

REPORT OF THE ACTIVITIES OF THE UNAM FILMOTECA
DURING THE YEAR 1984.

1. ACQUISITIONS

During 1984 we acquired a total of 182 titles; of these, 105 were donations, 53 were purchased, we became depositories for 11, we obtained the permits to copy 9, and 4 came to us as exchanges. Among this material, the following deserve special mention:

a) Three Tarzan films of the 1930's and 1940's, by which we increased our stocks on this genre; they were, Tarzan and the Amazons (Kurt Newman, 1945); Tarzan and His Mate (Jack Conway/Cedric Gibbons, 1934); and Tarzan's Secret Treasure (Richard Thorpe, -- 1941).

b) Four Argentinian films of the late 1930's and early 1940's: Con las alas rotas; El viejo Buenos Aires; Madre Selva; and El Haragán de la familia.

c) Four silent films which were acquired as a result of several exchanges with the Cuban and Spanish Film Archives; The fireman (Charles Chaplin, 1916); Cabiria (Giovanni Pastrone, 1916); La dame aux camélias (1912, starring Sarah Bernhard); and Cristóbal Colón (Emile bourgeois, 1916). The famous Mexican writers Alfonso Reyes and Martín Luis Guzmán were at the time teaming up as film critics, both signing under the pseudonym "Fósforo", and these pictures are among those they criticized.

d) A French feature film, La corrida, that embraces the world's history of bullfighting in its entirety, and which is probably the most important documentary that has been produced on this genre up to the present day.

- e) A documentary film, circa 1950, dealing with a festival where Mario Moreno Cantinflas took part as a bullfighter.
- f) A short film on the topic of abortion in Mexico, under the title, ¿Y después qué?.
- g) Another short film produced in the 1950's in Cuba by the Mexican actor and director Alfonso Arau, titled Alberto se va a la playa.
- h) Two more short films produced on an independent basis in 1946 by director and producer Rafael Portillo.

2. PROGRESS MADE IN THE FIELD OF PRESERVATION

a) Emphasis should be placed here on the diligent research which Mr. Jaime Ponce Barandica carried out through newspaper records and archives in order to help the restoration process of two Mexican silent films: El tren fantasma (Ghost Train) and El puño de hierro (Iron Fist) which were produced in 1927 and 1928 by Gabriel García Moreno in Orizaba, a city in the Mexican state of Veracruz.

The negatives of both films had been found, unedited, in 1973 subsequently, the FILMOTECA had edited them by merely following a logical procedure. Thanks, however, to the recent discovery of its extracts in the National Archives --García Moreno had registered them at the Ministry of Public Education--, it has been possible to remake the scripts and, on this basis, a new edition has been undertaken to bring the films, as nearly as possible, to their original conceptions.

b) Technical Department

Our Technical department revised and --

restored 273 films, copied 96, and prepared technical data-cards for 240.

Also, 3,145 distribution copies were revised, and restoration work was performed on these as needed; furthermore, 40,320 meters of stock shots were classified.

c) Laboratory

Negative duplicates of 19 35mm, and 74 16mm titles were obtained in our laboratory. Also, 19 positive copies of -- 35mm films, and 58 copies of 16mm films were made. In addition to that, 37 films containing a nitrate base were revised, and 10 movies were amplified from 9.5 to 35mm.

3. DOCUMENTATION

Cataloguing

With the help of books and through other supporting references, our Documentation Department kept on preparing film data-cards on the titles in our archives. The information in these cards is later on transcribed to special formats for its inclusion in a computerized system that will make it available to all persons interested in it.

So far, information on 30 per cent of all our titles has been transferred to the computer system.

This Department has also completed film data-cards for all the pictures produced in Mexico from 1967 to 1976 -- production prior to 1967 is fairly well documented in several publications-- thus contributing information on a decade of national film production.

At present, data cards for 1978 and subsequent years are being prepared.

