

**FIAF 1986**  
**Canberra**

FIAF 1986 - CANBERRA

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 cinémathèque ont leur siège.

AMSTERDAM  
 ATHINAI  
 BEOGRAD  
 BERLIN (OST)  
 BERLIN (WEST)  
 BOIS D'ARCY  
 BRUXELLES  
 BUCURESTI  
 BUDAPEST  
 BUENOS AIRES  
 CAIRO  
 CANBERRA  
 HANOI  
 HELSINKI  
 JAKARTA  
 JERUSALEM  
 KØBENHAVN  
 KOBLENZ  
 LA PAZ  
 LAUSANNE  
 LISBOA  
 LONDON  
 LONDON  
 LOS ANGELES  
 LOS ANGELES  
 LUANDA  
 LUXEMBOURG  
 MADISON  
 MADRID  
 MEXICO  
 MILANO  
 MONTEVIDEO  
 MONTEVIDEO  
 MONTREAL  
 MOSKVA  
 MÜNCHEN  
 NEW-YORK

NEDERLANDS FILMUSEUM  
 TAINOTHIKI TIS ELLADOS  
 JUGOSLOVENSKA KINOTEKA  
 STAATLICHES FILMARCHIV DER D.D.R.  
 STIFTUNG DEUTSCHE KINEMATHEK  
 SERVICE DES ARCHIVES DU FILM  
 CINEMATHEQUE ROYALE DE BELGIQUE  
 ARHIVA NACIONALA DE FILME  
 MAGYAR FILMINTEZET / FILMARCHIVUM  
 FUNDACION CINEMATECA ARGENTINA  
 AL-ARCHIVE AL-KAWMY LIL-FILM  
 NATIONAL FILM AND SOUND ARCHIVE  
 ARCHIVES DU FILM DU VIETNAM  
 SUOMEN ELUKOVA - ARKISTO  
 SINEMATEK INDONESIA  
 ARCHION ISRAELI LESERATIM  
 DET DANSKE FILMUSEUM  
 BUNDESARCHIV / FILMARCHIV  
 CINEMATECA BOLIVIANA  
 LA CINEMATHEQUE SUISSE  
 CINEMATECA PORTUGUESA  
 THE NATIONAL FILMARCHIVE  
 DEPARTMENT OF FILM / IMPERIAL WAR MUSEUM  
 NATIONAL CENTER FOR FILM & VIDEO PRESERVATION / AFI  
 U.C.L.A. FILM, TELEVISION & RADIO ARCHIVES  
 CINEMATECA NACIONAL DE ANGOLA  
 CINEMATHEQUE MUNICIPALE DE LUXEMBOURG  
 WISCONSIN CENTER FOR FILM AND THEATER RESEARCH  
 FILMOTECA ESPAÑOLA  
 CINETECA NACIONAL  
 CINETECA ITALIANA  
 CINEMATECA URUGUAYA  
 CINE ARTE DEL SODRE  
 LA CINEMATHEQUE QUEBECOISE  
 GOSFILMOFOND  
 FILMUSEUM / MÜNCHNER STADTSMUSEUM  
 DEPARTMENT OF FILM / MUSEUM OF MODERN ART

OSLO	NORSK FILMINSTITUTT
OTTAWA	NATIONAL FILM, TELEVISION AND SOUND ARCHIVES
PARIS	LA CINEMATHEQUE UNIVERSITAIRE
PERTH	STATE FILM ARCHIVES OF WESTERN AUSTRALIA
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV
REYKJAVÍK	KVIKMYNDASAFN ISLANDS
RIO DE JANEIRO	CINEMATECA DO MUSEU DE ARTE MODERNA
ROCHESTER	FILM DEPARTMENT / INTERNATIONAL MUSEUM OF PHOTOGRAPHY
ROMA	CINETECA NAZIONALE
SÃO PAULO	CINEMATECA BRASILEIRA
SEOUL	KOREAN FILM ARCHIVE
SOFIA	BULGARSKA NACIONALNA FILMOTEKA
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TEHRAN	FILM-KHANE-YE MELLI-E IRAN
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTEKA POLSKA
WASHINGTON	MOTION PICTURE, BROADCASTING & RECORDED SOUND DIVISION - LIBRARY OF CONGRESS
WELLINGTON	NEW ZEALAND FILM ARCHIVE
WIEN	ÖSTERREICHISCHES FILMMUSEUM

**Amsterdam**

STICHTING NEDERLANDS FILMUSEUM  
Vondelpark 3  
1071 AA AMSTERDAM

Founded in 1946  
Member of FIAF since 1947

Report on activities in 1985

1) Acquisitions of the year

The Filmmuseum acquired from a number of filmdistributors, as well as from Dutch producers/directors a considerable number of resp. foreign and national films in 1985.

2) Progress in the field of préservation

In 1985 the last part of an extensive preservation project has been completed. This project that already was in production in the previous year could be extended and finished this year. Thanks to the extra grant of preservation funds the Filmmuseum could work out an impressive programm and make these films available for screening - and study purposes. With this project 110105 meters of nitrate films have been rescued.

Among these films was a Joris Ivens production, long considered as lost, that is CREOSOOT. Our collaborators have been able to put this film together again and we have presented the film to our audience during an Ivens series in October.

3) Cataloguing - Documentation - Réséarch

This year showed again an increase of inquiries by the users of the library, the number of visitors to the library also did increase considerably.

An end has come to the possibilities (space!) of the library and documentation department. The vast growing of the collections of books, periodicals, brochures, catalogues, press-clippings etc. causes a considerable problem regarding a good use of the available space and makes it very clear that an extension of space is urgently needed. Plans for reconstruction are being prepared. But in view of the extensive costs that go with reconstruction, it seems improbable that within the next 2 years a solution can be found.

4) film showings (a survey)

The year 1985 started with the series The American Social Documentary Film: The thirties, which could be presented thanks to the Department of Film of the Museum of Modern Art, New York. Special attention was given to the following items:

Sponsored films - Joris Ivens - Frontier Films - the American Scene Series - Government documentaries - Gouvernment Films - The Labor Movement in the Twenties - Forerunners: the Social Tradition in early American Cinema - Workers Film and Photo League - Independent and Sponsored Documentaries - Chicago Film and Photo League and Nykino with films o.a. Joseph Losey, John Ferno, Joris Ivens, Leo Hurwitz, Paul Strand, Willard van Dyke, Josef von Sternberg, Alexander Hammid, Pare Lorentz, Robert Flaherty, Edwin S. Porter, D.W. Griffith, Leo Seltzer, Jay Leyda, Theodore Dreiser and from the American Mutoscope/ Biograph Ccpany, the Edison Company, Nykino and Frontier Films.

After this very interesting presentation a special series of films of Federico Fellini, together with an exhibition of Fellini's drawings became one of the most successful manifestations of this year. A successful manifestation also was the presentation of the filmwork of Marcel Ophuls, who attended the screenings of his films (o.a. films were shown PEAU DE BANANE 1963 - KORTNERGESCHICHTEN 1980 - MUNICH OU LA PAIX POUR CENT ANS 1967 - LE CHAGRIN ET LE PITIE 1960 - THE MEMORY OF JUSTICE 1973/76).

A special symposium and the projection of a series of films during the Festival of the American Independent Film "Indies 1985" was held in the Filmmuseum, plus a screening of modern Dutch films for the international guests (filmmakers).

In collaboration with the Cinémathèque Française and the manifestation "La France aux Pays-Bas" the Filmmuseum presented during the summer-months a series of Les Incunables de la Cinémathèque Française with films of René Clair, Marcel Carné, Pierre Chenal, Leonide Moguy, Jean Vigo, Jacques Feyder, Jean Dréville, Maurice Tourneur.

Also in collaboration with the Cinémathèque Française and Mrs. Hiroko Govaers, a program dedicated to Aspects of the Japanese Cinema could be organised with films of Kon Ichikawa, Keizuke Kinoshita, Teinosuke Kinogasa, Heinosuke Gosho, Akira Kurosawa, Kaneto Shindo, Tomu Uchida, Satmo Yamamoto, Kozaburo Yoshimura, Nagisa Oshima, Kenji Mizoguchi, Hiroshi Teshigahara.

In September the international Dutch filmmaker Joris Ivens received from the Ministry of Culture a special award which has been given to him by the Minister of Culture during a special occasion in the Dutch Embassy in Paris and of which a special announcement was given at the opening evening of the Dutch Film Festival (Nederlandse Filmdagen) immediately after the ceremony in Paris. The award consisted of an amount of 100.000 Dutch guilders, meant for the documentation activities of the Joris Ivens Archive and "A Golden Calf" (a kind of "Oscar") which was presented in the name of the Dutch Film Festival.

The month of October was therefore dedicated to the filmoeuvre of Joris Ivens and was presented together with the exhibition Joris Ivens, International Filmmaker in the Filmmuseum.

In November the "prizewinners of the filmfestival Oberhausen 1985" have been shown. Furthermore 4 programs dedicated to the internationally known Dutch filmmaker Helen Van Dongen have been shown.

During the month of November a series of programs was planned dedicated to the Dutch filmpioneer Jean Desmet, whose collection of very old films (1910-1917) and documentation material (correspondence, brochures, photos, film posters etc.) was given to the Filmmuseum a long time ago and as a result of the preservation work done so far as well as the 75th jubilee of the Amsterdam Cinéma Parisien, a cinema Jean Desmet founded, the Filmmuseum put together an exhibition and filmseries from these extremely valuable sources.

Films from:  
American Film Company (USA), Messter Film (Germany), Solax Company (USA), Cines (Italy), Hepworth (England), Nordisk Film Kompagni, Selig Polyscope Company (USA), Essanay Film Company (USA), Eiko Film (Germany), Kalem Film Comp., the Vitagraph Comp., Lux Film (Italy), the Edison Company, Gaumont (France) have been preserved and shown during this special occasion.

The year 1985 ended in december with the projection of films organised on the occasion of Lumière - 90 years of the moving image and examples of famous films already preserved by the Netherlands Film Museum and the European FIAF-members.

#### 5) Publications

In 1985 we published apart from FILMUSEUM CINEMATHEEK JOURNAAL the following brochures:

- Film en de Amerikaanse arbeidersbeweging 1910-1942: het ontbrekende hoofdstuk (Bert Hogenkamp)
- De Cinémathèque Française presenteert: De incunabelen van de Franse cinema (Jan van der Donk)
- Interessant voor volwassenen, leerzaam voor kinderen  
Aspecten van de vroege film (Frank van der Maden)

#### 6) Budgetary matters, relations with government authorities

see under 2)

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

As usual an intensive international "traffic" with the FIAF members occurred during the year 1985. Many colleagues exchanged programmes with the Filmmuseum and vice-versa and exchange for preservation purposes also was continued.

Through exchange with the Norsk Filminstituut the Filmmuseum could acquire the newly preserved and most complete version of LA PASSION DE JEANNE D'ARC - Th. Dreyer.

#### 8) Special events

In 1985 first work was started for our basis-catalogue for old film-apparatuses collection of the Filmmuseum.

**Athinai**



CINEMATHEQUE DE GRECE - MUSEE DU CINEMA

RAPPORT 1985

1) Acquisitions

Au courant de la période sous revue la Cinémathèque de Grèce a enrichi ses collections de:

25 Films Grecs de long metrage

125 Films Etrangers de long metrage

55 Affiches du Cinéma Grec

40 Affiches du Cinéma International

300 Photos du Cinéma Grec

800 Photos de Films étrangers

1 Appareil de projection de 35 m.m. Cinemeccanica

1 Appareil de projection de 16 m.m. EIKI

Plusieurs éditions de périodiques de Cinéma Grecs et étrangers.

- 2) Le travail de préservation a continué en 1985 et nous avons préservé dix films et continué a identifier plusieurs films qui restaient non identifiés.

La C. d. Gr. a aussi transféré 2.000 m. de film d' Archive en nitrate en film safety, et tiré en double négatif certaines films de sa collection dont on possédait une seule copie. La C.de Gr. a du dépenser en 1985 une grande partie de sa subvention du Ministère de la Culture pour l' équipement de sa Petite Salle de la Rue Canari I.

Le Ministère de la Culture, malgré les demandes répétées de la Cinémathèque de Grèce n' a pas versé, comme promis, les fonds nécessaires pour le transfer en safety, des 50.000.- m. environ de film de nitrate qui sont une partie considérable du patrimoine du Cinéma Grec.

3) Catalogues, Documentation, Recherches.

En 1985 la C.de Gr. a continué le cataloguage des films de sa collection.

La Cinémathèque de Grèce a aussi publié:

- a) Une Etude sur le Pionniers du Cinéma Européen (en collaboration avec le Ministère de la Culture)
- b) Un essai sur le metteur en scène Allemand Peter Lilienthal
- c) Un essai sur le Cinéma Japonais
- d) Une Introduction au Cinéma Armenien
- e) Une Etude sur le Cinéma Allemand des Années 80

4) Presentation de Films en Grèce

La Cinémathèque de Grèce a organisé les manifestations suivantes:

PIONNIERS DU CINEMA EUROPEEN en collaboration avec le Ministère de la Culture et le concours des Cinémathèques Européennes invitées a participer au Symposium "Cinéma Européen Préservation de notre Patrimoine Cinématographique". Le Symposium qui a eu lieu à Athènes entre le 14-15 Novembre 1985, a réuni:

Peter Konlechner	Osterreichisches Filmmuseum	Wien
Jean Paul Gorce	Cinémathèque de Toulouse	Toulouse
Marianno Maggiore	E.E.C. - Commission	E.E.C.
Asbjorn Skytte	Danish Filmmuseum	Copenhagen
Roger Holma	British Film Institute	London
Vincent Pinel	La Cinémathèque Française	Paris
Alain Marchand	" " " "	Paris
Alain Auclair	Centre National de la Cinématographie	Paris
Liam O' Leary	Liam O' Leary Filmarchives	Dublin
Guido Cincotti	La Cineteca Nazionale	Roma
Gianni Commencini	Cineteca Nazionale	Milano
Luis de Pina	Cinematca Portugese	Lisboa
Isabel Tamen	Instituto Portugues	Lisboa
Fred Junck	Cinémathèque Municipal	Luxembourg
Barbro Libell	Cinematket-Filmmuseum	Stockholm
Brigitte Van der Elst	Secrtaire Executive FIAF	Bruxelles
Charles Zaegel	Representant du Conseil de l' Europe	Strasbourg
Eva Orbanz	Stiftung Deutsche Kinematek	Berlin

Pendant le Symposium et en Table Ronde les participants on discuté les points de l' Agenda et on souhaité l' établissement d' un organisme approprié pour la liaison des Archives Européennes et on est parvenus aux propositions suivantes qui on soumis aux institutions européennes:

I. Propositions ne nécessitant pas de support financier

I. Réaliser l' étude d' un système permanent de communication sur le cinéma européen - par ex. par une banque de données - permettant aux Archives Européennes d' avoir accès à toutes les informations concernant les differants archives.

2. Considérant que les films sont des biens culturels, permettre par le biais d'une harmonisation des législations nationales, leur libre circulation entre les archives des différents pays européens.

3. Faisant référence à la recommandation R (85) du Comité des Ministres aux Etats membres du Conseil de l'Europe sur la conservation du patrimoine cinématographique européen :

a) Favoriser l'établissement d'un système harmonisé de dépôt légal, dans les archives membres de la Fédération Internationale des Archives du Film, des films nationaux et d'encourager l'archivage des films réalisés pour la Télévision aussi que du matériel enregistré électroniquement et diffusé sur le marché national.

b) Faciliter la création d'un système de dépôt légal ou de dépôt volontaire systématique dans les archives cinématographiques nationales, des films étrangers y compris les films sous-titrés ou doublés dans la langue du pays.

4. Inviter les institutions européennes à accélérer leurs travaux en matière des droits, notamment en ce qui concerne la libre utilisation par les archives cinématographiques du film comme bien culturel.

5. Promouvoir l'exemption des taxes à l'achat du matériel technique nécessaire aux activités des archives cinématographiques, particulièrement dans le domaine de la préservation.

## II. Actions demandant un soutien financier

1. Fournir une aide aux archives qui ont le moins de possibilités techniques dans leur pays, afin de leur permettre l'accès le plus économique aux laboratoires spécialisés des autres pays.

2. Lancer un projet européen de recherches visant les technologies se rapportant à la pellicule cinématographique, y compris la bande sonore.

3. Promouvoir la publication d'études dans le domaine du catalogage des films et de la documentation cinématographique.

4. Soutenir l'organisation des rencontres de travail des commissions spécialisées de la Fédération Internationale des Archives du Film.

5. Dans le cadre de la diffusion des films d'archives et dans le respect des législations sur les droits, promouvoir la création d'un fonds consacré au sous-titrage des oeuvres.

Cette Manifestation fut accompagnée d'une Semaine de Films de Pionniers ( 100 Films ).

SHAKESPEARE AU CINEMA. La Cinémathèque de Grèce a présenté 8 Films de différents metteurs en scène sur l'oeuvre de Shakespeare, (Janvier 1985) et a continué la Manifestation en Février 1985.

Elle a aussi continué l'HOMMAGE A ERNST LUBITSCH présentant ainsi la presque totalité de ses films. ( PARADE D'AMOUR-NINOTSCKA- LA VEUVE JOYEUSE-JEUX DANGEREUX etc. etc.)

LA MUSIQUE AU CINEMA GREC. Avec le concours de Manos Hadjidakis et de Mikis Theodorakis, Stamatis Spanoudakis et autres, la C.d.Gr. a organisé une série de Manifestations avec la projection de Films caractéristiques de la Musique du Cinéma Grec et des conférenciers sur l'histoire et l'évolution de la musique cinématographique.

HOMMAGE A LUCHINO VISCONTI. Avec la projection de 8 Films ( LES DAMNES-LE CREPUSCULE DES DIEUX-LA MORT A VENISE- L'INNOCENT-GRUPPO DI FAMIGLIA IN UN INTERNO-OSSESSIONE-LA TERRA TREMA-SENSO).

HOMMAGE A ERIC ROHMER. Avec 8 Films ( LE GENOU DE CLAIRE-UNE NUIT CHEZ MAUD- MA MARQUISE VON O. -LE MARIAGE PARFAIT-L'AMOUR L'APRES-MIDI- etc.)

En Février 1985 La Cinémathèque a continué l'Hommage à CHARLIE CHAPLIN et la MANIFESTATION SHAKESPEARE.

HOMMAGE A JIRI TRNKA. La Cin.d.Gr. en collaboration avec la Cinémathèque Tchèque a présenté 10 Films du grand TRNKA entre autres LE ROSSIGNOL DE L'EMPEREUR-SONGE D'UNE NUIT D'ETE etc. La Manifestation a été présentée par Milana Habova, Directrice des Festivals et ZILKA VIZEKALOVA, Directrice du Centre de l'Institut Cinématographique Tchèque invitées pour cette occasion par la Cinémathèque de Grèce. (Mars 1985)

La Cinémathèque de Grèce a aussi organisé un HOMMAGE A GRIGORIS GRIGORIOU, le doyen des metteurs en scène Grecs qui a été présenté par des personnalités de notre Cinéma.

HOMMAGE A INGMAR BERGMAN. Avec 10 Films (Mars 1985).

La Cin. d. Gr. a continué le PANORAMA ALFRED HITCHCOCK en présentant entre autres deux Films de sa période Anglaise LE LOCATAIRE et BLACKMAIL.

NOUVEAU CINEMA CHINOIS. En collaboration avec l'Ambassade de Chine la Cin. de Gr. a organisé pour la première fois en Grèce une MANIFESTATION DU NOUVEAU CINEMA CHINOIS en présence du metteur en scène Xu Lei et de l'acteur comique Yan Sun Kai invités de la Cinémathèque pour présenter la Manifestation ( AMIS INCONNUS-L'HISTOIRE D' AK CHU- POURQUOI JE SUIS NE-LE MOUCHOIR BRODE-etc.) -Avril 1985.

En Avril aussi la Cin. d. Gr. a continué l'HOMMAGE A INGMAR BERGMAN et a organisé un HOMMAGE pour le vétéran metteur en scène STELIOS TATASSOPOULOS pour honorer sa présence dynamique pendant 50 ans au Cinéma Grec.

PANORAMA DU CINEMA JAPONAIS. La Cin. d. Gr. en collaboration avec la Fondation KAWAKITA, l'Ambassade du Japon à Athènes, Mme, Hiroko Govaers et Mr. Donald Ritchie, a organisé un PANORAMA DU CINEMA JAPONAIS qui a été inauguré par Mr. Akira Shimizu, Directeur de la Fondation Kawakita, critique éminent du Cinéma Japonais. Le Panorama qui présente un travers historique du Cinéma Japonais est composé de plus de 30 Films commençant par les classiques Teinozuko Kinugasa, Kurosawa, Yajohiro Osu, jusqu'aux plus jeunes du Cinéma Japonais et va continuer jusqu' à Mars 1986.

INIATION AU CINEMA ARMENIEN. En collaboration avec l'Union Culturelle des Arméniens de France et l'Union HAMASKAINE d' Athènes la Cin. de Gr. a présenté pour la première fois en Grèce le Cinéma Arménien avec 6 Films caractéristiques. Le metteur en scène Arbu Ovanessian invité de la Cinémathèque a présenté la Manifestation ( PEPO- YERANKIUN- MENK-LA SOURCE-LE TABLIER BRODE DE MA MERE -ACHNAN AREV).

En Décembre 1985 la Cinémathèque a organisé un HOMMAGE A ORSON WELLES ET A SIMONE SIGNORET.

En 1985, la Cinémathèque de Grèce a aussi organisé des MANIFESTATIONS DU CINEMA GREC avec :

Le FILMARCHIV de Prague .8 Films , LA COMEDIE GRECQUE Prague Décembre 1985.

LE CERCLE GREC D'ETUDES CONTEMPORAINES , Bruxelles (5 Films) Mars 1985. Luxembourg.

Avec la collaboration du Ministère de Culture Espagnol et l'ambassade de Grèce à Madrid, la Cinémathèque de Grèce a participé à la grande Manifestation Culturelle organisée en Avril 1985 avec 7 Films.

PARIS- Encollaboration avec l'Organisation Culturelle DESMOS, MANIFESTATION DU CINEMA GREC, en Juin 1985, (5 Films).

FLORENCE. En collaboration avec l'organisation Culturelle VOCE GRECA, Manifestation du CINEMA GREC à Florence, Juin 1985 ( 14 Films Grecs).

La même Manifestation a été organisée à GENOVA, Juin 1985.

FESTIVAL DU FILM MEDITERRANNEEN. Participation de la Cin. de Gr. avec PAIN AMER de Gr. GRIGORIOU.

MADRID. En collaboration avec la Cinémathèque Espagnole HOMMAGE A THEO ANGELOPOULOS , Octobre 1985.

STRASBOURG. En collaboration avec la Délégation Grecque du CONSEIL DE L'EUROPE, la Cin.d.Gr. organise à Strasbourg la présentation de Films Grecs tous les mois.

5. Le Ministère de la Culture a subventionné en 1985 la Cinémathèque de Grèce avec une somme un peu plus élevée qu' en 1984, mais toujours très au dessous des exigences du Programme de Préservation et du transfert en acétate de ses Films en nitrate et aussi l'amélioration des installations de la Fondation.

Athènes Février 1986

Aglaé Mitropoulos

**Beograd**

## LA CINEMATHEQUE YUGOSLAVE EN 1985

On sait que la Cinémathèque yougoslave garde dans ses trésors environ cinquante mille copies de films yougoslaves et étrangers, y compris un riche matériel documentaire dont l'origine remonte jusqu'à la naissance du film lui-même. La plus grande part de ce fonds est conservée dans des conditions standards de climatisation.

Or, c'est justement du fait de la grande richesse de ces fonds dont dispose la Cinémathèque yougoslave que ses efforts tendaient, en 1985, vers la création des possibilités pour la construction d'un nouveau dépôt. Les locaux destinés à la conservation de tout ce matériel étant actuellement très restreints, le gouvernement de la République de Serbie (de la juridiction de laquelle relève la Cinémathèque yougoslave) a veillé à ce que soient assurés les moyens financiers qui, en 1986, devraient permettre à la Cinémathèque yougoslave d'augmenter de près de deux mille mètres carrés les espaces destinés à la conservation de ses fonds de films. La construction de ce dépôt sera poursuivie aussi en 1987 et 1988, lorsque deux autres mille mètres carrés seront assurés, ce qui facilitera de réunir les conditions requises pour la conservation d'un fonds d'environ quatre-vingt mille copies.

On pourrait ainsi dire qu'en dépit de ces efforts administratifs et techniques, la Cinémathèque yougoslave n'a pas oublié en 1985 ses obligations principales. En effet, 12,330 mètres de bandes cinématographiques (4.111 copies) ont été soumis à l'examen technique. En même temps, il a été répondu, dans plus de deux cents cas, aux besoins de diverses institutions, ce qui a demandé l'utilisation de 780 films de long métrage.

Grâce à l'aide du gouvernement de la République de Serbie, des moyens furent assurés pour copier des films; c'est ainsi que 110 nouvelles copies ont été réalisées. Parallèlement, il a été procédé à la projection de 920 copies



pour les besoins de recherches internes et plus de mille rouleaux ont été vérifiés sur des bancs de montage.

2.017 copies ont été élaborées et inventoriées et 1.300 d'autres copies ont été préparées pour être traitées. En 1986 ce nombre sera beaucoup plus grand avec la construction du nouveau dépôt.

Malgré des difficultés croissantes, 8.302 copies sont sorties des Archives de films ou y sont rentrées, alors que 5.794 copies ont fait objet de manipulation interne.

Importante a été aussi l'arrivée de nouvelles copies. Ainsi le fonds cinématographique a été enrichi de près de 1.400 copies provenant des distributeurs yougoslaves et des échanges internationaux; il s'agit des films dont la Cinémathèque yougoslave ne disposait pas avant. En plus, des matériaux originaux ont été reçus des maisons de production yougoslaves et notamment de "Centar-film", "Inex-film", "Dunav-film", "Union-film" et aussi du Centre de recherche cinématographique.

Des experts de la Cinémathèque yougoslave, qui dans le pays poursuivaient des recherches d'anciens films, ont découvert un document cinématographique extrêmement important qui parle des retentissements du Putsch (du 27 Mars 1941) contre l'accord que le gouvernement yougoslave de l'époque avait signé avec le Troisième Reich. Ont également été reçus les premiers résultats de la restauration du matériel documentaire filmé datant des années 1913 et 1914, provenant de l'héritage de Djoka Bogdanović, héritage que la famille de ce réalisateur avait gardé durant soixante-dix ans et que la Cinémathèque yougoslave a acheté en 1984 (environ cinq mille mètres de matériel documentaire dont près de deux mille négatifs).

A la fin de l'année passée des contacts ont été établis avec l'Eglise orthodoxe serbe qui a en sa possession du matériel cinématographique précieux, datant du début de ce siècle; il y a tout lieu de croire que ce matériel documentaire sera remis à la Cinémathèque yougoslave en dépôt permanent.

Au cours de l'année dernière, la Cinémathèque yougoslave a poursuivi une coopération internationale intense. Cette coopération comprenait des échanges avec neuf archives de films étrangers; elle a envoyé de sa part 64 copies et en a reçu 139 copies. Des photos et des placards publicitaires ont été échangés en plusieurs milliers d'exemplaires.

En 1985 ont séjourné à Belgrade, en tant qu'invités de la Cinémathèque yougoslave, MM. Wolfgang Klaue, Fredi Bias et Ivan Sulev, et le directeur de la Cinémathèque, M. Žika Bogdanović, est allé à Londres visiter l'Institut du Film Britannique. La Cinémathèque yougoslave a été représentée au Congrès de la FIAF à New York.

Le Musée de la Cinémathèque a organisé en 1985 la représentation de vingt cycles individuels parmi lesquels ont surtout été remarqués:

Le Mélodrame Américain,  
 Le Mélodrame Soviétique,  
 Le Film Italien muet classique,  
 La Retrospective du Film Allemand,  
 Le Panorama du Film Vénézuélien,  
 Les Premières années de DEFA  
 Le Film Contemporain Portugais,  
 Les Classiques du Film Documentaire.

On également été présentés des cycles consacrés aux divers metteurs en scène (Henri Hatawey, Sam Pekinpo, Sergeï Jutkévitich, Wolfgang Schtaute), comédiens et comédiennes (Michael Redgrave, Sofia Loren), Compositeurs de musique pour film (Dmitri Tiomkin, Victor Yang, Maurice Jarre, Joseph Kosma, John Williams, Nino Rotta).

On pourrait dire que, dans l'ensemble, la Cinémathèque yougoslave s'est acquittée avec succès de ses obligations en 1985.

**Berlin (Ost)**

## STAATLICHES FILMARCHIV DER DDR

### ACTIVITIES IN 1985

#### 1. Acquisitions of the year

The Staatliches Filmarchiv der DDR added about 500 titles to its collection, primarily negatives of the national production, positives of all films newly shown in the cinemas over the year, films from private collectors, 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.

The Staatliches Filmarchiv entered into negotiations with the GDR Organization of Amateur Film Makers aiming at adding amateur films of special artistic or documentary value to the holdings of the archive.

#### 2. Preservation

In the middle of the year the adaption of the second air-conditioning plant of the colour film vault has started. The first plant of this kind had achieved the desired temperature between  $-3^{\circ}$  and  $-5^{\circ}$  C and the desired relative humidity between 25 and 30 %.

More than 10 million metres of film material were examined as to their physical condition.

A total of 1.300.000 metres of archive material was printed, about one million metres in the archive lab and 300.000 metres in other GDR labs and in Hungary.

Preparations for putting into operation a department for nitrate sound processing were finished. The department will start working at the beginning of 1986.

### 3. Cataloguing - Documentation - Research

#### Cataloguing

Preparations for a new EDP project were finished, and a thesaurus developed in cooperation with television with the aim of collecting data on the contents of films was tested and supplemented.

All new acquisitions have been catalogued. Filmographic data for 600 non-fiction films were completed. 100 fiction and 420 non-fiction films were subjected to editorial restoration.

The filmographic work concentrated on the compilation of the Filmo-bibliografischer Jahresbericht 1983 and the completion of a manuscript on the production of the former DEFA Studio for Popular-Scientific Films.

#### Documentation

Dr. Alfred Krautz who has been a member of the FIAF Documentation Commission and Editor of the International Directory of Cinematographers, Set and Costume Designers in Film for many years, left the High Film-school to start working for the Staatliches Filmarchiv. Since the beginning of 1986 he has been in charge of the Documentation Department.

The holdings of the Department were supplemented by deposits, purchase or exchange. 480 persons used the services of the Documentation Department.

The major part of technical equipment in the possession of Staatliches Filmarchiv was handed over to the GDR Film Museum.

#### Research

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

- Traditions of German-Soviet film relations
- Film making during fascism
- German film avant-garde in the twenties and thirties
- Encyclopedia of film directors in German-speaking countries.

Their work mainly concentrated on the compiling of material.

#### 4. Film showings

##### Film clubs

In film clubs 923 showings with archive films took place.

##### Archive theatre

The CAMERA archive film theatre arranged 1.290 showings in Berlin, Leipzig, Dresden, Potsdam, Karl-Marx-Stadt and Halle. The number of films shown totalled 880 and the number of visitors approx. 100,000. Special highlights were films from Spain, Mexico, and Argentine. On the occasion of the 40th anniversary of the liberation from fascism a cycle of compilation films was shown covering this subject and supported by the archive. 1985 also has seen the impressive visit of Leonid Trauberg who came to attend the showing of films of the group FEKS in Berlin. The CAMERA programme also commemorated the 30th anniversary of the foundation of the Staatliches Filmarchiv.

We would like to thank all archives which have placed films at the disposal of our archive film theatre.

##### Leipzig retrospective

"Anima for peace" was the title of the retrospective which was organized in cooperation with the International Association of Animation Filmmakers for the Leipzig International Documentary Film Festival. The Staatliches Filmarchiv had called upon animation filmmakers throughout the world to submit their films on the subject of peace for this retrospective. 109 films from 21 countries were shown.

#### 5. Exhibitions - Publications

##### Exhibitions

In Berlin an exhibition on filmmaking in the Kasakh SSR was organized.

In Frunse (USSR) an exhibition on filmmaking in the Kirgiz SSR was shown which was arranged by Staatliches Filmarchiv and was staged in Berlin the year before.

### Publications

The Staatliches Filmarchiv published

- the Filmo-bibliografischer Jahresbericht 1982
- four programme booklets of the CAMERA film theatre
- one programme booklet on the retrospective "Anima for peace"
- three leaflets with introductions for showings in film clubs
- one catalogue on the exhibition.

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

The Staatliches Filmarchiv was able to continue its activities in 1985 on a secure financial basis. As compared with previous years, there were no budgetary restraints.

Preparations were made to raise the salaries of more than 100 members of the staff.

The major part of the funds was spent on the restoration of films, the use of the technical plants, on repair work and the preservation of premises and machinery.

### 7. International relations

The Staatliches Filmarchiv der DDR was represented at the FIAF Congress and at meetings of the FIAF Executive Committee. Members of the staff of the Archive shared the work of the Cataloguing Commission, the Preservation Commission and the Documentation Commission.

The Staatliches Filmarchiv received 41 unlimited loans and 265 limited loans. It sent out 31 unlimited loans and 304 limited loans.

The Staatliches Filmarchiv received 194 foreign guests and visitors on its premises. Members of the staff of the archive went 47 times abroad to visit other archives, to attend festivals or FIAF events.

3. Miscellaneous

We regard the use of the archive an essential aspect of its social and cultural function. In 1985, the number of persons visiting the Staatliches Filmarchiv amounted to more than 1.500. About 2.8 millions metres of film material were screened for users. The archive lent assistance to more than 200 film and TV productions by making available roughly 150.000 metres of film material. 2.300 films were hired from the archive for information and study purposes. The total turnover of films for various purposes amounted to more than 310.000 reels.



**Berlin (West)**

STIFTUNG DEUTSCHE KINEMATHEK

Report 1985

1. Acquisitions of the year

In accordance with the rules of the Berlin Programme for the Advancement of Film (Berliner Filmförderungsprogramm), the Stiftung Deutsche Kinemathek was entrusted with adding to their archives and taking care of the so produced film prints. In 1985 we took over a total of 21 prints.

From our budgetary fund we acquired a number of film prints, records for our documentary collection (among others, documents concerning Henny Porten) as well as a number of objects to be exhibited at the film museum, the foundation of which the Berlin Senate has in view. Among the acquisitions for our documentation department the material from the estate of the camera operator Richard Angst (1905 to 1984) is of particular importance.

Financial support by the Stiftung Deutsche Klassenlotterie Berlin made it possible for us to buy the collection of stills, including negatives and rights, of Hans Casparius, writings and other documents of William (Wilhelm) Dieterle and Rainer Werner Fassbinder, as well as a greater number of film prints concerning the international history of the film of the fifties and the sixties (dubbed versions in German).

2. Progress in the field of preservation

26 film titles (8.319 m/16 mm and 24.376 m/35 mm) were added to our collection and to our catalogue. In addition to these, 4.591 film boxes (new accessions) were registered.

The rooms being in a very bad condition, we had to move our depot of negatives from its former location in the south of Berlin to new rooms in the north of the city (Spandau). The film depot will stay at Spandau unto the completion of the envisaged "Filmhaus/Museum". Owing to the lot of work caused by this move, other important archive work could not be attended to.

3. Cataloguing - Documentation - Research

Thanks to an addition of three persons to our archive-work (short time contracts), we were in a position to speed the registering and the cataloguing of new accessions, before all the material from estates of defunct persons.

The cataloguing and the restoration of cinematographical devices were continued. The cataloguing of the collection of film posters of the Federal Republic of Germany was brought to an end.

128 films were procured for the filmhistorical seminars arranged by the Deutsche Film- und Fernsehakademie Berlin (DFFB; 1984: 89 titles).

The number of inquiries addressed to the Stiftung Deutsche Kinemathek amounted to 4.320 inquiries of a more general nature, and to 1.401 inquiries addressed specifically to our archives.

193 visitors viewed films at the Stiftung Deutsche Kinemathek. As far as the library was concerned, inquiries were referred to the library of the DFFB.

A total of 1.706 film prints were distributed non-commercially to film clubs, colleges, universities, communal cinemas, etc.

Among others, the Stiftung Deutsche Kinemathek welcomed the following visitors: Forrest J. Ackerman (Los Angeles), G. Bendazzi (Milano), Dr. Brönnner (Goethe Institute, Munich), Ferdinand Diehl (Munich), Paul Falkenberg (New York), Dr. Hans Feld (London), Warren Franklin (San Francisco), Ray Harryhausen (London), Dennis Muren (San Francisco), Theo Nischwitz (Munich), Dr. Nunn (Goethe Institute Istanbul), Curt Siodmak (Three Rivers, CA) and Albert Whitlock (Los Angeles).

#### 4. Film showings

February 1985: On the occasion of the International Film Festival of Berlin, a retrospective programme on the subject "Special Effects. King Kong, Orphée und die Reise zum Mond (Orpheus and the Trip to the Moon)" was composed and presented, accompanied by a symposium on the subject "Special Effects", offered to the members of the film schools of Berlin, Munich, Budapest, and Los Angeles. Speaker was, among others, Albert Whitlock.

April 1985: A retrospective on the work of Pier Paolo Pasolini was presented at the Stiftung Deutsche Kinemathek.

April/May 1985: A retrospective on the work of Roman Polanski, presented at the Stiftung Deutsche Kinemathek, and a seminar plus retrospective programme concerning Robert Montgomery.

June 1985: On the occasion of the award of the Film Price of the Federal Republic of Germany, a retrospective programme was presented, composed of films by German film directors and with German actors who were honoured for their special achievements in the field of the German film.

Another film presentation: "The docks of New York" (director: Josef von Sternberg) with live music.

October 1985: Presentation of a retrospective on the work of Claude Chabrol at the Stiftung Deutsche Kinemathek.

## 5. Exhibitions - Publications

### a) Exhibitions

On the initiative of the International Film Festival of Berlin and in cooperation with the department store of Wertheim, Dr. Rolf Giesen and the Stiftung Deutsche Kinemathek arranged an exhibition concerning the subject "Special Effects", presenting exhibits of their own as well as such from the Federal Republic of Germany, from the German Democratic Republic, England, France, and the United States of America (duration: 6 weeks; 150.000 visitors).

Subsequently this exhibition was presented at the Deutsches Filmmuseum of Frankfurt.

The exposition with original film posters "Josef Fenneker" was presented in Los Angeles, New York, and Paris, in cooperation with the Goethe Institutes of the respective cities.

The posters of this exhibition have been reproduced twofold for the Goethe Institutes; the copies were sent to Sao Paolo (Brazil), and to Edinburgh, (England/Scotland).

The exhibition of stills "Licht und Schatten. Deutsche Filmfotografie bis 1930" (Light and Shadow. German Film Photography up to 1930) was sent to the Goethe Institutes of Bordeaux, Marseille, Nancy, and Toulouse.

### b) Publications

To accompany the retrospective presented on the occasion of the International Film Festival of

Berlin, we published

- the book "Special Effects".
- "Film und Fernsehen in Forschung und Lehre", a documentation appearing every year, was continued with volume no. 8. As an appendix, we published a treatise on the speed of silent movie screening.
- In 'Reihe Film', published by Hanser Verlag, Munich, and edited by P. W. Jansen and W. Schütte in co-operation with the Kinemathek, the following volumes about film directors have appeared: "Francis F. Coppola" (33), "Louis Malle" (34), and revised editions of "R. W. Fassbinder" (1), "François Truffaut" (2), "Pier Paolo Pasolini" (12).

6. Budgetary matters - relations with governmental bodies

The depot of film negatives (formerly Film Depot Berlin of the Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden), taken over by the Stiftung Deutsche Kinemathek in 1984, had to be moved to new premises. This caused a lot of work and additional costs. Additional expenditures were covered with a special grant from the Berlin Senate.

The work connected with the project concerning the foundation of a "Filmhaus Esplanade" was continued with an invitation to a limited competition of architects. The jury selected the draft presented by Herman Hertzberger (Amsterdam). The "Industrieverwaltungsgesellschaft mbH" (Bonn/Berlin), who bear the responsibility for the building process presented accounts of charges which were also discussed on the occasion of the negotiations concerning the financing of the project. Till now, the negotiations have not yet been brought to an end, and it is foreseeable that the date of completion of the building will have to be postponed.

7. International relations (FIAP and others)

The evaluation for the P. I. P. of the periodicals "Jeune Cinéma", "Filmfaust", "Frauen und Film", "Das Fernsehspiel im ZDF", "Mediaperspektive", "Rundfunk und Fernsehen", and "Fernsehen und Bildung" was continued.

Dr. Rathsack and Eva Orbanz took part in the FIAP Congress in New York.

On the invitation by the National Film Archive, Eva Orbanz attended the meeting of the FIAF executive committee in London.

Together with the technical director of our film archives, Heinz Degner, Mrs. Orbanz payed a visit to the Staatliches Filmarchiv der DDR of Wilhelmshagen.

8. Special events - Miscellaneous

In order to improve the efficiency of the Stiftung Deutsche Kinemathek, the executive committee has realized a new structure of our institution. On July 1, 1985, the Department Film was founded, and Mrs. Orbanz, former coordinator, was appointed head of this department. The Department Film comprizes the subdivisions Film Archives, Film Distribution, and Film Depot. The tasks of the coordinator were distributed to the three other departmental managers.

In connection with the award of the Film Price of the Federal Republic of Germany, a film festival took place in June, to the arrangement and equipment of which the Stiftung Deutsche Kinemathek contributed.

In 1987, the city of Berlin will celebrate the 750th jubilee of its foundation; the Kinemathek will contribute three events: The FIAF Congress of 1987 will take place in Berlin. The importance and the history of Berlin as a city of the film will be depicted in an unprecedented way: In an exhibition as well as in a three month retrospective programme. For these projects, extra funds will be placed at the disposal of the Kinemathek; the preparatory work in shaping our activities during the years of 1985 to 1987.

February 1986

Dr. Heinz Rathsack

**Bois d'Arcy**

MINISTÈRE DE LA CULTURE

CENTRE NATIONAL  
DE LA  
CINÉMATOGRAPHIE

SERVICE DES  
ARCHIVES DU FILM  
7<sup>ème</sup> RUE ALEXANDRE TURPAULT  
78390 BOIS D'ARCY  
TÉL. (1) 34-60-20-50

BOIS D'ARCY, LE 19 février 1986

RAPPORT D'ACTIVITES  
DU  
SERVICE DES ARCHIVES DU FILM  
POUR 1985

I. Enrichissement des dépôts

Le Service a reçu en dépôt, en 1985, 18.105 bobines de films en tous formats et tous genres confondus, correspondant à 5.212 titres nouveaux.

Au 31 décembre, le total des dépôts s'élève à 85.807 titres, soit 635.554 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 1.066.

Au titre du dépôt légal, 1.186 titres ont été enregistrés (158 longs-métrages, 578 courts-métrages et films publicitaires).

Le total des titres, tous métrages et genres confondus, reçu depuis 1979 en dépôt légal, s'élève à 4.711 - dont beaucoup de publicitaires -.

La stagnation relative du nombre des nouveaux dépôts (18.105 bobines en 1985, 14.945 bobines en 1984 contre près de 45.000 bobines en 1983) reste due, comme l'an passé, à une impossibilité matérielle momentanée d'accueillir un plus grand nombre de films. En effet, si le programme de construction de nouveaux locaux de stockage pour films acétate s'est poursuivi cette année, au Fort de Saint-Cyr, le local attendu pour fin 1985, d'une capacité d'environ 70.000 bobines, n'a pas été achevé, par suite de difficultés techniques. Ce local devrait cependant être terminé au cours du premier semestre 1986.

Les possibilités d'accueil des dépôts volontaires sont également freinées par l'insuffisance du personnel affecté au Service, qui reste stationnaire (81 agents), et en particulier à la section "Stocks", alors que les mouvements de films, tant externes qu'internes, continuent d'augmenter.

.../...



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Aussi, les dépôts en provenance des laboratoires ont été pratiquement suspendus, alors qu'une enquête auprès de ceux-ci a conduit à considérer que quelques 700.000 bobines supplémentaires pourraient virtuellement être déposées d'ici fin 1989. Le programme des constructions à Saint-Cyr devrait cependant être accéléré courant 1986 avec le démarrage d'une tranche "acétate" d'une capacité totale évaluée à environ 275.000 bobines.

Les dépôts de films nitrate restent de l'ordre de 15 à 20% et l'ouverture du chantier de construction d'une dernière tranche de 50 cellules demeure prévue en 1986, sur le site de Bois d'Arcy.

Les conventions particulières conclues, pour la gestion de certains de ces dépôts, avec la Bibliothèque Nationale (pour le dépôt légal des films), l'Institut National de l'Audiovisuel (conservation des originaux des "Actualités Françaises"), la Cinémathèque Française (dépôt et inventaire progressif des films "nitrate" et d'une partie des films de sécurité destinés à la conservation permanente), la Collection Albert Kahn, les Sociétés Gaumont et Pathé, ont été maintenues et appliquées. En outre, les Archives Nationales déposent régulièrement les films qu'elles reçoivent des administrations et établissements publics de l'Etat, en application de la loi du 3 janvier 1979.

Des sociétés privées de production, des départements ministériels et services publics et des collectionneurs constituent l'essentiel des nouveaux déposants.

Le 27 septembre 1985, vers 21 h 45, le Service a été, pour la première fois, confronté à l'épreuve du feu, un incendie s'étant déclaré dans l'une des 181 cellules de conservation des films nitrate. L'intervention immédiate des pompiers et les dispositions particulières de sécurité de l'établissement ont permis d'éviter toute extension du sinistre, qui a été rigoureusement limité à la cellule n° 129. Le principe de construction de petites cellules indépendantes, dont les murs ont été conçus pour résister à une pression de 500 kg/cm<sup>2</sup> s'est révélé un facteur déterminant de division du risque.

Cette cellule contenait 1.086 bobines de films, essentiellement des courts-métrages étrangers des années quarante, dans un état chimique déjà très critique, ou même en décomposition. Ces films avaient été remis en dépôt au Service par la Cinémathèque Française en 1979-1980, après une longue période d'entreposage dans des conditions très précaires. Une analyse comparée des autres matériels des mêmes titres stockés dans d'autres locaux, et de diverses provenances, ramène à une cinquantaine de titres, dont seulement 6 sous forme de matrices, le préjudice définitif compte non tenu de l'existence éventuelle d'autres matériels dans d'autres archives ; 4 longs-métrages, tous sous forme de copies, ont été détruits dans l'incendie.

.../...

Les diverses expertises effectuées à la suite de cet accident n'ont pas encore permis, à ce jour, de déterminer avec certitude la cause exacte du sinistre ; l'hypothèse d'un feu d'origine électrique a cependant pu être totalement écartée. Les deux hypothèses les plus vraisemblables semblent être soit une décharge électrostatique, soit une réaction exothermique ou oxydo-réduction ayant pu engendrer une combustion dite spontanée, à une température ambiante dans ce cas très basse, puisqu'aucune anomalie n'a été constatée dans la climatisation du local qui, une heure avant l'incendie, demeurait inférieure à 15°C.

Des recherches complémentaires approfondies devront être engagées avec des laboratoires spécialisés pour mieux cerner les facteurs susceptibles d'engendrer une combustion dite "spontanée" des films en nitrate, et tenter de déterminer les seuils de combustion, selon l'état des films. Par ailleurs, des systèmes plus automatisés de détection thermique et de centralisation des défauts éventuels seront mis en place.

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

Dès janvier 1985, la majorité du personnel technique et administratif a été regroupé dans un bâtiment moderne, au centre de la batterie, comportant 3 niveaux et une superficie de plancher de 2.100 m<sup>2</sup> - le descriptif de ce bâtiment a été présenté dans le bilan d'activités pour 1984 -. Le personnel ainsi regroupé travaille dans des conditions beaucoup plus rationnelles, et divers équipements ont été acquis, notamment pour augmenter les capacités de restauration.

Les travaux d'hydraulique consécutifs à l'installation dans le bâtiment d'une grande salle de développement, prévus pour 6 ou 7 machines, ont été poursuivis et seront achevés au premier trimestre 1986.

Parmi les principaux équipements acquis et mis en service, on retiendra :

- une machine à polir-dépolir 35 mm-16 mm C.T.M. pour 600 mètres de film, en armoire, avec extracteur de vapeurs de solvants, à tension réglable et vitesse variable (de 200 à 1.000 mètres/heure)
- une table de vérification spéciale C.T.M. type TR 600, pour films 35 mm et 16 mm, à vitesse variable
- un dispositif de visée permettant l'examen de l'image formée sur l'émulsion du film de copie lors d'opérations de tirage sur la tireuse truca "Samopra 9"
- une essuyeuse "Selfilm" pour films 35 mm et 16 mm d'archives, à entraînement par galet lisse et maintien en tension constante, avec essorage et séchage intégral avant rembobinage, comportant diverses spécifications de sécurité particulières
- une table de montage "Interciné" à 6 plateaux et 3 écrans et vitesses fixes calées (16, 18, 20, 24, 25 images/seconde) permettant le montage en conformation de 3 éléments image 16 ou 35 mm, avec lecture son optique ou magnétique double bande

.../...

- un projecteur spécial TAC KINOTON pour films 35 mm, télécommandable depuis la salle de projection (mise au point, cadence, cadrage, volume sonore), avec les principales fonctions suivantes :
  - . marche avant et arrière,
  - . projection image par image et toutes cadences de 1 à 50 images/seconde,
  - . arrêt sur image (pour analyse),
  - . système d'asservissement du projecteur en "maître" ou en "esclave", afin de permettre ultérieurement un couplage avec un autre projecteur (pour projection simultanée de 2 copies),
  - . projection de films à fort retrait,
  - . comptage digital d'images et de cadences.
- armoires ignifuges pour films "nitrate" en cours de travaux
- conteneurs spéciaux pour le transfert (notamment aérien) de films "nitrate" sur trajets longs
- classeurs rotatifs pour fichiers "stock" et "documentation".

D'autres recherches, en cours ou terminées, ont porté notamment sur :

- l'amélioration des performances des tireuses spéciales pour films d'archive
- la réalisation d'un dispositif informatisé d'étalonnage permettant de préparer les bandes perforées de commande des lanternes additives pour tireuses, avec mise en mémoire sur disquette, évitant ainsi la rédaction des "fiches" d'étalonnage
- l'étude d'une colleuse spéciale pour films de différents cadrages et retrait élevé
- enfin, la restauration du seul long-métrage jamais tourné selon le procédé ROUXCOLOR, " LA BELLE MEUNIERE " (Marcel Pagnol, 1948) a été achevée.

Les travaux de restauration ont porté sur plus de 300 titres dont 142 ont été entièrement terminés, avec établissement d'une matrice et tirage d'une copie. En outre, un programme spécial de restauration portant sur plus de 500 films LUMIERE a été achevé, dans le cadre d'une convention avec la Société de Télévision "ANTENNE 2", qui a contribué au financement des travaux. La restauration du fonds de films de la Collection Albert Kahn (1912 à 1929) a également été poursuivie.

.../...

Les films muets représentent encore environ 40% des travaux. Parmi les films restaurés, outre d'assez nombreux primitifs anonymes, actualités et documentaires, et les films LUMIERE et KAHN, on trouve notamment en 1985 des films de Marc ALLEGRET, C. AUTANT-LARA, J. de BARONCELI, Dominique BERNARD-DESCHAMPS, H.G. CLOUZOT, L. CUNY, Albert DUBOUT, A. DUVERNAY, Louis FEUILLADE, FOUJITA, Abel GANCE, Jean GODARD, Paul GRIMAUD, Jean IMAGE, R. LEENHARDT, René LEPRINCE, LE SOMPTIER, Max LINDER, Roger LION, Léon MATHOT, C. de MORLHON, Robert PEGUY, Léonce PERRET, Man RAY, L. STAREVITCH.

L'insuffisance de l'effectif n'a pas permis, cette année encore, d'effectuer certains travaux demandés par des tiers, à titre onéreux.

### 3. Documentation, catalogage, recherches documentaires

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

- 2.970 "dossiers de dépôt" adressés aux déposants
- 4.862 "fiches synoptiques d'inventaire"
- 1.110 "fiches signalétiques"
- 1.221 "fiches enquêtes"

La collection des documents "non film" s'est encore enrichie, sans cependant, faute d'un effectif suffisant, pouvoir toujours faire l'objet d'une indexation immédiate.

- Scénarii et découpages : environ 25.000, au total, enregistrés, mais seulement 1.496 fichés au titre (une fiche d'enregistrement a été établie cette année, et le dépouillement a commencé)
- Photographies : plus de 120.000 photos reçues, au total, mais seulement 34.279 fichées au titre
- Affiches : 11.297 fichées par titre, au total (dont 1.271 pour 1985)
- Ouvrages : 5.863 (dont 304 pour 1985)

La bibliothèque, installée dans de nouveaux locaux, s'est enrichie d'une importante collection de revues anciennes.

La collection d'appareils anciens, tous répertoriés et fichés, s'est enrichie de quelques pièces, notamment par voie de dons.

Le 25 juin, Mr Jérôme Clément, Directeur Général du Centre National de la Cinématographie a remis la médaille de donateur au Service des Archives du Film à plusieurs personnalités qui ont contribué de manière particulièrement appréciable à l'enrichissement des collections du Service : Mesdames Armand ROUX, Jean VIVIE et Jacqueline TOURJANSKY, Messieurs Claude AUTANT-LARA, Claude CHEVEREAU, Jean DREVILLE, Roger COUPILLIERES, Roland LESAFFRE, Bernard LEFEBVRE.

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Le catalogue de la production cinématographique française s'est poursuivi, pour la décennie 1970 à 1980, ainsi que son traitement informatique, en collaboration avec le Centre de Calcul du Ministère de la Culture. Les informations relatives à 29.000 titres de film ont été collectées et intégrées, ou sont en cours d'intégration, dans la base de données constituée à cette occasion. D'année en année, les opérations de recensement conduites pour l'établissement de ce catalogue révèlent l'importance de la production cinématographique spécialisée (films d'entreprises, de formation, scientifiques et techniques, publicitaires) qui ne fait généralement pas l'objet de statistiques officielles.

Le groupement, encore informel, des cinémathèque francophones s'est réuni à Bois d'Arcy le 21 juin ; y étaient représentés, outre le Service des Archives du Film, la Cinémathèque Française, la Cinémathèque de Toulouse, la Cinémathèque Universitaire, la Cinémathèque Suisse, la Cinémathèque de Luxembourg (excusée : la Cinémathèque Québécoise, participant cependant aux travaux). Lors de cette réunion, R. Borde a fait le point de la synthèse dont la Cinémathèque de Toulouse était chargée pour l'inventaire des films de long-métrage de la période 1929-1939 détenus (et éventuellement restaurés) par les archives membres. Le groupement a décidé d'inventorier ensuite la période 1919-1929, et a chargé le Service des Archives du Film d'opérer la synthèse pour cette période. D'autre part, une grille type de recensement a été élaborée par le Service, qui a reçu l'agrément des membres du groupement. La méthodologie est donc en place et les travaux de restauration à entreprendre éventuellement pourront être harmonisés en connaissance des fonds et des urgences.

