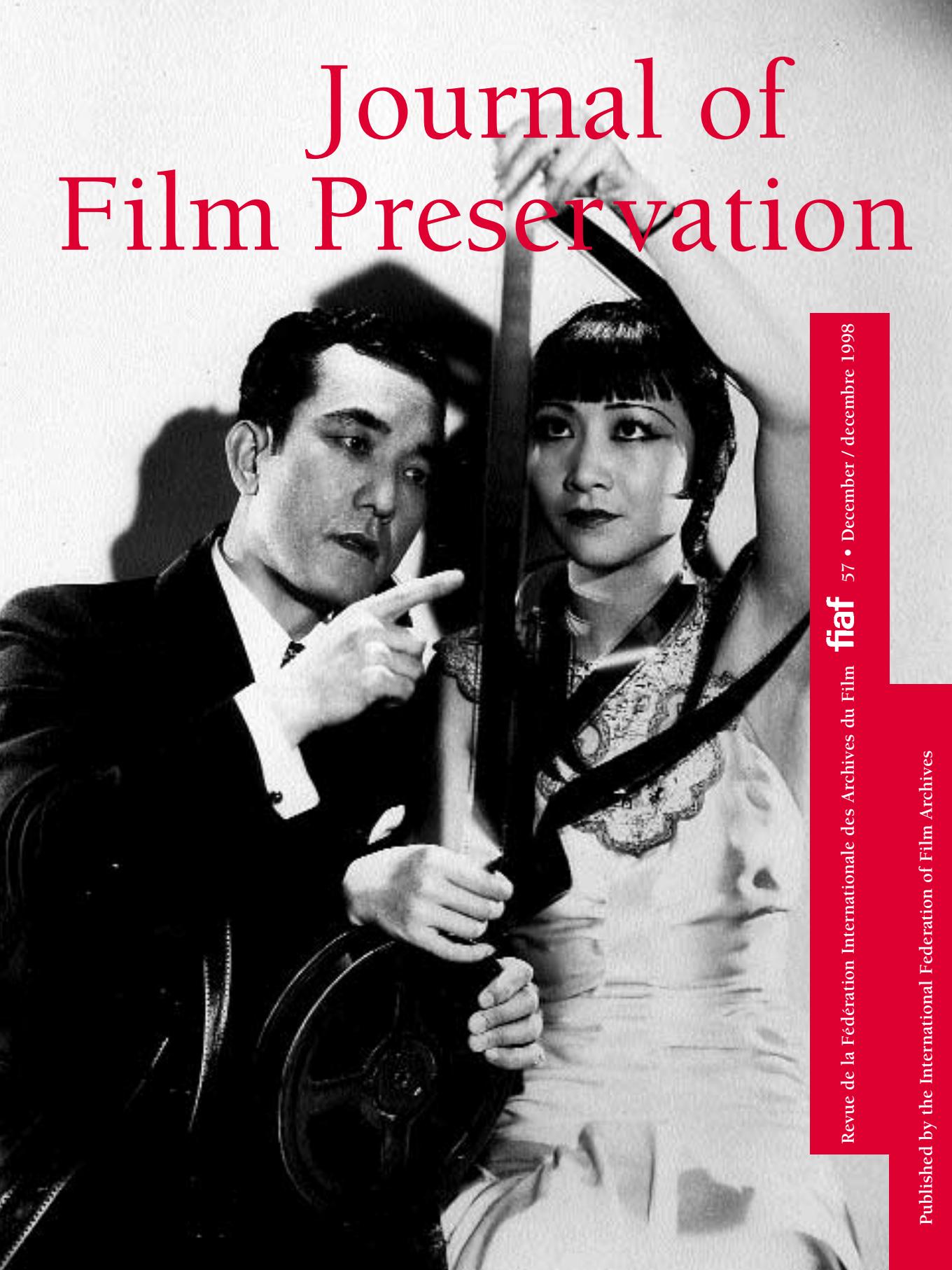


Journal of Film Preservation



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Anna May Wong (r.) with co-star Sessue Hayakawa (l.) is festooned in film in a studio portrait issued to publicise *Daughter of the Dragon* (Paramount, 1931). By courtesy of the Film and Video Archive at the Imperial War Museum, London

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Large Scale Poster-Conservation in the Dutch Filmmuseum.

Soeluh van den Berg

In the world of film archives a lot is said and written about film conservation. But we hear much less about the condition and treatment of the paper collections of these archives. The large increase of paper collections in the Dutch Filmmuseum in the past years (through donations as well as through acquisition) has necessitated us to take measures to preserve these collections, either passively by acid-free packing and climatization of the depots, or actively way by improving the quality of the paper materials. Passive conservation is something we have worked on for almost ten years now, at first by new packing-materials and more recently also by using climatized depots.

We decided to give special attention to the poster collection by doing research into the best methods of active conservation. For that purpose we asked both the Ministry of Education, Culture, and Science and the Mondriaan Foundation for an extra subsidy to implement these methods on a large part of our poster-collection.

The poster collection

The poster collection of the Dutch Filmmuseum is recognized as an important and beautiful collection. The build-up of the collection started in the 1960s, partly through donations from collectors and distributors, partly through active acquisition (especially the East European collections).

The total collection amounts to 40,000 posters. Important parts of the collection are more than 1,000 posters from the archives of exhibition and distribution pioneer Jean Desmet (of which the 900 films form the basis of the Filmmuseum's film collection from the 1910s). The posters are just as unique as the films, not only on a national scale but also worldwide: they comprise mostly non-Dutch designs that have not been fully retained in other musea throughout the world.



Figure 1

From the twenties there are several original copies of famous German posters, such as Heinz Schulz-Neudamm's for metropolis and Alfred Hermann's asphalt; Russian posters, for instance a number of designs by the Stenberg-brothers.

Other and larger sub-collections are some 1,400 Polish posters from designers such as Jan Lenica, Franciszek Starowieyski, and more recent work by Andrzej Pagowski. We hold about the same number of Czech posters and a smaller, but very interesting collection of Cuban

posters (from designers like Raúl Martínez), unique in terms of colour and design and a magnificent contribution to the art of the 1960s.

Of course, we do try to collect as many Dutch designs as possible. Although they only amount to about 15% of the entire collection, they contain interesting designs by Dolly Rüdemann, Frans Bosen, Piet Zwart and several others. In the Netherlands original foreign designs were often used for foreign films (which always formed the majority in a small film production country like the Netherlands), with only a banner in Dutch.

'Breaking the waves of destruction'

From as early as 1991 the Filmmuseum tried to acquire the subsidy required for preserving its poster collection. The aforementioned ministry set up a so-called Deltaplan for the preserving the Dutch cultural heritage. Incidentally, the term 'Deltaplan' is reminiscent of the so-called Deltaworks, part of Holland's continuing battle against the sea; here, of course, it refers to the equally urgent 'battle' to preserve our archival and museum collections.

In 1995 our requests resulted in a subsidy for active conservation of 11,000 posters. The selection we made reflected our view on the importance of sub-collections and individual posters. But we also took into consideration the kind of damage we were confronted with and the ways of treating them as they were known to paper restorers. After consulting various paper conservators and curators of other paper collections, we chose the then small, but very enthusiastic firm Art Conservation. In order to handle 11,000 posters in four and a half years they immediately set out to expand. Nowadays they are big enough to accept several other restorations. Yet, when we started in 1996, it was a new experience to work on 200 to 250 posters a month.

Our choice for Art Conservation was made for two reasons: our view on conservation of the posters and *their* ways of treatment combined with acceptable costs.

Our view on conservation is based on a more or less generally accepted view on handling historical collections. In our view, the main thing we have to do in active preservation is to stop deterioration. We do so by cleaning the posters (that alone often results in much more 'exhibitionable' posters), by removing various forms of tape (which often contain harmful glues), and by repairing tears and back the poster on Japanese paper.

There is quite a difference of opinion among paper conservators on the liquids used both for cleaning the paper and, more particularly, for removing tape. Furthermore, it is important to notice that film posters, especially older ones and/or posters from the Eastern European countries, were often printed on low quality paper. By scientific



Figure 2



Figure 3



Figure 4

research and testing Art Conservation discovered how to treat this kind of paper. The use of n-heptane appeared to have good results, in removing tape, rapid evaporation from the fluids and safety for the picture.

In many cases, cleaning without the use of fluids is necessary, because every way of moistening the paper is dangerous for the picture.

Backing on Japanese paper can be done in many ways. First of all, one can partially back the posters, only repairing tears and filling up missing parts, or back the whole poster. Secondly, paper of various thicknesses and various colours can be used.

Our first option was to double posters only partially, adding as little as possible to the original. Eventually, though, for the sake of good conservation, we agreed to do complete doublings.

The thickness and colour of the paper, however, remain of considerable importance. By using thin paper, the paper of the poster itself remains the largest - and strongest - part of the object. The result, then, is closer to the original. When the 'body double' is too strong, temperature and humidity might cause a different reaction from both kinds of paper.

During the drying process the poster becomes very stiff, which actually changes the object.

Moreover, these conservations should be as reversible as possible; one cannot tell if future generations will not find much better methods of conservation; the larger part of the 11,000 posters the Filmmuseum has selected for conservation now, were taped in the seventies as a method of conservation! The use of this so-called *crêpe tape* was meant to strengthen the object to prevent tearing. It actually turned out to do two very harmful things: first of all, the types of glue were so bad that the picture side of the posters turned a dirty brown, because in the course of time the glue worked itself through the paper. Secondly, within the *crêpe-tape* frame the poster remained as vulnerable as before and, in fact could tear more easily. Most of the work in this project is the removal of this tape and cleaning, as much as possible, the dirty spots on the picture.

Non-paper materials

During the course of the project we selected a small part of our collection consisting of either paper posters on a linen background or entirely linen posters. The conservation of these posters is much more expensive and will therefore only be considered if its importance to the collection is very evident.

These posters also create a new discussion. Sometimes an originally paper poster is put on a linen background, then paint is used on both the paper and the linen, sometimes just to add text, but sometimes also to add colour on both the paper and the linen. Thus a new object is created. Here we are faced with the question whether the 'artist' created an object that merits preservation of itself or whether this has damaged the original poster and his 'design' should be scrapped off.

Views on conservation in the Filmmuseum

When we compare the views on the conservation of posters with those

on film conservation, leaving aside differences in material and conservation method, the general view remains essentially the same: in both film conservation and poster conservation we do not try to hide the material's ageing by a complete restoration. We only try to stop deterioration. But by doing so in an active way we refresh the material, which gives us a better view of the object itself, without trying to travel back in time and create something that (supposedly) resembles the original completely. The history of the object is allowed to remain visible and is sometimes even revealing in itself.

The difference between film and poster conservation, of course, is that in case of the poster the original object is kept in the long run, while the original film material probably will be lost within few years.

Storage and exhibition

This large project implied the storage of the poster collection in climate-controlled depots; after spending so much money the result should be kept intact for as long as possible. We were able to use an old World War II bunker, which had already been used by other museums and which has an excellent climatization. New mobile storage units were installed and the entire poster collection will be stored there by the end of the year 2000, when this project will be finished.

Climate control means, however, that exhibiting posters from our collection can only be done only in a climatized environment, too. Only museums or specially created exhibition halls are eligible for exhibitions of this vulnerable material. Humidity and light remain dangerous enemies of any paper collection and should be controlled thoroughly. If these conditions are met, however, film posters constitute a magnificent possibility of showing both the grandeur and versatility of cinema history in general and poster art in particular. As our 1996 exhibition *The reel world* showed, a large audience could be attracted and surprised by this special Filmmuseum collection.

N.B.: To any keeper of film poster collections, we hereby want to draw attention to the opportunity of exchanging Dutch film posters or other interesting posters for doubles from the Filmmuseum collection during this project. If the acquired posters are important and damaged, they can be added to this project.

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L'important accroissement (par donations et acquisitions) des collections papier du Filmmuseum, au cours de ces dernières années, a incité ses dirigeants à doubler les efforts de conservation passive par de nouvelles méthodes de conservation active. Un vaste programme de conservation des collections a été entrepris avec un subside spécial du Ministère de l'éducation, de la culture et des sciences ainsi que le soutien de la Fondation Mondrian.

Grâce à ce nouveau programme, les affiches (40.000 pièces, dont 1000 de la collection Jean Desmet) font désormais l'objet de nouvelles mesures de restauration et sont conservées dans des conditions de température et d'hygrométrie adéquates.

El rápido crecimiento (por donaciones y adquisiciones) de las colecciones papel del Filmmuseum, durante estos últimos años, ha llevado a sus dirigentes a reforzar las actividades de conservación pasiva y adoptar nuevas medidas de conservación activa. Un ambicioso programa de conservación de las colecciones fue iniciado gracias a un subsidio especial del Ministerio de cultura, educación y ciencia y al apoyo de la Fundación Mondrian. Gracias a este nuevo programa, los afiches (40.000 piezas, incluyendo la colección Jean Desmet) benefician de nuevas medidas de restauración y son conservados en condiciones de control de temperatura y humedad relativa adecuadas.

Ivry

Etablissement Cinématographique
et Photographique des Armées

L'ECPA se lance dans le récolement informatisé de ses films.

Karine Leboucq.

A major inventory of films was begun at the Etablissement cinématographique et photographique des armées (E.C.P.A.) in the second half of 1997. Computerization began at E.C.P.A. in the 80's with one system for the technical information and another for the documentation. These two databases were integrated ten years later, but due to the source in the old catalog cards, they have been plagued with inaccuracies and missing information. Current acquisitions are recorded accurately on arrival, but the older parts of the inventory remain incomplete or contain errors.

The inventory process is complicated by multiple materials for each film, and the movement of the materials during the inventory. Ten months after it began, the inventory may be said to record accurately only about 15% of the materials. During the process, decisions have had to be made about the retention of certain of the materials, reels are found to be missing, others thought to be lost are found. The recording of technical facts has been standardized and this, together with a typology of the most frequent errors created in the first computerization, has helped to speed up the work. As a part of inventory taking, the documentation papers and reel bands are compared with can labels to verify reels and notice is taken of signs of vinegar syndrome and moisture.

As the result of the process of inventory, the storage needs of the archive can be more precisely articulated, preservation decisions can be made on the basis of priorities and factual knowledge of the material held and its condition, and, of course, public access may be improved.

Il est un sujet peu abordé encore, semble-t-il, dans la publication bisannuelle de la FIAF, sans doute du fait que son caractère technique, voire purement archivistique, le rend peu attractif : il s'agit du récolement des archives cinématographiques. En règle générale, c'est l'opération qui consiste à identifier un par un tous les articles d'un service d'archives et à les inscrire sur une liste (le procès-verbal de récolement), en signalant les lacunes constatées. Dans le cas des archives de l'Etablissement cinématographique et photographique des armées (E.C.P.A.), cette opération, lancée dans la seconde moitié de l'année 1997, poursuit des objectifs plus vastes, liés aux commodités de gestion technique et documentaire offertes par l'informatisation du service et du travail sur les collections. J'ai pensé qu'il serait utile aux collègues de la FIAF d'entendre parler de l'opération en cours au Département des Archives audiovisuelles, des bénéfiques que l'on escompte en retirer en termes de gestion courante des collections, de facilité d'accès pour le public et de valorisation culturelle.

Beaucoup de ceux qui ont à gérer des fonds d'archives audiovisuelles et particulièrement cinématographiques atteignant une taille respectable (au-delà du premier millier de titres, par exemple¹) sont certainement reconnaissants à l'informatique de leur proposer des ressources de traitement de l'information que des fiches en carton ne peuvent plus remplir à ce stade. L'informatisation des archives à l'ECPA remonte à la fin des années 80 : deux logiciels concurrents existaient, l'un donnant des fonds une description technique, l'autre, une description documentaire. Les données techniques (support, tirage, format, durée, métrage, couleur, son, nombre de bobines et surtout leur localisation) furent saisies à partir des anciennes fiches en carton. Dix ans plus tard, le résultat n'était pas satisfaisant : bien qu'un nouveau logiciel intégrant la gestion documentaire et la gestion technique des documents d'archives ait été acquis, les données contenues dans la base étaient tantôt incomplètes, tantôt inexactes, tantôt absentes, rendant vains les espoirs placés dans l'informatisation.

Lenjeu majeur de ce récolement est de connaître le volume exact des collections conservées², le nombre et la qualité des supports de chaque film, et surtout leur localisation dans les magasins. Les versements courants étaient, déjà, enregistrés et saisis dans la base au fur et à mesure de leur arrivée, mais l'arriéré de saisie des anciennes fiches n'était pas terminé et il n'existait pas de suivi régulier des mouvements des collections à l'occasion des déménagements ou des disparitions (celles des supports en nitrate de cellulose par exemple).

Le choix sur la méthode à suivre existait : fallait-il progresser par unité intellectuelle (film par film) ou par unité topographique de stockage (magasin par magasin) ? Fallait-il simplement indiquer l'emplacement de chaque bobine, ou donner pour chacune toutes les caractéristiques techniques et documentaires ?

La solution choisie après mûre réflexion fut que le travail se ferait en

deux étapes : en suivant l'ordre topographique des casemates, on noterait tous les écarts entre l'existant en magasin, c'est à dire les bobines présentes sur les étagères, et un état imprimé des données de la base.

Cela allait permettre d'établir la liste des erreurs et lacunes des données de la base informatique et de retrouver des bobines manquantes depuis des lustres, ce qu'un récolement procédant par unité intellectuelle n'aurait pas pu donner ; la deuxième étape consisterait à reporter et corriger dans la base toutes les différences rencontrées, le résultat visé étant une exacte correspondance entre les bobines conservées concrètement dans les magasins et leur localisation notée dans la base ; au passage, des rectifications sur les principales caractéristiques techniques des bobines pourraient être reportées dans la base lorsqu'elles n'y figuraient pas.

Concrètement, la chose ne fut pas simple à organiser ; tous les cas de figure rencontrés ne peuvent être ici décrits, mais qu'il suffise de dire que nombre de films conservés à l'ECPA possèdent plusieurs supports : en nitrate (souvent le négatif d'origine en 35 mm et un contretype), en acétate (contretypes image et son, marron 32 mm, copies positives 16 et 35 mm) et en polyester (élément de réserve) ; que chaque support est lui-même constitué d'un nombre variable de bobines, ce qui rend les vérifications et corrections parfois très complexes. Les mouvements des collections dans les magasins dus aux emprunts, aux déménagements, aux travaux d'entretien ou d'isolation des magasins ont quelque peu entravé les prévisions du récolement, de sorte que dix mois après sa mise en chantier, on estime à 15% la part des collections parfaitement récolées.

Le résultat ne laisse pas, toutefois, d'être encourageant et les premiers effets se ressentent. La saisie et la description technique des supports dans la base de données a été uniformisée pour l'occasion. On a pu également établir une sorte de typologie des erreurs commises lors de la première saisie informatique, ce qui permet de les corriger plus rapidement. Des programmes de tri des collections émergent également à l'occasion de cette entreprise : les copies de travail et les bandes de réglage ne servent plus aujourd'hui et il apparaît nécessaire, dans un contexte de rationalisation des moyens et des coûts de stockage, de trier et jeter ces éléments, très souvent inutilisables. La disparition de certaines bobines est aussi dûment constatée, comme la découverte d'autres que l'on croyait perdues.

Concrètement, on est aussi mieux informé pour connaître ou évaluer la place restant disponible dans les magasins, ce qui fournit des estimations plus sûres pour argumenter et planifier des travaux d'assainissement, de restructuration ou d'extension des magasins. Le conditionnement des collections fait également l'objet d'un examen indirect : les bobines de l'ECPA sont toutes conditionnées dans des boîtes en matière plastique sur lesquelles sont portées la cote du document, sa localisation et ses caractéristiques techniques essentielles. Les boîtes des documents qui posent un problème lors du récolement matériel en casemate sont systématiquement ouvertes ; à cette occasion, on vérifie les indications portées sur la bande amorce, on les compare à celles inscrites sur la boîte

Una importante puesta al día del inventario de las películas del Establecimiento cinematográfico y fotográfico de las armadas (E.C.P.A.) fue iniciada durante el segundo semestre de 1997. La informatización del catálogo fue adoptada en los años 80, con un sistema para la información técnica y otro para la documentación. Las dos bases de datos fueron integrados 10 años más tarde pero, debido a la información parcial contenida en las antiguas fichas del catálogo, aún contenían errores y datos incompletos. Las adquisiciones actuales son registradas con exactitud a medida que van llegando, pero las informaciones anteriores permanecen incompletas. El procedimiento utilizado por el E.C.P.A. es relativamente complicado debido a la multiplicidad de elementos de archivos y al movimiento de los mismos durante su inventario. Luego de diez meses, solo 15% de la información ha podido ser completada. Durante este período, ciertos materiales han debido ser retenidos, otros - supuestamente perdidos - han sido encontrados, y otros - en principio conservados - no han podido ser localizados. La consigna de datos técnicos ha sido normalizada. La tipificación de los errores cometidos en el primer catálogo permitió de acelerar el proceso. Parte del trabajo consiste en comparar la documentación con las etiquetas de las latas y el contenido de las mismas. También se anotan los signos del "síndrome de vinagre" y de la presencia de mohos.