Library

During 1984, our library stocks were increased by 464 -- books, 141 magazines, 117 booklets, 824 scripts, and 107 theses. Also, we finished the cataloguing process of our whole bibliographical inventory, in accordance with F.I.A.F.'s guidelines.

Our library also supported research activities by offering advisory services to the following scholars: Gaston Lillo (Canada) and Hélene de France (France), on Mexican melodrama and cabaret melodrama; Diana Accaria (Puerto Rico), on Gabriel García Márquez' participation in cinematography; Luis Trelles (from the university of Puerto Rico), who is doing research on Mexican motion pictures and, particularly, on actress Dolores del Río; -- Joel Pérez (Mexican-American), who needed information for a thesis on author Gabriel García Márquez and filmmaker Fernando de Fuentes; Regina Gopel (Western Germany), who was also preparing a thesis, on Mexican documentary cinema; John Meraz (U.S.A.), on actors Jorge Negrete, Pedro Infante, Germán Valdéz ³ Tin Tan, and Cantinflas, on whom he is writing a book; and to three students -- María Rodríguez, Fernando de Fuentes solórzano, and Jorge A. Chaín Bravo--- of our own University, who wrote theses on Mexican cinema and film preservation.

Film Showings to Investigators

It should be mentioned here that a number of private showings were offered to the following investigators, aimed at supporting their individual work on Mexican cinema: Gaston Lillo, Hélene de France, Paul Reeves (University of Florida), Enrique Vidal (Cineoteca Nacional, Mexico), and Laura Martínez (Centro de Capacita-

ción Cinematográfica, México).

Research Activities

Research directly sponsored by the FILMOTECA gave birth to the following works:

- a) El cine hispano (Spanish-language films produced in the U.S.A.), by Gabriel Ramírez Aznar.
- b) Cine latinoamericano desde sus orígenes y hasta nuestros días by Alberto Híjar.
- c) Bibliografía en castellano del cine, by Helena Almoína F.

4. FILM LENDINGS AND SHOWINGS

Our Programming Section offered throughout the year a service of film-lending and programming to 360 institutions all over the country. The total number of lendings was 4,088.

Also, a total of 305 films grouped in 29 cycles were showed in our Fósforo projecting Room; some of these cycles were: A Documentary on the Instituto Nacional Indigenista; Tarzan; Akira Kurosawa; The Golden Decade of Mexican Cinema; Vietnam in Moving Pictures; An Homage to Luis Buñuel; Werner Schroeter; 25 Years of Universitarian Production; Kenji Mizoguchi; Austrian Cinema in Retrospective; and Surrealistic Cinema.

Showings outside of our Facilities

As an itinerant program two cycles were staged during February and March at 13 different cultural centers of the D.D.F. (Mexico City Mayor's Office); these cycles featured 24 fundamental films in the work of Luis Buñuel and Charles Chaplin.

At an auditorium of the Ministry of Public Education a docu-

mentary cycles was mounted which consisted of a large part of the universitarian production of recent years. The number of showings in this cycles amounted to 54.

Furthermore, the Ministry of Public Education made constant use, throughout the year, of a number of our films to stage cycles of many of our contry's educational institutions.

A cycle of 10 films, called El indio en el cine mexicano (The Indian in the Mexican Cinema) was presented by the FILMOTECA as a part of the III Jornadas de Cultura Popular (Days of Popular Culture) which were organized by the University Extesion Coordination.

Finally, in support to a number of panel discussions on La pareja (The Couple) which were organized by the dirección de Difusión cultural de la UNAM, the FILMOTECA showed five films dealing with this topic.

