wien

Founding member: Federal State Office for
 Educational Film, Federal State Office for Scientific
 Cinematography, Society of Friends of Film, Austrian
 Association for Film Science, Research and
 Commission and Film, Austrian National Library,
 Volkshilfsanstalt Wien, etc.

President: Prof. Dr. Alfred Lehner
 Director: Dr. Walter Fries, Rudolf Bortolotto

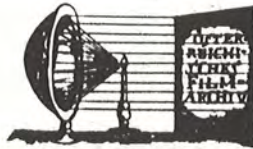
Address: Altes Rathaus, 1. Stock, 1040 Wien, Austria

1. Collections

The Austrian Film Archive has increased its collection by
 2,187 reels which means a footage of approximately
 250,000 metre reels.
 Overall stock as of December 31, 1953, amounted to 10,000
 reels of film, 2,187 reels of which were added in 1953.
 The total stock of 10,000 reels includes 7,913 reels of
 feature film, 10,913 reels of newsreels, and 1,084
 reels of other film.

2. Progress in the Field of Research

The development of film and video research has
 been rapid and significant. In 1953, the Austrian
 Film Archive has been able to maintain research and
 to carry out a number of projects. The most important
 project of the year was the...



AUSTRIAN FILM ARCHIVE

Founding members: Federal State Main Office for Educational Film, Federal State Main Office for Scientific Cinematography, Society of Friends of Film Art in Austria, Austrian Association for Film Science, Research for Communication and Media, Austrian National Library, Volksbildungshaus Wiener Urania.

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President: Prof. Dr. Alfred Lehr

Directors: Dr. Walter Fritz, Rudolf Bienert

A N N U A L R E P O R T 1 9 8 3

1. Acquisitions

The Austrian Film Archive has increased its collection by 2.187 reels which means a footage of approximately 750.000 metre standard film.

Overall stock as of December 31, 1983, amounted to 60.897 reels consisting of 23.727 title entities or in absolute footage of approximately 19 Mio. metre standard film.

Nitrate film stock: 10.915 reels

Safety film stock: 49.982 reels

2. Progress in the field of preservation

The reprinting of nitrate films onto safety material was maintained in 1983. 24 films were reprinted onto safety film. The Federal Ministry of Education and Art has made available an amount of 1 Mio. Austrian Shillings, that is about 50.000 US Dollars, for this purpose.

3. Cataloguing - Documentation - Research

Documentation materials of the Austrian Film Archive and the Austrian Association for Film Science, Research for Communication and Media are administrated together and set up in Taxenburg's Old Castle (3rd floor) and in the Archive's Vienna Secretariate.

items	stock increase 1983	overall stock Dec 31, 1983
stills	1.300	220.300
documents on films	-	42.000
posters	72	4.074
negative stills	224	4.921
books (volumes)	520	8.308
periodicals (current titles)	61	996
film programs	290	18.300
slides	125	4.442
audio tapes	-	168
sound film scores	-	131
videocassettes	18	161
Treitl collection		61 cases

4. Film showings

The Austrian Film Archive presented 143 films during 16 programme events in two European countries, Algeria, and in three Austrian Federal states.

The most important retrospectives were:

Retro "The Viennese Café in Motion Pictures"
(May 6th to May 12th)

Retro "Cinema Yesterday - Today"
(May 6th to May 15th)

Retro "British Film Week" (Oct. 7th to Oct. 13th)

Retro "Liane Haid - her most remarkable films"
(Oct. 14th to Oct. 27th)

5. Exhibitions - Publications

On May 21th last year's exhibition was opened at the Old Castle in Laxenburg. It dealt with "Technical development of sound film", "Musical film and music for films" and "Film set decorations", the retrospective was dedicated to the work of several directors, actors and composers and to the new Austrian cinema.

In cooperation with the Austrian Association for Film Science, Research for Communication and Media the following publications appeared:

- Filmkunst No 96c: The Viennese Café in Motion Pictures
- Filmkunst No 97b: Film in the Old Castle I
- Filmkunst No 97c: Film in the Old Castle II
- Filmkunst No 98a: Film in the Old Castle III
- Filmkunst No 98b: British Film Week
- Filmkunst No 98c: Liane Haid - her most remarkable
films

Publication series of the Austrian Film Archive:

No. 10: British Film Week

Annual Report 1982

Press reactions on the activities of the Austrian Film Archive during 1982.

6. Budgetary matters

Despite stagnant subsidies the Austrian Film Archive was able to hold its staff of employees, that is 16 persons. Unfortunately it was not possible to realize urgent investments concerning the film storage.

Programme events which were organized in cooperation with various partners covered their expenses.