Les enquêtes et recherches sur profil au bénéfice de chercheurs de toutes disciplines et des professionnels du cinéma et de l'audiovisuel, ayant fait l'objet d'une correspondance, sont restées de l'ordre de 700 pour l'année. Là encore, l'insuffisance de l'effectif en analystes de documentation et documentalistes rend cette activité aléatoire par rapport aux besoins exprimés, tant au niveau national qu'international.

L'étude relative à l'informatisation de la gestion des dépôts de films a été terminée, après établissement d'un cahier des charges et rédaction d'un manuel d'utilisation des premiers terminaux, livrés au Service en décembre. La saisie des fiches de stock est bien engagée et l'ensemble devrait être opérationnel courant 1986. L'ordinateur est implanté au Centre National de la Cinématographie ; ses capacités devraient permettre d'autres applications que la seule gestion des dépôts, notamment une utilisation documentaire et une assistance à la programmation des travaux. La formation du personnel se poursuit en parallèle.

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#### 4. Projections. Consultations

Les programmes mensuels de projection à la Cinémathèque Française, au Palais de Chaillot, des films retrouvés et restaurés par le Service ont été poursuivis. Ainsi ont été présentés, devant un public en augmentation, les films ci-après : " DEMAIN NOUS DIVORCONS " (L. Cuny), " LA GALERIE DES MONSTRES " (Jaque Catelain), " TROIS, SIX, NEUF " (Raymond Rouleau), " MEURTRES " (Richard Pottier), " LA VOIE LUMIERE ; LE CINEMA DES ORIGINES ", " LA VIE DE BOHEME " (M. L'Herbier), " L'AMI FRITZ " (René Hervil), " L'AMOUR A L'AMERICAINE " (Cl. Heyman), " COURTS-METRAGES SUR L'HISTOIRE DU CINEMA ".

Dans le cadre du Festival International du Film de Cannes (8 au 20 mai), un cycle de 39 programmes de films, tous restaurés par le Service, a été présenté, ouvert au grand public, sous le titre " L'IRRESISTIBLE LOOK DU FILM ANCIEN " ; la salle, d'une centaine de places, était souvent archi-comble.

Un accord a été conclu avec la Société "LA BOITE A IMAGES" pour la sonorisation de l'oeuvre de M. L'HERBIER "L'INHUMAINE" par le compositeur Jean-Christophe DESNOUX : une "maquette" de cette sonorisation originale a été présentée au Centre Georges Pompidou et à Bologne.

Au Service même, plus de 700 heures de consultation sur table de vision ou de projections ont été assurées pour des chercheurs, étudiants et professionnels du cinéma et de la télévision, le plus souvent à la suite de recherches documentaires effectuées à la demande de ces consultants.

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## 5. Expositions. Manifestations. Publications

L'exposition itinérante " MESSAGERES DU CINEMATOGRAPHE " (affiches, photographies, appareils) a été accueillie par la ville de Boissy St Léger en décembre.

L'exposition d'appareils cinématographiques anciens " MANIVELLES, MIROIRS, SPROCKETS AND CO " a été accueillie par la ville de Bois d'Arcy en février-mars.

Le Service a apporté également son concours aux principales manifestations ci-après, soit par le prêt de programmes de films soit par le prêt de matériels muséologiques, photographies, affiches et documents :

- " SYNDICATS ET CINEMA ", Paris, février
- " LES ANNEES 1900 AU CINEMA ", Clermont-Ferrand, mars
- " FESTIVAL INTERNATIONAL DE CRETEIL " (Films de Femmes), mars
- " HOMMAGE A PAUL GRIMAULT ", Marly-le-Roi, avril
- " FESTIVAL INTERNATIONAL DU FILM ROMANTIQUE ", Cabourg, juin
- " 5<sup>ème</sup> CONGRES DE L'ASSOCIATION INTERNATIONALE DE LA COULEUR ", Monte-Carlo, juin
- " RENCONTRES CINEMATOGRAPHIQUES D'AVIGNON ", Avignon, juillet
- " ATHENES, CAPITALE CULTURELLE DE L'EUROPE 1985 ", Athènes, septembre
- " FESTIVAL DU FILM EUROPEEN ", Lille, septembre-octobre
- " XIV MOSTRA INTERNAZIONALE DEL CINEMA LIBERO ", Poretta di Terme (Italie), Novembre.

Ont été édités en 1985 :

- " CATALOGUE DE LA PRODUCTION CINEMATOGRAPHIQUE FRANCAISE " 1977, tomes 1 et 2
- " CATALOGUE DE LA PRODUCTION CINEMATOGRAPHIQUE FRANCAISE " 1978, tome 1
- " ALBERT CAPELLANI, PRECURSEUR MECONNU ", par Charles Ford
- " AUGUSTE BARON, INVENTEUR ET MARTYR ", par Charles Ford

Les films Lumière restaurés par le Service ont, pour partie, servi à l'illustration de programmes spéciaux réalisés par Henri de Turenne et Alain Decaux pour commémorer le 90<sup>ème</sup> anniversaire de la naissance du cinéma.

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

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L'effectif reste inchangé depuis 1984 : 81 agents en fonction.

Le budget, incluant les frais de personnel, les dépenses de fonctionnement, les acquisitions de matériels a été de 24.495.500 francs (hors constructions). Ce budget est couvert par des dotations du Ministère de la Culture, et comporte également des recettes propres au Service (notamment au titre de remboursements de travaux de restauration pour des tiers, cessions de publications, prestations diverses effectuées à titre onéreux).

Les relations demeurent suivies et bonnes avec tous les organismes officiels qui, à divers titres, sont concernés par les activités du Service, en particulier les organismes à vocation scientifique ou culturelle : Commission Supérieure Technique du Cinéma, Section Française de l'Institut International de Conservation, Association pour la recherche sur les Arts graphiques, AFNOR, Institut National de Recherche Pédagogique, I.N.A., Archives de France, comme avec les Sociétés de Programmes de Télévision, qui font de plus en plus appel au Service pour des recherches ou travaux spéciaux.

L'équipe de vérificateurs de la Cinémathèque Française détachée à Bois d'Arcy a continué le pré-inventaire de ses fonds, en liaison avec le Service, qui procède ensuite à un inventaire plus précis, selon ses procédures habituelles.

Le Conservateur, membre de la Commission II " ANALYSE, CONSERVATION ET RESTAURATION DES BIENS CULTURELS " du Conseil de la Recherche du Ministère de la Culture a participé aux travaux de cette instance.

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## 7. Relations Internationales

Quelques prêts de films ont été consentis à certains de nos collègues de la FIAF, pour des manifestations ponctuelles (notamment rétrospective Marcel L'HERBIER à l'Osterreichisches Filmmuseum de Vienne). Des échanges d'informations et de documents non-film ont été poursuivis, mais toujours de manière limitée, faute d'un effectif suffisant.

Le Service a reçu, en stage, dans le cadre de relations culturelles bilatérales, Mr Moschke, Chef de Service Technique au Staatliches Filmarchiv (DDR) du 2 au 6 septembre, et Mr Juan José Mugni, Directeur adjoint de la Cinémathèque du SODRE, Montevideo, en octobre-novembre.

Parmi les personnalités étrangères qui ont rendu visite au Service, on peut citer Mr Chen Jingliang, deputy chief, China Film Archives et une importante délégation de cinéastes chinois, Mr Arun Khopkar, cinéaste, Bombay, Mr Luis Bernardo Honwana, Secrétaire d'état à la Culture de la République Populaire du Mozambique, Mme Nguyễn Lan-Huong, Ministère de l'Education, R.S. Vietnam, des cinéastes slovènes et coréens.

Le Conservateur a participé au Congrès de la FIAF à New-York, et aux travaux de la Commission de Préservation à New-York et à Londres.

## 8. Divers

Le cours sur " LES ARCHIVES CINÉMATOGRAPHIQUES " (option "documentation et archivage") à l'Université de Paris III (Département d'Etudes et de Recherches cinématographiques et audiovisuelles), confié au Conservateur, a été poursuivi durant l'année universitaire 1984-1985.

Frantz SCHMITT

**Bruxelles**

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## 1. Acquisitions and preservation

During the calendar year 1985, we acquired 1.024 new titles (1481 prints), that is 701 features and 323 shorts which totals 932 color and 549 black-and-white prints.

In these figures are included 335 titles acquired through copying (847.076 metres), to a large extent from the original negatives or from the best printing material available. All the color prints were manufactured on Eastman color 5384 / 7384 stock.

270 prints of nitrate film have been tested (5 prints on Dupont stock and 2 on Ilford stock were found to be decomposed). 93.243 metres of silent pictures were prepared for printing and 81.078 metres effectively copied onto safety film.

Furthermore, 15.660.136 metres of film have been inspected, 878.756 metres compared (21 shorts and 318 features including 144.956 metres on nitrate), 347.100 metres of film were processed through a cleaning machine, 44.100 metres depolished and 53.400 repolished.

Data were collected as to the physical state and quality of 5.208.600 metres of film (including 93.242 metres on nitrate stock) which stands for 2.063 prints and 353 titles.

396 films have been made available to scholars on projection tables.

As one of the main problems which film archives have to face in the field of preservation, besides the nitrate films, is color film of which the dyes fade if they are not placed in an adequate storage condition (even transferred to low fade stock), this year we paid a very special attention to this problem.

In our recently purchased 5 storeyed vault of 6.000 m<sup>2</sup>, we have almost completed the construction and the conditionning of a first special vault on the ground floor which is partly underground. This will be air-conditionned to 7°C and 40 % RH for color safety film. In a first stage, its capacity is 65.000 X 300 metres reels. We plan to add in a very near future, two other sections, so that the total capacity will be of 60 millions metres or 200.000 reels.

We will come back to this matter next year because technical tests are presently underway, also to try to establish precisely the cost of the electricity necessary in summer and winter (we placed two metres : one to measure the cost of maintaining the temperature and the other one for the humidity).

## 2. Screenings

The Filmmuseum theatre for silent films has presented 669 programs this year and continued to do very well with an average attendance of 86,6 %. This continuous presentation of silent films is not only stimulating for a generally young public but also an incentive for us to improve and complete our collection of silent pictures. In this context we want to thank the FIAF colleagues who let us copy negatives and original material sent to Brussels.

Our theatre for sound films has set up 1.055 programs, with an average attendance of 92 %. The biggest event of the year was a huge panorama of Spanish cinema, organized in the frame of Europalia/Espana, with the help of the Filmoteca espanola, the Institutø de Cine of the Ministry of Culture. This program of 181 films included namely a tribute to producer Elias Querejeta (25 films) who played an essential role in the history of modern Spanish film and who was our guest; and to director Vicente Aranda whom we invited to come and introduce all his films. This season was an occasion for us to acquire 32 Spanish films we did not have. On the other hand, we discovered in our collection, and restored, LA MILLONA, made in Barcelona in 1936 by Antoni Momplet. We presented the nitrate dupe negative to the Spanish Film Archive which did not hold any material on this supposedly lost film, as a token of our gratitude for Spain's collaboration in this event.

As 1985 was the International Year of Music, we have set up several programs under this topic : the Best Hollywood Musicals (69 films); Cinema and classical music (25 films); 63 Rock 'n Roll films; 21 Jazz film programs.

Other series and retrospective programs were presented in 1985 in the Film Museum :

Anticipation and Utopia : a series of 91 films (January)  
Salute to Erich von Stroheim, as author and actor : 36 films (February)  
15 new faces in American, English, French, Italian Comedy (February)  
A complete retrospective of the work of the Brothers Taviani (March 18-27)  
10 films inspired by Victor Hugo (April 14-22)  
A retrospective program of the work of Theo Angelopoulos, in his presence (March 23-27)  
35 films by George Cukor (April)  
The complete work of David Lean, on the occasion of the release of his latest film A PASSAGE TO INDIA (May 1-13)  
Retrospective of the complete work of Claude Chabrol, on the occasion of the release of POULET AU VINAIGRE (June)  
Special screening of KHANDAR (The ruins), introduced by Mrinal Sen himself, who is presently working in Brussels on the postproduction of his latest film GENESIS (June 14)  
8 Mexican films, never shown in Belgium (September 19-26)  
Choice of 10 films photographed by Henri Alekan, one of France's most distinguished cinematographer since about 50 years (December 1-4)  
Tribute to James Mason, Louise Brooks, Yul Brynner, Simone Signoret, Orson Welles, who died recently.  
And as usual our showings of New Belgian Films and our Anthology of Silent and Sound film Classics.

### 3. Filmdiscoveries and L'Age d'Or Prize

24 films, shown for the first time in Belgium, coming from 15 different countries participated in Film Discoveries 85 and was held in July. The Competition Jury awarded money prizes to the following 8 films :

A.K., by Chris Marker (France), AMOR, PALAVRA PROSTITUTA, by Carlos Reichenbach (Brazil), KÖNNYŰ TESTI SERTES, by György Szomjas (Hungary), COME BACK TO THE 5 AND DIME, JIMMY DEAN, JIMMY DEAN, by Robert Altman (USA), LES FAVORIS DE LA LUNE, by Otar Iosseliani (France), VISAGES DE FEMMES, by Désiré Ecaré (Ivory-Coast) and ZUCKERBABY, by Percy Adlon (GFR).

The 12th L'Age d'Or Prize, held in december, awarded, among 17 participants, the Prize to LE SOULIER DE SATIN, by Manoel de Oliveira (7 hour version, which we acquired for preservation at that occasion).

### 4. Film Summerschool 85

Besides projection week-ends specially organized for film club programmers (5 week-ends - 40 features), the Service National des Ciné-Clubs, in close cooperation with the Royal Film Archive, organized a summer school in Neerpelt. The course was divided in 3 sections : film analysis; Joseph Losey's work; The surrealist film and surrealism in film; a meeting with Marc Didden, one of the most promising young directors of the Belgian cinema.

### 5. Publications

We published EL CINE ESPANOL, a dossier on Spanish film, in 2 volumes, 531 pages.

We continued to work on the Catalogue of silent films held by FIAF members and observers. At the end of the year, the first draft of the manuscript was near completion, except for the French, Italian, Roumanian and Polish films. We have sent letters to those participants who did promise their participation but did not send their cards back. It has been decided that the final deadline for participation is 28 February 1986 and the manuscript will be ready at the end of October of 1986.

## 6. Budget

A cut of 44 % of our budget from Government was made this year. It causes a very difficult situation for us but we still hope that it will be reestablished.

## 7. Visitors

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

P. Adams Sitney (Anthology Film Archive, USA) : Italian cinema  
Wolfgang Ruf (Oberhausen Film Festival, GFA) : Belgian films  
Hubert Bals (Film International, Netherlands) : Films by Michael Powell  
Dominique Rolin (France) : Films by André Delvaux  
Eric de Kuyper (Katholieke Universiteit, Nederland) : American comedy  
Jon Gartenberg (Museum of Modern Art, USA) : Bilateral relations  
Adolfas and Pola Mekas (USA) : filmmakers  
Noël Simsolo (Filmmaker, France) : Films by Sacha Guitry  
Jacques Robert (Festival d'Avignon, France) : Primitif films  
Lucie Arbuthnot (University of Minnesota, USA) : Films by Dimitri Kirsanoff  
Lenny Borger (Variety) : Silent pictures  
Pilar Miro (Spanish Ministry of Culture) : Spanish season  
Juan Antonio Perez Millan (Filmoteca espanola) : Spanish season  
Carmelo Romero de Andres (Spanish Ministry of Culture) : Spanish season  
Carlos Ortiz (Spanish Ministry of Culture) : Spanish season  
Elias Querejeta (Spain)  
Vicente Aranda (Spain)  
Freddy Buache (Cinémathèque Suisse) : Bilateral relations  
Christian Dimitriu (Cinémathèque Suisse) : Bilateral relations  
Thodoros Angelopoulos (Greece)  
Mrinal Sen (India)  
Henri Alekan (France)  
Emile Poppe (Netherlands) : filmmaker

**Bucuresti**

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# ARHIVA NAȚIONALĂ DE FILME

## ARCHIVE NATIONALE DE FILMS

MEMBRE DE LA FEDERATION INTERNATIONALE  
DES ARCHIVES DU FILM

RAPPORT D'ACTIVITÉ

1985

### 1. Acquisitions de l'année

1.1. La collection de films s'est enrichie de 421 nouveaux titres (189 longs métrages et 232 court-métrages) provenus pour la plupart du dépôt légal. En outre, environ 240 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 42 nouveaux titres de longs et de court-métrages provenus de l'échange avec d'autres archives et les 26 titres acquis par la Centrale Romaniacinéma, pour enrichir la collection de l'archive, ainsi que les 52 positifs nouveaux tirés dans les laboratoires de la cinématographie.

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

- périodiques 957 exemplaires (19 titres)
- livres de cinéma, 56 nouveaux titres
- photos, 5175 pour le film étranger (1911 titres)
- scénarios, court-métrages roumains, 1080 titres
- longs métrages roumains, 2976 différents matériaux
- listes de dialogues, 283 titres

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

2.1. La conservation de la collection de films. Au cours de 1985 une ample opération a démarré visant la véri-



fication du fonds de film nitrate. Jusqu'à la fin de l'année 2000 bobines ont été identifiées et comparées à leurs correspondants sur acétate afin de dépister les éventuelles nonconcordances. Au fur et à mesure que des films nontransférés encore sur acétate sont découverts, ils seront envoyés au laboratoire. Cette opération touchera à sa fin au cours de l'été 1986.

Avec le concours du laboratoire central de la cinématographie, nous avons réalisé 45873 m positif noir et blanc, 77467 m positif couleur, 39300 m contretypé noir et blanc et 15866 m contretypé couleur sur pellicule acétate pour transférer les films en état d'usure avancée ou pour réaliser des copies pour les titres nouveaux. La conservation s'est concretisée aussi dans le contrôle périodique et l'aérage des bobines acétate existant dans l'archive.

### 3. Catalogage, documentation, recherche

3.1. Le Catalogage a visé principalement la production nationale 1949-1975 (film de fiction et documentaire) dans le sens des vérifications finales, l'élaboration des index de personnes et de matières.

3.2. La Documentation a produit 1300 nouvelles fiches contenant les références de presse concernant les films roumains et étrangers, 8960 nouvelles références étant ajoutées sur les fiches de 4764 films dans le système de l'indexation coordonnée.

3.3. La Recherche entreprise dans les grandes bibliothèques de Bucarest et de province a abouti à la mise à point du manuscrit d'une seconde édition du "Catalogue collectif des livres de cinéma existant dans les principales bibliothèques de Roumanie".

Les travaux préparatoires entrepris en vue d'établir la fiche-catalogue destinée au computer sont déjà finis. Étant donné que les testes ont été satisfaisants l'action proprement dite pourra démarrer en 1986.

3.4. Les Services assurés par nos collections au

cours de 1985 ont sensiblement augmenté par rapport aux années précédentes: 62300 bobines manipulées (entrées et sorties) suite aux sollicitations de la production nationale, des ciné-clubs, de l'enseignement cinématographique, des nécessités du cinéma d'archive, des émissions de culture cinématographique de la Télévision Roumaine.

Plus de 10.000 livres et périodiques ont été consultés à la bibliothèque par 332 personnes, tandis que quelques centaines de scénarios et photos ont été mis à la disposition d'autres 186 sollicitants (institutions et personnes privées).

#### 4. Projections

Le répertoire du cinéma d'archive a compris 20 programmes (au total 532 longs métrages et 67 court-métrages).

Parmi ceux-ci:

- 40 ans depuis la victoire sur le nazisme
- 90 ans de cinéma
- Ecran et littérature (programme organisé suivant les différents genres littéraires)
- Aventures de voyage
- profils de cinéastes: Luis Bunuel, Akira Kurosawa, Billy Wilder, Robert Bresson
- profils d'acteurs: Gary Cooper, Annie Girardot

Dans la salle même du cinéma d'archive, après le cours d'histoire du film contemporain, un nouveau cours a débuté, dédié aux grandes personnalités du cinéma mondial.

A mentionner qu'en 1985 plusieurs membres du personnel ont soutenu des conférences dans ce cadre, ainsi que dans les cinéclubs de Bucarest et de province.

#### 5. Relations internationales

Les échanges de films ont continué cette année avec des archives membres de la F.I.A.F.: Bulgarska Nacionalna Filmoteka, Ceskoslovensky Filmovy Ustav - Filmovy Archiv, National Film Archives of DPRK, Filmarchivum/Magyar Film-tudományi Intezet, Filmoteka Polska, Gosfilmofond, en totalisant 42 titres de films reçus à titre définitif et 20 ti-

tres de films envoyés dans les mêmes conditions. Une trentaine d'autres films ont été expédiés à titre temporaire. Quelques milliers de photos ont été reçues grâce à la gentillesse du Ceskoslovensky Filmovy Ustav et du Danske Film-museum. Nous profitons de cette occasion pour remercier vivement tous les collègues ici mentionnés.

Une retrospective du film tchécoslovaque a été présentée dans notre cinéma d'archive avec beaucoup de succès. Un autre point d'intérêt l'a constitué le Séminaire sur le film expressionniste allemand organisé en collaboration avec l'Institut Goethe.

L'archive a été responsable de la participation roumaine à la retrospective "Anima for Peace" qui a eu lieu dans le cadre du Festival de Leipzig.

En 1985 l'Archive a accueilli des hôtes de Bulgarie, Tchécoslovaquie, R.P.D. Coréenne et d'Allemagne Fédérale.

En plus de la participation de notre déléguée à la Réunion de la Commission de Documentation F.I.A.F. et d'autres voyages entrepris en Bulgarie, Hongrie et Pologne, nous voulons mentionner avec satisfaction le fait que après trois ans d'absence notre représentant a participé à l'Assemblée Générale de New York. Nous réitérons nos remerciements aux membres du Comité Directeur, pour la compréhension législative des problèmes difficiles auxquels l'Archive Roumaine s'est confrontée ces derniers temps.

# **Budapest**

Magyar Filmintézet, Budapest

Report for 1985

Acquisitions

In 1985 much of the year was spent on the continuing work of researching titles and materials connected with Hungary. During the year we borrowed some feature-films and also received some as deposit from our associate filmarchives. These new titles valuably enriched our "Hungarica-collection", namely titles and materials relating to Hungary. For example: DONAUSCHIFFER by R. A. Stemmler and DER BLAUFUCHS by V. Tourjansky. We managed to get a 16 mm print of TOKAJI ASZU by Viktor Bánky/1940/ from a private collector.

On the base of the directive of the Ministry of Culture in 1973 our institute is going on with acquiring a print of each Hungarian film and that of the foreign ones with archives right distributed in our country.

In 1985 our collection acquired 182 feature-film, 255 non-fiction and 78 newsreel titles.

Video-cassettes

In order to protect our filmcollection in our workshop we made VHS and U-matic cassettes exclusively for inner use. Our video-cassette collection acquired 64 new titles.

Stills, posters, designs

Our Institute acquired 1 905 stills, 183 posters, 60 set-designs and 99 costume-designs. This material has also been catalogized. We also managed to buy 259 set-designs from the legacy of the recently died talented set-designer, Béla Zeichán. This special collection is planned to be exhibited in the future.

Library

The acquisition is 201 books, 15 scripts and 36 manuscripts.

Preservation

During the year 1985 in our workshop we repaired the print of 76 feature and 33 non-fiction films regularly shown in our Filmmuseum and in the film-club net. We

continued with duping of nitrate base film on to safety stock. In 1985 123 feature and 215 non-fiction titles were duped. Our nitrate base holding still comes to 2,95 million metres. In accordance with the showing program of our Filmmuseum the methodical restauration of the Hungarian feature film prints was begun in the second half of the year. In order to have an accessible optimum-quality print+dubnegative+dubpositive of each Hungarian feature title we compare the existing print testing their quality and completeness. For example the fragmentary remaining 35 mm print of FÉLTÉKENYSÉG /1943/ has been almost completely restored through the way of enlarging and setting in the necessary parts from a 16 mm print.

Technical acquisition: 4 pc. renewed Steenbech viewing machine, 2 pc. VHS-system video-recorder, lpc. JVC video-camera and 1 pc. comparing machine.

Cataloguing, documentation and research

-Detailed working up and cataloguizing: 236 feature, 357 non-fiction, 194 newsreel  
-In the Institute's library 2139 volumes were given into the hand of our visitors in the reading room, for the Institute's collaborators and researchers 1 894 volumes were lent.

As to our Institute's documentation service 850 film-file were given into our readers' hand; the copy of 2 769 stills and 67 posters were lent.

On viewing machine we showed 155 feature and 1 607 non-fiction and newsreel titles; in our screening room there were 402 feature film and 88 non-fiction and newsreel titles shown for Institute collaborators and visitors; 60 video-cassettes were screened for the researchers.

-For the Filmmuseum, for the filmclubs and filmstudios 5 711 feature and 699 non-fiction and newsreel titles were lent.

-For the publication entitled International Directory of Cinematographers, Set and Costume Designers in Film being edited by the Documentation Committee of FIAF Mária Páldy wrote a manuscript including items from the beginning up to 1980.

-Our library compiled the biography of the publications issued by our Institute in 1980 as well as the summary of the Hungarian periodicals, FILMKULTURA and HUNGARO-FILM BULLETIN 1985. The former was sent to the FIAF, the latter to the International Periodical Index.

-A program entitled MUTATIS MUTANDIS was edited by Márta Luttor and Márta Farkas for the 40th anniversary of the liberation of our country from newsreels made between 1945-1948 showing cultural and political events of the age.

-With the participation of Márta Farkas a program entitled THE BEGINNING OF HUNGARIAN ANIMATION FILM was edited.

-The new sound-version copy of Sándor Korda's ARANYEMBER was made by the effort of Róza Magyar.

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During the year 1985 a new floor was built on the top of one of the wings of the Institute's Building in Budakeszi road. It includes a 240 ton capacity vault as well as offices and workshops.

During the second half of the year the Institute-except for the library and the editorial office of FILMKULTURA - moved to its building in Budakeszi road. The collaborators of the Filmtechnical Department put the positive prints of non-fiction titles into the new vault and at the same time they took the inventory. The collaborators of the library and the documentation transferred the material according to the new placing.

#### Showings in our Filmmuseum

-In January, 1985 we began to show a new overall series entitled "The History of Hungarian Sound Film". In this program we are going to show the films in chronological order.

-At the same time we commenced the public showing of peculiarities made 50 years ago.

-We selected the program of our exclusive showings centralized on "The Hungarians and Hungary in the World's Filmart".

-In January we we had two retrospective showings, one in the honour of Akira Kurosawa born 75 years ago and another one of Michelangelo Antonioni.

-In September we had a projection series of the films by Erich von Stroheim born 100 years ago. This was the most complete showing of Stroheim films in the history of the institute. Among the 21 films shown 5 were directed, 16 were starred by him.

-On 28th December, 1985 we celebrate the 90th birthday

of the first movie performance where admission tickets were sold with a festive showing of rarely seen peculiarities of the Filmarchive of the Hungarian Film Institute.

### New Publications

We published a new book entitled "100 HUNGARIAN FILMS OF 40 years", a guide to Hungarian films made after World War II. Besides a study written with an up-to-date valuation on each selected film the publication contains synopses, cast and credit list and selected passages of contemporary reviews on the films. You can also read an English language introduction in it. This publication can be regarded as an initial step towards the basic task of our work: compiling a punctual and authentic film catalogue and writing the history of the Hungarian film.

As a matter of fact there has not been published a detailed reference book on the Hungarian film. We would like to supply a long felt need with the first volumes of this great work due to be published by 1989. They will survey the period between 1964 up to now.

The starting point of this work will be the film itself. At the same time it describes the circumstances of the creation, the economic-social-and-political background, the influence of the universal filmart, connection between the film and the associated arts/literature, music, fine arts/.On the other hand, it will also show each film's way through distribution, commerce, reviews, festival and public reception.

-We have also published a calendar 1986 containing 12 stills of the most outstanding Hungarian films made before World War II.

### International Relations and Special Events

In 1985 our Institute continued developing relations with the associate institutes. Meetings, exchange of views were held with the participation of colleagues from abroad. Our guests were the directors or collaborators of our associate institute in Moscow, Warsaw, Berlin, Sofia, Prague, Belgrade, Rome, Munich and Madrid. It is worth mentioning the visit of Vladimir Baskakov, director of the Soviet Film Institute, Giovanni Grazzini, president of the Rome Film Academy,



Mario Verdone film-aesthete, Elem Klimov and Marlen Hutzijev Soviet directors. Enno Patalas, the West German filmhistorian gave us a lecture on his restoration work of Fritz Lang's 'Metropolis'. During the course of the Hungarian Feature Film Festival 1985 there was an Italian-Hungarian film-conference held at the Hungarian Scientific Academy with the participation of outstanding experts.

#### Activities concerning FIAF

- In March Márta Luttor attended the Cataloguing Commission in Wiesbaden.
- In April she attended the 41 th FIAF Congress in New York
- In September our Institute organized the FIAF Preservation Commission East-European Section in Budapest.
- We compiled the Hungarian chapter for the Documentation Committee's bio-filmography series.
- Our library regularly sent material for the FIAF Periodical Index.
- We participated in the working out of the regulations of cataloguing

#### Miscellaneous

- For the compensation of the destroyed filmcollection of the Mexican filmarchives we presented 5 prints of Mexican feature film titles.
- In the course of their International Honours Program 30 Harvard university students studying film and social anthropology visited our institute. They saw a program of about 40 Hungarian documentaries and feature films.
- Tony Curtis met the audience of our Filmmuseum before showing his film, THE DEFIANT ONES.

**Buenos Aires**

Fundacion  
Cinematoca Argentina

## REPORT 1985

### ACQUISITIONS OF THE YEAR

63 new titles (fiction) had been added to our collection, being some of them Argentines. Two negatives which were considered lost, were luckily found, being one of them essential for the history of our cinema.

1 Documentary (15 reels, 35 mm.) filmed in 1924 an "estancia" (country-house) which was donated to us.

We have also received as donation 36 foreign short films, and besides 12 Argentine short films to be kept in deposit.

### PROGRESS IN THE FIELD OF PRESERVATION

Considering the impossibility of carrying out special preservation works in labs of our country (we had the same problems during the last years), we have been reprinting copies in Brazilian labs, and for doing so, we gone through many difficulties.

During 1985 we have performed an intensive activity in order to call the attention on the preservation of our cinematographic cultural heritage. High level authorities of our Ministry of Economy have been sensitive to our request, and with the cooperation of private financial firms it may be possible to obtain a special grant for the period 1986-1987. This program is supported by the National Film Institute.

### CATALOGUING - DOCUMENTATION - RESEARCH

We have concentrated the cataloguing of our holdings in the material of national origin.

Identificación of stills has been a task which demanded attention considering the numerous donations of collections received, and the need of consulting and reprinting of those corresponding to Argentine films and actors which had been continuously required.

Through the mass media we have informed that we were carrying out a research about the history of Argentine cinema with the purpose to print a special dictionary containing the "biofilmography" of filmmakers, actors, technicians, etc.

The answer was quite satisfactory and we were able to obtain an important data which was unknown. The team working on film history was fully dedicated to this task which seems to be inexhaustible.

The library has been enriched by acquisition of 194 books, 326 periodicals, 188 posters, press clippings, film reviews and 4 important collection of stills. Some books and periodicals

cals were sent to us as a generous contribution from some other FIAF members, for which cooperation we are very thankful, the same as for the donation of the Goethe Institute in Buenos Aires.

We could only answer a percentage of 40 enquires a month received from students and researchers due to the moving of our library.

#### FILM SHOWINGS (A summary)

Italian, French, Bulgarian Cinema; From DDR, Yugoslavian, Polish, Brazilian, Hindu, Japanese, Chinese, Canadian, Mexican films; musicals, films for children; Belgium, French, Dutch short films; the complete work of the graduated filmmakers from the school of the National Film Institute; retrospectives devoted to Argentine filmmakers, and every Wednesday, it was showed a recent Argentine film which has obtained no successes.

#### Special programs and screenings with introductions

The Russian Literature in cinema, retrospectives of Juan Antonio Bardem, Edgardo Cozarinsky (Argentine filmmaker who works in Paris); Georges Melies, Alain Tanner. Films by Krystof Kieslowski, Vladimir Carvalho (A filmmaker from Brazilia); Octavio Getino (Argentine Filmmaker, but mostly a theorist, who lives in Mexico).

#### EXHIBITIONS - PUBLICATION

An unique collection of Sergei Fisenstein designs was showed in one of the theatres which belong to the Cinemateca.

During the Festival of French Cinema organized together with Unifrance an exhibition of stills and posters was presented.

Two exhibitions of posters of Argentine films have widely travelled through cities and towns in the country. This event was organized by us together with the provincial authorities.

As always, we have printed for our daily showings, leaflets including credits and important information about the films, directors, and the history of the cinema to which the film showed belonged to.

#### BUDGETARY MATTERS, RELATION WITH GOVERNMENTAL AUTHORITIES

The high percentage of inflation was almost stopped towards middle 1985 by a new economic plan stated by the government, but as there were no new investments, we are suffering the consequences of an economy in a recessive situation. However, we had the adequate means to keep our institution working.

First we moved part our library, and then, towards the end of the year, the offices supplies were moved to our new own premises.

The relations with governmental authorities have been kept at a very normal and cordial level. We have fulfilled activities together with National Film Institute, we have cooperated with each other in lending copies, and we have fully cooperated with many of the festivals organized in different cities in the country.

#### INTERNATIONAL RELATIONS(FIAF and others)

Our cooperation with Latinamerican cinematecas has been gradually increased.

With the support of the Argentine Embassy in Madrid, the retrospective of Torre Nilsson was presented by the Stiftung Deutsche Kinematek, the Staatliches Filmarchiv der DDR and Det Danske Filmmuseum.

We attended the meeting of Latinamerican Film Archives organized by Filmoteca de UNAM in Mexico and the Annual FIAF Congress in New York. The meetings of Latinamerican Film Archives during the Film Festival of Rio de Janeiro and La Habana, and besides we were invited to participate with the Argentine Delegation in The Festival de Trois Continents in Nantes(France).

We cooperated with the National Film Institute in performing a retrospective of the Argentine cinema organized by the Cinematheque Suisse.

#### VISITORS AND GUESTS

Different personalities were invited to attend showings, give lectures and courses: Dacia Maraini, Piera Degli-Esposti, Susan Sontag, Madeleine Malthe Melies, Juan Antonio Bardem, Edgardo Cozarinsky, Krzystof Kieslowski, Mario Bernardo, Octavio Getino, Alain Jessua, Michel Mitrani and Catherine Boisson. We were also visited by our colleagues: Juan Jose Mugni (SODRE), Manuel Martinez Carril(Cinemateca Uruguay) and Sam Kula. Other visitors were the Brazilian Filmmakers Silvio Back and Vladimir Carvalho.

#### SPECIAL EVENTS

The "Leopoldo Torre Nilsson" prize, instituted by us was awarded for the sixth time. A special jury was in charge to determine who was the person that had most contributed to cinematographic culture. The prize was awarded to ALFREDO ALCON, one of the most important and distinguished actors in the Spanish spoken theatre and filming industry, because of the high le-

vel of respect and decorum he has performed his professional career with, and also because he has contributed with his continuous efforts to fight against censorship and in favour of the right to express oneself freely.

The "Georges Melies Prize" (for the best national film in super 8) instituted by us and the French Embassy in Buenos Aires was awarded for the fourth time. The winner of the contest was invited by the French Government to visit Paris.

Buenos Aires, February 1986

**Cairo**

The Annual Report for 1985

I. Acquisitions of the Year:

a. Through the Legal depositists according to Statute No 34 of 1975, we have added the following to our collection.

63 Feature Films.  
10 Documentary Films.  
52 News reels  
68 Video Tapes  
16 Advertisements

b. 10 Documentary films printed by the Archive, they were produced before 1952.

c. 50 Foreign feature films of different nationalities

13 Foreign documentary films of different nationalities

2. Preservation

We face some difficulties in preserving our acquisitions in a suitable conditions. Because we lack some equipments in our vaults, that grew crowded. We wrote a proposal to the governmental authorities to help us building a new building, and this proposal has been enrolled in the next five year plan.

3. Cataloguing - Documentation - Researches.

a. The completion of the legal deposits film synopsis.

63 Egyptian feature films have been done so far. We still use the projector in cataloguing as we have no moviala (aviewing table).

b. We have added the following 20 files for the Egyptian titles - 8 posters - 12 stills



c. Researches.

The archive helped an Iraqi student Mr, Sabah Gaber, who is studying "The economics of the Egyptian Cinema" in Poland.

Together with the Co-operation with Mrs Nadia Botros who's preparing her PHD on "Film Music" in the High Institute of Music.

The archive also helps the researchers: Rahma Montasser and Aza Halim in the High Institute of Cinema and Soheer Taalat in the Conservatoire.

4. Projections

15 Feature films in various cine-clubs  
45 Egyptian and foreign feature films in the Centre of Film Culture.

10 Documentary films in doors.

15 Feature films in the High Institute of Cinema

10 Documentary films in the French cultural Centre in Cairo.

Besides, our collection takes part in official and non-official Festivals and Film Weeks.

5. Expositions & Publications

We do not have a qualified editorial Staff for a bulletin as we lack the financial support for it.

6. Budget.

The archive staff are 25 employees, who are paid through The Egyptian Film Center - Ministry of Culture. We had a financial facilities to print (10). Egyptian Documentary Films produced before 1952.

7. International Relations.

We have good relations with all Fiaf members, who send us their publications regularly. We have no publications to send them to the members, since we lack financial support.

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**Canberra**

**NATIONAL FILM AND SOUND ARCHIVE  
CANBERRA, AUSTRALIA**

**REPORT TO FIAF: 1985**

**INTRODUCTION**

1984 was the year of creation of the Archive as a separate national entity. 1985 was, in consequence, a year of development and transition as the Archive's staff and collections were re-located and longer term plans for the future were developed.

Tasks of Transition

The Archive's separation from the National Library of Australia necessitated the acquisition of new premises, the consequent transfer of staff and collections and accompanying negotiations with the Library, other collecting institutions and relevant Government instrumentalities.

When the Archive was created last year the Government provided guidelines for the transfer of collections, functions, equipment and staff to the Archive from the National Library. The interpretation and implementation of these guidelines has been a necessarily progressive, and sometimes detailed, process which continued throughout the year.

Buildings

The Archive's headquarters building in Acton, which had formerly housed the Australian Institute of Anatomy, was officially opened by the Prime Minister in October 1984. During the year, progressive refurbishment of the 55-year-old building and its associated "residence" continued, concurrently with the transfer of staff and equipment from their former location at the National Library.

A new building in the Canberra suburb of Mitchell, close to the Archive's nitrate film vault, was secured for development as a separate collection storage and preservation centre. The building was brought to lock-up stage by the end of the year, with fit-out and re-location of staff, equipment and collections to proceed in 1986.

Collections

The progressive removal of the collections from the National Library building was largely completed, despite complications caused by the aftermath of a major fire at the Library on 8 March. Fortunately none of the Archive's material sustained any loss or damage from this occurrence.

The removal has brought some parts of the collections into the Acton building, while others remain in temporary storage elsewhere including the Library pending final transfer to the Mitchell facility in 1986. The commissioning of the Mitchell

building should bring together in one location, for the first time, and under adequate environmental conditions all of the Archive's preservation material, including a significant portion of the collection that has been stored for several years (and still is) in most unsatisfactory warehouse space elsewhere in Canberra.

#### Advisory Committee Report

In July 1984, following the creation of the NFSA, the Government appointed an Advisory Committee to develop future planning for the growth of the Archive. Chaired by film producer Joan Long, the 12-member nationally-based Committee included industry executives, historians, academics and others widely representative of the Archive's constituency and the Australian community. The Committee addressed a wide brief which included the Archive's future funding, resource and staffing needs as well as its role, functions, policies, and legislative base. The Archive's Director was an ex-officio member of the Committee.

The Committee's work gained momentum during 1985 as over 90 public submissions poured in and key issues were dealt with in various consultative forums. Archive staff contributed materially to this process through the provision of background information, advice, position papers and the general servicing of the Committee. For the culminating 6 months of its work, including the drafting of its Report, the Committee was serviced by its own secretariat within the Department of Arts, Heritage and Environment. Acting Deputy Director Ray Edmondson was seconded in May to set up and head the Secretariat, returning to the Archive in November.

The Report, "Time in our Hands", was tabled in Parliament by the Minister for Arts, Heritage and Environment, Hon. Barry Cohen MP, on 27 November. Public response was immediate and positive. The Report's recommendations include a 5-year development plan for the Archive, and proposals for extension and development of the Acton building as a major tourist attraction. The Archive's role as the national focus of film and sound archiving activity is delineated in detail; and a detailed legislative base for the Archive is proposed, including its establishment by Act of Parliament as a statutory authority.

#### Interdepartmental Committee (IDC)

Working, in effect, in parallel to the Advisory Committee, an IDC comprising representatives of relevant government bodies (including the Archive) addressed the issues of co-ordination, rationalisation and general policy on the Commonwealth's holdings of film and sound materials. By the end of the year, the IDC was in the process of finalising its Report: its draft recommendations, as they then stood, were in harmony with those of the Advisory Committee Report.

## ACQUISITIONS

Acquisitions for the year totalled 6464 cans of film and 631 reels of videotape, a drop of about 25% on the previous year. The reduction was caused by the inevitable diversion of staff effort into work associated with the relocation of collections from the National Library, and the disruption caused by the Library fire.

Highlights included:

### Films

THE SINGER AND THE DANCER  
THE CHANT OF JIMMY BLACKSMITH  
TROUBLE IN MOLOPOLIS  
MAD MAX II  
DON'T CALL ME GIRLIE  
BREAKER MORANT  
KOSTAS  
BLUE FIN  
THE CLUB  
DAWN  
FREEDOM  
THE MONEY MOVERS  
THE TROUT  
CELINE AND JULIE GO BOATING  
TO AN UNKNOWN GOD  
THE AMERICAN FRIEND

### Television

COWRA BREAKOUT (mini series)  
BODYLINE (mini series)  
THE DISMISSAL (mini series)

The Video Industry Distributors' Association (VIDA) offered copies of all videocassettes released in Australia during 1985.

The Last Film Search continued at the same level as last year, acquisitions being mainly of newsreel and documentary material of the nitrate era. Michael Cordell, field officer of the Search in 1981 - 1983, produced a 1-hour television documentary on the Search which will be telecast nationally in 1986.

## PRESERVATION

156,265 feet of preservation copies were made (including 86,631 feet transferred from nitrate) and 155,014 feet of duping copies. These figures represent a slight reduction - about 10% - on last year, due to the diversionary effects on staff of the relocation of collections and the aftermath of the National Library fire. However, production of viewing copies - at 423,177 feet - represented an increase of 78% on the previous year as emphasis was given to improving future access to the collection. 2610 minutes of duping/viewing videotapes were also made.

A definitive start was made to the development of a video laboratory with the purchase and installation of two sony BVH - 2180 1" Units. This "state of the art" equipment, with associated VHS, Beta and U-matic equipment has been added to the 2" quad machines (already held but in storage). With the addition of further equipment next year, the aim is to have a fully developed facility operating in the NFSA headquarters in March and in the Mitchell building by the end of 1986.

These results were achieved by a 50% increase in preservation staff (from 4.4 to 6.3 staff years). The staff also undertook printing and copying work for clients, and retrieved 783 cans for depositors (increase of 50%) during the year.

## CATALOGUING/DOCUMENTATION/USAGE

### Cataloguing

Further development of the FLICS (Film Location and Information Control System) software took place and 3145 incoming cans of film/reels of videotape were accessioned on FLICS during the year. In addition, 620 items were transferred to FLICS from the old manual accessioning system.

A start was made to the building of a cataloguing unit to resume the production of the national filmography and to develop a cataloguing (as opposed to collection control) capability for the collections. This area was identified as a priority in the NFSA Advisory Committee Report.

### Documentation

Acquisitions for the year included 2161 stills, 1178 posters/press sheets and 977 scripts - about double last year's level, in proportion to the increased staff capacity available for this work.

## Usage

Demand on the documentation collections again increased, enquiries growing by 37% to 782 - reflecting again, an increased capacity to meet demand. At the same time 1711 enquiries relating to the film and video collections were received, representing a decline of about 20% in film/video collection usage compared to last year. The relocation of collections during the year were again a significant problem in this context.

Projects assisted included:

Don't Call Me Girlie (film and book)

"Stills Alive" exhibition

Filmstruck (TV series)

The Cutting Room (TV series)

Release from Sorrow (film)

The Story of English (TV)

Publications and books included:

The Australian Encyclopaedia

Movie Horses Down Under

The Australian Film Book: 1930 - today

Greater Union Organisation 75th Anniversary.

## **SCREENINGS AND EXHIBITIONS**

### Screenings

Because of other demands it was not possible to devote resources to the establishment of an adequate public screenings program, and this area remains to be developed.

The NFSA Advisory Committee has developed a recommended screenings policy, and envisages the establishment of a unique 500-seat theatre as part of the building extensions. The Archive's existing theatre, however, is quite inadequately equipped and is therefore presently unsuitable for a quality public screenings program. Refurbishments scheduled for 1986 should correct this situation so that the impetus envisaged by the Committee can begin to develop.

During the year, however, there were nevertheless a number of "special event" screenings and the theatre was used regularly for screenings and presentations to the growing number of school groups and others who visit the Archive. These included screenings associated with the "Dressed to Thrill" and "On Air" exhibitions. Internal staff screenings are a regular weekly event.

## Exhibitions

The Archive opened its first public exhibition "Dressed to Thrill" in December 1984. It took a total 27,000 visitors behind the scenes of wardrobe design for film and television. It was succeeded in August this year by "On Air", a trip through the pre-television days of Australian radio, which had attracted 17,000 visitors by the end of the year.

## **BUDGET/ADMINISTRATION**

### Budget

The Government allocation for 1985/86 was A \$3.4 million. This is an increase of about 30% over the previous financial year.

### Sponsorship

The Archive embarked on a high-profile approach to the raising of sponsorship funds to assist its operations. In August, a highly successful lunchtime "event" in Sydney, attended by over 400 business and advertising executives, media personalities and others presented the role and mission of the Archive to potential corporate sponsors. A similar event is scheduled for Melbourne in early 1986. The aim is to build corporate awareness of the Archive, and to attract sponsorship for specific needs or projects.

### Interstate Offices

1985 was the first full year of operation of the Archive's Melbourne office. Its sole staff member - manager Ken Berryman - was rapidly swamped with access demands, acquisition and representational work. The office provides a range of film and video viewing services for Melbourne users.

The Sydney office of the Archive will open early 1986.

## **INTERNATIONAL RELATIONS**

Ray Edmondson and Henning Schou represented the Archive at the New York congress in April/May and made other visits in USA and Canada. During March, Henning Schou made a two-day inspection tour of the New Zealand Film Archive on behalf of FIAF, the NFSA having applied for full membership of the Federation. In October, he attended the Executive Committee meeting of FIAF to report on progress in preparations for the 42nd Congress in Canberra and on the work of the Preservation Commission. Dr Schou also chaired a meeting of the Commission and participated in a film restoration symposium at the NFA, London after which he visited colleagues in Brussels, Stockholm and Copenhagen. The USSR State Film Archive, Gosfilmofond, invited Dr Schou to spend a week inspecting the Archive as President of the FIAF Preservation Commission.



The Deputy Director of the China Film Archive, Mr Chen Jingliang, was one member of a delegation of Chinese film officials which visited the Archive in July, as part of a larger tour of commitments in Australia.

The Hon. Peter Tapsell MP, New Zealand Minister for Internal Affairs, visited the Archive on 26 November. Mr Tapsell's portfolio includes his government's relations with the New Zealand Film Archive.

The Archive was happy to assist its colleagues in Indonesia and Thailand in preservation projects. A duplicate negative and trial print of the 1974 Indonesian film Atheis was presented to the Sinematek Indonesia, on behalf of the Archive, the National Library of Australia and Monash University. During a visit to Bangkok in November Dr Schou accepted, on behalf of the Archive, the "nang" medal as a token of appreciation for its work in preserving the films of King Prachadipok.

While travelling on a private study tour, Ann Baylis visited colleagues in London, Berlin, Copenhagen and Stockholm during September and October.

## **SPECIAL PROJECTS**

### Bicentennial

The feasibility study for a National Travelling Film Retrospective to celebrate Australia's Bicentennial in 1988 was brought to completion. Mike Lynskey and his team produced a comprehensive and visionary plan for taking the treasures of the Archive to the remotest parts of Australia in a series of special, showcased events. Funds for the study were provided by the Australian Bicentennial Authority, with staff and expertise provided by the Archive.

The completed study was presented to the Authority late in the year and a decision on its implementation was being awaited.

### Education

As the national capital, Canberra is a major excursion centre for schools. During the year, 11,000 students from 111 schools made prearranged visits to the Archive. Education Officer Marilyn Dooley managed the program, provided and conducted tours and presentations, and prepared educational and project materials. (For example, a kit on **The Last Film Search** is in planning stages and a text-book on Australian film history is being prepared in conjunction with the Australian Film Institute).

### Shop

A small sales shop for books, records, postcards, posters and other Archive-related items commenced trading during the year.

### Newsletter

A regular newsletter has been established, with 2 issues published in 1985. It is available free to all who are interested in the Archive's work.

### **STAFFING**

During 1985/86 the Archive's total staffing allocation was 52 staff years, an increase of 8 on the previous year.

Graham Gilmour succeeded Colin Pitson as Acting Director in June. Subsequently, in January 1986, he was appointed as Director. Formerly Assistant Secretary, Co-ordination and Management Services, Department of Arts, Heritage and Environment, Graham brings to the Archive a wide background of public service experience as well as personal interests in the screen and sound media and other cultural fields.

Other senior positions continued to be filled on an acting basis as follows:

Ray Edmondson	Acting Deputy Director
Henning Schou	Acting Assistant Director, Film and Television Preservation and Technical Services.
Ann Baylis	Acting Assistant Director, Film and Television Collection Services.

Erik Liepins joined the Archive's preservation team as officer in charge of video preservation in November.

**Hanoi**



# VIETNAM FILM ARCHIVES

62, Hoàng Hoa Thám - HANOI - SRV

Telephone: 52.402-53.389

Cable address: VIFIA HANOI

## INTERNATIONAL FEDERATION OF FILM ARCHIVES

### REPORT

#### ON THE ACTIVITIES OF THE VIETNAM FILM ARCHIVES IN 1985

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During 1985, the Vietnam Film Archives focused its activities on three following tasks :

1/- General inventory of existing films in stocks and continuation of film classification and building up of film card systems .

2/- Building up of material technical basis mainly the building of film stocks and technical equipment .

3/- Holding of archived film programmes on the occasion of the 40th anniversary of the victory over Fascism and the 40th Vietnam National Day .

#### A - RECORDED RESULTS

##### I - General inventory, classification of films, documents and building of card systems .

1/- Check up, classification of content and technical situation and building of card systems by showing with projectors or through visioneuses.

2/- Six three-man teams of viewers have been set up (one man in charge of film content, one technician and the last for making cards as per pre-set forms). Each team is specialized on one kind of film and perform its duties in keeping with



# VIETNAM FILM ARCHIVES

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plans and set up by the director .

Results as to 30 November 1985

- Local films ..... 1,339 sets
- Foreign films ..... 1,810 sets .

3/- Along with the general inventory, classification of films and making of cards is a rearrangement of archived films storages as per categories and varieties.

4/- New acquisition : 69 films.

## II - Building of material-technical basis :

1/- Upgrading and building of film stocks :

a). Upgraded one film stock with additional refrigerating facilities enabling the preservation of 60 tons of films.

b). A new stock was completed with refrigerating facilities under installation enabling the preservation of 120 tons of films.

c). The building of a standardized stock for color films preservation is included in the 5 year state plan for (1986-1990) .

2/- Continuation of the building of other projects :

- A club with a film showing room, an exhibition room and a meeting room for film fans;

- A four storey office .

These projects have been started and will be completed in 1987 .

3/- In co-ordination with the cultural offices of Hanoi and Ho Chi Minh-City, two localities will be transformed in to showing rooms for archived films.



# VIETNAM FILM ARCHIVES

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## 4/- Technical equipments -

- Additioned purchase of two refrigerating systems 5,000 film boxes, two visioneuses, 5 rotating tables, 80 film shelves, and some materials, chemical (and professional) and professional appliances.

5/- Film rescue: 1,000,000 metres were rescued in 1985.

## III - Utilization of Archived films

### 1/- Holding of archived films programmes :

a). A programme of archived films on the occasion of the 40th anniversary of the victory over German Fascism and Japanese Militarism.

- A programme of 60 archived films of the USSR, Czeckoslovakia, Poland, Hungary, Bulgaria, France Greece, Germany (pre-war Germany) the USA....

These programmes were hold in Hanoi, Ho Chi Minh-City Haiphong and other provinces in the country .

- The programmes have attached 1,200,000 film goers and help them understand crimes committed by Fascism and the task to struggle to stop nuclear war and to safeguard world peace.

b). A programme of archived films on the occasion of the 40th Vietnam National Day were shown in Vietnam and other countries such as : the USSR, Mongolia during the month of Vietnamese culture at these countries .

c). With the close co-operation of Cinematographic Departments, a programme of Vietnam Films was presented at Saint Sebatian International Film Festival (Spain).



# VIETNAM FILM ARCHIVES

62, Hoàng Hoa Thám HANOI -- SRV

Telephone : 51.402 93.389

Cable address : **VIFIA HANOI**

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## 2/- Printing excerpts for film makers .

Almost 2,000 metres of archived film excerpts were made for makers of two historic films. "Ten years after the liberation of South Vietnam" and "The struggle and building of the SRVN". Other excerpts were made for other film makers.

## IV - Holding of Symposiums :

1.- In December 1985, the Vietnam Film Archives held a two day symposium on "Preservation of Archived films in tropical regions". The symposium was attended by 60 technicians, scientists, archivists and representatives of concerned branches.

2.- The Vietnam Film Archived has registered with the State Committee for Science and Technology a State level Scientific research on "Preservation of archived films in Tropical regions". This work is approved by the State.

## V - International relations

### 1.- As FIAF Observer.

- a). Making annual report on the Vietnam Film Archives Activities (1984-1985).
- b). Remittance of annual contribution on time .
- c). Swapping of experiences, paper and printing matters with FIAF members and observers.