Entre los beneficios de este procedimiento figuran el de poder definir claramente las necesidades del archivo, el de facilitar la toma de decisiones en función de prioridades establecidas en base a datos concretos y, por supuesto, el de mejorar las condiciones de acceso a las colecciones.

et l'on vérifie si la bobine présente des signes de moisissure ou de syndrome du vinaigre. La répartition des collections dans les magasins par type de tirages et de formats apparaît plus nette aujourd'hui, et l'on voit mieux quelles améliorations on peut envisager d'apporter.

Le bénéfice attendu de cette opération ne s'arrête pas là. Une fois que le récolement sera terminé, et que les indications techniques contenues dans la base correspondront parfaitement à l'état des collections rangées dans les casemates, on pourra exploiter toutes les possibilités d'enquêtes et d'interrogations offertes par l'informatique : demander par exemple si tous les éléments son ou générique en nitrate ont été contretypés en acétate ; établir la liste des éléments de contretypage de tous les films en nitrate pour vérifier leur état et la qualité de leur contretypage ; savoir combien de films n'ont pas été mastérisés en vidéo ; automatiser les procédures d'emprunt et de réintégration des documents par le moyen de codes-barres portés sur les boîtes de film, etc.

Plus généralement, on attend de cette opération les moyens de rationaliser la gestion matérielle et technique des fonds cinématographiques, tant du point de vue de leur conservation que dans la perspective de fournir au public des professionnels de la production audiovisuelle et aux chercheurs et étudiants un accès aux collections simplifié, plus approprié à leurs besoins, plus rapide aussi, dans le cadre de la médiathèque en cours de construction à l'Etablissement. Indirectement en effet, l'achèvement du récolement permettra de dégager des priorités de traitement documentaire des fonds, ce qui pourra accroître leur consultation. En somme, le récolement, dans la mesure où il permet de compléter et corriger les indications contenues dans la base informatique, ouvre des perspectives de rationalisation du travail et des ressources financières et matérielles, affectées à la conservation et à la communication des documents.

¹ Les collections audiovisuelles de l'ECPA comptent environ 15 000 titres.

² On l'estime généralement à plus de 90 000 bobines.

Cuando en el Congreso de Cartagena de Indias se confirmó la candidatura de la Filmoteca Española para la organización de su 55° Congreso en Madrid, en abril de 1999, se estaba dando salida a una aspiración largo tiempo postergada. En efecto, desde su creación en 1953, como una sección administrativa dentro del entonces ministerio de Educación y Turismo, y su temprana adhesión a la FIAF en 1956 como miembro de pleno derecho, la Filmoteca Española siempre cultivó su vocación exterior, imprescindible cuando la vinculación con sus colegas extranjeros era garantía necesaria para una labor observada a veces con recelo desde la administración de entonces.

Las proyecciones públicas y otras actividades de difusión que la Filmoteca empezó a organizar en un lejano mes de febrero de 1962 -y que alcanzaron periodicidad regular en 1972 desde las pantallas de varias salas de cine de la capital- eran seguidas con fidelidad y entusiasmo por un público compuesto en su mayoría por estudiantes y jóvenes cinéfilos -entre ellos, varios de los actuales colaboradores de la Filmoteca-, que acudían ávidos a asomarse a una ventana insospechada sobre el mundo, sobre una Europa en plena efervescencia cinematográfica, sobre los clásicos de un cine maravilloso e ignorado por los límites férreos que la autarquía imponía a la realidad.

Instaurada ya la democracia en nuestro país, la administración comenzó una reforma de las instituciones que dotó por primera vez a la Filmoteca de las estructuras mínimas suficientes para llevar a cabo los cometidos para los que había sido creada.

Cierto es que los medios nunca son suficientes, pero, hecha esa salvedad, la inminente apertura de la nueva sede administrativa en el Palacio de Perales, próximo al Cine Doré, el almacén de películas de nitrato que ya se encuentra operativo desde 1994 en la Ciudad de la Imagen, y el proyecto de construcción de un gran centro técnico de conservación y restauración en el mismo lugar, constituyen una garantía muy sólida para el futuro de las más de 36.000 películas que integran, junto con los 66.000 rollos de materiales del archivo histórico NO-DO, nuestras colecciones. Unas colecciones que en la actualidad, por la creciente adquisición de nuevos fondos y una activa política de recuperación llevada a cabo en colaboración con productores, distribuidores y laboratorios cinematográficos, han llegado a colapsar los almacenes disponibles.

El Congreso de Madrid tiene una doble aspiración. Por una parte dar la bienvenida a los colegas de la FIAF y ofrecer, esperamos, un entorno agradable para los trabajos, reuniones, encuentros, contactos y debates que nos esperan. Por otra, la pretensión de abrir la realidad de la labor de los archivos de films a la sociedad civil, dando a conocer, a través de exposiciones, proyecciones públicas y otras actividades como el Simposio Un siglo de cine /Un siglo en el cine, la verdadera dimensión de la imagen en movimiento en la cultura de los últimos cien años.

Lorsque, à Cartagena de Indias, la Filmoteca Española rendit officielle son invitation à tenir le 55ème Congrès de la FIAF à Madrid, elle réalisa son aspiration de longue date - longuement contenue - de s'ouvrir vers l'extérieur.

Créée en 1953 en tant que section du Ministère de l'éducation et du tourisme, adhérent à la FIAF en 1956 en tant que Membre, la Filmoteca Española a toujours cultivé ses relations avec les collègues de l'étranger. Ceci constituait une garantie pour l'accomplissement de son travail, souvent observé avec circonspection, voire de la méfiance, par l'administration.

Les séances publiques et autres activités, initiées à partir de 1962, développées dès 1972, étaient suivies par des publics enthousiastes et avides de regarder par une fenêtre qui s'ouvrait pour eux sur le Monde, sur une Europe en pleine effervescence cinématographique, sur les œuvres classiques du cinéma jusque là occultés par l'autocratie.

Le 55ème Congrès de la FIAF, convoqué à Madrid, s'inscrit dans la suite logique de ce désir d'ouverture de la Filmoteca Española. Les symposia, l'Assemblée Générale, les rencontres des groupements régionaux, seront autant d'occasions pour souhaiter la bienvenue aux collègues de la FIAF et leur offrir un cadre de travail et de discussion agréable. Le symposium Un siècle de cinéma / Un siècle au cinéma aura pour objectif de souligner la véritable dimension de l'image en mouvement dans la culture des 100 dernières années. Atelier sur "l'histoire de la pellicule vierge pour le cinéma" mettra en route un ambitieux projet de recherche. La Filmoteca Española profitera également de l'occasion pour mettre en valeur l'histoire de la production cinématographique nationale, estimée à plus de 5000 longs métrages, et par trop longtemps ignorés du public "cultivé".

When the Filmoteca Española made its invitation official in Cartagena de Indias to be the host of the 55th Congress of FIAF, it confirmed its ambition of long ago - and held to for a long time - to open itself to the outside world.

Created in 1953 as a section of the Ministry of Education and Tourism, made a member of FIAF in 1956, the Filmoteca Española has always cultivated its relations with foreign colleagues. This constituted a guarantee for the accomplishment of its work, often watched cautiously by the administration.

The public showings and other activities initiated beginning in 1962, and developed since 1972, were followed by a public enthusiastic and eager to look out the window that opened to them on a Europe in full cinematic flower, on the classic works of cinema up to then kept in hiding by despotism.

The 55th Congress of FIAF at Madrid is inscribed in the logic of this desire of the Filmoteca Española to open up. The symposia, the General Assembly, the meetings of the regional groups, will afford the occasion to welcome our FIAF colleagues and offer them a setting for work and for friendly discussion.

The symposium "A century of cinema / a century in cinema" will have as its objective to underline the veritable dimension of the moving image in the culture of the last 100 years.

The workshop on "The history of raw stock for cinema" will be the beginning of an ambitious research project. The Filmoteca Española also wants to bring attention to the national cinema production, estimated at more than 5000 feature films, for too long neglected by the "cultivated" public.

La idea que late tras el enunciado del simposio, y que hemos tratado de transmitir a los ponentes invitados, es la de detenernos a examinar cuáles han sido, a grandes rasgos, los cambios experimentados por la civilización de este fin de milenio y de pensar el cine, la imagen, como nuevo modelo o referente en nuestra percepción del mundo. Todas las otras formas de plasmar la realidad, de contemplar o recrear el mundo, tanto desde el punto de vista artístico como documental, tienen ya varios siglos de vida. Desde hacía muchos lustros el hombre no se topaba con un instrumento tan innovador, capaz de transmitir conocimiento y sentimientos, de construir un discurso y dar cabida, simultáneamente, a elementos diversos y difícilmente conjugables en otras formas de expresión. La imagen y la voz, lo voluntario y lo involuntario de la realidad que se entromete y ocurre alrededor y en el interior del encuadre previsto, el discurso y el lenguaje gestual, el presente y la historia. Con la ayuda de expertos en materias tan aparentemente distantes como la literatura y las bellas artes, las ciencias o el teatro, la música y la filosofía, el propio cine y la historia trataremos de indagar, en el curso de las tres jornadas del simposio, cuáles son los lugares de encuentro y desencuentro, las zonas de contacto e intersección, las influencias y divergencias que la práctica cinematográfica mantiene con otras áreas del conocimiento humano.

Todo ello con la intención de subrayar la interdisciplinariedad del hecho cinematográfico y la importancia que la salvaguardia y difusión del patrimonio filmico tiene para nuestra civilización contemporánea. Y un último apunte: desde la Filmoteca Española insistir también en la necesidad de valorizar la propia producción cinematográfica como seña necesaria de identidad de la cultura de un país. Una labor ésta que, gracias también a la labor de historiadores y teóricos, ha conseguido en los últimos años romper los prejuicios existentes alrededor de una cinematografía, como la española, que cuenta con una producción estimada de más de 5.000 largometrajes, y que razones históricas y políticas han mantenido alejada durante años del interés y aprecio del público *culto*.

Además del mencionado Simposio, de las sesiones de la Asamblea General y las reuniones de los grupos regionales, el interés estará centrado también en el Workshop "Historia de la fabricación de material virgen para cinematografía", punto de arranque de un ambicioso proceso de investigación, que nuestros colegas habrán tenido ocasión de conocer a través de los cuestionarios enviados hasta la fecha. La reunión de Madrid del mes de abril tiene por finalidad presentar el "estado de la cuestión" de los trabajos en curso, y el objetivo del proyecto es, en resumen, el de crear un mapa fiable de la procedencia y características de fabricación de los soportes cinematográficos con el fin de facilitar las labores de identificación y datación de películas.

Para el desarrollo de todas las actividades del Congreso, de las que iremos ofreciendo información regularmente, contamos con la colaboración de nuestros colegas de la Filmoteca de la Generalitat de Catalunya, la Filmoteca de la Generalitat Valenciana y la Filmoteca Vasca, así como con el apoyo de instituciones culturales como la Casa de América, el Centro Conde Duque, el Círculo de Bellas Artes o entidades como la

Agencia Española de Cooperación Internacional y la Red de Ferrocarriles Españoles. Pero, también, nuestra confianza está puesta en la ciudad de Madrid que con la vitalidad y la hospitalidad que la caracteriza, confiamos que propicie el encuentro, el intercambio y también, por qué no, la diversión de nuestros colegas.

Norway's first film museum opens in Oslo

Vigdis Lian.

In March 1999 the Norwegian Film Institute will be opening the doors to Norway's first film museum, at last fulfilling the wish for a centre that can present Norwegian film history. The exhibition will supplement the Cinematheque, library and school screenings; together, they will form a comprehensive service offering film culture and film information to the industry itself, film students, school children and the city's cinema audience.

The museum's opening exhibition concentrates on the main features of the technical developments that have taken place in film, nationally and internationally. In particular, important themes in Norwegian film history feature in the exhibition, for example *Ivo Caprino – animation and box-office success*. Another theme is *the encounter between film and the norms of society*, from bygone views on immorality and questions of virtue to political censorship, sexuality and a new kind of immorality. We give a thorough presentation of the *expedition films*, a genre that flourished in Norway at various times and in which *Thor Heyerdahl*, *Per Høst* and *Helge Ingstad* are important names. We give plenty of room to *our audio-visual memory*, with the angle on preserving and restoring films and stressing the importance of film as a historical source.

After the opening there will be several events, among others a silent film concert with a newly restored copy of Carl Dreyer's *Glomdalsbruden* from 1926, based on Jacob B. Bull's novel and featuring well-known Norwegian actors such as Einar Sissener and Harald and Alfhild Stormoen in key roles.

Particular attention will be paid to the film director Arne Skouen (born in 1913) at the opening of the museum. In the period 1949 – 1969 Arne Skouen made 17 feature films, many of which are today considered to be key works in Norwegian film history. They reflect a strong social conscience and place the social deviant at the centre of the action. The themes are inspired by different environments, from the city life in the neo-realistic *Street Urchins* (1949), through occupied Norway with Oscar-nominated *Nine Lives* (1957) as the most well-known film, to 17th century Røros in *An-Magritt* (1969). Skouen has received a number of honorary distinctions and several of his films have enjoyed international success.

Oslo

Norsk Filminstitutt

En mars 1999, l'Institut norvégien du Cinéma inaugurerá le premier musée du cinéma de Norvège. Avec la cinémathèque, la bibliothèque et les programmes scolaires déjà existants, le nouveau musée complétera un large éventail de services dans le domaine de la culture cinématographique et de l'information, destinés à l'industrie, aux étudiants, aux écoliers et à un public plus vaste.

Lors de son ouverture, le Musée présentera des expositions consacrées aux développements technologiques du cinéma, aux grands moments du cinéma norvégien et au thème "cinéma et société". Aux festivités inaugurales, suivra la projection avec accompagnement musical de La fincée de Glomdal de Carl Dreyer (1926) et un hommage au réalisateur norvégien Arne Skouen.

En marzo de 1999, el Instituto noruego de cinematografía inaugurará el primer museo del cine de Noruega. Junto con la cinemateca, la biblioteca y los programas escolares existentes, el nuevo museo ampliará su gama de actividades al servicio de la cultura cinematográfica y de la información, dirigida a la industria, a estudiantes y escolares, así como al gran público.

Para su inauguración, el museo presentará exposiciones sobre el desarrollo tecnológico del cine, las grandes etapas de la historia del cine noruego, así como una sección dedicada al tema "cine y sociedad".

Seguirá una proyección con acompañamiento musical de *La novia de Glomdal* de Carl Dreyer (1926) y una retrospectiva del director noruego Arne Skouen.

The exhibition honouring the film director Arne Skouen will be supplemented by a new television documentary directed by Svein Rune Nyland. This documentary will also be available for sale and distribution to inter alia schools and libraries. Journalist and author Linn Ullmann is writing a pamphlet about Arne Skouen and the Film Institute is relaunching Skouen's films on video. In addition, the Cinematheque will show a Skouen retrospective in this year's autumn programme.

The Norwegian Film Institute is also opening a new film shop on its premises, and we are therefore pleased to be able to offer the public a wide range of attractions. The city centre, in which the Film House is located, is currently the object of considerable investment and improvement. In particular, we are witnessing a growth in the number of museums and galleries in the area, and this localisation makes the Film Museum easily available.

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Saturn: The erotic beginnings of Austrian cinematography

Michael Achenbach and Paolo Caneppele

Historical Column /
Chronique historique

Asked about early Austrian cinema most film historians will mention *Von Stufe zu Stufe* or *Der Müller und sein Kind*, movies filmed between 1908 and 1911. Not many people know that before them, in 1907, a Viennese studio called Saturn started mass production of feature films.

Unfortunately, because of the Saturn-films' peculiar topics, up until now certain reluctance combined with a large amount of bashfulness caused a distortion in the historical reconstruction of Austrian filmography. The chronology of the real events was falsified and important sources of the birth of Austrian cinematography were kept as a secret. Filmarchiv Austria decided to set the record straight and fill the gap by publishing a book and a videocassette. The book addresses movie-specialists, while the cassette will be suitable for a general audience interested in the history of Austrian movie production.

Johann Schwarzer, the founder of the Saturn studio was born on August 30 1880, in Javornik, Silesia. There he studied chemistry and photography, before moving to Vienna. He was a master of children and family portraits, but later became interested in erotic photography.

In his time French erotic movies were very successful. Often in the cinemas of the Habsburg Monarchy, "Herrenabende" ("night shows for men") were organized, where erotic movies were shown to an adult audience. Success came within a short time for both the movie theatres and travelling film shows. Directed by a reliable sense for good business, Johann Schwarzer started his production of erotic films in late 1906, as his advertisements prove. His films dealt with plots that were situated between the rather bashful French productions and the pornographic products of his time.

As history proves these were the first feature films produced in Austria. In most Saturn-films the actresses are shown undressed, but they are far away from any relations with pornography. The main subject of Schwarzer's films was voyeurism, demonstrated in bathing scenes, artist-and-model-combinations or exotic oriental scenarios.

The advertisement for Saturn-Films mentioned above was published until the end of July 1907. In this time Saturn was well known, and advertisements in newspapers and journals were no longer necessary. The priority of further publicity shifted to oral propaganda and also to distributor-catalogues. French film producers had already published such catalogues, and Schwarzer orientated his publications on their patterns.

With the production of this special kind of films, Saturn was able to obtain its place on the film market, since it supplied most of Europe

La plupart des historiens situent les débuts du cinéma autrichien entre 1908 et 1911 et ignorent qu'en 1906 déjà, les studios Viennois Saturn s'étaient lancés dans la production massive de films de fiction. L'origine de cette déformation dans la reconstruction de la filmographie nationale tient au genre des films produits : il s'agissait de films érotiques destinés à agrémenter les "soirées pour messieurs" du temps de la Monarchie des Habsbourg.

Le fondateur des Studios Saturn, Johann Schwarzer, né en Silésie en 1880, fut d'abord photographe d'enfants et de parents, puis maître dans l'art de la photographie érotique, connaît à Vienne un succès fulgurant avec les productions cinématographiques inspirées de celles en vogue alors à Paris. Son succès fut cependant de courte durée. Dès 1911, il s'est vu interdire la circulation de ses films et de ses catalogues. Ses tentatives de 1913 de reconversion dans la distribution échouèrent. Comme officier de réserve, il fut envoyé sur le front oriental, où il fut tué en octobre 1914.

Le Wien-Filmarchiv Austria prépare un livre et une cassette vidéo avec la collaboration de la SDK-Berlin, le Bundesarchiv-Filmarchiv-Berlin et l'Institut für Filmkunde-Wiesbaden: Saturn: the erotic beginnings of Austrian Cinematography sera disponible au printemps de 1999.

La mayoría de los historiadores sitúan los comienzos del cine austriaco entre 1908 y 1911 e ignoran que ya en 1906 los estudios Saturn de Viena habían iniciado una producción masiva de películas de ficción. El origen de esta deformación de la historia reside en el género de películas producidas : se trataba de filmes eróticos destinadas a amenizar las "noches para caballeros" del tiempo de la monarquía de los Habsburgo. El fundador de los estudios Saturn, Johann Schwarzer, nacido en Silesia en 1880, comenzó su carrera como fotógrafo de niños y familias para transformarse luego en un maestro de la fotografía erótica. Inspirándose de las obras del género en boga en el París de entonces, conoce un éxito fulgurante pero efímero. A partir de 1911, las autoridades prohíben la circulación de sus películas y catálogos. En 1913, sus tentativas de pasaje a la distribución fracasan. Luego, es enviado como oficial de reserva al frente oriental, donde pierde la vida en octubre de 1914. El Wien-Filmarchiv Austria edita un libro y un casette video en colaboración con la SDK-Berlin, el Bundesarchiv-Filmarchiv-Berlin y el Institut für Filmkunde-Wiesbaden. Saturn : the erotic beginnings of Austrian Cinematography sale a la venta en primavera del 99.



