

# FUNDACION CINEMATÉCA ARGENTINA

## REPORT 1975

1975 FILM SERIES: DAILY SCREENINGS - SHA THEATER 890 SEATS

January-February: French Cinema, sponsored by the French Embassy.

March: Musical Film Series - Argentine Cinema of the Sixties.

April: Carlos Gardel (2 weeks) Federico Fellini (2 weeks)

May: Pier Paolo Pasolini (3 weeks) Luis Buñuel and Carlos Saura (1 week)

June: British Cinema (1 week) James Dean (1 week) Latin American Cinema (Bolivia-Brazil, Chile) (1 week) Buster Keaton (1 week).

July: French Cinema previews sponsored by the French Embassy (2 weeks) - Latin American Cinema Panorama (2 weeks).

August: Bergman/Buñuel retrospective series (3 weeks) Belgian Cinema previews sponsored by the Embassy of Belgium.

September: Mexican previews (2 weeks) sponsored by the Mexican Embassy - Argentine comedies (2 weeks).

October: Cinema and Literature (2 weeks) French Cinema retrospective (2 weeks) Japanese previews (1 week) sponsored by the Embassy of Japan.

November: Cinema of Spain: Bardem, Berlanga, Summers, Patino, Ferreri, Saura (2 weeks) - Gerard Philipe anniversary (1 week) - International Women's Year (Liliana Cacani, Lina Wertmuller, Agnès Varda, Germaine Dulac, Eva Landeck, Elaine May, Mai Zetterling (etc). (1 week).

December: British Cinema: (Hitchcock, Losey, Olivier, Lean, Reed, Russell, Brook) (2 weeks) - Satire on war (1 week) - Homage to the Lumiere Bros.(1895/75) French Cinema sponsored by the French Embassy.

Cinema Courses in association with the Universidad de Belgrano, for the second consecutive year. Taught by Guillermo Fernández Jurado and Rolando Fustiñana (Roland).

Exposition of Argentine Cinema Posters (1934-1964) in cooperation with the Gillette Foundation. A five year agreement between both foundations will enable the collection to make the tour of Argentina and other Latin American Countries. The posters, a total of 60, trace a history of Argentine Cinema from Riachuelo, the first all-talking film to the sixties. In Buenos Aires the exhibition lasted three months and was visited by more than 48.000 fans.

## RESEARCH CENTER OF THE ARGENTINE CINEMA - 1975 ACTIVITIES

- 1) Museum of recorded interviews: Continuing the activities started in 1957, the following personalities were interviewed:
  - a) Directors: Lucas Demare, Mario Soffici, Alberto de Zavalía, Luis Cesar Amadori.
  - b) Actors: Amelia Bence, Nini Marshall, Libertad Lamarque, Angel Magaña, etc.
  - c) Script-writers: Ulises Petit de Murat, Hugo Mc Dougall, (etc)
  - d) Producers: Angel Mentasti, Celestino Anzuola, (etc)
  - e) Art Directors: Saulo Benavente, Gori Muñoz, Ricardo Connors,
  - f) Score-Composer: Atilio Stampone, Astor Piazzola, Lucio Milena.
  - g) Poster designer: H. Venturi, O. Cambor, (etc).



- II) Gathering, classification and filing of Argentine Cinema documents.
- III) Publication of a volume which includes some of the above-mentioned interviews, along with a sociopolitical study of cinema, in an attempt to summarize the history of Argentine Cinema.

The Argentine government which took over after March 24, has returned the cinema (Sala Leopoldo Lugones) in the San Martín Municipal Cultural Center to the Cinemateca Argentina thus making up for a wrong of the previous administration which had denied its use by our Foundation.

At present, The Cinemateca Argentina counts on two cinemas, either of which presents a different daily program. Furthermore a third 100-seat theater where showings are soon to start has been permanently given to the Cinemateca.

Although for technical reasons we cannot disclose details at this point, a most ambitious plan is currently being discussed with a major cultural Foundation in Argentina, which may lead to permanent joint program involving the creation of a new non-profit cultural and artistic center in Buenos Aires.

We wish to remark that the unprecedented inflationary trend which has punished Argentina for the last year has prevented us from expanding our film archive forcing us to somewhat reduce our traditional cooperation with the 300-odd cultural institutions, schools, universities and film societies of the interior.

This situation also led us to leave unpaid our contribution to the FIAF and other minor debts with our colleague institutions, due to government-imposed regulation preventing the transfer of currency abroad.

ARGENTINE, Buenos Aires, MAY 1976.