



**NATIONAL FILM THEATRES
OF THE WORLD**

A Season contributed by members of the
International Federation of Film Archives (F.I.A.F.)
To celebrate the Federation's 30th Anniversary

Presented during the 24th Annual Congress
London 23–29 May, 1968

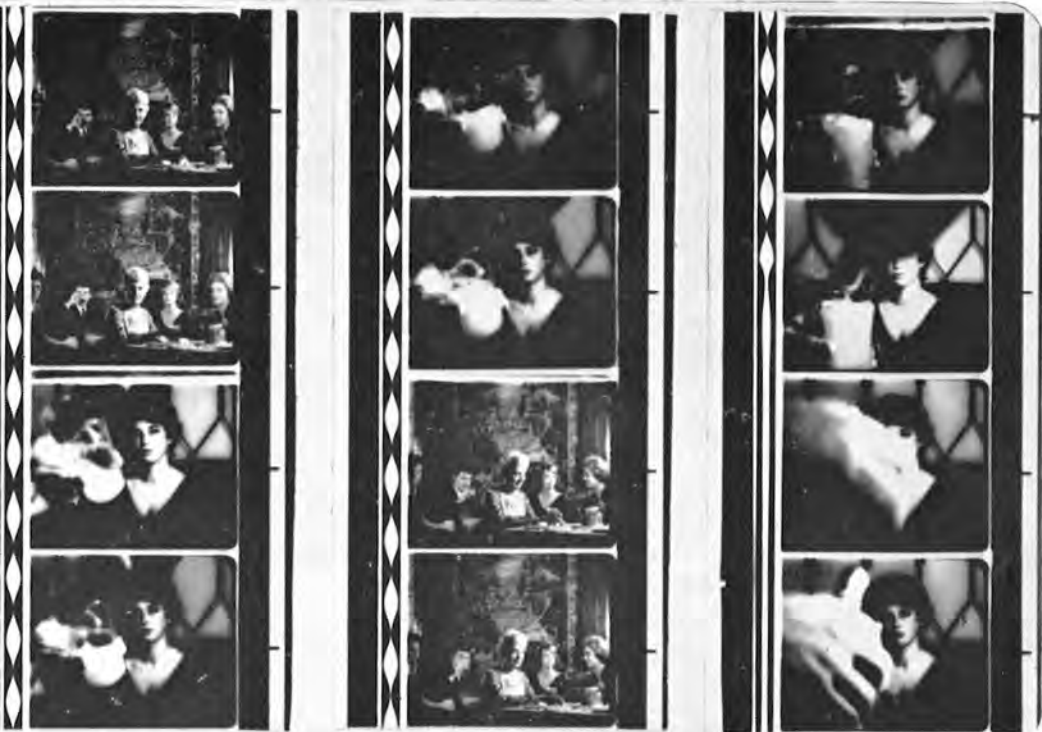
National Film Theatre, Waterloo

NATIONAL FILM THEATRES OF THE WORLD

1968 is the thirtieth anniversary year of the International Federation of Film Archives (known by its French initials as F.I.A.F.) and the National Film Archive, as one of the founder members of the Fédération, is acting as host to its 24th Annual Congress, being graciously opened on 23rd May by Her Royal Highness The Princess Margaret, Countess of Snowdon.

As many of the participating archives run their own film theatres, we have asked them to present selections from their own repertoires at the National Film Theatre during the week of the Congress. In this booklet will be found illustrations and details of the sixteen programmes which are the result of that invitation, as well as brief descriptions of each of the archives involved. Not all the forty-three members of F.I.A.F. have been able to participate on this occasion, but the season is still a unique "first" and the films themselves, which seem to have been arriving from all points of the compass during these last few weeks, provide a wonderful cross-section of world cinema, past and present.

