



Journal of Film Preservation

Revue de la Fédération Internationale des Archives du Film **fiaf** 56 • June / juin 1998

Published by the International Federation of Film Archives

Journal of Film Preservation N° 56



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FIAF Bookshop / Librairie FIAF

Journal of Film Preservation

Bisannual / Biannual
ISSN 1017-1126
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Amsterdam
The Nederlands Filmmuseum

3rd Amsterdam Workshop: 'The eye of the beholder'

Nico de Klerk

Le Regard du spectateur

Le Nederlands Filmmuseum organise, du 22 au 25 juillet 1998 son troisième Atelier d'Amsterdam. Celui-ci, intitulé Le regard du spectateur aura pour but l'étude de films des collections du NFM portant sur des sociétés non occidentales et non urbaines réalisés par des cinéastes occidentaux pour des publics occidentaux. L'intérêt de ces films, conçus comme produits de divertissement, réside principalement dans le fait que, plutôt que les sociétés décrites, ils illustrent la manière de voir de ces réalisateurs et de ces publics et documentent les sentiments, les fantasmes et les idées (préconçues) sur le sujet filmé.

Une question importante à laquelle l'Atelier tâchera de répondre est : « En tant qu'archivistes, historiens, cinéastes, qu'est ce que nous faisons avec ce matériel aujourd'hui ? »

From 22 through 25 July 1998 the Nederlands Filmmuseum will organize its 3rd Amsterdam Workshop. This workshop, called 'The eye of the beholder', will focus largely on documentary material from the NFM film collection about non-western (and non-urban) peoples and cultures made by western filmmakers for western film audiences. Furthermore, these films were for the most part shown in western commercial cinemas, that is to say, they were largely made to entertain. The workshop, then, is not concerned with (academic) ethnographic filmmaking; accuracy of representation is not a consideration in this project. The interest of these films lies primarily in the way they document their makers' and audiences', in short their beholders' ways of seeing, their feelings and fantasies and (preconceived) notions about the subjects filmed.

This kind of film material merits special attention. For one thing, since the post-war years, more particularly since the era of decolonization, it has fallen into disrepute. That hasn't made the films go away. On the contrary, many archives of former colonial empires are full of them. So one basic question the workshop will address is, 'What do we - film archivists, film historians, filmmakers and others with a professional interest in these films - do with it today?

Secondly, for more than half a century the cinema provided the public with the most vivid image of the non-western (and non-urban) world. However, one cannot help observing that during this period commercial filmmaking especially appears to have largely and blatantly refused to express or give an understanding of the experiences of the people filmed. The films sometimes show sympathy, but empathy is conspicuously absent. And although with this we do not mean to sneak the concept of accuracy back in again, as a norm or standard to judge the films against, still we cannot simply eliminate our knowledge of twentieth-century colonial history and look at this material in a detached way, with no regard for social and political events, then as well as now. In a way, then, it seems as if this material constitutes some kind of missed opportunity. With hindsight, this may well be part of a sadness one feels when watching these films.

The film material eligible for this project was shot between the beginning of the century and ca. 1960. The workshop's delineation of these sixty years is content—motivated and based on viewings of the available material at the NFM. In view of the fact that the selection this topic makes from the collection is concerned with matters of imaging - and imagination - in a specific historical period (the last decades of colonialism and the era of decolonization), contextual considerations were put before purely cinematic ones in keeping the overwhelming amount of material manageable.

The most significant context, then, for much of this material, was formed colonialism (and de-colonization). Nevertheless, it would be a mistake to simply, or exclusively, label this material as colonialist (or racist). For

present-day audiences these terms may function as formulas to allay post-colonial feelings of guilt, to which this material doubtlessly appeals. But such a response tells more about these audiences than about the films, as such labels often completely ignore that the films in fact show more than just colonialism - or what we think colonialism is. The films may not have given a proper image of, or even a voice to, the people filmed, but apart from documenting the fascinations and blind spots of their beholders, they also retain traces of the situations, the encounters in which they came about. These labels, in other words, don't do justice to the specific character of cinematic records. In contrast to, for instance, written sources, filmed reports presuppose a direct contact with those who are being filmed. For that reason, 'colonialism' or 'imperialism' are awkward, abstract terms for these films, shorthand for a complex of factors, forces and influences. While together these make up social, political, and economic reality, this reality, it is assumed, only partly determines the shape of actual contacts, both filmed and unfiled.

The Amsterdam Workshop, an initiative of the Research Department of the Nederlands Filmmuseum, is a festival-cum-conference in which, on the basis of screenings of a selection of films from NFM's collection, film historical and -archival topics are addressed that have not been studied closely or programmed extensively. What we want to realize with this workshop is a re-animation, re-vision, and re-evaluation of this so-called colonial material in an international context. With 'The eye of the beholder' we want to contribute to the international 'research agenda' and bring together experts who have either been working in this area or those whose views we think are worthwhile for discussing this topic. It is our assumption, moreover, that as an archival source film has neither been mined adequately nor exhaustively. The workshop, therefore, is also an opportunity to stress the importance of film archives in general for work in this area, not only for historians, but also for anthropologists, social historians, etc.

Secondly, we want to make this material known and visible again. We want to look for formats in which this material could be screened and programmed in ways that are acceptable to present-day audiences, or even challenging. After all, television documentaries and news programmes especially have contributed to an hesitation, to say the least, in showing this material.

Participation in the Amsterdam Workshop is exclusively by invitation. The NFM prefers to keep the number of participants restricted in order to guarantee fruitful discussion. However, in order to ensure 'virtual participation' by a larger audience, the discussions will be taped, edited and published on the Internet soon after the Workshop.