Das Sandbad. Saturn Production, Wien, 1906/1907. By courtesy of Filmarchiv Austria.

with its products, and catalogues soon appeared in Italian and French. Since September 15, 1907 all Saturn-films bore a star as special trademark, which can be seen on the credits as well as on various parts of the decoration in the films.

In 1909 the decline of the successful company began. The Austrian government had received lots of protests from foreign countries against so-called „pornographic films“ from Vienna. According to special orders the Viennese police rummaged through and observed the Saturn-studio.

In 1911 a judicial decision of the „k.k. Landesgericht Wien“ stated that from now on the circulation of all Saturn-films and -catalogues was prohibited. Due to this judgement Saturn had to stop its production of erotic films.

In the following two years it seems that Johann Schwarzer suspended the production of films in general. He tried it again in 1913 with a film distribution company, but without the kind of films he had become famous for. Instead of that he unsuccessfully produced newsreels, local shootings and suchlike material. Three months after a new series of advertisements for his film distribution started, all traces of the film producer Johann Schwarzer disappeared.

Soon after the beginning of World War I, in October 1914, Johann Schwarzer was killed as a reserve officer on the eastern front.

Our publication, which we expect to publish in spring 1999, shows the following focal points: It starts with an introduction to the history of erotic films during the era of silent movies. The following essays are concerned with erotic films in travelling film shows and the history of the Saturn film company. Beyond this the publication will contain a filmography (as far as known) and critical reflections on the remaining Saturn-films. Because of its singularity the editors decided to add a reproduction of the only known distributor-catalogue of 1907.

The video, which is already in progress, will present a short history of the „Saturn“ film company to the viewer, followed by a selection of the best remaining Saturn-Films. To guarantee the best rate of clarity to the spectators, only complete or almost complete films will be shown on the video. Authenticity to the viewer will be supported by piano accompaniment for all Saturn-films.

Le Giornate del Cinema Muto, 1998

Hillel Tryster

It should no longer be necessary to open a discussion of Le Giornate del Cinema Muto at Pordenone with any introductory explanations. Suffice it to say that this event, whose seventeenth annual edition took place in October, continues to revive the magic of the silent screen and bring together many of its most enthusiastic advocates for a week of intense viewing. There are those who claim that the heyday of silent film's rediscovery is past and that it is becoming increasingly difficult to come up with titles good or interesting or commercial enough to generate the budget required for preservation, restoration or exploitation. The Giornate, however, shows no signs of running out of steam. About 540 people concerned in every conceivable way with silent film attended the Giornate and its accompanying Film Fair this year, and the Verdi cinema screened some 170 titles, enough of which were noteworthy to make whittling down the selection for mention in these pages a very difficult task indeed.

The program's main event was a tribute to the silent output of the Fox studio, much of which was destroyed in a 1937 fire.

Hardly any of the survivors screened at Pordenone were of pre-1920s vintage. The Theda Bara titles among them were complemented by the earliest film in which she is supposed to have appeared, *The Stain* (1914). While this melodrama left the audience members asking each other whether she'd been spotted, there seemed no doubt that it was Charles Chaplin's future colleague Henry Bergman who played a walk-on role as a bank customer near the beginning of the picture.

Fox titles like *What Price Glory?* (1926) and *The River Pirate* (1928), both graced by the presence of a young Victor McLaglen, led some to think that bonding between male lead characters was an identifying hallmark of the company's productions (though the former was more like an exercise in rivalry). These two films were also among the several screened with their original recorded Movietone accompaniments. These varied from an almost mechanical repetition of themes, as in *What Price Glory?*, to quite sophisticated use of music, such as the way a cacophony of sounds matched superimposed images in *Sunrise* (1927). A rare treat was the inclusion of a short reel of outtakes from *Sunrise*, in which director Murnau's use of long and quite complex travelling shots was prominent.



George O'Brien and Janet Gaynor in *Sunrise* by F.W. Murnau, USA, 1927. By courtesy of The Giornate del Cinema Muto and Photoplay Productions.

The loss of so many films makes a true overview impossible, but individual pleasant surprises abounded. To limit them here to just three: Dante's *Inferno* (1924) spent much of its running time in guilt-induced, stylized visions of Hell; Howard Hawks' *Fig Leaves* (1926), while fun throughout, simply couldn't compete with its own hilarious *Garden of Eden* prologue, featuring George O'Brien's demonstration of a pre-historic alarm clock snooze button; *Dressed to Kill* (1928) showcased a wonderfully sexy, in-control, and modern performance from Mary Astor opposite Edmund Lowe's suave master-crook-with-a-conscience character, making the innuendo-filled interplay between them quite delightful to watch.

The ongoing project to screen all of D.W. Griffith's surviving films was continued this year, with the fortunately high rate of their survival limiting this instalment to his works from the first half of 1909. The wild variations in quality are in themselves an indication of how worthwhile an exercise the project is: quite silly slapstick and chase farces co-exist

here with embryonic melodramas and the occasional touch of pure visual poetry, as in one of the opening shots of *The Country Doctor* in which a pastoral landscape only gradually discloses the film's main characters. Part of the fascination here lies in observing the way the many different directions in which Griffith seemed to have been going gradually coalesce into a single, more unified, style. At this stage of the project, however, such thoughts can still only be the product of an existing awareness of Griffith's later maturity. Many of the Griffith prints from the Library of Congress and the Museum of Modern Art were screened without titles (*The Jilt* was hard to follow even



Cabiria by Giovanni Pastrone, Italy, 1914.
By courtesy of The Giornate del Cinema Muto and Museo Nazionale del Cinema, Torino.

after reading the program notes) and, while the logistical reasons for this are known and understood, it would contribute a great deal if a way could be found to elevate their full restoration to a higher priority.

The national cinema slot was occupied this year by Scotland in a program entitled *Scottish Reels*. As frequently occurs, this seemingly modest selection provided more real discoveries than was initially obvious. The first session, charmingly and amusingly narrated by the Scottish Film & Television Archive's Curator, Janet McBain, included a number of these. Two almost identical trips by the camera down Glasgow's Great Western Road, made seven years apart, in 1915 and 1922, provided a world of information about the social changes that had (or had not) taken place in the interim. *Dundee Police Sports* (1921) was like many similar films of the time, except funnier, while a film shot during the construction of Edinburgh's Ritz Cinema in 1929 turned out to be a valuable document, showing, as it does, the simultaneous installation of equipment for both

sound-on-film and disc talkies. The genuine items were augmented by features set in Scotland, including Lillian Gish in *Annie Laurie* (1927), complete with two-tone Technicolor finale. The whole affair was a good-natured one that didn't take itself too seriously, as exemplified by the inclusion of a promotional short for a department store, an intertitle for which reads "True to Aberdonian tradition, the cash is handled with extreme care."

Under the heading *New Discoveries From WWI*, a number of short, tinted, films presented by a number of local Italian archives, together with Lobster Films of Paris, showed with simplicity the mundane, ceremonial and horrific faces of war. A couple of the other interesting items from Lobster included a newly discovered Arbuckle-Keaton short from 1917, *Oh, Doctor!* and a 1902 synchronized phonoscene directed by Alice Guy, *Bonsoir M'sieurs Dames*, which did not require much knowledge of French to appreciate its humor.

The youthful Lobster was one of last year's Jean Mitry award winners. This year two veterans exemplifying the Pordenone spirit were honored: Ib Monty, former head of the Danish Filmmuseum, and Tatyana Derevjanko, founder of the Kiev film museum named for the director Alexander Dovzhenko. In his remarks at the presentation, Giornate Director David Robinson emphasized the importance of recognizing the achievements of such as Monty, always unassuming and willing to be of help, and Derevjanko, who built up her institution in near-obscurity and against formidable odds.

A couple of additional themes in the program provided their own particular pleasures. The freshly irreverent Adrian Brunel, whose *Crossing the Great Sagrada* was a favorite with Giornate audiences a few years ago, was celebrated with screenings of further 1920s spoofs. These included newsreels, a silhouette film bemoaning the popularity of a certain song of the period (*Yes, We Have No-!*) and a fairly direct swipe at the censorship practices of the day (*Cut It Out*). The intriguing Brunel feature, *The Man Without Desire*, starring Ivor Novello, seemed disappointing by comparison, possibly because its plot device of suspended animation has been so thoroughly exploited in the years since 1923.

The extant cinematic adaptations of the work of Italian author Gabriele D'Annunzio, who died sixty years ago, were also explored in some detail. A highlight of the program was *La Nave* (1921), a restored epic that managed to make a visual impression despite its unrestrained acting and the literary verbosity of its intertitles. Nothing underscores the cruel randomness of silent film survival better than the contrasting condition of two of the D'Annunzio titles screened. *There Is No Resurrection Without Death*, a 1922 film set in Montenegro, was shown in a half-hour restoration, consisting of stills and a frustratingly miniscule percentage of actual footage. *Cabiria*, on the other hand, took 162 minutes to unreel (holding up very well indeed) and was complemented by nearly three hours of outtakes (at a separate screening, of course).

Outside of these main themes was an abundance of special events, to

Les 17èmes Giornate del cinema muto de Pordenone ont toujours le vent en poupe nous dit Hillel Tryster, l'un des plus fidèles amis du Festival. Quelques 540 habitués - liés d'une manière ou d'une autre au cinéma dit muet - sont venus pour suivre attentivement les programmes (170 titres) proposés par les Giornate au Cinéma Verdi ou pour arpenter les stands de la Foire du film installés dans l'ancien couvent de San Francesco.

Dans sa chronique, Tryster rappelle les meilleurs moments des principales sections du programme de cette année : les muets de la Fox (dont plusieurs titres avec Theda Bara au générique), la suite du projet D.W. Griffith, les découvertes récentes autour de la 1ère Guerre Mondiale, quelques adaptations de Gabriele D'Annunzio, en particulier La Nave (1921), les films d'ouverture et de clôture du festival (La grève accompagné de l'Alloy Orchestra et Le cheval de fer avec la Camerata Labacensis). Quelques surprises (agréables) furent Dante's Inferno (1924), Dressed to Kill (1928), Fig Leaves (1926), The Man Without Desire ainsi que le tonifiant Shakedown de William Wyler (1929). Prochain rendez-vous à Pordenone : 9-16 octobre 1999.

which justice cannot be done in these few lines. Apart from the traditional big opening and closing films (respectively, *Strike* with the Alloy Orchestra and Photoplay's presentation of John Ford's *The Iron Horse*, with the Camerata Labacensis under the baton of John Lanchberry), they



included the live-action *Snow White* that inspired Walt Disney, more previously unseen Disney *Alice* comedies, the original Titanic film of 1912, a bunch of the odd Mitchell and Kenyon films from the turn of the century, preserved by London's Cinema Museum, and a new Méliès. This last, *The Skipping Cheeses* from 1907, was preserved by Catherine Cormon with the assistance of the Haghefilm Fellowship Award, given annually to a graduate of the L. Jeffrey Selznick School of Film Preservation in Rochester. Not only was the film itself one of the more enjoyable of the recent Melies redis-

There is no Resurrection Without Death by Eduardo Bencivegna, Sangro Film, Roma, 1922. By courtesy of The Giornate del Cinema Muto, Vittorio Martinelli and Dejan Kosanovic

coveries, a closing title added to the restoration garnered mirth by its prediction that at the present rate of rediscovery, the Melies canon would be complete by the year 2160.

Las 17^{as} Giornate del cinema muto de Pordenone siguen con viento en popa, nos dice Hillel Tryster, uno de los fieles amigos del festival. Unos 540 aficionados - vinculados de una manera u otra al así llamado cine mudo - acudieron para asistir a los programas (unos 170 títulos) ofrecidos por las Giornate en el cine Verdi, o para deambular por los stands de la Feria del libro instalada en el antiguo convento de San Francesco. En su crónica, Tryster recuerda los mejores momentos de las principales secciones del programa de este año: los "silentes" de la Fox (algunos con Theda Bara), la continuación del proyecto D.W. Griffith, los descubrimientos recientes sobre la 1^a Guerra Mundial, algunas adaptaciones de Gabriele D'Annunzio, en particular *La Nave* (1921), los filmes de la inauguración y de clausura de la muestra (La huelga acompañada por la orquesta Alloy y *El caballo de fuego* con la Camerata Labacensis). Algunas sorpresas (agradables) fueron *el Inferno* de Dante (1924), *Dressed to Kill* (1928), *Fig Leaves* (1926), *The Man without Desire* y el tónico *Shakedown* de William Wyler (1929). Próximo encuentro en Pordenone: 9-16 octubre de 1999.

Every Giornate produces favorite players and films. Tom Mix's appearances were very well received and little Adele De Garde became a familiar face through the many Griffith Biographs in which she played (most notably *I Did It, Mamma*). George Kotsarinos (did no-one ever think of casting him as Mussolini?) left an indelible impression as a boxer in the film that many felt was the outstanding experience of the week: William Wyler's *The Shakedown* (1929). The moral dilemma of the con-man played by James Murray after he takes a tough young waif under his wing can be seen coming a mile off, but it doesn't detract one iota from the drama of the situation when it finally arrives. On paper, the plot may seem like a mass of worn-out clichés, but the secret to the film's effectiveness would really appear to be nothing more mysterious than a good solid yarn well-told, with energy, pace and plenty of humor. Donald Sosin's daringly bluesy accompaniment paid off handsomely, rising to the film's ringside climax.

The other three regular pianists, Neil Brand, Phil Carli and Antonio Coppola, this time augmented by Ben Model, were also all on top form, despite the sometimes arduous tasks they were assigned. While Sosin deserves to be complimented for his *Shakedown* score, he must also take responsibility for the Giornate's least disciplined musical moment, causing hilarity with his wildly inappropriate interpolations at the end of a long day, during the screening of the annual stag film, the French *Black Mass* (1928). An unsuitable but inevitable memory with which to close this summary of an event that seems destined to flourish for many years to come.

Preserving our Film Heritage or Making Mongrels? The Presentation of Early (Not Silent) Films

Gillian Anderson, Cinemusica Viva

(This text originally was delivered during a workshop on music for film at the Cinema Ritrovato 1998 in Bologna, Italy)

Before I launch into my presentation, I would like to define a few terms. When I use the term preservation in this talk or in the title, I am using the strict dictionary sense of the word, “to keep (a name, memory) known and discussed.” When I use the word “restore,” I am also using it in the strict dictionary sense of the term, “to bring something back to a former condition; to rebuild as before.”

The title of my paper was meant to be provocative, but the word “mongrel” is used in the sense of a mixed breed. New scores for old films are mongrels in the sense of crossing a German shepherd with a boxer, a new thing with an old thing. In this talk I also try to avoid the term “Silent Film.” I prefer “Early Film” although in film studies this term is used to refer to films made in the first ten years of the existence of cinema.

I think the term “early film” more accurately describes for the general public the epoch of film with which I have been most concerned. Silent film or “cinema muto” for example for many people means film without sound. In fact the head of the Archigginasio thought exactly that when he gave his permission for the use of the Courtyard in the Archigginasio for the Cineteca’s presentation this year. He thought the presentations would be silent. In fact the use of musical performances in the courtyard has been forbidden for three years now because musical vibrations have caused the ornaments on the walls to fall off (and in fact during our dress rehearsal for “The Black Pirate”, the ornaments crashed down five times).

And finally, as a result of my talk, I’d like to change the questions that Lothar Prox raised in his opening presentation. He asked “what is the right music for a film?” I’d like you to ask “What am I doing and why am I doing it? What is my purpose in presenting early films? Am I trying to preserve our film heritage as close as possible to the way it was so that the public can understand it or am I trying to create something new?” Obviously, the answers to these questions will differ according to whether a composer, an accompanist or an archivist is answering, but being clear about the answers is extremely important.

Pour de nombreux spectateurs, le cinéma muet reste associé à la notion de "cinéma sans son". Gillian Anderson préfère la notion de "cinéma des premiers temps" car une grande majorité du public, même amateur, ignore que cette forme d'art cinématographique consistait d'une image animée mécaniquement et d'accompagnement "live", souvent sous forme d'accompagnement d'orchestre. Elle ajoute que cette forme d'art n'est complète que si l'image originale est présentée au public avec son accompagnement musical. Pour illustrer l'importance qu'avait cette forme d'art, Mme Anderson cite Hugo Riesenfeld, le directeur musical des Théâtres Rialto, Rivoli et Criterion, qui estimait qu'en 1922 il y avait aux Etats-Unis environ 500 orchestres complets et près de 2000 formations d'une dizaine de musiciens. Une autre étude montre qu'entre 1927 et 1928, à l'aube du "parlant", environ 40.000 musiciens ont perdu leur job...

Une fois l'importance du phénomène établie, l'auteur démontre la relation étroite qu'il y avait entre l'image et son accompagnement musical. Elle rappelle que Fairbanks, Chaplin, Griffith et bien d'autres passaient une grande partie de leur temps à choisir et à contrôler les musiques qui devaient accompagner leurs images. Ceci l'amena à se poser les questions "quelle est la meilleure musique pour un film ?", "s'agit-il de préserver le patrimoine cinématographique dans sa forme la plus proche de ce qu'il était à l'origine, ou doit-on essayer de créer quelque chose de nouveau ?" Dans son article, Gillian Anderson plaide pour la restauration de l'œuvre dans son intégralité, car restaurer soigneusement l'image et oublier la musique originale équivaut à restaurer la partie gauche du visage de la Mona Lisa, et n'a pas de sens. Présenter une œuvre avec une nouvelle création musicale alors que la partition originale existe, équivaut à créer un hybride, comparable au croisement entre un berger allemand et un boxer, un "mongrel"...

In spite of Francis Ford Coppola's tour of "Napoléon", the silent film festival at Pordenone, Italy, the work of Carl Davis, Kevin Brownlow and the late David Gill, Christian Belaygue and Cinémémoire in Paris, Lothar Prox and the Frankfurt Silent Film Music Festival, Theo van Houten in the Netherlands, organist Dennis James, conductor Donald Hunsberger, German conductor/ musicologist Berndt Heller in Berlin, Jeannie Pool and the Film Music Society in Los Angeles, the Chaplin Estate, the Bologna Film Festival, performances by groups like Artzoid, the Club Foot Orchestra, and the Alloy Orchestra, and many performances sponsored by film archives and individual film art houses around the world, not to mention my own efforts, the general public still thinks that early films are dinosaurs (of interest only to those whose hobbies also include archeology) and that these films were accompanied only by solo piano. There is of course an educated public that regularly attend the performances of Davis or those of the various archives, and they come because they are interested or entertained, or, as in the case of the presentations of the Film Archive in Bologna, because they happen to go into the main square during the summer. However, the vast majority of people have never been to a silent film presentation with or without live music. There is not general acceptance of the notion that the art form of the early film or early cinema consisted of a mechanical moving image with live, often orchestral musical accompaniment, that one does not have the art form, in fact, until the original image and musical accompaniment are presented to an audience.

The majority of books written about early cinema deal exclusively with the image (which is about as perverse as writing a history of opera without ever mentioning that there were singers). The majority of film restorations are made after scrupulous research into everything except the original musical accompaniments which often have enormous amounts of information about the original organization, speed of projection, exact placement of the intermission and even the duration of certain scenes. A major film archive cannot project its restorations at anything but sound speed (in spite of the fact that the wrong speed can adversely affect the reception of its scrupulously researched and gorgeously restored films), and a major film festival cannot control the variable speed that it has. Another festival repeatedly allows so much light on the screen that the beautifully restored 35mm images that it shows appear more washed out than on a television screen. "The Man Who Laughs" is presented to the public at Cannes and Bologna as a "restoration" by the European Film Archives when the original score on the film is not restored and a newly composed score is presented live instead. Professional projectionists and composers in Hollywood still can insist that there are only two speeds for projection, 16 frames per second and 24. The archives have enough money to restore certain films but not enough to insure a supply of high quality copies for years to come. And students of film come to hear a lecture because they think I am Gillian Anderson, the actress on "The X-Files". (I get her fan mail and phone calls too but haven't found out whether she gets mine.) In other words,

although the level of activity in this area has definitely increased within the past 15 years, there is still a mountain of work to be done.