	<i>Page</i>
Österreichisches Filmmuseum presents FIVE AUSTRIAN INDEPENDENT FILM-MAKERS	4
La Cinémathèque Royale de Belgique presents Y MAÑANA, DE OVERKANT	5
The Canadian Film Archives presents RHAPSODY IN TWO LANGUAGES, THE VIKING, PALACE OF PLEASURES	6
La Cinémathèque Canadienne presents THE FILMS OF WINSOR McCAY	7
The Czechoslovak Film Archive presents EXTASE, THE HAND, LOAF OF BREAD	8
Det Danske Filmmuseum presents SEVEN FOOTPRINTS TO SATAN, DIRNENTRAGÖDIE	9
The Finnish Film Archive presents ELOKUU (<i>Harvest Month</i>)	10
Deutsche Kinemathek presents Four versions of DER HAUPTMANN VON KÖPENICK	11
The National Film Archive presents PIONEERS OF THE BRITISH FILM	12
Stichting Nederlands Filmmuseum presents MOSAIC OF YOUNG DUTCH FILM-MAKERS	13
The Israel Film Archive presents THREE DAYS AND A CHILD, IN JERUSALEM	14
Museo Nazionale del Cinema presents MACISTE ALPINO, CRETINETTI E GLI AEROMOBILI NEMICI	15
The National Film Archive of Romania presents DIMINITILE UNUI BAIAT CUMINTE (<i>The Mornings of a Sensible Youth</i>)	16
The Swedish Film Archive presents THE MYSTERY OF THE NIGHT OF THE TWENTY-FOURTH	17
The Museum of Modern Art Film Department presents RIFF '65, 12-12-42, LADY OF THE PAVEMENTS	18
Gosfilmofond presents OKTYABR (<i>October</i>), ДЕЛО С ЗАСТЕЖКАМИ (<i>The Clasp Affair</i>)	19



FIVE AUSTRIAN INDEPENDENT FILM-MAKERS

Filmographies (titles in capitals to be screened in this programme)

KURT KREN (born Vienna, 1929) *Versuch Mit Synth. Ton* (1957), *48 Köpfe aus dem Szondi-Test* (1960), *Bäume im Herbst Synth. Ton* (1960), *MAUERN POSITIV UND NEGATIV UND WEG* (1961), *Fenstergucker Abfall Etc.* (1962), *PAPA UND MAMA—MATERIALAKTION MÜHL* (1964), *Ana—Aktion Brus* (1964), *O Tannenbaum—Materialaktion Mühl* (1964), *Silber—Aktion Brus* (1965), *Bild Helga Philip* (1965), *Cosinus Alpha—Aktion Mühl* (1966), *Sinus* (1967), *Kurdu* (1967), *TV* (1967)

PETER KUBELKA (born Vienna, 1935) *Mosaik im Vertrauen* (1954–55), *Adebar* (1957), *SCHWECHATER* (1958), *ARNULF RAINER* (1958–60), *UNSERE AFRIKAREISE* (1961–66)

FERRY RADAX (born Vienna, 1932) *SONNE HALT!* (1959–62), *Am Rand* (1961–62), *Hundertwasser* (1965–66), *Grosse Liebe* (1966), *NDF—Report* (1967), *H. C. Artmann* (1967), *Dichter Forum Graz* (1967), *Trigon* (1967)

HANS SCHEUGL (born Vienna, 1940) *Miliz in der Früh* (1966), *Wien 17, Schumanngasse* (1967), *HERNALS* (1967)

ERNST SCHMIDT (born Vienna, 1940) *P.R.A.T.E.R.* (1963–66), *Steine* (1964–65), *BODYBUILDING* (1965–66), *15. Mai 1966* (1966), *Filmreiste* (1966–67), *Farbfilm* (1967), *Filmtext* (1967)

Österreichisches Filmmuseum, founded in 1964 and a full member of the International Federation of Film Archives since 1965, is a private organisation subsidised by the Austrian Government. Its offices and 213-seat theatre are in the Albertina Gallery in the centre of Vienna, where it has daily showings of films in their untitled and undubbed original versions for its 6500 members.



Y MAÑANA Belgium, Delta Films, 1967

Direction, scenario, script, editing: Émile Degelin. Photography: André Goeffers. Music: Jos Mertens. With: Jacques Dufilho (*Jerome*), Claudia Bremer (*The Girl*), Jeannine Bisschop (*Air Hostess*), Ketty van de Poel (*Girl from Antwerp*), Jan Reusens (*Her husband*), Arnold Willems.

"Degelin's achievement is that he has made a really funny film, with genuinely filmic humour, often of the best kind. The comedy originates from visual effects, from ways of behaving and from their elaborations in image sequences. . . . Degelin is more-or-less following in René Clair's footsteps, his humour in the vein of Jacques Tati and Pierre Étaix. While any such comparison must inevitably be unfavourable to Degelin, it is nevertheless quite an achievement that the comparison can be made at all, putting him in the ranks of the very rare creators of real film humour." (Jan Botermans, *De Spectator*, 18 March 1967)

DE OVERKANT (*The Other Side*) Belgium, Omega Films, 1966

Direction, scenario: Herman Wuyts. Photography: Ozy Jisehler. Music: Freddy Detreese.

"We are the prisoners of our convictions, our laws, our conventions and our ideologies; we are not allowed to go and look at 'the other side'." (Jan Botermans, *De Spectator*, 7 October 1967).