L'Atelier d'Amsterdam proposera des projections et des conférences qui, autour d'une sélection de films du NFM, abordera ont des sujets d'histoire et d'archivistique qui n'ont pas été étudiés ou programmés jusque là. L'Atelier se propose une re-animation, une re-vision et une re-évaluation de ce matériel que l'on serait tenté de qualifier de colonial dans le contexte international habituel.

La participation à l'Atelier est exclusivement sur invitation. Pour permettre une participation « virtuelle » plus large, les discussions seront enregistrées, éditées et publiées sur Internet.

La mirada del espectador

El Nederlands Filmmuseum organiza, del 22 al 25 de julio de 1998 su tercer Taller de Amsterdam. Intitulado La Mirada del espectador, éste tendrá por objeto el estudio de películas de la colección del NFM sobre sociedades no occidentales y no urbanas realizadas por directores occidentales para públicos occidentales. El interés de estos filmes, concebidos como meros productos de diversión, reside sobre todo en el hecho que documentan la manera de ver de estos directores y de estos públicos, ilustrando así los sentimientos, fantasías e ideas (preconcebidas) sobre los temas filmados.

Una de las preguntas importantes a la que el Taller procurará responder es : « ¿Qué debemos, como archiveros, historiadores, cineastas, hacer con este material hoy en día ? ».

El Taller propondrá proyecciones y conferencias y abordará temas de historia y de archivística no estudiados o programados hasta entonces. El Taller se propone una re-animation, una re-visión y una re-évaluation de material que se podría calificar un tanto precipitadamente como colonial, en el contexto internacional.

La participación al Taller es exclusivamente sobre invitación. Para facilitar una participación « virtual » más amplia, las discusiones serán grabadas, editadas y difundidas por Internet.

Jerusalem

Steven Spielberg
Jewish Film Archive



Adolf Eichmann at his trial in Jerusalem in 1961

Holocauste : importante collection de films à la Hebrew University.

La SSJFA a été choisie comme dépositaire de l'une des plus importantes collections de films sur l'Holocauste, celle du Ghetto Fighters' House, Musée de l'Holocauste et de la Résistance. Situé au nord du pays, le Musée a été créé en 1949 par des survivants de l'Holocauste. C'est l'un des principaux centres de documentation sur la Shoah. Il abrite, en particulier, une collection d'environ 1.600 films et vidéos sur l'Holocauste. Il s'agit de films de fiction récents aussi bien que de fragments de documentaires jamais montés. Par ailleurs, l'année dernière, dans le cadre d'un programme commun, l'Archive d'Etat d'Israël et le SSJFA ont préservé les enregistrements en vidéo du procès d'Adolf Eichmann à partir des bandes originales de deux pouces. Cette année, une vidéo cassette d'une heure sera éditée afin de diffuser les extraits les plus marquants sur les déclarations émises pendant le procès.

Holocausto : importante colección de películas pasa a la Hebrew University

Major Holocaust Film Collection Comes to Hebrew University

The Steven Spielberg Jewish Film Archive, at the Hebrew University of Jerusalem, has become the depository for one of the world's largest collections of films about the Holocaust, that of the Ghetto Fighters' House, Museum of the Holocaust and the Resistance (Beit Lohamei Haghetatot).

The Ghetto Fighters' House, located in northern Israel, was established by Holocaust survivors in 1949. It is among Israel's premier Shoah documentation centers, containing over a dozen large archival groups. The film archive includes over 1600 films and videos on all aspects of the Holocaust. The richness of the collection and the rarity of some of the items can be attributed to two main factors. Firstly, the task of gathering moving image records of the Holocaust period was undertaken immediately after the Ghetto Fighters' House was founded, resulting in one of the earliest of these efforts by any such institution. The second, no less important, factor was the energy of the late Miriam Novitch, who collected all types of material, including film, for several decades, on behalf of the Ghetto Fighters' House, tracking down and acquiring hundreds of titles in the process.

According to the agreement between the two institutions, all the 35 mm and 16 mm prints in the Ghetto Fighters' House collection will henceforth be housed in the Spielberg Archive's new premises on Mount Scopus. Also to be deposited are hundreds of cans of Jewish historical material that the Museum duplicated from archives all over the world for use in its famous trilogy of documentary films dealing with different aspects of the Holocaust: "The 81st Blow", "The Last Sea" and "The Face of the Revolt". A third party to the agreement, the United States Holocaust Memorial Museum, will fund the transfer of this material to video viewing copies to be archived at the Museum in Washington, D.C., as well as in Israel. This tri-partite arrangement was negotiated by Spielberg Archive Director Marilyn Koolik with Yossi Shavit, Archive Director of the Ghetto Fighters' House, and Raye Farr, Director of Film and Video at the US Holocaust Memorial Museum.

Work on this project, scheduled to be completed over a three-year period, commenced shortly after the agreement was finalized in late 1997. The range of material in the collection is very wide, encompassing everything from comparatively recent feature film productions to unedited documentary fragments. This major deposit further consolidates the Spielberg Archive's position as a key resource for film documentation of the Holocaust. Last year, in a co-operative venture that marked the first time in Israeli history that government funds were spent on moving image preservation, the Spielberg Archive and the Israel State Archive digitally preserved the video record of the 1961 trial of Adolf Eichmann from the original two-inch videotapes. The recording of the trial itself was a technical landmark, as it was the first time that the medium of video had been used for news purposes. This year, facilitated by the preservation of the trial record, a one-hour videocassette will be

released containing some of the most important segments of testimony delivered at the trial. The organizations responsible for this undertaking are the Spielberg Archive, the Israel State Archive and Yad Vashem, Israel's Holocaust Martyrs' and Heroes' Remembrance Authority, which is contributing the consultation services of its experts to help in selecting the sequences to be included in the tape. Aimed primarily at Israeli educational institutions, the tape will be distributed on a non-profit basis under the auspices of all three institutions.