### 2.- Relations with members

- a). The Vietnam Film Archives visited and worked with its CINEMATECA DE CUBA in early February 1985 .
- b). A delegation of two Czechoslovakian technicians conduct a survey in Vietnam and set up a scientific co-operation plan on against film mould methods in tropical regions.



# VIETNAM FILM ARCHIVES

62, Hoàng Hoa Thám - HANOI - SRV

Telephone: 52.402-53.389

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c). The Staatliches Film archive continue to help VIFIA in restoration and reprint of 120 reels of precious archived films of Vietnam and has worked out a plan on other assistances, such as designs of storages, training of technicians and gifts of archived films on Vietnam to VIFIA.

d). To continue the exchange of materials and mutual assistance between Vietnam and Korean National Film Archives.

2.- Invitations were extended from CINEMATECA DE CUBA, New York Museum of Modern Art, MAGYAR FILMINTEZER, Korean National Film Archives, CINEMATECA NAZIONALE (Italy) to the VIFIA for surveys, attending symposium, Conferences or Film Festivals.

### 3.- International organizations

a). Invitations were extended to UNESCO and FIAF representatives, to visit and work with the VIFIA on the spot surveys and assistance plans .

b). ACCT : The VIFIA has met the ACCT General Secretary during his stay in Vietnam and request was made to ACCT for assistance on some technical equipments.

c). SIDA : Request was made to SIDA for assistance on equipments on FICA methods and on the training of two Vietnamese technicians in Sweden .

d). UNICEF : The VIFIA met UNICEF representative and requested his assistance on the use of moving images in teaching activities in colleges and high schools .





# VIETNAM FILM ARCHIVES

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- 6 -

The VIFIA is studying the possibilities to co-operate with educational institutions and film factory to produce films in introducing the methods in an experimental school. From there, lessons will be drawn for widely application in our schools.

B - SOME EXISTING DIFFICULTIES TO BE SOIVED IN THE IMMEDIAT FUTURE .

- 1/- Films are badly damaged by mould because of the lack of technical equipment especially refrigerating systems.
- 2/- Lack of fresh films for restoration and reprint which is necessary for archives and exchange with FIAF members and observers.
- 3/- Poor material-technical basis, which failed to meet the demands of preservation of archived films.
- 4/- To improve the qualification of VIFIA technicians on film preservation .
- 5/- Exchange or recollect ancient films on Vietnam which are still scattered abroad, to the Vietnam Film Archives .

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*Mai Dien*

*Director*

**Helsinki**

SUOMEN ELOKUVA-ARKISTO  
(Finnish Film Archive)  
Helsinki, Finland

A C T I V I T I E S    R E P O R T    1 9 8 5

1.        ACQUISITIONS OF THE YEAR

The law on the statutory deposit of domestic films has now been effective for one full year covering all film production in the country including television and video companies. A salient rise in the number of domestic deposits appears to be the most immediate effect of the new law. Yet, the most important outcome of the law during 1985 were the decisions made by the two television companies of the country to permanently preserve in their archives (or in the Finnish Film Archive) 100 % of their domestic production, either on film or tape. The decisions were based on the paragraph in the law forbidding the destruction of any domestic film before it has been offered to the film archive for permanent storing.

To support the law and to prepare for its effects the film archive started, in September 1985, building a new underground vaults for film storing in the area of Otaniemi, just 3-4 kilometres from the city center. When ready for use it will have 1100 m<sup>2</sup> effective space.

The archive acquired last year 138 foreign films, 447 foreign shorts and 174 spots and trailers through 38 depositions. The number of Finnish films deposited into our vaults was 477 (copies) and 3500 cans of mostly short films, spots and trailers through 80 depositions.

The total amount of film material in the archive reached some 60 000 cans by the end of the year. The total size of film collections can only be given in a rough estimate: ca. 3800 foreign films and 790 domestic feature films. In addition to this the archive has ca. 18 000 items of shorts, spots and trailers.

The book library now comprises some 12 600 books and pamphlets. During 1985 the library acquired 600 new books. 143 periodicals were received as yearly subscriptions and complimentary copies.

The document collections comprised 20 650 document files on individual films and 6 100 files on film personalities. The stills collection grew with ca. 60 000 new stills and now has ca. 170 000 domestic and 1 300 000 foreign stills. The poster collection consists of ca. 30 000 domestic and 43 000 foreign posters.

The collections of videocassettes has 1442 titles and 583 videocassettes were deposited during 1985. The implementation of the new law (which also covers the video material) has been lacking and a considerable growth in this collection is soon to be expected.

The archive also has a number of scripts, dialogue lists and technical museum objects in its collections.

## 2. PROGRESS IN THE FIELD OF PRESERVATION

The total amount of nitrate material salvaged during 1985 was 95 000 metres. By the end of the year more than 2 million metres of the domestic nitrate material has been recopied. This is ca. 4/5 of the existing amount of

2,5 million metres. For financial reasons no particular progress was made in the field of colour film preservation. The priority plans for the purpose have been made.

### 3. CATALOGUING - DOCUMENTATION - RESEARCH

In 1984 the archive entered into co-operation with the State Computer Centre to make plans for the application of computers in cataloguing and documentation. During 1985 a computer specialist was added to the staff to further these plans. He completed his work in the end of the year leaving the archive with a definite action plan. Given the necessary resources the archive will be able to start computerizing parts of its functions in 1987.

The aforementioned work consumed the best part of 1985 and very little else was done in the field of cataloguing of collections. The subject classification of domestic documentary films was continued using the UDC. The systematic cataloguing of the script and poster collection was continued.

In the field of research the work on the national filmography was continued. Due to the lack of resources the publication of the part 1/10 was postponed until 1987. The permanent research staff of the archive studied the Black List period in the U.S. cinema, the horror film and the early Finnish directors. A major research project - financed directly by the ministry of education - on the Finnish documentary film by one of our researchers resulted in a six-part television series in the beginning of 1986.

## 4. FILM SHOWINGS

1985 was the first whole year for the Archive in a theatre of its own. There were 824 screenings in total in the theatre "Orion"; 18 screenings weekly (8 weekly screenings from the end of June to mid-August).

The regional film showings were continued in eight cities and a new series was opened in Kuopio. The other cities were Jyväskylä, Tampere, Oulu, Joensuu, Rovaniemi, Turku and Iisalmi - with the exception of Iisalmi, these are all cities with universities. The number of regional showings reached 171.

The themes of the Helsinki film showings were the following:

- Spring Season: Luis Buñuel \* Corner-stones of the "Cahiers" Cult \* Films about Fascism \* Austrian Cinema \* Chinese Cinema \* Jean-Pierre Melville \* Samurai Films \* Hommage to François Truffaut \* Key Works in the Modern Cinema \* Glow of Colour \* American Social Documentary of the Thirties
- Summer Season: Eric Rohmer \* Buñuel's Mexican Films \* Mexican Cinema \* 60 Years of Finnish Documentary \* Marcello Mastroianni \* Stars: Marilyn Monroe, Greta Garbo, Marlene Dietrich, Clark Gable, Humphrey Bogart, Katharine Hepburn \* The Comedy of Alec Guinness \* Adoor Gopalakrishnan \* The Mental Landscape of the Modern Cinema \* Mature Ingmar Bergman \* Avantgarde \* Souls of the Cities \* Victory Day
- Autumn Season: Psychoanalysis and Film \* Orson Welles \* Akira Kurosawa \* Stanley Kubrick \* Claude Chabrol \* Jacques Demy \* Woman Directors \* Music as Inspiration \* Westerns Known and Rare \* Argentinian Cinema \* New Finnish Documentary \* First Colour Films \* The 90th Anniversary of the Cinema

5. EXHIBITIONS - PUBLICATIONS

Two new titles were added in 1985 to the publication series: a collection of early essays by Jörn Donner (403 pp) and the biography of Georges Méliès by G. Sadoul.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1985 was 5.596.000 Finnish marks (approximately 1.100.000 US Dollars), which was allocated as follows: salaries 2.267.000 marks, film screenings 1.100.000 marks, restauration and conservation of films 841.000 marks, equipment 210.000 marks, building maintenance 600.000 marks, and varia ca. 500.000 marks. Under a separate heading in the State budget 5.400.000 marks were reserved for the building of a new underground vault.

The permanent personnel in the end of the year was 25 persons. Ca. 10-12 temporary workers were variously employed during the year.

During 1985 the archive conducted negotiations to find a new location in the central area of Helsinki. A suitable location was found and rented. When rebuilt and ready for our purposes the place will have 2200 m<sup>2</sup> to house the whole archive in one location (with the exception of the film vaults mentioned above).

The Finnish Film Archive belongs to the administrative branch of the Ministry of Education. Among the various governmental or other authorities the National Board of Antiquities and Historical Monuments, the National Archives of Finland and the Ministry of Education are represented in the

board. The various functions of the archive are stipulated by an act and a statutory order.

## 6. INTERNATIONAL RELATIONS

The General meeting and the Symposium of FIAF in New York were attended by the Chairman of the Board, the Director, and the Head of the Research and Services Department. Representatives of the archive also participated in a number of international film festivals and other cinema events and visited some member archives.

The Director participated in the work of an expert group within the Council for the Cultural Cooperation of the Council of Europe. The group produced a draft recommendation on the safeguarding of the national film heritage in the member countries of the Council of Europe.

The film archive has actively participated in a great number of operations to show Finnish films abroad and has collaborated for this purpose with many Finnish non-governmental and governmental organizations, foreign embassies and cultural institutes in Finland and in other countries as well as with FIAF member archives.

Major film showings and/or retrospectives were arranged in India, BDR Deutschland, France, Austria, Cuba and Mexico. The two last countries started a series of retrospectives in Latin America for which a selection of 10 Finnish films were prepared and subtitled in Spanish. The tournée will continue in 1986.



**Jakarta**

REPORT ON ACTIVITIES  
OF THE SINEMATEK INDONESIA  
DURING 1985

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The year 1985 has achieved no tangible result and a definite solution pertaining to the status of Sinematek Indonesia which could otherwise have been the sustaining basis for its further proper growth, has not been attained.

It would be no easy task to elaborate on the difficulties faced by the Sinematek Indonesia, comprehensible for outsiders.

As a matter of fact however our Government is keen to retain Sinematek Indonesia and not let it cease its physical life.

#### 1. F I N A N C E

The financial situation was similar to that of previous years. Low scaled salaries of the staff were provided by the Film Centre for a limited number of employees (the scale of salary would not secure the recruitment of skilled personnel).

The National Film Council granted the Sinematek Indonesia financial "injection" which ensured the Sinematek to stay on its own feet which however did not enable it to increase its collection meaningfully.

#### 2. C O L L E C T I O N

I T E M S	Collection as in Des. 1984	Additions during 1985
Feature films	245	5
Non-feature films	257	237
B o o k s	2.833	159
S c e n a r i o s	3.397	353
Sound recording of interview, discussions, etc	441	7
Photographs/slides	23.383	677

The Sinematek's collection generally speaking has been enlarged without spending any fund. The non-feature film collection has been increased due to the contribution from the French Cultural Centre in Jakarta. The Centre has renewed its whole film library, while the old materials were given to Sinematek Indonesia.

Additions in the collection of feature films have been largely dependent on contributions or deposits from the Government/National Film Council.

As of 1984 at least every year the National Film Council is to transfer 5 film titles to the Sinematek's Archive. These films are nominations as the best films of the Indonesian Film Festivals.

Received from the Museum of Modern Art, New York were various kinds of printed material (magazines, books, etc) in secondhand condition (not new).

This has been the response of my appeals to my colleagues to furnish me with their excessive collections or which they were going to dispose of because of the damaged condition of the materials.

### 3. SERVICES

The services we rendered were still confined to programmes for research and study. Our financial capacity did not permit us to arrange permanent screenings for the public.

Many quarters of the public however made increasingly use of our collection, in particular students of various science disciplines.

### 4. CONNECTION

- a. Domestically Sinematek Indonesia is already widely known among arts, cultural and communication institutes. It maintains close relation with those who are involved in film activities.

- b. This year no cooperation has been undertaken with other members of FIAF.
- c. Up to now Sinematek Indonesia is one of the most important institutes of the international world to act as liaison centre with any sector of the Indonesian film society.

## 5. EXPECTATIONS

A draft Law on Film is to be recitified by the Indonesian Parliament in 1986 or at least at the beginning of 1987. In the proposed Law an article is provided to regulate the Sinematek. As such the Sinematek will have a sound legal basis for its further development.

Those expectations were justified according to official information sources, stating that the Law could hopefully be enacted before the General Elections in early 1987. If this is true however the implementation of the Law will take another span of time.

## 6. OTHERS

- a. On the occasion of the 1985 Indonesian Film Festival an award of appreciation was given to me by the National Film Council for the services I have rendered in establishing and developing the Sinematek. The award of appreciation was assigned to me on the recommendation of the Indonesian Film People.
- b. A seminar on the development of Sinematek was held in October 1985. The guest speaker was Mr. Walter Schobert from the Deutsches Film Museum Frankfurt. The seminar was attended by government officials and members of the film society.

Jakarta, January 1986  
 SINEMATEK INDONESIA  
 JAKARTA 12950.

# Jerusalem

ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE  
ANNUAL REPORT  
1985

**MAJOR DEVELOPMENTS**

1985 marked an expansion in the scope of the Israel Film Archive/ Jerusalem Cinematheque's activities. A total of 220,000 persons attended the various programmes of the Archive, an increase of about 25 percent over the previous year. The Archive's film education programme for school children continues to be highly successful and now offers a wider variety of workshops. After only two years, the Jerusalem Film Festival has become the largest and most important cinema event in Israel. Both film and video acquisitions have increased by 50 percent over 1984.

**ACQUISITIONS**

**FILM:**

16MM PRINTS	755
35MM PRINTS	259
35MM TRAILERS	64
<hr/>	
TOTAL NO.PRINTS	1078

As in previous years, the Archive received sizable numbers of prints on deposit from the Israel Ministry of Foreign Affairs and from local Israeli distributors. The Archive made considerable headway in negotiating agreements with local producers distributors regarding deposit of their films at the Archive. Because of these efforts, there was a considerable increase in the deposit of Israeli films. The Archive also concentrated efforts on acquiring a number of classic films absent from its collection and documentaries of Jewish and Israeli interest.

Important acquisitions include:

Israeli feature films

**An Intimate Story; Aunt Clara; My Michael; The Dreamer; The Vulture; Sing Your Heart Out; Hide and Seek; The Wooden Gun; Floch; Not A Word To Morgenstein; The Aunt From Argentina; Thin Line.**

Documentaries

**Agadati collection (Newsreels of pre-State Israel on Nitrate); Memory of Justice; Almonds and Raisins; Routes of Exile: A Moroccan Jewish Odyssey; A Lesson in History; Buchenwald: Report on Reactions; Der Gelbe Stern; The Art of Film series; Promised Lands; Pourquoi Israel;**

Dayan Settler/Warrior/Statesman; Memory of the Camps; The Precious Legacy; Un Mur A Jerusalem (Negative and production material).

#### Classics

Michelangelo Antonioni: Blow Up, Il Grido; Ingmar Bergman: Musik I Morker, Skepp Till India Land, Torst, Sommarlek, Gycklarnas Afton, En Lektion I Karlek, Kvinnodrom, Det Sjunde Inseglet, Nara Livet, Ansiktet, Trollfloyten; Bernardo Bertolucci: Prima Della Rivoluzione, Partner, Il Strategia del Ragno; Luis Bunuel: Cet Obscur Objet du Desir; Rene Clair: Porte des Lilas; Vittorio de Sica: Ladri di Biciclette, Miracolo a Milano; Carl Dreyer: Ordet; Federico Fellini: I Vitelloni, Le Notti di Cabiria, Roma; Victor Fleming: Gone With The Wind; Sidney Franklin: The Good Earth; Jean-Luc Godard: Vivre sa Vie, La Chinoise, Loin du Vietnam, Week-End; Laurel & Hardy: Swiss Miss, Sons of the Desert, Way Out West, Saps at Sea, Zenobia, A Chump at Oxford, Pardon Us, Blockheads, Pack Up Your Troubles, Our Relations, The Bohemian Girl; Kenji Mizoguchi: Sansho Dayu, Princess Yang Kwei Fei; Roman Polanski: Dwaj Ludzie Z Szafa, Noz W Wodzie, Repulsion; Luchino Visconti: Gruppo di Famiglia in Un Interno, Rocco e i Suoi Fratelli; Orson Welles: Touch of Evil; Billy Wilder: Love in the Afternoon, Ace in the Hole.

#### Contemporary Cinema

Aguirre, der Zorn Gottes; Angi Vera; Betrayal; Chan is Missing; Clash of the Titans; Die Dritte Generation; Die Ehe der Maria Braun; E.T.; For Your Eyes Only; Man of Flowers; Man of Marble; My Dinner With Andre; Muddy River; 1984; An Officer and a Gentleman; Pink Floyd the Wall; The Postman Always Rings Twice; Il Prato; Raiders of the Lost Ark; The Return of the Secaucus Seven; Requiem; Rocky II; Sophie's Choice; Victor/Victoria.

#### Yiddish Films

God, Man and Devil; Der Amerikaner Shadchen; Tkies Kaf; Vu Is Mein Kind; Hungry Hearts.

#### VIDEO COLLECTION:

The Archive added 400 video cassettes to its rapidly growing collection. The Archive continues to collect U-Matic, VHS and Beta format cassettes. The cassettes are for reference use on the Archive's premises only and not for public screenings.

#### PRESERVATION

An agreement was concluded with the estate of Mordechai Navon to deposit his film collection at the Archive by the beginning of 1986. Navon was a pioneer of Israeli cinema. In 1950 he founded the Geva Film Studio where he produced, until his death in 1966, a bi-weekly

newsreel, documentaries and advertising films. He also produced many of Israel's best feature films as **The Hole in the Moon** (Uri Zohar, 1964) and **I Like Mike** (Peter Frye, 1962). His collection, comprised of positive prints, negatives and production material of his films, will enable the Archive to safeguard and preserve a large portion of Israel's cinema history.

Efforts are being made to collect enough funds to proceed with the preservation of the Axelrod Collection. Composed of roughly 1,000,000 feet of nitrate film, this collection represents the only complete film record of the building of a Jewish National Home in Palestine and of the first years of Israel's statehood.

In the area of restoration, the Archive has begun the process of compiling complete prints from multiple damaged prints of a given title that exist in its collection. These are mainly prints received from local distributors after having been screened at commercial theatres.

#### **CATALOGUING**

A total of 326 films and 270 video cassettes were fully catalogued during 1985. This represents a 40 percent increase in the number of films and video cassettes catalogued the previous year. This is due largely to the addition of a new member, Alan Reich, to the cataloguing staff.

The Archive continues progress towards on-line computerization of its holdings. Three different proposals for software programmes are in consideration. The cataloguing staff is working on subject and genre lists and uniform terms for technical data to ease the changeover to computerization.

#### **DOCUMENTATION**

The Archive's research library added 402 new books to its collection during 1985. A total of 1,900 persons used the research facilities. Fellow archives continue to be generous: The BFI gave a considerable donation of stills from its duplicate collection and the Museum of Modern Art a large donation of stills and scores. Three particularly special gifts were received:

-Books and old journals (in French and German) from the library of the late Dr. Max Brenner, film editor, donated by his sister, Sophie Lennox.



-Stills, programmes, posters and correspondence from the estate of Avraham Ninio, whose father was a film distributor in pre-State Israel and whose company was called Ninio et Fils.

-A large collection of newspaper clippings on cinema personalities collected over a period of 15 years by the Jerusalem Theatre Museum and Archives.

#### FILM SHOWINGS

166,000 persons attended the evening screening programme of the Archive's Cinematheque. This is a fifteen percent increase in attendance over 1985. 20,000 children participated in the film education programme and an estimated 30,000 attended various special screenings held at the Archive. A total of 1800 films were screened from the Archive collection: 500 for use in the Cinematheque programme, 460 lent to cultural institutions in Israel, 740 for use in the Archive's Educational Programme and for special screenings, 100 for private viewing by researchers.

The Cinematheque's number of screenings totaled over 1000 (an average of three daily) for 1985. The Cinematheque continued its regular programmes of treasures from the Archive and weekly screenings for children. Special themes for the year included: **Jean Renoir; Classic Documentaries; The Golden Age of German Cinema (1913 - 1933); Werner Herzog; Tribute to Sam Peckinpah; Marilyn Monroe; The Third Reich in the Films of the Federal Republic of Germany; Marcel Carne; G.W. Pabst; Woody Allen; Foreign Directors in America; The Prague Spring in Cinema; A Survey of New Irish Cinema; 80th Birthday Tribute to Greta Garbo; New Israeli Cinema 84-85; Terror and Freedom Fighting in Cinema; New French Cinema; Ingmar Bergman; Emile de Antonio; Eric von Stroheim; In Memoriam: Simone Signoret, Rock Hudson, Yul Brynner, Orson Welles.**

#### FILM EDUCATION PROGRAMME:

The Archive held workshops for school children on the following themes:

**What is Cinema?; Tools for the Appreciation of the Art of Cinema; Animation; Theatre and Cinema; Literature and Cinema; Social Problems and Cinema; Cinema and Music; Holocaust Through Film;** and special workshops coordinated with their regular school curriculum.

After-school programmes for high school students included courses in Super-8 techniques and a general introduction to cinema.

A special enrichment seminar for school teachers was held monthly and offered an introduction to the art of cinema. Each session covered a different genre of cinema. For the general public, the Archive offered

a course of twelve weekly sessions on the subject "How to Read a Film".

The Archive continued, for the second year, a Summer Programme for American University students to study film and television in Israel. The students attended a series of ten lectures on various aspects of the Israeli cinema/television world taught by the best Israeli professionals. They were also given the opportunity to make a 15 minute U-Matic video film. The Summer Programme was again very successful.

#### EXHIBITIONS

Among the special exhibitions in the Archive's Museum during 1985 were:

**A Tribute to Sergei Eisenstein; Portraits of French Film Directors; Artwork by Israeli animator, Hanan Kaminsky; Jerusalem: A Profile of a Changing City, Vintage Photographs from 1849 to 1885** which included several photos of the site now housing the Archive.

New acquisitions to the Archive's Museum included an excellently preserved magic lantern, a stereoscopic viewer with original photo slides of Jerusalem and a display of film related memorabilia including absurdities such as shopping bags, trash cans, mugs and pencil erasers.

#### PUBLICATIONS

The Archive continued to send to its 5000 members a bi-monthly programme listing the daily screenings of the Cinematheque and accompanied by notes about each film and introductions to each programme theme. Additional programme notes were available to the audience at most screenings.

#### INTERNATIONAL RELATIONS

The Archive assisted in sending a programme of Israeli films to Ireland and hosted an **Irish Film Week** courtesy of the Irish Film Institute. Programmes were also held in conjunction with the Goethe Institute, the Italian Cultural Centre, the American Cultural Center and the French Cultural Institute.

The Archive director, Lia Van Leer, attended the annual FIAF conference in New York, visited the French Cinematheque and the National Film Archive, London. She also attended the international film festivals of New York, Berlin, London and Cannes.

Programme director Avinoam Harpak attended the Berlin Film Festival.  
Cataloguer Alan Reich visited the National Film Archive, London.

#### GUESTS OF THE ARCHIVE

A partial listing:

Danny Kaye, Tuncel Kurtiz, Theodore Bikel, Prime Minister Shimon Peres, President Chaim Herzog, Abba Eban, Jack Garfein, Susan Seidelman, Lainie Kazan, Cynthia Scheider, Madeleine Malthete-Melies, Annette Insdorf, Paul Cox, Tony Llewellyn Jones, Charlotte Silvera, Assaf Dayan, Vittorio Taviani, Lawrence Kasha, John Hurt, David Deutsch.

#### SPECIAL EVENTS

Selected Listing

Israeli Oscars - Best Film 1984: **Beyond The Walls**; Canadian Evening with Israeli premiere of **The Dog That Stopped The War**; Annual Purim Party for Cinematheque members and including marathon film screenings; World premiere of **KOKO** (Israel, 1985); Seminar: Judaism, Cinema and Communication; Opening of film series **The Third Reich in the Films of the Federal Republic of Germany** presented by historian Dr. Bruno Fischli; Evening with Chronos Films presented by Dr. and Mrs. Bengt von zur Muhlen; Israeli premiere of **Desparately Seeking Susan** presented by film's director Susan Seidelman; Special screening of **Midnight Express** presented by actor John Hurt; Special screening of **The Court Jester** for school children presented by Danny Kaye; Special screening of **In Hiding**, in commemoration of the fortieth anniversary of the liberation of the Netherlands from Nazi occupation; **Irish Film Week** presented by Douglas Kennedy, Irish film producer; Annual **Aliza Shagrir Memorial Evening**, in which prize was awarded to young Israeli filmmaker; Day seminar in film editing taught by Cynthia Scheider and sponsored by Aliza Shagrir Memorial Fund; World premiere of **A Narrow Bridge** (Israel 1985), **Annual George Ostrovsky Memorial Evening** with screening of **Hungry Hearts** (1922, USA) and special piano accompaniment; **Festival International du Film Video de Montbeliard** with the participation of Festival director Jean-Marie Duhard; **Festival International du Film de Voile de La Rochelle** presented by Festival director Michel Masse; **A Hommage to George Melies** presented by Mme Malthete-Melies; Premiere of **Winging to Jerusalem** and other nature films presented by the Israeli Society for the Protection of Nature; Marathon screening of Edgar Reitz's 16 hour **Heimat**.

#### JERUSALEM FILM FESTIVAL

The second Jerusalem Film Festival was held from June 1 to June 3. Seventy films were screened in the Archive's two halls and attended by 17,000 persons. Guests of the Festival who presented their films were: Vittorio Taviani (**Kaos**); Paul Cox (**Man of Flowers** and **My First Wife**) and Charlotte Silvera (**Louise L'Insoumise**). Among the other titles that received their Israeli premieres during the Festival were **The Times of Harvey Milk**; **Berlin Alexanderplatz**; **Rembetiko**; **Cal**; **Stranger Than Paradise**; **Where Green Ants Dream**; **Brother from Another Planet**; **Il Bacio di Tosca**. Also included in the Festival programme were a retrospective of Japanese director Kenji Mizoguchi; a competition of Israeli short films; world premieres of two Israeli films: **When Night Falls** and **You're in the Army Girls** in the presence of the films' directors and leading players.

#### MISCELLANEOUS:

The Archive completed a third screening/teaching room: **The Louis B. Mayer Workshop**. The workshop has been specially designed for the Archive's film education programme. It houses worktables and screening facilities.

**København**

## Report for 1985

### Acquisitions of the year

238 prints and negatives were added to the museum's collections of film, which brings the total number of negatives, master prints and projection prints to about 13.000. 26 of the acquired prints were finegrain-prints (master prints) of Danish sound films from the Thirties and Forties, struck from the original negatives and financed through a special grant for saving the Danish sound film production. This work was begun in 1982 (see report from this year) and is proceeding according to the plans. The other films were acquired from Danish producers and distributors and on an exchange basis with foreign film archives. In 1985 we finally succeeded in getting an agreement on deposit of films with United International Pictures, covering MGM, Paramount, Universal and United Artists.

The library has acquired 1.245 books and is subscribing to 358 periodicals. It has been visited by 5.312 and 7.172 books have been lent out.

The stills department has received 92.038 stills from the Danish distributors. 14.538 of these stills have been catalogued and included in the collections. Duplicate stills have been sent as gifts to a number of filmarchives.

The poster collection now holds 13.757 catalogued posters.

### Preservation

The transfer of Danish sound films from nitrate stock (the original negatives) to acetate stock (dupe positives/master prints) has been the main task in the field of preservation (see above).

The technical department has viewed 1.059 reels of 16 and 35mm prints. 6.367 reels of nitrate prints were tested and 1.033 reels of deteriorating films were controlled in order to check if the deterioration was progressing.

### Cataloguing- Documentation- Research

The cataloguing of the film acquisitions has been carried out, as well as the cataloguing work of the library and the documentation department. The museum's cinema has been used by bona fide groups of students and by individual scholars for 498 hours during 1985 and 365 different films have been shown. About 5.000 spectators have attended these internal screenings.

### Film Showings

The museum has shown 205 feature films and 84 short films at 438 showings in the museum's 150-seat cinema. The films were shown to members of the museum. The museum has 3.109 members and the films were attended by 20.649 spectators. There has been 12 weekly performances from January to May and from September to December.

Among the series presented were retrospectives on Sidney Lumet (19 films), Orson Welles (12 films), Sam Peckinpah (12 films), Robert Benton (8 films), and Leopoldo Torre Nilsson (5 films). Major series on the new Spanish film (32 films), The American film noir (28 films), The American social documentary (52 short films) and on Norman McLaren (32 short films) were presented. The museum organised festivals of Japanese and Argentine cinema and series on Raymond Chandler and Dashiell Hammett on film.

At the museum's branch in Århus 71 films were shown at 71 showings, attended by 2.011 spectators.

#### Exhibitions- Publications

In summer 1985 the museum re-opened its exhibition room, which has been redecorated. Small exhibitions on the posters of the Danish artist Sven Brasch, on Greta Garbo and Polish posters have been organised. During the Spring of 1985 the museum's Carl Th. Dreyer-exhibition was shown in a number of Italian cities, accompanied by Dreyer-retrospectives.

The museum has published four issues of the periodical "Kosmorama". Four programme leaflets were published during the year, and for the sixth time the museum- in collaboration with The Danish Library Service- published "Filmsæsonen" (The Film Season). It 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 1984 - June 30th 1985. In collaboration with The Danish Library Service the museum's library published "Nye bøger om film/tv" (New Books on Film/TV) nr. 19.

#### International relations (FIAP and others)

The museum has exchanged films on short term- and indefinite loan with a number of foreign film archives. A total of 282 film exchanges have taken place during 1985. The museum has sent 118 films (10 on indefinite loan) to foreign film archives, and has received 164 films (5 on indefinite loan) from foreign film archives.

The museum has organised Carl Th. Dreyer-retrospectives in a number of Italian cities, and has lent Dreyer-films for Kommunales Kino in Hamburg and Arsenal in Berlin.

Series of Danish silent films have been provided for the Avignon-filmfestival and for a manifestation in Athens.

Among the foreign visitors at the museum in 1985 were mr. Jerzy Toeplitz, Warszawa, Mrs. Margareta Norström from Svenska Filminstitutet, Stockholm, mr. Jan-Hein Baal, Nederlands Filmmuseum, Amsterdam, Michael Moulds, FIAF's PIP-project, London, Miss Rosemary Curtis, Canberra, mr. Helmut Regel, Bundesarchiv, Koblenz and mr. Peter Cowie, London.

Ib Monty participated in the FIAF-congress in New York in April-May. Ib Monty attended the Festival of Festivals in Toronto in September, where he introduced "La Passion de Jeanne d'Arc" in the series "Open vault" and in October he participated in a discussion on film archives during the Festival du Film Européen in Lille.

Karen Jones participated in a meeting in FIAF's Documentation Commission in Wiesbaden in November.

Asbjørn Skytte mounted the Dreyer-exhibition in a number of Italian cities during the Spring of 1985 and attended a meeting of European film archives in Athens in November.

Janus Barfoed visited Cinemateket in Stockholm in December.

February 1986

Ib Monty



**Koblenz**

Gesch.-Z.:

111 - 1141/43-2

(bitte bei Antwort angeben)

Bundesarchiv · Postfach 320 · 5400 Koblenz 1

5400 Koblenz 1

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oder Landeszentralbank Koblenz  
Konto 570 010 01 (BLZ 570 000 00)

Tag 23rd January 1986

### Activities in 1985

#### 1. Acquisitions of the year:

In 1985 the Bundesarchiv-Filmarchiv received approximately 500 feature-films and 1400 documentaries. The total holdings increased to 3580 titles of feature-films or 81.871 reels and to 43.090 documentaries or 186.349 reels.

Among the acquisitions of feature films were deposits of two commercial laboratories, i.e. Arnold & Richter ("Arri") in Munich and Geyer-Werke in Hamburg. Another deposit of negatives resp. lavenders of feature films from the production in the Federal Republic of Germany in the 60's and 70's was made by Rapid-Film, Munich. A private film-collector in Stadthagen deposited his collection of older films since 1905 within the Bundesarchiv-Filmarchiv. Besides a selection of 16 feature-films of the post-war-period could be bought from a private agent.

The major part of the acquisitions of the documentary-film-section dates from governmental departments and agencies. Beyond that the Bundesarchiv-Filmarchiv was happy to receive some rare examples of early advertisements from the 20's and 30's, and to discover different items of Oskar-

Fischinger-experimental films within the deposit of a producer ("Schonger-Film"). As a paradigma the agreement among Norddeutscher Rundfunk, Hamburg, and the Filmarchiv should serve in future, which concerned Eberhard Fechners total documentary-material, shot for the preparation of "Der Prozess", a documentary on the Majdanek-trial.

According to the legislation voucher-prints of 103 films were given to the Filmarchiv, 88 prints of titles subsidised by the Filmförderungsanstalt Berlin, 15 prints from those producers who had received grants from the Bundesministerium des Innern (Kulturelle Filmförderung). The basic idea is to preserve the prints under optimal conditions of storage, but also to make available video-tapes of the titles to researchers and students within the premises of the Bundesarchiv-Filmarchiv.

## 2. Progress in preservation and repair:

The emergency programme for the safeguarding of nitrate films, raised in 1984, was continued in 1985 and will be closed in 1986. Nevertheless, the Bundesarchiv-Filmarchiv is eager to convince government as well as parliament of the need for the continuation of the programme. The basic experience is the fact that in spite of the increased activities for the transversion from nitrate to acetate-material since 1970 and since 1984 the number of nitrate-films waiting for the restauration is approximately the same. The reason is the late beginning of the systematic activities for the preservation of the feature-film-production in the former Deutsches Reich and in the Federal Republic of Germany. As mentioned earlier, holdings of nitrate-films still have to be expected within commercial labs, within museal institutions or even in private ownership, not to speak again of the nitrate-prints of older films of German origin among the holdings of other FIAF-member-archives.

In 1985, the Filmarchiv was able to transverse 146 feature films and 220 documentaries from nitrate to acetate. All

These films had to be restored and cleaned in advance, the sound had to be recorded separately. The following printing-work was done for 16 feature- and for 35 documentary-films within the laboratory of the Bundesarchiv-Filmarchiv, all the remaining prints were done by commercial labs. Restoring early tinted silent films on an Oxberry printer with a wet-gate was used; shrinkages up to 2.5 % did not create problems any longer.

For the preservation of feature films, the Bundesarchiv-Filmarchiv spent in 1985 DM 936.000, for that of documentaries DM 370.000, in total 1,3 million DM.

The preservation of the heritage of a national film production is not at all limited to the safeguarding of the older nitrate material. The problem of the preservation of colour-films is equally known, and there are more and more problems with black and white acetate-material as well. To give an idea of the work to be done in future it might be reported that only about 40 % of the total holdings in features and only 12 % of the documentaries are regarded as definitely safe, i.e. preserved as an "archival safety-package".

Again it has to be emphasized that the challenge of the safeguarding of a national heritage of moving images can not be met by individual institutions for its own, but depends on the cooperation of all filmarchives. The Bundesarchiv-Filmarchiv is extremely grateful for the efficient, professional and always helpful cooperation with a great number of colleague-archivists within the FIAF-membership as well as within the "Verbund kinemathekarischer Einrichtungen" in the Federal Republic of Germany.

### 3. Cataloguing, Documentation, Research:

The Bundesarchiv-Filmarchiv was visited by 356 individuals, among them 68 researchers of foreign Television-companies and 149 researchers for TV-projects of German Corporations. 14.498 reels were screened for them. Unfortunately, the visitors had to wait up to eight weeks in order to make a

reservation for a viewing table, the new building of the Bundesarchiv will improve the situation for the researchers considerably.

Prints of 949 documentaries and of 296 feature films were sent to 953 non-commercial, academic or educational screenings, 22 tapes were sent to universities for academic research.

Because of the preparations for the move into the new building the ADP-application in the documentation-section of the Filmarchiv was not completed.

4. Film-showings:

In cooperation with the City of Koblenz the Bundesarchiv-Filmarchiv offered a retrospective on "Erfinder im deutschen Film" in 1984/1985 and started another in "Frühe Filme der DDR" in October 1985.

5. Miscellaneous:

During 1985 a good progress was made in preparing the new building for the Bundesarchiv-Filmarchiv within the Bundesarchiv headquarters complex which is expected to be completed in September 1986.

F.P. Kahlenberg

**La Paz**

ACTIVITIES REPORT FOR 19851.- ACQUISITIONS OF THE YEAR

1985 again has been a most difficult year for our country and therefore also for our archive. The rate of annual inflation for the last 12 months was over 7.000 % with the consequent political and social problems. All film activities have been severely affected, not only because of the above mentioned problems, but also through the sudden and chaotic invasion of many private TV channels, which support a high percentage of their programming with "pirate films" on video-cassettes. Nevertheless, during 1985 we have been able to acquire a great quantity of new film material in our archives. The most important of these acquisitions were near 4.000 documentary films and newsreels covering the last 15 years of National History, which were deposited in the Cinemateca Boliviana by National Television Networks. This is material in 16 Mm. in different states of conservation, due to long terms of deficient storage. Neither has this material been catalogued, meaning an enormous work of selection and classification for us. During the year we also acquired 38 foreign feature films in 35 Mm. and 16 Mm. Also we began to obtain a regular quantity of video material and we think that this will be increased in the future.

2.- PROGRESS IN THE FIELD OF PRESERVATION

All the above circumstances naturally influenced most considerably the amount of incomes. This meant that we have not been able to mainly increase our means of preservation, due to the lack of financial support. Anyhow, toward the end of the year, we got, once again, the confirmation by UNESCO that our old negotiations, 4 years ago, finally succeeded meaning that within the next future we shall be able to count on the necessary equipment for our labour. We also have begun to improve our storage area, by adequate works of enlargement, allowing better development of revision, cataloguing, etc.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

By the use of our internal cataloguing handbook we made some progress in this area. The rhythm of progress was rather slow due to financial limitations, as well as lack of employees, but anyhow the arrangement of different sections of the archive, took important steps during the past year.

We incorporated 50 books, 160 magazines, 2180 clippings, 450 stills, 125 posters.

The index of all film premieres during the year has been continued. As we mentioned in our last year report, 2 books, one referring to recent history of Bolivian Cinema and the other to film generally exhibited in our country, have been published, with the co-operation of commercial editorial.

A work crew of investigation, formed by Communication Sciences students of the University has been established. This team finished a vast investigation about actual conditions of the Film market in Bolivia.

The so obtained facts are being compiled and put in order for publishing.

4.- FILM SHOWINGS

104 films were exhibited by us during 1985. Most of them were grouped in cycles as follows:



- History in Film (10 films)
  - A violent world (8 films)
  - Films from the Republic of China (5 films)
  - Woody Allen (5 films)
  - New Mexican Cinema (5 films)
  - Great Actors (10 films)
  - Films from the RDA (5 films)
  - French Cinema (5 films)
  - The Other Face (13 films)
  - Brian De Palma (5 films)
  - David W. Griffith (10 films)
  - Swedish Cinema (5 films)
  - European filmmakers (12 films)
- 33.280 spectators assisted to these screenings.

#### 5.- EXHIBITIONS-PUBLICATIONS

Only one special publication was edited during 1985. It was a homage to David W. Griffith.

For the fifth time, a complete statistic about film exhibitions in our country during the previous year, has been published.

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

Unfortunately the governmental support we had been granted in 1984, could not be continued in 1985. This was due not only to the financial crisis, but also to change of government and authorities during the year. This left us restricted to our own reduced incomes. Our relations to the new governmental authorities are excellent which enables us to hope that during 1986 we shall receive definitive support in our activities.

#### 7.- INTERNATIONAL RELATIONS

During 1985 we consolidated our relations with FIAF and colleagues from all over the world. Thanks to the Museum of Modern Art/Department of Film we were able to join the FIAF Congress. We also were in Mexico, by invitation of the Filmoteca de la UNAM, and in Rio de Janeiro by invitation by the direction of the Film Festival.

During both events, we gathered with colleagues of other Latin-American Film archives, establishing the necessary bonds to improve our common labour. In México we were co-founders of the "Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento". During the year, we had the visit of the spanish filmmaker Basilio Martín Patino, the American Film Critic Pat Aufderheide and the Argentinian Filmmaker David Blaustein.

  
PEDRO SUSZ K.  
DIRECTOR



**Lausanne**

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

Rapport d'activité pour 1985

La Cinémathèque suisse a poursuivi son activité durant l'année 1985 en portant son effort sur l'enrichissement des collections et sur le programme des projections (avec animations diverses). Signalons, en particulier, les manifestations suivantes:

- Rétrospective du cinéma italien, en collaboration avec le Consulat général d'Italie, et présence d'Alberto Sordi
- Intégrale du cinéaste suisse Beat Kuert, en sa présence
- Rétrospective Jacques Rivette
- Reflets du Festival national de Soleure
- Reprise et poursuite du Cours d'histoire et d'esthétique du cinéma par Freddy Buache avec l'Ecole cantonale des Beaux Arts
- Deux séances en présence de Luc Moullet
- Première du film Derborence de Francis Reusser
- Un panorama du cinéma égyptien, en collaboration avec Pro Helvetia, et présence de Salah Abou-Seif
- Un panorama du cinéma espagnol
- Un panorama du cinéma mexicain contemporain
- La réception des stagiaires de l'animation d'Annecy, et présence de Bob Godfrey, de Jean-François Laguionie, des cinéastes suisses de l'animation
- Participation, par des projections, aux manifestations d'Hydrodynamica et au congrès des grands barrages
- 15 juin: la grande fête du cinéma suisse
- En cours d'été, visites d'Agel, Louis Marcorelles, Michel Ciment, Jacques Ledoux, Bernard Latarjet
- Collaboration avec le Festival de Locarno (Barnet, avec l'appui du Gosfilmofond de Moscou) et avec le Festival de Vevey (comédie italienne)
- Participation aux programmes "cinéma" du nouveau Centre culturel suisse à Paris
- Projection, pendant une semaine, de la version intégrale de Heimat
- Conférence d'Henri Alekan, et projections en sa présence
- Première d'Empty Quarter et films de Raymond Depardon, en sa présence (et collab. à son exposition au Musée de l'Elysée)
- Projections des films d'Antonio Reis et Margerida Cordeiros
- Rétrospective Boris Barnet
- Panorama du cinéma yougoslave récent
- Rétrospective Erich von Stroheim
- Hommage à Simone Signoret, à Louise Brooks
- Films de Chine, ou sur la Chine
- Panorama du cinéma argentin, en présence de Manuel Antin, Beatriz Guido, Ponchi Morpurgo
- Monsieur de Pourceaugnac de Michel Mitrani, en sa présence
- Participation au Festival européen de Lille
- Panorama du cinéma belge francophone récent

- Rétrospective Claude Chabrol
- En décembre, visite de F. Buache à Sofia, puis à Belgrade.

La Cinémathèque suisse a, pendant 1985, entretenu des collaborations intensives d'échanges notamment avec Bruxelles, Paris, Toulouse, Madrid, Stockholm, Moscou.

En 1985, nous avons acquis par dépôts ou achats: 1370 titres dont 1340 titres nouveaux (930 de longs métrages) (410 de courts métrages) soit env. 11'050 bobines (de 600 m) ce qui porte au 31 décembre 1985, nos collections de films à

11'240	titres de long métrages
9'485	titres de courts métrages
<u>20'725</u>	titres (sans compter les anciennes actualités, dont la collection du Ciné-Journal suisse 1940-1975)
=====	

On notera que nous avons reçu, pour la première fois, un dépôt d'UIP (Firme distributrice en Suisse des productions MGM-United Artist, Paramount, Universal). Toutes les maisons de distribution du pays, notamment les firmes américaines, déposent donc désormais films et matériel à la Cinémathèque suisse.

Au cours de la même année, nous avons classé 25'000 photos, 1000 affiches, 10 appareils anciens, ce qui porte nos collections à

672'000	photos classées
26'000	affiches
257	appareils anciens

Nous avons organisé une exposition d'appareils dans les vitrines de la Banque romande (à Lausanne, à Martigny, à Genève) et une grande exposition (pré-cinéma-cinéma, 160 appareils, affiches) à la grande salle du Sentier pendant six semaines dès décembre 1985.


Les acquisitions de la bibliothèque en 1985 furent de 300 livres (+ journaux, revues, coupures de presse).

La subvention fédérale fut pour 1985 de Fr. 570'000.-. A cette somme s'ajoutent env. Fr. 110'000.- destinés au tirage (pour conservation) des films de production suisse ayant reçu, dans l'année, une prime de qualité. La subvention du Canton de Vaud fut de Fr. 112'000.-. La subvention de la Ville de Lausanne fut de Fr. 200'000.- (+ les services, loyer, chauffage, électricité) estimés à env. Fr. 280'000.-.

Le personnel (projectionnistes et responsables de la salle compris) est d'une quinzaine de personnes.

Les expéditions de films doivent être adressées (lorsqu'elles empruntent la voie aérienne) La Cinémathèque suisse - Lausanne, via Panalpina S.A. - Airport Cointrin-Genève.

Lausanne, le 9 janvier 1986

  
Freddy Buache  
Directeur

**Lisboa**

CINÉMATHEQUE PORTUGAISE

RAPPORT 1985

1. Acquisitions de l'année

Suivant le critère des années précédentes, le secteur de l'Archive Filmique a orienté son travail vers deux objectifs: acquisition de films classiques portugais et étrangers et récupération des films de nitrat, surtout de production nationale, poursuivant, dans ce domaine, le travail initié en 1980.

- a) Acquisitions: 19 longs métrages et 34 courts métrages portugais (dont quelques copies nouvelles de films classiques de Manoel de Oliveira); 4 longs métrages et 48 court métrages étrangers; une collection rare de 55 classiques du muet dans le format 9,5, comme "La Roue", de Gance, ou "Carmen", de Feyder.
- b) Récupération du nitrat: 6 longs métrages de films étrangers ("Der Kongress Tanzt", "La Verbena de la Paloma", "Show Boat", "Die Frau Meiner Traume", "Francesco, Giullare di Dio" et "D. Quijote"); 3 longs métrages (dont "José do telhado", de 1929, et "Heróis do Mar", de 1949, considérés perdus) et 33 court métrages (dont "Funérailles du Roi et du Prince de Portugal", de 1908)

Quelques collections ont été déposées dans le Secteur II de notre Archive Filmique:

- Toute la production d'un cineaste portugais, mort il y a cinq ans, Perdigão Queiroga, surtout de journaux d'actualités.
- Toute la production nationale en nitrat de la période 1933-1953 déposé en mauvaises conditions dans les archives de la société Tobis Portuguesa.

## 2. Progrès dans le domaine de la conservation

Les cofres du Secteur I de notre Archive ont été l'objet de b n ficiation (peinture et air climatis ) et, dans le Secteur II, des moviolas 35mm et 16mm ont  t  install es.

Une grande op ration de soustitution de vieilles boites de film a commenc , surtout pour sauver les films venus de l'ext rieur en tr s mauvaise condition.

## 3. Catalogage, Documentation, Recherches

Les actions principales r alis es par notre Centre de Documentation peuvent  tre r sum es comme suit:

- Acquisition et traitement bibliographique de 730 monographies, 65 titres de periodiques, scenarios de films portugais et autre documentation.
- Indexation d'articles de periodiques portugais et  trangers ant rieurs au commencement du service d'indexation de l'International Index Film Periodicals (I.I.F.P.)
- Continuation de la r conversion bibliographique de monographies archiv es dans notre biblioth que avant l'adoption, en 1980, du syst me actuel de traitement adopt  para la FIAF.
- Indexation des "press-sheets" et "press books" de films  trangers; indexation des extraits de press portugaise de 1985 et conversion en microfiche des extraits de 1984 (33 microfiches).
- Continuation du fichier des films pr sent es au Portugal depuis les ann es 20.
- Service de lecture publique

Dans le domaine de la recherche, il faut souligner le travail de fichage des films portugais de court-m trage depuis 1896, qui sera publi  en 1986 et, bien aussi, le commencement des travaux de identification et catalogage d'un nouveau secteur de l'archive photographique constitu  par des photos non identifi es et des n gatifs de la production portugaise.

#### 4. Projections et éditions

512 séances ont été organisées, à la salle Félix Ribeiro bien qu'à la Fondation Calouste Gulbenkian. 503 films ont été présentés, vus par 72.187 spectateurs.

##### Principaux événements:

- Cycle "Cinema et Science Fiction", commencé l'année dernière, avec 126 films, premier d'une série de grands cycles dédiés aux "genres" majeurs du cinéma mondial.
- Cycles intégrales Nicholas Ray et Erich von Stroheim et cycles, intégrales aussi, consacrés à trois des plus grands cinéastes vivants: Godard, Antonioni et Tarkowski. Michelangelo Antonioni est venu à Lisbonne pour assister aux projections et présenter une conférence sur son oeuvre.
- Debut du cycle "Le Musical", qui sera encore en cours pendant le 1er trimestre 1986.
- Cycle Buster Keaton, dédié à ses long-métrages.
- Cycle Cinema Nouveau Portugais (1960-1974), une des plus importantes approches qui ait jamais eu lieu sur une étape historique du cinéma portugais.

En outre, il faut souligner les hommages à François Truffaut et Orson Welles, les cycles consacrés au compositeur Bernard Herrmann, au producteur Walter Wanger, au technicien du son Antoine Bonfanti, et à Victor Erice (avec la présence des deux derniers), les cycles Roger Coman et A.I.P., Alfred Hitchcock - années 40/50, Humphrey Bogart et Jacques Becker, les cycles dédiés à la phase récente des cinémas argentin, indien et québécois (avec la présence de Micheline Lanctôt, Hubert Yves-Rose et de notre collègue Robert Daudelin) et le cycle thématique Sintra, Le Romantisme et le Cinéma.

Nous avons aussi poursuivi les projections hebdomadaires des Rencontres avec le Cinéma Portugais.

En ce qui concerne les éditions, nous avons publié 4 grands catalogues, avec un total de 1188 pages, et encore 11 autres publications, avec un total de 422 pages.

Les 4 catalogues sont le grand livre Cinéma et Science Fiction, les monographies sur Nicholas Ray et Michelangelo Antonioni et le livre Cinéma Nouveau Portugais.

(Le catalogue Jean-Luc Godard, bien que exécuté en 1985, n'a apparu que l'année suivante.)

#### 5. Administration et budget

La crise économique a fait augmenter les prix, surtout les travaux de laboratoire, mais notre budget a augmenté, par rapport avec 1984, au niveau des recettes.

#### BUDGET

Personnel .....	26 410 000\$00
Acquisition de publications .....	1 420 000\$00
Acquisition pour le Musée et Archive Photographique	800 000\$00
Programmation et Retrospectives .....	13 550 000\$00
Édition de livres .....	2 030 000\$00
Récupération de films nitrat et vieux films portugais	15 360 000\$00
Tirage de copies de classiques portugais .....	7 180 000\$00
Acquisition de films étrangers .....	2 400 000\$00
Administration et manutention .....	<u>17 300 000\$00</u>
Total .....	86 450 000\$00

(Quatre-vingt six, millions quatre cents cinquante mille escudos)

1 dollar US = 155 escudos

#### 6. Relations internationales

Nos Retrospectives seraient impossibles sans la collaboration des cinémathèques membres de la FIAF et, bien aussi, des Ambassades des pays étrangers et de notre Ministère des Affaires Étrangères.

La Cinémathèque Portugaise a assuré la présence, à Lisbonne, pour col-



laborer avec ses initiatives, des personnalités suivantes: réalisateurs Michelangelo Antonioni, Victor Erice, Micheline Lanctôt, Hubert Yves-Rosse, ingénieur du son Antoine Bonfanti et notre collègue Robert Daudelin.

La Cinémathèque Portugaise a aussi collaboré à l'organisation d'une Retrospective dans le territoire portugais de Macau (Juin), de la Rétrospective de Manoel de Oliveira à Milan (Avril), et des cycles à Montreal et Québec (Avril), Lille (Octobre, dans le cadre du Festival du Film Européen) Athènes (Novembre, dans le cadre des Rencontres des Cinémathèques de la Communauté Européenne) et Rio de Janeiro (Novembre/Décembre, par occasion du deuxième Festrio, dans le cadre du programme "Trésors des Cinémathèques").

#### 7. Divers

Dans son Musée, a été inaugurée une section dédiée au pionnier du son au Portugal, Augusto Simões Lopes. Différents appareils ont été achetés, comme deux équipements de enregistrement sonore (années 40) et cameras et projecteurs format réduit. Le réalisateur Jorge Brum do Canto a offert une importante collection de documents personnels.

Il faut aussi souligner, pour terminer, que la Cinémathèque Portugaise a collaboré avec la Fondation Calouste Gulbenkian dans l'organisation et présentation de la Retrospective de Fiction Scientifique, participant aussi aux activités de la Fondation dans son nouveau Centre d'Art Moderne. Le Président de la Fondation, Dr. Azeredo Perdigão, a visité la Cinémathèque au mois de Juin.

**London**

NATIONAL FILM ARCHIVE-London

ACTIVITIES REPORT 1985

1985 marked the 50th anniversary of the National Film Archive and appropriately the start of two major developments:

- The recording off-air of ITV and Channel 4 programmes by our Video Unit at Berkhamsted.
- The start of construction of the J. Paul Getty Jnr. Conservation Centre at Berkhamsted which will comprise by 1987 a film laboratory, a stills photographic laboratory, acetate storage, a paper conservation store, and the Video Unit which is already operating.