The Royal Belgian Film Archive, founded in 1938, joined F.I.A.F. in 1946. It runs a museum devoted to the birth of the cinema, a National Service for Ciné-Clubs with two hundred members, and an Experimental Film Centre. For six years it has screened three films a day and since 1949 it has organised four major Experimental Film Festivals, the last at Knokke-le-Zoute in January.





RHAPSODY IN TWO LANGUAGES. Canada, Associated Screen News, 1933
 Direction and script: Gordon Sparling. Photography: Alfred Jacquemin. Music: Howard Fogg.
 Narration: Corey Thompson.
 Though Canada's reputation for short film production is generally dated from the National Film Board's establishment in 1939, shorts like *RHAPSODY IN TWO LANGUAGES* exerted a considerable influence outside Canada—as John Grierson for one has testified.

THE VIKING. Canada, Newfoundland-Labrador Film Co., 1931
 Direction: George Melford. Script: Varick Frissel. Adaptation: Garnett Weston. Photography: Maurice Kellerman, Alfred Gandolfi. With: Charles Starrett (*Luke Oarum*), Louise Huntingdon (*Mary Joe*), Arthur Vinton (*Jed Nelson*), Captain Bob Bartlett (*Captain Barker*).
 Canada's first sound film was a documentary-type feature on Newfoundland seal-hunting, produced by a young Harvard graduate, Varick Frissel, who had probably worked with Flaherty and certainly admired his approach to film-making. Frissel and all but one of his crew (twenty-seven in all) were killed when the *Viking* exploded on its last filming voyage.

PALACE OF PLEASURE. Canada, John Hofsess, 1967
 "The *PALACE OF PLEASURE* films demand of their audience a willing suspension of common sense, the task of judicial appraisal comes later. For the moment, audiences are only required to let down their defences and dream, to meditate on the images suggested by the film." (John Hofsess).

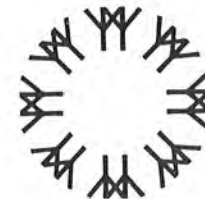
The Canadian Film Archives was established in 1963, continuing six years' work by the Film Institute's Archives Committee. It became a full member of F.I.A.F. in 1964. It has about 1,700 films, 50,000 stills, 3,000 books, 1,000 posters, and documentation on 90,000 films. It has published monographs on International and Canadian Cinema and runs theatres in Ottawa and Toronto.



THE FILMS OF WINSOR McCAY. U.S.A., 1909-18
LITTLE NEMO (1909), *GERTIE THE TRAINED DINOSAUR* (1910), *HOW A MOSQUITO OPERATES* (1910), *THE ADVENTURES OF A RAREBIT EATER* series (1916-17), *THE FLYING HOUSE* (1920), *BUG VAUDEVILLE* c1916), *THE PET* c1916), *THE CENTAURS* fragment (1916), *GERTIE ON TOUR* fragment (1917), *THE SINKING OF THE LUSITANIA* (1918)

Winsor McCay was one of the first artists to understand the full dramatic and psychological possibilities of the animation film. His work is almost entirely unknown, except for *Gertie the Trained Dinosaur* (the frame still reproduced above comes from *Gertie on Tour*, the 1917 sequel which uses cell technique instead of the paper drawings of the original). Most of his films were never actually distributed but were made to be used on his vaudeville tours. For the *World Retrospective of Animation* at Expo 67, a number of them were traced and saved from decomposition. As a result, thanks to the collaboration of the National Film Archive (London) and the Museum of Modern Art Film Department (New York), almost all McCay's work can be shown in this *National Film Theatres of the World* season and then made available to other F.I.A.F. members, helping to place McCay in perspective as one of the true pioneers of the cinema.

Founded by Guy L. Côté, its President, in 1963, the Cinémathèque has built up specialised collections of Canadian and animation films and a distribution library, and screens three different programmes daily during its season. It has initiated a Retrospective of Canadian Cinema, a World Retrospective of Animation (at *Expo 67*) and the Film Pavilion (*Man and His World* Exhibition, 1968).





EXTASE (Ecstasy). Czechoslovakia, Slavia, 1932
 Director: Gustav Machaty. Script: Nezval. Photography: Jan Stallich. Music: Guiseppe Becce. Art Direction: A. Chemel. With: Hedwig Kiesler—Hedy Lamarr (*Eva*), Aribert Mog (*Paul*), Zvonimir Rogoz (*Ektemannen*).