Spielberg Archive TV Series Begins Broadcasting

A series of short television programs, co-produced by the Steven Spielberg Jewish Film Archive as a contribution to the State of Israel's 50th anniversary celebrations, is now being broadcast on a weekly basis from early February to late June, 1998. The series, comprising 14 episodes, was co-produced with Israel Educational Television, which will also distribute it on cassette to high schools and other educational institutions. Each installment consists of historical footage related to the pioneering efforts that preceded and followed the birth of the State, and each was based on a different film from the period in the Archive's collection. Aimed at a youthful audience, the project was the brainchild of Educational Television producer Yossi Halachmi and historical consultant Dr. Dalia Hurevitz. At present, the series exists only in a Hebrew version.

El SSJFA ha sido designado depositario de una de las más importantes colecciones de filmes sobre el Holocausto : la del Ghetto Fighter's House del Museo del Holocausto y de la Resistencia. El museo ha sido creado por sobrevivientes del Holocausto en el norte del país en 1949. Se trata de uno de los principales centros de documentación sobre la Shoah. Una de sus secciones consta de una colección de unos 1.600 filmes y cintas magnéticas sobre diversos aspectos del Holocausto. Se trata tanto de películas de ficción recientes que de fragmentos de documentales inéditos. Por otra parte, el año pasado, el Archivo estatal de Israel y el SSJFA preservaron conjuntamente las grabaciones en video del proceso de Adolf Eichmann a partir de la cintas originales de dos pulgadas. Este año, una video cassette de una hora sera publicada con el fin de difundir las declaraciones más importantes del proceso.

Disaster in Oaxaca

Francisco Gaytan

At the risk of sounding melodramatic, it can be said that we are all aware of the tragic story of Sergei Eisenstein's journey to Mexico in 1930 to film a movie produced by the American writer, Upton Sinclair. The tragedy lies in the fact that conflicts arose between Eisenstein and Sinclair with the result that Sinclair would not allow him to edit the filmed material. Knowing the importance of editing in Eisenstein's work we realize that no editing done by any other film-maker has the same power as Eisenstein's own. The editing we are familiar with, such as *Time In The Sun* by Marie Seton, *Storm over Mexico* by Sol Lesser, and even the more recent *Que Viva Mexico*, edited by Eisenstein's collaborator Alexandrov, all lack the vitality and distinction of Eisenstein's own work.

What few people know is that Eisenstein about that same time made another film in Mexico, which was finished and even shown here in Mexico. We at the UNAM Film Archive knew about this film but we did not have a copy. Fortunately the Museum of Modern Art in New York did have this material and generously provided us with a copy of the film, demonstrating once more how the collaboration

México

Filmoteca de la UNAM



Désastre à Oaxaca

En janvier 1931, la ville d'Oaxaca a été dévastée par un tremblement de terre. Lorsqu'il apprit la nouvelle, Eisenstein prit un avion et s'y rendit en compagnie de son équipe, Alexandrov et Tissé, et y tourna, avec son style très personnel, divers aspects du désastre.

L'existence de ce film était connue à l'UNAM, mais il n'y avait pas de copie dans ses collections. Par chance, le MoMA possédait ce matériel et mit généreusement une copie à la disposition de l'UNAM, démontrant une fois de plus combien la collaboration entre archives de la FIAF est importante pour la préservation et la diffusion du patrimoine cinématographique.



Disaster in Oaxaca, 1931, Sergei Eisenstein

Desastre en Oaxaca

En enero de 1931, la ciudad de Oaxaca fue destruida por un terremoto. Cuando se enteró, Eisenstein tomó un avión con su equipo, Alexandrov y Tissé, y rodó, con su estilo tan personal, diversos aspectos del desastre. La UNAM tenía conocimiento de la existencia de esta película, pero no disponía de copia en sus archivos. Afortunadamente, el MoMA poseía el material, que puso generosamente a disposición, demostrando una vez más cuán importante es la cooperación entre archivos de la FIAF para la preservación y la difusión del patrimonio cinematográfico mundial.

between film archives within FIAF is of fundamental importance for film preservation and diffusion. I once said that films earn for themselves their restoration and diffusion, and I think this film is a case in point. It is a documentary called in Mexico *La destrucción de Oaxaca*¹ (The Destruction of Oaxaca) according to newspaper items of that time, although the copy provided by MoMA bears the title in Spanish: *El desastre en Oaxaca* (The Disaster in Oaxaca.)

In January 1931 the city of Oaxaca (capital city of a southern state of the Mexican Republic) was devastated by an earthquake. Eisenstein saw in this catastrophe an opportunity to collect funds for the filming of *Que Viva México*, by showing the film about Oaxaca not only in Mexico but also in the United States and other parts of the world. As soon as he heard about the earthquake he got on a plane with his equipment and his team, Alexandrov and Tisse, and flew to Oaxaca where he filmed,

with his very individualistic style, diverse aspects of the disaster. The film's 28 captions (it is a silent movie), punctuate the film's progress but given Eisenstein's social vision they could not be other than these examples :

"Rich people's houses"; "Poor people's houses";- "God's dwelling place"; "The houses of the dead"; "The dreadful misery of these people cries out for help".

While this film is not precisely a rescue made by the UNAM Film Archive, it does seem to count as a discovery of ours, as of the first time we showed it in 1996.

By the miracles of present day communication, on learning of the existence of this film, several film archives have asked for it, not only here in Mexico but also abroad. MoMA has authorized

its diffusion and it has therefore been shown very successfully all in Spain, at the Filmoteca de la Generalitat de Catalunya, at the Huelva Festival and the Lleida Festival. At the time of writing this article the copy has also been authorized for showing at the Cineteca Nacional de Mexico and in Europe at the Oesterreichisches Filmmuseum and at the Landeshauptstadt München Filmmuseum.

