

CINEMATECA DE CUBA  
ANNUAL REPORT  
1972-1973

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

During the present period we have acquired some 450 titles comprising over 750 prints. They include features, documentaries, newsreel and animation, both in 35mm and 16mm, and were received from the following sources:

- a) Exchanges with other archives (FIAF & UCAL members)
- b) Donations from the Cuban film distribution enterprise
- c) Donations from the Cuban film production enterprise
- d) Purchases from international film distributors, negotiated thru the Cuban international film distribution enterprise
- e) Donations from the Film Sections of the Cuban Army and of the Cuban broadcasting (Radio & TV) enterprise.
- f) Donations from the Audiovisual Department of Havana University
- g) Donations from ICAIC's (Cuban Film Institute) historical film archive
- h) Occasional donations from individuals

All the films are deposited in our vaults with the purpose of conservation and to be shown only within our premises. As reference we give below some of the titles acquired this term:

EL CORAJE DEL PUEBLO, Sanjinés  
Y EL CIELO FUE TOMADO POR ASALTO, Alvarez  
QUEIMADA, Pontecorvo  
TELL THEM WILLIE BOY IS HERE, Polonsky  
GRAPES OF WRATH, Ford  
LA REGLE DU JEU, Renoir  
APARAJITO & APU SANSAR, Ray  
ELISSO, Shenguelaia  
OSVOBOZHDENIE, Ozerov (Liberation)  
THE BALLAD OF JOE HILL, Widerberg  
PRIVILEGE, Watkins  
TIERRA SIN PAN, Buñuel  
LES ENFANTS DU PARADIS, Carné  
BRZEZINA, Wajda (The Birch Wood)  
A POZDRAVUJI VLASTOVKY, Jires (My love to the swallows)  
THE IRON HORSE, Ford  
THE MAGNIFICENT AMBERSONS, Welles  
L'ETOILE DE MER, Ray

A PROPOS DE NICE, Vigo  
MOMMA DON'T ALLOW, Reisz  
O'DREAMLAND, Anderson  
BIELAIA PTITSA S CHIORNOI OTMEFINOI, Ilienکو (The White Bird with the Black  
POINT BLANK, Boorman Mark)  
THE SAINT VALENTIN'S DAY MASSACRE, Corman  
LE BALLET MECANIQUE, Léger  
GUERNICA, Resnais  
BONNIE AND CLYDE, Penn  
IN COLD BLOOD, Brooks  
EL COMPADRE MENDOZA, Fernando Fuentes  
DOS MONJES, Juan Bustillo Oro  
LE SANG D'UN POET, Cocteau  
ELDORADO, L'Herbier  
WHAT EVER HAPPENED TO BABY JANE?, Aldrich  
NATCHALO, Panfilov (The Beginning)  
DIADIA VANYA, Konchalovski (Uncle Vanya)  
THE ARRANGEMENT, Kazan  
NO TENEMOS DERECHO A ESPERAR, París  
BEG, Naumov (The Flight)  
WHY WE FIGHT Series, Capra  
SHERLOCK JUNIOR, Keaton  
VIVA LA REPUBLICA, Vega  
UKROSCHENIE OGNIA, Jrabrovitski (The Taming of the Fire)  
DE AMERICA SOY HIJO Y A ELLA ME DEBO, Alvarez

#### **Relations with the producers and distributors**

The Cuban Film Institute (ICAIC) is a state managed Organization that deals with everything pertaining film in our Country. Cinemateca de Cuba, the National Film Distribution and the National Film Production enterprises are closely related within this Organization, where they share the same interests: film culture. Therefore we were able to subscribe highly beneficial agreements with both enterprises by which a print of every film produced in Cuba is automatically deposited in our vaults. Likewise we are entitled to select a considerable amount of films from those purchased annually for commercial distribution in our Country, for the sake of preservation and exclusive showing within our premises.

**2. Progress made in the field of preservation: premises, apparatuses, copying of nitrate films on to acetate stock, etc.**

Cinematheca de Cuba also counts on the skilled and permanent services of laboratory technicians and apparatuses operating at ICAIC's National Film Laboratories (both 35 & 16mm) either for the copying of nitrate film on to safety, the copying of decaying color film on to new stock the contratyping of significant single prints, the blowing up from 16 to 35mm, and vice-versa, or for cleansing and restoration purposes. Some "copies uniques" have been found in such a bad shape that our specialists have decided to copy them frame by frame in the trick machine. Successful experiences have also been achieved in the blowing up of 9.5 to 35mm. During the present year our vaults capacity is being increased almost in 100% as demanded by the growing rythm of film acquisitions.