7. International relations

We would like to express our special thanks for furnishing us with films to:

Taurus-Film, Munich
Bundesarchiv Koblenz - Filmarchiv, Koblenz
British Film Institute, London
Staatliches Filmarchiv der DDR, Berlin

The Austrian Film Archive provided the following festival organizers and cultural institutions with films:

National Film Theatre, London
Teatro Romolo Valli, Reggio Emilia
Deutsches Institut für Filmkunde, Frankfurt/Main
Cinémathèque Algérienne, Algiers.

ÖSTERREICHISCHES
FILMMUSEUM

REPORT OF ACTIVITIES FOR 1964

Wien

ACQUISITIONS

The Österreichisches Filmmuseum has expanded its collection by 324 films and 42 new reels, among the films were works by Robert Dewendt, Maya Deren, Will Thoms, Max Pfetscher, John Ford, Chuck Jones, Stan Laurel & Oliver Hardy, Leslie Norman, Michael Curtiz, Gregory J. Garr, George Méliès, Auguste Lumière, Fritz Lang, Paul Verhoeven, and Riefenstahl, John Huston and Orson Welles.

PRESERVATION

According to the 1964 budgetary situation the preservation of our film collection on a long-term basis is still a task. We have a technical team at the Ministry of Education and Cultural Affairs in Vienna which is working on the preservation of our film collection. The Austrian Film Commission is also working on the preservation of our film collection.



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1983/84

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I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 329 films and 42 newsreels. Among the films were works by Robert Beavers, Maya Deren, W.C. Fields, Max Fleischer, John Ford, Chuck Jones, Stan Laurel & Oliver Hardy, Len Lye, Norman McLaren, Gregory J. Markopoulos, Groucho Marx, Edouard Molinaro, Pier Paolo Pasolini, Leni Riefenstahl, John Huston and Orson Welles.

II. PRESERVATION

According to the very bad budgetary situation the preservation of nitrate films went on with a very slow pace. We made a dramatic move at our Ministry of Education and Culture to inform about the very precious nitrate films including early Meßter-newsreels, Stroheim's BLIND HUSBANDS in a German titled colored version

and many other unique items which must urgently be preserved.

III. DOCUMENTATION AND CATALOGUING

The department of cataloging and documentation continued its work.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 9.000 members. Since March 1983 more than 24.700 people have attended 388 performances. 640 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:

Marcel Ophüls

Alfred Hitchcock - The English Period (in collaboration with the National Film Archive, London)

A Contribution to the History of the Animated Film (in the course of the Vienna Art Festival)

In Memoriam Luis Bunuel

Internationales Forum des jungen Films, Berlin 1983

Mikio Naruse

Jean Cocteau

Charles Spencer Chaplin - The Early Films

(in collaboration with the National Film Archive,
London)

Sergej Michailovitsch Eisenstein (in collaboration
with Gosfilmofond)

Karl Valentin

Ernst Schmidt Jr

The History of the Animated Film proved to be the biggest retrospective of the main works of this film genre. Chuck Jones, inventor of the Road Runner and Wile E. Coyote, the co-inventor of Bugs Bunny and winner of several "Oscars" gave some of the most acclaimed lectures ever held at the filmmuseum.

The studios provided us with the most beautiful technicolor-prints and Chuck Jones made drawings which are now part of our collection, during his lectures. He also gave a free lecture to the Animation class of the "Academy for Applied Arts".

The Animation-retrospective has been cited by all critics amongst the main events of this years

Vienna Art Festival which lasted one month. Taking into consideration that a concert series performed by the Vienna Philharmonic Orchestra as well as performances of the Bolshoi-Ballet amongst hundreds of other outstanding events were part of this festival, we were very happy about this success which was only possible by the consistent and generous support by the National Film Archive, London, La Cinémathèque Québécoise, Montreal, Deutsches Filmmuseum, Frankfurt, Münchner Stadtmuseum-Filmmuseum and the U.C.L.A. Film Archives, Los Angeles. Studies of Len Lye as well as unedited films have been presented in the course of this festival by the generous support of the Department of Film of the Museum of Modern Art as well as by the Len Lye Foundation, New Zealand.

Probably the artistic main event of the season was the first performance of twenty films by the great Japanese director and teacher of Akira Kurosawa, Mikio Naruse.

Following the death of Luis Bunuel the filmmuseum presented a big memorial retrospective.