¹ La Memoria Restaurada, UNAM Film Archive, 1996. Eduardo de la Vega.

The Administration of the Federation: some preliminary results from an analysis of past Executive Committees of FIAF

Roger Smither

Introduction

During the discussion in Beijing of possible changes to the procedures to be used in electing the Officers and Executive Committee members of FIAF, it was suggested that it might be interesting or useful to study the composition of previous Executives and analyse the results of previous elections. Besides being of value in its own right as part of the study of FIAF's history, it was thought that such analysis might show up how well, or how badly, the Federation functioned as a democracy - for example, how much artificial pressure for rotation of office holders was needed, how often the officers had been elected without a «real» election (in other words, with only one name on the ballot paper), and so on. More controversially, analysis of the composition of past ECs might also provide a basis for informed consideration of the question of how true is the perception that FIAF has traditionally been dominated by one or more particular archive, country or linguistic/cultural group. This paper offers a preliminary report on such an analysis.

Sources and their limitations

The information used in this analysis is not 100% complete. Data on the composition of early Executive Committees is available from the book *50 Ans d'Archives du Film* («the Golden Book» published in 1986) and its predecessor *International Federation of Film Archives / Fédération Internationale des Archives du Film* (published in 1958). These books do not, however, give details about the elections to each EC, so do not permit analysis of the number of candidates, etc. Information on elections has only been analysed as far back as 1966 (the period for which I have had access to copies of the minutes from General Assemblies). If there is any desire to complete this project, further research will be needed into the history of early elections.

It is also important to note, before making too much of the results of the 'analysis', that it hides or reflects some distorting factors. First of all, and most obviously, there are various changes in the composition of the Executive and the frequency of elections. The number of people constituting the Executive increased from 4 in 1946 to 9 in 1953 and 15 in 1959. In 1961 it settled into the stable pattern of 3 officers, 8 members and 3 reserves which lasted until 1987, when the present structure of 3

officers plus 10 members was introduced. Another important change was the adoption of the principle of enforced rotation in office with the introduction of the «three term» rule, agreed by the General Assembly in Lausanne in 1979. The frequency of elections changed as well - the change to regular elections every *two* years was also introduced in 1979; previously elections had normally been annual events.

Other distortions are less easy to spot, and I do not claim to have identified all of them even in the elections I have looked at. However, some of them offer interesting indications of ways in which FIAF has in the past addressed the issue of reforming itself. For example -

- in 1967, the Minutes record one delegate declining nomination «out of respect for the FIAF's unwritten and traditional rule of requesting only one member from each country to serve on the Executive Committee» - a rule that has since been institutionalised to limit representation to one member from each *archive*.
- in 1969 and 1970, special steps were taken to ensure the election of members from outside Europe, two places out of eight being voted for on this basis before the remaining places were filled. This procedure was then abandoned, after Eileen Bowser, who had failed to be elected to a non-European place, was in any case elected in the general ballot.
- in 1971, and at various elections thereafter, the outgoing EC announced that it had made or was making specific efforts to ensure that there should be more than one nomination for each of the officers, though a study of the following pages will indicate that these efforts have rarely had much impact on actual election procedures.
- also in 1971, the outgoing EC particularly asked for the election to the EC of the host of the next year's congress
- in 1972, it was suggested specifically to restrict one of the «reserve» EC places to a delegate who had never yet served on the Executive Committee

Results

The results of this analysis are now available in various 'products'.

Complete information on the history of all previous generations of FIAF's Executive Officers and Committees has been compiled into two documents which have been placed with the Secretariat in Brussels, where they can be made available for anyone interested in reading them. The first document is a 'time line' showing the changing composition of the Officers and of the Executive Committee over the sixty-year history of the Federation. The second is an alphabetical 'Who's Who' which identifies the 102 people named in the 'time line' by listing their parent archive and their service on the Executive. From these two documents are derived the tables and charts reproduced in the following pages.

Preliminary conclusions derived from this analysis are offered in two groups of observations, given below. Observation Group 1 examines various questions relating to the degree of 'turnover' in the composition of

the FIAF Executive. Observation Group 2 examines questions relating to the origins of those serving as FIAF's Executive over the past sixty years.

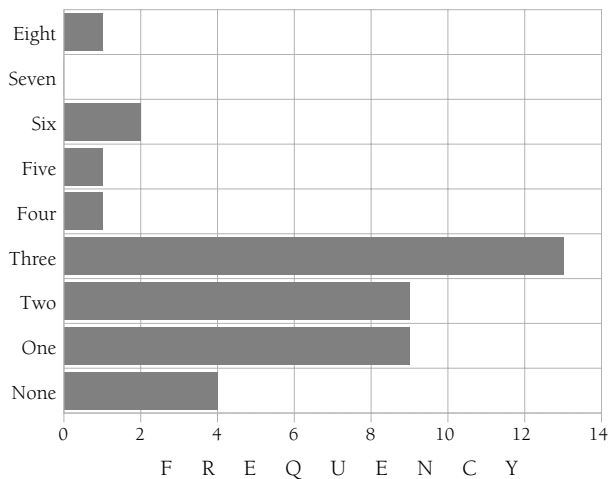
OBSERVATION GROUP 1: 'TURNOVER'

IA. Turnover: arrival of «new faces» in the EC

In the 40 Executive Committees that have held office since 1946, on average just under 2.5 new members have joined the EC after each election

One measure of 'turnover' in an administration is the extent to which elections do - or do not - introduce «new faces». In spite of the general impression that FIAF inclines to stability, there have only been 4 elections out of the 40 held since the revival of FIAF in 1946 at which no new faces were introduced onto the Executive. At all other elections, between 1 and 8 new people joined the ranks of those elected, the average being 2.37. (See Chart 1.) This position would seem to be reasonably satisfactory, although at the extremes, while zero turnover is certainly not good, it could be argued that a turnover of 8 people out of a Committee of 13 (as happened in 1993) represents a threat to continuity that is just as unhealthy.