Some of the work involves the overcoming of financial obstacles. Some involves education and the changing of goals and attitudes. Some involves much additional research. For example, we know that in 1922 Hugo Riesenfeld, the music director of the Rialto, Rivoli and Criterion Theaters in New York estimated that there were 500 full orchestras in movie theaters in the United States. And we also know from a paper on labor history in Philadelphia that throughout the US an estimated 40,000 musicians lost their jobs between 1927 and 1928. However, as far as I know there have not been city by city studies based on painstaking research in daily newspapers and union records to verify these statistics. We do not really know what proportion of theaters had only a piano for accompaniment and what a small or full orchestra. We know that there was almost always some sort of accompaniment, but we also know that there was silence, during a score for dramatic effect, for example, and also when musical accompaniment was not available, for example when the orchestra was on strike and the phonograph player failed as it did once according to an account in the American organist, or as was the case at the beginning of the silent era in Russia according to an account by Gogol called to my attention by Tom Gunning. But we don't know how often the silent screenings occurred or whether for example films were screened in silence in the studio screening rooms when they were finished.

And this leads to the inevitable next question. We devote immense efforts trying to determine the original content, organization, tinting and toning of the image. What is our responsibility regarding the musical accompaniments? We know that Fairbanks, Chaplin, and Griffith spent a lot of time choosing and trying to control the music that would accompany their images. The musical score and parts exist for "The Birth of a Nation", and they have been restored. Yet Pordenone kicked off its multiyear tribute to Griffith this fall with a presentation of the film with musical accompaniment quote "adapted" unquote from the original Breil score. The music and sound effects were responsible for 50% of the impact of "The Birth of a Nation" and this was as Griffith wanted it. What have we learned if the music has been changed and all the silences called for in the score have been eliminated because the arrangers don't like them? What have we changed if we play the Star Spangled Banner at the beginning of the whole show instead of as an exit march at the end? What has been accomplished if Breil now sounds like Carl Davis? Is the musical accompaniment there only to lull the audience into a dream world and propel the film forward or is it there because it played a vital role in the impact of the film and without it one cannot really understand how the original work of art functioned? Is the image better served by a completely new score, an arranged score or the unadulterated original? What is our responsibility in this area?

The question is more ambiguous when it comes to films for which there exists no score or for which there only remains a cue sheet. I am a great

Para numerosos espectadores, el cine mudo es un "cine sin sonido". Gillian Anderson prefiere la noción de "cine de los primeros tiempos", pues la gran mayoría del público, incluyendo a los aficionados, ignora que esta forma de arte cinematográfico consistía en una imagen animada por un procedimiento mecánico con un acompañamiento en vivo, a menudo orquestral. Agrega Anderson que esta forma de arte no está completa si la imagen original no es presentada al público con su acompañamiento musical. Para ilustrar la importancia que tuvo esta forma de arte, Anderson cita a Hugo Riesenfeld, director musical de los teatros Rialto, Rivoli y Criterion, quién estimaba que en 1922 existían más 500 orquestras completas y cerca de 2000 formaciones de unos 10 músicos. Otro estudio citado muestra que entre 1927 y 1928, durante el advenimiento del "parlante", aproximadamente 40.000 músicos se quedaron sin empleo en los Estados Unidos.

Luego de fundamentar la importancia del fenómeno, el autor aborda la relación existente entre la imagen y su acompañamiento musical, señalando que Fairbanks, Chaplin, Griffith y otros, pasaban una buena parte de su tiempo eligiendo y controlando las músicas que debían acompañar sus imágenes. Esto desemboca en la pregunta que se plantea el autor: "¿cuál es la mejor música para un film?"; "¿se trata de conservar el patrimonio cinematográfico en la forma más cercana de lo que fue en sus orígenes, o se trata de crear algo nuevo?". En su artículo, Anderson defiende la restauración de la obra en su totalidad, y considera que restaurar la imagen para olvidarse de su música equivale a restaurar la parte izquierda de la cara de la Mona Lisa, lo que carece de sentido. Presentar una obra con una nueva creación musical, mientras que existe una partitura original, equivale a la creación de un híbrido, comparable a la cruce entre un ovejero alemán y un boxero, a un "mongrel"...

fan of the work of Carl Davis, ArtZoid and the Alloy Orchestra but there is one undeniable fact. When music from the same period as the film is used as it would have been at the time, it does not call attention to itself the way a newly composed score does. It is not sculpted to every second of the image the way modern scores are but rather forms a series of blocks of sound. They may change tempo and character every 30 seconds but they create a more abstract effect, like the voiceless images themselves. There is something valuable to be learned about the art form of the early film from the combination of image with the original accompaniment that is not accessible when a newly composed score is used. Different music causes the public to receive the film in a different way. It causes the public to “read” the film differently. For a majority of the public, the original score does not become an obstacle to their enjoyment of the film so it usually does not detract from the entertainment value of an early film. But even in those cases where the original score is not to our liking, it was the original accompaniment, and if we are really “restoring” the original work, we must restore all of it, IF (and this is important) our purpose in restoring early films is to allow specialists and the general public to attempt to understand how the original work was and how it functioned, to understand how we got to the films of today. If this is not our purpose, then we can go into the simple business of entertainment and we do not have to be so scrupulous about any of the elements that go into a restoration.

Clearly, during the early cinema era the same film was accompanied in a million different ways, getting the deluxe treatment with full orchestra at the deluxe movie palaces and an improvised solo accompaniment at the neighborhood theatre. Does this give us permission to do whatever we want with the accompaniment? If we don't like the accompaniment that was called for by the director, are we obliged to use it? Would we change the color yellow in an impressionist painting to green if we didn't like the effect of the yellow? Would we change the film if we didn't like some part of it? If the answer is no to this question, why do we feel it is OK to change the music which was 50% of the art form, especially in the case of Fairbanks or Chaplin or Griffith who most certainly knew what music they wanted and the effect it would create and who used the original accompaniments that they had chosen in the first run houses. Changing the music is the equivalent of changing the color of a painting, because different music almost completely changes the impact and effect of the film. At the very least, are we not obliged forthrightly to tell the public what they are getting if a new composition or an arrangement of an original score is used?

Operas too were never performed the same way twice, often with significant additions or subtractions, but this does not give performers the permission to do whatever they want. When an opera is restored, an attempt is made to define the original text (music and libretto) and to give a responsible history of the performance practices so a performer can make informed choices. If a director or performer chooses to ignore the original text, then their performances are arrangements, not restora-

tions of the original work. And so it is in early film. If one restores the image and not the original accompaniment (if it exists), one has made half a restoration, and when a new score is put to the image, one has made a new arrangement.

The reason so many people today are surprised to find out that full orchestras accompanied early films is that if they have seen an early film, most likely it has been with the most economical accompaniment, a piano or organ. The recent restoration of "Orphans of the Storm" at the New York Film Festival, for example, cost \$100,000 for only the performance itself. Obviously MoMA's restoration of the image cost even more. Financial obstacles such as these are however only one of the impediments to a reunion of the orphaned images with their original musical accompaniment. As yet there is not general acceptance of the notion that a full restoration is not obtained until the image is restored, the music is restored, and the final product is screened in front of an audience. It is the screening of a restored image and musical accompaniment for a public that constitutes the true restoration of this art form. If this statement were more fully accepted in the archives and film festival worlds, I feel certain that there would be more "full" restorations than there have been so far. (Even in the area of sound film, the presence of a big audience can make an enormous difference to the reception and impact of a film.) Also although video versions of early films are mere souvenirs of the original 35 mm live performances, more videotapes with original full orchestrations played by live orchestras would be available commercially. (There are today pitifully few.) From the evidence one can surmise, I think accurately, that most people think the image is everything and the music a dispensable nicety.

Yet, after almost every one of my performances, experts and fans alike have come up to me and exclaimed, "It's a completely different work with the original accompaniment!!" And indeed it is, so how can one write an entire history of early cinema and never take these live musical performances into account? How can we continue to finance restoration of the image and not finance the restoration of the original accompaniments? How can we continue to restore the films without ever consulting all the information about the film contained in the original score or cue sheet? And how can we continue to ignore the responsible presentation of these restorations to the public?

Equally surprised at my performances are members of the public who have never before seen an early film with its original accompaniment. They exclaim, "I never realized these early films were so sophisticated. Why, they even use the same techniques that are used today, all the special effects etc. And my how beautiful the images are!! And I thought that these films were only accompanied by piano." They are startled to learn that there were 500 full orchestras in the US and perhaps 2000 ten piece ensembles.

It is in the area of cinema and television that the United States has made one of its most influential contributions to 20th century culture. Yet we have passed the 100th anniversary of the discovery of the motion pic-

ture, and the early history of this important part of our cultural heritage is misunderstood and underappreciated by film specialists, professional entertainment industry and general public alike.

There is a role for archivists to play in the reeducation of professionals and general public, but it involves more attention to the theatrical, historically responsible presentation of early films in a context that informs the public as well as entertains them. This means presentations where there is a minimum of light on the screen, where the speed of projection is correct and controlled. This means writing program notes for screenings that are gratifying to read, that are elegantly written in other words, and that raise preservation issues as well as the facts of the music and image. It also means the reorienting of financial priorities so that original accompaniments are restored as well as the images and money is set aside for multiple copies of restored films or of the next best thing (whatever that is at the time). I can hear all the objections to these suggestions now, but I would only remind you that no one would consider a restoration of the left side of the Mona Lisa a full restoration. You don't just restore the left side of an historic building and leave the right side open to the elements. You don't decide because you don't like the color combination of an impressionist painting to change all the yellow to green. If you are going to restore a work of art, restore the whole thing and call anything less only a partial restoration or an arrangement or a completely new thing altogether. A restored image with a modern score is not a "restoration" in the dictionary sense of the word. You are not "preserving" our film heritage and presenting it so the public can understand its history. You are creating a mongrel or something new.

And finally, (I can already hear the additional groans) the archives must search for funding not only for restoration of the images and music but also for the public presentation of these images around the world. A tour of important films without the original score for "The Black Pirate" or "The Thief of Bagdad" or "Intolerance" carries the message that half a restoration is good enough. No one would accept this in the art world, why should it be acceptable in the world of early film? I know that what I have suggested is an ideal and a very, very difficult and expensive one at that, maybe even one that you do not agree with. However, I challenge you at least to accept the notion that the art form of the early motion picture involves a mechanical moving image with live, often orchestral accompaniment, that the complete restoration of these early works involves the restoration of the image and the sound, whether you like either of them or not. If you could accept this notion, which costs no money, perhaps eventually you will find that there will be consequences which flow from this acceptance which are not as unrealistic and impossible as you may think now. But most importantly, be clear about what you are doing and why.

Those Mysterious Back Rooms

Ray Edmondson

Delivered at the graduation ceremony of the L. Jeffrey Selznick School of Film Preservation, George Eastman House, Rochester, 5 June 1998

Let me begin with a story.

A long time ago, in a city far far away, there lived a clockmaker named Mr Smith. He was a small, kindly old gnome and he had a wonderful shop, full of all kinds of clocks. It was called "The House of Time", and it was a magical place, a landmark in the city. Every hour, on the hour, all the clocks in the shop would chime together. It was like an Aladdin's cave, full of hidden treasures.

Mr Smith was a shy man.. He lived alone in rooms behind his shop, surrounded by his treasures and his memories. He had an air of mystery about him, and people wondered - as people do - what secret things might be hidden in those back rooms. More clocks? Certainly. A workshop and tools? Of course, since Mr Smith made and repaired clocks for a living. But - maybe he made and repaired other machines too. Maybe there was even a time machine in the "House of Time"!

One day Mr Smith had a visitor. Apart from his customers, he did not often have visitors. But this one was a young man also in search of hidden treasure. They talked a while, and seemed to strike a chord. Mr Smith invited him for tea. In those mysterious back rooms!

It was a simple meal, and when it was over, Mr Smith looked sad. "I am getting old", he said, "and I have a bad heart. I have no family. I have collected many precious things, and I'm worried about what will happen to them. They need to be safe in a place where they will be treasured". So saying, he led the young man to a wall covered in shelves, on which lay stacks of gleaming cans. "These", he said, "are the original negatives of all the films made by Effttee Studios. It closed in 1934. They might have been destroyed had there been no-one to care. Will you now care for them?"

It was a long and magical evening, much of it spent with Mr Smith's time machine: a 35mm projector on which he ran some treasured nitrate prints, while they drank tea and nibbled cracker biscuits and salami until the small hours.

That's not the end of the story, for the young man was a film archivist, and Mr Smith's collection came to live happily ever after in a film archive in Canberra.

That's a true story - every word of it. Well, okay, not every word. Okay, then, I lied - about the salami. It was really cheese. But the rest of it's true, and the young man was me. The year was 1971, the City was

Ray Edmondson commença son discours de fin de cours à l'Ecole de préservation du film "L. Jeffrey Selznick", à la George Eastman House, Rochester, par un petit conte qu'il appela La maison du temps pour illustrer le passage historique de la première génération de cinémathécaires - celle du M. Smith du conte ou celle de Langlois - à la deuxième - celle d'un Paolo Cherchi Usai ou d'un Ray Edmondson - et rappeler les nouveaux défis que doit relever la troisième génération d'archivistes du cinéma, celle qui commence sa carrière par une solide formation professionnelle.

Melbourne. Within a year, Mr Smith lost the lease on his shop. The "House of Time" was no more, and he died soon after.

You may or may not have had the thrill and privilege of making a significant find - but if not, and you persist in the field, you will. You become the link to its survival. Someone invites you into their life and their labours and trusts you to pick up where they leave off.

This is the personal aspect of our field. It has many other aspects: local, national and global. Collectively we care for an unimaginable quantity of images and sounds. Yet there are only a few thousand of us worldwide: an elite force holding in our hands the visual memory of the world.

The pioneers of our field - those who founded and developed today's major film archives, who discovered the skills and methods of archiving, who established FIAF, and who championed the then unwelcome cause of film preservation - have mostly moved on. We of the second generation - people like Paolo and me - learned our craft from them: on the job.

The third generation - that's you - inherits a more complex scene. Skills and methods are well developed. Technical and organisational structures are sophisticated. Attitudes are changing - now our work is accepted as vital and necessary. Challenges multiply: to nitrate film decomposition we now add acetate vinegar syndrome, and the implications of digitisation and the internet.

Your generation will be the first to be formally trained, rather than "learning on the job". As professionals, you need not only to know and practise many skills - but also to know why you are practising them, and their underlying theory and ethics. It's not just a question of due formal recognition: the future of our field depends on it.

As graduates you are an elite group: not only because you are few, but also because you are the vanguard of change. Let me make a prediction: 5 years from now, a qualification from the Jeffrey Selznick school, or an equivalent program, will be a base requirement for people seeking a professional post in film archiving in North America. How do I know? When you're the ones hiring staff, what will you look for in your recruits?

You have completed a unique, hands-on course that is highly regarded internationally. You earned your place in it. You've had the faith in yourself and your chosen field to make a substantial investment in your future. Besides a diploma, you have gained an influential network of connections - some of which you'll keep up for the rest of your careers. You have also gained that great intangible - credibility. To a potential employer you are a known quantity.

Keep in touch with your alma mater. Like you, it will grow and evolve. Some of you may know that my own institution, the National Film and Sound Archive of Australia, in partnership with the University of NSW, also conducts, by internet, a permanent distance learning course in audiovisual archiving. It complements the course you have just com-

pleted. So, logically, we're exploring how we can formally link both of them, to everyone's benefit, and continue growing.

Let me conclude, as I began, at the personal level. During World War II, Henri Langlois - the legendary founder of the Cinematheque Francaise - split up his film collection and hid it, can by can, in nooks and crannies all over Paris to prevent it falling into the hands of the Nazis. Closer to the present, when the powers behind the iron curtain chose to rewrite history, I know of archivists who hid radio and television recordings that officially no longer existed. They risked dismissal, imprisonment or worse. You or I may never face such situations, but such courage and resourcefulness is our professional heritage. In the end, we are the conscience of our field and our society. It is we who keep the "House of Time".

It is you, the third generation, who will reshape our field and its structures, look at the global issues beyond the day-to-day pressures, question the conventions, make the discoveries and meet the challenges of the new century. Remember in whose house you have spent the last year! The Maori people of New Zealand have a name for their national film archive which translates as "the guardians of the treasures of light". To be a guardian is a privilege. It requires diligence, courage, skill and a spirit of adventure. You've shown you have these. Now the adventure begins. Seize the day!

My congratulations and good wishes to all of you.

Ray Edmondson comenzó su discurso de fin de curso en la Escuela de conservación de películas "L. Jeffrey Selznick", de George Eastman House, Rochester, con un cuento breve que intituló La casa del tiempo. Este cuento debía ilustrar el paso histórico de la primera generación de conservadores de cinematecas - la del Sr Smith del cuento o la de Henri Langlois - a la segunda - la de un Paolo Cherchi Usai o la de un Ray Edmondson - y dar pie a recalcar los nuevos desafíos que debe encarar la tercera generación de archivistas cinematográficos : aquella que comienza su carrera con una sólida formación profesional.

Cataloguing from Secondary Sources

Olwen Terris

Lorsque le NFTVA (l'ancien NFA) fut créé en 1935, l'objectif de sa section de catalogage était d'établir la description des plans - la fameuse "shotlist" - de tous les films acquis. Cet objectif s'est rapidement avéré comme non-réaliste, car de 190 films acquis par le NFA en 1944 on est passé à une moyenne de plus de 5000 films dans les années 80 et à pas moins de 18000 films par an actuellement. Par chance, les règles de catalogage de la FIAF, éditées par Harriet Harrison il y a quelques années, admettent le recours à d'autres sources que l'élément à cataloguer lui-même... Ces sources, dites secondaires, comprennent des filmographies publiées, catalogues d'autres archives, catalogues des distributeurs, périodiques de cinéma et de télévision, etc. Cela pose de nombreux problèmes, suivant qu'il s'agisse du catalogage de films de fiction, de documentaires ou de productions de télévision. Cela limite aussi les possibilités lorsqu'il s'agit de procéder à l'indexation de films par sujets.

When the National Film and Television Archive was established in 1935 as the National Film Archive, the aim of the Cataloguing Section was to prepare a shotlist (a detailed account of what the cataloguer sees on the screen) for every film that the Archive acquired. Credits were to be taken from the film itself and carefully researched notes added to the catalogue record. Information on the background to the production, the influence of earlier films on the style and content, notes and descriptions of missing scenes and other valuable information was often included.

In addition to such information the shotlist gives something of the feel of the film - its structure, pace and emphasis. It enables the researcher to find relevant titles without making exploratory or speculative viewings. If the required images can be identified confidently and swiftly then the catalogue generates income when extracts are subsequently purchased through the Archive's Production Library.

Cataloguing every acquisition from primary sources (i.e. the film itself) has not been a realistic objective at the NFTVA for many years. The annual rate of acquisition - gratifyingly - rises steadily, and currently stands at approximately 18,000 titles a year. 50 years ago in 1944 the total was 190 titles, ten years ago 5,200, but it has not been possible to increase the number of cataloguers to take account of this substantial rise.

A paper on newsreel cataloguing presented at the FIAF Congress in Mo i Rana, Norway 1993 illustrated that it took experienced cataloguers an average of 4 hours to catalogue and index a 10 minute newsreel. This included shotlisting, the identification of people and events, keying the information and assigning subject headings and classification numbers. This figure clearly indicates the impracticality of cataloguing all acquisitions to this length and depth. Inevitably approximately 80% of the cataloguing records created by the Cataloguing Section are now prepared from secondary sources.

It is reassuring that the FIAF Cataloguing Rules for Film Archives, compiled and edited by Harriet Harrison for the FIAF Cataloguing Commission, recognises and allows for the cataloguer's need to use other sources of documentation. The section 'Research and Chief Source of Information' in the introductory chapter p.xiii states that 'the "chief" source of information is not always the item itself but may also include the standard and specialised reference works consulted by the cataloguer', and later in Section 0 'Preliminary Notes', 'The principal source for the cataloguing of archival films and videorecordings is therefore the established body of knowledge concerning the originals of those films and recordings, as determined by those involved in their production, and by scholars, researchers and archivists'.

Secondary sources include published filmographies, catalogues of holdings from other film archives, film distributors' catalogues and film and television journals.

One of the problems in taking cataloguing from secondary sources is that errors can be perpetuated for many years as one scholar uses information found in a standard reference source without having had the opportunity to view the film and verify it. As an example of this one could cite *TO WHAT RED HELL* (1929), Sybil Thorndike's first talking film. Contemporary journals and reviews name her role as Mrs Fairfield, the mother of the epileptic man. This information has been duplicated in such standard works as *The Motion Picture Guide* and Denis Gifford's *The British Film Catalogue 1895-1985*. Only having viewed the film, and noted the credits, will it be confirmed that Thorndike played the part of Mrs Nolan, the mother of Jim Nolan who was wrongly condemned to death for the crime.