EXTASE has a plot which is straight out of D. H. Lawrence and it seems to have been intended, with its high budget, international cast and three language versions (Czech, German and French), to have set all kinds of precedents: to make Czech film-makers known in world cinema, to be a commercially successful sex film and to be the first experiment in fully adhering to Eisenstein's theories of non-synchronised images and sounds. Its success on the first count is demonstrated by its reception of First Prize at the 1934 Venice International Film Exposition and on the second by the fact that, despite being perhaps the most banned and censored film ever, it has made millions for the several people who have been able to claim copyright in it at various times. The only question that remains is whether, for all its sensuousness and conscious symbolism, it really succeeded as an experiment in film technique. Perhaps this chance to see again the original version, hopefully untouched by the scissors of censors or collectors, will allow us to assess just that.

THE HAND: Czechoslovakia, Ceskoslovensky Film, 1965
 Director: Jirí Trnka
LOAF OF BREAD. Czechoslovakia, The Academy of Arts, Prague, 1960
 Director: Jan Němec

The Czechoslovak Film Archive is part of the Czechoslovak Film Institute and was amalgamated with the National Library on the Cinema (which has nearly 70,000 volumes) in 1966. The Archive specialises in early short fiction films and cartoons; the resulting expertise enabled it to organise in March the first International Symposium on Problems of Film Identification, at Gottwaldov.

**THE
 CZECHOSLOVAK
 FILM
 INSTITUTE**



SEVEN FOOTPRINTS TO SATAN. U.S.A., First National Pictures Corporation, 1929
 Director: Benjamin Christensen. Script (from a story by A. Merritt): Richard Bee. Photography: Sol Polito. Editor: Frank Ware. With: Creighton Hale (*Jim*), Thelma Todd (*Eve*), Sheldon Lewis (*The Spider*), William V. Mong (*The Professor*), Sojin (*Sojin*), Laska Winter (*Satan's Mistress*), Ivan Christy (*Jim's valet*), DeWitt Jennings (*Uncle Joe*), Nora Cecil (*Old Witch*), Kala Pasha (*Professor von Wiede*), Harry Penbrooke (*Eve's Chauffeur*), Cissy Fitzgerald (*White-haired old lady*).

Extract from DIRNENTRAGÖDIE. Germany, Pantomim-Film AG Berlin, 1927
 Director: Bruno Rahn. Script (from a play by Wilhelm Braun): Ruth Goetz, Leo Heller. Photography: Guido Seeber. Designer: Carl L. Kirmse. With: Asta Nielsen (*Auguste*), Oskar Homolka (*Anton*), Hilde Jennings (*Clarissa*), Werner Pittschau (*felix, the student*), Hedwig Pauly-Winterstein (*The Mother*), Otto Kronburger (*The Father*), Hermann Picha (*Kauzka, the pianist*), Eva Speyer (*a prostitute*).

It is a sad fact that the three most talented artists in the history of Danish cinema had to work for long periods in foreign countries: eight of Benjamin Christensen's fourteen films were made in Sweden, Germany and the U.S.A., and only four of Asta Nielsen's seventy-odd films were made in Denmark.

Seven Footprints to Satan, a well-made mystery comedy, is Christensen's last Hollywood film and *Dirnentragödie* is one of Asta Nielsen's later films, an extraordinary example of her magnificent talent.

The Danish Film Museum, a state organisation founded in 1946 and a F.I.A.F. member since that year, has collections of about 4,500 films, 13,000 books and periodicals and 700,000 stills. In the new building it shares with the Danish Film School are a 157-seat cinema and a soon-to-be-opened exhibition of some 300 pieces of cinema equipment. Its publications include *Kosmorama*





ELOKUU (*Harvest Month*). Finland, Fennada-Filmi Oy, 1956

Producer: Mauno Mäkelä. Direction and Script (from a novel by F. E. Sillanpää): Matti Kassila. Photography: Esko Nevalainen. Editor: Nils Holm. Music: Ahti Sonninen. Sound: Lauri Elo. With: Toivo Mäkelä (*Viktor Sundvall*), Emma Väänänen (*His Wife*), Aino-Maija Tikkanen (*Their Daughter*), Rauni Luoma (*A Friend of the Family*), Tauno Kajander, Heikki Savolainen, Rauno Ikäheimo, Senno Nieminen.

F. E. Sillanpää's short novel, written in the forties, won him a Nobel Peace Prize for Literature. It tells the story of a disillusioned alcoholic, and shows us the ultimate disintegration of an intelligent and cultivated man. But it is not merely a description of a tragedy: the author's psychological insight, intuition and sense of values illuminate the causes of Viktor Sundvall's alcoholism.

The film adaptation is probably the best work of Matti Kassila, the most prominent Finnish director of the fifties, who had previously made fourteen films. Its analysis of rural social structure is rich and dense and its sensual and natural use of the landscape of Central Finland reminds one of Dovzhenko. Kassila also narrates the film and thus gives scope to Sillanpää's noble and poetic language.