V. PROGRESS IN BUDGETARY MATTERS,
RELATIONS WITH GOVERNMENTAL
AUTHORITIES

There is no progress in budgetary matters,
our grant has been kept on the same low level
as in the previous year though costs were
increasing.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

Our relations to other FIAF members were as
cordial as ever. We would like to express
our sincerest thanks to The National Film
Archive, London, The Department of Film
of The Museum of Modern Art, New York,
the Cineteca Nazionale, Rome, Deutsches
Filmmuseum, Frankfurt, Gosfilmofond,
Moscow, Ceskoslovensky Filmovy Ustav -
Filmovy Archiv, Deutsches Institut für
Filmkunde, Staatliches Filmarchiv der DDR,
La Cinémathèque Québécoise, Münchner
Stadtmuseum-Filmmuseum, U.C.L.A. Film
Archives, Los Angeles, Cinemateket-
Svenska Filminstitutet, Cineteca Nacional,
Mexico, Filmoteca Espanola, Madrid, La
Cinémathèque Royale, Brussels.

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

Marcel Ophüls

Chuck Jones

Bob Conolly

Ernst Schmidt Jr.

COLLECTIONS

Films	4742
Newsreels	2914
Stills approx.	208.000
Programs approx.	14.600
Books	7.000

PROJECTIONS

Spectators	24.700
Films	640
Screenings	388
Members	9.000

(This report covers the time from March 1983
to February 1984)

DEUTSCHES INSTITUT FÜR FILMKUNDE (DIF)

Sitz Frankfurt am Main

Mitglied der Federation Internationale des Archives du Film (FIAPF)

ANNUAL REPORT 1983

Abt. Dokumentation/Information
Breitbacher Straße 96, 6000 Frankfurt/Main 90
Telefon 0611/784062/3

I. DOCUMENTATION DEPARTMENT

2/1984
10crD

1. Library

The Library is a reference library and included on December 31, 1983 a total of approx. 36,000 titles. In 1983 were recorded more than 2100 new entries. The Periodical Division is regularly supplied with 250 periodicals. In 1983 approx. 150 original scripts were registered. The Institute's scripts collection now totals 3,600 copies. The number of German dialogue lists of foreign productions has not changed compared to the last year and comprises approx. 16,000 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).
3,500 new entries were recorded in 1983. The total number now amounts to approx. 475,000 (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. 400 new entries were recorded. The collection now comprises approx. 25,500 posters;
- d) Distribution-, press- and advertising leaflets;
- e) Foreign and German censorship documents and film lists;
- f) Programs. The collection of programs, mostly of German or German-speaking origin, comprises about 30,000.

II. FILM ARCHIVES DEPARTMENT

In 1983 a total entry of 148 prints was recorded; 53 feature films (16 mm), 64 feature films (35 mm), 14 short films (16 mm) and 17 short films (35 mm).

In the same period 532 films were loaned out for non-commercial purposes; thereof 454 in 16 mm and 78 in 35 mm. The Kommunales Kino Frankfurt were given for their screenings 98 films free of charge.

The fiftieth return of the assumption of power by the NSDAP (National Socialists Labourer Party) in Germany in 1933 suggested Universities, Schools, Landeszentralen für Politische Bildung (Central Organizations of the Federal Countries for Political Education) and similar institutions to work off the related German history with the help of film prints which were given by the prints archives. Therefore loans preferably were limited to films produced in the 30s and 40s.

On occasion of the fiftieth anniversary of the burning up of forbidden literature in Germany in 1933 the film department organized in its cinema CALIGARI a retrospective, called "Deutsche Schriftsteller und Künstler - verboten, verbrannt, verfolgt im NS-Staat" (German authors and artists - prohibited, burned up and persecuted by the NS-Government). A small exhibition of relevant books was linked with. It is planned to continue this retrospective in the first quarter of 1984. It comprised names of personalities like Bert Brecht, Lion Feuchtwanger, Leonhard Frank, Ricarda Huch, Erich Kästner, Franz Kafka, Georg Kaiser, Irmgard Keun, Heinrich Mann, Thomas Mann, Ernst Ottwalt, Anna Seghers, Carl Sternheim, Kurt Tucholsky, Friedrich Wolf, Carl Zuckmayer, Stefan Zweig etc.

Within sixteen screening days 1750 visitors were registered. The preparatory work for this retrospective impaired our archives' work. Only new entries could be registered and identified but not catalogued definitively. Also in this connection a lack of specialists became evident. Merely an index on actors and actresses in silent films as to prints archived could be started on.

As the department film prints archives is running its activities separated from library and documentation department, the access to any printed information is rendering more difficult. Therefore the archives department has started to build up an appropriate reference library.

35 prints were given on loan to FIAF member archives, while 11 prints were lent out from them for our purposes. A certain quantity of films was exchanged with the Staatliches Filmarchiv der DDR.