Feature Film

It has been argued, with some justification, that there is no need to shotlist every feature film acquired as the time taken would be out of all proportion to the use made of the information. The majority of enquiries about full length fiction films come in the direct, simple form "Does the Archive have a copy of Kenneth Branagh's *MUCH ADO ABOUT NOTHING?*". Researchers rarely pose detailed questions on location information, cuts in text, order of scenes, costumes, and accounts of the technical arrangements of the shots - all of which may be revealed in a shotlist. When cataloguing feature films, cataloguers rely on acquisitions staff notes (where, however, credits are taken carefully from the screen) and published filmographies such as those provided by *Sight and Sound*, *Monthly Film Bulletin* and *Motion Picture Yearbook* whose information also includes plot summaries.

When cataloguing early fiction films the need to view the material becomes vital. In many cases the print isn't documented elsewhere, the film may come to us untitled or with the wrong title or with scenes in the wrong order, or be a foreign release version which differs significantly from the original release, and a great deal of research must be undertaken to try to identify the material in hand. Looking for the production company's logo, observing the visual style of the film, the naming of actors and recognition of locations are all obvious clues to identification. It is greatly encouraging that recent scholarship in early cinema has produced some invaluable published filmographies; Henri Bousquet's two volume catalogue of Pathé Frères productions, Aldo Bernardini's three volume work *Cinema muto Italiano* and Herbert Birett's *Das Filmangebot in Deutschland 1895-1911* and its companion volume are all consulted regularly in cataloguing work.

Documentary Film

Documentary film (as distinct from television documentaries) presents different problems when cataloguing from secondary sources. Generally speaking documentaries and non-fiction film have not been documented

En 1935, cuando el NFTVA (antiguamente NFA) fué creado, su sección de catalogación tenía por misión la de establecer una descripción detallada de las secuencias - la famosa "shotlist" mencionada en un artículo anterior - de todas las películas adquiridas. Este objetivo perdió rápidamente su vigencia, pues de 190 películas adquiridas en 1944, el NFA pasó a un promedio de 5000 en los años 1980 y a unos 18000 actualmente. Por suerte las reglas de catalogación de la FIAF, publicadas por Harriet Harrison hace unos años, admite el recurso a otras fuentes que el mismo elemento que debe ser catalogado... Estas fuentes, llamadas secundarias, pueden ser filmografías publicadas, catálogos de otros archivos, catálogos de distribuidoras, periódicos de cine y televisión, etc. Esto plantea numerosos problemas, según se trate de catalogar películas de ficción, documentales o producciones de televisión. El recurso a fuentes secundarias también limita las posibilidades de selección de la información por temas.

as systematically or as thoroughly as feature film. Material which does not receive a theatrical release (which constitutes the majority of such titles) emanates from a wide variety of sources - films made by companies to promote their products and processes, the company training or publicity film, community videos, early medical and scientific film, amateur film and home movies, the vast range of educational and instructional films from organisations of all kinds.

Cataloguers rely heavily on any viewing notes supplied by the acquisitions staff, and try to supplement the information by looking in back catalogues of film distributors and journals such as *The British National Film & Video Catalogue* (which from 1963-1991 documented film and videos released for non-theatrical loan or purchase within the UK, with an emphasis on British non-fiction productions). Although in the majority of cases we are able to provide a succinct summary of the item, and assign key production credits, there is no real substitute for viewing the film. The shotlist will provide an account of manufacturing processes shown on the screen, name the participants, describe the buildings, summarise dialogue and note costumes and locations, all of which are an invaluable help to the film researcher and social historian; a value which increases as years pass.

Television Indexing

Cataloguing current television programmes presents its own problems. Information is taken from the two main weekly listings of British television broadcasts namely *Radio Times* and *TV Times*. These are supplemented by press information provided (with varying degrees of comprehensiveness and accuracy) by the television companies themselves.

In recent years the relaxation of a rigorously enforced embargo on the publication of British television schedules by rival 'outside' concerns allowed both magazines to publish details of the entire UK terrestrial, cable and satellite television schedules. This extra coverage, coupled with an increased number of showbiz gossip type articles and advertising, has led to severe pruning of programme information. Twenty or so years ago the cataloguer would have found credits for the costume designer, the music arranger, the graphic artist, the set designer and so on. In most cases now there are few credits given beyond director and producer and often not even they are recorded. An alarming rumour is that advertisers are putting pressure on broadcasters to curtail the credits at the end of a broadcast to gain extra advertising time and revenue. It may eventually be the case that credits disappear from the screen as well. During *Independent Television News'* (ITN) hourly coverage of the Gulf War this did happen but for different reasons; credits were cut from the screen to allow time for the war reports to be broadcast without undue disruption of the schedules.

Press releases are a very useful supplement to the published tv schedules and the best among them give details of changes in transmission time, alterations of title, guests appearing, issues discussed and so on - infor-

mation not known, or not available, at the time the weekly listings went to press. This is particularly true of chat shows, daily magazine programmes and current affairs coverage. If the press releases and daily newspapers don't give information on which guests will appear on a particular chat show, or what issues are to be discussed in a live current affairs debate, then there is little the cataloguer can do to provide an informative entry. In such cases colleagues in the TV Acquisitions Section may view the programme and make detailed notes.

If there are spelling errors in the cast or production credits given in the weekly listings or press releases, and the name is not established on the authority files, or known to the cataloguer, then inevitably the error will be replicated. One can only hope that any mistakes will be spotted and corrected at some future date.

There can often be a slight discrepancy between the various sources in the wording of a programme title. A cataloguer may assume that the title given in the press releases (prepared by the production companies) is more likely to be correct, rather than the one cited in the commercial listings. Yet the title given in the weekly listings is the one which researchers are more likely to use - and we do not know which title, if any (as not all programmes carry a title credit), is on the screen. For example some US situation comedies such as THE GOLDEN GIRLS do not carry episode titles on the screen but the weekly magazine listing TV Weekly does cite individual titles. The information is supplied by the production companies who presumably use episode titles as finding aids in their own internal documentation. Researchers therefore will need to be aware of these titles when seeking access to the tapes. Sustaining a balance between the imperative of establishing the 'correct' title of the work formed by the application of cataloguing rules, and the equally strong practical need to trace the work by whatever title the enquirer is likely to quote, is a delicate art. The practical solution is to select one main title and make references from any other titles which may be sought.

Occasionally a series will be billed slightly differently from one week to another. Sports programmes seem to be particularly prone to this so for example we have created three series entries - The BIG FIGHT, The BIG FIGHT - LIVE! and The BIG FIGHT SPECIAL - for what is essentially the same (boxing) programme.

Press releases can provide more detailed information on the programme's content - where the footage was shot, who is being interviewed, the thrust of the reporter's argument. The problem is that the cataloguer is relying on the tone, emphasis and description of the piece provided by a publicist. A cataloguer viewing the same programme would undoubtedly arrive at a more objective account by accurately describing what is seen as well as what is heard.

Subject indexing

Assigning subject terms to films and television programmes you have not viewed is difficult and can often lead to correct but inadequate entries.

Using the secondary sources to hand the cataloguer will choose subject terms which express the general content of the item as a whole, not the individual elements within it. For example a television documentary about the London Symphony Orchestra on tour would be indexed simply as 'London Symphony Orchestra' and classified with other films and television programmes on orchestras subdivided by country and town. This entry would be accurate and those looking specifically for the LSO, or orchestras generally, would find it without undue difficulty. If, however, the cataloguer viewed the programme and provided a shotlist a great deal more information would emerge. More subject terms would be assigned providing access under a far wider range of topics. The cataloguer would index the names of the soloists, the pieces they were playing, the concert halls where the orchestra performed, whether they were interior or exterior shots, the fact that the orchestra's manager spoke at length about administration and management, the fact that one scene was filmed in a famous restaurant (of interest for the decoration of that particular building), that there is a good establishing shot of Rome and so on. The entry under concert halls for example would be made available to the programme maker who had no interest in the LSO but was concerned with architecture and the work of the architect who had designed that building. An entry under 'Arts administration' would provide a useful access point for the arts management student. In this case the cataloguer would index what was heard as well as what is seen. The ability to describe objectively what is seen, while divorcing it from what is heard, and summarise the narrative succinctly and impartially requires considerable skill on the part of the cataloguer. This skill cannot be developed, replicated or imitated by scanning secondary sources.

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Conclusion

Cataloguing from secondary sources will remain with us in the foreseeable future. It demands of the cataloguer a different set of skills; the ability to turn to the right reference work quickly, to know which sources you can trust and which should be treated with caution. It is no longer feasible to shotlist every acquisition but it is possible to identify parts of the collection which merit detailed cataloguing. As an example, the National Film and Television Archive is currently concentrating on its pre-1920 holdings with the aim of identifying and shotlisting them in their entirety. By making this information, and the works themselves, widely accessible we will provide present and future film historians with a unique and lasting resource and add significantly to the work being done by archives throughout the world in preparation for the centenary of cinema.

Film Restoration using Digital Technologies

Mark-Paul Meyer

At this moment the GAMMA group is preparing a book on film restoration and film reconstruction. The title of one of the chapters could be 'the dilemmas of the filmrestorer'. Film restoration is an activity full of dilemmas. The main dilemma is probably that the traditional photographic technique has many limitations. It is often very difficult - and sometimes impossible - to obtain the result a restorer desires. Some kind of 'magic box' would therefore be welcome to every film restorer. Digital technology is often presented as this 'magic box' that will enable film restorers to overcome the limitations of traditional photographic technique. It is as if a dream comes true: finally everything will be possible. It is obvious that digital technology will open many new possibilities for film archives. In particular, access policy and practice will undergo a metamorphosis. But when we speak about digital technologies in relation to conservation and restoration : we have to stay awake and realistic and beware that we do not get lost in dreams.

1

Where access is concerned: in the near future, film collections of film archives will probably be accessible through the computer, whether it is for research or education, for broadcast purposes or commercial distribution. Parts of the collection will probably be available on the market in a commercial format like CD-ROM, DVD, video-on-demand or through a computer network. Students will have access to films as easily as to digitised newspaper reviews, stills or other documentation from the archive. Television producers may copy from the archive's database the films or film fragments they want and edit them for their broadcasts. And you and I will be able to watch films on our private computer or television set.

For all these purposes there is a practical and rather economical way to digitise film images: scanning on a Telecine and storing the video signal in a digital video format. It is, however, important to understand that Telecine scanning is in no way a preservation of the original. Telecine scanning creates a digital duplicate format which no longer has a direct reference to the original format. Some data will always be lost (e.g. resolution). Eventual manipulations of image or sound, (zoom, speed-variations in images per second, framing, grading, 'noise reduction') made during the transfer can never be reversed or analysed in a rational way. It is therefore imperative that a transfer be made as close as possible to the original and that subsequent 'restorations' are made on later generations of that digital 'master-duplicate'. This means that a 1:1 image duplication is recom-

La restauration de films présente de nombreuses difficultés dues principalement aux limitations de la technique photographique traditionnelle. Il est souvent difficile - et parfois impossible - d'obtenir les résultats souhaités par le restaurateur. Dans ce contexte, la technologie digitale est souvent présentée comme une sorte de "boîte magique", de panacée, qui permettra de surmonter toutes les limitations de la technique photographique traditionnelle. Il est évident que la technologie digitale offre de nouvelles possibilités aux archives, en particulier en matière de politique et pratique d'accès, en matière d'automatisation de tâches et procédés répétitifs. Mais nous devons rester vigilants et ne pas nous perdre dans des rêveries, lorsque nous parlons de technologie digitale appliquée à la conservation et à la restauration.

L'auteur aborde aussi le rôle de plus en plus important de l'opérateur du poste de travail informatique, sur qui reposera la responsabilité éthique du restaurateur, qui découle de l'importance des manipulations entreprises. L'auteur rappelle, par ailleurs, que les archives du film sont ou seront des musées du cinéma, que par conséquent ils auront toujours des dépôts de films sur pellicule cinéma, sous forme d'originaux ou de copies, et que les archives de cinéma continueront toujours à restaurer, préserver et copier de la pellicule.

mended, or 25 frames per second in the case of PAL/SECAM. If, for instance, duplicates are necessary for access, then the speed can easily be adjusted. Electronic editing devices as we know them today can easily make any speed adjustment required.

Restoration of films for access or digital distribution is of course an important issue and obviously digital techniques could provide the right instruments. When we buy a DVD with a film full of scratches, faded colours and horrible sound, we are disappointed and feel that we have wasted our money on an inferior product. But there are also problems. The main problem is probably where to start and where to stop. Let's take sound for example: do we always want to transform a mono optical soundtrack from the thirties into a Dolby Digital soundtrack of the 21st century? Sometimes it is important to preserve the traces of time, the patina of an artefact. Here the concept of the 'original' turns up. We'll come back to this later.

2

Besides access, the main task of a film archive is undoubtedly showing, presenting and programming films in their original format. This so-called 'museological task' with its emphasis on the context, purpose and effect of a film requires a film archive with films. The principal idea behind this museological task is of course that cinema only becomes cinema in the minds of the spectators. A film must be seen (and heard) in projection. It's the 'museological' responsibility of every film archive to keep the cinema 'alive' by enabling an audience to undergo a true 'cinematographic experience'. Film archives are, or will become, museums of the cinema. Film archives will therefore also have in the future vaults containing films on film stock, originals and duplicates. And film archives will continue - today and in the future - to restore, to preserve and to duplicate film stock. It is, by the way, important to remark that digital information is rather difficult to preserve since digital tapes are fragile, can deteriorate or can become inaccessible because equipment is not available anymore. For long term preservation film is still the best way to preserve images. For a long period film will probably remain the master in a digital world.

If we take this museological concept of film archives seriously, it is obvious that for the museological purpose digital techniques can play a particular role in the restoration process. But it is important to stress that it will not be the only technique involved. Since the final product will always be a film, traditional photographic techniques will remain dominant. This is one of the paradoxes of restoring films digitally: at the end the data needs to be recorded back onto ordinary film stock which has its intrinsic limitations. Colour saturation is for instance a parameter that can easily be changed behind the computer, but it may be impossible to preserve these corrections in the final print.

In general one could say that the greatest technical limitations of digital restoration are actually the input and the output processes. Apart from the fact that scanning is still very time-consuming and expensive, most

equipment is not adapted to handle fragile archive prints. When a traditional duplication is required before a digital scan is possible, many advantages of digital restoration are already lost before the process is begun.

3

Having said all this, between scanning and recording, the possibilities for manipulation seem to be unlimited. Things could be done in a more automated way and as we all know very intelligent software is continuously being developed. But it is a fact that behind the workstation the computer operator can fulfill almost every dream.

If we concentrate on what can actually be achieved at the workstation, it becomes evident that a theory of digital reconstruction is necessary. The theory of philological reconstruction of the 'text' of a film is quite well developed, but here a theory of reconstruction of the image itself and the sound itself is needed. So far very little has been said about the reconstruction of image and sound and often (much too often) the responsibility for a good reproduction has been left to the technician.

In the future the technician - in the form of a workstation operator - will become even more important. Up until now the archivist-restorer was always able to control, in one way or another, the restoration process. He knew what he could demand and expect from the traditional laboratory, simply because he knew the possibilities as well as the limitations of photographic duplication. But in the era of digital restoration it will become difficult to understand the possibilities and many limitations will no longer exist. The archivist will have great difficulty in 'directing' the operator, simply because he will not always know what to aim for and what to demand from the operator.

Here it becomes evident that the concept of the 'original' in film restoration needs further elaboration. In the case of restoration of the original image and sound, the 'original' is often still an abstract, theoretical concept. One can try to reproduce a Gaumont Chronochrome and the result may look wonderful, but how do we know what it really looked like and whether the restoration resembles the original? To know what to aim for, the concept of the original has to become very concrete, because with the new technologies for the first time a film can really be repaired down to the tiniest elements of image and sound.

If we consider 'original' in its strict sense, image and sound quality could become 'as new'. But then one should ask whether it is desirable to strive for a perfect rejuvenation of image and sound. Here the notion of 'authenticity' - relatively new to the theory of film restoration - must be brought up. Ideas about digital reconstruction refer to repairing the object as an object, i.e. to repair every piece of damage, every splice, scratch or deterioration, and even missing frames. For a DVD production or even a museum presentation this is desirable to some extent, but for researchers and future restorers this will be a disaster. And, moreover, signs of authenticity may well be part of the aesthetic experience. It is

La restauración de películas presenta numerosas dificultades debidas principalmente a las limitaciones de la técnica fotográfica tradicional. En ese contexto, la tecnología digital se presenta como una "caja mágica" que, aparentemente, permite vencer todas aquellas limitaciones de la técnica fotográfica.

Es evidente que la tecnología digital ofrece nuevas posibilidades a los archivos, especialmente en materia de política de acceso y de automatización de tareas y procedimientos repetitivos. Pero cuando se trata de conservación y de restauración, debemos permanecer alertas y evitar de extraviarnos en nuestros sueños.

En su artículo, el autor también aborda la función - cada día más importante - del operador de computadora, sobre quién recae la responsabilidad ética de la restauración debido a la amplitud de las manipulaciones que le permite la tecnología digital. Mark-Paul Meyer recalca que los archivos cinematográficos son y seguirán siendo museos del cine y que siempre continuarán de restaurar, conservar y copiar película de cine.

absolutely imperative that a digital restoration may be analysed and begun again from scratch. Today, the documentation of a restoration is often neglected. It will be a big advantage of digital reconstruction that every act of the workstation operator can be documented automatically. The most important keeper of the ethics of film restoration will in the future be the operator of the computer workstation. Hardware and software may well be more intelligent than the operator, but in the end he will be the person who will be decisive. Obviously he can not be allowed to make changes according to his own taste or judgement. The responsibility of the archive is fundamental, and can only be executed by formulating exact instructions for the operator. But often the archivist will not be able to formulate these exact rules. Here, as has been said before, the theories of the 'original' fail, as well as the analysis of the actual print. On the one hand, for preservation purposes, it is therefore important to make a duplicate that is as similar as possible to the archival artefact. On the other hand, it will be to the advantage of film restoration itself, and to the benefit of the historical research of film, that film restoration becomes as soon as possible the subject of a more scientific approach. Such a scientific approach is the big difference between film restoration today and the restoration practice in other arts. For instance: the Mauritshuis in The Hague recently restored two Vermeer paintings. These restorations were not only done in a dialogue with a committee of internationally renowned restorers and art historians, but also with institutes for atomic and molecular physics, with chemical research laboratories, with institutes for X-ray photography. In fact X-ray diffraction analysis, ultra violet light photographs, Beta-radiography, etcetera, are quite common in fine art restoration. Some museums, like the National Gallery of Art in Washington, even have their own Scientific Research Departments. In most film archives you won't even find a microscope. The fact that art historians followed the restoration of the two Vermeer paintings indicates already that there is a long tradition of interest from art historians in the work of restoration. The quantity of literature on this topic is enormous. It is very eloquent that, for instance, the new problems which the restoration of contemporary art has resulted in considerable academic debate. In film restoration this is very rare although several archivists also have positions at universities. It is at least surprising that the problems of film restoration or the history of film technology have hardly been incorporated in academic film studies. This won't be useful for archives alone, but also for film studies as the study of original nitrate prints in recent years has already demonstrated that several aspects of film history will need revision. In conclusion: the digital dream has its limitations. Paradoxically, its biggest limitation is its unbounded possibilities and we must be aware not to get lost in them. We have to work very hard to make it possible for parts of the dream to come true. When we want to preserve and restore our cinematographic heritage, digital technique is not the only one, but one of the many vehicles that can be helpful in achieving this goal.

Vapour-Sensitive Indicator Paper of Image Media Deterioration

Beijing, China Film Archive

Vapour-sensitive indicator paper of image media deterioration is a harmless, fast and handy way to monitor your film. It can find the degraded films long before the human nose can detect any vinegar. It has a wide range of use. It can be applied to not only cellulose nitrate, cellulose acetate base film, microfiche and its copies, photographic negatives, but also audio-visual tapes, computer magnetic tape and air in the storeroom in which the films are stored. The indicator paper senses the “vinegar syndrome” by direct contact with the film, or by hanging it if you test the air of storeroom. After 24 hours take it out and you can see the change of colours. Colour shifts from blue to green and then to yellow. There are 10 grades on the colour metric card where pH4.6 is considered the critical point. At this point, film autocatalyzes.