5. EXHIBITIONS

With respect to this type of activities, the following deserve to be mentioned:

a) El cartel del cine mexicano en el mundo (The Mexican Cinema Poster in the world), an exhibition which stood during January and February at the Universidad Pedagógica Nacional; this was supported by the showing of four films produced by Julio Bracho, Emilio Fernández, Roberto Gavaldón, and Alejandro Galindo.

b) A panel on El Cine mexicano de ayer y hoy (Mexican Cinema: Past and Present), which had as guests filmmakers Alberto Bojórquez and Arturo Martínez, and script-writer and critic Tomás Pérez Turrent.

c) In support to the exhibition which the FILMOTECA devoted to Los precursores de la cinematografía mexicana (Precursors of Mexican Cinematography), which was mounted in February and March - at the exhibition room of the Mexican Prsidential Residence, two films were showed: La bada del automóvil gris (The Gray Car Gang), directed by Rosas and Coss, and Allá en el Rancho Grande (There ar Rancho Grande), directed by Fernando de Fuentes; these films were presented and comented upon by our collaborators Javier Morett and Juan Manuel Partida.

d) Also in support to the itinerante exhbition Georges Méliés, - life and work, our film critics Eduardo de la Vega, Nelson Carro and Javier Arpevalo spoke on: Méliés in Mexico, Méliés' Contemporaries, and Theatricality and Imagination in Méliés' work; their lectures were illustrated by means of short films on this personality, as well as with an antology on Pathé films and on the -- Brighton School.

e) As part of the festivities to celebrate the 47th Anniversary of Radio UNAM, the FILMOTECA participated with an exhibition called Cartelera cinematográfica en los años 30, which was made up of amplified old newspaper movie announcements, as well as poster photo compositions, stills and cinema equipment of the 1930's. This exhibition was accompanied by a film cycles devoted to the Mexican cinema of that period.

f) El cine soviético a través del cartel alemán (Soviet cinema - through German posters) was the name of another exhibition which was mounted in May at one of the University colleges. At its opening, our museus expert Jorge Alfonso Gordillo lectured on the - cinema poster and its present importance in the field of visual arts.

g) The University Extension Coordination, in collaboration with the School of Medicine, carried out in October an event that was academically coordinated by the FILMOTECA. Besides the mounting of an exhibition called ...Y la provincia fue el cine, based on old posters, photographs, and cinema equipment, Professor Manuel González Casanova and our collaborators Tomás Pérez Turrent, Francisco Gaytán, Nelson Carro, and Eduardo de la Vega lectured on - The origin of the cinematograph, The transition from silent to - spoken cinema, The learning of cinematographical techniques, Comicality in the cinema, and Family and social patterns in the movies, respectively; they drew support from the showing of a film cycles on each theme. To close the event, a guided visit of Estudios Cinematográficos América took place.

h) On november 15, the exhibition Los olvidados; el surrealismo y el arte fantástico en México was inaugurated at our exhibition room; it consisted of a number of original paintings by Guillermo Meza, Melesio Galván, Octavio Bojoneo, Germán Venegas, and Alejandro Flores, as well as some samples of popular pictoric art, some photos of the most relevant scenes in the film Los Olvidados, maquetes, and cinematographic paraphernalia. Also, Professor Armando Partida, Filmmaker Raúl Kamfer, and writer Luis Mario Schneider spoke, respectively, on: Un perro andaluz y la estética surrealista, Guillermo Meza: una fantasía cinematográfica and Octavio Paz y el surrealismo; their lectures were supported by means the showing of some surrealistic films.

i) The following exhibitions were mounted at the Estudios Cinematográficos Churubusco, in Mexico City: Cine silente y principios del cine sonoro en México, with photos from some of the films -

that were produced in this country between 1909 and 1930; Luis Buñuel y los Olvidados, also with photographs from this film - and on the process of its making; ...y la provincia fue el cine, with old photographs, posters, and cinematographic equipment belonging to one of the pioneer Mexican filmmakers; Francisco García Urbizu; El cartel del cine mexicano en el extranjero, with foreign posters that have been inspired by the best Mexican cinema that has been shown abroad. This exhibition was the backdrop for the ceremony where the Ariel prizes for national films were awarded.

f) Cine pasado por agua was an exhibition that opened at the FILMOTECA in May, where close to 200 photos from more than 150 films both Mexican and foreign, showed the leading actor or actress in the water, in a number of bizarre circumstances.