Acquisitions

Last year our new Feature Film Acquisitions Officer reported that he would be committing himself in 1985, our 50th anniversary year, to acquiring as many British films as possible for the Archive's collection, particularly concentrating on some of the key films that we are currently missing. With valued assistance from several UK distributors, studios and individuals we can report that during the year we have acquired 35mm material on the following British films: THE TIME BANDITS (1981), THE LONG GOOD FRIDAY (1980), COME DANCE WITH ME (1950), SCRUBBERS (1982), NEUTRAL PORT (1940), SECRETS OF SEX (1969), WINSTANLEY (1975), BRONCO BULLFROG (1969), BRITANNIA HOSPITAL (1982), THE ANIMALS FILM (1981), SIR HENRY AT RAWLINSON END (1980), DEATH ON THE NILE (1978), REQUIEM FOR A VILLAGE (1975), THE LAST LOAD (1947), FOREST PONY (1947), MURDER BY PROXY (1955), THE GOLDEN LINK (1954), A RAY OF SUNSHINE (1950), FRANKENSTEIN MUST BE DESTROYED (1969), ENGLAND MADE ME (1973), THE FIRST OF THE FEW (1942), BRIEF ECSTASY (1937), JUBILEE (1978), SEBASTIANE (1976), BRIEF ENCOUNTER (1974), SO LITTLE TIME (1952), WATER (1985), AGATHA (1978), THE SECRET POLICEMAN'S BALL (1979), THE RETURN OF THE SOLDIER (1982), PRIVILEGED (1982), MOONLIGHTING (1982), MEMORIES OF A SURVIVOR (1981), A HARD DAY'S NIGHT (1964), ARABIAN ADVENTURE (1979), MONTY PYTHON'S LIFE OF BRIAN (1979), HONKY TONK FREEWAY (1981), THE IRON MAIDEN (1962), THE MIRROR CRACK'D (1980), MOMENT OF DANGER (1960), THE NIGHT OF THE EAGLE (1961), THE PURE HELL OF ST. TRINIAN'S (1962), CHARIOTS OF FIRE (1981), AN IDEAL HUSBAND (1947), WITCHFINDER GENERAL (1968), THE GIRL ON THE BOAT (1962) THERE WAS A CROOKED MAN (1960), THE CARETAKER (1963), THE ANGEL WHO PAWNED HER HARP (1954), LAXDALE HALL (1953), THE ORACLE (1953), THERE AIN'T NO JUSTICE (1939), DOUBLECROSS (1956), YENTL (1983), GIVE US TOMORROW (1978), COME BACK PETER (1969), DEADLY FEMALES (1976), JOHN AND JULIE (1955), BORN FREE (1965), WHITE CARGO (1973), THE ASPHYX (1972), A LUSTFUL LADY (1977), CARRY ON REGARDLESS (1960), CARRY ON SPYING (1964), TALES OF BEATRIX POTTER (1971), VIRGIN AND THE GYPSY (1970), YOU'RE ONLY YOUNG TWICE (1952), RANSOM (1974), RATTLE OF A SIMPLE MAN (1964), SOS TITANIC (1979), SLAYGROUND (1983), TOP SECRET (1952), THEY WHO DARE (1953), UNDERCOVER (1943), THE VIKING

QUEEN (1966), VIRGIN ISLAND (1958), VIOLENT ENEMY (1969), VILLAIN (1971), YANGTSE INCIDENT (1957), THE VAMPIRE LOVERS (1970), MISTER QUILP (1974), THE AWAKENING (1980), THE CITY UNDER THE SEA (1965), DR. JEKYLL AND SISTER HYDE (1971), DOUBLE BUNK (1960), ELEPHANT MAN (1980), EVIL UNDER THE SUN (1981), GEORDIE (1955), SARAH (1976), BROTHER, CAN YOU SPARE A DIME? (1975), THE TOMB OF LIGEIA (1965), OH, WHAT A LOVELY WAR (1969), HAMLET 1976.

American features acquired this year include : THREE WOMEN (1977), ZOMBIES (1978), SIX LESSONS FROM MADAME LA ZONGA (1941), THE RIVER OF NO RETURN (1954), NIAGARA (1952), WEST SIDE STORY (1961), A WALK WITH LOVE AND DEATH (1969), A WEDDING (1978), THE WEREWOLF OF WASHINGTON (1973), THE JERICHO MILE (1979), VICTOR/VICTORIA (1982), THE LADY IN RED (1979), MELVIN AND HOWARD (1979), PRINCE OF THE CITY (1981), THE PRIVATE FILES OF J. EDGAR HOOVER (1977), THE PARASITE MURDERS (1974), REMEMBER MY NAME (1979), ROLLOVER (1981), SOB (1981), SHARKY'S MACHINE (1981), SUGARLAND EXPRESS (1974), ANDROID (1982), SAND (1949), RAGING BULL (1980), THE PAWNBROKER (1964), THE PRODUCERS (1967), GLORIA (1980), CANONBALL RUN 2 (1983), QUEEN KELLY (1931/85), MEN IN WAR (1956), AMERICAN POP (1981), BACKROADS (1977), THE BIG RED ONE (1980), BLOW OUT (1981), THE BODY SNATCHERS (1945), THE BORDER (1981), FEDORA (1978) THE GREAT SANTINI (1979), HOPSCOTCH (1980), INSIDE MOVES (1980), THE AUTOBIOGRAPHY OF MISS JANE PITTMAN (1973), OUTLAND (1981), ORCHESTRA WIVES (1942), PEOPLE WILL TALK (1951), RAWHIDE (1951), RETURN OF THE FLY (1959), SANCTURARY (1961), SITTING PRETTY (1948), THE SNAKE PIT (1948), STAND UP AND CHEER (1934), SUN VALLEY SERENADE (1941), VANISHING POINT (1971), A LETTER TO THREE WIVES (1949), ANNA AND THE KING OF SIAM (1946), THE BLACK SWAN (1942), BLOOD AND SAND (1941), THE BOWERY (1933), BROKEN ARROW (1950), BUFFALO BILL (1944), BUS STOP (1956), THE BULLFIGHTERS (1945), ALTERED STATES (1980), FRANCES (1982), CONVOY (1978), THE DEERHUNTER (1978), DRIVER (1978), CROSS CREEK (1983), I MONSTER (1971), CROSS OF IRON (1977), TIMES SQUARE (1980), SOUTHERN COMFORT (1981), BUFFALO BILL AND THE INDIANS (1976), WHERE THE SIDEWALK ENDS (1950), GIVE MY REGARDS TO BROADWAY (1948), NO HIGHWAY IN THE SKY (1951), HEIDI (1937), HALLS OF THE MONTEZUMA (1951), THE FOXES OF HARROW (1947), FIXED BAYONETS (1951), DOWN TO THE SEA IN SHIPS (1949), THE DESERT FOX (1951), DECISION BEFORE DAWN (1951), THE DANCINGMASTERS (1943), CLIVE OF INDIA (1935), ZABRISKIE POINT (1969).

Foreign language films acquired include : 36 CHOWRINGHEE LANE (1981), SEI DONNE PER L'ASSASSINO (1964), KAAGAZ KE PHOOL (1979), LA PRISE DE POUVOIR PAR LOUIS XIV (1966), MR. AND MRS. '55 (1965), CONTINENTAL CIRCUS (1970), LE GANG DES OTAGES (1973), LE SORCIERE (1955), TOI DE VENIN (1958), M'SIEUR LA CAILLE (1955), BEBERT ET L'OMNIBUS (1963), STORIE DI ORDINARIA FOLLIA (1981), L'AMOUR FOU (1968), LA CECILIA (1976), HERBSTSONATE (1978), CHARLES ET LUCIE (1979), AUS DEM LEBEN DER MARIONETTEN (1980), DER HANDLER DER VIER JAHRESZEITEN (1971), EGYMASRA NEZRE (1982), LA FRUSTRA E IL CORPO (1963), LA RAGAZZA CHE SAPEVA TROPPO (1962), LA SPIRALE (1976), DIE EHE DER MARIA BRAUN (1978), BUMIKA (1977), MR. KLEIN (1976), NIEZANY (1965), HET AFSCHIED (1966), BARON PRASIL (1960), FITZCARROLO (1982), LA VIE EST UN ROMAN (1983), MADAME DE .. (1953), UNE PARTIE DE PLAISIR (1974), LE DEUXIEME SOUFFLE (1966), OHAYO (1959), ALI BABA ET LE 40 VOLEURS (1954), KACAR DO VIDNE (1966), HET MEISJE MET HET RODE HAAR (1981), ILS APPELLENT CA UN ACCIDENT (1981), ALMOKAZASOK KORA (1965), GIORNATA PARTICOLARE (1977), CAVAVERI ECCELLENTI (1975), STAVISKY (1974), CRIA CUERVOS (1976).

Special collections acquired include : several of his feature films from film-maker Bryan Forbes; numerous nitrate negatives of religious productions from CTVC; a collection of pop videos; all the remaining production material of CHAPPAQUA (1966) and SIDDHARTHA (1972); FIAF exchange material from New Zealand, Belgium and Portugal; the entire library of EssentialCinema amounting to several hundred shorts and cartoons; production material on CIAO! FEDERICO (1970); interview films on Dirk Bogarde, Sarah Miles, Ray Harryhausen, Steven Spielberg, John Ford; featurettes on the making of DELIVERANCE, THE GREAT GATSBY, LADY SINGS THE BLUES; numerous silent shorts and a copy of THE BLONDE SAINT (1926).

The total number of films acquired in the feature acquisition area was 1160.

Despite major disruption to our offices in Dean Street caused by building work, a healthy rate of acquisition was sustained by the Documentary Acquisitions section, even though a smaller quantity of Government films was acquired following the reorganization of the Central Office of Information.

The Documentary Films Officer examined the Dunlop collection and Conservative & Unionist Party political films prior to 'official' acquisition. Inspection of these collections together with the Labour Party films acquired last year is now well underway and should be completed by the end of 1986.

James Patterson, former Cataloguer, joined the Documentary Acquisitions Section in November 1985, and greatly helped with this large influx of material.

Following a question raised in the House of Lords about the preservation of the national newsreel collections, the Documentary Films Officer was involved in discussions with Pathe and Movietone Film Libraries regarding the large-scale copying of their collections.

Other collections received, or promised include:

Department of National Savings; a collection of films made by the Nobel prize winning ethologist, Dr. Niko Tinbergen; Esso UK; Rugby Football Union; Anne Rees-Mogg; Concord Films Council; Gulf Oil; Shell UK and Shell International.

Other non-fiction acquisitions for the year include : AN ANCIENT HOUSE OF HEALING (GB 1937), SUMMERHILL (Canada 1968), NORTH CHINA COMMUNE (Canada 1979), (LOVE ON THE WING: ORIGINAL SEQUENCES) GB (1939), ARAB LIFE IN PALESTINE AND LEBANON (GB 1946), (LONDON FEVER HOSPITAL) (GB c1933 - probably Richard Massingham's first film), FINE STRUCTURE OF THE LIVING CELL (GB 1976), THE PATRIOT GAME (1978), MATERNITY (GBc1932) OVAMBO SCENES-ANGOLA (GB 1937), (TIBETAN SCENES) (Tibet 1943-47), HADRIAN'S WALL ((GB1951), INTO THE DEEP (GB 1984), THE LAST BEAR (GB 1984), BIO-BOMBSHELL (GB 1984), TO THEATRE WITHOUT TEARS (GB 1979), HOUSING SOLUTIONS (GB 1984), FROM PROTEST TO RESISTANCE (GB1983), FROM THE ORCHARD TO THE HOME (GB 1931), A NORTHAMPTONSHIRE VILLAGE (GB 1944), THE YELLOW WEEK AT STANWAY (GB 1923- a film by J. M. Barrie), BANK OF ENGLAND AT WORK (GB 1966).

As announced in last year's report the Archive's method of television acquisition of ITV and Channel 4 output has changed. More than 60 hours a week of their output is now recorded off-air to broadcast standard at our Video Unit in Berkhamsted. The temperature, dust and humidity levels are carefully controlled and good working practices ensure that programmes recorded are then stored in the adjacent video vault under the same conditions. The broadcasters' own use of 1 inch C format videotape has dictated the Archive's standard for preservation master material, with additional research copies made on VHS cassettes. For access purposes it is possible to produce in-house duplicate 1-inch tapes or either hi-band or lo-band cassettes.

The Archive's Video Unit is also now equipped with the latest 1-inch C format VPR6 machines from Ampex which have a Merlin modification to enable 3-hour videotapes to be used. Continuous recording of selected programmes onto 3-hour tapes reduces the storage capacity needed to less than a quarter of that which would be required. At present the Unit is fully staffed for daily operation between 1 p.m. and transmission closedown, and the project will be extended to cover the entire schedule in the near future. During shift times the following categories of programmes on the ITV network are recorded: single dramas, documentaries, arts and other special features, all current affairs programmes, at least the first episode in each new series or serial, and the main news bulletin of the day. Major live sporting events are recorded if there is likely to be a special contribution from British competitors which will not be covered by the News. From time to time a sequence of episodes in a long-running series such as CROSSROADS, or CORONATION STREET are recorded.

We have concluded an agreement with Channel 4 which effectively makes us their Archive, as all Channel 4 programmes are to be deposited with the NFA upon expiry of the relevant transmission rights. We therefore employ a different set of criteria when selecting programmes to be recorded from the C4 network, recording only those of exceptional merit (which justify the making of a separate archival master protection copy), and programmes for which Channel 4 does not retain copies (such as ITV supplied programmes or live programmes). Also recorded are programmes which are expected to be required for access in the near future.

BBC programmes continue to be acquired on a selected basis as previously by donation and purchase. However, we are now talking to the BBC and hope to reach an agreement for an access scheme for BBC material.

The radical change of practice for television acquisition made it necessary to set up a new computerised record system to facilitate the transmission of programme schedule and index information between the centrally held mini-computer and other terminals. All programme records created since January 1985 have been put into computer readable form and will shortly be transferred onto the Rainbow mini-computer with its associated software (designed by ORACLE) for recording filmographic details.

Stills acquisition on current titles held by UK distributors were all successfully received. Two key special collections were also acquired: THE DAVID ROBINSON FILM POSTERS collection containing over 2000 items including a large number of early cinema posters, and the BROTHER DOMINIC film stills collection, which mostly covers Hollywood films from the 20's to the 60's including many portrait photographs of famous stars. This latter collection captured the press and television's imagination which gave much coverage and publicity to us. Other important collections received included Bryan Forbes' stills; photographs and drawings of EISENSTEIN neither of these related to films he directed, contained in two collections donated by his lifelong British friends MARIE SETON and IVOR MONTAGU, both of whom died recently. Basil Keys, a production designer, gave us designs and sketches for PANDORA AND THE FLYING DUTCHMAN and O LUCKY MAN and also stills from films on which he had worked together with pictures of his father Nelson Keys and brother John Paddy Carstairs. In addition an average of 800 film posters were acquired.

#### Preservation

Following the acquisition of a new Nielson-Hordell optical printer and after the necessary modifications had been carried out by Paul de Burgh, preservation of four famous three-strip Technicolor films was completed: BLITHE SPIRIT, THE GREAT MR. HANDEL, BLACK NARCISSUS and GONE TO EARTH. This work was funded by the National Heritage Memorial Fund who have previously given us four grants towards the rescue of British film heritage. All the separations and colour negatives were printed in-house whilst processing and grading was carried out at a commercial laboratory.

Activity continues on the development of printing equipment to meet the special Archive needs. A hand-operated mechanism has been developed to handle early wide gauge 70mm film which is adjustable for width of gauge and frame size. 'Take up' and 'feed' mechanisms will be added in due course. The Archive printer for shrunken film is still under development by Sigma.

We have discovered that a part of our collection previously thought to be safety has in fact been delivered to us with nitrate leaders and sections attached. This is causing a problem, not only because in several cases the nitrate film has decomposed and affected the safety copy, but also because we will be endangering the rest of the safety collection by having any significant quantity of nitrate mixed in with safety film. We are, therefore, having to work our way through all the films considered to be at risk, examining for nitrate and removing it when found. So far, the main area of concern is for films printed at Rank Laboratories in the period between 1950 and 1960 where about 50% have been affected.

Approximately 4 million feet of nitrate was transferred to safety during 1985. This is an excellent figure considering that our laboratory at Norwood had also to process most of the Archive's access work with the demise of Humphries Laboratory in March.

Research to select software for the computerisation of the Archive's technical records at Aston Clinton was completed and tests made. Thanks to a grant received from our benefactor, J. Paul Getty Jnr., we have now placed an order for the hardware - a DEC 25 Microvax - which will be delivered early in 1986.

Following two years preparatory research into the setting up of a preservation programme for our black and white stills we received in April 1985 a three-year grant from the National Heritage Memorial Fund for this work.

Throughout the year the new 70mm film processing machine was tested and we will start processing all newly made preservation negatives on it. Already, preservation work and copying has been completed on one collection - JOSEPH ROSENTHAL, British Newsreels cameraman 1899-1920's. This is a fascinating collection of still photographs taken simultaneously with the newsreel footage he shot during the Boer War, the Russo-Japanese War, and many world trips made during this period to cover different events.

Several hundred posters were copied on to colour transparencies, reducing potential damage caused by unnecessary handling at our public office in Dean Street. This scheme is now being extended to all original costume and set designs.

#### Cataloguing

Copies of the NFA Viewing Print Catalogue were despatched to all FIAF Members and many expressed their delight with the publication.

Cataloguing have now virtually completed the transfer of manual records (excluding newsreels) to the database. In line with the software chosen by the Preservation Department, a DEC RAINBOW 100+ was installed in March 1985 using adaptable ORACLE software (SQL Relational Database). Our existing Jacquard files have been transferred and are now held at the ORACLE UK bureau on a DEC VAX.

From March 1985 to January 1986 8,667 records were added to the data base. We are now able to produce specialist listings from the database and already a list of 7505 British films has been printed giving information in chronological and alphabetical order for stills records.

We introduced a complete change in our film record keeping, which has led in turn to a general improvement in the provision of records for the newly acquired titles now directly available to the Cataloguing Section.

Two students from the University of Laval in Quebec, Canada, visited the NFA for three months for research into the Archive's holdings for the project "Evolution du Montage Cinematographique 1900-1908". This research will be published in a three-part work.



#### Film Showings and Access

Brief details of the NFA's screening events will be found in the Section headed: Special Events.

Despite disruptions, the number of Viewing Service users rose yet again - to 361 - and a total of 3,405 films were booked out during this period. There was, however, a marked decrease in the number of new prints - 52 titles - due to the standstill budget and rising laboratory costs.

The demand for Archive film for inclusion in new film and television productions continued and the Production Library serviced over 200 productions in 1985. The area of greatest interest which relies most on the Archive as a source of material is the television documentary series, and examples of productions are: BBC's Now the War is Over, London Weekend Television's The Making of Modern London: London At War, Flashback Productions series for C4 "On the March" using stories from the March of Time series of the 30s and 40s. Also in preparation by Dieter Franck for ZDF for transmission in Germany during April and May 1986 is a series of programmes: The World in The Thirties.

Notable single documentaries have been BBC's Horizon: Pencillin, tracing the discovery and early commercial production of the drug using film now preserved in the NFA shot by Howard Florey, and Brook Productions Low for C4 on the life and career of the cartoonists David Low, renowned for his political cartoons and the creation of the character "Colonel Blimp".

Over 28,733 copy black and white stills were supplied to users and BFI departments in 1985, whilst 2,214 colour transparencies were copied.

#### Exhibitions

The Stills Department mounted the following exhibitions at the NFT in conjunction with film seasons there: Euston Films; Richard Williams; German Year at the NFT; BFI Education; Dancin' USA; British Animation; Columbia Studios; Joseph Losey; British Comedies-NFA 50th Anniversary; and Burt Lancaster.

It also helped and loaned items from the collection to the following exhibitions: British Jewry at the Camden Art Centre; Paul Robeson at the Festival Hall, London; Joseph Rosenthal in Mexico for a travelling exhibition organized under the auspices of the British Council.

#### Budgetary Matters

The Archive's budget for 1985/86 remained at standstill. Fortunately, as mentioned elsewhere in this report, we have received further sponsorship from J. Paul Getty Jnr., and the National Heritage Memorial Fund.

Our continued good relations with the ITCA and Channel 4 resulted in grants towards archiving of their output under the off-air recording scheme. Channel 4 also gave us another grant to support the cost of a Research Assistant in the Production Library to deal with C4's commissioned programmes using Archive material.

The Museum of London celebrated their 10th season of films from the NFA which are run with financial help from Nomura International Limited - a Japanese investment bank in the City. Mobil Oil gave us the final grant of £25,000 towards the copying of nitrate black and white films in our collection.

Sponsorship monies has become a vital source of income to undertake special projects which could not otherwise be considered. Another "private" sponsorship is allowing us to commence preservation and the acquisition of a list of 360 classic films which we hope will one day become a running repertory at the Museum of the Moving Image.

#### International Relations

Our major FIAF collaboration for the year continued to be with the Museum of Modern Art, New York - see Special Events section. 355 films were sent abroad to New York for this British Cinema Season; to Lisbon for seasons on Humphrey Bogart, Nicholas Ray, and Roger Corman; to Copenhagen for seasons of Film Noir and journalism; to Vienna for seasons of Ken Russell, Francois Truffaut, World War II, and Peter Bogdanovich films; to Stockholm for seasons of Douglas Sirk and Bette Davis; to Athens who borrowed two early Hitchcock films; to Madrid for films by Francis Ford Coppola; and to Montevideo which mounted a short British retrospective. A few individual titles were also lent to Brussels, Berlin, and Amsterdam. In return FIAF colleagues were, of course, equally generous and provided assistance with numerous screenings at the National Film Theatre.

The exchange for stills and other items was very much enhanced when a more than usual number of colleagues visited London either on a study tour or to attend the Preservation Seminar.

#### Special Events

The Archive's main anniversary events were concentrated in the months of September, October and November to coincide with the meetings of the FIAF Preservation Commission and Executive Committee from September 30th to October 5th. A season of the latest and most notable restorations by Archives of classic films was arranged and included WAY DOWN EAST (from the MoMA), L'HIRONDELLE et LA MESANGE (from the Cinematheque Francaise), NOSFERATU (from Bundesarchiv - Filmarchiv), and DR. X from UCLA, and from the NFA itself one of the Technicolor films saved with the NHMF grant - BLITHE SPIRIT. Between the meetings of the FIAF Preservation Commission and Executive Committee a one-day symposium on Restoration was held in NFT 1. This was an extremely successful forum with over a dozen interventions by the visiting Archivists, and served an introduction to the subject which will be studied in depth at the 42nd FIAF Congress in Canberra.

The 7th Ernest Lindgren Memorial Lecture was in the Archive's anniversary year, fittingly delivered by Harold Brown. His subject was EARLY FILMS, Their Physical Characteristics, and was a follow-up to the paper he produced at the 1967 Congress with many new discoveries he had made since then.

Screening events at the NFT concentrated on a month long season of British Comedy from 1920 to present day television sitcoms, and also a 60th anniversary tribute to the Film Society movement, for which the Society's actual first and last programmes were reconstructed. On 31st October an evening of jazz films organised by David Meeker, was an immense success, attracting a number of top American jazz musicians to attend; and is becoming an annual event. At the London Film Festival two restorations from the UCLA were screened - BECKY SHARP and TOLL OF THE SEA, together with the NFA's newly restored print of GONE TO EARTH, and Münchner Stadtmuseum's THE CABINET OF DR. CALIGARI. All of these screenings were sold out at the London Film Festival.

"British Film" Part Two, the collaborative MOMA/NFA British cinema retrospective opened in March 1985 with a 3 film tribute to Dame Anna Neagle who was invited to New York for the launch with Lillian Gish in attendance, Clyde Jeavons - Deputy Curator, and Elaine Burrows - Viewing Officer. ODETTE, SPRING IN PARK LANE and NELL GWYN were highly praised by the audience and the press, and Dame Anna Neagle hitherto little known in the United States, left New York a star! Between receptions and other formal events the NFA officers held meetings with MoMA colleagues, Larry Kardish and Adrienne Mancina to prepare the next programme entitled "Tradition", which will also include some 60 documentary programmes. Colin Sorenson, Keeper at the Museum of London and with whom the NFA has collaborated for several years on the "Made in London" seasons, delivered a slide-based lecture on "The Influence of London on the Development and Character of British Films".

1985 was also British Film Year and in conjunction with this the NFA helped to plan exhibition and lend items from its collection. STARS OF THE BRITISH SCREEN which opened at the National Portrait Gallery is highly successful, already 17,000 visitors. TAKE ONE: British Film Stills, an exhibition on present-day stills photographers' work, opened at the Photographers Gallery, London. Both these exhibitions are touring around Britain.

Clyde Jeavons, Deputy Curator and member of the NFA staff for over 15 years and well-known to FIAF colleagues, left the Archive on 31st December. His position will be filled on 1st February, 1986 by Michelle Snapes, up to then Head of Stills Department.

**London**

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

Annual Report - 1985

1. Acquisitions

Our main acquisitions this year were from television and were mainly on 1" video tape. From the BBC we took in the six part series 'SUBMARINE' which for the first time revealed many aspects of the duties and life of submariners; 'SIMON'S WAR' and 'SIMON'S PEACE', two programmes which give an account of one soldier's struggle to come to terms with terrible injuries received during the Falklands/Malvinas War and 'REAL LIVES - 'A' COMPANY' in which members of the first platoon to be posted to Northern Ireland at the beginning of the current phase of British military involvement in Ulster return to Belfast and discuss the role they played then, events in the intervening years and the current situation.

From Granada we acquired 'CYPRUS - BRITAIN'S GRIM LEGACY', two programmes representing the first serious attempt by television to analyse Britain's involvement in Cyprus and from Thames Television the production 'LETTERS FROM A BOMBER PILOT', a dramatised documentary based on the wartime letters of P O Hodgson to his family which skilfully blended archival footage, dramatised sequences and Hodgson's letters most effectively.

The amount of official footage received from Government sources remained low this year, reflecting the continuing effect of Government cutbacks on film production levels.

2. Preservation

Full preservation has been completed on 700 thousand foot cans of our Second World War nitrate collection and we have also continued work on the British commercial nitrate newsreel collections, copying another 40 cans of Pathe Old Negative from the 1914-18 period, and a similar amount of Movietone Second World War material. These figures are again slightly down on last years, reflecting that fact that our Preservation allocation from the Government continues to fail to keep pace with inflation.

We have, however, done rather better in acquiring extra storage facilities for our collection. At Duxford Airfield where our acetate stores are now located conversion of a third building providing storage for 50,000 cans of film with temperature and humidity controls to FIAF specifications was completed. At Hayes on the site where our nitrate vaults are located we have

also acquired the use of a further building including purpose built nitrate vaults providing storage for 6,400 cans which will greatly ease our storage problems there.

We have also installed three cold stores at Hayes and have purchased the FICA unit developed by the Swedish Film Institute to condition master colour material before storage.

### 3. Cataloguing

The building of catalogue information at the Museum during 1985 has been somewhat slowed down by staff shortages; these have affected both new cataloguing work and the further processing of existing catalogue data. Nevertheless, progress has been made in the viewing for cataloguing purposes of the British newsreel series WAR (later WORLD) PICTORIAL NEWS, of British Admiralty record film, and of the Second World War German 'export' newsreel UFA AUSLANDSTONWOCHE, while the full processing of the catalogue of the Museum's holding of film from the First World War period has also continued and is now more than half complete. Formats for the catalogue and indexes - by title, credits and subject matter - have been finalised. A procedure has also been created to use the computer to derive authority lists from completed cataloguing work. These lists can be used both by cataloguers to confirm their selection of index terms and by researchers as a thesaurus-type guide to the indexes provided.

### 4. Film Programming

Our principal season this year was a programme on the Anglo-American alliance during the Second World War. The aim was to show a wide range of features and documentaries illustrating the ways in which Hollywood portrayed the British and how the British Film Industry in turn depicted Americans at war, particularly those stationed in the United Kingdom. Made as sincere tributes many of these films nonetheless contain some bizarre notions of the other country's national characteristics. Titles shown include 'A Welcome to Britain' (GB 1943), d. Anthony Asquith, 'Foreign Correspondent' (USA 1940) d. Alfred Hitchcock, 'Mrs Miniver' (USA 1942) d. William Wyler, 'A Canterbury Tale' (GB 1944) d. Michael Powell and Emeric Pressburger, 'The Way to the Stars' (GB 1945) d. Anthony Asquith, 'A Matter of Life and Death' (GB 1946) d. Michael Powell, 'Twelve O'Clock High' (USA 1946) d. Henry King and 'Yanks' (GB 1979) d. John Schlesinger.

Among the films shown to mark the end of the War in Europe was "Zhukov" a recent Soviet documentary on the part played by

Marshal Zhukov in the Russian victory on the Eastern Front.

In October a special seminar was held on the War in Ethiopia to mark the fiftieth anniversary of the Italian invasion and Lutz Becker's rarely seen documentary 'LION OF JUDAH' (1983) was screened in conjunction with this event.

#### 5. Public Services

The collection was in great demand in 1985 as many television companies worldwide produced programmes to mark the 40th anniversary of the end of the Second World War and the Department supplied footage for 281 different productions in the course of the year. Many research viewings were also arranged for individual members of the public as well as students and historians.

#### 6. International Relations

In August Clive Coultass represented the Museum at this year's conference of the International Association for Audio Visual Media in Historical Research and Education (IAMHIST) the host organisation being the Institut für den Wissenschaftlichen Film in Göttingen. The plenary sessions at the conference were devoted to different aspects of the year 1945 and the change from war to rehabilitation attracting a variety of contributions from different countries including accounts of British, American and Soviet newsreels during the final period of the war.

In April RAI Toscana broadcast a 30 minute programme on the liberation of Florence in 1944 which made extensive use of British Army Film Unit material from the Museum's film archive. Kay Gladstone from the Museum's Department of Information Retrieval who has recorded interviews with many former AFU cameramen, introduced film extracts during this programme.

# **Los Angeles**



NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION  
The American Film Institute  
Los Angeles and Washington, D.C.

INTRODUCTION

The National Center for Film and Video Preservation administers AFI/NEA Film Preservation Program grants, acquires films for the AFI Collection, researches and publishes the AFI Catalog of Feature Films, is implementing the National Moving Image Database, and develops public awareness of the importance of moving image preservation. The Center also serves to coordinate the activities of the American film and television archives, as well as to build bridges and exchange information between the archives and the film and television industry.

I. ACQUISITIONS OF THE YEAR

Highlights of our 1985 acquisitions include:

- IT'S ALL TRUE (RKO, 1942): all surviving footage of Orson Welles' unfinished three-part film shot in Mexico and Brazil.
- Charles Pryor's films of Pancho Villa and the Mexican Revolution (1910-1916): footage shot on both sides of the border (see also "INTERNATIONAL RELATIONS").
- LADY GODIVA (Vitagraph, 1911): with Clara Kimball Young.
- MANHATTAN MADNESS (Pathe, 1925): with Jack Dempsey.
- COURT-MARTIAL (Columbia, 1928): produced by Harry Cohn.

II. PROGRESS IN THE FIELD OF PRESERVATION

Preserved Titles

Highlights of our 1985 laboratory work include:

- TWEEDLEDUM'S SLEEPING SICKNESS AND HOW IT WAS CURED (Ambrosia, circa 1908).
- Peenemunde Rocket Film: footage of German underwater rocket experiments at Peenemunde, brought to the United States by Dr. Ernst Steinhoff.

- IN THE LAND OF NEWBORN WATERS (Pathe, 1919): early travelogue, partially shot from an airplane, including hand-colored footage of Mt. Whitney in California.
- PITCH A BOOGIE WOOGIE (Lord-Warner, 1947): all-Black musical revue within a fictional setting.
- Mylon Merriam Collection (1938-1940): early experiments on film by pioneer animator/spatial researcher Merriam.

Restoration work was completed on LOST HORIZON, concluding a 13 year effort involving a world-wide search for all surviving versions of this 1937 Frank Capra film.

#### Film and Television Archives Advisory Committee

The Center, in its role as Secretariat to the Film and Television Archives Advisory Committee, organized two meetings in 1985. The first was hosted in New York in April by the CBS News Archive and the National Jewish Archive of Broadcasting at The Jewish Museum. This was a special meeting that concentrated on television and video preservation. The second was hosted in Madison, Wisconsin, in October by the Wisconsin Center for Film and Theater Research. Archivists and representatives from more than 30 institutions attended the meetings at which national and institutional developments in the field of moving image preservation were discussed.

#### AFI/NEA Film Preservation Program

Over \$350,000 in grants for film preservation were awarded to archives nationwide as part of the AFI/NEA Film Preservation Program. Institutions receiving funds were the Museum of Modern Art, the International Museum of Photography at George Eastman House, the UCLA Film, Television & Radio Archives, the Anthology Film Archives, the National Center for Jewish Film, the New York Public Library Dance Collection, the Oregon Historical Society, and the Southern California Library for Social Studies and Research.

#### National Storage Survey

In consultation with the Film and Television Archives Advisory Committee, a seven-page National Storage Survey was developed by Assistant Director Stephen Gong and sent to more than 50 public archives and collections. The survey will gather information about the size and nature of film and video holdings and storage facilities in the American archives.

### FICA Storage System

Support was received from the Academy of Motion Picture Arts and Sciences and the UCLA Film, Television & Radio Archives that will enable the Center to conduct joint tests of the FICA system this summer in Los Angeles. The system is currently being tested at the Library of Congress in Washington, D.C.

## III. CATALOGING - DOCUMENTATION - RESEARCH

### AFI Catalog of Feature Films

Research on the Teens volume of the AFI Catalog continued at the Center's offices in Los Angeles. Editor Patricia King Hanson and the staff of six researchers report that cataloging on approximately 5,300 titles covering the years 1911-1920 is now more than 90% complete. Target date for completion of the research remains March 1986. The published volume will be available in 1987. The project received continued support from the Library of Congress, including the loan of the Library's Copyright File microfilms. We also received valuable research assistance from Rolf Lindfors and Bertil Wredlund of the Swedish Film Institute.

Preliminary research continued in Washington, D.C., on the Film Beginnings volume covering all films produced and shown in the United States between 1893 and 1910. By the end of 1985, information on more than 12,000 titles for this volume had been gathered and entered into a computer. Preliminary research began in Los Angeles on the 1931-1940 volume.

### National Moving Image Database

The National Moving Image Database (NAMID) will provide comprehensive filmographic information, including holdings data, on all American motion pictures and television programs. The design of the database was completed in July, marking the end of the first 18 months of work on the project. The system configuration chosen was STAR, an integrated system provided by Cuadra Associates. The NAMID main system was installed in the Center's Los Angeles offices in December, with a remote configuration in Washington, D.C.

Under the direction of NAMID Project Director Joe Empsicha and Systems Manager Marion Markus, NAMID is now undergoing a six month testing period utilizing data from the AFI Catalog tapes and keyed-in entries from the AFI Collection. Once this

testing is completed, the Center will create the conversion programs necessary to begin incorporating data from other holdings around the country.

#### IV. FILM SHOWINGS - EXHIBITIONS

As part of the 20th Anniversary tribute to the National Endowment for the Arts, the Center coordinated an archival film series honoring the NEA's involvement in preservation. The program ran in September and October at the AFI Theater in Washington, and featured preserved and restored works from the Museum of Modern Art, the International Museum of Photography at George Eastman House, the UCLA Film, Television & Radio Archives, the Anthology Film Archives, the National Center for Jewish Film, the Dance Collection of the New York Public Library, and the AFI Collection at the Library of Congress.

#### V. INTERNATIONAL RELATIONS

Center staff participated in the FIAF Congress in New York, and then welcomed FIAF delegates to Washington. A special screening featuring works preserved by a dozen American archives was held for the visitors in the AFI Theater. The showing was useful in introducing FIAF delegates to the variety of institutions working on moving image preservation in the United States.

At a ceremony and press conference held in Washington in December, the Center turned over footage of Pancho Villa and the Mexican Revolution to the FIAF archives of Mexico City. Center Director Robert Rosen and Archivist Joe Empsicha made the presentation of fifteen reels of original nitrate to Manuel Gonzalez Casanova of the Filmoteca de la UNAM, and to Jesus Hernandez Torres, from the Ministry of the Interior of the Government of Mexico, who represented the Cineteca Nacional.

At the invitation of the China Film Association, Robert Rosen returned to give another series of lectures in Beijing to Chinese archivists, studio executives, film directors, and critics.

VI. SPECIAL EVENTS - MISCELLANEOUS

The inaugural meeting of the Center's Board of Advisors was held in May in Los Angeles. It brought together for the first time from all across the United States leaders from the major public and private institutions involved in preservation, including archive and museum directors, top executives from the film studios and television networks, major educators, and governmental officials.

The Board of Advisors unanimously passed a resolution mandating the Center to develop the National Moving Image Database. A second resolution called for a voluntary, two-year moratorium on the disposal of television programming by the nation's television producers, broadcasters, and local stations.

Robert Rosen, the Center's founding Director, returned at the end of the year to his position as Director of the UCLA Film, Television & Radio Archives. On January 1st, 1986, Stephen Gong became the Center's Acting Director. Amy Turim became Assistant Archivist. Gregory Lukow became Projects and Information Coordinator.

# Los Angeles

### ACQUISITIONS

In contrast with the relatively low rate of acquisitions reported for 1984 and the preceding few years, acquisition rates for both the UCLA Film and Television Archives effectively doubled in 1985. No significant acquisitions were reported by the Radio Archives as we continued our effort to identify a "core" collection of desirable programs from the more than 40,000 pieces of broadcast material received in previous years.

The Film Archives accepted over 2 million feet of nitrate film and over 6 million feet of 16mm and 35mm acetate film during 1985. Most of this material consisted of original prints and negatives donated or deposited by motion picture companies and individuals with ties to the film industry, including Columbia Pictures Corporation (approximately 75 features on nitrate stock and 25 more recent features on acetate stock); Twentieth Century-Fox (approximately 50 recent feature films); Hal Roach Studios (nitrate printing elements for Laurel and Hardy, Our Gang, and Charlie Chase comedies produced in the Spanish language during the early years of sound, plus 16mm and 35mm prints in English of many Roach short subjects and features); the Mary Pickford Company (nitrate printing elements for EVANGELINE, THE GAY DESPERADO, and 35mm and 70mm elements for THE BAT WHISPERS); the Harold Lloyd Trust (all surviving nitrate negatives and prints of the comedian's short subjects and features); the Directors Guild of America (approximately 20 features produced and directed by the late Robert Aldrich, plus tests and pilot films produced by Aldrich); Mrs. Cecelia DeMille Presley (short subjects and promotional films from the collection of her father, Cecil B. DeMille, plus most of his feature films produced after the coming of sound); Republic Pictures (reference copies in 16mm and 35mm of films previously held just in printing elements); Mike Medavoy (two copies each in 35mm of all recent films produced by his company, Orion Pictures); King Hu (35mm prints of the Chinese filmmaker's productions); Kino International (a new 35mm print of HALLELUJAH I'M A BUM); Samuel Goldwyn Co. (a new 35mm color print of THE FOUR FEATHERS); Emmet Lavery, Jr. (35mm prints and printing elements for Douglas Sirk's THE BLACK LEGION); and animator Art Babbitt (historical footage of the Walt Disney Studios strike of 1941). The nitrate materials in the Mary Pickford and Hal Roach collections are already being copied on a selective basis by the Archives' preservation staff.

The Television Archives acquired over 4,000 hours of programming in 1985, including at least 2,000 hours in 35mm broadcast prints from Paramount Studios' TV division (episodes of MISSION IMPOSSIBLE, MANNIX, HAPPY DAYS, LAVERNE AND SHIRLEY, and TAXI). Other acquisitions included episodes from THE BOB CUMMINGS SHOW; THE PERRY COMO SHOW; SCREEN DIRECTORS PLAYHOUSE; OUR MISS BROOKS; plus episodes of many programs produced in the late 1940's and early 50's by the defunct DuMont Television Network. Individual donors and depositors included Carol Burnett, Eve Arden, Mrs. Bruce Geller, Spike Jones, Jr., TV director Hal Cooper, Esther Williams Lamas, and George Schaefer, the newly appointed Chairman of the UCLA Department of Theater, Film and Television. Large collections of commercials were donated by the

Proctor & Gamble Company and the British Advertising Broadcast Awards, Ltd. (award-winning British TV commercials produced between 1978 and 1985). Through the National Academy of Television Arts and Sciences we again received tape copies of nearly all the national and local Emmy award-winning programs of the year.

### PRESERVATION

The Archives completed preservation on several complex projects in 1985 (including three features in color), despite severe funding cutbacks. Features preserved included:

- THE TOLL OF THE SEA (1922). The first successful 2-color Technicolor feature film, which we copied from the original negative.
- THE DARK COMMAND (1940), directed by Raoul Walsh.
- FOR WHOM THE BELL TOLLS (1943). We restored Sam Wood's version of the Hemingway novel to nearly its full original length of 2 hours and 45 minutes with overture and intermission. (Technicolor)
- DOCTOR X (1932). A 2-color Technicolor feature directed by Michael Curtiz.
- THE WIZARD OF OZ. A 1925 version starring Larry Semon and Oliver Hardy as the Tin Woodman.
- THE STRANGE AFFAIR OF UNCLE HARRY (1945), directed by Robert Siodmak.
- ONE MILLION, B.C. (1940), directed by Hal Roach.
- AROUND THE WORLD VIA THE GRAF ZEPPELIN (1930). A documentary feature produced by the Hearst Organization.

Short subjects preserved by the Archives include NEW STARS OF THE FUTURE, an entertaining promotional film produced by Fox in 1934; and a group of screen tests of members of the Group Theater, including Elia Kazan and Lee J. Cobb, directed by Lewis Milestone in 1937. Spanish language versions of two Laurel and Hardy comedies, NIGHT OWLS and CHICKENS COME HOME, were preserved from materials in the Hal Roach collection. Work continued on preservation of the Popular Science short subject series (Jerry Fairbanks-Paramount, 1935-47) and the rephotographing of paper prints from the Library of Congress onto 35mm film.

In the Hearst Newsreel collection, preservation efforts were centered on copying nitrate materials that showed signs of beginning or advanced deterioration, with an emphasis on trims and other footage of significant historical events and personalities that were not included in the completed newsreels. A special effort was made to locate and copy footage of the China-Japan War, the Spanish Civil War, events in California history, and events documenting the history of inventions and technology. In all, approximately 50,000 feet of newsreel film was copied in 1985.

Funding for preservation was aided by grants from the National Endowment for the Arts, the David and Lucile Packard Foundation, and the National Endowment for the Humanities.



### CATALOGUING - DOCUMENTATION - RESEARCH

The Archives' private file on ORION, the UCLA Library's computer system, is now up and contains several hundred records, including full cataloguing records, brief inventory records (title access only), and authority file records (names with cross references). The Archives is contributing records to the National Name Authority File administered by the Library of Congress as part of the NACO (Name Authority Cooperative) project. Cataloguing has been completed of the Robert Aldrich collection deposited by the Directors Guild of America (see Acquisitions); and cataloguing of the Archives' films of the 1930's was begun. (Since our collection of films from the 30's is so strong, the eventual publication of this catalogue should be of interest to scholars and researchers. In addition, it will support the creation of the American Film Institute Catalogue of the feature films of the 30's.) The Archives plans to hire another cataloguer in 1986.

The Archives began supplying footage from the Hearst Newsreel and other collections for use in film and video productions on a regular basis during 1985. Segments ranging from 5 seconds to over 15 minutes in length have been used in over 100 films and television programs to date.

Researchers with a need to view film and video materials were accommodated in our UCLA campus office and at our Hollywood vaults throughout the year.

### PROGRAMMING

A major portion of the Archives' programming activity during 1985 was designed to highlight UCLA's film preservation program of the last decade. Nearly 100 feature films and short subjects preserved by the Archives' staff were shown in a three month series presented in our campus theater at the start of the year. In addition, Archives preservation supervisor Robert Gitt introduced UCLA's restored version of BECKY SHARP (1935), the first 3-color Technicolor feature, at screenings in San Francisco, Berkeley, Honolulu, Chicago, and Toronto. He introduced both BECKY SHARP and THE TOLL OF THE SEA, the first 2-color feature (see Preservation), at screenings in London, Stockholm, Helsinki, and Oslo in the latter part of the year.

Other programming included a series of new Arab films, Japanese films of the 1930's and 40's, documentary programs, an Israeli film festival, new Hungarian films, a survey of American woman directors, a China film week, German experimental films, a summer series of jazz, pop, rock and reggae films, contemporary French cinema, the 1985 Whitney Biennial Film Exhibition, a tribute to the Arts Council of Great Britain, an Asian-American film festival, rarely seen animated features, a survey of American independent narrative films produced between 1950 and 1975, and films by new French directors. Individual retrospectives saluted Jack Lemmon, Gillian Armstrong, Peter Bogdanovich, Peter Weir, Chinese director Xie Jin, Chuck Fries, UCLA instructor and documentary filmmaker Jorge Preloran, Clint Eastwood, Richard Brooks, Robert Aldrich, Arthur Penn, and William Friedkin. Finally, Film-Utsav India, a major retrospective of Indian cinema organized by Archives programmer Geoffrey Gilmore, began screening at UCLA and other archives and educational institutions during the fall. This retrospective will continue throughout most of 1986.

INTERNATIONAL RELATIONS

Robert Rosen announced that he was returning from a two year leave of absence to resume his former position as Director of the UCLA Film, Television & Radio Archives in January, 1986. (Edward Richmond, who served as Acting Director during Mr. Rosen's absence, assumed the newly created position of Curator upon Mr. Rosen's return.) Mr. Rosen had taken leave from UCLA to serve as founding head of the National Center for Film and Video Preservation of the American Film Institute; and, at the invitation of the China Film Association, conducted a seminar in film criticism and history and met with colleagues at the China Film Archives in Beijing in the summer of 1985. Geoffrey Gilmore traveled to India to select films for the Film-Utsav India series and Robert Gitt introduced the Archives' restored versions of BECKY SHARP and THE TOLL OF THE SEA in several European capitals (see Programming).

**Luanda**



INSTITUTO ANGOLANO DE CINEMA  
Organismo da Secretaria de Estado da Cultura

CINEMATHEQUE NATIONAL D'ANGOLA

RAPPORT DES ACTIVITÉS CONCERNANT

L' ANNÉE 1985

1. Acquisitions de l'année

- 46 films de production international en 16 mm, dont 34 longs métrages de fiction et 12 films documentaires.
- 27 films de production international en 35 mm, dont 22 longs métrages de fiction, 3 films documentaires et 2 d'animation.
- 4 films documentaires de production national en 35 mm.

2. Progrès dans le domaine de la conservation

Des raisons d'ordre bureaucratique et financière ont empêché encore une fois la construction des dépôts de films pendant l'année 1985. On prévoit cependant que la dite construction soit concrétisée pendant cette année.

La révision périodique des films appartenant à notre archive poursuit en fonction des moyens et du personnel existant.

On prévoit qu'un de nos cadres puisse suivre un stage dans le domaine de la conservation auprès de la Cinemathèque de Cuba.

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INSTITUTO ANGOLANO DE CINEMA  
Organismo da Secretaria de Estado da Cultura  
CINEMATECA NACIONAL

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3. Catalogage, documentation, recherche

- Le travail de ce secteur poursuit dans le domaine du catalogage et indéxation de la documentation imprimée, et on fait des efforts dans le sens de l'organisation d'une iconothèque et d'une photothèque.
- Au début de l'année nous avons publié une liste bibliographique et une liste des films de la Cinémathèque, lesquelles avaient été préparées à l'année précédent et dont nous avons envoyé des exemplaires pour le Secrétariat de la FIAF.
- En ce que concerne l'investigation, des nouvelles recherches ont été menées à fin dans le sens d'enrichir la filmographie du cinéma angolais, sa publication étant prévue pour le début de cette année.

4. Projections

- Cicle du Cinéma d'Uruguay.
- Cicle de cinéma brésilien sous le thème "Cinéma et Littérature" avec la présence du cinéaste et scénariste brésilien Orlando Senna.
- Semaine de Cinéma anti-fasciste.
- "Mostra" de cinéma cubain.

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**INSTITUTO ANGOLANO DE CINEMA**

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- Cicle de cinéma brésilien avec des films prenant pour base des romans de l'écrivain Guimarães Rosa, avec la présence du cinéaste Roberto Santos.
- Semaine de cinéma africain.
- Semaine de cinéma français.

Toutes ces activités ont été des événements culturels importants, notamment les cycles de cinéma brésilien, du à présence des cinéastes de ce pays qui a permis un échange d'expériences très fructueuse avec des cinéastes angolais à travers de la réalisation de débats, de colloques et de rencontres.

Le manque d'une salle de cinéma à nous même se maintient comme le principal obstacle à la projection régulière de cinéma. Cette lacune continue à être compensée par l'utilisation des mass media dans le but de contribuer à l'éducation cinématographique du grand public.

Ainsi, la Cinémathèque poursuit la réalisation d'un programme mensuel à la télévision et un programme bimensuel à la Radio. Pendant l'année 1985 ont été réalisés 12 programmes de télévision et 24 de Radio.

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Organismo da Secretaria de Estado da Cultura  
**CINEMATHECA NACIONAL**

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5. Expositions, Publications

- Publications : - 1 catalogue allusif au cycle  
"Cinéma et Littérature".  
- 1 liste bibliographique.  
- 1 liste des films d'archive.

6. Administration et budget

Le budget accordé à la cinemathèque pour l'année 1985 a été une fois encore de Kwanzas 12.236.700.00 (1 US\$ =  $\pm$  30 Kwanzas). Cette somme n'a pas été utilisée dans sa totalité du au manque de matériels et des biens d'équipement sur le marché local.

7. Relations Internationales

- Poursuit des relations de coopération avec d'autres cinemathèques membres de la FIAF.
- Participation au 41<sup>er</sup>. Congrès de la FIAF à New York.
- Participation dans la qualité d'invité à la Réunion de la coordonnatrice des archives de films d'Amérique Latine, qui a eu lieu au mois de Novembre à Rio de Janeiro/Brésil.

**Luxembourg**



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CINEMATHEQUE MUNICIPALE DE LUXEMBOURG

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RAPPORT D'ACTIVITES 1985

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1) Acquisitions de l'année

Nombre de films 35 mm déposés pendant l'année: 155

Nombre de films 16 mm déposés pendant l'année: 373

Nombre de courts-métrages divers: 580

Nombreux livres, revues, affiches et documents divers

2) Progrès dans le domaine de la conservation

Statu quo par rapport à 1984.

3) Catalogage, documentation, recherche

Inventaire détaillé des longs-métrages français de la période de 1929 à 1939 (basé sur le catalogue Chirat) dans le cadre du groupement des Cinémathèques francophones.

4) Projections

Pendant l'année 1985, la Cinémathèque a assuré environ 400 séances publiques (moins qu'en 84, à cause de la fermeture de notre salle de projection pour transformations) avec projection de plus de 300 films différents.

Augmentation des séances spéciales pour classes d'étudiants.

Résumé du programme 1985:

janvier/février:

Rétrospective John Huston/Le 50e anniversaire de Brigitte Bardot/ Cinéma & Jeunesse/Nouvelles acquisitions/ début d'un vaste cycle appelé François Truffaut: "Les films de ma vie", rassemblant les films préférés de Truffaut en tant que critique de cinéma/ Nuit de l'horreur/Nuit de l'érotisme.

mars/avril:

Panorama du Cinéma Autrichien, en collaboration avec le "Osterreichisches Filmarchiv"/Rarités du "Staatliches Filmarchiv" de la RDA.

mars/avril: Rétrospective Henry Hathaway/Hommage à Sam Peckinpah/Cinéma et Religion/Marguerite Duras et le Cinéma/Nuit du Jazz/Nuit de l'Ecologie.

mai/juin: Rétrospective Joseph H. Lewis, en sa présence/Victor Hugo et le Cinéma/Nuit du Dessin animé/Nuit du Western.

juillet/août: fermeture pour cause de transformations

septembre/octobre Rétrospective Buster Keaton/L'univers de Marcel Pagnol/Cinéma Luxembourgeois/Nuit du Rock.

novembre/décembre Rétrospective Orson Welles, Simone Signoret, Rock Hudson, Yul Brynner/Werner Schroeter/Panorama du Cinéma Portugais, en collaboration avec e.a. la Cinémathèque Portugaise, en présence du réalisateur Manoel de Oliveira.

6] Administration et budget

Nouvelle augmentation du budget annuel qui est passé 3.500.000.- francs belges.

7] Relations internationales

Relations suivies avec la Cinémathèque Française, le Nederlands Filmuseum, le BFI, le Staatliches Filmarchiv der DDR, la Cinémathèque de Grèce, le Münchner Filmmuseum, la Stiftung Deutsche Kinemathek, la Cinémathèque de Toulouse, la Cinémathèque Suisse, la Filmoteca Espanola, la Cinémathèque Portugaise, la Cinémathèque Bulgare etc.

8] Réaménagement de notre salle de projection, comportant:

- installation de nouveaux fauteuils
- installation d'un nouvel écran
- nouvelle décoration

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aménagement d'un espace d'exposition sous vitrine de notre collection d'appareils de projection anciens.  
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équipement de notre cabine de projection pour le procédé TODD AO 70 mm.  
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acquisition d'une table de montage à 4 plateaux et 2 écrans.  
acquisition d'un projecteur 16 mm de rechange.  
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**Madison**

REPORT OF 1985 ACTIVITIES

ACQUISITIONS

The year's major acquisitions include: a collection of short subjects from RKO, a series of compilation films tracing the history of Hollywood cinema, a collection of trailers for contemporary films, and sizeable additions to the collections of Emile de Antonio, Isaac Kleinerman and Ed Sullivan. The largest single acquisition was from Paramount Television: over fourteen hundred reels of 35mm television from nine different series.

CATALOGUING-DOCUMENTATION-RESEARCH

Two hundred feature films were catalogued, while two hundred and fifty short films and seventy television programs were added to the main catalogue.

A grant from the NIPRC enabled us to hire a photo archivist for a period of seventeen months. A backlogue of one hundred cubic feet will be processed and the existing seven hundred fifty cubic feet of our processed stills archive will be surveyed for preservation needs.

The Film Archive screened over two thousand films for researchers. Film and photo researchers made fifteen hundred visits to the Archive. In addition, two hundred and fifty films were shown as part of University classroom activities.

EXHIBITION-PUBLICATION

An exhibition showcasing our photographic holdings was held from October through December. Titled "Hollywood Glamour Portraits, 1920-1950" the exhibition attracted a large number of spectators and positive reaction from the community. Possibilities for a travelling exhibition are being explored in conjunction with the University's Art Museum.

Final editing continues on the feature film list. The listing of over three thousand feature films will be published in 1986.

INTERNATIONAL RELATIONS

Films from the WCFTR were loaned to the Cinemateca Portuguesa for a Nicholas Ray retrospective and for a festival devoted

to the Hollywood musical. Twelve cartoons were loaned to the Museum of Modern Art for their retrospective on Warner Brothers animation.

Russell Merritt and Maxine Fleckner Ducey attended the 41st FIAF Congress in New York City.

#### SPECIAL EVENTS-MISCELLANEOUS

In 1985, WCFTR began celebrating its twenty-fifty anniversary. with plans to increase public awareness through screenings, exhibitions of documentation material, and publications. The Center will continue its role as facilitator for film preservation in the Midwestern United States. The Rockefeller Foundation awarded the WCFTR a grant to enable scholars to come to Madison and make use of the film, photo, paper and book collections held by the Center, and to produce scholarly works based on primary source collections. The first set of researchers will be installed in the autumn of 1986.

The Film Archive hosted a meeting of the Film/Television Archives Advisory Committee. Thirty-six archivists from the United States and Canada visited our facilities as part of the three-day meeting.

Maxine Fleckner Ducey attended the annual meeting of the Society of American Archivists, and presented a paper on archiving the moving image.

Russell Merritt resigned as Director of the WCFTR and was replaced by Dr. David Bordwell in June of 1985.