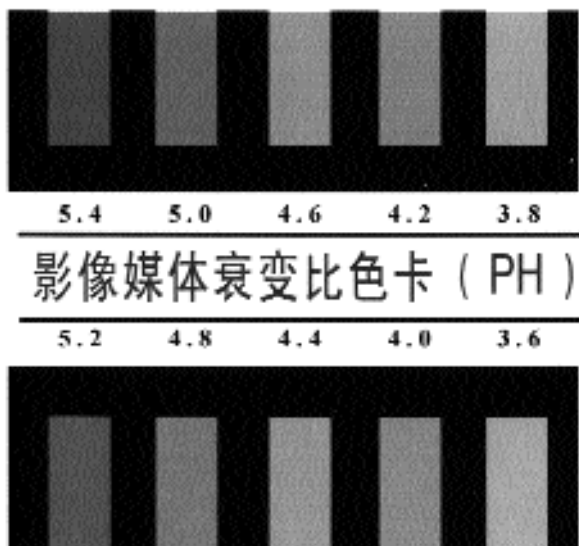
Treat the indicator papers with care and keep them in their pouch and in the dark until you need them. The colour of paper is blue when in the pouch. When using the paper, you should put on gloves. Make sure that you seal the pouch tightly, closing and squeezing to expel the air to preserve the remaining test strips.

The Phenomena of Film Deterioration

Film archives throughout the world are fighting against time in a desperate attempt to preserve their collections. Nitrate films have two serious defects. First, it is very flammable. When it is preserved in a sealed state, its burning point will lower gradually along with its natural ageing. There have been conflagrations in many places caused by the spontaneous combustion of cellulose nitrate based films. Once the cellulose nitrate film burns, it cannot be extinguished. The second defect is its decomposition. Cellulose nitrate base begins to decompose slowly from the time when it is produced. And to this day no method of stopping its decomposition had been found. During the decomposition, the cellulose nitrate releases nitrogen oxides, and the latter in turn accelerates the film base decomposition. This vicious circle accelerates the decomposition reaction.

Since the discovery of “vinegar syndrome” in 1985, this syndrome has been found in many places all over the world. At first, the film sends forth an acetic acid smell then the silver image loses its lustre, and then

L'indicateur papier sensible à la vapeur présenté par nos collègues de Beijing permet la détection du "syndrome du vinaigre" dans une étape précoce de son développement. Il peut être appliqué - dans ou en dehors des boîtes - à toute la gamme de supports d'images (pellicule en nitrate ou acétate de cellulose, microfiches, matériel photo, bandes magnétiques vidéo, sonores ou celles utilisées en informatique, etc.).

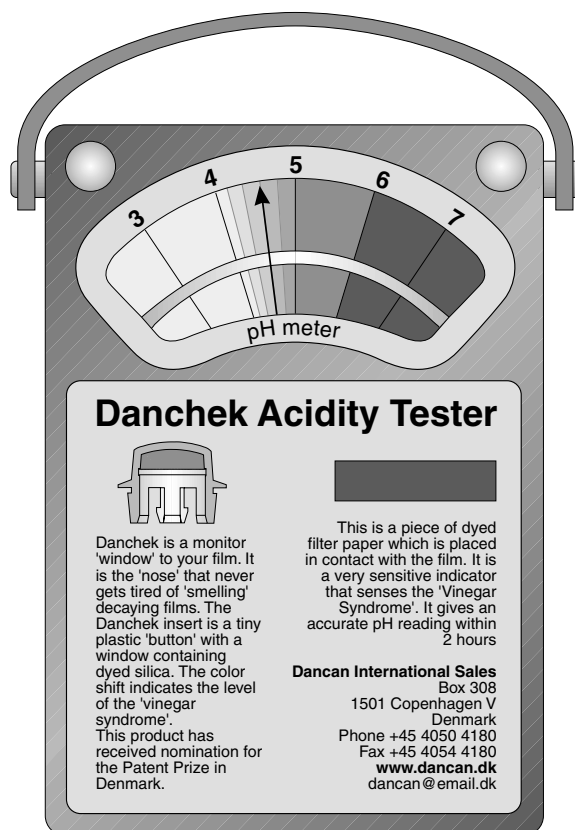


Vapor sensitive indicator for vinegar syndrome detection, Beijing.

El indicador sensible al vapor presentado por nuestros colegas de Beijing permite detectar el "síndrome del vinagre" en una etapa precoz de su desarrollo. El indicador puede ser aplicado - fuera o dentro de las latas - a toda la gama de soportes de imágenes, tales como películas de nitrato o acetato de celulosa, microfichas, material fotográfico, bandas magnéticas audio, vídeo, aquellas utilizadas en informática, etc...

the colour image begins to fade. The base becomes soft, the plasticizer is separated out, the role-type film begins to harden into a solid mass, and the gelatine in emulsion layer degrades. The image is damaged seriously, and the film base becomes distorted. A viscous black glue-like liquid oozes out of the roll, and the container is corroded by rust. Finally, the film turns into fragments or powder. So the "vinegar syndrome" caused by hydrolyses of cellulose acetate film base becomes the key to whether all the photographic images taken in the 20th century can be continued to be preserved or not. It becomes one of the most difficult technical problems ever met by the image preservation organisations.

Film archives need consultation about how to cope with the problems. They need a "doctor" to diagnose what happens inside a film can and films need medicine to ease the pain.



Scottish Film & Television Archive
preservation project: The Rugged Island (1933)

Janet McBain

The Rugged Island tells the story of Andrew and Enga, a young crofting couple in the Shetland Islands off the north coast of Scotland facing the conflicting emotional ties of home and the tempting promise of a new life in Australia. The film was made by Jenny Gilbertson (nee Brown), the pioneering woman documentary film-maker who began chronicling life in the Shetland Islands in 1931 with her emotive documentary *A Crofter's Life in Shetland*. Encouraged by John Grierson, who recognised in the self-taught novice a remarkable talent for film, she returned to the Shetlands and made another five short films all of which Grierson purchased for the GPO Film Library. In 1933 she embarked on her most ambitious project the 'documentary story' *The Rugged Island*.

Local people were engaged to play characters in the film with the leading role going to John Gilbertson, a crofter with whom Jenny fell in love. They were married on the proceeds of the sale of the film to the commercial distributor in 1934.

In 1979, she deposited in the Archive films she had made in Shetland in the 1930's (and later in the 1960's) which had been stored for over 40 years in the hen house on the minister's land adjoining her croft. (When the Archive took possession of the footage it was nick-named the 'guano' collection!)

In 1997 the Archive's Preservation Officer undertook a technical assessment of the film with a view to assessing its conservation needs. Upon examination of the cans he discovered two versions of the film and by process of further investigation we now believe that the story was shot as a silent film in 1933 and edited by Jenny herself to a 6 reel (56 min) silent version. She took the film to London where the distributor Zenifilms bought the rights for cinema distribution. It was released as a 43-minute film, with sound, in 1934. The version seen up to now is the latter. Until a few months ago no one was aware of the longer silent version. Given that the silent version, we believe, is closer to what Jenny



The Rugged Island, 1933/1934, Jenny Gilbertson.

En 1931, Jenny Gilbertson (née Brown) partit pour les îles Shetland où elle tourna un premier documentaire sur la vie des fermiers. Ensuite, encouragée par John Grierson, elle réalisa une série de cinq films que ce dernier incorpora à la collection cinéma des Postes britanniques.

*En 1933 elle s'embarqua dans un projet plus ambitieux : le documentaire-fiction *The Rugged Island*.*

Le film, monté par Jenny en 1933, muet, avait une durée de 56 minutes, alors que le film proposé au public était sonorisé et durait 43 minutes. Dans le souci de préserver les deux versions, le Scottish Film & Television Archive a récemment entrepris la restauration de la version originale de Jenny Gilbertson. Cette version sera disponible dès le début de 1999 en 35 mm.

En 1931, Jenny Gilbertson (nacida Jenny Brown) viajó a las islas Shetland donde rodó un primer documental sobre la vida de los granjeros. Luego, alentada por John Grierson, realizó una serie de cinco películas que éste incorporó a la colección de los correos británicos. En 1933, Jenny se lanzó en un proyecto más ambicioso: el rodaje del documental-ficción The Rugged Island. Montada en 1933 como film silente de 56 minutos, la película fué estrenada públicamente en una versión sonora de 43 minutos. Respondiendo a la inquietud de preservar ambas versiones, el Scottish Film & Television Archive ha iniciado la restauración de la versión original de Jenny Gilbertson, que estará disponible en formato 35mm. a principios del 99.

Deux projets de restauration conjoints, entrepris par la Cinemateca Uruguaya et la Corporación Cinemateca Chilena, grâce au soutien de l'Agence de Coopération Ibero-Américaine furent achevés en octobre 1998. Il s'agit de deux films de fiction importants des années 60: Valparaíso mi amor de Aldo Francia (1969) et de Tres tristes tigres de Raúl Ruiz (1968). Ils figurent au programme d'accompagnement du Congrès de Madrid.

La Cinemateca Uruguaya y la Corporación Cinemateca Chilena finalizaron un proyecto común de restauración, gracias al apoyo de la Agencia de Cooperación Ibero-Americana. Se trata de dos largo-metrajés importantes: Valparaíso mi amor de Aldo Francia (1969) y Tres tristes tigres de Raúl Ruiz (1968). Estos títulos figurarán en el programa complementario del Congreso de Madrid.

wanted the film to be, but that the sound version is what audiences experienced of her work, the Archive feels it important to preserve both. Sponsorship for the preservation has been offered by the UK's Post Office in recognition of Jenny's contribution to the British documentary movement associated with John Grierson.

The silent version discovered in 1997 is on 1950's safety stock. Unsurprisingly given its storage history, it is badly affected by fungal growth. Henderson's Film Laboratories in London are undertaking the treatment and duplication to dupe negative and print.

It is hoped to premiere the silent version in January, 1999 at the UK documentary film conference Breaking the Boundaries, at Stirling University.

Montevideo and Santiago Cinemateca Uruguaya and Corporacion Cinemateca Chilena

Two landmark Chilean films restored in Montevideo

During the last days of October, two restorations were completed in Montevideo by Cinemateca Uruguaya and Corporación Cinemateca Chilena of Santiago, with funds from AECI-ICI and the support of FIAF and Filmoteca UNAM. The two Chilean feature films recovered, of utmost importance during the 60's, were: Valparaíso mi amor (Valparaíso My Love, 1969) by Aldo Francia, using an incomplete dupe negative from Cinemateca Chilena, and positive copies from Cinemateca Argentina, Cinemateca Uruguaya and Cinemateca Chilena, and laboratory work in Montevideo by the Archive of Cinemateca Uruguaya. The other was the emblematic film Tres tristes tigres (Three Sad Tigers, 1968) by Raúl Ruiz, of which all negatives and copies had been destroyed. Cinemateca Uruguaya had one unique positive copy in an acceptable state of preservation, the very defective sound of the print was reprocessed digitally by DuArt of New York and Cinemateca Uruguaya's Archive in Montevideo obtained a dupe negative of the image from that positive copy.

Both Cinemateca Chilena and Cinemateca Uruguaya intend to show their colleagues the result of both restorations during the next FIAF Congress in Madrid. Carmen Brito of Cinemateca Chilena and Enrique Gubitosi, chief of the Film Archive of Cinemateca Uruguaya performed the technical work. The Latin American archives involved in this joint project estimate that it is one of the first projects of this sort carried out with efficiency in our region, thus creating a net of technical cooperation between film archives in the Southern hemisphere.

Tania Savietto (1947-1998)

Thomaz Farkas

Tania was born in Santos (S. Paulo State) and graduated from the University of S. Paulo (Communication and Arts school). Her career took in documentary and short films – writing, directing, producing and co-directing. She also worked on many important features, among them Bocage, *the triumph of love*. Among the directors she worked with are: Djalma Limongi Baptista, Walter Rogerio, Fernando Solanas, Wilson Barros, Joao Batista de Andrade, Paulo Cesar Sarraceni, Leon Hirszman. She was active at the Cinemateca Brasileira from 1984, becoming assistant to the director in 1994 and later to Thomaz Farkas. In 1995 she was nominated as Executive Director.

During her period at the Cinemateca she organized many events such as the 1st Latin American and African Film Archives in 1985, and did much for the restoration of films. Many of her projects involved the showing of old films outside the Cinemateca. At the 1996 Biarritz festival she organized a screening of films from the Vera Cruz Studio. However, her most important work was the restoration of the former slaughterhouse into the new premises for the Cinemateca, putting much effort into obtaining financing from the government and private resources. Also of note was the beginning of the construction of a professional film archive for more than 300.000 reels of film, with the necessary temperature and humidity controls.



Tania Savietto in Prague, 1998. Photo Thomaz Farkas

Tania Savietto (1947-1998) est née à Santos, Etat de Sao Paulo, Brésil. Après ses études universitaires, elle travailla sur de nombreuses productions cinématographiques en tant qu'assistante de réalisation, réalisatrice, coproductrice et collaboratrice de réalisateurs brésiliens et étrangers. Entrée à la Cinemateca Brasileira en 1984, elle joua un rôle important dans l'aménagement de nouvelles installations d'archivage dans les locaux de l'ancien "Matadouro" de la ville de Sao Paulo, dont la réaffectation débuta dans les années 80. Thomaz Farkas, le président de la Cinemateca Brasileira, ses collègues et ses nombreux amis du cinéma brésilien regrettent la disparition prématurée de Tania Savietto.

Tania Savietto (1947-1998) nació en Santos, Estado de San Pablo, Brasil. Después de sus estudios universitarios, trabajó como asistente de dirección, directora y coproductora, colaborando en numerosas producciones brasileñas y extranjeras. Incorporada a la Cinemateca Brasileira en 1984, desempeñó un rol importante en la instalación de los locales de archivo en el antiguo "Matadouro" de la ciudad de Sao Paulo, cuya refacción fue iniciada en los años 80. El presidente de la Cinemateca Brasileira, Thomaz Farkas, sus colegas y numerosos amigos de la Cinemateca Brasileira lloran el fallecimiento prematuro de Tania Savietto.

Alain Marchand

Dominique Paini

Alain a marqué l'histoire de la Cinémathèque française. C'est étrange de pouvoir dire une chose si solennelle, si importante, à propos d'une personne si familière et souvent seule la mort le permet. Il aura fallu qu'Alain disparaisse prématurément pour que l'on puisse penser et dire cela de ce collaborateur, de ce compagnon, de cet ami si proche et que cela paraisse juste et légitime. Sans doute, si je le lui avais dit, il ne m'aurait pas cru ou il m'aurait soupçonné de le flatter. Comment croire en effet, à moins d'en avoir été le fondateur, comment croire avoir marqué une institution par la place qu'on y a tenu, place que l'on perçoit toujours comme modeste et quotidienne.

Que faut-il faire ou que faut-il avoir été pour laisser sa marque, comme l'on dit couramment ? Sans doute faut-il avoir apporté de la ferveur constante, de la confiance, de la croyance même, sinon un peu de fidélité



*Alain Marchand in Pordenone, 1991.
Photo Daniel Keryzaouen*

aveugle. Il faut également avoir apporté un temps considérable de sa vie. La croyance et du temps de vie, Alain les a apportées à la Cinémathèque, sa maison, son repère - et son repaire malgré les exodes immobiliers successifs qu'elle a connus. Pour lui, la Cinémathèque n'était pas un lieu, un espace concret. C'était plus abstraitement, une raison et un sens pour vivre. Une justification pour être venu au monde et avoir précisément trouvé là, des parents qu'il s'était choisis : Henri Langlois et Mary Meerson.

En retour, Alain a beaucoup donné à cette institution qui lui a tant apporté : un dévouement aveugle, un engagement absolu, un enthousiasme quotidien et des initiatives personnalisées dans des domaines qu'il s'était plus particulièrement réservés.

Ce qui m'a toujours frappé chez Alain, que je connaissais depuis près de 25 années, c'est la manière dont il a choisi à la Cinémathèque ce qui, j'ai envie d'utiliser cette expression, "ce qui le regardait", ce qui paraissait lui revenir de droit du fait de sa personnalité. Cette dernière était frappée du sceau de l'ouverture et de la curiosité pour l'ailleurs et les autres. Son don des langues en était la cause ou l'effet, je ne sais. Mais depuis longtemps, même sans en avoir la fonction officielle, il s'était octroyé cette mission de représentation de la Cinémathèque auprès du monde entier. Sans doute n'est-ce pas un hasard s'il était le correspondant estimé pour les autres cinémathèques au sein de la Fédération Internationale des Archives du Film. Pas un hasard non plus si tant de messages nous sont parvenus de si loin pour nous dire l'émotion et la stupeur causées par sa disparition. Des messages dénués de convenance circonstancielle mais au contraire, tous personnal-

isés, “maladroits” ai-je envie de dire, à la mesure de l’incompréhension douloureuse qu’ils transmettent.

Quand je suis arrivé à la Cinémathèque c’était pour moi une évidence : Alain devait s’occuper officiellement de cette activité de relation, qu’il entretenait infatigablement depuis si longtemps. La fonction qu’il remplit alors, directeur de la diffusion culturelle, découlait naturellement de sa connaissance précise du cinéma, de son histoire et de ses auteurs. Mais aussi d’une culture générale étendue aux domaines de la littérature et du théâtre et à ceux de la création contemporaine en général. La Cinémathèque était donc représentée d’une manière subtile et compétente.

On dit souvent, un peu trop vite, que personne n’est irremplaçable... Et bien si, parfois, certains peuvent être difficilement remplacés. C’est le cas d’Alain, homme original au sens le plus élargi de ce mot, associant l’intelligence et la culture.

Ce talent tourné vers l’ailleurs et les autres fit d’Alain un interlocuteur privilégié pour les cinéastes des cinématographies lointaines et pour les chercheurs, les universitaires, si peu familiers des missions d’une cinémathèque. Il était auprès de ces derniers un pédagogue militant bien que sans trop d’illusion. Mais cela ne le rebutait guère. Il estimait qu’il relevait d’une nécessité absolue que la Cinémathèque garde un contact avec les cinématographies lointaines vivantes d’une part et d’autre part, avec les non moins paradoxalement lointains, historiens du cinéma qui s’adressaient à lui pour consulter des films.

Alain n’était probablement pas un optimiste. Pas un pessimiste non plus. Il considérait seulement sa tâche comme une obligation éthique qui n’appelait pas forcément un “progrès”, mais impliquait au contraire la répétition sans découragement. Pour cela, j’aimais chez lui une sorte de flegme discret qui rendait normal le fait de reprendre cent fois une démarche administrative ou une prière concernant les conditions de projection des films qu’il envoyait aux quatre coins du globe. Cette patience a donc marqué la Cinémathèque. Le “style d’être” d’Alain a donc donné de la Cinémathèque une image particulière dont il faudra tenir compte longtemps.

Alain me rendait compte dans des notes régulières de l’avancée de son travail. Des “mémos” disait-il. Ceux ci étaient devenus quasi légendaires et je m’en moquais parfois à cause de leur fréquence et de leur caractère un peu rigide en regard de leur objet. Mais il y avait dans ces comptes-rendus d’activité le reflet de cette part de lui, un peu maniaque, qui le faisait accomplir des kilomètres urbains pour trouver le meilleur café, l’huile d’olive la plus rare, un chandail en cachemire précieux. C’était son élégance, une élégance de petits excès. Il était aussi, tout simplement, élégant et généreux. Panier percé même.

Sa cinéphilie était guidée par un goût sûr. Depuis quelques années, il regardait beaucoup les films à la télévision et les enregistrait au-delà de toute mesure. La mémoire, chez lui, était un thème obsessionnel : ses mémos, l’enregistrement des cassettes, le souci qu’il avait de me rappeler

Alain Marchand left his own mark on the work of the Cinémathèque Française. Dominique Païni remembers him as an irreplaceable colleague, and as a friend. The Cinémathèque was the center of Marchand's too-brief life and he gave to it his constant devotion. His gift for languages and for friendship, his broad knowledge of film and culture in general, led Païni, when he came to the Cinémathèque, to recognize the position Marchand already held in practice and to name him the official external relations representative of the Cinémathèque, the contact for archivists and researchers, filmmakers and enthusiasts around the world. Marchand's belief in the importance of the Cinémathèque's relationships with the world, his extraordinary patience and persistence, his obsessions, his elegance and his generosity, are among his qualities that will be specially missed by Païni, and by his many friends.