Lectures

Within the activity called Ven a tomar Café con nosotros, actors Julio Alemán and Lilia Michel, and actor and filmmaker Alfonso Arau talked with the audience, on their respective experiences in the national cinema.

As part of the cycle Cine etnográfico, documentary filmmakers Oscar Menéndez, Eduardo Maldonado, and Jesús Francisco Urrusti, made presentations, at our Fósforo Projecting Room, of their respective films: Hablan los tarahumaras, Laguna de dos tiempos, and Brujos y Curanderos; at the end of the movies, they held discussions with the audience.

Every Tuesday throughout the year, talks were given at the Fósforo Projecting Room, on the film cycles showed there. These presentations offered overviews on the filmmakers, as well as on

the periods, schools, and contexts reflected by, and within which the films in question were produced. Among the participants in these cycles, the following stand out: Alberto Híjar, Tomás Pérez Turrent, Eduardo de la Vega, Jaime Tello, Nelson Carro, Oscar Menéndez, Edy Pérez Tent, and Jean Douchet.

A cycle of 13 films was showed at the auditorium of the Escuela Nacional de Música, in support to a number of lectures on Cinema musicalization, which were also organized by the FILMOTECA. The lecturers were well-known Mexican musicians and composers: - Jorge Córdova, José Antonio Guzmán, Lucía Alvarez, Manuel Esperón, Federico Ibarra, Manuel Enríquez, and Carlos Tovar.

At the U.N.A.M. Centro de Enseñanza para Extranjeros, another cycle of lectures on Writers in the Mexican Cinema was staged. Alicia Reyes, José Benítez, Miguel Capistrán, and Miguel Barbachano Ponce took part in it. Each lecture was illustrated by one of the following films from the FILMOTECA: Santa, by Luis G. Paredo; La mulata de Córdoba, by Adolfo Fernández Bustamente; La banda del automóvil gris, by Enrique Rosas; and Raíces, by Benito Alazraki.

Seminars, courses, and workshops

A course on The Western was given at the U.N.A.M. FILMOTECA, on March 5-9, by Dr. Ballew Graham, from the University of Austin Texas.

During the year, the program Cinema History and Critique --which the FILMOTECA has been carrying out for several years-- was continued; three courses were imparted in our facilities which make a total of 20 courses given during the last five years and three outstanding personalities took part as faculty; Professor Jean -

Douchet, a French critic and filmmaker, who devoted his course to Japanese director and producer Kenji Mizoguchi; Professor Giorgi Stoyanob Bigor, from Bulgaria, who lectured on Cinema and Literature in Eastern European countries; and Doctor Aurelio de los Reyes, an historian and investigator on Mexican cinema, who examined the topic, Historical Sources of Mexican Cinema.

Under Cinema, a Personal Experience, a special course was given by script-writers, directors, and film critics Julio Alejandro, Xavier Robles, Carlos Velo, Enrique Rosado, Rafael Castaneda and Professor Manuel González Casanova, who spoke on their experiences in the cinema.

In August, film critic Eduardo de la Vega imparted a short course on Mexican Cinema in the 70's.

In October, a Seminar on Cinematographical Appreciation was especially designed for people devoted to the task of diffusing the cinematographic culture through cinema-clubs.

During the month of November, film critic and script-writer Tomás Pérez Turrent held an intensive workshop on Cinemascripts.

Panels

a panel was organized in November around the questionings, Does a Latin-American Cinema Exist? and Latin American Cinema, what for? Participants included Professor Manuel González Casanova, and filmmakers Julio García Espinosa, from Cuba; Humberto Ríos, from Argentina; Oscar Menéndez, Armando Lazo, and Alberto Híjar, from Mexico; and Nelson Carro, From Uruguay.