One of the younger contributors to this season, the Finnish Film Archive does not own a theatre, but screens programmes for its 1,300 members in a rented Helsinki cinema. It is building up substantial collections of films (already over 500 features), stills (150,000) and books (3,300) and hopes soon to be able to undertake a full programme of film preservation.



Four Versions of DER HAUPTMANN VON KÖPENICK

Extract from DER HAUPTMANN VON KÖPENICK: DER HAUPTMANN BEGNADIGT (*The Captain of Köpenick: The Captain Has Been Acquitted*). Germany, Duskes Kinematographen und Filmfabriken GmbH (Berlin), 1908.

With: William Voigt—the real Captain of Köpenick

Extract from DER HAUPTMANN VON KÖPENICK. Germany, Mechanische Werkstätten für Kinoapparatbau C. Buderus, Hanover, 1906

Directors: Carl Buderus, Carl Sonnemann. Photography: Carl Buderus, Adolf Peck, Karl Hasselmann. With: Carl Sonnemann (*William Voigt*)

DER HAUPTMANN VON KÖPENICK. Germany, Roto-Film GmbH, 1931

Director: Richard Oswald. Script (based on the play by Carl Zuckmayer): Carl Zuckmayer, Albrecht Joseph. Photography: Ewald Daub. Sets: Franz Schroedter. With: Max Adalbert (*William Voigt*), Max Gulstorff (*The Mayor*), Kathe Haack (*His Wife*), Fritz Odemar (*City Treasurer*), Paul Otto (*The Major*), Friedrich Kaysler (*Hoprecht*), Albert Florath (*Prison Inspector*), Ernst Dernburg, Willi Schur

Extract from DER HAUPTMANN VON KÖPENICK. Germany, Real-Europa, 1956 (illustrated)

Producer: Gyula Trebitsch. Director: Helmut Käutner. Script (based on the play by Carl Zuckmayer): Carl Zuckmayer, Helmut Käutner. Photography: Albert Benitz. Music: Bernard Eichhorn. With: Heinz Ruhmann (*William Voigt*), Martin Held (*The Mayor*), Hannelore Schroth (*His Wife*), Erich Schellow (*Captain von Schlettow*), Ilse Furstenberg (*Voigt's Sister*), Willy A. Kleinau (*Voigt's Brother-in-law*)

In its new building, Deutsches Kinemathek has installed a small theatre for regular screenings. Its new air-conditioned vault will enable it to bring together all its holdings from a number of former stores and to accept an increasing number of acquisitions over the next five years. The Kinemathek has recently published two volumes of its *Catalogue of German Silent Films, 1923–31*.





PIONEERS OF THE BRITISH FILM

A retrospective look at the British fiction film, 1898–1910, selected by J. S. L. Barnes, of the Barnes Museum of Cinematography, St. Ives.

THE BILL POSTER (*Original title unknown*, C. Goodwin Norton, c1899), HANGING OUT THE CLOTHES; or *Master, Mistress and Maid* (George Albert Smith, 1898), THE MILLER AND THE SWEEP (George Albert Smith, 1898), BOYS' CRICKET MATCH AND FIGHT (*Original title and producer unknown*, c1900), KISS IN THE TUNNEL (R.A.B., c. 1900), THE BIG SWALLOW (Williamson's Kinematographic Company, 1901), A CHESS DISPUTE (Robert W. Paul, 1903), THE REVOLVING TABLE (Hepworth Manufacturing Company, 1903), TRAMPS IN CLOVER (Warwick Trading Company, 1905), RESCUED BY ROVER (Hepworth Manufacturing Company, 1905), THE LIFE OF CHARLES PEACE (Walter Haggart, 1905), THE MOTORIST (Robert W. Paul, 1906), OUR NEW ERRAND BOY (Williamson's Kinematographic Company, c1906), RIVAL BARBERS (Williamson's Kinematographic Society, c. 1906), A SEASIDE GIRL (Hepworth Manufacturing Company, 1907), TWO LITTLE WAIFS (Williamson's Kinematographic Company, c1907), WHEN THE DEVIL DRIVES (Charles Urban Trading Company, 1907), THE BITER BIT (Cricks and Martin, c1908), THE GUARDIAN OF THE BANK (Cricks and Martin, 1908), JOHN GILPIN'S RIDE (Hepworth Manufacturing Company, 1908), THE AIRSHIP DESTROYER (Charles Urban Trading Company, 1909), FROM GYPSY HANDS (Cricks and Martin, 1910).