Alain Marchand marcó con su personalidad el trabajo de la Cinémathèque Française. Dominique Païni lo recuerda como colega irremplazable y como amigo. La Cinémathèque fué el centro de la corta vida de Alain Marchand, quien se entregó a ella con toda su devoción. Su don de los idiomas y su sentido de la amistad, sus conocimientos del cine y su cultura, llevaron a Païni a reconocer la posición que de hecho ya ocupaba Marchand en la Cinémathèque y a nombrarlo representante de relaciones exteriores de la misma, para estrechar lazos con archivistas e investigadores, cineastas y entusiastas de todo el mundo. Su convicción de la importancia de las relaciones de la Cinémathèque con el mundo, su extraordinaria paciencia y perseverancia, sus obsesiones, su elegancia y su generosidad se suman a los cualidades que tanto apreciaron Dominique Païni como sus numerosos amigos.

des anecdotes du passé qui pouvaient, à son sens, délivrer une leçon édifiante pour le présent et dont il lui revenait de me faire profiter.

Ses lunettes d'intello-trotskyiste, sa démarche chaloupée, ses ricanements qui signifiaient que plus rien n'était susceptible de le surprendre, quelques colères feintes et mises en scène contre ce qui lui paraissait incarner l'autorité, son calme retrouvé et son bonheur lorsqu'il était au mieux avec la même autorité (Alain était comme nous tous, inquiet et soucieux de bien faire et de plaire), il nous manque aujourd'hui, il me manque, à la mesure des mots que ses amis Danièle Huillet et Jean Marie Straub avaient pressenti dans une lettre qu'ils lui avaient envoyée ce 11 octobre et dont je vous confie un extrait : "...nous nous inquiétons, tu nous manques, à Chaillot l'autre soir, sans toi, ce n'était plus Chaillot. Même le chat Henri te cherchait ! Si tu te retires du monde, il n'en deviendra pas meilleur ; et ceux qui t'aiment n'en seront qu'appauvris et démunis... Nous voudrions te montrer (notre film) en janvier ; alors dépêche-toi. Souviens-toi de la fin des Dames du bois de Boulogne : Je t'aime, tu ne peux pas me quitter comme ça : lutte ! Je lutte. Reste. Je reste". Nous t'embrassons. Ne fais pas l'idiot!"

The FIAF Nitrate Book - A Progress Report and an Appeal

Roger Smither

As we told the General Assembly in Prague, the organisers of the FIAF Congress to be held in London in the year 2000 are enthusiastic about the idea of publishing at the time of the Congress a book that will honour and commemorate cellulose nitrate - the material that made cinema possible, and which has caused so much pleasure and so much pain to film archivists. The ambition for the book is that it should be a truly international, collaborative effort, in which archivists and friends of film history from all over the world will share their stories, their experiences, their legends, their discoveries, and their emotions. If such a publication is ever to see the light of day, and if it is to be something which will do justice to our great hopes for it, then the project needs enthusiastic participation from around the world. I very much regret having to report that such participation is slow to make itself known.

Since Prague I have received some excellent contributions, but the project needs many more. We also need contributions from a much wider background. Apart from one superb offering each from colleagues in Germany and Italy, all the material so far has come exclusively from the English-speaking world - from Australia and New Zealand, from Canada and the USA, from England, Scotland, Wales and Ireland. Countries which have played a hugely important role in film culture have yet to make any impact on the project at all - there is nothing from the majority of film-making countries in Europe, nothing from the great film-making cultures outside Europe and North America. Is an enthusiasm for nitrate a strictly Anglo-Saxon-Celtic phenomenon, or does the rest of the world not understand how fascinating such a book could be?

This article will report on some of the material that has already been submitted for inclusion in the nitrate book. It is my fervent hope that it will inspire readers from all over the world to submit additional material - all contributions are anxiously awaited, and, as I have said before, *please do not assume that any candidate for inclusion is "so obvious" that you do not need to mention it - it is much better to have the same idea nominated a dozen times than to risk losing it altogether.*

Working with nitrate

Although we still have a long way to go, we are starting to build up a composite picture of the experience of working with film in the nitrate era - behind the camera, in the laboratory, in the studio, and in the projection box. A projectionist recalls the pointlessness of British regulations that stipulated that projection rooms had to be equipped with buckets of sand and water, and a 'Pyrene' (carbon tetrachloride) fire-extinguisher: "I never could imagine any instance when you would use sand and water

Les organisateurs du Congrès de la FIAF à Londres en l'an 2000 maintiennent avec enthousiasme l'idée de publier un livre consacré au film de nitrate de cellulose - le célèbre "nitrate" qui a donné tant de plaisir et causé tant de peine aux archivistes du cinéma du monde entier. Le projet est ambitieux : il implique un "effort collectif, international, par lequel archivistes et amateurs de l'histoire du cinéma pourront partager leurs histoires, expériences, légendes, découvertes et émotions". Le projet progresse plus lentement que prévu et Roger Smither, l'initiateur de celui-ci, multiplie ses appels à contribuer à l'une ou l'autre des sections du livre à paraître : Le travail avec le nitrate, Le coût - les tragédies - du nitrate, Le "nitrate auteur", Le nitrate n'attend pas, Mythes et légendes du nitrate, La pérennité (ou non) du document cinématographique, ainsi que des références filmo-et bibliographiques, des photographies, etc.

Faites parvenir votre contribution à M. Roger Smither à l'Imperial War Museum !

in a mechanical and electrical environment, and the Pyrene gave off toxic fumes. However, all was not lost as the sand buckets were usually full of 'dog ends' from the smokers, and the Pyrene was empty because people used it to get stains off their clothes!" The editors would like more stories from those who worked with nitrate - especially from those who worked in laboratories and studios, and away from big western cities. We also need to bring the story up to date, with accounts by those who have worked with nitrate within film archives.

The cost of nitrate

Some contributors have sent us stories of cinema tragedies, such as the 1926 Dromcollogher disaster in Ireland, with a death toll of almost 50, or the 1929 tragedy at the Glen Cinema in Paisley, Scotland which took the lives of 70 children. Almost 20 years later, visitors carelessly smoking in a film-handling environment would still be told "Would you mind dropping that and putting your foot on it, sir - remember Paisley." Unfortunately, other countries have equally grim stories to tell. The editors would welcome copies of published accounts of fires involving nitrate film which have resulted either in the loss of human life or in the loss of a significant element of film heritage. We also wish to gather details of all nitrate fires at film archives.

'Nitrate Auteur'

A different category of nitrate fire anecdote concerns films where a fire in the cutting room is supposed to have affected the timing of completion or otherwise to have influenced the shape of the finished film - a phenomenon we have named 'Nitrate Auteur'. Such episodes are reported of Flaherty's first attempt at what was to become *Nanook of the North*, and in the making of Carol Reed's *The Third Man*. Closely linked to these are stories of films where a director or producer is supposed to have deliberately burned some or all of the picture - like Frank Capra's claim in his autobiography *The Name Above the Title* to have consigned the original opening reels of *Lost Horizon* to the studio incinerator.

'Nitrate Won't Wait'

Archivists have offered stories about nitrate film found or donated in unusual, alarming or amusing circumstances - elsewhere in this issue of the Journal Janet McBain of the Scottish Film and Television Archive recalls taking in a film that had been stored in a hen-house, sometimes known irreverently as "the guano deposit". Many archives have successfully run 'film search' projects with the slogan NITRATE WON'T WAIT, though Bob Rosen has recalled that when he visited a store wearing a brightly coloured badge with this text the cashier read it, then looked at him sympathetically and said "Yes, I know: my brother was hooked on it." Bob is still uncertain just what substance the cashier had in mind ...

Nitrate myths and legends

Some amusing, if occasionally alarming stories have been offered that are best described as anecdotes (or mythology!) about the use of nitrate film in non-cinema contexts - for example, to improvise fireworks or 'smoke

bombs'. A special sub-category covers the conscious use of old nitrate in special effects for new films. Thanks to Martin Loiperdinger, the book will be able to offer interesting news on the legend that the mist effects for the famous 'flight on Mephisto's cloak' sequence in Murnau's *Faust* were achieved by burning nitrate film.

The permanence (or otherwise) of the film record

Other contributors have offered quotations from actors, writers, directors, producers and others in which they express their thoughts on the transience or permanence of film as a medium. Sarah Bernhardt is supposed to have said that her role in a film about Queen Elizabeth was her one chance of immortality, though Basil Dean, writing in 1937 thought on the contrary that "Acting is an ephemeral thing always; it is best not to seek to make it permanent." Apart from texts illustrating opinions on the desirability (or otherwise) of using film to keep a permanent record of an event or a performance, contributors have supplied observations from early film archivists, or their predecessors, about the practical problems of film preservation - in 1915, the film trade journal *Motography* published a story from British sources on fears about stored film being irretrievably damaged by the growth of fungus.

The Filmography and the Bibliography

We have also welcomed suggestions for additional titles to be included in our filmography and bibliography of films and books in which the special characteristics of nitrate film make a contribution to the storyline. An important nomination for the filmography has been Luigi Comencini's film *La Valigia dei Sogni*, while we have been pleased to add to the bibliography *Flicker* by Theodore Roszack, which includes (for the archivist) a chilling description of the cremation of a film collector on a funeral pyre of his nitrate reels. Both bibliography and filmography remain very short, however, and more suggestions are urgently needed. There may also be scope to add a listing of poems with nitrate references ...

Pictures too

The project does not only need textual contributions - we need more illustrative material as well: film stills from important nitrate films (or restorations), photographs, line-drawings and cartoons. Though we are open to any suggestions for illustrations, we have ourselves identified a need for more material in the following areas. If you cannot make a textual contribution to the book, you might consider submitting some pictures.

From the nitrate era itself, we need interior and exterior views of industry film laboratories, cutting rooms, vaults and libraries; pictures of insouciant cameramen, editors or other technicians working while hung about with nitrate, or with nitrate liberally sprinkled on floor, or smoking while working; star/studio publicity photos with film used as a prop; views of projection boxes (whether alarmingly free of precautions, or impressively set about with them), and of projectionists at work; scenes of the deliberate destruction of nitrate film (whether to prevent piracy, to

Los organizadores del Congreso de la FIAF en Londres, en el año 2000, mantienen entusiasmados la idea de publicar un libro dedicado a la película de nitrato de celulosa - el célebre "nitrato"- que tantas satisfacciones dió como inconvenientes causó a los archivistas cinematográficos de todo el mundo. El proyecto es ambicioso : implica un "esfuerzo colectivo internacional gracias al cual archivistas y amantes de la historia del cine podrán compartir sus historias, experiencias, leyendas, descubrimientos y emociones". El proyecto avanza más lentamente que previsto y Roger Smither, su iniciador, multiplica sus llamados a colaborar en una otra des las secciones previstas del libro : El trabajo con el nitrato, El costo - las tragedias - del nitrato, El nitrato "autor", El nitrato no espera, Mitos y leyendas del nitrato, La perenidad (o no) del documento cinematográfico, así como secciones filmo-y bibliográficas, fotografías, etc.

Envíe su contribución al Sr. Roger Smither, al Imperial War Museum de Londres !

clear “redundant stock”, or to recycle/recover silver and other materials); depictions of film fires, or the aftermath of film fires, including memorials on the sites of such fires.

Bearing in mind the afterlife of nitrate in film archives, we are also looking for portraits of archivists, pictures of preservation staff at work, internal or external views of archive film vaults (perhaps with famous visitors, though such additions are not essential), and pictures of containers or vehicles used for film transport. We need more examples of deteriorating nitrate film - not so much whole reels/cans, as individual frames or sequences of frames (especially from identifiable films). We are interested in visual records of deliberate fire tests on film and on vaults, and of the aftermath of archival film fires (again including memorials on the sites of fires). We would also welcome examples of can labels and warning signs used by archives, and logos and publicity used for public awareness campaigns - ‘Nitrate Won’t Wait’ or ‘Last Film Search’, etc.

If you are moved to make a contribution, please make the editors’ lives easier by observing the following procedures:

- Please send a photocopy or transcript of each suggestion (a reference alone is not enough) and remember to include a clear indication of its source. If it has been published, then the full details of the publication should be supplied, as copyright issues will have to be cleared. If you are supplying a memory of your own, then please add a note saying that you are willing to have the story published, and saying how you wish to be cited. If the story concerned is one given to you by a third party in a letter or taped interview, or found by you in a paper or sound archive, then it will be necessary to know that the originator or custodian of the story will also agree to its publication.
- The publication will probably be an English language one, but suggestions may also be made in French, German or Spanish. If your source is in a language other than these four, please try to supply a translation.
- For the time being I remain the principal representative of the Congress organisers in this matter, so the name, address, and other contact points are given below. I look forward to hearing from you!

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Filming Robert Flaherty's Louisiana Story / The Helen van Dongen Diary

Edited by Eva Orbanz, New York: The Museum of Modern Art, 1998, ISBN 0-87070-081-2, 146 pp, ill.

Voici une entreprise exemplaire! Un document d'archives qui, normalement, serait demeuré tel (pour le plus grand plaisir de quelque heureux chercheur...), devient un livre du fait de l'enthousiasme de l'archiviste à qui il avait été confié. Et qui plus est, c'est la collaboration amicale entre deux archives du film qui permet l'existence du livre que nous possédons désormais.

Le journal d'Helen van Dongen est un texte relativement court, souvent laconique, et pourtant d'une richesse exceptionnelle pour la compréhension de la "méthode" Flaherty et, plus précisément, de la genèse de *Louisiana Story*.

Monteuse du film (300 000 pieds de pellicule impressionnés ...) mais aussi - on l'oublie trop souvent - "associate producer", van Dongen est plus qu'un témoin privilégié, c'est un acteur de premier plan qui, d'août 1946 à la fin mars 1947, consigne dans son journal l'évolution (souvent chaotique) du chef-d'oeuvre de Flaherty.

Les notes de van Dongen sont souvent techniques, traduisant ses préoccupations de monteuse suite à la projection des rushes, mais toujours, même quand ces notes sont anecdotiques, elles posent la même question: où est le film? d'où sortira-t-il? que dira-t-il? qui touchera-t-il? Certaines séquences, désormais célèbres, sont littéralement remontées devant nous, pour notre plus grand plaisir de cinéophile - et notre éducation aussi! De surcroît le texte traduit bien l'atmosphère de la vie d'équipe à Abbeville, une composante essentielle de la méthode Flaherty (avec ses contradictions!).

Le journal, annoté par van Dongen elle-même en 1994, est complété par trois textes: une évocation du contexte culturel, par Mary Lea Bandy; un court, mais combien judicieux essai de Richard Barsam sur Flaherty; une chronologie de la production de *Louisiana Story* par Eva Orbanz.

Le tout se termine par des notes bio-filmographiques sur les principaux protagonistes du film: Flaherty, van Dongen, Richard Leacock et Virgil Thompson. Une bibliographie abondante (qui privilégie les textes en langue anglaise) complète chacun de ces portraits.

Est-il besoin d'ajouter que *The Helen van Dongen's Diary* est aussi un essai sur le montage, et l'un des plus convaincants qui soit.

P.S. L'édition anglaise du livre - qui existe aussi en langue allemande - sous la direction d'Eva Orbanz du Stiftung Deutsche Kinemathek de Berlin, amie de van Dongen et archiviste du précieux document, est due aux presses du Museum of Modern Art de New York. Le livre est d'une présentation parfaite et magnifiquement illustré.

Robert Daudelin

A unique and valuable archival document has been published thanks to the cooperation of two FIAF archives. Helen van Dongen, the editor and associate producer of *Louisiana Story*, kept a diary during its filming in 1946-1947 in which she recorded Flaherty's working methods, decisions taken during the viewing of rushes, and the process of editing. In 1994 she annotated the diary and then entrusted the document to her friend Eva Orbanz of the Stiftung Deutsche Kinemathek, who is the editor of the book published by the Museum of Modern Art in New York. It has been published in English and German versions. Eva Orbanz has produced a chronology of the film's production, Mary Lea Bandy is the compiler of notes on the cultural context of the making of the film, Richard Barsam is the author of a brief essay on Flaherty, and there are bio-filmographic notes on Flaherty, van Dongen, Richard Leacock, and Virgil Thompson, together with an abundant bibliography (chiefly English-language texts).

Un documento de archivos único y valioso ha sido publicado gracias a la cooperación entre dos archivos de la FIAF. Helen van Dongen, la compañidora y productora asociada de *Louisiana Story*, mantenía su diario durante la filmación en 1946 y 1947, en el que anotaba los métodos de trabajo de Flaherty, las decisiones que éste tomaba durante la visualización de rushes, y sus procedimientos de montaje. En 1994, añadió sus anotaciones al diario, documento que luego confió a su amiga Eva Orbanz de la Stiftung Deutsche Kinemathek, quién finalmente editó el libro publicado por el MoMA de New York. El libro fue publicado en inglés y alemán. Eva Orbanz produjo una cronología de la producción de la película, Mary Lea Bandy recopiló las notas sobre el contexto cultural del rodaje, Richard Barsam es el autor de un breve ensayo sobre Flaherty. El libro también contiene notas bio-filmográficas sobre Flaherty, van Dongen, Richard Leacock y Virgil Thompson, así como una abundante bibliografía.

Les Archives Cinématographiques de Hong Kong viennent de publier le deuxième volume de la série Hong Kong Filmography. Ce deuxième volume, en chinois et en anglais (540 pages, 450 photos) contient les descriptifs de 432 films de fiction sortis en salle de 1942 à 1949.

Los Archivos Cinematográficos de Hong Kong acaban de publicar el segundo volumen de su serie titulada Hong Kong Filmography. Este volumen, en chino e inglés (540 páginas, 450 fotografías) contiene las fichas descriptivas de 432 películas de ficción estrenadas entre 1942 y 1949.

Hong Kong Film Archive publishes the *Hong Kong Filmography, Volume II (1942-1949)*

(1998, 540 pages, ISBN 962-8050-05-2)

Following last year's publication of the *Hong Kong Filmography, Volume I* (1913-1941) documenting all pre-war productions of the Hong Kong cinema, the Hong Kong Film Archive has released the second volume of the series in September 1998. The new volume records 432 fiction films released during the period of 1942 to 1949. Printed in Chinese and English, it contains information on details such as genre, date of release, production and distribution companies, director, screenplay, cast and synopsis. The 540-page hardcover publication is illustrated with over 450 black-and-white film or scene stills.

Hong Kong from 1942 to 1945 was devastated by the Asian Pacific War and local film productions virtually came to a halt. The Hong Kong film industry resumed production one year after the War, producing some 90 pictures in 1947, soaring to 143 pictures in 1948 and 179 pictures in 1949. Many notable works of the Cantonese and Mandarin cinemas were made in these postwar years.



Hong Kong Filmography II, published by the Hong Kong Film Archive.

Information about films in the 40s was fragmented and sometimes untraceable from local newspapers and archival records. After some strenuous and extensive research work done by the Archive's research team, a substantial number of original film materials of the period, including film prints, brochures, handbills and stills were retrieved, some culled from university libraries in Mainland China. Publishing the *Hong Kong Filmographies* has been and will be our commitment. The Hong Kong Film Archive will proceed with new volumes of the series to form a comprehensive record of Hong Kong film productions for reference and study by researchers and film enthusiasts.

The Hong Kong Filmography, Volume II, priced at HK\$235 (equivalent to about US\$30) is available for sale by mail order at the following address:

Publications Section,
Public Information Unit,
Urban Services Department,
4/F, Whitfield Depot,
11 King Ming Road,
North Point,
Hong Kong.
Tel. (852) 2570 6953
Fax. (852) 2526 5842

The Story of the Century!

An International Newsfilm Conference

British Universities Film and Video Council, 1998

Edited by Clyde Jeavons, Jane Mercer and Daniela Kirchner

ISBN: 0 901299 69 3

For those fortunate enough to have been present during what Clyde Jeavons in his introduction to this book calls the 'three manic days' of the newsfilm conference held at London's National Film Theatre in October 1996, this volume of papers and presentations will refocus their attention (the frenetic energy of the event may well have left it standing). For those who, like me, were unable to attend, it will serve as very good virtual experience of what it must have been like to be immersed and engaged for some twenty-seven hours in news talk.

In its breadth, its time travel, its focus on newsfilm from a dizzying variety of points of view, (including that of the conference audience), this book will probably appeal to a wider audience than the book *Newsreels in Film Archives* which sprung from this conference's antecedent, the symposium 'Newsreel Collections in Film Archives' held at the Mo i Rana FIAF Congress in 1993. In *The Story of the Century!* each conference day brought a new focus on newsfilm, each of which was kaleidoscoped through a variety of approaches - for example chronological, thematic, or local/global in scope. The book is a more or less faithful transcription of the presentations given by the mixture of archivists, academics, newsfilm practitioners (past and present) and programme researchers who took the podium, and so we hear as if we had been present the views and findings of those who have made newsfilm, studied it, used it, and strived to safeguard it. The inclusion of questions raised from the floor adds to the reader's feeling of involvement: it is a dialogue in which I often found myself participating, albeit silently.