6. PUBLICATIONS

During 1984, the following works were published: Legislación cinematográfica mexicana, by Virgilio Anduiza (Film Archives Documents Collection); El cine de luchadores, by Nelson Carro; and La música de Agustín Lara en el cine, by Paco Ignacio Taibo (National Cinematography Collection); a Cinematographical Yearbook, 1984 --the first work of its kind in Mexico--; and the boorlet Boletín CIDUCAL No. 5.

7.- PRODUCTIONS

Cinema

In our Production Department the following films were created; Ramón Alva de la Canal, by Javier Audirac, on the life and work of a noted Mexican artist.

In collaboration with the Open University of the British Broadcasting Corporation (B.B.C.), our FILMOTECA produced three documentaries of a scientific nature on the various aspects of Mexico's flora and fauna; these films were: Ecología de la selva tropical, Ecología del desierto, and Reforestación de la selva tropical.

T.V. Broadcasts

Within the program called Tiempo de FILMOTECA, a daily broadcast on Channel 8 of the Mexican T.V., several of our collaborators made presentations and also participated in panels called Rueda de Opiniones, in order to discuss the films shown during the program.

Radio Broadcasts

Our Institution broadcasted the following number of programs:

El minuto de la Filmoteca.....	271
Música en Imágenes.....	53
Encuadre cinematográfico.....	52

These made a total of 366 broadcasts during the year, which added up to 40 hours.

8. ANUAL BUDGET

Notwithstanding the economic crisis affecting our contry, we succeeded in having our 1984 budget increased by 50 per cent with respect to that of the previous year.

Relations with government authorities

Our relations with government authorities were excellent throughout the year; a sample proof of it is that through the Ministry of Finance we obtained donations of a number of contemporary Soviet films of 70, 35, and 16mm.

That were abandoned in the customhouse.

9. INTERNATIONAL REALTIONS (F.I.A.F. and others)

A continued ample collaboration marked our relations with --- F.I.A.F. We also kept excellent relationships with several Federation members as to exchanges in cinematographic materials, as well as documents and publications.

We must mention, furthermore, the presence of the FILMOTECA,

through its director, Manuel González Casanova, at the 25th anniversary celebrations of the ICAIC (Instituto Cubano de Artes e - Industria Cinematográfica.)

Professor Manuel González Casanova also attended the 40th - F.I.A.F. Congress, where he participated with a lecture at the Seminar on The importance of non-industrial cinema in the cultural heritage; besides, he took part at a UNESCO sponsored meeting as an expert on archives in developing countries.

In July, one of our collaborators attended a course given by - the National Archives of the German Democratic Republic, on the preservation of cinematographic materials.

Another representative of the FILMOTECA attended, as delegate, to the III Latin American Seminar on Archives and Motion Pictures which was held in Rio de Janeiro and Sao Paulo, Brasil.

The exhibition called 25 Years of the Universitarian Poster, - opened in september in San Sebastián, Spain, and later on was mounted at the Universidad Complutense, in Madrid, and also at the Portuguese Film Archives.

The U.N.A.M. FILMOTECA sent a number of films to Amsterdam, - for festival devoted there to Mexican actress Lilia Prado.

10. SPECIAL EVENTS

Scientific Cinema

In this field, the following activities were carried out:

a) A cycle on spanish scientific cinema was presented at our University, on the occasion of a Fair of the Spanish scientific -- book.

b) Scientific cinema from the Federal German Republic was shown here; included were films that had been awarded prizes at various European Festivals.

c) The 38th Congress and Festival of the Scientific Cinema International Association were held here; more than 25 countries participated as representatives of national organizations.

During this Congress and Festival, the recent production of more than 120 science related films in the most advanced countries on this field of cinematography, was made known, along the techniques used for this kind of production.

Thirty-three of the movies participating received special -- mentions on account of the innovations they introduced in world scientific cinema.

d) The Asociación Mexicana de Recursos Audiovisuales Científicos was created; it will operate from the same premises as the U.N.A.M. FILMOTECA. This association sprang from the need of doing joint work in our country as to the promotion, production, distribution, and utilization of audiovisual means, both in the teaching and the diffusion of science.