--Maxine Fleckner Ducey  
Madison, Wisconsin  
February 1986

**Madrid**

# FILMOTECA ESPAÑOLA

Carretera Dehesa de La Villa, s/n  
28040-MADRID  
Teléfono. (91) 449.00.11.

## RAPPORT D'ACTIVITES

Filmoteca Española qui fait maintenant partie de l'Organisme Autonome "Instituto de Cinematografía y de las Artes Audiovisuales" (I. C. A. A.), a fourni ces douze derniers mois un effort considérable de rationalisation destiné à rendre plus efficace certains de ses services. A cet effet tout le matériel dont nous disposons - filmique, bibliographique, photographique et autre- est en cours de classification, afin de pouvoir être informatisé. Nous comptons pour ce travail sur l'aide exceptionnelle de 25 licenciés en chômage, dont 75% du salaire est pris en charge par le gouvernement espagnol. D'autre part le budget pour la construction de notre propre centre de projection, articulé autour de trois salles - dont une de video et petits formats- a été enfin pleinement accepté et est en voie de réalisation.

### 1. ACQUISITIONS DE L'ANNEE

1.1 Fonds Filmiques. Durant l'année 1985 ce département s'est enrichi de 1.200 copies de provenances diverses dont 177 grâce au dépôt légal, et le restant par voie de tirage, dépôts volontaires et échanges, ainsi que de 32 nitrates ayant appartenu à des collectionneurs privés. Afin d'améliorer le rythme de vérification des stocks ainsi que celui de première vérification, deux nouvelles repasseuses ont été achetées cette année. Le service de restauration s'est également amélioré grâce à l'entrée en service d'une machine à laver à eau de films, de deux machines de lavage ultrasonique au perchloroéthylène et d'un laboratoire de - sensiométrie.

1.2 Documentation et Photothèque. L'inventaire des collections conservées par Filmoteca Española qui a commencé en octobre dernier se poursuit cette année afin de passer notre fichier manuel sur fichier électronique. Par ailleurs sont entrés dans les collections:

Livres.....	873
Périodiques.....	690
Pressbook de films.....	597
Brochures.....	400
Scénarios.....	400

Affiches.....	761
Photographies.....	2.325
Négatifs.....	216
Photochromes.....	916
Cartons et affichettes...	302

Notre bibliothèque a reçu tout au long de l'année plus de 500 visiteurs, dont plusieurs investigateurs étrangers qui en grande majorité ont pu visionner sur table de montage et en salle de projection.

La photothèque a pour sa part donné ou vendu quelques 1440 photographies à différents organismes et cinémathèques. Par contre toutes les ventes de nos publications sont en attente de la mise en service du système d'armoires compactes qui est en cours d'installation dans nos locaux.

## 2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Une modernisation du système de protection contre les incendies a été réalisée à la fin de l'été dans toutes nos dépendances. La capacité de storage de nos magasins a également été agrandi de plus de 10%, soit d'une capacité de 2.000 films.

D'un point de vue strictement cinématographique, le travail de transfert sur safety, accompagné quand cela est nécessaire de restauration est enfin terminé et a été mené parallèlement à la restauration de douze films espagnols à partir de matériels divers.

## 3. CATALOGAGE.DOCUMENTATION ET RECHERCHE

Les accords intervenus avec le Gouvernement ont permis la conservation de tous les documents du NO-DO (journal parlé de 1940 à 1975) dans le cadre des archives de Filmoteca Española, qui récupère ainsi des documents de grande valeur historique.

D'autre part le catalogage du matériel filmique de la Guerre Civile espagnole s'est poursuivi afin de pouvoir terminer les travaux début 86 et répondre aux nombreuses demandes adressées en ce sens par différentes cinémathèques.

Le travail d'investigation sur le cinéma muet espagnol peut être considéré comme terminé et nous nous penchons maintenant sur les productions réalisées à Hollywood, au début des années trente, par quelques Espagnols tels que: Eduardo Ugarte, Roberto Guzmán, Edgard Neville, José López Rubio.

1985 a également été l'année du recensement systématique des collections destinées au futur musée du cinéma. Le catalogage normalisé est commencé, et nous espérons que l'aménagement des locaux pourra bientôt être réalité.



#### 4. PROJECTIONS

Nos projections en salle qui n'ont recommencé que fin mars 85 ont compté sur l'assistance de 58.854 spectateurs, à raison de 18 séances hebdomadaire. Les cycles présentés sont accompagnés d'une feuille informative pour chaque titre ainsi que de traduction simultanée. Sans vouloir les énumérer tous, relevons en particulier:

- . Cycle complet Joris Ivens accompagné d'une exposition
- . Cycle Buñuel centré sur sa production mexicaine et les co-productions réalisées avec la France, l'Italie et l'Espagne.
- . Cycle Marcel Hanoun
- . Cycle B. Bertolucci avec la totalité de son oeuvre ainsi que certains films financés par sa maison de production.
- . Cycle Francis Coppola
- . Cycle Bertrand Tavernier
- . Cycle Andrei Tarkovski
- . Cycle Erich Von Stroheim
- . Cycle Federico Fellini
- . Cycle Joseph Mankiewicz
- . Cycle Costa-Gavras

Nous avons également rendu un hommage aux cinéastes espagnols: VICENTE ARANDA, JUAN DE ORDUÑA, et JACINTO ESTEVA, cinéaste catalan mort en novembre dernier et offert des panoramas des cinémas ALLEMAND, PORTUGUAIS, HONGROIS, CUBAIN et BRESILIEN ainsi qu'un cycle dédié au CINEMA SOCIAL AMERICAIN.

## 5. ADMINISTRATION ET BUDGET

Le budget de cette année a été de 308 millions de pêsètes qui ont été distribués de la façon suivante:

- . Personnel .....26%
- . Inversions-adquisitions..30%
- . Dépenses courantes.....24%
- . Activités culturelles....20%

## 6. RELATIONS INTERNATIONALES

Filmoteca Española a bénéficié de la collaboration de nombreuses archives, membres de la FIAF, tout au long de cette année, notamment: Amsterdam, Toulouse, Paris ( Cinémathèque Française ), Lausanne, Belgrade, La Havane, Berlin ( Staatliche Filmarchiv ), New-York, Londres ( NFA ), Rome, Montréal, Bruxelles.

D'autre part Filmoteca a collaboré à l'organisation d'importantes - rétrospectives qui ont eu lieu à la Cinémathèque Française ( Cent Jours de Cinéma Espagnol ), à la Cinémathèque Royale de Bruxelles dans le cadre d'Europalia, et à Lausanne. Nous avons également réalisé des prêts à Helsinki, Lisbonne, Copenhague et à la Cinémathèque de la Danse de Paris pour sa nuit du flamenco.

Les visites de Joris Ivens et Costa-Gavras, à qui ont été remises les médailles d'or des Beaux-Arts ont marqué une année riche en rencontres. Citons entre autres celle de Marcel Hanoun, Bernardo Bertolucci, Jacques Ledoux et du Dr. Istvan Nemeskürty. En outre Juan Antonio P. Millán a rendu visite à plusieurs cinémathèques amies: Belgique, Moma, Cinémathèque - Française, Prague, Budapest, Rome, Ucla, American Film Institute et Moscou.

Février 1986

**Mexico**

## ACTIVITIES REPORT 1985

### CINETECA NACIONAL

Secretaría de Gobernación  
Dirección General de Radio, Televisión y Cinematografía  
Dirección de Cinematografía  
MEXICO

#### 1.- Acquisitions of the year

In 1985, Cineteca Nacional acquired 639 new prints, thus the holdings were increased to 2,266 titles of feature films, not including special collections of documentary image and nitrate reels. 1,361 of those feature films are mexican, and 905 are of other nationalities.

We have also received this year an important donation from The American Film Institute, consisting of 12 nitrate reels of documentary film about the Mexican Revolution (1910-1917). This donation was made both to Cineteca Nacional and Filmoteca UNAM, the two FIAF members in the country.

We shall mention too a donation made by a private film producer Mr. Alfredo Ripstein, who gave to our archive 40 -- mexican feature films.

Some other features acquired in 1984:

<u>El huevo de la serpiente</u>	(The Serpent's Egg, Bergman)
<u>Pedro Páramo</u>	(Pedro Páramo, Velo)
<u>Ensayo de Orquesta</u>	(Prova D' Orchestra, Fellini)
<u>Vicios privados, virtudes públicas</u>	(Vizi primare Pubbliche virtu, Jancso)
<u>Metropolis</u>	(Metropolis, Lang/Moroder)
<u>Violette Noziere</u>	(Violette Noziere, Chabrol)
<u>Queen Kelly</u>	(Queen Kelly, Von Stroheim)
<u>La mujer de al lado</u>	(La Femme D'A coté, Truffaut)
<u>Danton</u>	(Danton, Wajda)
<u>Bolwieser</u>	(Bolwieser, Fassbinder)

#### 2.- Preservation

More than 800 prints were treated for purposes of preservation and restoration. We have also protected 60 feature films by printing dup negative or extra positive for each of them.

In 1986, we hope that the construction of the new vaults for acetate and nitrate films will be in its final stages.

### 3.- Cataloguing

In 1985, our archive began to catalogue its filmstock using computerized equipment. This job was temporarily interrupted because unfortunately the earthquake of last September in Mexico caused some damage to the computer we had access to, as it was located in a building in the disaster area. The information of the FIAF book published on the subject of Cataloguing has been very useful to us.

#### Documentation - Research

The work of acquisition and filing of documents, as well as public service have continually increased. During 1985 we attended the requests of 8513 readers, who were given 19406 services.

Acquisitions in 1985:	Overall stock
555 books	2120
2239 periodicals	5000
669 feature scripts	1500
694 posters (titles)	3416
3801 files with stills	6561

(We also have an approximate number of 3000 scripts, 1000 books and 6000 stills as yet unclassified).

Stock of Research Office:	Overall stock
1499 files on the national film production	2565
936 files on foreign film production	1110
601 files on film personalities	1001
27 files on miscellaneous material	650

The classification system of the library stock was changed to the FIAF scheme.

### 4.- Film showings

During 1985, our activities in this field took place in the four theatres belonging to the facilities of the Cineteca Nacional.

The main events were: 5 International Film Weeks from Colombia, Poland, Spain, Argentina and Finland. The 5th Edition of the "Foro Internacional de la Cineteca". The 18th Edition of the "Muestra Internacional de Cine".

And the following programs:

Geraldo Sarno. Cuban Cinema Classics. Soviet Cinema Classics. An Homage to Emilio Gómez Muriel. An Homage to Juan Manuel Torres. Robert M. Young. The 40th Anniversary of the Defeat of Fascism. The lost Films of Alfred Hitchcock. Retrospective of Brazilian Cinema. Retrospective of Austrian Cinema. An Homage to Joaquín Pardavé. An Homage to Roberto Gavaldón. Retrospective of Canadian Cinema. The U.S. Independents. The 40th Anniversary of the I.F.A.L. (French Institute of Latin America). The 25th Anniversary of the Filmoteca de la U.N.A.M. (The National University's Film Archive). Recent Czech Films. The comedians from "Saturday Night Live". David Cronenberg. The 40th Anniversary of the Churubusco Studios. Historic Films about the National Independence. The 10th Anniversary of the "Centro de Capacitación Cinematográfica." (The Government Film -- School). Charles Chaplin (retrospective). Sergei Eisenstein (retrospective). Raúl de la Torre. Historical Films about the Mexican Revolution.

We had an average of 14 performances per day, in our four theatres.

#### 5.- Exhibitions - Publications

We continued to mount regular exhibitions at the Galeria (Exhibition room) de la Cineteca Nacional:

##### Fernando de Fuentes

Stills and posters of the films of this pionner of the Mexican Cinema.

##### Czechoslovakian Film Posters

Through the courtesy of the Czechoslovakian Embassy in Mexico we exhibited a selection of the most representative designs.

##### Photographies by Toni Kuhn

35 photographs by cameraman Toni Kuhn, who has won several awards from the Mexican Academy for best photography.

40th Anniversary of the Churubusco Film Studios. In homage to the 40th Anniversary of the major Mexican film studios, Cineteca Nacional organized this exhibition of posters from the films produced in the last 40 years there. At the same time Cineteca Nacional collaborated in the edition of the book "La Fábrica de Sueños", a comprehensive catalogue of all the films produced in Churubusco.

La Revolución Mexicana en el Cine

To commemorate the 75th anniversary of the Mexican Revolution, we exhibited posters and stills of historical Mexican films on this subject.

For each one of these exhibitions we edited brochures with the most relevant information.

We also contributed to the exhibition "5000 Years of Theatre" with the costumes worn by the Mexican actress Dolores del Rio in the plays Lady Windermere's Fan and Lady of the Camelias.

We have published 12 issues of the periodical Film Programme Guide. They contain comprehensive information of all titles screened in the four theatres of the Cineteca Nacional.

Other publications were.

- Ellas y Ellos. Los Rostros del Cine Mexicano, calendar 1986 with 12 photographs of the most representative couples of the Mexican cinema from 1936 to 1955.
- 18a. Muestra Internacional de Cine, programme brochure of the 18th International Film Festival.
- Bibliografía de Tesis sobre Cine-México by Jiménez Cara, J.R., a catalogue of approx. 200 bibliographical fiches of theses produced in Mexican universities with title and author indexes.
- Five posters were produced by Cineteca Nacional in the context of the following events: to commemorate the 1st. Anniversary of the new facilities; 5th International Forum of the Cineteca Nacional and Poster-programme of the 5th International Forum; Retrospective of Charles Chaplin; 18th International Film Festival.

In print:

A facsimilar edition of the first volume of "Cuadernos de la Cineteca Nacional": Testimonios para la historia del cine mexicano; "Lupe Vélez: la mexicana que escupía fuego" (Lupe Velez: The Mexican Spitfire) by Gabriel Ramírez. Second in the Monograph series, "Filmografía del Cine Mexicano 1906-1940" (Filmography of Mexican Cinema 1906-1940) by Emilio García Riera.

7.- International Relations

-Directives of Cineteca Nacional attended the 41st. FIAF General Assembly celebrated in New York in April 1985.

-Our Director visited The American Film Institute, Library of Congress and the USIA (United States Information -- Agency), in Washington, D.C.

-Our Associated Director visited the Cineteca Nazionale of Rome in order to see its new acetate vaults.

-Our Director attended an Ordinary Meeting of CLAIM (Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento), celebrated in La Habana, Cuba.

We had the visit of María Emma Mejía, Director of the Colombian film company Fomento Cinematográfico (FOCINE), during the celebration of the Colombian Cinema Week. The film directors Jerzy Hoffman, Eloy de la Iglesia and Raúl de la Torre, as well as the actress Ana María Picchio visited Mexico on account of the film Weeks dedicated to their respective cinematographies: Poland, Spain and Argentina. Finally the producers Mónica Melamid from the United States and Emilio Moscoso from Perú came to our country due to the exhibition of U.S. Independent Films, and La ciudad y los perros in the 18th. Muestra Internacional de Cine.

8.- Special events, Miscellaneous

-The "Salvador Toscano Prize", instituted by Cineteca Nacional in 1984, was awarded this year to the Mexican film director Juan Bustillo Oro, who has realized 58 films between 1934 to 1965. Several of Bustillo Oro's films constitute an important part of the Mexican Film History.



-For the first time, the annual ceremony of the Academia Mexicana de Ciencias y Artes Cinematográficas (Academy of Awards) was held in the Cineteca Nacional. In that ceremony were delivered the "Arieles" (Mexican Oscars) to the best Mexican productions of the year.

-Cineteca Nacional received other non film donations. The most important were:

Colección Dolores del Río: Photographic albums, scripts, prizes, medals, theatre and film costumes.  
From the distribution company "Películas Mexicanas": more than 250,000 stills and posters.

**Milano**

**Rapport d'activité pour 1985****1. Acquisition de l'année**

Au cours de l'exercice 1er janvier - 31 décembre 1985 nos collections se sont enrichies, par dépôts, tirages, contretypes, achats, échanges (positifs, négatifs, lavander, 35 et 16 mm.) de 151 titres de films, longs et courts métrages.

Il faut signaler un groupe très important de films de jeunes cinéastes italiens et des films expérimentaux en super 8 mm.

**2. Progrès dans le domaine de la conservation**

Le report du nitrate sur acétate à été réalisé en 1985 sur de nombreux films italiens de la période du muet. Les copies originales ont été restaurés avant de passer au laboratoire. Il faut signaler aussi le travail d'inventaire avec le titre et le métrage exact de chaque copie. Dans le but de la conservation il faut aussi signaler le tirage sur pellicule couleur du film "La ragazza di Amalfi" di Roberto Roberti, un film de 1925 avec Francesca Bertini, la "diva" qui est morte en 1985. En 1985 la Cinéteca Italiana à poursuivi le programme vidéo, c'est à dire l'enregistrement sur cassette 3/4 de films de l'histoire du cinéma pour les projections dans le "Musée du Cinéma".

**3. Manifestations**

- "Homage à Buster Keaton" le 6 janvier dans les salons du Cercle de la Presse à **Milan**
- "Les hommes forts" à **Melzo** le 7-10 janvier avec des films de Maciste, Raicevich, Gambino, Ghione.
- "Les maitres du cinéma" Université de **Pisa** en février avec projections des classiques du cinéma.
- "Les femmes fatales du cinéma italien" a **Naples** le 20 février.
- "Les juifs en Lombardie" en février à **Milan** avec projections et conférences.
- "Homage à Truffaut" à **Bergamo** en mars avec une dizaine de films du directeur français.
- "L'avant garde classique" à **Bari** en mars avec projection de films de Bunuel, Dali, Richter, Léger, Ray, ect.
- "Homage à Eduardo De Filippo" à **Milan** en avril: un panorama des oeuvres cinématographiques de Eduardo en collaboration avec le "Piccolo Teatro" de Milan.
- "Les luttes ouvrières" à **Parma** avec des documents très rares du début du siècle.



# CINETECA ITALIANA

## ARCHIVIO STORICO DEL FILM MUSEO DEL CINEMA

Villa Comunale, Via Palestro, 16 - 20121 Milano - Tel. 799.224 - Associazione culturale senza scopo di lucro.

- "Eleonora Duse" à **Reggio Emilia** en avril; table ronde sur la grande actrice du théâtre italien et projections.
- "Cinéma et démocratie" à **Milan** en avril pour le 40<sup>e</sup> anniversaire de la libération avec les grands films sur la lutte du maquis en Europe.
- "Poésie" à **Milan** mai-juin, un festival de poésie, musique, cinéma, danse, vidéo, théâtre.
- "Festival de l'Europe" à **Milan** en juin avec les plus importants films européens des dernières années.
- "Mario Camerini", l'oeuvre du metteur en scène italien du début du sonore dans un festival à **Morcote** (Suisse).
- "La musique de Pietro Mascagni" à **Gênes** en septembre avec projections du film "Rapsodia Satanica".
- "Festival du rire" à **Tolentino** avec projections de nombreux films des burlesques.
- "Journées du cinéma muet" à **Pordenone** en octobre avec les comiques italiens (Polydor, Cretinetti, Robinet).
- "Cinéma et télévision" à **Sondrio** avec conférences, discussion et projections de films et de vidéo.
- "90 années de cinéma" à **Athènes** (Grèce) en novembre, avec une table ronde sous la présidence de Melina Mercouri et projections de films.
- "Alberto Lattuada", l'oeuvre du directeur et du Président de la Cineteca Italiana à **Milan** en décembre. Projections de tous les films.
- "Festival du cinéma italien" à **Nice** (France) en décembre; collaboration à l'exposition de photos.
- "Festival rétrospectif" à **Ancona** avec présentation de films de Alessandro Blasetti.

A' Milan il faut signaler les projections de la Cineteca Italiana de janvier à décembre au Théâtre S. Marco avec des cycles de films, environ 80-100 films par an pour les membres associés.

Il faut signaler enfin les programmes culturels pour la télévision RAI et d'autres émissions.



# Montevideo

CINEMATECA URUGUAYA  
(Montevideo)

Rapport 1985

L'année fut un temps de réflexion, en voie de corriger les procédés d'organisation et de travail dans toute l'Institution. La Cinemateca Uruguaya, comme on sait, est virtuellement un Institut du Cinéma, et l'Archive est un de ses départements, le plus important à notre avis, bien sûr, mais seulement l'axe d'une activité qui inclue la diffusion, des publications, l'enseignement, l'investigation, des services de circulation et éventuellement la production cinématographique. Si bien le majeur effort économique est versé à l'Archive de films et de documentation, les structures de l'Institution, qui soutiennent les nécessités de la cinémathèque proprement dite, ont une dimension hors des proportions avec six salles de projections par exemple. Avec le retour à la démocratie, on a pu réunir l'Assemblée Générale de l'Institution (chose interdite pendant onze années) et nous sommes en train de proposer la discussion totale de la Cinemateca. Sans avoir arrivé à aucune résolution on aperçoit déjà que le devenir historique d'un archive de films sera sans doute très différent du modèle que nous avons pu imaginer il y a dix ou quinze années. Non seulement du point de vue de la préservation mais aussi en considérant les besoins culturels de la communication par images et son. Qu'est-ce qu'on doit faire? Et qu'est-ce qu'on peut faire dans un pays en crise économique et en voies du sous-développement? Et, plus brutalement, dans une Institution comme la Cinemateca, affectée tout le temps par tous les crises, économiques, politiques, sociales.

Dans ce cadre, la Cinemateca, en réfléchissant, a perseveré cependant dans quelques espaces: en profitant de la démocratie a récupéré le service de circulation de contretypes ou de copies doubles 16 et 35 mm. destinés à d'autres organisations de la culture, a commencé la publication d'une collection de livres du cinéma, et a renouvelé la présentation et discussion publique des films. Mais, au même temps, fut impossible compléter les prévisions pour le déplacement de tous les films aux nouvelles routes de préservation pour 5.000 titres, routes déjà insuffisantes.

Des acquisitions, des projections publiques, des exhibitions et la réception de nombreuses personnalités et collègues, comme aussi la récupération de quelques incunables du cinéma national, furent des travaux plus ou moins normales. Statistiquement, 420 longmétrages, presque tous en 35 mm., le contetipage en copies de circulation de 74 titres, l'incorporation de 381 livres à la bibliothèque, la projection publique de presque 600 programmes différents à travers de 6.570 séances publiques dans l'année, avec plus de 900.000 spectateurs (c'est à dire presque un million de spectateurs), peuvent donner une idée de stabilité pas réel. La situation est de crise économique, structurale, peut être d'inspiration, et on a le besoin d'une issue, ou d'une réponse, que nous ne voyons pas encore. La discussion, nous croyons, devrait involucrer d'autres archives de l'Amérique Latine, parce que nos problèmes, sont partiellement des problèmes

d'autres archives du continent.

Pour accomplir avec le rapport, alors:

1. Les séries plus importants, pendant l'année:

- L'érotisme.
- L'humour aux USA
- Du vieux Hollywood
- Mois du cinéma tchecoslovaque.
- Le cinéma indépendant à l'Argentine.
- Semaine du cinéma japonais
- Le cinéma français d'idées
- Festival Cinématographique International de Montevideo
- La discussion idéologique
- Pologne: les années Gomulka
- Les films d'Estela Bravo
- Tout Juan Antonio Bardem
- Semaine du cinéma Suédois
- Dacia Maraini à Montevideo
- Le cinéma des femmes à l'Italie
- La vie dans la civilisation de la consommation
- Heynowski & Scheumann
- Georges Méliès
- Tout Jean Cocteau
- Le cinéma de la crise
- Carlos Gardel au cinéma
- Montre du cinéma hongrois
- Michael Balcon britannique
- Ingmar Bergman: derniers films
- The Other Face
- AIJ: les jeunes
- Classiques du cinéma muet
- Montre de l'Amérique Latine
- Tout Alain Tanner
- Le nouveau cinéma yougoslave
- Semaine de la Roumanie
- Le premier Godard
- Les films de Vladimir Carvalho
- Hommage à Raymond Gleyzer
- Psychologie et communication
- Le CCC de Mexique
- Semaine du cinéma de la RDA
- Le jour à jour à la télévision d'Allemagne
- Le cinéma à Venezuela
- Semaine du cinéma indien
- Tous les films de Miguel Littin
- Nicaragua: un cinéma s'insurge
- Quelle chose fut le printemps de Prague?
- Semaine du cinéma mexicain

- Le retour de Mario Handler
- Hommage à Orson Welles
- Tout Mauricio Berú

2. Les acquisitions les plus importantes:

- Une collection de films documentaires muets d'Uruguay, parmi les quels on a trouvé un document de 1904 sur les dernières guerres civiles.
- Des nombreuses films de production des années 70 et 80, à travers des accords avec les producteurs.

3. Ont visité la Cinamateca dans 1985, parmi d'autres:

- Mauricio Berú
- Rodolfo Izaguirre
- Mario Handler
- Peter Schumann
- Viadimir Carvalho
- Edgardo Pallero
- Jorge Ventura
- Laura Búa
- Cine Testimonio de Buenos Aires
- Paulo Antonio Paranaguá
- Patricia Aufderheide
- Manuel Gutiérrez Aragón
- Carlos Rebolledo
- Juan Antonio Bardem
- Estela Bravo
- Madeleine Malthe Méliès
- Douglas Unger
- Dacia Maraini
- Piera degli Esposti
- Alejandro Legaspi

Pas d'aide du gouvernement, mais de liaisons d'amitié avec le Ministère de la Culture.

Montevideo, febrero 16, 1986

Manuel Martínez Carril  
(Directeur)



**Montevideo**

NATIONAL IMAGE ARCHIVE  
(ex CINE ARTE DEL SODRE )  
ACTIVITIES REPORT 1985

Significant advances have been made in most of our areas of activity during the past year. We are pleased to report the following, in brief:

1) Acquisitions - Focusing as usual our interest in the local production, we negotiated successfully with the authorities the custody of all the films produced by the government's Direction of Public Relations during the military regime, which are now deposited in our vaults. The material has an obvious historic value, which will increase through the years.

We have also been lucky to discover a few documentaries shot in the early thirties and forties, which shows past Presidents and important political figures deceased long ago. They have also enriched our archive.

-Also to be mentioned among the acquisitions is a print of a long documentary called "Se llamaba Carlos Gardel", which offers a biography of the famous uruguayan tango singer killed in an air crash in 1935, illustrated with songs from several of his films made in France and the USA.

2) Preservation - Although not as intensive as we had planned, the conservation work accomplished this year covered two important areas: the above mentioned historic documents, which were transferred from nitrate to acetate film, and several hand painted color production made in the beginning of the century, which had only black and white negatives and have been now duplicated in color.

3) Cataloguing, documentation, investigation - Work in this areas is only taking off under the direction of our librarian Miss Graciela Dacosta, who has been very busy registering, indexing and cataloguing periodicals and clippings, as well as producing our first exchange list. Because we are at the beginning, we expect to expand drastically in this area in the immediate future.

Our main project in investigation is an Index of all the uruguayan feature films produced until 1985, which Miss Dacosta expects to have ready by mid-year.

4) Film showings - A new theater was used once a week from late July until December for 20 programmed exhibitions under the title "The best films in history". After a long period of inactivity in this area, the screenings received a good welcome from the public. Over 3.000 people attended the exhibitions.

5) Expositions, publications - Two expositions were held coinciding with the film showings: "US in projection" and "French Filmmakers" by Carlos Freire; with the cooperation of the embassies of United States and France.

We also returned to printing, with extensive program notes illustrated with photos, for each of the films shown during the season.

6) Relations with governmental authorities - Our relations with the government are very fluent. The Minister of Culture has shown personal interest in our activities and problems. It was the Ministry who allowed the weekly use of a theater for Cine Arte's season, and provided special funds for the purchase of "Se llamaba Carlos Gardel".

In spite of an undeniable good will towards our task, we continue to face strong budget problems. In this area, we share the general economic problems of the Administration which affects all public services.

Finally, we are happy to report that the Ministry has promised full support for our project to organize a FIAF Congress in Montevideo, as early as possible. We will make an official proposal in Canberra.

7) International relations - With the cooperation of the french government we were able to send our Deputy Director Mr. Juan José Mugni to the film archives of Bois d'Arcy in France, for a two months training period. The experience earned during the visit will be of greatest importance for our future development.

Mr. Mugni also made personal contacts in Spain and Italy, where he attended a Silent Film Festival of Pordenone. Italian film historians have expressed their interest in coming to Uruguay to investigate films such as Roberto Roberti's "Countess Sarah", Amleto Palermi's "Carnavalesca" with Lyda Borelli and Carmine Gallone's "Malombra", with Lyda Borelli and Amleto Novelli, which are listed in our catalogue and are unavailable in Italy.

Much to our regret, economic limitations forbid our presence in FIAF meeting, and restrict useful personal contacts.

8) Special events - In 1986, we expected to move again. When the old building where had our offices was demolished last year, the SODRE was scattered in different places, on a temporary basis. Now all the services will be reunited again in a building occupied until recently by the Ministry of Culture.

We also expect to move our exhibitions to a larger theater which has been leased by the SODRE. These arrangements will be permanent for a few years, while the new theater and offices are being built.

We have also changed our name, seeking one which can reflect better our present objectives. Therefore from now on, Cine Arte del SODRE will be called National Image Archive (SODRE, Uruguay).

Eugenio Hintz  
Director

**Montréal**

# LA CINEMATHEQUE QUEBECOISE

Musée du cinéma

## RAPPORT D'ACTIVITES 1985

### 1. ACQUISITIONS ET PRESERVATION

Films: 1225 longs métrages  
510 courts métrages

Pour la première fois en 1985 la Cinémathèque s'est prévaluée de l'Article 7 de la loi québécoise sur le cinéma pour solliciter le dépôt dans ses archives de films de la production récente. Bien que le règlement gouvernant ce dépôt n'ait été adopté qu'en février dernier, cette première expérience, grâce à l'étroite collaboration des cinéastes et des producteurs, a été très fructueuse: 21 longs métrages et 66 courts métrages québécois produits en 1984 ont été acquis de cette façon. Dans tous les cas il s'agit de copies positives tirées du négatif original et débarrassées au maximum de tout résidu d'hyposulfite. Ce sont des copies de conservation au sens strict du terme: elles ne seront jamais projetées à la Cinémathèque, ou ailleurs, de manière à garantir leur perfection et leur intégralité.

Autre fait à signaler: un budget d'acquisitions un peu mieux fourni nous a permis de faire l'acquisition de trois petites collections privées comprenant notamment un certain nombre de films italiens en copies 35mm sous-titrées en français.

Comme toujours le cinéma d'animation a une place de choix dans nos acquisitions: 59 nouveaux titres se sont ajoutés cette année à nos collections.

Des échanges ont été conclus avec les archives de Toulouse, Amsterdam et Prague.

Nous avons reçu en dépôt les éléments de tirage de 11 longs métrages et 31 courts métrages québécois et terminé la restauration d'un long métrage québécois des années 60 considéré comme perdu.

Appareils anciens: Au nombre des appareils acquis cette année, on trouve surtout des projecteurs 16mm (Kodascope Royal, Amprosound, Moviegraph L-947, Keystone A-82, Apollo Sound), quelques caméras (Cine Kodak Royal Magazine, Keystone), une table de montage Moviola 35mm et un ensemble magnétoscopique Sony Portapak.

Photos, affiches, disques: La plus grande partie des photos et affiches acquises au cours de l'année l'ont été par voie de dépôts (cinéastes, producteurs, critiques). Nous avons cependant fait l'acquisition d'une collection de 50 portraits de cinéastes réalisés par un photographe montréalais et de quelques affiches françaises - dont l'affiche du

MARIA CHAPDELAINE de Duvivier. Le National Film Archive de Londres nous a fait don de plus de 1500 photos. Un photographe de plateau nous a déposé l'ensemble de ses négatifs et les feuilles-témoins correspondantes. Enfin le responsable de notre photothèque continue à visiter des tournages et à y prendre des photos qui s'intègrent immédiatement aux archives de la Cinémathèque.

Une centaine de microsillons se sont ajoutés à notre collection de musique de film.

## 2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Pas de progrès spectaculaire dans le domaine de la conservation, si ce n'est que, grâce à certains programmes gouvernementaux d'aide à l'emploi, nous avons pu recruter quelques travailleurs temporaires qui nous permettent d'accélérer l'inventaire des dépôts.

Le problème d'espace est toujours dramatique et nous espérons toujours entreprendre les travaux d'agrandissement de nos entrepôts de conservation.

Nous procédons progressivement au reclassement de la collection de photos dans des enveloppes et des dossiers répondant aux normes de conservation (non-acide).

## 3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h les lundi et vendredi, et de 12h30 à 20h30 les mardi, mercredi et jeudi. Plus de 3,000 lecteurs ont utilisé les services du centre en 1985 et quelque 1,200 personnes se sont prévaluées de notre service téléphonique pour des recherches rapides.

Les activités dans le secteur des documents d'archives ont été particulièrement remarquables au cours de cette année. Une trentaine de chercheurs sont venus consulter différents fonds pour des périodes couvrant parfois plusieurs semaines. Deux fonds importants ont été traités: le fonds du cinéaste Jean-Claude Labrecque et le fonds de scénarios déposés par la Société Générale du cinéma du Québec. Il est à signaler que le fonds Labrecque, après son traitement, a fait l'objet d'une grande exposition ouverte au public.

De nombreux documents nous ont également été déposés, notamment les archives d'un important producteur québécois à travers lesquelles se lit l'histoire de quelque douze longs métrages québécois des années 60 et 70 (des contrats aux scénarios, en passant par les factures et les horaires de tournage).

Plus de 1,000 monographies récentes ont été acquises et nous recevons quelque 400 abonnements de périodiques courants. Nous avons aussi fait l'acquisition des 36 bobines de microfilms constituant l'ensemble des archives D.W. Griffith.

Près de 1,000 monographies ont été cataloguées et 450 numéros de périodiques ont été indexés, soit directement par nous, soit à l'aide des fiches du P.I.P. (La Cinémathèque continue par ailleurs sa collaboration au P.I.P. en indexant une vingtaine de numéros de périodiques québécois et Les Cahiers du Cinéma et en travaillant à la version française des vedettes-matière de cinéma).

Deux innovations dans les services à la clientèle ont marqué cette année:

- un microordinateur installé au centre de documentation permet désormais un accès direct à la banque de données FORMAT qui regroupe toute la production canadienne;
- un magnétoscope tri-standard permet la consultation sur vidéo de classiques du cinéma et de quelques titres majeurs du cinéma canadien et québécois (le catalogue actuel comprend une trentaine de titres et a été monté avec la collaboration des producteurs québécois et des Archives nationales du film d'Ottawa).

#### 4. PROJECTIONS

La Cinémathèque a présenté 489 séances régulières en 1985. En plus de la relâche normale du mois de juillet, nous avons fait relâche pour accueillir les manifestations suivantes: Festival international du nouveau cinéma, Festival international du film sur l'art de Montréal, Festival international du Super-8, Festival international de films et vidéos de femmes, Vues d'Afrique.

La salle de projection de la Cinémathèque compte 193 places et présente normalement 13 séances par semaine. Le tableau ci-dessous propose un bilan statistique des projections publiques en 1985:

mois	cycle principal	séances	spectateurs	moyenne
1/85	TANNER, ACQUISITIONS	47	4,042	86
2/85	ALLIO, COLUMBIA	32	1,417	44
3/85	COLUMBIA	57	3,852	68
4/85	PORTUGAL, SIGNORET	41	2,438	59
5/85	PHOTOGRAPHIE & CINEMA	58	2,772	47
6/85	FESTIVAL DE BELFORT	36	2,041	57
8/85	REMAKES	47	2,532	53
9/85	GUITRY	52	4,202	80
10/85	TCHÉCOSLOVAQUIE	35	1,913	55
11/85	CINEMA JUIF	42	2,836	67
12/85	BAUHAUS, WELLES	42	2,867	68
		489	30,912	68

Signalons enfin que la Cinémathèque a présenté une rétrospective MAX LINDER à l'intérieur du Festival Juste pour rire et dix jours de films de jazz à l'intérieur du Festival international de jazz de Montréal.



Parmi les invités que nous avons eu le plaisir d'accueillir au cours de 1985 nous aimerions mentionner:

René Allio (cinéaste français venu présenter une rétrospective de ses films)

Luis de Pina (directeur de la cinémathèque portugaise)

Janine Bazin (directrice du festival de Belfort)

Jiri Levy (directeur de Ceskoslovensky Filmovy Ustav - Filmovy Archiv)

Benny Barbash (scénariste israélien)

Ursula Cremerius (historienne allemande spécialiste du Bauhaus)

Zlatko Grgic (animateur yougoslave)

Dennis Doph (gérant des ventes de la Columbia)

Reinhard Wolf (cinéaste allemand)

Dudley Andrew (professeur américain)

## 5. EXPOSITIONS, PUBLICATIONS

Notre salle d'exposition a accueilli notamment les expositions suivantes:

- L'ANIMATION DES PAYS-BAS: une riche exposition sur l'animation hollandaise qui évoquait la contribution des Néerlandais à l'art de l'animation au moyen de photographies, d'éléments graphiques et de vidéos;
- CONNUES, INCONNUS, MALCONNUES, TROP CONNUS: 100 portraits d'artistes québécois pris par le cinéaste-photographe Guy Borremans entre 1956 et 1965;
- HANS RICHTER-IMAGE ET CINEMA: la vie et l'oeuvre de Richter, à l'occasion de notre cycle de projections "Cinéma et beaux-arts à l'époque du Bauhaus";
- LES 60 ANS DE LA COLUMBIA: quelques repères dans l'histoire de la Columbia à travers un choix d'affiches de la collection de la Cinémathèque;
- JEAN-CLAUDE LABRECQUE: 25 années de carrière d'un réalisateur-opérateur québécois à même les éléments de son fonds d'archives à la Cinémathèque (scénarios, photos, manuscrits, trophées, etc.).

Au chapitre des publications, notre activité se résume ainsi:

- quatre numéros de notre périodique COPIE ZERO: une monographie (#23) consacrée à la cinéaste québécoise Anne Claire Poirier; un annuaire 1984 des longs métrages québécois (#24), complété par quelques articles critiques et par une bibliographie (501 entrées) recensant livres et articles de revues et de journaux parus en 1984 et portant sur le cinéma québécois; un annuaire 1984 des courts et moyens métrages, complété par trois index et quelques articles critiques; un numéro spécial (#26) "Ce glissement progressif vers la vidéo" qui tente de mesurer l'impact de la production vidéo sur la production cinématographique au Québec.
- un numéro dans la collection "Les Dossiers de la Cinémathèque", L'HISTORIOGRAPHE de Germain Lacasse et Serge Duigou qui, à travers les péripéties d'une famille de projectionnistes itinérants, éclaire une période mal connue de l'histoire du cinéma au Québec (1897-1908).
- un texte original de l'historienne allemande Ursula Cremerius intitulé "Cinéma d'avant-garde dans le climat du mouvement du Bauhaus", à l'occasion de notre cycle de projections publiques sur le même thème.

## 7. ADMINISTRATION

L'équipe de la Cinémathèque comprend 19 employés permanents et 6 surnuméraires (guichet et salle de projection, centre de documentation). Cinq employés temporaires (un permanent et quatre à mi-temps) ont complété cette équipe par le biais de programmes gouvernementaux d'aide à l'emploi.

Les subventions gouvernementales pour l'exercice financier 1985-1986 (1er avril 85 au 31 mars 86) se présentaient comme suit:

Ministère des Affaires culturelles du Québec	528,000 \$
Conseil des Arts du Canada	160,000
Conseil des Arts de Montréal	10,000
Ministère des Affaires culturelles du Québec (copies de conservation)	100,000

Le département de documentation cinématographique fait l'objet d'un budget distinct, entièrement assumé par le Ministère des Affaires culturelles du Québec; en 85-86, ce budget était de 370,000 \$.

Le budget global de la Cinémathèque pour l'exercice 85-86 est d'environ 1,390,000 \$.

## 8. RELATIONS INTERNATIONALES

Le directeur de la Cinémathèque, Robert Daudelin, a participé aux travaux du comité directeur de la FIAF et a participé au congrès de New York.

Pierre Véronneau, responsable des recherches et publications, a également participé au congrès de New York et au symposium sur le catalogage qui complétait le congrès.

Louise Beaudet, responsable du secteur Cinéma d'animation, a présidé le jury du festival d'Annecy.

Pierre Jutras, responsable du secteur Cinéma canadien et québécois, a présenté des films québécois au festival de Bilbao et à la Filmoteca espanola de Madrid.

Robert Daudelin a été membre du jury du festival de Belfort.

Comme chaque année la Cinémathèque a bénéficié de la précieuse collaboration de nombreuses archives du film membres de la FIAF, entre autres: Paris (Cinémathèque française), New York, Toulouse, Lausanne, Prague, Lisbonne, Bruxelles, Berlin (DDR), Amsterdam.

**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 1985.

#### ACTIVITE NATIONALE

En 1985 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. Au total on a pris en conservation illimitée 35.290. bobines de films.

On a effectué un tirage actif pour le transfert du nitrate à l'acétate. On a tiré pour ça 1.230.000 mètres de films.

Pour les besoins du Gosfilmofond de l'URSS et pour les autres institutions (distribution, studios de production, SOVEX-PORTFILM, TV etc.) les laboratoires du Gosfilmofond ont tiré 8.334.300 mètres de films.

On a restauré 13.392.000 mètres de films.

On a renouvelé la bande sonore - 999.600 mètres de phonogrammes.

On a effectué un travail actif pour aider les groupes de tournage de cinéma et de TV à choisir les morceaux des films nécessaires. Ainsi on a servi plus de 100 groupes de tournage y compris les films tels que: LE XX-ème SIECLE (Studios Gorki), VA ET REGARDE (Mosfilm-Bielârousfilm), STRATEGIE DE LA VICTOIRE (Tsentralnoé Télévidénié), V.I.LENINE. PAGES DE LA VIE (Tsentralnoé Télévidénié), INDIRA GANDHI (Tsentrnaoutchfilm), HUIT COINS SOUS UN TOIT (TsSDF), LE SIECLE COSMIQUE (Tsentralnoé Télévidénié), ACADEMIE DES SCIENCES DE L'URSS (Lennaoutchfilm) et d'autres.

En 1985 les cinémas du Gosfilmofond (ILLUSION à Moscou, SPARTACUS à Leningrad et LE PRINTEMPS à Tbilissi) ont continué la projection des films programmés en cycles thématiques et précédés par les allocutions. On a prêté aux cinémas du Gosfilmofond au total 15.104 bobines de films.

Aux trois cinémas du Gosfilmofond on a fait deux grandes projections retrospectives. L'une d'elles a été consacrée au 40-ème Anniversaire de la Victoire sur le fascisme et comprenait les films antifascistes et antimilitaristes. L'autre a été consacrée au 90-ème Anniversaire du cinéma.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 1.512 bobines de films au Bureau de propagande

du cinéma, à la Société d'instruction publique ZNANIE et aux autres. On a prêté pour projection 49.144 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 annoté 547 films pour les catalogues des films soviétiques et étrangers.

Avec la Maison d'Édition ISKOUSSTVO on a continué le travail sur les volumes suivants du catalogue annoté LES FILMS SOVIÉTIQUES DE FICTION ainsi que sur les autres manuels sur les maîtres du cinéma soviétique.

En 1985 les Archives du Gosfilmofond ont établi 1.321 nouveaux dossiers y compris 127 dossiers sur les films de fiction soviétiques, 18 dossiers sur les dessins animés soviétiques, 14 dossiers sur les films de fiction étrangers, 477 dossiers de photos des films soviétiques et étrangers et d'autres.

On a activisé les travaux sur l'amélioration du régime de température et d'humidité dans tous les block-haus du Gosfilmofond. La construction du 12-ème block-haus tire à sa fin.

#### ACTIVITE INTERNATIONALE

En 1985 le Gosfilmofond a continué ses relations actives avec 42 Archives du Film, membres et observateurs de la FIAF. On a envoyé aux Cinémathèques étrangères en cadre d'échange et en prêt illimité 145 films et en prêt limité - 117 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 142 films et en prêt limité - 34 films.

On a envoyé aux Archives étrangères 9.250 photos, 1.683 affiches, 106 pages de la presse et 196 livres, revues et catalogues. On a obtenu des Archives étrangères 1.424 photos, 403 affiches, 926 pages de la presse et 318 livres, revues et catalogues.

Le Gosfilmofond a assuré par les copies de films les projections des films soviétiques aux cinémas d'Archives de la Bulgarie, de la Finlande, de la France, de la RDA, de la RFA, de la Suisse et de la Yougoslavie.

Pour la grande projection aux cinémas d'Archives de l'Amérique Latine on a envoyé à l'adresse de la CINEMATHEQUE DU MUSEE DE L'ART MODERNE du Brésil les copies de 10 films soviétiques doublés ou sous-titrés en espagnol.

Avec l'aide de TAINIOTHIKI TIS ELLADOS le Gosfilmofond a fait la Retrospective de la Comédie grecque à son cinéma ILLUSION à Moscou.

Avec l'aide des ARCHIVES DU FILM D'ETAT de la République Démocratique Populaire Coréenne le Gosfilmofond a fait la projection des films de la RDPC à son cinéma ILLUSION à Moscou.

Avec l'aide de ČESKOSLOVENSKY USTAV - FILMOVY ARCHIV le Gosfilmofond a fait la projection des films tchèques à son cinéma ILLUSION à Moscou.

Avec l'aide de FILMMUSEUM - MUNCHNER STADTMUSEUM le Gosfilmofond a fait la projection des films de Rainer Werner Fassbinder à son cinéma ILLUSION à Moscou.

C'est avec plaisir que le Gosfilmofond a accueilli à Biélyé Stolby M. Henning Schou, un des dirigeants de NATIONAL FILM AND SOUND ARCHIVE d'Australie, les collaborateurs des ARCHIVES DU FILM D'ETAT de la RDPC et les collaborateurs de STAATLICHES FILMARCHIV der DDR.

La délégation des cinéastes de la Roumanie a été accueillie par notre cinéma ILLUSION.

Le Gosfilmofond de l'URSS a pris une part active à la préparation et aux travaux du XIV Festival International du Film à Moscou.

Au cinéma ILLUSION on a organisé la projection des films hors concours du Festival et la Retrospective des films du réalisateur Grigori Kozintsev.

Les films des collections du Gosfilmofond ont été aussi projetés en cadre de deux Retrospectives du XIV Festival: le Cinéma antifasciste et antimilitariste ainsi que les Films du réalisateur François Truffaut.

Pendant le Festival Mark Strotchkov et Vladimir Dmitriev se sont rencontrés et avaient des pourparlers avec leurs collègues-archivistes des divers pays du monde ainsi qu'avec les représentants des autres métiers cinématographiques. Très utiles ont été des pourparlers avec les cinéastes de Berlin-Oest, de la Bulgarie des Etats-Unis, de la Finlande, de la France, de la Grande-Bretagne, de la Hongrie de l'Italie, du Japon, du Portugal, de la RDA, de la RDPC et de la Tchécoslovaquie.

**München**

F.I.A.F. Activities Report, Fiscal Year 1985

I. Acquisitions

During 1985 the Munich Filmmuseum acquired prints of 28 long and 44 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 21 long and 10 short films.

Among the films acquired or deposited were the following recent West German films:

BALLADE VOM KLEINEN SOLDATEN	GLASHERBRUM - DER LEUCHTENDE BERG
BILDNIS EINER TRINKERIN	KING KONGS FAUST
BLAUE BLUMEN	PARIS, TEXAS
CHAMBRE 666	SCHATTEN DER ZUKUNFT
DAHEIM STERBEN DIE LEUT	DAS SCHLANGENFISCHKANU
ERST DIE ARBEIT UND DANN...?	TOKYO-GA
DIE FÖHNFORSCHER	WIE WILL ICH LUSTIG LACHEN

Among other German productions acquired in 1985 are:

DIE FLAMME	SYLVESTER
IM KAMPF MIT DEM BERG	VON MORGENS BIS MITTERNACHT

II. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on FINANZEN DES GROSSHERZOGS, GANG IN DIE NACHT, METROPOLIS, DIE NIBELUNGEN, NOSFERATU and SCHLOSS VOGELÖD. 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 1985 the Museum showed about 400 different programmes in 815 screenings.

The main series shown in 1985 were:

SCHAUPLATZ PARIS - PARIS VU PAR (continued)  
FORTY YEARS AGO  
GERMAN FILM HISTORY : 1946-60  
FROM BRANDO TO DE NIRO: ACTORS STUDIO ACTORS  
FRENCH SUMMER (LE CINEMA PARLANT FRANCAIS)  
JAPANESE LITERATURE IN JAPANESE FILMS

Retrospectives with films by or with, based on scenarios or with music by:

CHARLES CHAPLIN (continued)	MAURICE JAUBERT
CLINT EASTWOOD	JOSEPH H. LEWIS
DOUGLAS FAIRBANKS	CARL MAYER
JOHN FORD (Westerns only)	ERICH VON STROHEIM
JEAN-LUC GODARD	LUCHINO VISCONTI
HOWARD HAWKS (continued)	

### 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 1985:

For screenings and other events:	DM 230.000.-
For acquisitions and restauration:	DM 180.000.-

**New York**

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM  
11 West 53rd Street, New York, NY 10019  
Founded 1935, private, founder member of FIAF

## I. ACQUISITION

- a) statistics: 137 features, 209 shorts, 10 trailers, and 185 videotapes.
- b) collections: From the archives in Czechoslovakia and Denmark, we acquired numerous nitrate silent American slapstick comedy shorts, many of which have been preserved and shown at the FIAF Congress Slapstick Identification Seminar. The feature films include several collections from distributors disposing of their excess inventories, and contain foreign titles from the 1960s. We acquired prints of several television features from producer Linda Yellen. In the independent vein, we received a donation of the entire works of Norman McLaren through the National Film Board of Canada, and obtained animated films from John Canemaker, a set of 35mm prints of Mary Ellen Bute/Ted Nemeth films, Morris Engles's LITTLE FUGITIVE, THE FARM THEY WON, and LOVERS AND LOLLYPOPS, and works by filmmakers Barbara Hammer and Roberta Cantow. A collection of videotapes from the New York World Television festival were placed on deposit. In addition to the above statistics, we acquired two large collections of trailers and used copies of circulating films which were transferred to the Film Study Center. This additional material to film titles already in the collection totaled 22 features, 357 shorts, and 5 video tapes. We purchased 125,000 stills from Columbia films c. 1930-1950 and received as a donation stills from the career of Leatrice Joy, as well as set design sketches from the career of Robert Usher.

## II. PRESERVATION

- a) statistics: \$269,906 expended in laboratory costs, including preparation work, editing, printing, etc: 59,703 metres in 35mm and 2,662 metres in 16mm were manufactured, including negatives, masters, answer prints, titles and tests. 121 titles were preserved (completed or partial work done), including 26 features and 95 short films.
- b) narrative: Sources of funding were the National Endowment for the Arts, New York State Council on the arts, the Hiram Walker Corporation (in conjunction with the Canadian Club Classic Film Program of the AFI), Greentree Foundation, and loan fees and service fees. Our restoration of WAY DOWN EAST continued in heavy demand, while the new print of THE BIG TRAIL, in Cinemascope restoration of the original 70mm Grandeur process, was premiered at the Academy of Motion Picture Arts and Sciences. Work was begun on copying the American Slapstick films received from FIAF colleagues during the 1985 Congress. It is expected that within two years the bulk of the material will be preserved. The actual volume of safety material generated declined, in part because a significant amount of color material was copied; however, the total number of subjects preserved rose. We continue to study options for a new storage facility, but no suitable property has yet been located.

### III. CATALOGUING - DOCUMENTATION - RESEARCH

- a) cataloguing: Work was completed on implementation of the new microcomputer system written in PC/FOCUS, which was demonstrated at the FIAF Congress with great success. The system allows for the functions of online input, editing, queries, and reports, which can also be produced in hard copy. During this period, a backlog of several years of cataloguing records were input, so that the database now comprises 6,707 films. We purchased and installed an additional hard disk unit, making for a total of 140 megabytes of storage possible in the PC system. At the same time, work continued to complete the editing of the data for our catalog of the collection. The computer tapes were sent to the publisher, and the book appeared at the end of the anniversary year (see publications section). The computer system was integrated into more daily archive usage. Staff and researchers began to use the query function, producing lists of films with trains, based on the works of Shakespeare, etc. As well, the first catalogue cards were generated from the system.
- b) Film Study Center: The Pinewood International Film Study Center returned to normal operations in 1985. Over 1,000 researchers viewed films or consulted documentation. We received a massive collection of books, scripts, and other documents from a New York film critic, James Delson. Dan Talbot of New Yorker Films gave us posters of the films he has released. Among distinguished visitors were Mikhail Baryshnikov, Betty Comden, Clint Eastwood, Richard Gere, Jim Jarmusch, Diane Keaton, John Sayles, Twyla Tharp, and Treat Williams.

Our Louis. B. Mayer and Warner Communications screening rooms opened, but they are functioning on a limited schedule due to a shortage of projectionists. In spite of our recent expansion, we are already running short of space for our clipping files, and serious consideration is being given to the purchase of a microfiche camera.

### IV. FILM SHOWINGS

FILMS FROM THE ARCHIVES (continuing program, commenced January 8)  
HISTORY OF FILM (continuing program, commenced January 17)  
SCREEN GEMS: FIFTEEN YEARS FROM COLUMBIA PICTURES 1932-1960  
(February 8 - March 1)  
BERLIN EXILES (February 15 - March 11)  
OSCAR-NOMINATED SHORTS AND DOCUMENTARIES) March 2 - 12)  
LARISSA SHEPITKO (March 14 - 24)  
BRITISH FILM: PART II (Commenced March 15)  
NEW DIRECTORS/NEW FILMS 1985 (March 29 - April 14)  
AN EVENING IN TRIBUTE TO HOLLIS FRAMPTON (April 18)  
CHINA FILM WEEK (April 19 - 23)  
MURNAU (April 26 - May 19)  
JEROME KERN CENTENARY (May 25 - 26)  
NORMAN McLAREN AT THE NATIONAL FILM BOARD OF CANADA: A GIFT TO  
THE ARCHIVE (May 28)  
XIE JIN (May 31 - June 16)  
1935 - 1985: 50 YEARS OF FILM AT MOMA (June 28 - September 21)

FILMS FOR YOUNG PEOPLE: WESTON WOODS ANIMATED FILMS (July 20, 21, 27, 28)  
 A TRIBUTE TO ALICE GUY-BLACHE (September 12)  
 WARNER BROS. CARTOONS GOLDEN JUBILEE (September 13 - January 26, 1986)  
 HOW YUKONG MOVED THE MOUNTAINS (September 19 - October 10)  
 MIKIO NARUSE: A MASTER OF THE JAPANESE CINEMA (September 23 - October 22)  
 FILM PRESERVATION: A SALUTE TO THE NEA (September 27 & October 1, 8, 15, 22, December 2)  
 BRITISH CINEMA, PART II: EARLY BRITISH STUDIOS (October 4 - 18)  
 1984 ACADEMY SURVEY OF DOCUMENTARY FILMS (October 17 - February 13, 1986)  
 KARL VALENTIN: SILENT FILMS (October 19 - 20)  
 FILM-USTAV INDIA (commenced October 25, running through April, 1986)  
 BEST OF ANNECY '85: 25 YEARS (November 1, 2, 3, 8, 10)  
 SOVIET ANIMATION (November 7)  
 BBS BUDAPEST: 20 YEARS OF HUNGARIAN EXPERIMENTAL FILM (November 14 - 18)  
 RECENT FILMS FROM WEST GERMANY (November 5 - January 5, 1986)

#### V. EXHIBITIONS - PUBLICATIONS

##### a) exhibitions:

1. Happy Anniversary, Department of Film, 1935-1985. An exhibition of 28 film still enlargements were on display in the Titus I lobby from March 12 - August 20, 1985 to commemorate the Department's 50th anniversary.
2. That's Not All, Folks! Cels, animation drawings, background paintings, model sheets, and a video tape comprised this 50th anniversary salute to Warner Bros. animation. September 10 - January 21, 1986.

