

SAO PAULO  
cinemateca brasileira

*Cinemateca Brasileira was admitted as full member during the FIAF Vienna Congress. In order to make better acquaintance with this new colleague, the Editorial Board of the Bulletin have made an exception and are printing here the impressive Report for 1983 of the Cinemateca Brasileira. (Due to mail problems the document did not arrive in time for inclusion in the book of reports).*

- Acquisitions

Short Films: 74. Feature Films: 93.

These figures do not include some collections that are still under examination, and that will probably make twice the figures concerning short films.

Above 3.000 reels have been acquired and nearly 80% of them are original negatives. During 83, the Cinemateca Brasileira and the largest commercial laboratory in Brazil signed an agreement to transfer the films stocked in that lab to our archives. Since our staff and space are very limited, we chose to take first the older material. A rough examination of the reels demonstrated that signs of deterioration can be detected in relatively recent films (up to the end of the 60's). Some materials - particularly from the early 50's - are definitely lost.

Although the incorporation of such a considerable lot of films - about 30.000 reels - overcharges enormously our staff, its examination will give us a precise knowledge about the shape and present state of Brazilian film patrimony.

Cataloguing, Documentation, Research

Our staff dealing with documentation worked on schedule in the progressive incorporation of new titles and posters corresponding to films produced during 1983. The acquisition of books, screen-plays and other documents continued in its usual pace. The work on cataloguing comprised the organization of different materials: stills, posters, transparencies. We started the cataloguing of the posters of foreign films - these posters were collected by the archive during the fifties and sixties and were put aside while all our efforts were concentrated in Brazilian materials. We indexed posters corresponding to 1.138 titles (duplicates not considered).

The documentation section elaborated the 1983 Year Book, which comprises data obtained through collecting, summarizing and making an index of all information about Brazilian cinema published in the major newspapers and magazines in the country. Within the on-going Brazilian Filmography Project, 1.823 titles corresponding to films produced between 1988 & 1920, were catalogued. We finished the short-by-shot description of 70 Brazilian silent films deposited in the Cinemateca Brasileira, in the Cinemateca do Museu de Arte Moderna do Rio de Janeiro and in Embra-  
filme.

- Preservation

It was only after receiving a donation from the British Film Institute - 100 cans of raw stock - that the restoration lab of the Cinemateca Brasileira started operation in 1983. We processed about 75 thousand feet, transferring to safety material 70 documentary films and news-reels from the 30's and 40's and finishing all the rest of Brazilian silent films existing in our archive. The film ETERNA ESPERANÇA (Eternal Hope), produced in 1940, has been printed on safety material. With resources from the São Paulo State Bank, has been restored the original negative of the film BAHIA DE TODOS OS SANTOS (1960), a forerunner of Brazilian Cinema Novo, made by Trigueirinho Neto. A definite negative of CANCER (1968/72), by Glauber Rocha, has been put in shape. We made also a new print of CAMEO KIRBY (1923), by John Ford, tinted with original colours, by request coming from the Cinemateca Portuguesa.

After the fire in one of our nitrate storehouses (November 82), a National Program for the Restoration of Brazilian Old Films was organized. Primarily, it implied resources coming from different official agencies but, in 1983, only the Ministry of Culture and Education, through Embrafilme, effectively gave its contribution. At the end of the year, with the resources provided by Embrafilme, 200 cans of raw stock were acquired.

In 1983, our lab operations and storage capacity remained really limited, specially when one considers our ever increasing stock.

6.300 thousand feet of film were examined for content identification, physical verification and the selection of originals.

584 titles were revised and prepared for copying and public screenings.

- Cataloguing, Documentation, Research

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The documentation section elaborated the 1983 Year Book, which comprises data obtained through collecting, summarizing and making an index of all information about Brazilian Cinema published in the major newspapers and magazines in the country.

Within the on-going Brazilian Filmography Project, 1.823 titles, corresponding to films produced between 1898 & 1920, were catalogued. We finished the shot-by-shot description of 70 Brazilian silent films deposited in the Cinemateca Brasileira, in the Cinemateca do Museu de Arte Moderna do Rio de Janeiro and in Embrafilme.

- Film Showings

The Cinemateca Brasileira gave support to film screenings and retrospectives organized by film-clubs, museums and schools from different parts of the country. We also collaborated with national festivals and with the Leipzig Festival.

The films series organized by the Cinemateca include: Leni Riefenstahl; Leipzig in Brasil; Homage to Dercy Gonçalves; The Voyage of Charles Darwin; Fritz Lang; Charles Chaplin; Cinema Angolano; Dance in America; Fassbinder; Homage to Emilinha Borba; British Documentaries; Vera Cruz - The Dream Factory; Seven Days with Bergman.

Unfortunately we could not obtain precise data on attendance to our screenings. We have only the figures concerning our last series, the one on Bergman: 12 thousand spectators.

- Exhibitions

During the I Film Makers National Meeting, held in São Paulo, the Cinemateca exhibited a collection of stills and other visual materials assembling the show called "Brazilian Film - Sensations", perhaps the major exhibition ever made concerning Brazilian Cinema. Later, the show was taken to other cities throughout the country.

- Budgetary Matters, Relation with Governmental Authorities

Brazilian inflation surmounted 200%. The Cinemateca economic shortages made it difficult to maintain our staff and diminished our capacity to buy raw stock. We are trying to find a solution to our fund raising problems. Among different policies, we gave priority to the contact with governmental agencies and called their attention to the problems of film conservation. The Ministry of Culture and Education, through its National Foundation for Brazilian Memory, has settled with us an agreement concerning 1984: they will sustain the Cinemateca Brasileira, paying all its staff and giving support to its activities, practically incorporating the Cinemateca as an official agency belonging to the National Foundation for Brazilian Memory.

- International Relations

Maria Rita Galvão has been the Cinemateca representative in the Congress of FIAF, in Stockholm. After the Congress, she spent a couple of weeks in Angola, visiting the Cinemateca Nacional and holding seminars with their staff discussing methods and practical procedures for the documentation department.

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