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Ladies and Gentlemen,

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Allow me to tell you a few words about the State film archives of the Czechoslovak State film. Before I make a short report, I'll have several remarks.

First of all let me thank the Nederlands Historische Film Archief for the invitation we got. We are conscious of the difficulties the country arranging this congress had and I am personally very happy to be able to take part in this congress here, in your country in Netherlands and to be able to know the place where you work. We have met here to discuss the possibilities of our mutual connections and the way of realising at the best the program and purpose of FIAF, that means the way of developing and making easy the international exchange of historical, educational and artistic films and of developing by these means the film culture. It is clear that the film workers on this field must follow the motto: to fight against everything that abuses of the art and consequently of the film, against the life.

Further let me mention some arrangements in our organisation in Czechoslovakia. A big section of documentaries was joined to the State archives, which have been reorganised this year. There have been personal changes too. Mr. Brichta, whom you surely miss here, devotes most of his time to another important task: he is professor at the Film Academy and educates ~~the~~ our new film generation. He is at the head of our consulting assembly as well.

The fact that we didn't participate in some of the previous congresses and that our mutual co-operation has grown a little weaker in the last time can be explained by the above mentioned change in our organisation and partly by the new stuff in our work.

In the last time we have tried to avertake all we have been neglecting. I'd like to mention that there are still some things we lack in our praxis: We have got no answers to our letters from the National Film Library in London, there is no echo from the Museum of Modern Art Film Library in New York. We have got no report from the last congress. I hope that it happened through inadvertance ~~is~~ and that there is no question of some kind of discrimination. That's all I wanted to tell you at the beginning of my report.

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The State film archives, reorganised this year, get a full material and ideological support from the Czechoslovak State film. We have no economic problems. We succeeded in getting a relatively satisfying building in Prague, where we work and where we have the great part of our collections. We lack only some technical installations to attain a perfect preservation of films. The Czechoslovak State film let us have a few of the elder film specialist, who are in charge of a good conservation of the films and of their appreciation.

After the German occupation the film becoming the property of the State, a basis was laid for our work in the archives. At that time we took over many films and stores. We have been receiving up to now films from storehouses, from the nationalised enterprises and from individuals. That is the reason why only now we are finishing the full list of the films we have in our archives, first of all of the acted features. We are going through thousand of shorts in order to be able to appreciate our collections.

By these facts I am trying to explain you why we haven't up to this moment sent you the list of the films we have in our archives as it was decided, I suppose, in Copenhagen.

The number of ~~the~~ films our

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Film Library had any thousands of prints

is about two thousand prints of features and of film negatives and about 4 thousand shorts, acted, scientific, cartoons and documentaries and about 4000 film shots. We get all prints of the foreign films when their exploitation has expired and of course when we have the right to keep them. We get all films of the Czechoslovak production, further films from the Soviet Union and People's democracies, which have been shown in our country. Our every year's increase of new films is, as you can see, considerable. Our film archives serve first of all to the studies of history, of the economic and artistic evolution of the national productions and they are intended for our film workers and on the first place for our film youth.

You don't know maybe that a film secondary and film high school exists in our country, which educates young film workers for our State film. They are highly supported by the state and our duty is to provide them with the best resources for their studies to enable them to become honest and experienced workers of the progressive film art. During the last years we have lent to the schools about 2 and a half million metres of film.

There was another question concerning the possibility of how to get the best of our archives films for the workers in our industry and at the universities. Even to them we are lending films, to educate good workers and develop the film culture. You can't imagine the enormous interest our people has in the film history. In the last time even the representatives of our people's administration have been arranging excursions in the cinemas, where films, made at the very beginning of the film history are shown.

Naturally, we don't lend all films we have, but we sorrowfully choose films helping to follow the slogan of our international film festival: for peace, for a new man, for a better mankind.

As we want to show our public ~~at~~ our archives collections, we are going now to have meetings in our National Technical museum, where retrospective films will be shown.

There we want to show everybody who is interested in the film, the standard works of the world's cinematography. First of all we want to project the films of the soviet regisseurs Eisenstein, Pudovkin, Ermler and others. Further the films of the world's production, so far as we have been able to get them through your medium, Murnau's *Faust*, Claire's *Straw hat*, Sandberg's *Klovn*, Goesta Berling, the works of Chaplin and the eldest films of the brothers Lumiere, Edison and our production.

As you can see, the importance and exploitation of our film archives is enormous. At this congress where I can in a few words and partly, only appreciate the activity of this organisation, I must tell that it really can help the connections amongst the progressive film workers—and we all want to belong to them, don't we—not to stick to the antiquated notions but on the contrary to go on developing.

Enable us to get films from you to throw a right light on the film history. And not only on the history. We are interested in social, scientific and artistic problems of all the countries that sent their representatives to this congress. We shall let you have and show you films dealing with our new reality, reality of a happy, peaceful building.

Now I would like to come back to our film production I have not mention very much up to this moment. We too have our film pioneers, our Křiženecký, Ponrepo, Šváb Malostranský and film avantgardists.

It was not their fault that in the time of our first republic ⁱⁿ our film was sinking into banalities and cosmopolitism. I'm sure that you too, Ladies and Gentlemen, you too could

complain about the so called

film jungle. We are out of it now and following the example of the great soviet art we are trying to create films dealing with new problems, with a new man.

I have thought it necessary to tell you this, even when it has apparently nothing to do with the activity of FIAF.

I know that today, in many countries, it's not easy for the public to see our films or films coming from the other People's democracies. We have the possibility of showing these films to the film public through the medium of FIAF, in some countries they can be shown in cineclubs. Let's get the best of this occasion following our most important task: to contribute to the development of the progressive film art. And nobody can prevent us from doing so.

At the end, allow me to wish you good luck in all our activity.

Please, if you didn't get all I have been talking about, which could have happened because my English isn't perfect, and if some things should not be quite clear to somebody, please come back to them, and I shall try to explain them.

I tried to tell you anything about our State Film Archives. But my pronunciation is not very good. So if something is not quite clear or if somebody would like to hear anything else we shall discuss about it.