##### b) publications:

Brown, Geoff. Anna Neagle: Eighty Glorious Years. New York: The Museum of Modern Art, 1985.  
The Film Index: A Bibliography - Volume 2, The Film as Industry. New York: Kraus International Publications/The Museum of Modern Art, 1985.  
The Film Index: A Bibliography - Volume 3, The Film in Society. New York: Kraus International Publications/The Museum of Modern Art, 1985.  
 Gartenberg, Jon. ed. The Film Catalog: A List of Holdings in The Museum of Modern Art. Boston and New York: G.K. Hall & Co./The Museum of Modern Art, 1985.

#### VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The departmental budget increased slightly, to accommodate annual salary increases, and additional vault storage. Governmental grants for film preservation were about the same as last year; support for some film programs also came from governmental agencies and corporate donors. Substantial support for film preservation and acquisition came from private donors: the Chairman of the Film Committee established a new fund with a major gift, Miss Lillian Gish added sub-

stantially to her trust fund for preservation, a private donor made his final gift in support of the cataloguing project. A benefit focusing on the career of David Niven added greatly to preservation funds. The FIAF Congress budget was ca. \$90,000 in expenses, of which \$50,000 were covered by a grant from the National Endowment for the Arts, the rest by support from other government and private sources. The department worked with other archives to urge government funding agencies to focus on archival needs; Mary Lea Bandy joined the Steering Committee of the National Center for Preservation of Film and Video, a joint NEA/AFI organization.

## VII. INTERNATIONAL RELATIONS

231 films were loaned from the archive in 1985. Ninety-two films were lent to FIAF members and observers in the US and abroad, including Beograd, Lisboa, London/National Film Archive, Los Angeles/UCLA, Montréal, Munich, Paris/Cinémathèque Française, Washington/American Film Institute, and Washington/Library of Congress. Non-FIAF foreign institutions who received films include the Festival d'Avignon, the International Festival of Films on Art/Canada, the Mostra de Valencia (Spain), Pratiques, Recherches et Etudes Artistiques (PREA)/Avignon, the Toronto Film Festival, and Victoria College (Canada). Jon Gartenberg traveled with independent and experimental American films to the Cinémathèque Française and Avignon (PREA). Peter Williamson accompanied screenings of WAY DOWN EAST to London and Toronto, and participated in seminars.

FIAF archives who loaned films for our exhibitions included Berlin/Stiftung Deutsche Kinemathek (for Berlin Exiles), London/NFA (for British film retrospective), Montreal (Karl Valentin), and Munich (Murnau films). Prints of films for deposit were made for the archives in Brussels, København, Montréal, Oslo, Prague, and Stockholm. The archives in Amsterdam, Brussels, København, London and Prague sent nitrate prints of silent American slapstick comedies for preservation. The FIAF Secretariat continued to book the tour of the American Social Documentary program throughout archives in Europe.

Staff members participated in the work of the Cataloguing Commission, the Documentation Commission, and the Preservation Commission, attending commission meetings, and in the Executive Committee, and at the FIAF Congress in New York. Ron Maqliozzi was elected to the Documentation Commission.

#### VIII. SPECIAL EVENTS - MISCELLANEOUS

In late April, early May 1985, the Department of Film hosted the annual FIAF Congress, which coincided with the fiftieth anniversary of the Department of Film. Participants in the Congress felt it was a success. Frank Hodson, Chairman of the National Endowment for the Arts, made the keynote speech for the General Assembly meeting. Symposia were held on American Slapstick Comedy, organized by Eileen Bowser; on Technicolor, organized by Peter Williamson and the Preservation Commission; and on Cataloguing and the Computer, organized by Jon Gartenberg and the Cataloguing Commission.

In May, Eileen Bowser began a one-year sabbatical/research project which will result in a book on early cinema. In the interim, relation with member archives has been the responsibility of Jon Gartenberg.

In celebration of the fiftieth anniversary of the Department of Film, a staff delegation traveled to California in conjunction with tribute screenings and seminars co-sponsored by the American Cinematheque, the UCLA Film, Television, and Radio Archives, the Academy of Motion Picture Arts and Sciences, and the Los Angeles County Museum of Art. More than sixty films were presented in these different venues, featuring restored prints of WAY DOWN EAST and THE BIG TRAIL, independent and experimental films such as LITTLE FUGITIVE and THE LIFE AND DEATH OF 9413, A HOLLYWOOD EXTRA, and preserved films from the collection including REGENERATION, THE MARRIAGE CIRCLE, NOTORIOUS, DODSWORTH, and NOTHING SACRED. The MOMA delegation consisted of Mary Lea Bandy, Jon Gartenberg, Blanchette Rockefeller, Charles Silver, and Peter Williamson.

The Circulating Film Library added to its 16mm national distribution with a group of titles from George Eastman House, Rochester, New York, in a joint project funded by the New York State Council on the Arts and the National Endowment for the Arts. Included are a group of early shorts produced by Siegmund Lubin, the color tinted feature, THE CHEAT, directed by Cecil B. DeMille with Sessue Hayakawa, and a group of experimental titles by Laszlo Moholy Nagy produced in Germany and Britain in the 1920s and 30s.

The Circulating Film Library also added the documentary series "How Yukong Moved the Mountains" by Joris Ivens and Marceline Loridan on the People's Republic of China. Among animations films added were titles by two American independents, George Griffin and Sally Cruikshank. The Circulating Film Library is also adding some video titles including the independent documentary by David Shulman, RACE AGAINST PRIME TIME.

Mary Corliss, Film Stills Archivist, was promoted to Assistant Curator.

Anne Morra, Cataloguer, was promoted to Curatorial Assistant.

**Oslo**



NORSK FILMINSTITUTT  
Grev Wedels plass  
P.O. Box 482 Sentrum  
0105 Oslo 1

## REPORT FOR 1985

### General remarks,

In 1983 and 1984 we had to use a major part of our government grants to cover the expenses involved in reestablishing the institute in our new premises. Even in 1985 we have had a few extra bills, but generally speaking we are back to normal conditions.

In June 1985 our Parliament passed a bill concerning registration of videogrammes in commercial distribution.

The basic idea is that a central register is a means to trace pirate copies and also to avoid the distribution of unwanted (forbidden) videogrammes.

The register will be a part of our institute and will be established during 1986. For this new activity we have got five new positions, but so far our staff concerning our main activities has remained the same- eight persons in all.

It is our hope that this new activity will give us an opening when we during 1986 shall negotiate for more staff.

### 1. Acquisitions of the year.

We have received 164 feature films in 1985 including 13 Norwegian titles. Most of the copies are in 35 mm with subtitles in Norwegian. We have furthermore received 152 Norwegian and 28 foreign short films. The gap between films received and actually registered is still growing.

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

Nine Norwegian feature films from the period 1927-1943 have been fully restored (approx. 25.000 meters). Approx. 14.000 thousand meters of short films from the nitrate period have been restored as well.

### 3. Library- documentation.

The library consists now of 11.600 volumes and we subscribe to 75 periodicals. As in previous years we support the Periodical Index Project.

Our department for stills, posters and documentation material is still growing and the amount of unregistered material is in fact higher than ever before. So far no grants have been given for more staff.

4. Publications

We have published the booklet "Norwegian Films 1985" and the annual register on Norwegian short films.

5. Film showings.

In cooperation with the "Friends of NFI" approx. 380 showings have been given in our new cinema. We have also arranged special weeks with films from India, Mexico, Poland, Hungary and Czechoslovakia.

6. Budgetary matters.

Our budget for 1985 gave us slightly less than in 1984, but we were able to spend more on preservation compared with our situation in 1983 and 84. For 1986 the government grant is almost the same as for 1985.

7. Miscellaneous.

We were represented at the FIAF-Congress in New York and at several film festivals. We have had visitors from Hungary, Poland, Czechoslovakia, Federal German Republic and from the Nordic countries. We have received copies for showings from Berlin (East), Copenhagen, London and Stockholm.

**Ottawa**

NATIONAL FILM, TELEVISION AND SOUND ARCHIVES

OTTAWA

REPORT TO FIAF 1985

It has been a roller-coaster year for the NFTSA. We began with the promise of a 20% increase in operating funds (most welcome) and ended with the threat of a 12% cut in staffing (five persons) to be executed in the next five years. If this sounds like the left hand of government does not appear to know what the right hand is doing, that may be the case. In the meantime we are waiting for yet another Task Force on film, and yet another Task Force on broadcasting to report with the prospect that government policy may change again. It has been argued that if only half the money spent on studies to determine why the film industry in Canada is in trouble was available for film production, the film industry in Canada wouldn't be in trouble!

ACQUISITION

There has been no acquisition this year to rival the Crawley Films Collection, some 2500 titles produced between 1939 and 1977. The NFTSA did, however, acquire the library of a rival firm in the production of sponsored films, the so-called industrial documentaries. This firm, Chetwyn Films, is still active, particularly in the production of documentaries on sports, and their library of some 350 titles span a 20 year period in which they covered many aspects of life in Canada.

The total number of films, video and audio accessioned in 1984 was 119,482 (a document for audiovisual material being defined as ten minutes of moving image or recorded sound played at the appropriate speed).

The accessions included master material and/or reference copies of Canadian feature films such as JOSHUA THEN AND NOW, LE MATOU, A GREAT BIG THING, VISAGE PALE, TRACK TWO, LA GUERRE DES TUQUES, ONE MAGIC CHRISTMAS, APRES-SKI, SIEGE, PLAYGIRL KILLER, YESTERDAY, THE PARASITE MURDERS, THE FAR SHORE, HIGHPOINT, THE BLOODY BROOD, BLACK MIRROR, THE PEANUT BUTTER SOLUTION, THAT'S MY BABY, STATIONS and MEMOIRS; copies of award winning films and television productions and entries from such Canadian festivals as Yorkton Film Festival (documentaries), Atlantic Film Festival, Can Pro, Banff International Television Festival, and Canadian Film and Television Association Awards; videotape and videocassette copies of significant television broadcasts recorded off-air via cable or satellite dish or deposited by producers; films produced with grants from the Canada Council - generally independent and experimental short films; and deposits from government departments and agencies. In addition the NFTSA receives regular deposit of reference copies (film or videocassette) of films and television productions produced with the participation of Film Development Fund or the Broadcast Development Fund administered by Telefilm Canada.

#### CONSERVATION

During the past year the NFTSA conserved 80897 media documents. Many of these were copied to the 1-inch, 'C' format videotape that the NFTSA has adopted as the archival storage medium for television productions and for marginal film productions which do not warrant the cost of film transfer and storage.

During the year the NFTSA expanded its conservation facility by adding another Bosch FDL 60, upgrading the existing Bosch, and ordering an optical GMF printer, that will significantly increase the volume of film transfers possible from sub-standard film, particularly nitrate film, and allow the NFTSA to handle almost any guage with light to moderate shrinkage.

## CATALOGUING

In 1985 the NFTSA catalogued 67106.6 documents at the preliminary level and 59157.2 documents were catalogued at the second & third level (in depth). The implementation of MISACS (Moving Image and Sound Archives Cataloguing System) vastly accelerated the rate at which current accessions and the backlog were placed under control. MISACS also incorporates a number of sub-systems that allow the NFTSA to process materials and control their location from the moment of registration through all phases of technical and intellectual processing to the final location on the shelves.

The NFTSA has also introduced bar-coding to track the movement of all materials to and from the storage areas. This has proven to be very efficient, and the codes are also being used as input for technical record keeping, reducing the time required and ensuring consistency.

## DOCUMENTATION

In 1985 the NFTSA also acquired some 59,696 documentation materials placing all of them under the minimal control and describing 26,226 documents in a greater detail. The most important acquisition of the year in this area were 13,000 still negatives from the National Film Board of Canada, covering the Board's production between 1962 and 1975.

## PUBLIC SERVICE - RESEARCH

During the past year, the NFTSA responded to 9,136 written and telephone inquiries and provided services to 2013 researchers using its viewing, auditioning and study facilities in person. 16,178 documents were circulated and 2,847 copies of moving picture or recorded sound were

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provided to the NFTSA's patrons. Several film and television productions made extensive use of the archival footage (e.g. LET'S SING OUT - S. Banks IN-TELEVISION Ltd. or THEY WENT TO FIGHT FOR FREEDOM - Carleton Productions Ltd.).

#### EXHIBITION - PUBLICATIONS

The NFTSA continued to collaborate with the Canadian Film Institute Cinema in presenting regular screenings of Canadian and foreign films that could otherwise not be seen in Ottawa. Among the Canadian programmes this past year were "Rendez-vous du cinéma québécois", "Le cinéma sauvage québécois", "Icebreakers: Canadian movies making a difference", as well as first public screenings of numerous independent films.

The most satisfactory exhibition, however, in terms of critical response, audience numbers, and publicity for the archives program was undoubtedly 'The Open Vault'. This was a series of nine programmes that the NFTSA mounted at the Festival of Festivals in Toronto and which celebrated the achievements of member archives in FIAF in the art and craft of film restoration. The films included the NOSFERATU that Enno Patalas is restoring at the Munich Filmmuseum (a work still in progress), the BECKY SHARP, that Bob Gitt had restored at the UCLA Film, Television and Radio Archives, the ALL QUIET ON THE WESTERN FRONT that Peter Williamson had restored at the Museum of Modern Art and the BACK TO GOD'S COUNTRY that D. John Turner had restored at the NFTSA. The programme also included splendid restorations of THE LIFE AND DEATH OF COLONEL BLIMP (National Film Archives, London), WAY DOWN EAST (Museum of Modern Art, New York), PETER PAN (Eastman House, Rochester), and I AM A FUGITIVE FROM A CHAIN GANG (Library of Congress).

The unquestioned triumph was, however, the newly discovered, authentic

print of LA PASSION DE JEANNE D'ARC that Ib Monty brought from the Danish Filmuseum. Accompanied by a chamber-group and a choir conducted by Jill Anderson, a musicologist at the Library of Congress, from the original score, the presentation was a moving experience that all of the 1400 people present would never forget.

Research and publishing activities carried over into 1985 included Canadian Feature Film Credits 1913-1985, now complete and in the computer as a data base; the compilation of Film Canadiana 1983-1984, the definitive record of Canadian production that is published by a consortium made up of the NFTSA, the National Library and the National Film Board; the compilation of the FIAF Bibliography of Member Publications; and collaboration with a number of federal agencies and cultural organizations in research on the feasibility of establishing a National Audiovisual Data Base, a computer generated comprehensive record of every Canadian film and television production.

#### NATIONAL AND INTERNATIONAL RELATIONS

In April NFTSA's Director attended the Round Table in the Hague and chaired a meeting of the ICA Working Group on Audio-Visual Archives in Paris.

In June NFTSA's Director carried out a Unesco mission to advise the national archives of Argentina and of Brazil on their moving image and recorded sound conservation programs.



**Paris**

**cinémathèque**

**universitaire**

affiliée à la Fédération Internationale  
des Archives du Film

Paris, le 15 février 1986

**3, rue Michelet - 75006 PARIS**

RAPPORT D'ACTIVITES 1985

Année faste pour la Cinémathèque Universitaire qui a, cette année encore, considérablement enrichi son fonds : grâce à un important dépôt consenti par une Fédération de Ciné-clubs, le stock de copies (16 m/m essentiellement), tous métrages confondus, dépasse à présent les trois milliers, ce qui, s'ajoutant au stock de 35 m/m, fait que nous atteignons le cap des 5.000 titres. C'est énorme, pour une archive "pauvre" comme la nôtre ; mais ce n'est pas encore assez pour répondre aux besoins de l'enseignement du cinéma, qui dépasse désormais le cadre universitaire pour s'étendre au secondaire.

Il est juste de signaler qu'une partie du stock de copies 16 m/m qui nous a été déposé devra être reversé, par suite d'une convention amicale entre nos deux archives, à la Cinémathèque de Toulouse - qui continue à nous aider efficacement. D'autres échanges ont été opérés, ou vont l'être, avec la Cinémathèque Française, la Cinémathèque suisse, la Cinémathèque municipale de Luxembourg, la Cineteca Italiana, etc.

Plusieurs Festivals ont fait appel à nous, que nous nous sommes efforcés de servir, notamment : Nantes, Valence, La Rochelle, Perpignan, Montpellier, Quimper, le Festival du film arménien à Paris, ainsi que des Instituts français à l'étranger (Florence, Edinburg, Rome, etc.).

Mais à ce propos, la Cinémathèque Universitaire se doit d'alerter - de façon pressante - tous ses "clients", notamment étrangers : nous n'avons pas, répétons-le, de personnel susceptible de procéder, de Paris, aux expéditions et à la récupération des copies. Les services de la Valise Diplomatique étant très réticents, de leur côté, à mettre leur magasinier à notre service (ce qui se conçoit fort bien), nous conjurons TOUS ceux qui souhaitent nous emprunter des copies de faire le nécessaire pour nous faciliter l'enlèvement et le retour des films à bon port. Faute de cette précaution préalable, nous ne pouvons plus servir PERSONNE. Ce n'est pas de la mauvaise volonté, mais une réelle impossibilité matérielle : j'espère que ces lignes seront lues, notamment par nos amis de Munich.

Le département des archives non-film de la Cinémathèque Universitaire s'est également beaucoup enrichi : les scripts en particulier affluent, nous avons actuellement en dépôt plus de 4.000 titres (en langue française ou étrangère). Un ouvrage sur les problèmes du scénario est en cours de finition (sous forme de doctorat de III<sup>e</sup> cycle développé), il est dû à notre conservateur adjoint, Jean-Paul Török, et nous envisageons de l'éditer.

Inutile de dire, pour conclure, que nous ne percevons pas toujours pas de subvention régulière. Le Service des Enseignements artistiques et le Centre National de la Cinématographie sont cependant sur le point de nous aider - un peu... Acceptons-en l'augure!

*Claude Beylie*

**Perth**

# STATE FILM ARCHIVES

Perth, Western Australia

REPORT FOR 1985

Striking progress and major crisis combined to make 1985 the most momentous of the seventeen years since this archive was founded. In April the whole collection was brought together from three scattered locations and installed in handsome premises within the new Alexander Library Building, headquarters of the State Library Service of Western Australia. In November, however, it was found that one of the most important facilities in the new premises was deficient in a basic factor of its planned design - in the provision of the correct environment for the preservation component of the collection.

**THE FIELD OF PRESERVATION:** The design specifications for these quarters had called for the chamber which houses the preservation material to maintain a temperature of 10°C and a relative humidity of 50%. The temperature level was duly and clearly attained, but it was only after condensation began to appear on the floor that it was realised there was a complete absence of the controls presumed to have been built in for the humidity. So some 5,500 cans of film were sitting for seven months in an atmosphere rising to 100% RH!

Steps were at once taken to assess what damage the films had sustained and to institute remedial action. It was found that in colour film the moisture saturation had caused a general shift in colour towards blue (*ie* a loss of the yellow dye) and that there was a partial lifting of the magnetic-stripe soundtrack in an extensive run of television newsfilm. Some of the measures for repairing the damage are still under careful consideration, and details of the salvage operation will be reported in due course. Though accorded the highest priority in the immediate work program, the process of recovery from this most unfortunate situation is likely to be very protracted.

**ACQUISITIONS:** Additions to stock were numerically large and from a diversity of sources. The biggest new deposit was 258 cans of films from the Perth studios of the Australian Broadcasting Corporation; though all this had been held as stock-shot material for television purposes, when examined it will doubtless prove valuable for a wide range of specific subject content. Next in size was a consignment of 74 obsolete prints of promotional/documentary films received from the Office of the Agent-General for Western Australia in London, which now holds only videotapes; all but six of them are duplicates. Together with some earlier film material, 33 cassettes of recent productions made solely on videotape came from the Audio-Visual Education Branch of the Education Department. A substantial gift from a deceased estate brought in a good collection of home movies and several productions of the 1930s by the Westralian Amateur Cine and Dramatic Club. A church institution lodged five reels of film shot in the 1940s and '50s when it operated as an orphanage.

The largest purchase was thirteen prints from Film Australia; three of these consist of footage taken in the 1960s of some of the last nomadic Aboriginal families and their traditional way of life in the deserts of the interior. In contrast, the lifestyle of today's Aboriginals is vividly recorded in two lengthy documentaries of 1984 that were bought from independent film-makers - MILLIYA RUMARRA/BRAND NEW DAY and MUNDA NYURINGU. An early film and eleven videos made by a prominent local producer were obtained from the television station with which he is associated; these include a series of five entitled THE WONDERS OF WESTERN AUSTRALIA. The same cinematographer gave nine hours of 'rushes' that went into his latest work, PERTH PICTURE PARADE, a two-hour feature that includes footage he originally extracted from the archive. Six films were obtained from a professional camerawoman whose output has spanned nearly fifty years. The archive itself undertook film and video coverage of the proceedings that marked the Library's official opening in June.

**CATALOGUING:** For nearly the whole year a cataloguer was employed half-time, but a great backlog awaits tackling in this field of work. A total of 1,670 cans has now been accessioned and the greater part of their contents fully catalogued. Another 2,610 reels in 269 cans are under satisfactory control with a simpler index. Large runs of newsfilm are accessible only by date.

**FILM SHOWINGS; EXHIBITIONS; PUBLICATIONS:** As in 1984, the archive was much involved in promotional activities and in the exhibition of its resources. It took a prominent part in the planning and conduct of the 3rd Australian History and Film Conference held in Perth early in December. This biennial event attracted ninety-one people from all over Australia and several key speakers from overseas. In association with it the archive gave a series of three public film screenings at the Library which drew on a representative range of its stock. One feature, RIVER OF GIANTS, in fact enjoyed its world première; made for television, it concerns a pioneering family in a remote forest district early this century. At the same time the Library provided a spacious area for a major exhibition of equipment and graphic materials showing the history of film and television in this State. In addition the conference committee published a 108-page book entitled *The Moving Image: Film and Television in Western Australia, 1896 to 1985*. With illustrations, it contains fifteen articles by different authors, one of them on the State Film Archives, which should be of some interest to colleagues elsewhere.

The archive also screened two programs to tie in with the openings of other exhibitions held to mark the centenary of the births of two famous citizens of this State. The first focused on the child-migration scheme and the farm schools founded by Kingsley Fairbridge (died 1924), and the second on the life of John Curtin, Australia's war-time prime-minister (d.1945). Another program was shown externally at a civic function commemorating the State's Foundation Day. Illustrative matter was contributed to a display on joint stage and screen presentations of times long past that was mounted in a foyer of Perth's eighty-year-old and cherished His Majesty's Theatre.

**BUDGETARY MATTERS; RELATIONS WITH GOVERNMENT AUTHORITIES:** Salaries aside, the expenditure of \$21,737 allowed for 1984-85 was devoted equally to the purchase and copying of film materials. The State Government also provided generous funds to buy a full range of equipment for the new premises, viz: a Videola telecine chain, a FICA film-conditioner, two Intercine flatbed viewing machines, projectors and videoplayers. However, no increase in the permanent staff has been approved since 1979, though a temporary Technical Assistant was at once appointed in consequence of the humidity crisis. The staffing stood at an average of 1.5 persons the year through. The archive shares with the Library's film-lending division the use of a fine theatre, seating 208, which has projection equipment for 16 and 35mm film and video.

**RELATIONS WITH OTHER ARCHIVES:** The archivist attended the 41st congress of FIAF in New York and went on an organised tour of relevant institutions in Washington in April/May. Two welcome visitors to the archive in December were Ann Baylis and Henning Schou of Australia's National Film and Sound Archive who came to Perth for the History and Film Conference. Fortunately then, Dr Schou was able to examine the humidity problems and kindly gave the benefit of his expert advice. Barrie King, chairman of the State Film Archives Committee, maintained his close personal contact with the Canberra archive as a member of its Advisory Committee, which this year was mainly involved in preparing a far-reaching report for the Federal Parliament.

In conclusion, it should be emphasised that the move to well-appointed new premises has again boosted the growing usage made of the archive. At year's end, however, restrictions have been placed on promotional activities and public access while full attention is given to the field of preservation.

- Jack Honniball, State Film Archivist

**Poona**

NATIONAL FILM ARCHIVE OF INDIA  
Ministry of I&B, Govt of India  
Law College Road  
PUNE.- 411 004  
INDIA- Phone: 58516/51559/54268/448227

Report for 1985

### Activities:NATIONAL

#### THE YEAR AT A GLANCE

The National Film Archive of India completed two decades of pioneering work in the field of film preservation, film documentation, film research and diffusion of film culture in the country. There has been a marked change in the attitude of the average Indian filmmaker to archival preservation of his old negatives. Presumably this is due to the potentialities of the video and TV market. Requests from filmmakers for depositing their old negatives with the Archive are increasing day by day. Last year over 900 feature films were made in the country. This is indeed a record breaking figure. The enormous production output poses difficult problems to the Film Archivist.

Despite limited resource, inadequate storage space, lack of technical equipments and trained personnel, the NFAI continue to be looked upon as a pioneering institution for the spread of Archive movement in the Asian region.

#### NEW BUILDING

The new building complex will have three basement vaults with cold storage conditions to store about 40,000 reels, a 350 seat auditorium, restoration laboratory, forty seat preview theatre, book library and reading room, stills/ photo library, viewing/ listening rooms for research workers and the administrative block. The construction work is nearly half through and the new building and vaults are expected to be ready by the year end.

#### REGIONAL SET UPS

The NFAI's regional office at Trivandrum, Bangalore and Calcutta maintain small circulating libraries for use of film societies and film study groups in respective region. The regional offices also maintain a book library, reading room and stills and wall posters collection.

Action has been initiated to set up new regional offices at Madras, New Delhi and Hyderabad.

#### STAFF

There is no increase in the earlier sanctioned staff strength of 57 with 32 on the technical side and the rest on the administration.

ACQUISITION

286 films were added to the Archive collection during January to December 1985. Out of this, 234 prints were paid for by the Archive by way of print cost i.e. raw stock plus processing charges and the remaining 52 were received as free deposit from Government agencies like Central Board of Film Certification, Films Division, Railways, Customs and others.

The notable acquisition of the year has been a rare silent film BEGUMAN ASHAK made during the fag end of the silent period. Other significant film acquisitions of the year include:

Indian

Chittoor Nagiah's THYAGAIYYA (Telugu/1946), P.Subramaniam's RANDIDANGAZHI (Malayalam/1956), Nina Shivadasani's CHATRA BHANG (1976) M.K.T.Bhagavathar's THIRUNEELA KANDAR (Tamil/1939), Adoor Gopalakrishnan's ELIPPATHAYAM / RAT TRAP (Malayalam/1982) Anand Patwardhan's controversial documentary on Bombay slums - BOMBAY OUR CITY (1985) and four films of the famous Kannada filmmaker S.R.PUTTANAKANAGAL who passed away in June.

Foreign

Alf Sjoberg's - MISS JULIE (1951), Ingmar Bergman's THE FACE / MAGICIAN (1958), ALL THESE WOMEN (1963) & THE RITE (1969). Selected US war documentaries from "Why we fight" series and some of the significant films of the American documentary filmmaker- FREDERICK WISEMAN.

Apart from films the archival collection include books / magazines stills and wall posters and other ancillary material. A detailed statement of archival acquisition as on 31st December '85 is given below:

Items	Collectio-n as on 31st Dec '84	Additio-ns Jan -Dec 1985	Collection as on 31st Dec '85
Films	9696	286	9982
Books	13194	1381	14575
Periodicals	214	-	214
Disc Records	1671	36	1707
Stills	41843	12738	54581
Wall Posters	4800	203	5003
Song Booklets	3228	103	3331
Scripts	13334	1023	14357
Pamphlets	5114	534	5648
Press Clippings	9693	7084	16777
Micro Films	1951	-	1951



### PROGRESS IN THE FIELD OF PRESERVATION

17718 reels in 35mm and 2,364 reels in 16mm were checked, cleaned and repaired by the Film Checking / Maintenance Dept in the course of the year. About 200 reels of nitrate were transferred to safety base for archival preservation.

Duplicate negatives of 132 reels were prepared of which the Archive had only single copies. The services of 55 labs located at Madras, Calcutta, Bangalore, Trivandrum, Pune and Bombay were made use of for copying 123 film titles (approximately 1500 reels) for archival record and preservation.

### CATALOGUING, DOCUMENTATION AND RESEARCH

The Documentation Dept completed technical and basic data of about 300 films in the Archive collection

### RESEARCH PROJECTS

Following research projects were completed during the year under the research fellowship scheme introduced by the Archive couple of years ago to create a body of competent film scholarship in the country:

- i) "Social comment on the early films made by V. Shantaram"
- ii) "Problems of Adaptation from literary work to Cinema with special reference to Satyajit Ray's SHATRANJ KE KHILARI ( Chess- Players)
- iii) "Popularity of Devotional films in Hindi"

Research studies on following topics are also on the way:

- i) "Role of Mass Media in the Growth of Dravidian Movement in Tamilnad"
- ii) "Films with Muslim Ambience"
- iii) "Films for children" an evaluation study

### PUBLICATIONS AND EXHIBITIONS

#### Publications:

A notable achievement of the year has been in the field of publications and research. The Archive brought out three monographs on eminent filmmakers during the year - SUKHDEV, RITWIK GHATAK, DAMLE & FATEHLAL. "Indian filmography year Book 1983", a valuable reference guide to all feature films made in the country in the year with cast, credits and brief synopses, compiled by B.V. Dharap was brought out as an Archive publication.

Monographs on B.N. Sircar of New Theatres, S.S. Vasan of Gemini Studios, Mehboob, Debaki Bose and M.K.T. Bhagavathar, N.S. Krishnan and T.A. Mathiram are under way.

#### Exhibitions

A photographic exhibition "80 years of Indian Cinema" was held at Poona under the joint auspices of the Archive and a local film society, as a part of their silver jubilee celebrations. About 300 blow up photographs from Indian silent and talkie films of the past seven decades as well as portraits of some of the eminent film pioneers were displayed in the exhibition, which was inaugurated by the Minister of Information & Broadcasting, Govt of India.

## AURAL HISTORY PROJECTS

Recorded long interviews with early pioneers - S.S.Venkalaraman (Music Director ) S.V. Sahastranaman ( Actor), R.M. Krishnaswamy (Producer & Director ) and P.G.Bhosale of Prabhat Film Co., as a part of the Archive's aural history project.

## READERS

The Book Library services were utilised by 568 readers - mostly film students, research workers, filmmakers, film journalists, film scholars and others.

## PUBLIC QUERIES

The Documentation Section attended to 272 queries from India as well as abroad.

## VIEWING FACILITIES

1680 reels ( 343 films) in 35mm and 182 reels ( 61 films) in 16mm were viewed in the three viewing tables by 54 Indian and 13 foreign research workers during 1985.

## FILM SHOWINGS

Weekly/fortnightly screenings of Archive films were held at present at Bangalore, Bombay . Calcutta, New Delhi and Bhopal.

These screenings are organised with the collaboration of Departments of Information and Cultural Affairs of the respective State Govts and cultural organisations like National Centre for Performing Arts, Bombay and the Federation of Film Societies and State Film Development Corporations.

A scheme for holding similar collaboration screenings <sup>at</sup> Trivandrum has recently been finalised with the Kerala State Film Development Corporation. It is expected to commence from April '86. Some of the important themes presented in the Archive screening programme held during the year are :

Humour in Cinema  
Prisons and Confinement  
Film Saga and History

## SPECIAL PROGRAMMES / events

Following special programmes were arranged by the Archive in collaboration with Directorate of Film Festivals, Film Societies, and educational/cultural institutions involved in the promotion of film culture:

January  
(3-17)

10th International Film Festival of India, New Delhi

Seven representative films each of K.A. Abbas, (Writer-Director) Jagan Sinha (Director) S.R. Puttanna Kanagal (Director) Shivaji Ganeshan (Actor) were made available for the Indian Retro programme of the 10th IFFI at New Delhi

Assisted the Film Festival Directorate with selected films of Shohci Imamura and Luchino Visconti for the foreign retrospective Section and with 12 films for the Focus of Latin America programme of the 10th IFFI.

February  
(8-12)

International Humour Conference - Hyderabad

A Festival of films on humour held at Hyderabad to coincide with the Humour Conference

February  
(18-22)

New Theatres retrospective, New Delhi

A retrospective of Calcutta New Theatres' films was organised jointly by NFAI and the National Film Heritage Programme of Centre for Development of Instructional Technology (CENDIT) and India International Centre at New Delhi

March  
(2-9)

Short Film Festival, Calcutta

59 films were supplied to this festival jointly organised by Federation of Film Societies of India (Eastern region) and Seagull Film Society, Calcutta

March  
(1-15)

Golden Jubilee Celebration of Assamese Cinema, Guwahati

Festival of International film classics at Guwahati, during the Golden Jubilee celebrations of Assamese Cinema.

August  
(22-25)

ERICH ROHMER retrospective at the Film and TV Institute of India, Poona in collaboration with Alliance Francaise de Poona.

August  
(11)

Magic Lantern demonstration

A demonstration of the unique pre-cinema 'Magic Lantern' Slide show by Patwardhan Bros of Kalyan arranged by the Archive at FTII Poona on 11th August 1985 created considerable interest among local press representatives and film lovers.

October  
(18-24)

Dasara Film Festival at Mysore

Assisted the Karnataka Govt with 25 Indian and foreign films for this festival

October  
(22 & 23)

Special screening of HAIMMAT -The marathon German Movie in collaboration with Max Mueller Bhavan, Madras and Pune.

November  
(4-10)

Films on the Theme of Women in collaboration with Vimochana Bangalore - Forum for Women's rights

November  
(18-24)

Festival of Bimal Roy films at Trade Fair Authority of India, New Delhi

December  
(16-20)

Festival of Oshima Films at New Delhi in collaboration with Federation of Film Societies of India

COURSES/LECTURES/SEMINARS

The Annual Summer course in Film Appreciation was held at Poona from 24th June to 27th July. 68 participants mostly University teachers film society organisers, amateur filmmakers attended the Course. Over 100 selected Indian and foreign film classics from the Archive collection were used for critical study and analysis in the course. 16 short courses were also organised at Ahmedabad, Bangalore, Bombay, Calcutta, Delhi, Guwahati, Heggodu-Karnataka, Kurukshetra, Pune and Trichur in collaboration with Universities / educational institutions and registered film societies.

UGC Workshop for Film Society Organisers

24 selected teacher coordinators of film study centres of various universities participated in the workshop which was the outcome of the blue print drawn up by the Archive for developing film study centres in Universities and colleges.

SERVICES RENDERED TO GOVT AND PRIVATE AGENCIES

Films Division

Collaborated with the Films Division, Govt of India for making a long film on the history of Indian Cinema using extracts from important Indian films available with the Archive.

Film and TV Institute of India (FTII)

NFAI has always been the main source of films required for day to day academic use of FTII. 464 film from the Archive collection were supplied to FTII for their academic use, during the year.

Govt of West Bengal

Assisted the West Bengal Govt in building up their State Film Archive by making available copies of early Bengali films preserved in the NFAI.

Film producers / distributors / copyright owners

Producers / copyright owners continue to avail of the Archive preservation material for repairing their old damaged negatives and also for preparing video copies of their films. 39 films deposited with the Archive were made available to the respective owners for copying/ repair work during the year. Nine films were also loaned for video copying.

BUDGETORY MATTERS RELATING TO GOVT AUTHORITIES

The NFAI is a dept of Ministry of I&B, Govt of India. It is wholly funded by the Govt of India from the public funds voted by the Parliament. Some of the expansion programmes approved for implementation in the next five year developmental plan of the Archive include Construction of specialised vaults for taking care of existing nitrate material lying in different parts of the country till they are transferred to safety base for permanent preservation and also computerisation of archival data and opening new regional Archives at Madras, New Delhi and Hyderabad and publication a ten volume Indian Filmography year-book to cover the period 1900-1985.

Activities: INTERNATIONAL

41ST FIAF CONGRESS, NEW YORK

Director, NFAI was re-elected to the new Executive Committee of FIAF at the New York Congress for a second term, he being the only Asian member in the FIAF EC. He attended the EC meetings held at New York in April and the one held at London in October.

ARCHIVAL EXCHANGES

Ritwik Ghatak's last film TITASH EK NIDIR NAM (Bengali/ 1973) made in Bangla Desh was received on archival exchange basis from the Bangla Desh Film Archive. The NFAI had earlier sent 17 films on long term loan basis to Bangla Desh Archive. Negotiations are also under way for imparting training to some of their Preservation technicians at Poona.

PESARO FILM FESTIVAL

Three vintage films—Prabhat's AMRIT MANTHAN (1934), Uday Shankar's KALPANA (1948) and Satyajit Ray's BALA (1976) were loaned to Film Festival Directorate for presentation at the Pesaro Film Festival. Assisted the Pesaro festival organisers in the selection of films for inclusion in the special programme on India and also supplied documentation material on the films for their publication.

## FESTIVAL OF INDIA PARIS

Assisted the Festival of India authorities in the manifestation of "Le Cinema Indien a Travers Ses Stars " at Pompidou Centre, Paris.

Supplied documentation material of over 100 films included in the programme and also prepared 200 photographic blow ups and slides on the evolution of Indian Cinema.

At the invitation of the French Govt, Director National Film Archive of India participated in the Seminar on "Audiovisual Industries and New Technologies in relation to Film Industry in India and France" held at Paris as a part of the Festival of India film manifestation.

He gave a detailed account of the progress made in preserving our national film heritage.

## FILM UTSAV - USA

Fresh prints of Ritwik Ghatak films were made from the Archive preservation material for inclusion in the Ghatak retrospective at various U.S. Centres as a part of the Festival of India programme.

## FILM EXHIBITION MOSCOW

Six films were loaned to Council of Scientific and Industrial Research, for presentation at the Govt of India's Science and Technology exhibition Moscow '85.

## IMPORTANT VISITORS

### AUSTRALIA

Mr. Peter Saville, First Secretary,  
Australian High Commission, New Delhi  
Mr. Anthony Barrett, National Film & Sound  
Archive, Canberra

### CANADA

Kathryn Hansen, Film Research worker  
Vancouver

### HUNGARY

Mr. Istvan Gaal, Hungarian Filmmaker,  
Budapest

### INDIA

Mr. D.A. Smirnov, Head of House of Soviet  
Culture, Bombay

Dr. Letchner, Director, Max Mueller Bhavan,  
Bombay

Dr. Atma Ram, Filmmaker & Secretary of  
Indian Motion Picture Academy of Arts  
and Sciences, Bombay

Shri V.N. Gadgil, Hon'ble Minister of  
I&B, Govt of India, New Delhi

Mr. James A. McNley, Director, United  
States Information Services, Bombay

ITALY

Mr. Lino Miccichi; Film Scholar, film teacher  
and organiser of Pesaro Festival, Pesaro

Mr. Marco Muller, Film Critic and Pesaro  
Festival organiser, Pesaro

PAKISTAN

Mr. Erik Wijier Schmidt, Unesco, Sectional  
Office, Karachi

U.K.

Mm Kathy Vaughan, Film Critic, London

USSR

Dr. Asraf Ahmadjanov, Journalist, Moscow

USA

Benjamin Haycom - Filmmaker and Film  
Teacher, New York

Director P.K.Nair

Film Preservation Officer A.J.John

Film Library Officer S.K.Gokhalo

**Praha**



Report on Activities in 1985

1. Acquisitions

- a/ 1,605 newly acquired films, of which  
381 prints of full-length fiction films,  
39 negatives of full-length fiction films,  
683 prints of short films and  
502 negatives of short films  
have been treated, catalogued and deposited;
- b/ several hundreds of cans with negatives documenting the Czech explorers Hanzelka and Zikmund's journey through Asia and Oceania in the 1959-1964 period have been received from the Gottwaldov Film Studios;
- c/ the archive has acquired the first part of the estate /several hundred cans with nitrate films/ of the deceased film collector J. Kazda.

2. Preservation and Conservation of Films

Mould was removed in 1985 from 159 films, mainly acquired from the estate of the late J. Kazda.

The transfer of nitrate films to acetate films and the printing of their preservation material were continued. Some 500 prints and dupe negatives have been made.

The reconstruction of a depository for keeping nitrate films has been finished. Some 100 tonnes of films have been deposited in new vaults.

3. Research

The occurrence of moulds and bacteria in depositories in the temperate zone was studied with the participation of the Faculty of Natural Sciences, Charles University. At the request of the Vietnamese Film Archive, the occurrence of moulds and bacteria was studied in its depositories set in subtropical and tropical zones.

4. Scientific processing of films

- a/ the Identification and Archiving Commission continued its

work;

- b/ films acquired from private collectors, establishments and foreign film archives have been identified;
- c/ data that had been written down on identification cards were checked and supplemented as part of preparations for the introduction of computer art into archive work;
- d/ rules for cataloguing /fiction films/ have been drawn up.

#### 5. How the film holdings were used

- a/ 317 full-length fiction films and 109 short films were screened in 932 film shows held in the PONREPO archive cinema; they were watched by 52,448 cinemagoers;
- b/ ČSFÚ-FA cooperated with the Gottwaldov Film Studios in making the full-length compilation film COME THAT I MIGHT BE YOUNG AGAIN! on the occasion of the 85th birthday of film director Hermína Týrlová, a pioneer of the Czech animated cinema.

Working with "Krátký film", ČSFÚ-FA has taken part in making a film on the history of Czechoslovak "Spartakiáde" gymnastic displays and a full-length film on the occasion of the 40th anniversary of the nationalization of the Czechoslovak cinema.

- c/ ČSFÚ-FA co-operated with Czechoslovak Television in broadcasting ancient Czech films in the series "Films for Old-Timers".

#### 6. Foreign relations

- a/ In its PONREPO cinema, the ČSFÚ-FA arranged a season of US socially critical documentaries and, in cooperation with the film archive of the D.P.R. of Korea, a season of Korean films. With a generous help from the film archive in Athens, a season of Greek comedy films was also held there.
- b/ ČSFÚ-FA has sent 53 full-length films and 41 shorts to foreign film archives as permanent loans and has received 28 full-length films and 11 shorts as permanent loans. ČSFÚ-FA has sent 29 full-length films and 50 short films to foreign film archives as temporary loans and received

28 full-length films and 37 short films as temporary loans.

c/ 73 guests from 15 countries visited ČSFÚ-FA. 51 members of the staff of ČSFÚ-FA visited film archives or film festivals in 17 countries.

## 7. Documentation Department

### Acquisitions

Photographs 3,790 items  
/of Czechoslovak or foreign origin,  
portraits of film actors and film-  
makers, shooting stills/

Publicity material 2,427 items  
/distributors hand-outs dealing with  
Cz. and foreign films, leaflets, pro-  
gramme books, A-1 and A-3 posters/

### Lending out

Photographs 3,285 items  
A-3 and A-1 posters 450 items  
hand-outs 250 items

## 8. Cataloguing and Bibliographical Department

### Acquisitions

Technical film publications 980 volumes  
/of Cz. and foreign origin, basic  
cultural-political work, stories that  
have been filmed, basic works on the  
history of culture and arts, encyclope-  
dic handbooks/

Technical film reviews 2,426 copies  
/of Cz. or foreign origin, dailies,  
cultural-political weeklies and  
monthlies/

Film scripts 600 volumes

Bibliographical notes from the Czech  
press 4,000 items

Bibliographical notes from the  
foreign press 17,062 items

Cuttings from the Czech press 3,650

Cuttings from the foreign press 2,672

### Loans

Publications 1,153 volumes

Reviews and magazines 741 volumes

Scripts 35 volumes

### 8. Publishing Department

has issued the following publications:

Interpressfilm - articles about the international cinema  
/12 issues/

Filmové aktuality - information taken from the international press /24 issues/

Filmové aktuality ze sovětského tisku - information on events in the Soviet cinema /24 issues/

Filmový kalendář - a survey of important anniversaries in the lives of Czechoslovak and foreign film-makers

Publications /in Czech/:

Ljubomír Oliva: Režiséři /Itálie/ (Film Directors -Italy)  
An encyclopedia containing articles about Italian film directors, the first published in the book series "Profiles of Foreign Film-Makers". This book contains 67 articles on individual film-makers, supplemented by their filmographies and a register of original, as well as Czech, titles of their pictures.

Eva Hrozková: Carlos Saura

A monograph dealing with this important Spanish film-maker. The book is supplemented by excerpts from conversations with Saura and samples taken from his film scripts.

40 mírových let - 40 filmových vyznání (40 Years of Peace - 40 Confessions through Films)

Forming part of the "Fighting Cinema" book series, this booklet deals with the 40th anniversary of the liberation of Czechoslovakia. It contains synopses of plots of forty post-war Czech and Slovak films on the struggle against fascism and war, and their makers' filmographies.

Profily tvůrců a herců (Profiles of Film-Makers and Film Actors) - booklets for the PONREPO cinema.

Monograph booklets for members of film societies and other people interested in the art cinema.

The following booklets have been published: Jean Gabin, Zdeněk Smetana, Innokentij Smoktunovskij.

**Reykjavik**



## ANNUAL REPORT FOR 1985

### 1. Acquisitions of the year

The Archive received a total of 74 films during the year from 21 sources. All the films except one were documentaries, including 17 nitrate films. The most important acquisition was a collection from the late Loftur Guðmundsson, one of the pioneers of Icelandic film, which he shot in 1936-38. Another interesting acquisition was the German film "Das Blumenwunder" from 1921-25.

There have been useful discussions between the Archive and cinema directors in this country concerning the preservation of foreign films when their rental period has expired.

### 2. Progress in the field of preservation

Over 2600 m of nitrate films were copied, dup neg and prints, and more than 500 m of 16mm b/w, dup neg and prints. Also the Archive supervised transfer of short 9.5 mm films to videotape.

The finishing touches are being put on the restoration of 35mm nitrate film from the Parliament anniversary in 1930 and an agreement was made with Parliament that the project would be funded by them.

Work is also in progress to get the sales organizations of Icelandic fish products to finance the restoration of a 50 year old documentary on fisheries and fish processing in Iceland. The cost of this project will exceed the total government contribution to the Archive for next year.

The installation of air conditioning system for the film storage room of the Archive was completed.

### 3. Cataloguing - Documentation - Research

Cataloguing was very limited during the year. The nitrate films received were catalogued and a preliminary catalogue was made of films that were premiered during the year.

Several collections of programmes were received in the year.

### 4. Film showings

No film showings were supervised by the Archive but considerable preparatory work was carried out. An informal interest group was established around the film showings of the Archive and a plan was made which envisages films showings on a fairly small scale to begin in the fall of 1986. This plan was ignored by the budget authorities and thus matters are very uncertain on this at the moment.

In the second half of the year the possibility came up that the Archive could come into the possession of a classical cinema from the forties (315 seat), a large apartment and storage area belonging to the cinema. Much effort was put into gathering support for this acquisition, which seemed like a gift from heaven, but chances are that the matter will not

come through in spite of great interest among film makers, the public and the local town council where the cinema is situated. Several excerpts from recently acquired old documentaries were shown in a TV program and this was also a general presentation of the Archive and its work.

#### 5. Exhibitions - Publications

This section has little to offer. The Archive on behalf of the Film Fund prepared an information sheet on the Icelandic film industry for distribution abroad.

#### 6. Budgetary matters, relation with governmental authorities

In the national budget for 1985 the Archive received 1.140.000 Icelandic kronas (US\$ = 40 Icelandic kr). Out of this the Archive was obliged to earn an income of 248.000 kr., thus the total budget allocation amounted to only 892.000 kr. The budget proposal for 1986 was reduced by 2/3 which means that this year the Archive has less actual funds than last year.

Last year was the most difficult financially which the Archive has gone through. Many things, such as the air conditioning system, urgent copying of nitrate films which were in an unsafe condition and increase in rent contributed to this. An appeal to the National Film Fund was made, since by law the Fund may assist the Archive, but this was turned down and the same may be said about an application for an extended appropriation from the government. Therefore the Archive was in debt to the amount of 150.000 kr. at the end of the year.

Changes in the administration of the Archive according to the new Film law were not carried out in 1985 with the exception that it was decided that the director should retain his position until February 1st 1986. The incoming director, who will also be managing director of the National Film Fund in accordance with the new Film law has been appointed. His name is Mr. Guðbrandur Gíslason. Therefore this will be the last report of the present director and I should like to use the opportunity here to thank my FIAF colleagues for pleasant and rewarding relations.

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

Sending a representative to the annual meeting of FIAF in New York was possible this time.

There were relations with the American-Scandinavian Foundation in New York in connection with the 75th anniversary of this organization, whose purpose is to strengthen relations between the Nordic countries and the United States. Material for use in a film on this subject was supplied. Also material was supplied to Japanese Television. The Archive was visited by Mr. Klaus B. Hendiks, Public Archives in Canada.

February 1986

Erlendur Sveinsson

# **Rio de Janeiro**



## CINEMATECA DO MUSEU DE ARTE MODERNA

Rio de Janeiro

=rapport d'activités/1985

1. Les travaux de reconstruction établies par le Musée d'Art Moderne ont contraint la CINEMATECA à réduire sensiblement ses activités publiques et internes, puisque plusieurs sections de notre ensemble ont été aussi touchés par cette réforme, qui a commencé le mois d'octobre de 1985.

2. Sur le plan de la réforme s'est inscrit l'ampliation de l'archive des films et la construction, hors-ville, d'une archive définitive pour les matrices et un autre pour les copies et négatives flammes, même si notre collection en support nitrate devient de plus en plus petite, à mesure de l'avance des projets de restauration.

3. Acquisitions: dans ce domaine, il faut enregistrer: (a) le transfert, aux lieux de la CINEMATECA d'un assez grand nombre de bobines de films brésiliens et non-brésiliens, auparavant déposées dans le principal laboratoire cinématographique de Rio de Janeiro, y compris des nombreux négatifs des productions brésiliennes des années 50-60. (b) la localisation et aménagement dans nos locaux de la plus partie des films réalisés les années 20 par le pionnier du cinéma de l'Amazonie, Silvino Santos. (c) Plus de 1.500 bobines ont été ajoutées à la collection de films brésiliens et plus de 1.000 à la collection de films non-brésiliens. Cette augmentation du nombre de bobines déposées auprès de la CINEMATECA est à l'origine de notre grave problème d'espace qui, on espère, va être résolu avec la construction des nouveaux dépôts indiqués au point 1.

4. Préservation: le plan de restauration des films brésiliens établi en 1983 c'est développé sans vitesse, à cause surtout des limitations financières de la CINEMATECA. Avec l'aide de l'entreprise officielle EMBRAFILME on a réussi à poursuivre les travaux techniques prévues pour le projet "Fils Prodigue" (voir point 4) qui va être accélérée dans l'année 1986, grâce à une subvention déjà accordée par EMBRAFILME et par le Ministère de la Culture.

5. Documentation: Un autre projet avec l'EMBRASILME a prévu la constitution d'une équipe de techniciens en documentation, déjà au travail. Cette équipe, d'environ 8 personnes, s'occupe de la mise-au-point de toute la documentation-papier de la CINEMATECA y compris du matériel qui a été jadis le Centre de Documentation de l'entreprise officielle, aujourd'hui intégrée à nos archives.

6. Investigation e Recherche: Dans ce chapitre, le projet principal reste toujours le "Fils Prodigue", ou soit: retracer et récupérer les films brésiliens des années 10-20 et aussi les films qui ont été tournés au Brésil par des équipes étrangères le même période. Avec la collaboration de plusieurs Cinémathèques (dont on détache le STAATLICHES FILMARCHIV DER DDR, le LIBRARY OF CONGRESS, USA et le NA-

TIONAL FILM ARCHIV, Londres), des films d'inégale importance pour notre mémoire visuelle ont été retrouvés et envoyés au Brésil.

7. Projections: Dans la période d'activités de notre salle (janvier à août) on peut citer quelques cycles: HITCHCOCK, PÉRIODE ANGLAIS - LES CINEASTES DE L'ÉCOLE DE PARIS - BUÑUEL AU MEXIQUE - GÉNÉSE ET APOGÉE DU FILM EXPRESSIONNISTE ALLEMAND - LE RIO DE JANEIRO D'HIER A TRAVERS LE CINÉMA - LA II<sup>ème</sup> GUERRE MONDIALE AU CINÉMA, PERMANENCE DU CINÉMA SOVIÉTIQUE - LE THÉÂTRE VA AU CINÉMA - VICTOR HUGO AU CINÉMA - 65 ANS DE LA FOX FILM AU BRÉSIL. Des hommages ont été dédiés à l'œuvre de GEORGES MÉLIÈS (en présence de Mme. Malthet-Méliès), JIRI TRNKA, LOUISE BROOKS, MICHAEL REDGRAVE et les brésiliens ANTONIO MORENO, GUSTAVO DAHL et NUNES PEREIRA. Des panoramiques ont été dédiés aux cinématographies d'Allemagne Fédérale, Mexique, Tchécoslovaquie, Mozambique et Angola.

8. Publications: Le plus important projet d'édition est la "Filmographie Brésilienne", en collaboration avec la CINEMATECA BRASILEIRA (São Paulo) et l'EMBRAFILME. Deux numéros ont été publiés: 1897-1910 et 1911-1920.

9. Des relations avec organismes officiels: Ils existent surtout avec l'EMBRAFILME qui fonctionne comme liaison entre le gouvernement et les structures culturelles, y compris les cinémathèques. L'aide financière annuelle qui s'origine du Ministère de la Culture reste toujours la partie la plus importante de notre budget.

10. Relations Internationales - À part les cinémathèques latinoaméricaines, dont les relations sont très fermes, la CINEMATECA s'est bénéficié de l'aide dans ses projets de recherche de plusieurs cinémathèques européennes et aussi des commissions techniques de la FIAF.

