

The draft manuscript for the Basic Manual for Film Archives was not yet ready for consideration by the Executive Committee, due to delays caused by internal problems at the Jugoslovenska Kinoteka, but Vladimir Pogacic still hoped to have it ready before the 1974 Congress. Peter Morris of the Canadian Film Archives offered to help prepare the English-language version of the draft, in order that it might be possible to offer it even in the draft stage for the consideration of R.R. Bowker Company, which has expressed interest in the possibility of publishing it.

The Executive Committee reviewed current membership problems, including the potential situations which have arisen at the National Film Archive in London and the Canadian Film Archives in Ottawa, situations which might result in contradictions to the Zagreb resolution concerning the autonomy of film archives. It was reported that the situation in London had been at least temporarily resolved in a satisfactory manner.

A special resolution was passed in the interests of the Canadian Film Archives, in its struggle to maintain its independence and its special character.

The final topic which occupied the Executive Committee was the plans for the 1974 Congress to be hosted jointly by the Canadian Film Archives in Ottawa and the Cinematheque Quebecoise in Montreal. The draft agenda was studied, and it was decided to adjust it to allow for one session of Open Forum, where any topic of interest to the FIAF may be entered. Among the various symposia and special events already announced, it was reported that the Symposium on Methodology of Film History would be extended to a full day, and that a limited number of non FIAF observers with a special interest in this subject would be permitted to attend this session.

#### COMMISSION REPORTS

##### PRESERVATION COMMISSION.

This commission met in Bucharest in December 1973, as guest of Arhiva Nationala de Filme, and the draft manual on the preservation of color film was discussed. New versions of some of the chapters were completed by January 1974, and a meeting was scheduled to be held in Ostend, Belgium, where the final version would be adopted. It will be ready in the German language only for the 1974 Congress.

The National Film Archive of London agreed to help with the English version when it was ready. The Commission also announced plans to meet in April in Amsterdam, to discuss the preservation of magnetic records, the first draft of the manual to be ready by the end of 1974.

##### CATALOGUING COMMISSION.

The Commission had received seven replies to the request presented at the 1973 Congress for comments on the Draft Manual on Film Cataloguing, and assessed these at a meeting held January 22-24, 1974, near Dubrovnik, Yugoslavia. The views of the member archives were discussed and incorporated in the manuscript of the manual. The completion of the revised version was scheduled for 20th May, and an editorial revision by the English-speaking Commission members was planned for October 1974. Several names were suggested to write an introduction to the manual. The future work of the Commission will include the definition of filmographic terms, the dictionary of filmographic terms in about 25 languages, and a summary of the current state of preparation for electronic data processing in some member archives. Also discussed were the exchange of filmographic information, a list of abbreviations of filmographic terms, and the reconstruction of classic films.

The Commission received approval from the Executive Committee to nominate Mrs. Aveney of the Library of Congress as the new member to replace Dr. Montesanti, who has retired.

#### DOCUMENTATION COMMISSION.

The Commission met in Amsterdam February 11-13, as guest of the Nederlands Filmmuseum. On the subject of The International Index to Film Periodicals, it was reported that the cards for the 1973 annual volume would soon be ready to turn over to R.R. Bowker for publication, which is scheduled for June 1974. The Commission decided to include several new periodicals beginning in 1974, including Variety (film reviews only), Monthly Film Bulletin, and Film Facts. As these filmographic periodicals will make a large increase in the number of cards to be sent out and filed in the archives, it was decided for practical reasons to index more selectively the minor language periodicals for the card service only, although they will continue to be fully indexed for the annual volume. Plans are still underway to move the card distribution service from the FIAF Secretariat to London, where it will operate under the administration of the National Film Archive.

Other topics discussed by the Commission included the Draft Directory of Film and Television Documentation Sources, the classification of film literature, the international filmography, the international directory of set designers, data processing, and television documentation. The only project to be completed was the Guidelines for Describing Unpublished Scripts: with some minor changes, this will be published by the FIAF Secretariat and distributed to member archives during the summer of 1974.

#### SOURCE MATERIAL ON AMERICAN FILM PRODUCTION PRIOR TO 1920

Some notes on existing filmographic sources for American film production before 1920, other than the trade periodicals and newspapers, by Anthony Slide. When Mr. Slide prepared these notes he was working on the forthcoming AFI Catalogue, Feature Films 1911-1920. Since that time he has become Assistant Archivist at the American Film Institute Archives.

In my researches with the American Film Institute on early American film production, initially as a Louis B. Mayer Research Associate and now in connection with preparatory work on the American Film Institute Catalog: Feature Films 1911-1920, I have been able to uncover and gain access to more research material on the American cinema prior to 1920 than most other people working in the same field. What strikes me time and again is not that so much contemporary material is lost, but that so much has survived, and that what has survived is cataloged in a totally inadequate fashion.

Company records are, quite naturally, the primary--indeed the most important--source of research. The holdings of the Museum of Modern Art in relation to the American Biograph Company and D. W. Griffith are well-known, but the Museum also has a sizeable collection relating to the Edison Film Company. However, their collection is as nothing compared to the veritable treasure trove at the Edison National Historic Site (P.O. Box 126, Orange, New Jersey 07051), whose vaults contain original scripts, glass negatives and legal papers, much of which is as yet uncataloged. All the Site lacks is a sizeable collection of Edison Films. Albert E. Smith, co-founder of the Vitagraph Company, maintained meticulous business records, and these are now located, along with what must be the only complete run in existence of the Vitagraph Life Portrayals (1909-1916), in the Special Collections Division of the University of California, Los Angeles.