The National Film Archive, founded in May 1935 and a founder member of F.I.A.F., is believed to be the oldest surviving film archive of the world. It has a collection of nearly ten thousand films, all catalogued and preserved under excellent conditions, a unique Information and Research Department, a large book library and 650,000 stills.



MOSAIC OF YOUNG DUTCH FILM-MAKERS

Prologue: S. M. EISENSTEIN'S VISIT TO HOLLAND. Holland, 1929.

MOTHER AND SON. Holland, Scorpio Films, 1967.

Director: Jan Němec. With: Peter Straub, Carla de la Caranca.

HERMAN SLOBBE (*Blind Child*) II. Holland, VPRO Television, 1967 (*illustrated*).

Director: Johan van der Keuken

LICHAM EN ZIEL (*Body and Soul*) I. Holland, Scorpio Films, 1966.

Director and Script: René Daalder. With: Gerard Costerman, Jef van der Heyden, John Rosings.

LICHAM EN ZIEL (*Body and Soul*) II. Holland, Scorpio Films, 1967.

Director and Script: René Daalder. Photography: Jan de Bont. With: Andrea Domburg, John Smit.

YOUR PORTRAIT. Holland, 1967.

Director: Erik van Zuylen. With: Kudo.

TULIPS. Holland, Dodgers Syndicate, 1966.

Director: Wim van der Linden.

RAPE. Holland, Dodgers Syndicate, 1967.

Director: Wim van der Linden. With: Laura Klein, Henk Kort.

Holland has always been known for its makers of short films and here, together with a brief reminder of film archives' interest in preserving the past, are seven examples of the work of the latest generation, much of it shown at last year's Oberhausen Festival. The range is from Johan van der Keuken's moving exploration of the world of a blind boy to Wim van der Linden's so-called "sad films".

Stichting Nederlands Filmmuseum was created in 1952 by amalgamating the Netherlands Historic Film Archive and The Outlook Cinema's Archive. Its offices are in the Amsterdam Museum of Modern Art but, because of shortage of space, its three other departments are housed elsewhere. It therefore hopes for new buildings in which to expand and house its large cinema collections.

Stichting
Nederlands
filmmuseum



THREE DAYS AND A CHILD. Israel, S.Y.V. Limited, 1966
 Production: Amatsia Hiuni and A. Deshe. Direction and Script (from a story by A. B. Yehoshua): Uri Zohar. Photography: David Gurfinkel. Music: Dov Seltzer. With Odged Kotler (*Eli*), Germaine Unikovsky (*Yael*), Illy Gorlitzky (*Zvi*), Judith Soleh (*Noa*), Misha Asherov (*Zeev*), Shuy Osherov (*The Child*), Shoshana Duer, Stella Avni, Baruch David, Nissan Yatir.

Both the principal actor and the director of **THREE DAYS AND A CHILD** have theatrical backgrounds. Odged Kotler, well-known stage actor and producer, emerges here with such a convincing screen personality that his performance won him the Best Actor's Prize at the 1967 Cannes Festival. Uri Zohar, three of whose six films have won prizes at international film festivals, once founded a variety theatre with another Israeli theatre personality known to British audiences—Topol.

IN JERUSALEM. Israel, Prime Minister's Office Information Services, 1963
 Direction and script: David Perlov. Photography: Adam Greenburg. Text: Yaakov Malkin. Spoken by: Reuven Morgan.

A personal view of Jerusalem by David Perlov, born in Rio de Janeiro, 1930. His first film, **OLD AUNT CHINA** (1958), was produced by the British Film Institute and he has since worked as an assistant to Joris Ivens and as an archivist in the Cinémathèque Française. He has directed several documentaries and is now completing his first feature, **THE PILL**.

The Israeli Film Archive is a grant-aided body founded in 1961, after existing for six years as the Haifa Film Club. In 1963 it was registered as a non-profit-making organisation, recognised by the government and admitted to F.I.A.F. In its work of tracing early films of Jewish life, it has located the first short films made in Israel, extracts from which are included in **IN JERUSALEM**

ISRAEL
 FILM
 ARCHIVE



MACISTE ALPINO. Italy, Itala Film, 1916
 Director: Giovanni Pastrone. Photography: Giovanni Tomatis, Augusto Battagliotti, Carlo Franzeri. With: Bartolomeo Pagano (*Maciste*), Fido Schirro (*Fritz Pluffer*), Enrico Gemelli (*Count of Pratolungo*), Felice Minotti, Evangelina Vitagliani, Marussia Allesti, Domenico Gambino, Angelino Quaranta.