The department prints archives was represented by the Curator at the meeting of the FIAF commission on cataloguing in Bruges from April 26 through 30, 1983.

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Deputy Director (Eberhard Spiess) as member of the FIAF commission on documentation attended a meeting of the sub-commission on set designers and cinematographers from January 3 through 7, 1983 in Rome.

The Director (Dr. Gerd Albrecht) and the Head of documentation text archives (Rüdiger Koschnitzki) participated in the 33rd Internationale Filmfestspiele Berlin from February 18 through March 1, 1983.

The Director (Dr. Gerd Albrecht) attended the 9th coordinating session of the Alliance of Western German Film Archives on February 24, 1983 in Berlin.

The Deputy Director (Eberhard Spiess) was invited to participate in the manifestation "Cinéma et Histoire (IX)" this time dedicated to films on Berlin from April 5 through 13, 1983 at Valence. The institute has provided a certain quantity of films for this event.

The Deputy Director (Eberhard Spiess) attended the ceremony of decorating with the signs of a knight of the Legion of Honour to Dr. Lotte Eisner, the German-born historian on the cinema for her merits towards the film history, particularly the German film of the silent era, on April 15, 1983 at the Museum of the Cinema (Palais Chaillot) in Paris.

The Director (Dr. Gerd Albrecht) participated in the 29th Westdeutsche Kurzfilmtage Oberhausen from April 18 through 23, 1983.

The Head of documentation text archives (Rüdiger Koschnitzki) attended the 5. Göttinger Filmfest from April 21 through 24, 1983 at Göttingen.

The Deputy Director (Eberhard Spiess) attended the 39th FIAF congress and symposium from May 30 through June 4, 1983 in Stockholm.

The Director (Dr. Gerd Albrecht) and the Head of documentation text archives (Rüdiger Koschnitzki) participated in the 32. Internationale Filmwoche Mannheim from October 3 through 8, 1983.

The Director (Dr. Gerd Albrecht) and the Deputy Director (Eberhard Spiess) were invited to take part in the 16. MAINZER TAGE DER FERNSEHKRITIK from October 24 through 26, 1983, organized by the ZDF (Second German TV-Channel) in their premises in Mainz. For this event an exhibition of cinema posters, rare books and periodicals concerning the German film history was arranged by the institute.

The Director (Dr. Gerd Albrecht), the Administration Director (Ulrich Pöschke), and the Curator (Dorothea Gebauer) attended the 10th coordinating session of the Alliance of Western German Film Archives on November 7, 1983 in Wiesbaden.

The Deputy Director (Eberhard Spiess) attended as member of the FIAF commission on documentation a meeting of the sub-commission on set designers and cinematographers as well as the FIAF P.I.P.-projects workshop from November 7 through 11, 1983 in Berlin (GDR).

In co-operation with various educational institutions (adult colleges, technical high schools, central and local organizations for political education, associations in the field of the cinema, military units within the scope of the civic charge of education for soldiers of the Bundeswehr), seminars and separate screenings took place which were prepared and conducted by the Director of the institute. The topics of these 22 activities were as follows:

- 1) FILM ALS MITTEL DER SOZIALISATION (Cinema as Means of Socialisation);
- 2) FILM UND LITERATUR (Film and Literature);
- 3) SCHAUSPIELER- UND REGISSEURPERSÖNLICHKEIT (Character of Actors and Directors);
- 4) FILM/VIDEO UND GEWALT (Cinema/Video and Violence);
- 5) FILM DER WEIMARER ZEIT (Cinema in the Period of the Weimar Republic);
- 6) FILM ALS PROPAGANDAMITTEL IM DRITTEN REICH (Cinema as Means of Propaganda in the Third Reich);
- 7) FILM DER NACHKRIEGSZEIT (Cinema in the Post War Period);
- 8) FILM DER GEGENWART (Contemporary Cinema).

Exchanges of documentation material had been successfully concluded with Österreichisches Filmarchiv and continued with British Film Institute, Filmoteka Polska, Staatliches Filmarchiv der DDR, and Stiftung Deutsche Kinemathek.

The documentation archives has started to microfilm its text archives. The biographical section is now already accessible on microjackets respectively microfiches. The section of German films after 1945 is under way.

The preparatory activities towards the definite move to the new premises in the first third of 1984 were continued as far as installments and machine equipments were concerned.

Two issues of our periodical THE INFORMATION, new series, dedicated to KONRAD WOLF and the film HITLERJUNGE QUEX were published during 1983.

IV. MEMBERSHIP

The "Deutsches Institut für Filmkunde" is a member of the Fédération Internationale des Archives du Film (FIAF).

Board of Directors:

Dr. Gerd Albrecht

Ulrich Pöschke