	<b>Films</b>	<b>Reels</b>	<b>Meters</b>
a) Nitrate transferred on to safety	5	46	11,754
b) Decaying color films transferred on to new stock	22	259	67,305
c) Single prints, contratyped (35mm)	28	265	69,523
d) Single prints, contratyped (16mm)	23	27	9,014
e) Blow-ups (16 to 35)	14	126	39,603
f) New prints, from negatives (35mm)	36	163	42,231
g) New prints, from negatives (16mm)	41	50	15,322

**3. Progress in the field of cataloguing: films, documentation, etc.**

We have decided to close, for the moment, the research started some 4 years ago looking for the missing credits to fill in the incomplete "fiches techniques" of the first part of the Cuban Film Catalogue (1897-1930, 1930-1959, 1959-1970, plus subsecuent yearly supplements) till now in preparation, and send it to the printing. We have taken this decision in view that we have checked every source of information available in our Country and that very little documentation on the subject has been traced abroad. We will gladly send all our colleagues a free copy of this Catalogue as soon as it will be ready. Of course we shall keep all archives duly posted, from time to time, about any complementary data that may come out in the future on this work.

We have availed of the opportunity of having as visitors or guests, during the present period, many outstanding Latinamerican filmmakers and archive people, to interview them in order to correct and complete our Latinamerican Filmography. Much of our Archive attention is being devoted to the development of our Latin American Film Section.

We have already started the cataloguing of every film available in Cuba on education, sciences and techniques, regardless of their place of deposit. Besides the technical data, we shall include a summary of their subject to be drawn up by specialists in each field, as well as their recommendation regarding audiences. This General Catalogue will be progressively enriched by additional new titles of international production that the Archive will secure thru the specialists' suggestions so as to guarantee that each subject will count on up to date reference material. Once this Catalogue is ready, it will be made available to every scientific, technological and educational organization in our Country for their guidance and benefit. The practical usefulness of such a work, particularly for a country engaged in its economical, technological and cultural development, is evident.

#### 4. Showings on the archive's premises.

As per our national exhibition schedule given below, it will be noticed that we are offering over 6,000 showings yearly (around 500 a week) throughout the country. This we are able to accomplish thanks to the collaboration of ICAIC's National Exhibition Enterprise, which deals with the management of every film theatre in Cuba. The Archive also contributes to the programming of the so-called "Cinémas d'Art et d'Essai" now in their first stage of development. In addition we maintain our weekly TV programs offered now every Sunday evenings thru Havana's National Channel 6 and Santiago de Cuba's local channel Tele-Rebelde. Compared to our last Report, during the present period two big towns have been added, as of January 1973, to our exhibition schedule: Cienfuegos, in the central province of Las Villas and Holguín, in the eastern province of Oriente. We are thus keeping along with our decision to eliminate in practice every vestige of the elitist concept of the traditional film archive, making our programs available to the largest possible number of students, young workers and audiences in general and not only in the capital of the Country but also in every capital of province and other major towns.

A total of 924 titles have been presented during the present period through Cinemateca de Cuba's national exhibition program, including TV. In addition, our Film Service section has loaned over 1,000 titles to filmmakers and educational, cultural and scientific institutions.

Some of the films shown during the present period:

DER LEONE HAVE SEPT CABEÇAS, Rocha

LA REGLE DU JEU, Renoir

REDES, Zinneman

LES SORCIERES DE SALEM, Rouleau

CSILLAGOSOG KATONAK, Jancso (The Red and the White)

OS FUZIS, Guerra

ORPHEE, Cocteau  
LA PRIMERA CARGA AL MACHETE, Gómez  
LES GRANDES MANOEUVRES, Clair  
LA NUIT FANTASTIQUE, L'Herbier  
TELL THEM WILLIE BOY IS HERE, Polonsky  
LES CARABINIERS, Godard  
VIDAS SECAS, dos Santos  
SUNRISE, Murnau  
L'ATALANTE, Vigo  
SCHASTIE, Medvedkin (Happiness)  
LUCIA, Solás  
BEZHIN LUG, Eisenstein (The Prairie of Bezhin)  
EVERYDAY EXCEPT CHRISTMAS, Anderson  
POINT OF ORDER, de Antonio  
O'SALTO, de Chalonge  
PICASSO, Emmer  
TIERRA SIN PAN, Buñuel  
HEJA ROLAND, Widerberg  
SALT OF THE EARTH, Biberman  
MAT', Pudovkin  
HANOI MARTES 13, Alvarez  
BRATIA KARAMAZOVI, Piriev (The Brothers Karamazov)  
BARRAVENTO, Rocha  
PRESTUPLENIYE I NAKZANIYE, Kulidzhanov (Crime and Punishment)  
POZDRAVUJI VLASTOVKI, Jires (My love to the swallows)  
THE SON OF THE SHEIK, Fitzmaurice  
EXTASE, Machaty  
THE KISS, Feyder  
  