The film was shot mainly in the Alps during the second half of 1916. An Itala Film company is filming in a village near the Austrian border when war breaks out. The director and his crew are ordered back to Turin but are captured by the Austrians and put in a concentration camp. A number of the actors, among them Maciste, escape to the castle of the Count of Pratolungo, arriving just as the fiancé of the Count's daughter is leaving to enlist in the Alpine Corps. Maciste goes with him but when they learn that the Count and his daughter are prisoners of the Austrians, they return to rescue them.

CRETINETTI E GLI AEROMOBILI NEMICI (*The Fear of Zeppelins*). Italy, Itala Film, 1916
 Director: Giovanni Pastrone. With: André Deed (*Cretinetti*), Léonie Laporte (*His bride*).

On the day of his marriage, Cretinetti is terrified by reading the elaborate precautions advised in case of zeppelin raids. The wedding night is interrupted by a klaxon, which he mistakes for the air raid warning and he and his wife take shelter in the cellar. Finally, Cretinetti receives his call-up papers to join an anti-aircraft unit.

The Museo Nazionale del Cinema, created in 1941 from a notable private collection, was established in its present form and admitted to membership of F.I.A.F. in 1953. The present museum, in the Palazzo Chiabrese, Turin, was opened on 27 September, 1958, but exhibitions made from its collections had previously been seen in Paris, Milan, Munich, Buenos Aires and Brussels.

MUSEO
 NAZIONALE
 DEL CINEMA



DIMINETILE UNUI BAIAT CUMINTE (*The Mornings of a Sensible Youth*). Romania, Bucarest Film Studios, 1966

Director: Andrei Blaier. Screenplay: Constantin Stoiciu. Photography: Nicu Stan. Music: Rudu Serban. Art Direction: Radu Serban. With: Dan Nutu (*Vive*), Irina Petrescu (*Mariana*), Stefan Ciobotarasu (*Cioba*), Sebastian Papaiani (*Fane*), Ion Caramitru (*Romache*), Octavian Cotescu (*Stefan*), Mariana Mihut (*The Blonde*), George Constantin (*Vive's father*), Carmen Galin (*Stela*), Elena Sereda (*Vive's mother*).

Based on a story called *Hit the Road*, this is a successful attempt by a young director to investigate the psychology of present-day youth by analysing its hopes and fears, its anxieties and aspirations. Its hero, Vive, is soon dissatisfied with the monotonous, anonymous existence into which he settles after graduating from college and with its trivial pleasures, dull pastimes and petty love affairs. He decides with his friend Romache to find a way out (to 'hit the road') and Vive sets out first, taking the train to a huge industrial building site. Here he is soon caught up in the busy workers' world and in his love for Mariana, which at last seems to give his life some meaning. The subtle photography alternates between harsh black and white and a subtle range of greys.

PICATURA (*The Drop*). Romania, Animafilm Bucarest, 1966

Direction and script: Sabin Balasa and Marin Sorescu. Photography: Rad Codrean. Animation: Virgil Mocanua.

The Romanian National Film Archive's collections contain over 16,000 films, 84,000 stills, 18,000 books and 430 sets of periodicals; its publications include *Cahiers de Documentation Cinématographique*, *Cinématographie dans la Presse*, and several filmographies. In addition to its public theatre, it keeps a small cinema at the disposal of researchers, journalists and enthusiasts.

Archiva
Nationala
de Filme



MYSTERIET NATTEN TILL DEN 24-TE (*The Mystery of the Night of the 24th*). Sweden, Hasselblads Fotografiska, 1916

Direction and script (from an original by Abdon Hedman): Georg af Klercker. With: Olof Sandborg (*Craig*), Mary Johnson (*Marie de Valincourt*), Carl Barcklind (*Cony Hoops*), Arthur Rolén (*John*), Lilly Gräber, Victor Arfvidsson, Gustaf Bengtsson, Arvid Hammarlund.

KÄRLEKEN SEGRAR (*The Victory of Love*). Sweden, Hasselblads Fotografiska, 1916

Direction and script: Georg af Klercker. Photography: Karl-Gustaf Florin. With: Carl Barcklind (*Hans Brandt*), Selma Wiklund (*Olga Ström*), Eleonore de Floer (*Elise, Her Daughter*), Mary Johnson (*Olga's Sister*), Ivar Kalling, Victor Svensson, Manne Göthson, Tekla Sjöblom, Lilly Cronwin.