What we frustratingly cannot experience, of course, is the visual dimension - the illustration of papers and points with the screened extracts which, judging from the transcribed panel debates and the audience reactions they sometimes prompted, were by turn revealing and startling. The inclusion of sixteen still images go some way toward compensating for this.

The book's opening section, Putting News on the Screen, unfolds aspects of the story of newsfilm down the century (from *News Before Newsreels* - a British and French focus, right up to current television news), then ponders its future (*Where are Things Going?*). Film historian Stephen Bottomore bemoans both the neglect of early newsfilm as a field of historical study, and the fact that the major studies of cinema history all fail to acknowledge cinema's considerable debt to early newsfilm. "...From the very early days" says Bottomore, "news provided important subject matter for the cinema and also helped mould its development, stimulating production and building audiences."

The Story of the Century comprend la transcription d'exposés donnés par des archivistes, universitaires, conservateurs d'actualités et programmeurs présents lors de la Conférence internationale sur le film d'actualités qui a eu lieu au National Film Theatre de Londres en octobre 1996.

Cet ouvrage restitue les points de vue et les résultats des recherches de ceux qui ont produit, étudié, utilisé et conservé des actualités. L'inclusion des questions et commentaires des participants rend l'ouvrage encore plus vivant. La première section présente une histoire des actualités et s'interroge sur leur avenir. La section centrale aborde les actualités sous l'angle de leur perception et "consommation" par le public des actualités filmées.

Une deuxième conférence de *The Story of the Century* a eu lieu en octobre 1998.

In *Newsreels in the Silent Era* Luke McKernan draws parallels between newsreels and newspapers, not least in terms of the newsreels' increasing attention to packaging and dependence on regularity of (cinema-going) habit. Dr Raymond Fielding charts both the milestones (the impact, for instance, of the coming of sound.....here were world celebrities suddenly speaking!), and the millstones which, along with television, ultimately killed the newsreel in America - including its finally untenable position in the 'houses of entertainment'. For it was felt that the newsreel brought neither proper news nor profit, and both were demanded in the States by around the mid-sixties.

Whatever else jostled for attention in what Professor Thomas Doherty calls the 'smorgasbord overview' which was the standard newsreel package, there is no doubt that the reporting of 'proper news' had been the chief motivation of the newsreel veterans who shared the platform on this first day. The correspondents, cameramen and editor who contributed their experiences bring immediacy to the telling of the newsfilm story. Reading of David Samuelson's effort to lift his camera to show the audience - the very one with which he shot the sinking of the freighter *Free Enterprise* (1952) - one is transported to the conference auditorium, and the frustration of not being able to view the extracts is momentarily forgotten. In *Newsfilm and Television News* the more recent newsgathering experiences of Kate Adie, Arthur Kent and Roy Head feed into fascinating debate over issues of editorial decision and control, and the moral dilemmas which all too often face present day journalists on location in conflict zones.

Day two - and the book's middle section - focuses on *The Newsfilm Audience - Who and Why?* Nicholas Hiley's contribution on British newsreel audiences reveals a fascinating study of contemporary 'consumer surveys', yielding statistics from which the author concludes, amongst other things, that while the number of people in Britain who followed the news through the newsreel was very small, most of the population were familiar with the newsreel style. (One of his anecdotal findings intrigues me: I would love to know why the 1930s Odeon cinema manager avoided showing coverage of heads of totalitarian states - wasn't the booing and hissing he claims it induced in children exactly the proof he wanted that his matinee audiences (and his future bread and butter) were well and truly engaged?)

Audiences with a special interest - they would probably be called 'niche markets' today - are the subject of a particularly colourful part of this section. As the focus shifts from political to colonial and local newsfilm, the individual presenters' approach also varies, as throughout the book, from anecdotal to analytical and (at best), a mixture of both.

Newsfilm presentation has always been permeated by a sense of responsibility - but the question is whose responsibility towards whom? In *Censorship and Control*, Stephen Badsey and John Simpson examine in turn the shifts in degree and means of control according to the extent of military (or government) and media harmony, or the extent of reporting restrictions in a host country. John Simpson's recounting of "the awful-

ness of knowing it and not being able to report it properly.." and the burdensome sense of *personal* responsibility and censorship he and all modern correspondents must on occasion call upon in order not to make a bad situation worse, echo dilemmas expressed by other reporters during the conference.

Contributors such as Steven Ricci and Raye Farr remind us that today's newsfilm will be tomorrow's history, and that audiences who are several years or generations removed from the historical record which newsfilm will become, will require help in its navigation. Modern educational platforms for newsfilm range from state-of-the-art museums to CD-ROMs, and the authors argue that the new accessibility they offer to coverage of events such as the Holocaust and the incarceration of Japanese-American citizens during World War II, demands careful presentation and a sensitivity that only hindsight can provide.

Newsfilm: Use and Abuse is the subject of the book's final section, which among other topics offers perspectives on preservation, footage-finding for television documentaries (plus misuse of footage in documentaries) and the democratisation of newsfilming through efforts such as those of the Camcorder Action Network. Unedited newsfilm also features; on out-takes William T. Murphy quotes Judy Crichton - "...We're talking about the attitudes of people before they make public announcements; their asides, the things that strip away the facade and let you begin to understand what is real and what is contrived." - which eloquently confirms the value that archives such as ours has always placed on such material. Interesting, therefore, to read Wolfgang Klaue's caution against getting too excited about it in every context. He contends that this category of material in countries such as East Germany was still made by "men who shot what they were told to shoot.....Therefore the historical value of the unpublished material should not be overestimated".

Preservation deserves the final word here, if not in the conference or book. "It is out there" says film researcher Steve Bergson in *Where has all the Footage Gone?*, ".....but we want it here". I would take issue with the assertion that archivists spend too much of their time in hopeless searches for lost footage, instead of concentrating on making available what they do hold. The trouble is that "here" - where Mr Bergson wants his material - can often seem a very distant destination, as William T. Murphy reminds us. Covering the distance by making footage accessible is often something of a Monopoly game, littered with dismaying notices - "format obsolete - can't transfer.", "sticky goo - tape won't play", "live broadcast - not recorded so now dead". Murphy tells of the enormous gaps in the television newsfilm record due to problems like these, and has no easy answers for future archives faced with the "monstrous workload" presented by today's massive output.

No easy answers, perhaps, but some hope as long as there is dialogue and debate, and an ongoing bridging process as Murphy suggests, between archivist, user and producer. In making possible and recording a small part of this debate, this conference and book attest to that hope. They also identify important aspects of the newsfilm story which are still

The Story of the Century contiene la transcripción de los discursos pronunciados por los universitarios, conservadores de noticieros y programadores presentes durante la Conferencia internacional sobre el filme de actualidades que tuvo lugar en el National Film Theatre de Londres en octubre 1996. La publicación restituye los puntos de vista y el fruto de las investigaciones de quienes han producido, estudiado, utilizado y conservado noticieros cinematográficos. La presentación de preguntas y comentarios de los participantes confiere un toque de vitalidad a este documento. Una primera sección contiene una historia del noticiero cinematográfico y se interroga sobre su futuro. La sección principal aborda el tema desde el punto de vista de la percepción y "consumo" por el público de los noticieros cinematográficos. Una segunda conferencia The Story of the Century tuvo lugar en octubre de 1998.

waiting to be told. Alexander Kandaurov says of the Russian National Film Archive, "The Krasnagorsk archive has been living the life of its country." And so of course has every archive, every collection, every newsfilm ever produced. An anonymous audience member felt that future conferences should focus on and compare, country by country, these different 'lives' and identities. And now is the time, stresses Anthony Smith, to try to anticipate the dilemmas which will face future newsfilm analysis. For example, will truth and objectivity be the first casualties of technology's ability to deliver what Smith describes as "a myriad of new ways to deceive"?

The Story of the Century! Part II took place in September 1998. Once again I failed to make it, but I sincerely hope that further bridges were built, and that we will be able to read about those, too, in due course.

Books received / Livres reçus / Libros recibidos

In addition to the traditional section devoted to selected - and commented - bibliography, we publish this section, which includes the list of books received at the Brussels Secretariat.

En complément de la traditionnelle section consacrée à la bibliographie choisie et commentée, nous publions cette sous-section contenant la liste d'ouvrages reçus au Secrétariat de Bruxelles.

Completando la tradicional sección consagrada a una selección bibliográfica comentada, publicamos en esta sub-sección la lista de libros recibidos en el Secretariado de Bruselas.

Books / Livres / Libros

Collective : *Robert Bresson*, edited by James Quandt, Cinematheque Ontario : a division of the Toronto International Film Festival Group, Toronto, 1998, 612 pp., black and white illustrations.
 ISBN 0-9682969-1-2 .

Collective : *David Lloyd George, The Movie Mystery. Essays and analysis on the re-discovery and importance of the long-lost British silent feature, Maurice Elvey's The Life Story of David Lloyd George (1918)*. Authors include Kevin Brownlow, Roberta Pearson, Sarah Street, Nicholas Hiley. Editors Dave Berry and Simon Horrocks. University of Wales Press, 1998, 224 pp, black and white illustrations. ISBN 0-7083-1371-X. Price £ 7.99 (UK).

Collective publication edited by Eva Orbanz, *Filming Robert Flaherty's Louisiana Story: The Helen van Dongen Diary*, The Museum of Modern Art, New York in collaboration with the Stiftung Deutsche Kinemathek, Berlin, 1998, 146 pp., il., ISBN : 0-87070-081-2 (MoMA) - ISBN : 0-8109-6194-6 (Abrams)

Nikos Koundouros : *Stop Carré*, album edited by Babis Kolonias and Marina Coriolano, at Ergo Publications - Kastaniotis Publications, with the support of the Greek Ministry of Culture, the Greek Film Centre and the Greek Film Archive, Athens, 1998, 441 photographs, 360 pages, biofilmographie. ISBN : 960-03-2296-1.

Collective publication edited by Geoffrey Nowell-Smith and Steven Ricci, *Hollywood & Europe : Economics, Culture, National Identity 1945 - 1995*, British Film Institute, London in association with the UCLA Film and Television Archive, Los Angeles, 1998, 164 pp., ISBN : 0-85170-596-0

Ray Edmondson : *A Philosophy of Audiovisual Archiving*, UNESCO, CII/INF-98/WS/6, Paris, June 1998.

Ricardo Muñoz Suay, *Columnas de cine*, Colección Documentos nº7 - Filmoteca de la Generalitat Valenciana, Valencia, 1998, 374 pp, il., indices, ISBN : 84-482-1608-3

Jordi Costa & Sergi Sánchez, *Terry Gilliam : El sueño rebelde*, Festival Internacional de Cine de San Sebastián - Fimoteca Vasca - San Sebastián, 1998, 443 pp., il., text translated in English, Índices, ISBN : 84-88452-13-6

Shigehiko Hasumi & Sadao Yamane, *Mikio Naruse*, Festival Internacional de Cine de San Sebastián - Fimoteca Española, San Sebastián - Madrid, 1998, 289 pp., il., Índices, ISBN : 84-86877-19-9

Fernando del Moral González, *El rescate de un camarógrafo : las imágenes perdidas de Eustasio Montoya*, Universidad Autónoma de Nuevo León, Monterrey, México, 1997, 78 pp., il., ISBN : 968-7808-22-5

Dejan Kosanovic & Dinko Tucakovic, *Stranci U Raju*, Dusan Sevic, Beograd, 1998, 250 pp., il.

Audiovisual Archives : A Practical Reader, edited and compiled by Helen P. Harrison for the General Information Programme and UNISIST, UNESCO, Paris, 1997, 429 pp.

Audiovisual Archive Literature : Select Bibliography, edited by Helen P. Harrison., UNESCO Publication, 1991.

Collective publication by Directorate_General X, Directorate C (Audiovisual Policy, Culture and Sport) and Directorate IA, Directorate B (Relations with Central Europe) of the European Commission, in association with Eureka audiovisuel *The Development of the Audiovisual Landscape in Central Europe since 1989*, Luton – UK, 1998, 386 pp, index and graphic tables, with forewords of Marcelino Oreja and Spyros A. Pappas. ISBN : 1 86020 555 0

Collectif réalisé sous la direction de Jean-Pierre Mattei, *Napoléon et le cinéma : un siècle d'images*, Editions Alain Piazzola, La Corse et le Cinéma, Porto Vecchio, 1998, 390 pp., il., ISBN : 2-907161-32-6, Préface de José Giovanni, Avant-propos de Jean-Pierre Mattei, Filmographie raisonnée de Hervé Dumont, Index des films et des acteurs.

José Enrique Monterde, *La imagen negada : Representaciones de la clase trabajadora en el cine*,



Ediciones Textos - Fimoteca de la Generalitat Valenciana, Valencia, 1997, 304 pp., il., ISBN: 84-482-1594-X

Colectivo editado por José A. Hurtado y Carlos Losilla, *Richard Fleischer, entre el cielo y el infierno*, Fimoteca de la Generalitat Valenciana, Valencia, 1997, 128 pp., il., ISBN: 84-482-15950-8

Li Suyan, Hu Jubin, *Chinese Silent Film History*, China Film Press, Beijing, 1997, 415 pp., il., ISBN: 7-106-01259-9

A Collection of Papers presented at the Symposium on Film Collections in Asia (October 1996 - Beijing, China), China Film Archive, Beijing, 1997, 353 pp., Preface of Chen Jinglinang, texts in Chinese and English.

David Chierichetti, *Mitchell Leisen : Director de Hollywood*, Festival Internacional de Cine de San Sebastián - Fimoteca Española, San Sebastián - Madrid, 1997, 292 pp., il., ISBN : 84-86877-18-0

Collectif, *Rencontres autour des Inédits - Jubilee Book - Essays on Amateur Film*, Association Européenne Inédits - European Association Inedits, Charleroi, 1997, 144 pp., il., texts in English and French, ISBN: 2-9600153-0-4

Vittorio Giacci, *Peter Bogdanovich*, Festival Internacional de Cine de Donostia - Euskadiko Filmategia San Sebastián, 1997, 243 pp., il., ISBN: 84-88452-11-X

Longas-metragens restaurados pela cinemateca brasileira, Cinemateca Brasileira, Sao Paulo, 1997, 33 pp., il. - Introduction de Tânia Savietto
Françoise Lemaire, *Les films militaires français de la Première Guerre Mondiale*, Ministère de la Défense - Le Service Cinématographique de l'Armée, 1996, 269 pp., il. - index par titre des films - index des opérateurs du SCA en 1917 et 1918 - Avant-propos du Lieutenant-colonel Henry Aussavy

Marlene Dietrich, Deutsches Filmmuseum, Frankfurt am Main, Copyright 1995/1998, 144 pp., il. - Diese Publikation erschien erstmals als Katalog zur Ausstellung "Marlene Dietrich" vom 10. November 1995 bis zum 21. Januar 1996 in der Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn. Die Ausstellung war eine Kooperation zwischen der Stiftung Deutsche Kinemathek Berlin und der Kunst- und Ausstellungshalle der Bundesrepublik Deutschland. Der Katalog wurde anlässlich der Ausstellung "Marlene Dietrich" vom 11. Februar bis 19. April 1998 im Deutschen Filmmuseum Frankfurt am Main aufgelegt.

Tadao Sato, *Le Cinéma Japonais* : tomes 1&2, Centre Georges Pompidou (Collection Cinéma/pluriel dirigée par Jean-Loup Passek), Paris, 1997, Tome I : 264 pp, Tome II : 324pp., il. - Dictionnaire des réalisateurs ; glossaire ; index des noms et des titres de films. ISBN : Vol. I : 4-00-003785-4, Vol. II : 4-00-003786-2.

Charles Musser, *Edison Motion Pictures, 1890-1900. An annotated Filmography*, Smithsonian Institution Press - Le Giornate del Cinema Muto - Cineteca del Friuli, Gemona, 1997, 719 pp., il. - An Edison Chronology (to January 1901) - Biblio. - Indexes : Film Titles, Subject, Personal and Corporate, Locations, Cultural Sources for Films, etc., ISBN: 1-56098-567-4

Raymond Borde, Freddy Buache, *La crise des Cinémathèques... et du monde*, L'Age d'Homme, Lausanne, 1997, 109 pp., postface de Dominique Paini

Publikation herausgegeben von Christian Cargnelli und Michael Omasta, *Schatten. Exil - Europäische Emigranten im Film noir*, PVS Verleger, Wien, 1997, 333 pp., il. - Auswahlbibliographie, Register, ISBN : 3-901196-269

Marey / Muybridge, pionniers du cinéma. Rencontre Beaune / Stanford, Conseil Régional de Bourgogne, Ville de Beaune (France) - Université de Stanford (USA), Beaune, 1995, 150 pp., Actes du colloque qui a eu lieu le 19 mai 1995 dans le cadre de la célébration du premier siècle du cinéma et du projet la Vallée de l'Image conçu et développé par le Conseil Régional de Bourgogne .

Václav Macek, *Dusan Hanák*, Slovensk_ filmov_ ústav, Bratislava, 1996, 191 pp., ISBN: 80-85739-10-0

Juraj Lexmann, *Slovenská filmová hudba 1896-1996*, Ústav hudobnej vedy

SAV - ASCO Art & Science, Bratislava, 1996, 259 pp., il.,
ISBN: 80-88820-01-4

Petar Krelja, *Golik*, Hrvatski Drzavni Arhiv - Hrvatska Kinoteka, Zagreb,
1997, 231 pp., il. - Filmographie de Krese Golika,
ISBN : 953-6005-21-2

Colectivo coordinado por Pedro Medina, Luis Mariano González, José
Martín Velázquez con la colaboración de Francisco Llinas, *Historia del
cortometraje español*, Festival de cine de Alcalá de Henares, Alcalá de
Henares, 1996, 563 pp., il. - Bibliografía - Indices : onomástico y de títu-
los. ISBN : 84-87153-89-5

Colectivo coordinado por Luis A. Ramírez, *Nuevos caminos de la produc-
ción cinematográfica en España*, Comunidad de Madrid - Festival de Cine
de Alcalá de Henares, Alcalá de Henares, 1996, 188 pp.,
ISBN : 84-87153-90-9

Periodical Publications / Publications périodiques / Publicaciones periódicas

Colectivo coordinado por Teresa Toledo, *Made in Spanish 1998 : La dis-
tribución y la exhibición en Iberoamérica*, Festival Internacional de Cine de
Donostia, San Sebastián, 1998, 317 pp., il. - Bibliografía - Indices :
onomástico, filmográfico, otros. ISBN: 84-88452-14-4

Colectivo coordinado por Teresa Toledo, *Made in Spanish 1997*, Festival
Internacional de Cine de Donostia, San Sebastián, 1997, 236 pp., il. -
Bibliografía - Indices : onomástico, filmográfico, otros.
ISBN: 84-88452-10-1

Cuadernos de la Filmoteca, número 3, *Inspección técnica de materiales en
el archivo de una filmoteca*

Alfonso del Amo García, Filmoteca española, Madrid, 1996, 207 pp., il. -
gráficos. ISBN : 84-86877-17-2

1895, Revue de l'association française de recherche sur l'histoire du
cinéma. Numéro hors série. *The Will Day Historical Collection of
Cinematograph & Moving Picture Equipment*, Dossier réuni par Michelle
Aubert, Laurent Mannoni, David Robinson, Ministère de la Culture -
CNC, Paris, Octobre 1997, 207 pp., il.

Nous avons également reçu des numéros épars de certains périodiques,
notamment : Meteor (Wien), Archivos de la Filmoteca (Valencia),
Ljetopis (Zagreb), Griffithiana (Gemona).

CD-ROMs reçus

The International Film Index on CD-ROM, Alan Goble, Bowker Saur.
Inclludes : Over 100 years of film, 245'000 film titles, 184'000 actors,
36'000 directors, 165 countries, and more. ISSN 1363-5107

El cine argentino 1933-1997, Fundación Cinemateca Argentina, Buenos
Aires, 1997, Ampliación de los datos de la primera edición (1995) :
1934 películas, 1067 fichas biográficas, 2932 fotografías, resúmenes
argumentales bilingües (castellano-inglés), impresión posible de los tex-
tos, etc.

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