ZVENIGORA, Dovzhenko  
OCTIABR, Eisenstein  
BABY RIAZANSKIE, Preobrajonskaia (The Women of Riazan)  
NOVYI BABILON, Kosintzev-Trauberg  
LETIAT ZHURAVLI, Kalatozov (The Cranes are flying)  
BIELAIA PTITSA S CHIORNOI OTMETINOI, Iliencko (The White Bird with the Black  
AELITA, Protazanov Mark)  
SANTA, Antonio Moreno

LOS DOS MONJES, Juan Bustillo Oro  
IL TEMPO SI E'FERMATO, Olmi  
SOLARIS, Tarkovski  
LA NOTTE, Antonioni  
14-18, Aurel  
VIVA L'ITALIA, Rossellini  
A NIGHT AT THE OPERA, Sam Wood  
SHERLOCK JUNIOR, Keaton  
GRAPES OF WRATH, Ford  
MEMORIAS DE UN MEXICANO, Toscano  
SACCO E VANZETTI, Montaldo  
EL CORAJE DEL PUEBLO, Sanjinés  
THE MAGNIFICENT AMBERSONS, Welles  
PATHER PANCHALI, APARAJITO, APU SANSAR, Ray  
AGNUS DEI, Jancso  
EL CAMINO HACIA LA MUERTE DEL VIEJO RALES, Vallejo

(This report continues on the following pages)

**CINEMATECA DE CUBA'S NATIONAL EXHIBITION SCHEDULE**

<u>Theatre &amp; Town</u>	<u>Theatre capacity in seats</u>	<u>Days &amp; time of showings (p.m.)</u>	<u>Yearly availability in seats</u>	<u>Yearly showings</u>
Cine Caribe Isla de Pinos	828	Monday 4:30, 7:00, 9:30	129,168	156
Cine Praga Pinar del Río	1,010	Monday 4:30, 7:00, 9:30	157,560	156
Cine de Arte ICAIC Havana (*) (**)	1,482	All week 4:30, 7:00, 9:30	1,387,152	963
Cine de Ensayo La Rampa Havana (*)	931	All week 4:30, 7:00, 9:30	1,065,964	1,144
Cine de Ensayo Rialto Havana (*)	456	All week 4:30, 7:00, 9:30	521,664	1,144
Cine Abraham Lincoln Matanzas	590	Monday & Tuesday 4:30, 7:00, 9:30	184,080	312
Cine Cubanacán Santa Clara	1,218	Monday 4:30, 7:00, 9:30	190,008	156
Cine Jagua Cienfuegos	903	Monday 4:30, 7:00, 9:30	140,868	156
Cine América Latina Camagüey	832	Wednesday & Thursday 4:30, 7:00, 9:30	259,584	312
Cine de Ensayo Rialto Santiago de Cuba (*)	426	All week 4:30, 7:00, 9:30	487,344	1,144
Cine Martí Holguín	528	Monday 4:30, 7:00, 9:30	82,368	156
Cine Nicaro Nicaro	529	Wednesday 4:30, 7:00, 9:30	82,524	156
Cine Ciro Redondo Moa	572	Friday 4:30, 7:00, 9:30	89,232	156
	<hr/> 10,305 <hr/>		<hr/> 4,776,616 <hr/>	<hr/> 6,084 <hr/>

(\*) Cinémas d'Art et d'Essai have an additional showing every Monday at 2:00 p.m. They are programmed by the Archive based on films selected mainly from the national distribution and occasionally from the Archive funds.

(\*\*) Cine de Arte ICAIC is the Archive permanent film theatre. There we offer regular showings from Wednesdays thru Sundays. On Mondays and Tuesdays the Archive presents two Cine Club activities for film people and university students respectively, with single showings and discussions at 8:30 p.m.