11. Événement Spéciale - Pour la deuxième fois, la CINEMATECA s'est chargée d'organiser la partie rétrospective du Festival Internationale de Cinéma, Télévision et Vidéo de Rio de Janeiro. Pour cette rétrospective, nommée "Les Trésors de las Cinémathèques" on remercie l'aide des cinémathèques de Portugal, Uruguay et Argentine, ainsi que la CINEMATECA BRASILEIRA.

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**Rochester**

FIAP, 1985  
Annual Report of THE FILM DEPARTMENT  
George Eastman House, Rochester, N.Y.  
U.S.A.

ACQUISITIONS

The collections grew by approximately 125 titles or items, many of them 16mm non-theatrical subjects.

PRESERVATION

Since the late 1940s the Museum has been involved in the acquisition and preservation of early motion pictures produced during the turn-of-the-century and the ensuing years until 1950. For example, recent surveys of our holdings indicate the collection contains over 600 films made between 1896 and 1914. Most of these films are not held elsewhere in the world and many of them are the product of early American studios.

Although active preservation of our titles has been a feature of this Museum's film activities since the early 1970s, our nitrate vaults still contain about 6.5 million feet of nitrate film.

The Museum's film preservation program utilizes the services of a laboratory in New Jersey which has specialized for the last 40 years in the printing of shrunken and specially difficult film originals. Film preservation projects of the Museum are directed and carried out at the Museum in Rochester, N.Y. The completed, preserved film copies are stored in the Museum's newly constructed, air-conditioned, humidity-controlled acetate film vault in Rochester.

During 1985 the Film Department preserved 21 film elements from 17 titles including: THE SPANISH EARTH(1937), AFTER THE VERDICT(1929), SUSAN LENOX, HER RISE AND FALL(1931), HAPPINESS(1924), LET MY PEOPLE LIVE(1938), BERLIN ALEXANDERPLATZ(1931), HELL'S ANGELS(1930), THE WANDERING JEW(1933), QUEEN KELLY(1928), QUEEN KELLY, additional footage(1928), QUEEN KELLY, outs and African sequence footage(1928), ROCHESTER NEWS, Bullet Train reel(1934), TWO-COLOR KODACHROME(ca. 1920), THE LITTLE WILD GIRL(1929), THE IMMORTAL FLAME(1916), ZVENIGORA(1928), and WILD ORANGES(1922).

Preservation priorities are decided upon the basis of three factors: 1) deterioration status, i.e., is a film likely to survive another grant cycle without substantial further deterioration?, 2) historical and aesthetic value as determined by the archival and curatorial staff of the Film Department, 3) contemporary scholarly interest in a

given title and/or viewing requests received and interest expressed in a title.

#### CATALOGING - DOCUMENTATION - RESEARCH

Two inventories of the film collection were produced from the computerized data base. Titles were updated, entries corrected, and discussions held about ways to use the computer data to best advantage.

Visits to the collection for research, learning, and viewing by individuals increased dramatically to 111, up 77 from last year. Film classes held at the Museum were attended by 962 people. Screenings for groups with special film interests drew 3,776. The six regular Dryden series attracted a general audience of 21,008 and the Senior Citizen Matinees drew 22,522 viewers. From the total of over 230 screenings during 1985, there were 178 public screenings held using only films from the collection. These screenings were attended by 30,353 people.

#### FILM SHOWINGS

The exhibition goal of the Film Department is to program films unavailable in Rochester, provide public access to unique film materials in the Film Department's collection, present film series that illustrate approaches by filmmakers to filmic problems and issues, and present films of special interest to specific audiences.

Programmes for 1985 included:

Thematic Series - Films chosen from genres, foreign national film production, film arts and crafts, and acting and directing contributions. In this category during 1985 we programmed NEW GERMAN CINEMA, AMERICAN NEW WAVE, SCI-FI FRIDAYS (2Mar.-26April); UP FROM DOWN UNDER, THRILLERS, MOVIES ON A SHOESTRING (3May-21June); FEMMES FATALES, JEWISH FILMS, HORROR (9July-23Aug.); EALING COMEDIES, FINE'S CHOICE ROCK AND ROLL (10 Sept.-25Oct.); and CHINA FILM WEEK II, JACK NICHOLSON, C.B.DEMILLE (5Nov.-31Dec.).

Special Archival Programs - Little known or rare films from the Archives were featured during 1985 in the series 35mm CLASSICS FROM THE GEORGE EASTMAN HOUSE COLLECTION (8Jan.-22Feb.) and FROM THE ARCHIVES (10July-21Aug.).

Independent Films - During 1985 this series

revolved around, but was not limited to, commercial and non-commercial animation. It included new electronic technologies in animation and the showcasing of two documentaries that were censored or suppressed at their initial release. This year the visiting filmmakers, lecturers, special events or independents were Mark Rance, Bruce Jenkins, Tanya Weinberger and Skip Battaglia, Shirley Clarke, the films of James Sibley Watson, "Movies on a Shoestring 1985," Joel De Mott / Jeff Kreines, John Lurie, Fred Siebert / Alan Goodman in "Selling the Entertainment Program", Fred Wiseman, and Faith Hubley.

Senior Citizen Matinees - Included fifty-two weekly screenings on Thursdays for an older audience.

#### PUBLICATIONS

The Department produced screening guides for each of the six regular Dryden Theatre series. This year several posters for some of these series were also printed.

#### BUDGETARY MATTERS

After vigorous expressions of local, national, and international support, the trustees of the International Museum of Photography at George Eastman House decided to keep the collections in Rochester and raise funds to support an expansion of the museum's physical plant and programming goals. An architectural firm was commissioned to conduct a survey of needs and several committees of museum staff, trustees, and local supporters set to work to draw up goals and plans.

By the end of the year, \$6 million dollars had been pledged toward a capital fundraising campaign of \$10.5 million which would finance the building of a new home for the film and photo collections, renovate the Eastman House and provide operating expenses for the institution during the next few years. Groundbreaking could be in the spring of 1987 with occupancy by September 1988.

#### INTERNATIONAL RELATIONS

Film Department loans were made to four members of FIAF and to thirteen cultural organizations in the United States.

## MISCELLANEOUS

The Film Department of George Eastman House and the Film Department of The Museum of Modern Art in New York City (MoMA) have embarked on a joint distribution project. In this project George Eastman House creates preservation materials from nitrate film titles in its collection while MoMA generates 16mm distribution materials from these titles and adds them to its Circulating Film Library. By years' end thirteen titles were in distribution and joint plans were made to increase the number of titles in the GEH collection available from MoMA.

In addition to serving on planning committees for the museum's new building and goals, staff energies have gone into the improvement of cataloging of the collection, rearranging collection and office space, encouraging individual and community use of the collection, preparing new preservation plans, and the usual, but demanding, teaching and scholarly activities at the University of Rochester and elsewhere.

**Roma**





# CINETECA NAZIONALE

## Centro Sperimentale di Cinematografia

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### REPORT ON ACTIVITIES IN 1985

The transitional phase the Cineteca Nazionale has been experiencing for some three years because of the construction and equipping of the new underground vaults to house all the acetate material the Cineteca owns or holds in deposit can be said to have come to a close. Approximately 60,000 cans containing 300 or 600 meter long reels were moved to and arranged in the new vaults this summer. Comprehensively, some 30 million meters of film have been placed in the new facilities, occupying roughly 25% of their total capacity. The transfer program will be completed in 1986 when an additional 10;000 cans of film are moved.

All the material has been subdivided according to type (positives, negatives, countertypes, lavanders, sole copies, circulating copies, etc.) in 28 large vaults furnished with 308 moveable lockers, each divided into 6 levels. The total length of all the shelves extends approximately 10 km. Total capacity of the new facilities is approximately 120 million meters of 35 mm film.

To have a complete and up-to-date listing of titles and material, compilation of the new inventory of the Cineteca Nazionale began immediately after transfer of the film. This listing will correspond perfectly to effective holdings. Inventory operations will proceed through most of 1986 and should be finished in November.

With this first phase of the reorganization of our services concluded, a second phase has begun. It involves the restoration and reorganization of the old storage vaults holding nitrate-base material. The old vaults still contain thousands of reels of inflammable material. Work will proceed throughout 1986 and terminate in spring 1987. Simultaneously, construction of a new group of buildings to house the offices of the Cineteca, the Photo Archives (Fototeca), Poster Archives (Manifestoteca, a collection now being assembled), two viewing rooms for consultation of copies on film and two for consultation of videotapes, will begin. These new offices will be ready at the end of 1986.

Having (virtually) solved its outstanding financial problems and the problems connected to facilities, offices and technical plant, the Cineteca is still faced with the very serious problem of personnel shortage. On paper,

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the Cineteca should have 24 employees (administrative and technical staff), and there is a plan to increase the number to 60. In practice however, there are only 12 employees, a ridiculously low figure.

The situation is paradoxical. The Cineteca's budget makes it possible to hire an additional 12 employees, to reach the required number of 24, but the national financial law has, for the last three years, forbidden all public bodies to hire new personnel. This prohibition will be effective throughout 1986, as well, so the situation will remain unchanged.

Despite these difficulties, the activities of the Cineteca in 1985 were in no way hampered and, if anything, were intensified. The massive organizational and physical - efforts required by the transfer operations in no way affected the Cineteca's institutional and cultural activities.

## 1 - ACQUISITIONS

Thanks to the acquisition of new storage space the Cineteca has been able to resume the practice, interrupted for several years until the end of 1984, of receiving a positive copy of all Italian productions and coproductions. In 1985; therefore, 378 feature films from the years 1975 and 1976 and part of the 1977 and 1978 production were deposited, for a total of some 1 million meters of film.

We should mention some of the most significant titles: Lacombe Lucien by L. Malle, Le fantôme de la liberté by L. Buñuel, Gruppo di famiglia in un interno and L'innocente by L. Visconti, Stavisky by A. Resnais, Professione: reporter by M. Antonioni, Cadaveri eccellenti by F. Rosi, Mr. Klein by J. Losey, Novecento by B. Bertolucci, Vizi privati, pubbliche virtù by M. Jancsó, Dersu Uzala by A. Kurosawa and Il deserto dei Tartari by V. Zurlini.

A number of these films were awarded the special "quality prize" by the Italian Government. The Cineteca Nazionale has the right to make use of the original negative of "quality prize" winners, which remains, however, in the custody of the film's producer. The Cineteca can print copies of these films, at its own expense, for cultural circulation.

Because of the immense workload the acquisition of films from private parties and exchanges with other archives experienced a slowdown in 1985. The Cineteca did make several significant acquisitions, however: the Nederlands Filmmuseum of Amsterdam sent us a copy of Maciste, produced in Italy in 1915, rediscovered by chance; the Danske Filmmuseum of Copenhagen sent us a new version of C.Th. Dreyer's Jeanne D'Arc; the Munich Film Museum deposited the original version of F. Lang's Kriemhilds Rache.

## 2. PRESERVATION

The ten-year program to transfer inflammable material onto safety stock and to duplicate sole safety copies to allow cultural circulation was significantly accelerated in 1985. If, in 1984, some 145,000 meters of new

material were acquired from copies already in the Cineteca's possession, in 1985 these figures grew almost fourfold: 310,000 meters of black and white positives; 25,000 meters of color positives; 120,000 meters of countertypes and 95,000 meters of lavanders were obtained, for a total of 550,000 meters of new material. If we add this quantity to the 1 million meters mentioned in point 1., the overall increase in the Cineteca's holdings comes to more than 1.5 million meters of 35 mm film, equal to 3% of total deposits. Many of these films were restored, integrated and regenerated prior to duplication.

### 3. CATALOGUING, DOCUMENTATION, RESEARCH

a) All the new material acquired - some 600 items regarding over 400 titles - was inventoried and catalogued.

b) Approximately 300 documentaries and shorts were checked on the moviola to list the credits and to compile synopses of their subject matter. A complete card was prepared for each film. Just under 30% of this program has been realized so far: 1300 out of 5000 titles. In this work precedence is given to art documentaries in order to compile a complete and analytical repertory of films on art.

c) Some 2000 new photographs were acquired in 1985. Simultaneously, the work of identifying and listing the individuals appearing in the photographs continued, but at a rather slow pace, because of the personnel shortage.

d) The Library, which has a staff of 5 (in addition to the 12 Cineteca employees mentioned above), received some 800 new volumes, 75% of which concerning cinema or television. All the new acquisitions were classified by title, author and subject, with the compilation of around 5000 new cards.

Approximately 100 periodicals (70% of which regard cinema and audiovisuals in general) continued to be received regularly, either through subscription or as gifts. The periodicals are bound into quarterly, six-monthly or annual volumes.

More than 2000 books were consulted in the library or lent out to some 500 people, including 60 students of the Centro Sperimentale di Cinematografia.

e) The Documentation Office surveyed all the articles on cinema appearing in 10 Italian dailies and 10 non specialized Italian periodicals. All these articles were clipped or photocopied, classified by film, topic and people, and catalogued. A total of approximately 10,000 cards were compiled in 1985.

At the same time, the cataloguing of Italian film journals (Bianco e nero, Cinema nuovo, Cineforum and Filmcritica) continued as a contribution to FIAF's PIP. Hundreds of cards were sent to London to be recatalogued.

### 4. PROJECTIONS

Despite its internal problems, the Cineteca augmented the loan of films for cultural screenings in cooperation with universities, public and private

schools, cineclubs, festivals, etc., in 1985. The only film available for cultural circulation are those of which the Cineteca possesses a negative or other duplicating material: some 1200 titles out of a total of 20,000, more than half of which are Italian.

In 1985 some 900 copies were lent to film events in 72 Italian cities. An additional 258 copies were sent abroad to embassies, cultural institutes, festivals and FIAF archives in 34 cities. Finally, some 600 projections - an average of 2/day - took place on the Cineteca premises, either in moviola or in viewing rooms by CSC students and by Italian or foreign scholars, students and film professionals.

#### 5. OTHER EVENTS

Among the year's most significant events we must mention the commemoration of Francesca Bertini, the great Italian silent film actress and the first "diva" of the screen, who died on October 13, 1985 at the age of 93. For this occasion the Cineteca restored and reprinted one of the few films surviving of hers, Maddalena Ferat (1921). The original tints of the film were reproduced. Two of her films (Mariute, 1918, and Odette, 1934) were shown at a special screening in a theatre in downtown Rome on December 2, and the Curator of the Cineteca delivered a commemorative address. Aldo Bernardini and Vittorio Martelli prepared a small volume for this occasion. The publication contains a historical-critical profile of the actress and a complete filmography.

Another very important event took place on December 18-19: a conference to celebrate the 50th anniversary of the foundation of the Centro Sperimentale di Cinematografia. Film and cultural personalities, scholars, critics and a host of former students participated in the festivities, which also regarded the Cineteca. Like the CSC, of which it is part, the Cineteca was also founded in 1935, although it was not called "National" until 1949, when it received separate juridical status.

#### 6. ADMINISTRATION AND BUDGET

In 1985 the Cineteca's ordinary budget amounted to Lire 900 million (roughly \$ 500,000), an increase of 50% compared to the previous year's figure. Some Lire 100 million in direct revenues should be added to this sum.

Furthermore, the Cineteca received from the State a special grant of Lire 1 billion, to be repeated every year until 1993. This sum is allocated exclusively for realization of the film conversion/preservation program.

#### 7. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

The Cineteca continued to engage in a very intensive program of international relations in 1985. The Cineteca lent films on a temporary basis to a number of FIAF archives in: Athens, Berlin (B.R.D.), Bogota, Lausanne, Lisbon, London (NFA), Madrid, Milan, Montreal, Munich, Paris (CF), Stockholm, Turin, Vienna (Filmmuseum).

Mention must be made of some of the most important events abroad to which the Cineteca made a decisive contribution: a survey of young Italian cinema (Tokyo), a retrospective dedicated to Antonioni (Lisbon), a tribute to Giulietta Masina (Valencia), a course on Italian cinema held at the Sorbonne, a big, 34-film retrospective on Italian neorealism held in Nice, as part of the annual Festival of Italian Films.

#### 8. OTHERS

The Cineteca attended the XXXXI Annual FIAF Congress in New York and the meetings of the FIAF Executive Committee in New York and London. It also took part in the November symposium in Athens within the framework of the program "Athens, Cultural Capital of Europe, 1985". During the symposium lines for common action by the film archives in the countries of the EEC were laid down to enable archives to receive tangible assistance from the EEC itself.

Many foreign visitors honored the Cineteca by their presence. Among others, mention must be made of the Executive Committee of CILECT, which held its annual meeting in Rome in December as the guest of the Centro Sperimentale di Cinematografia.

**São Paulo**

## ACTIVITIES REPORT - 1985

### 1. Acquisitions

#### 1.a. Feature Films

positive materials: 65 titles (13 foreign titles)

negative materials: 41 titles

#### Short Films

positive materials: 232 titles (7 foreign titles)

negative materials: 217 titles

The figures above include 29 titles (2 features and 27 short films) in nitrate.

More than 2,300 reels of film have been acquired, although the storage spaces have remained the same (i.e. insufficient).

Among the most important acquisitions are the films Glauber Rocha made in Europe and Africa, brought to the country by EMBRAFILME (Brazilian Film State Agency). With the films Rocha had already gave to the archive, these films complete the film-maker's complete oeuvre under Cinemateca Brasileira's responsibility.

In december, the archive acquired as a donation of the Ministry of Work the whole production of Tupi Television Network, Brazilian first television enterprise, that kept in activities till 1980. The collection weighs more than 40 tons and was brought to the new premises of the archive - out of town. A rough estimate of the material gives the following figures:

- 10,000 carton boxes, each with several rolls of negatives 16mm with moving images for the news bulletins (with subjects from 1954 to 1979)
- 4,500 videotapes Quadruplex and 1,600 videotapes U-Matic, with soap-operas, musicals, videoserials, sports, etc.
- 500 carton folders (9 cubic meters) with documentation on the news bulletins and the enterprise's activities.

#### 1.b. Acquisitions of the Documentation Dept

Books	55
Posters	297
Photographs	122
Clippings	5,000
Miscellanea	1,224

## 2. Preservation

At the beginning of 1985, a Biennial Restoration Program was defined. It is divided into four series:

- Brazilian silent films (25 titles to transfer from nitrate)
- Brazilian sound features (100 titles to restore)
- newsreels (about 1,250 reels to examine)
- shorts in general.

However, the lack of resources to buy raw film stock was a handicap to the organic development of the Program. Only towards the end of the year the archive was able to import a first shipment of Orwo material (extremely cheaper than the Kodak stock sold in Brazilian market). The stock has been destined for the printing of 200 newsreels editions - work sponsored by the Secretary of Culture of São Paulo.

Restoration work concentrated on Glauber Rocha's films, activity sponsored by EMBRAFILME, for a circulating retrospective of the film-maker. Many editorial restorations had to be done including comparing prints from abroad (we would like to thank here the lend of one print of ANTONIO DAS MORTES, kindly sent by the Cinemateca de Cuba). The works on Rocha's films stimulated a better contact between our Restoration Lab and commercial laboratories; we had good experimentations in color duplication.

In commercial labs we copied, in film (16mm) or video: 124 short and 28 feature films.

2 million meters of film (640 feature and 469 short films) have been examined for viewing, processing, storage and cataloguing.

Depositors made 60 commandments for original negatives, in a total of 63 features and 51 short films movimented.

We would like to stress here the greeting of João Sócrates de Oliveira, Head of our Technical Dept, at the FIAF Preservation Commission, as a result of one of the 3rd Seminar of Latin-American and Caribbean Archives of Moving Images recommendations. We thank his reception at the Preservation Commission as well as by the Executive Committee of our Federation. We would also like to strongly thank for Mr. David Francis' welcome to him during the Symposium on Preservation organized by the British Film Institute, where João Sócrates presented a few experiences developed at our Restoration Lab.



Some reforms have been done at the building occupied by the Restoration Lab, in view of:

- the absence of least conditions for film archival process;
- the necessity of creating new spaces for film storage;
- the possibility of testing technical procedures to be put into practice at the new premises of the archive.

The reforms were concluded and in the new spaces are going to be installed: an OMAC developing machine (color and black and white, 35, 16 and Super 8mm), a new 35mm developing machine homemade by the staff (black and white), an old Debrie printer (which we think to adapt for use as a step-printer), and a few other items. The Head of the Dept intends to transform a 16/35mm Debrie printer into a 16/35 and 35/16 printer. This machine was donated to the Cinemateca by a Brazilian university at the beginning of 1985 and it needs a lot of repairs.

Finally: the Cinemateca Brasileira has obtained, towards the end of the year, the formal concession of an area and an already existent building at a municipal camping site. The area, isolated, has 7 thousand square meters. The building must be adapted (initially for intermediate storage and afterwards for the works of the Cataloguing Dept). Till the end of the first half of 1986 we intend to build one nitrate vault and move the nitrate collection for the new premises.

### 3. Cataloguing - Documentation - Research

After the 3rd Seminar above mentioned, the Cataloguing Dept decided to change the cards until then used to adapt them better to the necessities of the archive. An Entry Bulletin is now written at the very moment any material arrives at the archive. Depositors' dossiers were put into files (203 organized till the end of the year). The new cards were designed keeping in mind the possibility of transferring the collected data to computers. The work envisages offering to researchers data on the archive's films, using internal evidence and bibliographic sources.

A second phase of the content-summarizing work was completed with the data on the films that can be viewed out of the archive premises: 121 feature and 71 short films.

63 consultations to archive's films were registered (researchers to film theses or searching films as a documental support). 12 television or cinema productions consulted or used films of the archive.

153 visitors were registered in the consultation book of the Documentation Dept.

The Photographic Lab processed 387 reproductions and 1,035 copy stills for visitors and for the activities of the archive. 969 new negatives were catalogued (6,896 negatives catalogued until now). Some experiences have been made to duplicate frames of films irretrievably lost.

A financial support, given by UNESCO, permitted us the implementation of computerized data processing. The staff prepared a Preliminary Study designing the desired system and received proposals to the development of it from software houses. The system foresees holding filmographic and filmic management records, not only of the archive but from collections all over the country. A contact has been made with UNESCO technicians and users of the ISIS system, to examine the viability of it to the needs of the archive.

#### 4. Film Showings

Film-series were shown by the archive in film-clubs, museums and schools from many parts of the country. They included: "40 Years of the Fall of the Fascism", "Runze and Schroeter", "DDR's Operas and Operettes", "Mexican Cinema of Today", "Latin-American Portraits", "Julio Bressane", "Canadian Cinema", "The 20th Century Fox in Brazil", "Films from Nicaragua", "Films from El Salvador", etc.

The archive was responsible for the circulation of these film-series: "Griffith: the Birth of the Movies" (showed in Brazil and Bolivia), "Polish Films" and "Heynowsky and Scheuman" (showed in Uruguay).

- Some special events organized by the Cinemateca include:
- "Jorge Amado's SEARA VERMELHA: one adaptation to the movies" a film restored by the archive, presented in a session with the writer's presence;
  - "Méliès: Le Mage du Cinéma", with Mme Madeleine Malthête-Méliès presenting a program of Georges Méliès' films;
  - BAHIA DE TODOS OS SANTOS (1960) - restoration and showing of a film that launched the Cinema Novo. BAHIA DE TODOS OS SANTOS was shown in all cinematographic events of the year.

In its showing activities - at the archive and out of it - the Cinemateca has kept in motion 175 Brazilian and 353 foreign films.

25,000 visitors saw the showings at the Studio Conceição (the archive film theatre - 16mm) and in some other screening rooms which have visitors' counting system.

#### 5. Exhibitions - Publications

An exhibition about Paulo Emilio Salles Gomes was organized for the XVIII Festival de Brasília do Cinema Brasileiro (we sent to it also the exhibition Brazilian Kino-Sensations).

Other these of it own, the archive colaborated with the exhibitions: Glauber by Glauber, 30 Years of Cinema Novo, Brazilian Culture in the 50's, The Light in the Movies.

The archive published, with the support of EMBRAFILME, the second volume of the Brazilian Filmography (films produced between 1911 and 1920). Within the same project it was published the Guia de Filmes 1981 (Film Guide 1981).

6 editions of the Internal Bulletin were also published (circulating among the staff, Council members and selected Brazilian institutions). The New Year's greeting card was Glauber Rocha and DEUS E O DIABO NA TERRA DO SOL.

During the year, archive's representatives participated in several cinematographic meetings in different parts of the country and in round-tables about the preservation and research works.

#### 6. Budget

The total budget in 1985 was Cr\$ 1.800.000.000 (c. US\$ .... 200,000). A substantial part of it was destined to the payment of the staff (32 members - c. US\$ 140,000). The rest was destined to the administrative activities. The Ministry of Culture financed to the archive almost the whole budget.

Through the Cinemateca Brasileira, the National Foundation for Brazilian Memory has made an agreement with the Tempo Glauber, an institution directed by Glauber Rocha's family, to catalogue, preserve and put at the public disposal the documental collection of the film-maker.

#### 7. International Relations

Maria Rita Galvão was the archive's representative at the FIAF Congress in New York and visited american archives in Washington. João Sócrates de Oliveira shared the work of the Preservation Commission, and gave lectures on photographic preservation at the Fototeca Nacional, Universidad Autonoma de

Puebla and Archivo General de la Nación, in Mexico. Also in Mexico, the Cinemateca Brasileira participated in the creation of the Coordinadora Latino-Americana de Archivos de Imágenes en Movimiento. La Coordinadora met again at the II Festival Internacional de Cinema e Video do Rio de Janeiro. Cinemateca Brasileira's representatives were also at the Festival del Nuevo Cine Latino-Americano, in La Habana.

We mentioned above the computation project. The Cinemateca Brasileira has also at UNESCO a project regarding the modernization of the Restoration Lab.

Finally: the Cinemateca Brasileira received, in november, 60 cans of raw film stock, from the Department of Film/MOMA (New York) for the transfer to acetate and copying American films which nitrate copies we have in São Paulo are probably the last in the world (among others, comedies with Dorothy Gish, Viola Dana and Mae Marsh).

**Seoul**

KOREAN FILM ARCHIVE--SEOUL  
ACTIVITIES REPORT 1985

1. ACQUISITIONS

The number of feature films produced in Korean film industry since its birth is estimated to some 3,800 films, but only about half of them are in Korean Film Archive(KFA) at present. And that the KFA holds almost none of such important films which were produced in earlier days of Korean film history. We understand that lack of enthusiasm in preservation of films at that period under the special social circumstances in the historical turmoil was caused by disregarding the value of films as cultural and historical assets to their posterities. At length, we ignited to emphasize the importance of film preservation by founding the KFA in 1974. Since then, the KFA has been gradually progressed, and in particular, since 1983, the KFA's activities have been actively accentuated in every aspect.

In 1985, the KFA acquired 113 feature films in total. 39 films are in print form, and 74 are in negative form. 20 prints were donated by 20 registered producers under a policy of mandatory donation of one quality film by each producer per year. 3 prints were donated by the producers who won top prizes in the 24th Grand Bell Awards of 1985 which is the biggest domestic film festival in Korea. 11 prints among them were made by the KFA using its own budget as those films having been considered as Korean film classics. And 74 negative films were donated by members of the KFA, film-loving personalities and individual film collectors with persuasion of the KFA's staffers.

In particular, it is noted that a positive print of "HURRAH FOR FREEDOM" produced in 1940s was made from a new duplicate negative print which was restored from the old positive print which is only one left over. We consider it was a significant work in preservation of old films so that this kind of work will continue and increase in 1986.

## 2. PROGRESS IN PRESERVATION

A. In 1984, the KFA submitted its plan for a new building to the government authorities and other concerned organizations. On the other hand, the KFA has been trying to get in the "THE ART MANSION" which is under construction by the government. It will be a grand magnificent building which is big enough to accommodate all kinds of art and cultural assets in Korea. In either case, the KFA will be equipped with modern facilities for film preservation and documentation in the near future.

B. 84 feature films (some 719,291 feet) were cleaned and edited by two film editing specialists with priority of older films and of more damaged films. And some 3,000 rusty containers were replaced by A.B.S. plastic containers.

## 3. FILM SHOWINGS

Name of Events	Number of Films	Dates	Attendances
Selected Films by Korea Daily News	6	Mar 25- Apr 1	3,574
Awarded Films in Int'l Film Festival	5	Jun 17- Jun 21	496
Awarded Films in the Grand Bell Awards	11	Dec 14- Dec 19	1,625
Total	22	19 days	5,695

#### 4. EXHIBITIONS

In commemoration of 11th anniversary of the KFA, "FILM PHOTO EXHIBITION" for the films which had been well acclaimed in major international film festivals was held at the KFA' Exhibition Hall from March 18, 1985 to September 30, 1985 and it was helpful for general audiences to understand the situation of domestic films in foreign countries.

And another "PHOTO EXHIBITION OF 66 YEARS KOREAN FILMS" was held at the Undergroud Exhibition Hall of Choongmu-ro station of Seoul Subway with the assistance of Seoul Subway Corporation and Seoul Theaters Association. Those photos exhibited were selected from the films produced between 1923-1984. Some 500,000 people came to see this exhibition with great interest of Korean film history. The KFA plans to hold this kind of exhibition in other major cities in Korea in 1986.

#### 5. PUBLICATIONS

Obtaining a full membership of the FIAF this year, the KFA emphasizes active exchange of film informations with FIAF members and other film organizations. Accordingly, the KFA published a pamphlet in Korean and English which contains all the informations of the KFA, and the KFA distributed to the FIAF members, observers, other concerned organizations and individuals.

Finishing classifications of films and other materials holding in the KFA, the KFA plans to publish a new modernized catalogue by revising completely the catalogue published in 1983.



## 6. BUDGET - RELATIONS WITH THE GOVERNMENT

### A. BUDGET

1985's total budget was won 149,201,000 which came from subsidy of Motion Picture Promotion Corporation and membership fee of the KFA members. The KFA executed Won 90,568,153 in 1985. The balance carried over to 1986 was somewhat high. The reason was that the projects for buying new modern equipment and machines were postponed as the KFA might be moved to a new building.

### B. RELATIONS WITH THE GOVERNMENT

The issues concerning moving the KFA to a new building and buying new modern machines are under deliberation with the government authorities and Motion Picture Promotion Corporation which provides subsidy to the KFA.

## 7. INTERNATIONAL RELATIONS

It is particularly noted that the KFA was admitted as a full member at the 41st Congress which was held on April 30, 1985 in New York. On this occasion, the KFA will strengthen its activities by promoting ties with other FIAF members and exchange of more technical informations, by observing and respecting the FIAF's spirit and aims to contribute to the FIAF's and KFA's common objectives.

**Sofia**

BULGARSKA NACIONALNA FILMOTeka

ACTIVITIES REPORT

FOR 1985

1. ACQUISITIONS

In 1985 our film collection was enriched by 253 titles of full-length and short films.

The collection of documentation material acquired 235 books, 125 bound volumes of periodicals, 3 300 press-cuttings, 1 684 scripts of Bulgarian and foreign feature films and newsreels, 7 300 stills and 1 020 posters.

2. PRESERVATION

During the year 22 copies of nitrate films were copied onto acetate stock. A complete technical check-up of all the copies in our possession was begun, which we perform regularly at intervals of several years.

A machine for copy-washing was installed and a new system for repairing of damaged perforation "Perfix" began functioning.

3. CATALOGUING - DOCUMENTATION - RESEARCH

A. CATALOGUING

A Catalogue of Bulgarian Film Awards /1981 - 1985, continuation/ was compiled and published in 1985. It includes 221 films / of which 50 feature and 17<sup>7</sup> non-feature films/ with 216 national and 114 international awards.

A full filmography of Bulgarian non-feature films covering the period 1903-1944 was prepared for publishing.

## B. DOCUMENTATION

The newly acquired materials have all been organized.

About 5 000 articles were indexed from periodicals not included in the International Index to Film Periodicals of FIAF.

### 4. FILM SHOWINGS

With a six-month cycle "Films against War and Fascism" we marked the 40th anniversary of victory over fascism.

Under our regular heading "Actual Film Calendar" by special retrospectives or single films were marked the anniversaries of prominent film artists such as David Griffit, Eric von Stroheim, Luis Buñuel, Orson Welles, Akira Kurosawa etc.

Thanks to GOSFILMOFOND, Moskow, in November we were able to arrange the programme "Contemporary Soviet Cinema" - a versatile presentation of Soviet film art.

A four-month cycle "Golden Roses of Bulgarian Cinema" including all Bulgarian films, awarded at the National Film Festival in Varna, was presented.

In December with the kind co-operation of Foundation "Pro Helvetia" we arranged a retrospective of Contemporary Swiss Cinema. It was opened by our guest from the CINEMATHEQUE SUISSE - Mr. Freddy Buache. A booklet was issued on the occasion.

The regular seminar course on History and Theory of the Cinema continued its successful work.

In the Archive cinema club "Kino i Vreme" were presented debatable films, meetings of film-critics with the audience

were organized, first showings of new Bulgarian films were arranged etc.

## 5. EXHIBITIONS - PUBLICATIONS

### A. EXHIBITIONS

Two exhibitions of posters and stills were organized on the occasion of the 40th anniversary of the victory over fascism.

### B. PUBLICATIONS

The regular issue of our Archive Almanah "Kino i Vreme" was published with the supplement "Bulgarian Patriotic War in Our Cinema".

In 1985 another supplement was prepared for publishing this year - "Golden Roses in Bulgarian Cinema", which consists of interviews with 47 Bulgarian film-workers, awarded with the national cinema award.

## 6. INTERNATIONAL RELATIONS

Bulgarian Film Archive maintained traditionally active contacts with FIAF and its members. In the Archive film theatre the retrospectives "Contemporary Soviet Cinema" with the kind co-operation of GOSFILMOFOND and "Contemporary Swiss Cinema" with the kind co-operation of Foundation "Pro Helvetia" were presented. Our Filmoteka with the assistance of the National Film Archive of DPR of Korea organized an evening of DPRK with showing of its documentary films.

The Polish Film Archive presented in Warszaw a programme "Bulgarian Animation" consisting of our films. We took part with our films in the retrospective "Animation for Piece"

carried out during the 28th International Film Festival in Leipzig.

Our staff members participated in the meetings of the Documentation and Cataloguing Commissions of FIAF, in the 41th congress of FIAF, in international festivals. For these purposes as well as for experience exchange our collaborators visited Czechoslovakia, Rumania, Soviet Union, Poland, G D R, Hungary, USA, FRG and Cuba.

We received guests from the Film Archives in the Soviet Union, Czechoslovakia, Rumania, Poland, DPR of Korea, Hungary, Switzerland and Great Britain.

In 1985 we received from foreign Film Archives 96 copies on temporary or permanent loan, and we lent 81 copies to Archives abroad.

# Stockholm

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Activities Report 1985

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FILM ARCHIVE

The year of 1985 was an eventful year for the film archive. Prints have been deposited by all the major Swedish distributors. The archive now holds over 10.000 titles, and this event was celebrated at a reception at our laboratories in Rotebro. The activities of the archive was introduced to approximately 100 representatives from different cultural institutions in Sweden and to the press.

A great many Swedish films have been added to the archive's collection. We now hold film material to more than 500 of the 740 feature films produced in Sweden during the acetate period, i.e. 1953-1982. We have all - to our knowledge - existing material from the nitrate period. Two films previously considered lost have been refound: "Bland landsmän i Amerika" (1924) and "Livet på Forsbyholm" (1947). 1.951 feature films and 218 short films have been lent to the Film Club, the Stockholm University, foreign film archives and private researchers.

The data base has been updated and the index now covers 43 micro-jackets or 9.000 pages. The key word catalogue fills 27 micro-jackets. The archive has received master prints from new Swedish productions and the FICA method is employed for their preservation.

PRESERVATION

26 sound feature films have been restored. Viewing prints have been made from six films restored earlier. The Swedish Museum of Technology found this year in their archives a number of short films from 1900 and 1901, filmed in Helsingborg and Höganäs by the Swedish industrialist Emil Sieurin. The films have been restored and are now part of our collections. One hand coloured Soviet film from 1907, "Epizody iz zizni Dimitrija Donskovo", has been restored.



<i>AB Europafilm</i>	
Skicka hem nr 7	1937
Du gamla du fria	1938
I nöd och lust	1938
Spöke till salu	1939
Brita i grosshandlarhuset	1946
Möte i natten	1946
Janne Vängmans bravader	1948
<i>AB Svensk Filmindustri</i>	
En stilla flirt	1934
Järnets män	1935
<i>Wicefilm</i>	
Fröken Kyrkrätta	1941
Två kvinnor	1947
<i>Sandrew Film &amp; Teater AB</i>	
Kan doktorn komma?	1942
Jag dräpte	1943
Örlogsmän	1943
Idel ädel adel	1945
Rosen på Tistelön	1945
Kärlek och störtlopp	1946
<i>Svensk Talfilm</i>	
Familjen Andersson	1937
Två år i varje klass	1938
Melodin från gamla stan	1939
Fransson den förskräcklige	1941
Ebberöds bank	1947
Här kommer vi	1947
<i>Örriga</i>	
Kanske en gentleman?	1935
Odygdens belöning	1937
Adolf klarar skivan	1938
Luckan kommer	1942
I mörkaste Småland	1943
Prins Gustaf	1944
Flickorna i Småland	1945
Ogift fader sökes	1953
Bland landsmän i Amerika	1924



Medal given in appreciation of gift from our archive to the Thai Film Archive.

Our project, "Cultural History in the Cinema" continues and develops. Several new films have been added, e.g. from The Swedish Society of Gardening, The Street Maintenance Section of the City of Stockholm, The paper mill factory of Billerud, The Museum of Norrbotten, The Gröndal day care center, and others.

Med jordens nordligaste järnväg (1911) Färg  
 Ett besök på Lundsbergs skola (1912)  
 Rotfruktodling (1921)  
 Herrar i storm och herrar i krona (1934)  
 Svensk frukt, svenska grönsaker och svenska blommor av idag (1934)  
 Från storskog till stjärnplywood (1936)  
 Kvinnorna som trodde på framtiden (1939)  
 Från Faraos sandal till 58 Karlssons marschkänga (1940)  
 I barmhärtighetens tjänst (1941—1944)  
 Den underbara tonen (1943)  
 Frösöblomster (1943)  
 Tunnelbanebygget (1945—1952)  
 Under Stockholms broar (1947)  
 Stämning av fest (Liljeholmens ljus 1934)  
 Midvinterid (Liljeholmens ljus 1934)  
 Stadens ljus och hemmens (Liljeholmens ljus 1934)  
 Champagnegaloppen (Aptekarnes mineralvatten 1944)  
 Baklängeskaka (Marabou 1945)  
 Bronzol (Mazetti 1945)  
 Sturebadets tvätt (1945)  
 En Djurgårdsdröm (Djurgårdsbrunns världshus 1947)

## ACQUISITIONS

Fernando Birri, Rom

Los inundados  
 Tire die

James Broughton, San Francisco

The Bed  
 Dreamwood  
 Mother's Day  
 This Is It  
 Testament

Cecilia Lind, Zürich

The Only Forgotten Lake of Casablanca

Staatliches Filmarchiv der DDR, Ostberlin

Die Spinnen I: Der goldene See  
 Die Spinnen II: Das Brillantenschiff

ABC Pictures, New York via Minerva

Straw Dogs — det vilda gänget/Straw Dogs

ABC Pictures, New York, via

Transportkompaniet

Notorious/Notorious

Trollbunden/SPELLBOUND

Albina Productions, Paris via Corona

Blyg man gör så gott han kan/Je suis timide . . . mais je me soigne

Albina Productions, Paris via Minerva

Polisrevolver 357/Police Python 357

Argos Films, Neuilly-Sur-Seine via Minerva

Odjuret/La bête

Omoralska historier/Contes immoraux

Australian Film Commission, Sydney via SF

Raggåräcket/The F.J. Holden

Big City Productions, London via Minerva

Pope Joan/Pope Joan

Billerud

Billerud, en skogsindustri för världsmarknaden

CBS Theatrical Films Distribution

via Andrews

Leva rövare/The Reivers

Centro del Film Giapponese, Rom via Minerva

King Kongarnas krig/Furankenshutain no Kai-ju — Sanda tai Gailah

CIC via UIP

Gallipoli/Gallipoli

Cinerama Releasing Distributors, via Minerva

Candy/Candy

Huset som droppade blod/The House that Dripped Blood

Columbia

Bara när jag skrattar/Only When I Laugh

Bilskojarna/Used Cars

Björnöen/Bear Island

Blodrod sol/Soleil rouge

Den blå lagunen/The Blue Lagoon

Death Wish — världets fiende nr. 1/  
Death Wish

Death Wish II/Death Wish II

Därflinkarna/Stir Crazy

Easy Rider/Easy Rider

En sekund före noll/Wrong Is Right/The Man with the Deadly Lens

Fixa brudar/Shishuf namn/Hot Bubblegum/  
Lemon Popsicle III

Gandhi/Gandhi

Gloria/Gloria

Grannarna/Neighbors

Har vi inte setts förut?/Seems Like Old Times

Heavy Metal/Heavy Metal

Hett om öronen/Hanky Panky

Det hårda straffet/The Last Detail

Kaktusblomman/Cactus Flower

Lady Chatterleys älskare/Lady Chatterley's  
Lover

Lamparkompisar/Stripes

Lycksökarna/You can't Win 'em All

McCoy — fräck som fan!/Shamus/Passion  
for Danger

Männen från vildmarken/The Mountain Men

Piraya II — de flygande mördarna/Piranha II

Flying Killers

De professionella/The Professionals

Specialversionen Narkontakt av tredje  
graden/The Special Edition of Close

Encounters of the Third Kind

Det stora loppet/Casey's Shadow

Stormen/Tempest

Supersnooper/Supersnooper

Supersnutarna/2 Superpiede quasi piatti/  
Crime Busters

Timmarna med Rita/Educating Rita

Tootsie/Tootsie

Utän ont uppsåt/Absence of Malice

Vittnet måste tystas/Blow Out

1941 — ursäkta, var är Hollywood?/1941

Columbia via SFF

Min fru har en fästman/The Awful Truth

Connaissance du Cinéma, Paris via SFF

Natthärbärget/Les bas-fonds

Deutsches Institut für Filmkunde,

Wiesbaden via SFF

Blå ängeln/Der blaue Engel

Edoiga s.a.r.l., Paris via Minerva

Et lätt sinnigt liv . . . /Tokugawa Sekkusu  
Kinshiroi, Shijiko Daimeyo

EMI via Minerva (kortfilm)

The Oriental Nightfish

Fida Cinematografica, Rom via Minerva

Besatt — exorcism/L'Antichristo

Filmel, Paris via Minerva

Alice/Alice ou La dernière fugue

Fox

Domslutet/The Verdict

Inga spår efter Alex/Without a Trace

Kiss me goodbye/Kiss Me Goodbye

Loppet är kört/Breaking Away

Den längsta dagen/The Longest Day

Pirate Movie/The Pirate Movie

Rose/The Rose

Rymdimperiet slår tillbaka/Star Wars V

The Empire Strikes Back

Salong Kitty/Salon Kitty

Tapto/Taps

Föreningsfilmo. Kopior, masterkopior,

originalnegativ

Anaconda

Bröllopsdagen

En bröllopsnatt/Noc poslubna/Häyyö

Danssalongen

Det kom en gäst

Det är hos mig han har varit

Fly mej en greve

Flygplan saknas

Fridolf sticker opp!

Fridolfs farliga ålder

För min beta ungdoms skull

Förtrollad vandring

Den glade skomakaren

Goda vänner trogna grannar

Den gula bilen

Hemsöborna

Hon dansade en sommar

Härd klang

Jangada — en brasiliansk rapsodi/Vildarna

vid dödens flod

Kungsleden

Den kära leken  
 Karlekens bröd  
 Kokakulen  
 Lejonsommar  
 Lille Fridolf blir morfar  
 Lille Fridolf och jag  
 Låtet bo  
 Livets vär  
 Mordvapen till salu  
 Männan i mörker  
 Nils Holgerssons underbara resa  
 Nära livet  
 Prästen i Uddarbo  
 Parlemor  
 Salka Valka  
 Skuggan  
 Smoke  
 Susanne  
 Så tuktas kärleken  
 Sällskapslek  
 "Tofflan" — en lycklig komedi  
 Ung sommar  
 Vildmarkssommar  
 Villervalle i Söderhavet (TV-serie)  
 Vingslag i natten  
 Arken  
Kortfilmer  
 Carl Milles — en världsberömd svensk  
 Det lånar sej . . . Marklund  
 Det var dans bort i vägen  
 Fager är liden  
 I Nils Holgerssons spår  
 Madame Larnicol  
 Nattkörning  
 Nuet (Nordisk Tonofilmjournal)  
 Vären  
 X et  
 Det finns bara ett Östersjön  
 Sommar Jämtland  
ITC Films International, London via Andrews  
 Laft Titanic/Raise the Titanic  
Les Films La Boetie, Paris via Minerva  
 Raffinerade nöjen/Une partie de plaisir  
 Så tuktas en doktor/Docteur Popaul  
Les Films Pomereu, Paris via Minerva  
 Fan ta' bofinken/Les aventures de rabbi  
 Jacob  
Max Baer Productions, Beverly Hills  
 via Minerva  
 Sista natten /Macon County Line  
Melvin Simon Productions Inc, Beverly Hills  
 via SF  
 Red Ryder, född död/When You Comin'  
 Back, Red Ryder?  
MGM via UIP  
 Berusad av framgång/My Favorite Year  
 Blodshunger/The Hunger  
 Doktor Zjivago/Doctor Zhivago  
 Flykten genom vildmarken/The Man Who  
 Loved Cat Dancing  
 Kompis kompis/Budley Buddy  
 Nattens onda öga/A Stranger Is Watching  
 Polarstation Zebra svarar ej/Ice Station Zebra  
 Rik och berömd/Rich and Famous  
 En skön historia/High Society  
 Den store Giorgio/Yes, Giorgio  
 Ta ner männen om du kan!/Shoot the Moon  
 Tarzan — apmannen/Tarzan, the Ape Man  
 Tarzan flyr/Tarzan Escapes  
 Fyst som natten/Still of the Night  
 Vampyrernas natt/The Fearless Vampire  
 Killers

Vem hotar oss?/Endangered Species  
 Victor/Victoria/Victor/Victoria  
 Är det inte mitt liv kanske!/Whose Life Is It  
 Anyway?

Motion Pictures Finance A.S., Zürich  
 via Minerva

Djävulsmännen/The Klausman

Para-Ciné-Export, Bern via Minerva  
 Gisslan/État de siège

Paramount via UIP

Benknäckargänget/The Mean Machine  
 En familj som andra/Ordinary People  
 Grease/Grease  
 Grease 2/Grease 2  
 Mannen som visste för mycket/The Man Who  
 Knew too Much  
 Mommie Dearest/Mommie Dearest  
 Nu flyger vi ännu högre/Airplane II: The  
 Sequel  
 Reds/Reds  
 Rosemarys baby/Rosemary's Baby  
 Shogun/Shogun  
 Snutpolarna/Partners  
 Star Trek II Khans vrede/Star Trek II The  
 Wrath of Khan  
 Titta vi flyger/Airplane!  
 Vit hund/White Dog

Paris Cannes Productions, Paris via Minerva  
 Utan nåd/Chacun son enfer

Reggane Films, La Garene Colombes  
 via Minerva

De måste dömas/Section Spéciale/Affaire  
 della Sezione Speciale  
 Z — han lever/Z

Renn Productions, Paris via Minerva  
 Le male du siècle

Rizzoli Film s.p.a., Rom via Minerva  
 Den svarte hämnaren/Il corsaro nero

Rusconi Film, Rom via Minerva  
 Våld och passion/Gruppo di famiglia in un  
 interno/Violence et passion

Svensk Filmindustri

Agaton Sax och Byköpings gästabud  
 Den enfaldige mördaren  
 G  
 Höjdhoppar'n  
 Jag är med barn  
 Janne Carlsson på Börsen  
 Jönssonligan och DynamitHarry  
 En kille och en tjej  
 Låmpan  
 Madicken på Junibacken  
 Marmeladupproret  
 Min älskade  
 Mina drömmars stad  
 Mot härliga tider  
 Ole dole doff  
 Ordet  
 Sopor  
 Svenska bilder  
 Tuppen  
 Två killar och en tjej  
 Ådalen 31  
 Den åttonde dagen

Svensk Filmindustri (kortfilmer)  
 Amuletten

Bröllopet på Ullåsa  
Emigranten  
Järnbararen  
Värmlandarna

Svenska Filminstitutet

Den allvarsamma leken  
Andra dansen  
Avskedet  
Barnens ö  
Blomstrande tider  
Bluff Stop  
Chez nous  
Elvis! Elvis!  
En och en  
Den enes död  
Fadern  
Flygnivå 450  
Frihetens murar  
Gangsterfilmen  
Gräset sjunger  
Hempas Bar  
Hemåt i natten  
Herr Puntila och hans dräng Matti  
Hålla alla dörrar öppna  
Höjdhoppa'n  
Ingenjör Andréas luftfärd  
Inter Rail  
Korpens polska  
Kärleken  
Lyckans ost  
"Lyckliga vi . . ."  
Lämna mej inte ensam  
Mackan  
Mamma  
Mannen som gick upp i rök  
Marmeladupproret  
Medan vi ännu lever  
Operation Leo  
Pistolen  
Sabina  
Sista budet  
Sista leken  
Skärseld  
Slumrande toner fjärran ur tiden  
Stortjuven  
Tabu  
Uppdraget  
Viktor Sjöström  
Den vita väggen

Svenska Filminstitutet (kortfilmer)

Ers majestät  
Fabrikör Johansson kommer igen  
Fjärde budet  
Första budet  
It's Nice to be Privileged  
Kommunicerande kär  
Kvällen före dagen efter  
Okay Sailor Okay?  
Prästrocken  
Sjätte budet  
Seen Arvid är död  
Tredje budet  
Attonde budet  
Ålskade Jeanette Mae Donald  
Mata K.W.H.

Stockholms lokaltrafik

Tunnelbanabygget 1945--1952

Société Nouvelle de Cinématographie, Paris  
via Minerva

Kalabalik på Rivieran/Le gendarme en balade

Statens sjöhistoriska museum (kortfilm)

Historien om Wasa

Steen Herdel Filmprod AB, Köpenhamn via SF

Vill du se min snygga navel/Vil du se min  
smukke navel!

Sveriges Television AB

Intervjuer med:  
Jösta Hagelbäck  
Werner Herzog  
Jerry Lewis  
John Huston  
Stacy Keach  
Gregory Peck  
Per Axel Branner  
Peter Weir

Thorn EMI, London via Minerva

Atlantis/Warlords of Atlantis

Titanus Distr. s.p.a., Rom via Minerva

Dödssporten/Speed Fever

Toei Co Ltd, Tokyo via Minerva

Helvetesexpressen/Shinkansen daibakuha

Transiter Films, Paris via Minerva

Attentat!/L'attentat

Trinacra Films via Sandrews

Emmanuelle 2/Emmanuelle l'antivierge  
Emmanuelle/Emmanuelle  
Farväl Emmanuelle/Goodbye Emmanuelle

UIP via SFF

Union Pacific/Union Pacific

United Artists via UIP

Avslöjandet/True Confessions  
Crossplot/Crossplot  
Exposed/Exposed  
Foxes tjejmaffian/Foxes  
Förfälskningen/Die Fälschung/Le faussaire  
Gatans lag/Thief  
The graduate — mandomprovet/The  
Graduate  
Gåvan/Le cadeau  
Hej Pussycat/What's New Pussycat?  
Horse återvänder/The Return of a Man Called  
Horse  
Häng dom högt/Hang 'em High  
Interiors/Interiors  
Jakten på Rosa Pantern/Trail of the Pink  
Panther  
En julberättelse/A Christmas Story  
Den Rosa Pantern/The Pink Panther  
Krigshundarna/The Dogs of War  
De laglösa/The Long Riders  
Let It Be/Let It Be  
Midnight Cowboy/Midnight Cowboy  
Mord i leken/Jinxed!  
Piraya/Piranha  
Rollerball/Rollerball  
Romantic Comedy/Romantic Comedy  
Skalpjägarna/The Scalphunters  
Skott i mörkret/A Shot In the Dark  
Snuten i 87:e/Fuzz  
Den stora flykten/The Great Escape  
Tjuren från Bronx/Raging Bull  
Ur dödlig synvinkel/For Your Eyes Only  
West Side Story/West Side Story  
7 vägade livet/The Magnificent Seven

Universal via UIP

Bläst igen . . ./The Sting II  
Death Valley/Death Valley  
Eddie Maccons flykt/Eddie Maccon's Run  
Ensam är pest/The Lonely Guy  
Födelsedagen/Sixteen Candles

Galopperande flugan/Hellzapoppin  
 Glöm inte kamelerna/The Last Remake of  
 Bean Geste  
 Gausen/The Boulder  
 Hagen 2/Jaws 2  
 Hagen 3 D/Jaws 3 D  
 Jesus Christ Superstar/Jesus Christ Superstar  
 Loretta/Coal Miner's Daughter  
 Nu blåser vi snuten/Smokey and the Bandit  
 Nu blåser vi snuten igen/Smokey and the  
 Bandit II  
 Schakalen/The Day of the Jackal  
 Sista sommaren/On Golden Pond  
 Slagskott/Slapshot  
 Slakthus 5/Slaughterhouse-five  
 Specialkommando — med uppdrag att  
 döda/North Sea Hijack  
 The Thing/The Thing  
 Vi lutar på Gud/In God We trust  
 John Verck, Los Angeles via SF  
 Stå på, Smokey!/Double Nickels

VIP International, Rom via Minerva  
 Flykten från helvetet/Suspiria

#### Warner

Blade Runner/Blade Runner  
 En brud för mycket/Arthur  
 Blast på kontakten/"10"  
 Divine Madness/Divine Madness  
 Dödsfällan/Deathtrap  
 Enborret — händingen/The Enborret  
 Excalibur/Excalibur  
 Experimentet/Altered States  
 Fardarar/The Gumball Rally  
 Fem dagar en sommar/Five Days One  
 Summer

#### FILM SCREENINGS

The Film Club has continued its screenings in two cinemas - daytime in Bio 6, at Filmstaden and in the evening in Bio Victor at the Film-house. The members during the past year were approximately 14.000. Six information sheets with bi-monthly programs were made, plus information sheets to all the films screened.

During the year the Film Club has been visited by James Broughton and Joel Singer, San Francisco, Herman Zschoche, East Berlin, Rose-Marie Rehan, East Berlin, Norman Jewison, New York, Ettore Scola, Rome, Francisco "Pancho" Toro, Caracas and a number of Swedish film directors presenting their favourite films: Jonas Cornell, Bo Widerberg, Carl-Henrik Svenstedt, Kay Pollak, Marianne Ahrne, Stig Björkman, Jörn Donner, Stefan Jarl, Lars Molin, Per Berglund, Ingela Romare, Erland Josephson, Vilgot Sjöman and Stig Lasseby.