Chart 1: Turnover in EC Elections



IB. Turnover: Contested elections to the three 'Officer' posts

There is a tendency for Officer posts to be filled by the election of single, unopposed candidates. This tendency is stronger for the offices of Secretary-General and Treasurer than it is for the Presidency, and appears to be gaining in strength over recent years.

Another measure of turnover is the extent to which elections for the

three Officers' positions and for the EC are contested. It is common knowledge that several FIAF officers have had long tenure in their positions, but this could be as a result of regularly winning contested elections. A study of election returns, however, shows that this is not the case. In the 23 elections that have taken place since 1966,

- the President was elected without anyone standing against him/her on fourteen occasions, 61% of the elections held
- the Secretary-General was elected without anyone standing against him/her sixteen times, 70% of the elections held
- the Treasurer was elected without anyone standing against him/her on fourteen occasions, again 61% of the elections held
- If the focus is narrowed to the last 10 elections (1979 - 1997: also the period in which FIAF has introduced the «three term» rule), then we find the position changed as follows
- the President has been elected unopposed on six occasions (60%)
- the Secretary-General has been elected unopposed on seven occasions (70%)
- the Treasurer has been elected unopposed on eight occasions (80%)

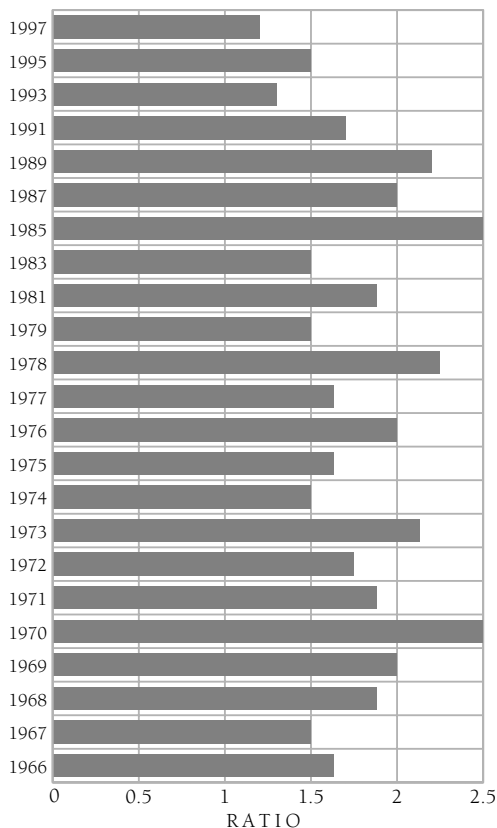
The above analysis would appear to confirm the opinion voiced by several EC members in Beijing that elections for the Secretary-General and the Treasurer have not in recent years conformed to the optimum levels of democratic interest and involvement by the membership at large, and formed part of the justification advanced in the 1998 Prague Congress for changes to the current procedures.

1C. Turnover: Ratio of candidates to places in EC elections

In the 23 elections held since 1966, an average of 1.81 candidates have offered themselves for each ordinary post on the EC. The figures at all the last four elections have, however, been below this average.

A third measure of the democratic 'health' of an organisation may be the number of candidates presenting themselves for election to that organisation's governing body. Discounting the three separately-elected 'Officer' posts (which were the subject of the previous section) FIAF's record in this area over the past 23 elections shows an average of 1.81 candidates offering themselves for each post on the Executive Committee. (See Chart 2.) This would appear to be quite healthy, although it may be noted that the four elections so far held during the 1990s have all seen ratios lower than this average - a trend that should give cause for concern if it continues.

Chart 2: Turnover in EC Elections
 Ratio of Candidates to Places in EC Elections, 1966-1997



ID. Turnover: Long-serving members of the FIAF Executive

In the more than fifty years since the reconstitution of FIAF in 1946, 102 people have served on the Executive. Of this total, 20 individuals have served for 10 or more years. The longest service recorded by any one individual is 31 years. In contrast to this figure, 23 individuals have been elected to a single one- or two-year term.

A fourth and last measure of 'turnover' in an institution's governing body may be the periods of long service recorded by individuals. This information is available in full in the information held at the Secretariat. Ranked in order of number of years served, and listed with the offices they have held, the 20 people with the longest record of service are listed below. (See Table 1.)

Some of those listed in the table not only have long tenure on the EC in general, but also have long periods in occupation of a single office. However, it will be seen that the large majority of such cases are people whose involvement with the EC dates back to the 1960s or earlier. The introduction of the «three term» rule in 1979 appears to have signalled the end of the era when this needed to be considered as a serious «problem» - if indeed it ever was.

