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
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National Film Theatre, Waterloo
NATIONAL FILM THEATRES OF THE WORLD

1968 is the thirty-eighth 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 Federation, 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.
FIVE AUSTRIAN INDEPENDENT FILM-MAKERS
Filmographies (titles in capitals to be screened in this programme)


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 screenings of films in their untitled and undubbed original versions for its 6000 members.
RHAPSODY IN TWO LANGUAGES. Canada, Associated Screen News, 1933

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 once testified.

THE VIKING. Canada, Newfoundland-Labrador Film Co., 1931

Canada's first sound film was a documentary-type feature on Newfoundland seal-hunting, produced by a young Harvard graduate, Verick Fissel, who had probably worked with Flaherty and certainly admired his approach to film-making. Fissel 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 critical 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

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

EXTASE has a plot which is straight out 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 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, Caskoslovensky Film, 1965
Director: Jiri Trnka
LOAF OF BREAD, Czechoslovakia, The Academy of Arts, Prague, 1980
Director: Jan Němeč

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 1986. 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.

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 Pashe (Professor van Wiede), Harry Penbrooke (Eve's Chauffeur), Clasy Fitzgerald (White-haired old lady).

Extract from DMRNENTRAGÓDIE, 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 (Clarisse), Werner Wittschau (Paul, the student), Hedwig Pauly-Winterstein (The Mother), Otto Kronberger (The Father), Hermann Pich (Kasza, the planter), Eva Spayr (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 DMRNENTRAGÓDIE 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
ELOXUU (Harvest Month). Finland, Fennada-Filmi Oy, 1956
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 HAUTMANN VON KOPENICK
Extract from DER HAUTMANN VON KOPENICK: DER HAUTMANN BEGNAIDT (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 HAUTMANN VON KOPENICK. Germany, Mechanische Werkstatten fur Kinoapparatebau C. Buderus, Hanover, 1906
DER HAUTMANN VON KOPENICK. Germany, Roto-Film GmbH, 1931
Extract from DER HAUTMANN VON KOPENICK. Germany, Real-Europe, 1956 (illustrated)
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 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.

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

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


Director: Erik van Zuylen, With: Kudo.

TULIPS. Holland, Doggers Syndicate, 1986.
Director: Wim van der Linden.

RAPE. Holland, Doggers Syndicate, 1967.
Director: Wim van der Linden. With: Laure 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.
THREE DAYS AND A CHILD. Israel, S.Y.V. Limited, 1965
Both the principal actor and the director of THREE DAYS AND A CHILD have theatrical backgrounds. Oded 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
A personal view of Jerusalem by David Perlov, born in Rio de Janeiro, 1930. His first film, OLD AUNT CHINA (1968), 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.

MACISTE ALPINO. Italy, Itala Film, 1916
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 Prato Lungo, 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, Il Filone Film, 1916
Director: Giovanni Pastrone. With: André Desch (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 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

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 1963. The present museum, in the Palazzo Chiablese, Turin, was opened on 27 September, 1968, 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, București Film Studios, 1966
Director: Andrei Blai, Screenplay: Constantin Stoiciu, Photography: Nicu Stan, Music: Rudi Serban, Art Direction: Radu Serban, With: Dan Nutu (Vive), Irina Petrescu (Mariana), Stefan Cioabotaru, (Cioba), Sebastian Papai, (Fane), Ion Cerambru (Romeche), 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 Romeche 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 București, 1966
Direction and script: Sabina Balasa and Marin Scorascu, Photography: Rad Codoreanu, Animation: Virgil Mocanu.

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.

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 1942, 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


A late film in the career of D.W. Griffith, a routine assignment made under his contract to Joseph Schenck. LADY OF THE PAVEMENTS was to have been directed by Sam Taylor, who had completed the shooting script when Schenck 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, Jette Goudal and Lupe Velez, gorgeously photographed with all the pearly highlights and softly-rounded shadows of the Hollywood romantic tradition, several recognisable Griffith mannerisms and an ending all its 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


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.

OKTYABR (October). U.S.S.R., Sovkino, 1927


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.


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.