Lectures were given by: Ingmar Bergman (commented the documentary film by Arne Carlsson "Document Fanny and Alexander"), Carl-Gunnar Åhlén (tango-films), Stig Björkman (Dashiell Hammett - "The Maltese

Firefox/Firefox  
 Frisco Kid/The Frisco Kid  
 En främlings ögon/Eyes of a Stranger  
 Garp och hans värld/The World According to  
 Garp  
 En genomsnittlig historia/So Fine  
 Getaway — rymnarna/The Getaway  
 Het puls/Body Heat  
 Hetsjakten/The Gauntlet  
 Ingen knäcker Sharky/Sharky's Machine  
 Det iskalla spelet/Rollover  
 Jag är lagen/I, the Jury  
 Kär och galen/Lovesick  
 Legendan Elvis/This is Elvis  
 En midsommarnatts sexkomedi/A Midsummer  
 Night's Sex Comedy  
 Nu fightas vi igen!/Any Which Way You Can  
 Operation Outland/Outland  
 Prince of the City/Prince of the City  
 The Road Warrior/Mad Max 2/The Road  
 Warrior  
 The Shining/The Shining  
 Den sista färden/Deliverance  
 Skyskrapan brinner/The Towering Inferno  
 Stålmannen går på en krypto-nit/Superman III  
 Tjejen som inte ville gifta sig/Best Friends  
 Tom i bollen/Caddyshack  
 Undan för äss/Stroker Ace  
 Årets man/Night Shift  
 72 timmar att leva/The Chain Reaction

#### Yael A.G., Coite via Minerva

Det brinner i knutarna/La course à  
 Fréchalote/Der Tolpatsch mit dem  
 sechsten Sinn  
 Galen till tusen/La moutarde me monte  
 au nez

Falcon"), Mikael Timm (François Truffaut). Mr. Svante Bagge played the piano at the screenings of the silent films.

Approximately 45% of the films screened have been borrowed from foreign film archives and distributors.

The programs have contained the following films:

Retrospective series

Herberg Achternbusch, Busby Berkeley, James Broughton, Raymond Depardon, Marlene Dietrich, Judy Garland, Jean-Luc Godard, Katharine Hepburn, Fritz Lang, Vivien Leigh, Jack Nicholson, Robert de Niro, Laurence Olivier, Roman Polanski, Nicolas Roeg, Ettore Scola, Paul Schrader, Douglas Sirk, Alain Tanner, François Truffaut, Billy Wilder.

Series with New Films from:

Bulgaria, GDR, Iceland, Japan, Mexico, the Netherlands, Nicaragua, New Zealand, Czechoslovakia, Venezuela.

Other Series:

Tango-films, Directors choosing films, the Devil in Film, Opera-films, Dashiell Hammett, China 1922-1983, Swedish Animated films.

Each month the Film Club also screens film classics and films that have been chosen by the members.

Screenings and attendance in 1984/85

Cinema	Number of Performances	Attendance
Bio Victor, Film House	430	65.311
Bio 6, Filmstaden	531	37.320
A total of		102.631

In January the Film Club opened a branch in Gothenburg. The screenings take place in a cinema at the University twice a week. The program consists of selected parts from the Film Club's Stockholm-program as well as film classics in general. During the spring-season 35 films were shown and the number of members amounted to 576.

## DOCUMENTATION

### Library

The library has acquired 880 books. 715 vols by purchase and 165 vols as gifts, which means that the book collection contains about 29.600 vols. The major Swedish film company Svensk Filmindustri has donated its holdings of unpublished script material to Swedish films from 1912 to the present day to our library.

### Newspaper clippings, Stills, Posters and Exhibitions

Approximately 47.000 micro-jackets by film title, 14.000 by personality and 6.500 micro-jackets by subject, including publicity material. The collection of stills includes at present about 26.000 film titles, including the acquisition of stills from last year of 634 foreign films and 22 Swedish films. The collection of stills of individuals has increased with 194 names. The collection of posters includes approximately 30.000 posters. This past year 22 posters from Swedish films and 201 posters from foreign films were acquired.

### Budgetary matters

This year's increase on the over all level was some 15% in comparison to last year.

### International relations

Four of us were happy to visit the FIAF congress in New York. Our close collaboration with UNESCO has brought staff members to Vietnam, Thailand, Bangladesh, Japan. Two staff members spent four weeks in Bangkok installing equipment for film preservation in the building newly equipped to serve as the Thai Film Archive. Two staff members visited our colleagues in Poona to help install and run the FICA machine, donated by UNESCO.

### Special Event, miscellaneous

La Cinémathèque Française has been hosting a Swedish season numbering some 130 films: from the silent period up till today.

**Tehran**





**MINISTRY OF ERSHAD - E ESLAMI**  
*The General Department of Cinematographic Research and Relations*

1- Receiving Films:

Based on a government act the National Iranian Film Archives (NIFA) succeeded to acquire a copy of each one of the domestic productions in 1985, the number of which will be announced in the next reports.

2- Preservation:

NIFA had limited achievements in this respect as follows:

- a) Removal of the factors leading to possible fire incidents.
- b) Taking measures as the installation of automatic fire alarm and extinguisher systems.

3- Catalouging:

Based on a new catalouging system of which you've already been informed, we've had the following activities in this field:

- a) Catalouging 390 Iranian feature 35mm. films.
- b) " 75 " documentary 16mm. films.
- c) " 19 foreign feature 35mm. films.
- d) " 75 " short 16mm. films.

4- Screening:

NIFA has arranged 60 film screening sessions in Iran during the said year.

5- Publications & New Books Purchase:

a) Publication

- 1- Persian Translation of Paul A. Gordon's "The Book of Film Care".
- 2- Persian Translation of Richard Meran Barsam's "Nonfiction film , A Critical History".
- 3- Persian Translation of "Theory of Film Practice" by Noel Borch.
- 4- A Chapter on Light & Color (knowledge & application of filters) by Gholamreza Tabatabai.



**MINISTRY OF ERSHAD – E ESLAMI**

*The General Department of Cinematographic Research and Relations*

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- 5- Cinema of the Third World, by Jamal Omid.
- 6- The Iranian Cinema & the Third Fajr Film Festival.
- 7- Iranian Cinema 1979-1984 (in Persian & English).

b) New Books Purchase

NIFA has received 540 new Persian and foreign books on Arts , History, Social Sc. humanities, religions philosophy & literature of Iran and other countries during the said period.

Meanwhile, we have subscribed to 10 new magazines on cinema.

6- Budgetary matters, relations with governmental authorities:

NIFA is a subsidiary of Dept. of Cinematographic Research and Relations with a budget foreseen and provided for purchasing new films and repairing, and reconstruction of the existing ones, as well as for maintaining the establishment, etc.

7- International relations (FIAP & others) :

We have had contacts & film, information, books, catalogues & publication exchange with the following authorities:

FIAP - Bruxelles, Belgiqes.

Imperial War Museum - London- GB.

Kino International Corporation - N.Y. U.S.A.

Public Archives - Canada.

Shell International Petroleum - Company Limited - London.

Kino International Corporation - U.S.A.

Cannon International - Cannes-France.

Staatliches Film Archive - Berlin-(DDR).

8- Special events:

NIFA has provided several films including Iranian and foreign short and features as well as old and documentary works. some of the films date back to 50 or 60 years ago. We are currently mending and classifying them. These films have helped to enrich our archives.



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Furthermore, we have purchased a 1500 Sq. m. land in Tehran, and are carrying out surveys to construct a new establishment with sub-depts; about which we have sought FIAF's consultation.

National Iranian Film Archives

**Torino**

MUSEO NAZIONALE DEL CINEMA

10122 TORINO - PALAZZO CHIABLESE  
PIAZZA S. GIOVANNI 2 - TEL. (011) 510.370

CONTI FISCALI SPESSE

MUSEO NAZIONALE DEL CINEMA - TORINO

Le Musée a fermé les salles d'exposition et la salle de projection depuis janvier 1985 à cause de l'insécurité des locaux. Par conséquent l'activité du Musée s'est limitée aux collaborations avec des organisations culturelles italiennes et étrangères. En avril et en mai le Musée a participé à la grande manifestation pour le Cinquantenaire de la 20<sup>th</sup> Century Fox, qui a eu lieu à Rome, envoyant 42 films en cinémascope et en couleurs de la Fox de la période 1954-1964.

Pour le 40<sup>ème</sup> Anniversaire de la Libération, célébré par la Ville de Turin, le Musée, selon les accords de la F.I.A.F., a organisé une rétrospective de films italiens, français, anglais, américains, soviétiques et allemands de la période 1943-1945, ainsi qu'un choix d'actualités des pays en guerre.

A Bari le Musée a organisé une première "Rétrospective du Cinéma Muet Italien" avec l'envoi de 15 films de la période 1898-1917.

Du 12 au 20 octobre a eu lieu le 3<sup>ème</sup> Festival International Cinéma Giovani à Turin avec la collaboration du Musée qui a obtenu l'importation de films allemands, selon les accords de la F.I.A.F..

Du 2 au 8 décembre Le Musée a organisé à Turin, dans la salle "Gli Antichi Chiostri", une exposition dédiée à l'acteur Bartolomeo Pagano, le premier "Maciste" de l'écran. On a présenté une riche série de documents, photos et affiches sur l'activité de l'acteur depuis son apparition dans "Cabiria" (1914) de Giovanni Pastrone, jusqu'à l'année 1928: une série de films tournés en Italie et en Allemagne. En même temps dans le cinéma Charlie Chaplin le Musée présentait les films "Cabiria" (1914) dans une version sonorisée avec les musique d'Ildebrando Pizzetti et du Maestro Manlio Mazza et les couleurs originales, "Maciste", di G. Pastrone (1915), "Maciste Alpino", de G. Pastrone (1916), "Maciste all'inferno", de Guido Brignone (1926) et "Il gigante delle Dolomiti", de G. Brignone (1926).

Du 1<sup>er</sup> au 5 octobre le Musée a participé aux "Journées du Cinéma Muet" de Pordenone envoyant les films "Cretinetti, che bello!" (1909), "Lea e il gomito" (1913), "La meridiana del convento", di Eleuterio Rodolfi (1916), "Cretinetti e gli aeromobili nemici" (1915), "L'impresario" (1910), "Le nozze di Figaro", de Luigi Maggi (1913), et deux films de Cretinetti et de Robinet imprimés avec les couleurs originales.

Le Musée a participé aux "Rencontres du Cinéma Italien", qui ont eu lieu à Annecy en octobre, avec les films "Corsa ciclistica alla Gran Madre" (1898), "Il plotone nuotatori della III<sup>a</sup> Divisione di Cavalleria" (1911), de Luca Comerio, "La Guerra Italo-Turca" (1912), "La Neuropatologia" (1909), du prof. Camillo Negro, "Il Palio di Siena" (1909), "Papà" (1915), de Nino Oxilia, "L'emigrante", de G. Pastrone (1915), "La guerra e il sogno di Nomi", de Segundo De Chomon e G. Pastrone (1915), "Nozze d'oro", de Luigi Maggi (1911), "Gelosia", de A. Genina (1915), et "Cabiria" (1914).

La Bibliothèque Internationale de Cinéma et de Photographie "Mario Gromo" a été fréquenté pendant l'année par 395 lecteurs avec un total de 1.540 lectures. La Bibliothèque a actuellement 12.958 volumes, 2.930 revues, 1.175 disques avec musiques de films. La collection d'affiches a atteint les 12.500 titres.

**Toulouse**

# CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film  
3, rue Roquelaine - Toulouse — C.C.P. : 171-06 — Tél. : 48.90.75

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## RAPPORT D'ACTIVITE DE 1985

1985 marque le vingtième anniversaire de l'adhésion de la Cinémathèque de Toulouse à la FIAF.

Cette adhésion a eu lieu au Congrès d'Oslo. La Cinémathèque était alors un organisme singulier, inattendu, fragile, qui possédait une collection intéressante de films anciens, réunie à partir de 1954, mais qui se heurtait à l'indifférence des pouvoirs publics et à l'absence d'une politique française de conservation. A l'époque, nul ne pouvait assurer qu'elle existerait encore en 1985, ni qu'elle aurait acquis la solidité d'une institution.

Mais ces vingt années ont été faites d'un travail acharné où toutes les formes de bénévolat, toutes les ressources de l'amitié ont suppléé au manque de moyens financiers. La Cinémathèque de Toulouse a survécu à ces années difficiles et elle s'est imposée à tous les partenaires --l'Etat, la Région, la Ville, l'industrie cinématographique-- parce qu'elle a obéi à quatre principes :

a) par une très large politique de dépôts volontaires, elle a constamment accru ses collections de films et de documents. C'est ce patrimoine qui constitue aujourd'hui sa force et qui garantit son indépendance.

b) elle a donné une importance égale à l'archivage des films et à l'action culturelle (projections, expositions, publications, accueil des chercheurs)

c) elle a maintenu l'équilibre entre les permanents et les bénévoles, c'est-à-dire entre le service public et la vie associative.

d) elle est autonome et maîtresse de ses décisions.

### I - ACQUISITION ET PRESERVATION DES FILMS

Au 31 décembre 1985, la Cinémathèque de Toulouse possédait :

- 5570 longs métrages, dont 3850 en 35 mm et 1720 en 16mm
- 7000 courts métrages en 35 et 16 mm

Le taux d'accroissement, pour les longs métrages, est d'environ 400 par an. La principale source consiste dans les dépôts volontaires de producteurs et de distributeurs (Gumont, AMLF, Mondial, Télédís, etc...)

Une nouvelle surface de stockage de 50 m<sup>2</sup> a été mise en service cette année, mais il faudra envisager pour le milieu de 1986 une autre construction de même capacité.

Enfin la Cinémathèque dispose, pour la consultation individuelle, d'environ 520 longs métrages en video-cassettes.

Mais le problème le plus grave, toujours évoqué, jamais résolu, est celui du transfert des films nitrate sur pellicule de sécurité. A Toulouse, il concerne 10.000 boîtes de 35 mm, ce qui est relativement faible par rapport aux stocks de nitrate gérés par le Service des Archives du Film à Bois d'Arcy. Mais il exige une solution d'ensemble et les crédits spéciaux de tirage qui sont donnés à la Cinémathèque pour des travaux de transfert restent dérisoires : 200.000 F par an.

## 2 - BIBLIOTHEQUE

Ce secteur s'enrichit grâce aux achats directs, aux recherches chez les bouquinistes et aux dépôts très généreux des distributeurs, des exploitants et des journalistes. Pour nous, la règle est d'accorder autant d'importance au film qu'au non-film et l'inventaire au 31 décembre 1985 donnait (chiffres arrondis) :

- 9500 ouvrages, index et scripts
- 580 collections, complètes ou incomplètes, de périodiques
- 33.000 dossiers de films, de personnalités ou de problèmes du cinéma
- 35.000 affiches
- 340.000 photographies
- 3.600 photogrammes

## 3 - CATALOGAGE, DOCUMENTATION, RECHERCHE

Actuellement le catalogage porte sur :

- les courts métrages, pour lesquels un certain retard a été pris
- le fonds d' "Archives du cinéma méridional" créé au sein de la collection de films. C'est un fonds en pleine évolution, où les tirages s'effectuent sur des crédits d'origine locale.

La documentation réunie, classée et dépouillée par la bibliothécaire et les bénévoles, est ouverte aux chercheurs et aux enseignants. Ainsi se réalise la jonction avec l'Université (D.E.A. de cinéma et Centre audio-visuel) et avec les options de cinéma ouvertes dans certains lycées.

Parmi nos membres actifs, un groupe de recherches historiques a été formé par quatre enseignants : Carole et Francis Desbarrats, Jacqueline Hector, Roger Icart.

Enfin Raymond Chirat poursuit en partie à Toulouse ses recherches filmographiques pour le 4<sup>e</sup> Catalogue des films français de fiction, qui couvrira la période 1908-1918. Claudette Peyrusse prépare l'édition de son livre sur le cinéma méridional.



#### 4 - PROJECTIONS

Toutes les projections et manifestations extérieures sont placées sous la responsabilité directe de l'Administrateur, Jean-Paul Gorce.

En 1985, la Cinémathèque a donné à Toulouse :

- 216 séances régulières, ouvertes au public et axées sur des thèmes,
- 49 séances réservées aux adhérents de l'Entité Cinéma de la Ville de Toulouse.

Parmi les thèmes : l'Effet Godard (avec l'intégrale des films et la plupart des vidéos) - Le cinéma chinois - Thierry Zeno - Les décorateurs français - Hommage à Warner Bros (1925-1950) - Miroirs de l'Inde, etc...

En octobre, la Cinémathèque a inauguré avec le Grenier de Toulouse (Compagnie Jacques Rosner) un vaste cycle "Théâtre et Cinéma", qui porte à la fois sur les films liés aux pièces représentées ou aux acteurs de passage et sur les rapports historiques de la scène et de l'écran, depuis L'ASSASSINAT DU DUC DE GUISE jusqu'aux expériences les plus actuelles.

Enfin la Cinémathèque a participé en France, avec l'accord des ayants-droit, à 29 rétrospectives, rencontres ou festivals :

- dans la région Midi-Pyrénées : Albi, Montauban, Saint-Céré et Toulouse (6)
- hors Région : Annecy, Avignon, Biarritz, Bondy, Carcassonne (2), Joinville, Lille, Lyon (2), Montpellier, Paris (2) Perpignan, Pontarlier, Prades, Valence (3) et Vichy.

#### 5 - EXPOSITIONS

En 1985, elle a fait circuler deux expositions :

- "350 Photogrammes du cinéma soviétique, 1919-1930 : Vie quotidienne, Formalisme, Excentrisme"
- "Le Cinéma allemand expressionniste"

Elle prépare pour 1986

- une exposition au festival d'Avignon sur le cinéma muet,
- une exposition sur les décors de films, destinée au Musée des Augustins.

#### 6 - PUBLICATIONS

Elle a régulièrement diffusé le "Catalogue des films français de fiction de long-métrage, 1919-1929" de Raymond Chirat et Roger Icart, sorti des presses à la fin de 1984.

#### 7 - EXTENSION DES ACTIVITES

Trois associations ont adhéré à la Cinémathèque :

- a) l'ECRAM ("Etudes du Cinéma Régional : Archives et Mémoires), représentée par Jean-Marie Dizol : elle reconstitue avec un groupe d'étudiants l'histoire du cinéma dans la Région, ce que nous n'avions jamais pu faire, faute de temps et de per-

sonnel.

b) L'ASAMAV ("Association pour la Sauvegarde du Matériel Audiovisuel et son Animation") représentée par Etienne Ithurria : elle possède une collection d'appareils de cinéma et de reproduction sonore. Cette collection, jointe à celle de la Cinémathèque et à celle d'un particulier que la Ville de Toulouse vient d'acquérir, va devenir l'élément de base d'une Maison du Cinéma.

c) L'Office Régional du Cinéma Educateur (ORCE) à Montpellier, représenté par Pierre Pitiot.

## 8 - ADMINISTRATION - RELATIONS NATIONALES

Les effectifs sont stables : un Administrateur, deux techniciens et un objecteur de conscience à plein temps, quatre secrétaires ou documentalistes à mi-temps. En outre 9 bénévoles ont chacun leur spécialité.

Elle est financée par le Centre National de la Cinématographie (50%), la Région Midi-Pyrénées, le Département de la Haute-Garonne et la Ville de Toulouse. La Cinémathèque est liée par convention avec chacune de ces institutions. Elle demande la signature d'un Contrat de développement culturel qui les réunirait toutes et qui garantirait un financement à long terme.

Le budget de 1985 a été de 1.355.934 F, y compris les produits d'exploitation. A titre de comparaison, il représente le vingt-cinquième de celui de la Cinémathèque Française.

Les rapports avec la chaîne de télévision FR 3 sont toujours excellents : tournage à la Cinémathèque d'un film "PORTRAIT DE FEMME" sur l'actrice française Marie-Christine Barrault ; présentation du long métrage programmé le lundi.

A Toulouse, la Cinémathèque peut compter sur deux partenaires très sûrs et très fidèles : le Goethe Institut avec lequel elle a présenté notamment le cinéma allemand des années 80) et la Librairie Ombres Blanches (à laquelle elle a proposé une Carte noire). Elle peut également prendre l'appui le plus confiant sur le quotidien régional "La Dépêche du Midi"

Enfin la collaboration avec les affiliés français de la FIAF se poursuit normalement. Toulouse a prêté 36 copies de projection à la Cinémathèque Française et en a reçu 19. Des prêts limités ou illimités ont lieu régulièrement avec la Cinémathèque Universitaire et des tirages sont prévus au Service des Archives du Film.

La préparation du Cinquantenaire de la FIAF et du Congrès de Paris ne pourra d'ailleurs que resserrer ces liens.

## 9 - GROUPEMENT DES CINEMATHEQUES FRANCOPHONES

Le groupement des Cinémathèques francophones (Paris CF, Paris CU, Bois d'Arcy, Toulouse, Lausanne, Luxembourg, Montréal) poursuit l'inventaire général du cinéma français et des films apparemment perdus. Les travaux de la période 1929-1939, pris en charge par Toulouse, s'achèvent et Bois d'Arcy entre-

prend l'enquête pour les années 1918-1929.

Raymond Borde a rendu compte de cette opération dans la revue "Positif" n° 296 d'octobre 1985.

#### 10- RELATIONS INTERNATIONALES

La Cinémathèque de Toulouse a collaboré au cours de 1985, pour des prêts, des échanges ou des tirages, avec les archives suivantes : Athènes, Berlin, Bruxelles, Lausanne, Londres, Luxembourg, Madrid, Moscou, Munich et Montreal.

Au Congrès de New York, la Président de la Cinémathèque a été élu Trésorier de la FIAF.

#### 11- VISITEURS

Cinéastes : Claude Chabrol, Michel Deville, Jean-Luc Godard, Didier Mariany, Alain Robbe-Grillet, Henri Verneuil, Thierry Zeno

Scénaristes : Jean Gruault

Comédiens : Serge Avedekian, Anemone, Marie-Christine Barrault, Michel Bouquet, Bernard Fresson, Myriem Roussel, Delphine Seyrig

Musiciens : Luis Bacalov, Jean-Marie Senia, Gabriel Yared

Décorateurs : Daniel Gueret-O'Nillon

Producteurs, Distributeurs : Jean-Paul Archie, Paul Brillli, Dominique Païni, Jacques Robert, Shri-Ram

Metteurs en scène et décorateurs de théâtre : Jacques Rosner, Max Schoendorff

Ecrivains : Guy Scarpetra, Jacques Henric

Historiens : Jean-Loup Bourget, Raymond Chirat, Michel Ciment, Francis Courtade

Animateurs de Festivals et d'institutions culturelles : Christian Belaygue, Françoise Calvez, Robert Cortes, Olivier Desbordes, Jacques Guinée, Edith Perin, Jean-Pierre Piquemal.

Le Président

Le Secrétaire Général

Raymond Borde

Guy-Claude Rochemont

**Warszawa**

## REPORT ON FILMOTEKA POLSKA'S ACTIVITIES IN 1985

In 1985 Filmoteka Polska celebrated its 30th years of existence, which coincided with the 40th anniversary of cinematography of the Polish People's Republic. Both jubilees were included in the archive's activities, mainly by organizing special events and exhibitions. Besides, all the statutory tasks were realized in the field of collecting and elaborating the film collections, film-historical documentation, dissemination of the film art through the archival cinema, together with appropriate publications.

### 1. New acquisitions

In 1985 the film inventory was increased by 190 titles of film copies and 12 negatives, comprising the Polish feature films whose production was completed in 1985, materials obtained through exchanges with foreign archives, materials purchased privately /silent film on nitrate stock "Der Schuldlose Verdacht, dir. Urban Gad, 1918/ and those from Polish film studios /complementing the national collection of past years/.

The film-historical documentation was increased by 339 foreign and Polish books, 644 copies of periodicals, 6750 still photographs, 998 posters. The materials were elaborated and filed into appropriate catalogues.

### 2. Conservation

Considerable attention was focused on the safety and storing conditions provided for the negative materials for Polish films. Following the initiative of Filmoteka Polska and its advisory body - the Scientific-Programming Council - a special commission was set up to examine the conditions of storing the negative materials in the studios in which they had been produced /Filmoteka Polska has not been entitled to store and conserve them./

The Conservation Laboratory increased its staff, which made it possible to currently conserve the film copies shown

in the "Iluzjon" cinema and lent to film clubs, to a greater degree than in the past. In all, manual conservation and examination of 8 million metres of positive and negative stock was carried out. Similar care was taken of the film collection before transferring it to a new film stock storeroom. Chemical conservation /defungization/ was needed for a portion of stock kept in makeshift storing areas, due to a fungal attack.

Due attention was also paid to the still considerable collection of films on nitrate tape. In all, 65 feature films were treated. Some 250 000 metres of inflammable stock were removed from the inventory.

### 3. Catalogues

The Filmographic Division prepared 276 entries to the main film catalogue, including the credits and summaries of films which were elaborated after screenings. The catalogues of posters, books and stills were updated on the day-to-day basis.

### 4. Screenings

Throughout the year the archival cinema "Iluzjon" presented part of Filmoteka's collection in thematic and monographic series. In all, 476 titles of Polish and foreign films were screened at 1747 shows. Among the major film reviews were: Luis Bunuel - the Mexican Years, 40th Anniversary of Victory over Fascism - World War II in Films /from September 1984 to May 1985/, 90 Years of Cinema /all year round/, Achievements of Bulgarian Cartoon Film /jointly with the Bulgarian Film Archive/, Czechoslovak Film Comedy /jointly with the Czechoslovak Film Archive/, Soviet Literary Classics on the Screen, Short Forms of the Masters of Cinema /review of works by Polish directors, accompanying the Cracow Festivals/. Besides, a special programme was presented to mark the 30th anniversary of Filmoteka Polska, a special night to commemorate the 90th anniversary of the first public screening of films by the Lumière Brothers, as well as

a series dedicated to Erich von Stroheim, making the 100th anniversary of his birth.

Filmoteka's programmes were also presented at the "Iluzjon" filial cinemas in Cracow and Łódź.

#### 5. Exhibitions, publications

In connection with the ceremonies of the 30th anniversary of Filmoteka Polska, a special major exhibition was prepared presenting the achievements, interesting exhibits, and depicting the forms of activities pursued by the Polish Film Archive. The opening of the exhibition, mounted in the lobby of the "Iluzjon" cinema, was preceded by a special session entitled "Archivization in the Service of Film Knowledge", attended by representatives of Polish Film Research Centres.

The exposition met with considerable interest of the audiences and was later partially included in the all-Polish exhibition depicting the output of the 40 years of cinematography of the Polish People's Republic.

A special kind of exposition is the retrospective review "40 Years of Polish Short Film", prepared by Filmoteka Polska for the FIAF member archives. 5 sets presenting 42 Polish short /in English/ were made available for inter-archival circulation in autumn 1985.

The past year brought several important publications, including the lexicon "Directors of Foreign Films Distributed in Poland, 1945-1981" by Grzegorz Balski. "Bibliography of Polish Film Publications, 1979-1982", "Catalogues of Acquisitions for the years 1983, 1984".

Similarly to the previous years, 12 monthly programmes of the "Iluzjon" cinema were published, as well as 4 issues of the quarterly "Iluzjon", whose circulation was increased to 8 thousand copies.

#### 6. Administration and budget.

Like in the earlier years, Filmoteka Polska was subsidized by the Ministry of Culture and Art.

## 7. Foreign relations

Filmoteka Polska maintained contacts with foreign archives, members of the FIAF, collaborating with them in exchanges of film materials, film-historical documentation, in the organization of joint reviews. Also direct contacts were pursued, i.e., Filmoteka Polska was visited by the then FIAF President Mr Wolfgang Klaue /participation in the scientific session devoted to film archivization/, Mr Eberhard Spiess /Deutsche Institut für Filmkunde/, as well as delegations of archives in North Korea, Czechoslovakia, Hungary. The staff of Filmoteka Polska had the opportunity to get acquainted with the operation of film archives in Cuba, Czechoslovakia, Hungary, Bulgaria.



**Washington**

THE MOTION PICTURE,  
BROADCASTING AND RECORDED SOUND DIVISION  
LIBRARY OF CONGRESS  
WASHINGTON, D.C.

F.I.A.F. Activities Report, Fiscal Year 1985

1. ACQUISITIONS:

During 1985, the Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, added 7,207 titles (9,276 reels) to the collections of motion pictures and television broadcasts. This brings the estimated size of the collection very near a total of 100,000 titles. No official count has been made, but we estimate that we have about 70,000 motion picture titles and 30,000 television productions.

Selecting from motion pictures copyrighted in the U.S. continues to enrich the collections. Among the American releases received during the year were: AMADEUS; THE KILLING FIELDS; GHOSTBUSTERS; LITTLE DRUMMER GIRL; E.T.; THE DARK CRYSTAL; A MIDSUMMER NIGHT'S SEX COMEDY; ATLANTIC CITY; BODY HEAT; THE RIGHT STUFF; UNDER THE VOLCANO; SILKWOOD and PRIZZI'S HONOR. Among the documentaries and short films were CHRISTOS--WRAPPED COAST; FILM AND PHOTO LEAGUE PROGRAMS 1&2 (Leo Seltzer Assoc.); FROM THE ASHES--NICARAGUA TODAY; THE RED BALLOON (BALLON ROUGE); WILLARD VAN DYKE and Stan Brakage's V (Five). Some important foreign productions which are being registered for copyright in the U.S. were added to the collections; among them were: MORGAN, METROPOLIS (sound version); THE GREY FOX; BILLY LIAR; UMBERTO D; MEPHISTO; AMARCORD and CONFESSIONS OF FELIX KRULL. Three films by Ingmar Bergman: SECRETS OF WOMEN (KVINNERS VANTAR), VIRGIN SPRING (JUNGFRAKAELLAN) and THROUGH A GLASS DARKLY (SAASOM I EN SPEGEL) increased our collection of Bergman's films to 28 (the earliest on in the collection is INDIALAND, 1947).

Appropriately, during a year in which the Festival of India was being celebrated the Library received a remarkable number of films and television programs about India and by Indian filmmakers. Through copyright registration we received HEAT AND DUST, GHANDI, and A PASSAGE TO INDIA; and we purchased the television series JEWEL IN THE CROWN. Through the Library's office in New Delhi, and with the generous cooperation of P.K. Nair and the staff of the National Film Archive in Pune, more than twenty titles representing a broad cross-section of quality Indian filmmaking from the 1930's to the 1980's, a very fine cross-section of the best of Indian cinema is being purchased, enlarging a collection that was begun several years ago.

A special effort was made to improve the quality of our acquisition of television programs and non-feature motion picture films by restricting the acquisition of unwanted films being received through copyright deposit. Specific categories reduced were day-time soap operas and routine industrial film productions.

A number of outstanding television series from past years as well as from recent years were received through copyright registrations. Among the titles received were PAPER CHASE, THE JACKIE GLEASON SHOW, SATURDAY NIGHT LIVE, FAME, DALLAS, COSMOS, THE PRISONER, NOVA, LIVE FROM THE MET and M\*A\*S\*H. OMNIBUS, the pioneer television series produced in the 1950's by our Division Chief, Robert Saudek, has been loaned to us so that videotape copies can be made for the collection. Two productions of China Central TV, SO-NO CH'ING HUA, MENG LI-HING and several hinese dramatic programs produced in Hong Kong were received. A special effort was made to acquire British television productions, many of which have been very popular in the U.S. Among the series purchased were: HARD TIMES, THE UNKNOWN CHAPLIN, BRIDESHEAD REVISITED, UPSTAIRS, DOWNSTAIRS, THE WORLD AT WAR and INSIDE CHINA.

## 2. PROGRESS IN THE FIELD OF PRESERVATION:

The Motion Picture Preservation Laboratory copied 841 titles (2,885 reels, 2,500,000 ft.) of motion pictures from nitrate to safety-base. This, despite a long period when two key positions in the laboratory were vacant and two of our three full-time vault staffers were suffering from serious physical disabilities. An increase in the number of films showing early stages of deterioration is causing the laboratory to process more films which require special handling and preparation for copying. Modifications were made to two of the most frequently-used contact printers to improve copying of shrunken film and remove scratches by means of wet-gate.

During the year we initiated a program of producing 35mm prints which could be shown in our MARY PICKFORD THEATER to demonstrate quality preservation work to the public. Prints were made of A MIDSUMMER NIGHT'S DREAM, IN A LONELY PLACE, HEAT LIGHTNING, EMPLOYEES' ENTRANCE, I AM A FUGITIVE FROM A CHAIN GANG, TIGER SHARK, I'VE GOT YOUR NUMBER, DRAGERMAN COURAGE, FIVE-STAR FINAL, THE PUBLIC ENEMY, BLACK FURY and WILD BOYS OF THE ROAD.

An experiment to make direct video transfers from nitrate originals on our Rank Cintel was conducted in our video laboratory. Several positive prints in various color formats were transferred to see if the colors could be reproduced well in the video format. Some hand-colored silent film and several tinted prints were also transferred. These experiments seem to show that the video technology can be used to provide informa-

tion about the content of some of the lesser-known or unidentified nitrate titles so that more effective preservation techniques can be applied to preserve the films. There is some hope that video transfer might be used to preserve some nitrate film where content is more important than the aesthetic quality of the original. The durability and practicality of videodisks as a storage medium with more potential permanence than videotape is being tested by the Library's Preservation Office. The Rank Cintel is regularly used to protect unique safety-base films by producing video copies for service so that the unique originals can be stored in cold vaults.

In December the Sony Corporation gave a demonstration of their new high-resolution video system to the staff of the Library and for various interested visitors.

Working with the National Archives and the National Bureau of Standards, the Library developed an acceptable new plastic storage container for safety-base motion picture film. The new cans are less costly than metal, can be ordered in a limited range of colors which can be used to identify the type of film stored in the cans. They are embossed with a logo which identifies them as property of the Library of Congress.

Since July, a FICA box has been on loan from the Swedish Film Institute in order to determine its usefulness in preparing color film for our cold storage facility. The tests will continue until May, 1986, when the box will be shipped to Los Angeles where AFI and UCLA plan to conduct further tests. New cold storage facilities were completed late in the year and were being tested for the efficiency of the environmental system at the year's end. The early results of the tests showed stable temperatures and humidities down to +1°C and 35% RH.

### 3. CATALOGING, DOCUMENTATION AND RESEARCH:

Harriet Harrison and the staff of our Processing Section have spent a great deal of time planning for the implementation of on-line automated cataloging for all of the collections, a new phase of cataloging which promises greater accuracy and flexibility in controlling our collection. In 1985, the Library's audio-visual cataloging records, a national service provided to Libraries in the U.S., went on-line. Ms. Harrison and staff have been working for several years to adapt the cataloging systems to suit the needs of a large film archive. This year the planning is moving towards practical implementation. At the end of the year the senior staff was being trained in the system in anticipation that the system will be operational during 1986. In the meantime, the fast processing techniques instituted last year, combined with efforts to reduce unwanted acquisitions, have contributed to a major reduction of backlogs.

In a related activity, Ms. Harrison, her staff and the staff of the Library's Processing Department have been working closely with the American Film Institute on the design and implementation of a National Data Base for archival film and television material.

Ms. Barbara Humphrys of our Documentation and Reference Staff tested a commercial motion picture on-line data base, Baseline, to see if it could assist us in responding to reference inquiries. The information proved very useful, when it was available, but the system is still being built and the 24,000 film/TV titles in the system are still not enough to make it responsive to the entire spectrum of inquiries directed to our Reference Libraries.

Reference inquiries and appointments to study films from our collection continues at approximately the same level as last year.

#### 4. FILM SHOWINGS:

The number of presentation of films in the Mary Pickford Theater increased to 135 evenings and we added regular Saturday afternoon screenings for children. A Sony video projector was added to the theater to improve our versatility in presenting material recorded in video formats. Among the films series shown were The Realm of Folly: Satire and Caricature in the British Postwar Film, films selected by Washington film critics and reviewers; "Profiles in Courage," a TV series produced by Robert Saudek before he joined the archival community; "From Silence to Sound, 1923-1930," a retrospective of actor Jason Robards' career; "Blue-Collar Thirties" featuring new prints from our laboratory of films in our collection of Warner Brothers studios and Columbia Pictures; "Images of India;" "Before Rashomon," a program of Japanese feature films from the 1930's and 1940's assembled for touring by the Japan Society; and films based on the writings of Charles Dickens. Among the special events were a screening of WAY DOWN EAST in the version restored by the Museum of Modern Art, with music accompaniment as compiled from original material in the Music Division of the Library by music librarian Gillian Anderson; and personal appearances by Ginger Rogers (with Buddy Rogers), Jason Robards, and director Lindsay Anderson.

#### 5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Efforts to reduce spending on the national governmental level are being felt by M/B/RS. Funds for travel continue to be restricted and this year the budget for preservation of nitrate film was continued at the same level as previous years --with no allowance for inflationary increase. As the year ended, the passage of the Gramm-Rudman-Hollings bill by the U.S. Congress, which mandates across-the-board cuts in government budget, promises that 1986 may see funds for preservation actually cut for the first time in recent years.

**Wellington**

# THE NEW ZEALAND FILM ARCHIVE

## ACTIVITIES REPORT 1985

1985 was a significant year for The New Zealand Film Archive: at the New York Congress the Archive was admitted as a Full Member of FIAF. With a permanent staff now of ten (some of whom are part time) the Archive continued to expand rapidly and had a particularly active and successful year, despite the continuing problems of a lack of permanent premises, overfull vaults and no guaranteed funding.

The Archive was forced early in the year to move its offices and documentation collections to temporary central city premises to make way for a hotel redevelopment. This resulted in considerable disruption, and the curtailing of access to much of the collections for a time.

### 1. ACQUISITIONS OF THE YEAR

#### Films:

The Archive continued to receive large quantities of film - both nitrate and acetate - throughout the year. The widespread publicity the Archive continues to receive in the New Zealand media worked as a "film search" in helping to locate material from individuals around the country.

One of the largest deposits of film the Archive has ever received was material returned from the New Zealand High Commission in London. It was discovered that the High Commission there was holding a large collection of New Zealand films - not only prints, but also negatives of material which had been processed by London laboratories. The consignment of over half a million feet of film - more than 400 titles on 16mm and 35mm - in seven large crates weighing over half a tonne, required a forklift truck to move when it arrived at the Archive's vaults. The accessioning of this Collection is still taking place.

Another major addition to the collection was the arrival from film director Roger Donaldson (SLEEPING DOGS, SMASH PALACE, THE BOUNTY) of a large quantity of materials - including negatives and television commercials - from his Aardvark Films company.

In total 1314 acetate items were accessioned into the Collection during 1985.

Significant among the New Zealand nitrate acquisitions was another fragment from New Zealand's lost first talkie feature *DOWN ON THE FARM* (1935). Overseas nitrate discovered included a Georges Melies film *LE MANOIR DU DIABLE* (1896) and film of *ANNETTE KELLERMAN CHAMPION SWIMMER* (1909).

#### Documentation, Stills, Poster, Equipment:

As part of the Roger Donaldson/Aardvark Films Collection, a considerable amount of documentation was received including production files, scripts and drafts, artwork stills and props. Other major documentation acquisitions include the production files for the recent feature films - *SONS FOR THE RETURN HOME* (1979), *GOODBYE PORK PIE* (1981), *UTU* (1983) and *VIGIL* (1984).

A number of film scores were deposited with the Archive by the composers including those for *THE QUIET EARTH*, *UTU*, *CONSTANCE*, *BATTLE TRUCK* and *GOODBYE PORK PIE*. Also received from the Department of Film at the Museum of Modern Art, were scores for many classic silent films. The Archive of course has copies too, of the scores by Composer-in-Residence Dorothy Buchanan.

Other notable items received were two complete years of a picture theatre programme magazine the *Majestic Strand Mirror* for 1926 and 1927, copies on microfilm of the *Salvation Army* magazine *WAR CRY* for 1897 - 1910 detailing much of the early filmmaking in the country, and a script for the lost early NZ talkie *THE WAGON AND THE STAR* (1936). The Friends of the Film Archive purchased a "Talkies" illuminated sign from a small country picture theatre and an old theatre sweet-tray to add to the Archive's collection. Props and costumes from the just completed children's television series *CUCKOOLAND*, were donated by the production company, including a full size polystyrene police motorcycle, a large stuffed vulture, a taxman suit and various hats in the shape of a teapot, a cup-and-saucer and a hedgehog.

## 2. PROGRESS IN THE FIELD OF PRESERVATION

In 1985 the Film Preservation Programme made good progress and there was a considerable increase in the amount of nitrate reprinted. The year began with a very large backlog of repaired films awaiting reprinting by the laboratory but this had mostly been cleared by the year's end. The laboratory purchased a "new" contact step printer for archival use, and when this is in operation (early 1986) even greater progress is expected in the transfer of the nitrate.



Work continued on the Archive's two restoration projects:

1. the James McDonald Films - four ethnographic films shot by James McDonald for the Dominion Museum between 1919 and 1923. These are the most extensive record of their kind of traditional Maori life and activities during this period. When the Archive was established in 1981 it received the surviving unedited original nitrate negatives of these films, and their restoration and preservation has been taking place ever since. The negatives were in very poor condition and had begun to decompose badly. They were repaired and reprinted and the often fragmentary scenes were then assembled in a sequence based on notes McDonald scratched on the leader to each roll of film. These notes gave the date, location and some information on what was taking place in the scene. Intertitles using this information were then prepared and these titles translated into Maori. The translations reflect the areas where the filming took place and incorporate regional dialect variations. The titles then incorporated into the films are bilingual (Maori and English). An integral stage in the restoration of these films has been the involvement of Maori elders in the work, and the returning of prints for screenings in tribal areas during the course of the work. The longest of the four films HE PITO WHAKAATU I TE NOHO A TE MAORI I TE AWA O WHANGANUI (SCENES OF MAORI LIFE ON THE WHANGANUI RIVER) shot in 1921 was returned to its people early in 1985 for emotional first screenings in the area. A similar reaction has greeted the other films on their return. The restorations on all four films is scheduled for completion in March 1986.

2. THE BUILDING, LAUNCHING AND VOYAGING OF THE NGATOKIMATAWHAORUA AND WAIKATO CANOES (1937-40) - the reprinting of all this unedited negative material was completed and a print, still in its unedited form, was returned to its tribal home at Turangawaewae for a showing before the Maori Queen Te Atairangikaahu and other elders, in December. Research and work on this film is continuing.

The Film Preservation Programme has a permanent staff of three working part time - two film repairers and a technical officer. As usual, all nitrate in the Archive's collection was wound through and given a close technical examination at the beginning of the year. This sets the priorities for the repair and copying.

The most pressing problem facing the Archive at present, apart from funding, is the need for additional vault space. Suitable vaults for the nitrate films are urgently needed, and further controlled long term areas for the storage of the acetate (black and white and colour) collections. There is at present no satisfactory provision for the cold storage of colour films. These are the Archive's highest priorities for 1986.

In the documentation area, conservation work was substantially reduced due to the moving of the collections. However, some progress was made on ensuring these materials were stored in a more archivally safe manner.

### 3. CATALOGUING DOCUMENTATION RESEARCH

In 1985 over 1300 titles were accessioned and a part time position of Accessions Officer was created. Material was received from major current New Zealand film makers, who have deposited master negatives as well as full records of film production.

Cataloguing of films preserved during the year proceeded at a slow pace with much research necessary for the identification of early New Zealand films.

Considerably more time this year was spent in providing access to the collection, for Archive screenings, private research, viewings and production useage.

Due to the move to temporary premises in early 1985 accessibility to the Archive's ever increasing documentation collections had to be reduced in the short term. Accessibility was maintained, however, to the New Zealand materials except for the poster collection. Minimal environmental upgrading and a doubling of shelf storage area is currently being undertaken. This will improve accessibility and storage conditions plus enable preventative conservation and repair work to again be undertaken.

The more than 1200 books in the Film Archive's Reference Library are now completely catalogued and classified, (using the FIAF System) and access to them for research and study is now possible at last. The library is a reference facility rather than a lending one, and is the basis of a resource centre for the film industry and the public. It is the largest film book reference library in the country.

Substantial progress has been made in the sorting, identifying and archival storage of the New Zealand stills in the collection and work has also begun on the organizing of the foreign stills.

Requests for access to the Documentation Collection for study and research continues to increase.

#### 4. FILM SHOWINGS

1985 saw a wide variety of screenings taking place throughout New Zealand and overseas. The Archive continues to be 'national' in pursuing its responsibilities through travelling film shows, and associated activities throughout the country as one of its major functions.

In February over 400 people attended the two special screenings in the town of Otaki where the restored 1921 film HISTORIC OTAKI was presented. This short film, containing the record of the Tangi and Funeral of Te Rauparaha's niece, had not been seen in the area since it was made. A full programme of films was presented and over \$1000 was raised for the Archive, with the theatre being made available free and the staff contributing their services.

Later in February the 1925 feature THE ADVENTURES OF ALGY played to two sold out performances as part of the Dunedin Festival. Dorothy Buchanan's musical score was played live by local musicians. Local Dunedin shorts made up the first half of the programme.

The James McDonald film of the WHANGANUI RIVER (1921) was returned to its people for an extraordinary and emotional first screening in the area. Nine people from the Archive returned with the film to Matahiwi for this showing. The following week the Archive screened the film and other rare early ones of the area, to four sell-out houses in Wanganui City. These raised a further \$1000 towards the Archive's work. Other rare early Maori films in the collection were screened in May at the Nga Puna Waihangā hui (Maori Artists and Writers gathering) at Ratana Pa, attended by the Maori Queen; at Parliament in July (this drew a full house including nearly a quarter of the members of Parliament from both sides and several cabinet members, as well as their staff and families, Parliamentary Officers and staff and members of the Press Gallery); and in October at the Maori and Pacific Island Weavers' hui at Turangawaewae. A special screening of the Manley CANOE film also took place for the Maori Queen and the elders of the area, at Turangawaewae in December.

In July the Archive brought to New Zealand a print of F W Murnau's SUNRISE (1927) from the Department of Film at MoMA. It had not been seen in the country for 57 years, and screened at the Wellington, Auckland, Dunedin and Christchurch Film Festivals. It was widely regarded as a highlight of these festivals and was the first film to sell out in the Auckland Film Festival. A short New Zealand film QUEEN OF RIVERS (1928) accompanied SUNRISE, and a special clarinet and soprano saxophone score was written for it by Dorothy Buchanan and played live at each venue.

In September the Archive presented an extremely successful three week, 37 film, season of New Zealand films at the Pacific Film Archive in Berkeley. Eight new features screened, opening with the sellout US premiere of Geoffrey Murphy's: THE QUIET EARTH. Other programmes included works by independent film artists, documentaries and documentary features, films by New Zealand women, as well as a special programme of rare Maori films, presented by the elder for the Film Archive: Witarina Harris. The Archive's director introduced the majority of the programmes and was guest curator at the PFA for the course of the season. There was also Archive involvement with Salutes to New Zealand cinema at the Mill Valley Film Festival, and the AFI in Washington.

In August and November the Archive presented an extremely popular series of Sunday film screenings at the National Art Gallery in Wellington: Film Unit films from the 40's, Treasures from the Film Archive (with live musical accompaniment), Films of the South Pacific, and Images of Women in New Zealand Film.

Other screenings took place at an Athropologists Conference in Palmerston North, and London; at an International Museum Education conference in Wellington; at the Archives and Records Association Conference in Auckland; the Art Gallery and Museum Conference in Napier; at the Alexander Turnbull Library in Wellington; Victoria University of Wellington; at a public screening in Napier; an historical society in Eastbourne; and before the Royal Commission into Broadcasting.

The Archive distributes PATU!, a controversial feature documentary on the 1981 Springbok rugby tour of New Zealand. This had a number of screenings including a memorable one for the National Police College organised by the Archive with the film's director attending. Another NZ feature, DON'T LET IT GET YOU (1966), had several screenings arranged by the Archive, and the Archive's director curated a major retrospective of British Documentary films for the NZ Federation of Film Societies and the British Council. METROPOLIS, with a score arranged by Dorothy Buchanan, also screened through the Film Societies.

## 5. EXHIBITIONS PUBLICATIONS

One of the losses in the move to temporary premises was the Archive's Museum of Cinema/Exhibition space. While there is a small semi-permanent exhibition of film related materials at the new premises, there have been no further major exhibitions. In 1985 the Archive published its Newsletter three times. This now has a circulation, both nationally and internationally of 3000. A programme was produced for the film season in San Francisco and programme notes accompany all screenings.

## 6. BUDGETARY MATTERS RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Archive still lacks stable funding. In 1985 it operated on grants received from the New Zealand Lottery Board and the New Zealand Film Commission together with lesser amounts from Television New Zealand and the Department of Education. Discussions continued throughout the year with Government on the future funding and status of the Archive. The Archive has the support of the Minister for Internal Affairs and his Department as well as the Film Commission and very regular contact is maintained with them.

From the private sector the Archive received a donation of \$10 000 from the Westpac Banking Corporation. Proceeds from the premiere of a new New Zealand feature were donated. Several independent film production companies made donations, often in the form of ongoing monthly direct credit into the Archive's account. The Archive has charitable status approval from the Inland Revenue and donations are deductible.

The Archive's relations with governmental authorities remains healthy, working particularly closely with the National Film Unit and the other government bodies represented on the Archive's Board (National Archives, Education, TVNZ). The Archive worked closely with the Ministry of Foreign Affairs on the PFA film season in San Francisco and maintains very strong links with other institutions through active membership of the Art Galleries and Museums Association, Archives and Records Association, and Society for Cultural Conservation.

Two new Trustees joined the Board of the Archive representing the Independent Film Industry, and a new Chairperson was appointed, Patsy Reddy. She is the Film Commission's representative on the Board.

## 7. INTERNATIONAL RELATIONS (FIAF and others)

The New Zealand Film Archive was admitted as a Full Member of FIAF at the New York Congress. The Congress was attended by the Archive's director, Jonathan Dennis. He also visited the National Film and Sound Archive in Canberra in January. Close links are maintained between the two Archives. Dr Henning Schou visited The New Zealand Film Archive on FIAF's behalf in March and the Australian Minister for Home Affairs and Environment visited in July. A consignment of early British nitrate was sent to the National Film Archive in London during the year and contact was maintained with many other FIAF Archives. The Archive also worked particularly closely with the Pacific Film Archive in Berkeley.

## 8. SPECIAL EVENTS MISCELLANEOUS

The Friends of the Film Archive were responsible in 1985 for preparing a number of functions, supporting the major Wellington screenings and purchasing many items to add to the collection. The Archive's kaumatua (elder) Witarina Harris - herself an early New Zealand film star - was made an Honorary Life Member.

The Archive made a submission in November to the Royal Commission on Broadcasting and Related Telecommunications on the preservation and accessibility of the New Zealand content of Television New Zealand broadcasts. The Royal Commission reports back in 1986.

Media interest in the Archive continued unabated.

**Wien**



ÖSTERREICHISCHES  
FILMMUSEUM  
*Wien*

REPORT OF ACTIVITIES 1985/86

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I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 116 films and 81 newsreels. Among the films were works by Ken Russell, Fritz Lang, Carl Theodor Dreyer, Joan Micklin Silver, Bob Gardner and Luigi Comencini. We were also able to acquire a rare documentary of World War II.

II. PRESERVATION

The new air-conditioning system works very satisfactory. It is dry enough so that the new color material by Kodak will keep the colors for about 100 years according to their specifications.



Our report to the Minister of Education, Arts and Sports stating that we would need a sum of about 40,000.000.-- Austrian Schilling for preserving our nitrate holdings remained without answer. Therefore preservation work progresses with a slow pace.

III.

DOCUMENTATION AND CATALOGUING

Österreichisches Filmmuseum is continuing its cataloguing work of films, stills and documentation. Our library has been enlarged by precious material, mainly very rare trade papers from the early days of moving pictures, which the Museum of Modern Art was kind enough to give away to us.

As the library is heavily used by students of many faculties we considerably enlarged our holdings of books.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 11.000 members. Since March 1985 about 28.000 people have attended 394 performances. 540 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:

Ken Russell (in two parts)

(in collaboration with the National Film Archive, London)

François Truffaut, retrospective of the Vienna Film Festival

Documents on Austrian history 1896 - 1955

(from the collection of Österreichisches Filmmuseum)

. . . Until the Hour Zero (in the course of the Vienna Art Festival) (in collaboration with the National Film Archive, London and the Cineteca Nazionale, Rome)

Erich von Stroheim

Daniel Schmid

Internationales Forum des jungen Films,

Berlin 1985

Carte Blanche à L'I.N.A.

Bertrand Tavernier

F.W. Murnau (in collaboration with  
Münchener Stadtmuseum-Filmmuseum and  
Deutsches Institut für Filmkunde-Film-  
archiv)

Peter Bogdanovich (in collaboration with  
the National Film Archive, London)

Marcel L'Herbier (in collaboration with  
the Centre National de la Cinématographie,  
Bois d'Arcy

W.C. Fields

Mae West

and for the first time the most complete  
Danish version of LA PASSION DE JEANNE  
D'ARC by Carl Theodor Dreyer provided by  
Det Danske Filmmuseum as well as the film  
GOSSLIWIL by Hans Stürm and Dr. Beatrice  
Leuthold.

Prof. Robert Gardner, Harvard University,  
presented his prize winning Film FOREST OF  
BLISS.

V.                    PROGRESS IN BUDGETARY MATTERS,  
                         RELATIONS WITH GOVERNMENTAL  
                         AUTHORITIES

As mentioned last time there is not the least progress in budgetary matters. Our grant is continuously being cut following the general tendency in diminishing grants for the arts in our country.

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, Ceskoslovensky Filmovy Ustav-Filmovy Archiv, Gosfilmofond, Det Danske Filmmuseum, Svenska Filminstitutet-Cinematket, La Cinémathèque Suisse, The British Film Institute, Münchner Stadtmuseum-Filmmuseum, Deutsches Filmmuseum, Frankfurt, Deutsches Institut für Filmkunde-Filmarchiv, Cineteca Nazionale, Rome, Services des Archives

du Film du Centre National de la Cinémathographie  
Bois d'Arcy, Nederlands Filmmuseum, The National  
Archives Washington.

VII. STATISTICS

GUESTS AT THE FILM MUSEUM

Ken Russell

Warren Sonbert

Daniel Schmid

Jean Collet

Hans Stürm

Dr. Beatrice Leuthold

Hans Jürgen Syberberg

William Karl Guerin, Centre  
national d'art et de culture

Georges Pompidou

Robert Gardner, Harvard University

COLLECTIONS

Films	4931
Newsreels	3043
Stills approx.	264000
Programs approx.	131000
Books	8000

PROJECTIONS

Spectators	28000
Films	540
Screenings	393
Members	11000

(This report covers the time from March 1985  
to February 1986)