Note that the following abbreviations are used in the table for positions held:

SecGen - Secretary-General

VP - Vice President

EC - full member of the Executive Committee

Res - reserve member of the Executive Committee (1961-1987 only)

**TABLE No 1:
Long-Serving Officers and Members of the FIAF Executive**

Yrs	Name	Positions Held
31	Jan De Vaal	SecGen 1960-61; Treasurer 1963-64, 1965-66, 1977-85; VP 1953-54; EC 1949-53, 1961-62, 1966-69, 1974-77; Res 1958-59, 1962-63, 1964-65, 1969-71, 1973-74, 1985-87
27	Ernest Lindgren	SecGen 1951-52; Treasurer 1946-48; VP 1948-51, 1952-54, 1955-71; EC 1954-55, 1972-73; Res 1971-72
27	Jerzy Toeplitz	President 1948-1972; VP 1946-48; EC 1972-73
23	Raymond Borde	SecGen 1978-79; Treasurer 1985-91; VP 1972-73, 1981-85; EC 1966-67, 1969-70, 1971-72, 1973-78, 1979-81; Res 1967-68
23	Robert Daudelin	President 1989-95; SecGen 1979-85; EC 1974-79, 1985-1989, 93-95
23	Wolfgang Klaue	President 1979-83; VP 1973-79, 1985-89; EC 1968-73, 1989-91
23	Vladimir Pogacic	President 1972-79; VP 1969-72, 1979-81; EC 1956-57, 1962-69; Res 1958-59, 1960-62
22	Eileen Bowser	VP 1977-1985; EC 1969-71, 1972-77 1985-91; Res 1971-72
21	Victor Privato	VP 1958-79
20	Jacques Ledoux	SecGen 1961-78; EC 1959-60, 1978-79; Res 1960-61
16	David Francis	VP 1979-85; EC 1977-79, 1985-93
15	Henri Langlois	SecGen 1946-48, 1955-57, 1959-60; VP 1954-55, 1957-58; EC 1948-54, 1958-59, 1960-61
14	Eva Orbanz	SecGen 1989-95; VP 1987-89; EC 1981-85
14	Paulo E Sales Gomes	Treasurer 1952-53; VP 1951-52, 1956-58, 1959-60, 1963-65; EC 1948-49, 1953-56, 1961-63; Res 1958-59
12	Anna-Lena Wibom	President 1985-89; Treasurer 1991-93; EC 1981-85, 1989-91
11	John Kuiper	VP 1971-77; EC 1970-71, 1977-78; Res 1978-81
11	Jon Stenklev	Treasurer 1973-77; EC 1971-72, 1979-81; Res 1970-71, 1972-73, 1977-79

10	Freddy Buache	SecGen 1957-58; Treasurer 1955-56; EC 1956-57, 1978-81; Res 1973-74, 1975-78
10	Guido Cincotti	SecGen 1985-89; EC 1981-85, 1989-91
10	André Thirifays	SecGen 1952-55, 1958-59; Treasurer 1956-58; VP 1949-52; EC 1955-56

In contrast to the above, it may be of interest to note that out of 99 people recorded as having been elected to serve FIAF in some capacity between 1938 and 1995, just under one quarter - 23 individuals - have been elected only to a single term. (This figure excludes those elected for the first time in 1997, since the length of their service on the EC can not be predicted.)

OBSERVATION GROUP 2: 'COMPOSITION'

For the purposes of this group of observations, the 102 individuals from 49 archives in 33 countries (counting Germany as a single country - 34 if the period of a divided Germany is taken into account) who have served in some capacity or other on the FIAF Executive have been «weighted» according to the number of years they served. This has generated a unit of measurement that could be termed the «person-year» - so that the Cinémathèque Québécoise, which has provided two members of the Executive over the years (Françoise Jaubert with 2 years service, and Robert Daudelin with 23) has a weighting of 25 person-years. The analysis given on the following pages is made on the basis of this weighting.

2A. Composition: Archive representation on the FIAF EC

In the history of FIAF, 49 archives have contributed members to the Executive. Of this total, 14 archives have contributed 20 or more 'person-years' of service - the greatest total by any one archive being 55.

Arranged according to FIAF's traditional alphabetical listing by city, the archives that have had staff members on the FIAF Executive between 1938 and 1999 (the end of the current term for the present EC), with their respective weighting, are listed in Table 2A.

TABLE No 2A:
ARCHIVE REPRESENTATION ON THE EXECUTIVE
(alphabetical)

Amsterdam	35	Bruxelles	34
Beograd	24	Bucuresti	7
Berlin RFA	2	Budapest	11
Berlin SDK	14	Buenos Aires	2
Berlin SFA	32	Canberra	2
Bogota FPFC	4	Frankfurt DIF	2
Bois d'Arcy	6	Habana	12
Bologna	2	Helsinki	3

Kobenhavn	14	Praha	22
Lausanne	17	Pune	6
Lisboa	4	Rio de Janeiro	8
London IWM	6	Rochester	21
London NF(TV)A	55	Roma	17
Los Angeles UCLA	12	San Juan de PR	2
Madrid	6	Rio de Janeiro	8
Mexico UNAM	8	Sao Paulo	20
Milano	10	Sofia	8
Montevideo CU	2	Stockholm	24
Montevideo SODRE	1	Tokyo	2
Montreal	25	Toulouse	27
Moskva	26	Torino	2
New York MOMA	39	Warszawa	28
Oslo	12	Washington LC	4
Ottawa	12	Wien OFA	2
Paris CF	17	Wien OFM	6

If the 14 archives with weightings of 20 or more person-years are separated from Table 2A and listed in weighted order, the result contains not only some predictable names but also some inclusions (and omissions) that may be considered more surprising. (See Table 2B.)