Georg af Klercker (1877–1951) was an outstanding figure in Swedish theatre and cinema from 1911 to 1918. He was head of Svenska Bio's studios near Stockholm from 1912 to 1914 and made eight internationally successful films there, in some of which he and his wife (Selma Wiklund) starred. For the next four years he ran the Hasselblad Studios at Gothenburg and directed twenty-seven films there, those in this programme among them. All of his films are remarkable for their beautiful deep-focus photography and carefully worked-out settings, which often make effective use of city locations.

There has been a privately-owned film archive in Sweden since 1933, first in a private apartment (opened to the public in 1935) and then in the Museum of Technology. A member of F.I.A.F. since 1947, the Archive has been integrated with the Swedish Film Institute since 1965. Its main task is the long-term project of preserving reference material on the pre-1950 Swedish film.





LADY OF THE PAVEMENTS, U.S.A., United Artists, 1929
 Director: David Wark Griffith. Producer: Joseph Schenk. Screenplay (from a story by Karl Volmoeller): Sam Taylor. Photography: Karl Struss (assisted by G. W. Bitzer). Special Effects Photography: Ned Mann. Set Design: William Cameron Menzies. With: Lupe Velez (*Nanon del Rayon*), William Boyd (*Count Arnim*), Jetta Goudal (*Countess des Granges*), Albert Conti (*Baron Finot*), George Fawcett (*Baron Hausemann*), Henry Armetta (*Papa Pierre*), Franklin Pangborn (*Monsieur DuBrey*).

A late film in the career of D. W. Griffith, a routine assignment made under his contract to Joseph Schenk LADY OF THE PAVEMENTS was to have been directed by Sam Taylor, who had completed the shooting script when Schenk decided to hand it over to Griffith. So it was not his own choice and is certainly not characteristic of his work. But it has two extraordinarily beautiful stars, Jetta Goudal and Lupe Velez, glossily photographed with all the pearly highlights and softly-rounded shadows of the Hollywood romantic tradition, several recognisable Griffith mannerisms and an ending all his own. This is an incredibly elaborate multi-exposure sequence, to achieve which Ned Mann exposed the negative in the camera no less than thirty-six times.

12-12-42, U.S.A., Xanadu Productions, 1966
 Directors: Bernard Stone and Tom McDonough. Script: Dick Gerendasy. Photography: Gene Shapiro
 RIFF '65 U.S.A., New York University Department of Television, Motion Pictures and Radio, 1965
 Directed by Eric Camiel

Founded in 1935, and a founder member of F.I.A.F., the Museum's Department of Film has fifteen million feet of film from all countries and periods (with an emphasis on American cinema), and rich archives of photographs, posters, scenarios, music scores and books. Films are shown several times every day, and since 1939 these have been in the present 480-seat theatre.

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OKTYABR (*October*). U.S.S.R., Sovkino, 1927
 Direction and script: Sergei M. Eisenstein, Grigori Alexandrov. Assistant Directors: Maxim Straukh, Mikhael Gomorov, Ilya Trauberg. Photography: Eduard Tissé. Camera Assistants: Vladimir Popov, Vladimir Nilsen. Art Direction: V. I. Kovrigen. With: Worker Nikandrov (*V. I. Lenin*), Boris Livanov (*Minister Tereshchenko*), V. Popov (*Kerensky*), E. Tissé (*The German*) and the people of Leningrad.

Because this reconstruction of the events of October 1917 in St. Petersburg did not altogether toe the 1927 party line, it was subject to considerable attack in Russia and, later, banned for some years. Even abroad, where it was much more warmly received, it was often censored on political or religious grounds and few people have therefore seen a complete print.

In England, our knowledge of this masterpiece comes almost entirely from inferior, often 16 mm copies, usually generations away from the original in quality and definition. Now we have a chance to remedy all this: for the Fiftieth Anniversary of the Revolution, Soviet editors were asked to reconstruct the film made for the Tenth Anniversary and given access to the original negatives as well as to the world's archives (some footage for instance, was found to survive only at Aston Clinton). Here is the result, with a specially-written score by Shostakovich.

DELO S ZAZTEKZKAMI (*The Clasp Affair*). U.S.S.R., Sovkino, 1929.
 Direction and script (from the story by Maxim Gorki): A. Khoklova. Photography: M. Vladimirsky.
 Sets: A. Waisfeld. With: G. Ivanovskaya (*Old Woman*), A. Bavrin (*Mishka*), P. Galadzhhev (*Senka*).

Gosfilmofond, Moscow, was established in 1948 and is one of the largest archives in the world, having more than 35,000 titles in its collection. It owns three cinemas, The Illusion in Moscow, The Cinematograph in Leningrad and The Cosmos in Tbilisi, and has very active programmes of publications, lectures and exhibitions. It became a member of F.I.A.F. in 1957.