**5. Progres in budgetary matters, relations with governmental Authorities.**

Cinemateca de Cuba operates on annual budgets which are fixed by mutual agreement between the Directions of ICAIC and of the Archive, at the end of each year. Extensions to the credits have been granted, however, whenever it has been necessary to carry on extraordinary tasks, such as, for instance, the urgent contratyping of nitrate or other stock endangered by sudden physical decomposition. There's always a sound chance that you will get the extra funds, even if in the middle of the fiscal year, if you can proof the urgency.

In the case of Cuba, as stated before, the Governmental Authorities in charge of film activities, including inversions, correspond to our main organization the Cuban Film Institute (ICAIC). Some of the Institute's directors, including its President (who founded the Archive), are also members of Cinemateca de Cuba's Board of Directors.

**6. Relations with other FIAF members.**

During the present period we have exchanged correspondence, documentation and/or films with the following archives: Nederland Filmmuseum; Jugoslovenka Kinoteka; Staatliches Filmarchiv der DDR; Cinémathèque Royale de Belgique; Arhiva Nationala de Filme (Bucuresti); Suomen Elokuva-Arkisto (Helsinki); Det Danske Filmmuseum; The National Film Archive (London); Cinémathèque Québécoise; Gosfilmofond; Department of Film: Museum of Modern Art (NY); Norsk Filminstitut; Canadian Film Archives; National Film Archive (India); Bulgarska Nationalna Filmoteka; Svenska Film Institutet; Cinemateket, etc. Exchanges have also been made with Latin American archives members of UCAL. Films exchanged (received and sent) with other archives during the present period amount to a total of 165,938 meters in 35mm and 17,922 meters in 16mm.

During the last year a large **Panorama** of Cuban Cinema was organized at the film archives of Sweden, Denmark, Finland and Norway with the help of Cinemateca de Cuba and kindly and most efficiently coordinated by the Svenska Cinemateket. This series was later on shown by the Bulgarska Nationalna Filmoteka and is scheduled for presentation, probably in July 1973, by the Archiva Nationala de Film, in Bucharest.

Further to the documentation on Latinamerican cinema we have submitted to some colleagues members of FIAF who have applied for it, we have also contributed with a large number of documentary films to the Latinamerican Film Panorama organized by the initiative of the Staatliches Filmarchiv der DDR at the 1972 Leipzig Film Festival. A similar manifestation has been organized by the Bulgarska Nationalna Filmoteka for presentation during May 1973 with the collaboration of the Staatliches Filmarchiv der DDR and ourselves. It is in the interest of UCAL that a similar manifestation may continue circulation amongst other FIAF members; Cinemateca de Cuba shall be very pleased to offer its collaboration as heretofore.



## 7. Projects, miscellaneous.

Cinemateca de Cuba considers that the Executive Committee of FIAF should elaborate a proposition of collaboration with the Latinamerican archives members of UCAL, to be submitted to the discussion and approval of FIAF's General Assembly on the following basis:

1) In view of the precarious financial situation of most Latinamerican archives, which seriously affect their possibilities to export hard currency, a 5-year exemption in the payment of their annual fees should be applied to those wishing to enter FIAF or to be promoted to permanent members of the Federation.

2) As a first step to help their technical development, all Latinamerican archives should be immediately furnished with all FIAF publications regarding film preservation, documentation, cataloguing, as well as basic recommendations regarding programming and managerial organization.

3) The Federation should create a pool of film (preferably in 16mm to reduce laboratory and transportation costs) on the history and development of cinema (with a particular emphasis in films with a social approach), to be placed at the disposition of Latinamerican archives. Spanish intertitles and subtitles will be required.

Each archive member of FIAF could contribute to this pool, according to its financial possibilities, either by sending prints, raw stock or funds to cover laboratory costs.

The definitive composition of this Film Panorama would be decided by mutual agreement between FIAF and UCAL.

4) The Secretary General of FIAF should attend UCAL congresses, held once a year in Latinamerica, in order to get fully acquainted with the practical problems of the region. The experiences and information thus gathered he will, in turn, submit to the information and consideration of all FIAF members afterwards.

5) Likewise, the Secretary General of UCAL should attend every annual congress of FIAF held once a year in Europe, with the same purpose.

6) Latinamerican archives with some financial possibility to do so, will try to send a representative to FIAF congresses. The Treasurer and the Executive Committee of FIAF should study the possibility of helping financially, to some extent, the Latinamerican archives wishing to attend FIAF congresses, even if up to a limited number, and with preference to the UCAL Secretary General.

Héctor García Mesa  
Director

Havana, March 1973