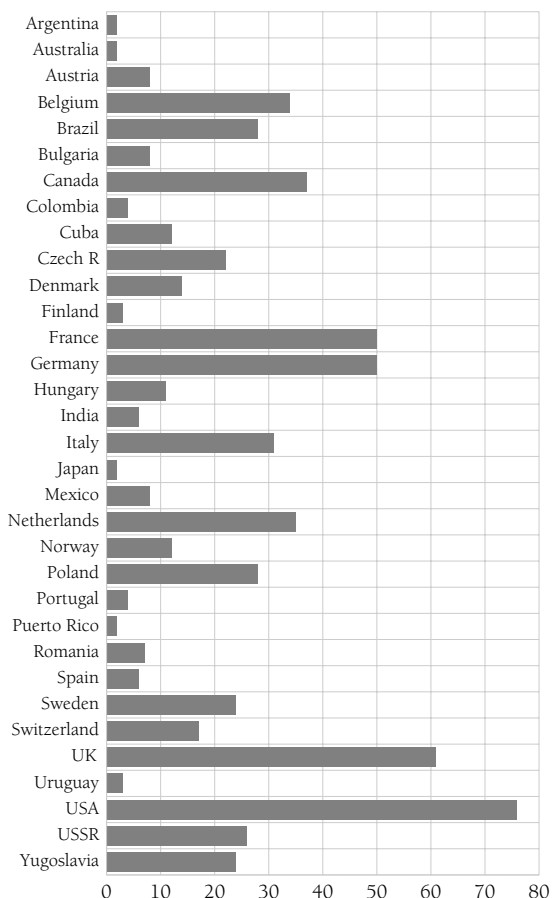
**TABLE No 2B:
ARCHIVE REPRESENTATION ON THE EXECUTIVE (weighted)**

London NF(TV)A	55
New York MOMA	39
Amsterdam	35
Bruxelles	34
Berlin SFA	32
Warszawa	28
Toulouse	27
Moskva	26
Montreal	25
Beograd	24
Stockholm	24
Praha	22
Rochester	21
Sao Paulo	20

Whether any conclusions may be drawn from the above, to justify concerns about the traditional dominance of the Federation by any single archive, seems very questionable.

2B. Composition: National representation on the FIAF EC
Collated by country, the figures show 14 countries with over 20 years of collective service, of which 4 have 50 or more years service, the greatest total by a single country being 76. (See Chart 3)

Chart 3: EC Service by Country



2C. Composition: Representation on the FIAF EC by Continent and Language Group

If the figures given in the preceding pages are collated by continent and language group, patterns emerge that appear to confirm the traditional complaints that FIAF is heavily dominated, in *geographical* terms, by the 'Northern Hemisphere', and within that grouping very specifically by Europe. In *linguistic* terms, the largest single group of members have come from archives in countries where the first language is English, with French in a reasonably close second place. The *historic* division among other language groups is less clear cut than might be expected.

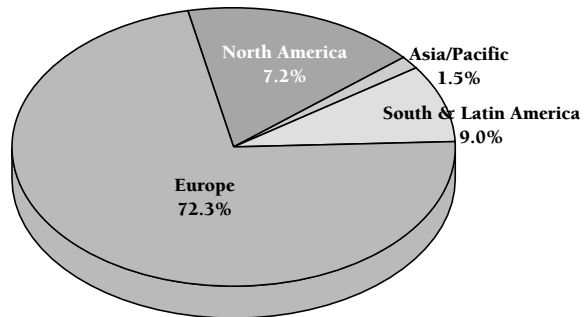
I suggest, however, that it would be unwise to load too much significance into the very superficial analysis so far made of these issues. It might be constructive to look more specifically at the geographical composition of FIAF's Executive in the period since 1979 (last ten elections) than over the whole of its history since the significant expansion of FIAF beyond Europe and North America is a relatively recent phenomenon. It must also be pointed out that there are simply more archives in certain

countries (and continents) than others, so a «fair» representation by distribution of archives will tend to look distinctly «unfair» when mapped according to geography. Equally, the 'language' issue would be better explored if the category of those outside the English/French/Spanish speaking groups took account of the preferred official languages of EC members belonging to that category. These are not arguments for complacency, but they do indicate the dangers of jumping to conclusions without more careful research.

2C1. Representation by Continent

Collated by continent, the figures show an overwhelming domination by Europe, whose archives have provided over 70 % of EC membership over the years.

Chart 4: EC Service by Continent

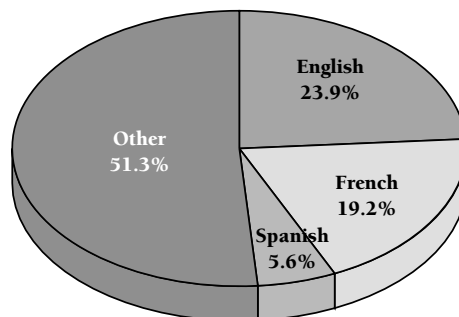


2C2. Representation by Language

Collated by language group, the figures show most clearly the need for more careful analysis.

If the historic weightings of individual archives or countries are collected according to native language, a position emerges that emphasises only that the majority of EC business has always been done in a language (whether English, French or Spanish) that is not native to the majority of participants - 9 other native languages have each provided over 20 'person-years' of EC service, 4 of which - German, Dutch, Portuguese and

Chart 5: EC Service by Native Language



Italian - actually score over 30 (30 representing 4.6 % of the total). As already noted, however, it is not suggested that much importance be attached to these «findings» without more research being done.

HISTORICAL SUMMARY

As a final 'output' from this survey, Table 3 offers a resumé of all those who have held the three major offices in the Federation since its founding in 1938. The table has been so arranged as to give an indication of which Officers served together in each period.

**TABLE No 3:
FIAF's OFFICERS, 1938-1999**

President	Secretary-General	Treasurer
Abbott, John E 1938-39	Langlois, Henri 1938-40	Vaughan, Olwen 1938-40
Hensel, Frank 1939-40	Langlois, Henri 1946-48	Lindgren, Ernest 1946-48
Barry, Iris 1946-48	Barry, Iris 1948-49	Brusendorff, Ove 1948-52
Toeplitz, Jerzy 1948-72	Rognoni, Luigi 1949-51	Sales Gomes, Paulo E 1952-53
Pogacic, Vladimir 1972-79	Lindgren, Ernest 1951-52	Lauritzen, Einar 1953-55
Klaue, Wolfgang 1979-85	Thirifays, André 1952-55	Buache, Freddy 1955-56
Wibom, Anna-Lena 1985-89	Langlois, Henri 1955-57	Thirifays, André 1956-58
Daudelin, Robert 1989-95	Buache, Freddy 1957-58	Lauritzen, Einar 1958-63
Aubert, Michelle 1995-99	Thirifays, André 1958-59	De Vaal, Jan 1963-64
	Langlois, Henri 1959-60	Lauritzen, Einar 1964-65
	De Vaal, Jan 1960-61	De Vaal, Jan 1965-66
	Ledoux, Jacques 1961-78	Morris, Peter 1966-69
	Borde, Raymond 1978-79	Geber, Nils-Hugo 1969-70
	Daudelin, Robert 1979-85	Konlechner, Peter 1970-73
	Cincotti, Guido 1985-89	Stenklev, Jon 1973-77
	Orbanz, Eva 1989-95	De Vaal, Jan 1977-85
	Smither, Roger 1995-99	Borde, Raymond 1985-91
		Wibom, Anna-Lena 1991-93
		Jeavons, Clyde 1993-95
		Bandy, Mary Lea 1995-99

80 Days: Discoveries from a unique collection

Brian Taves

The organizing and cataloging of a valuable collection at the Library of Congress has led to new discoveries about the filming of the definitive version of Jules Verne's classic 1873 novel, *Le Tour du monde en quatre-vingt jours*: Michael Todd's adventure-comedy spectacular, *Around the World in 80 Days*, first released in 1956.

Around the World in 80 Days was the culmination of showman Michael Todd's life; he died at age 50 in an airplane crash March 22, 1958, just as his film was breaking box-office records and winning awards from all over the globe. Todd's widow was the actress Elizabeth Taylor. Nearly a quarter-century after Todd's death, while Taylor was married to John Warner, a United States Senator from Virginia, she donated the film footage that she had inherited from Todd to the Library of Congress.

This was an appropriate decision, since the Library has one of the world's largest collections relating to Jules Verne, and certainly the most extensive holdings of Verne film and television adaptations of any archive in the world. The Verne films at the Library of Congress are highlighted by such rarities as the 1914 version of *Michael Strogoff*, the first feature-length film adaptation of a Verne story, and the recent restoration of *With Williamson beneath the Sea*, the 1932 filmed autobiography of the pioneer of undersea photography who codirected *Twenty Thousand Leagues under the Sea* (1916) and *The Mysterious Island* (1929) (see 'Journal of Film Preservation', 52 [April 1996], 52-61).

The collection of *Around the World in 80 Days* footage consists of 426 reels of picture and sound track material, in several languages, in 16 mm., 35 mm., and 70 mm. The footage varies from preliminary rough cut "workprints" to production elements, preprints, color separations, tests, shots of the premieres, and "behind-the-scenes" footage. The footage includes portions of the original 1957 German, Italian, and French versions of *Around the World in 80 Days*, with the entire original French soundtrack. Other original soundtrack material is broken down into various components, such as music, sound effects, and dialogue. Among the movie's special treats were the amusing concluding credits animated by Saul Bass and the superlative, soaring score by Victor Young, perhaps the best he ever wrote, and the collection includes preprint material on both the Bass and Young contributions.

Collections of this type, especially on a Hollywood feature, are unusual in film archives, which generally hold only a standard theatrical release print of a movie. As an independent production, released through United Artists, there was no studio to properly care for the *Around the World in 80 Days* footage. All of the material was stored in a warehouse during the years after Todd's death, and came to the Library of Congress

in 1982 in many poorly identified or completely unmarked cans. At the time, no one on the staff of the Library's Motion Picture/Broadcasting/Recorded Sound Division had sufficient expertise to sort, inventory, and identify the *Around the World in 80 Days* footage, and most of it was placed in storage. However, later the Library was able to take advantage of the special expertise of a member of the staff, Brian Taves, who had just coauthored 'The Jules Verne Encyclopedia' and is also writing a book on all 300 adaptations of Verne to movies and television worldwide.

Michael Todd had been interested in *Le Tour du monde en quatre-vingt jours* since he briefly sponsored Orson Welles's 1946 theatrical production, with music and lyrics by Cole Porter. Although Todd's previous experience was in the stage, he realized that, in the mid-1950s, with audiences craving widescreen spectacles, *Le Tour du monde en quatre-vingt jours* was ideal for an epic treatment encompassing nearly all the story's principal incidents in a three-hour running time. In mid-1954, Todd bought rights to film the novel that had been held for two decades by British producer Alexander Korda. At various times since the 1930s, Korda announced a production with Maurice Chevalier starring as Passepartout, then planned to work with on a film with Welles. Korda shot a portion of an animated feature version, *Indian Fantasy* (1939), preserved by the National Film Archive.

Todd was also looking for a vehicle appropriate for his new film process, Todd-AO, developed in cooperation with the American Optical Labs. This was the era when new techniques, such as 3-D and Cinemascope, were hailed as a way for movies to offer an experience with which television could not compete. One of the disadvantages of Cinemascope, used by Walt Disney to film *20,000 Leagues under the Sea* in 1954, was that in using an anamorphic lens to squeeze a widescreen image onto standard 35 mm. stock, there was distortion at the edges of the frame, particularly noticeable in a panning shot. Todd-AO sought to supplant the anamorphic technique by creating, instead, an image photographed and projected on a larger, wider filmstock, doubling the 35 mm. width to 70 mm.

The new 70 mm. process posed extraordinary technical challenges, especially for a neophyte film producer. Tests in the Taylor collection reveal that the question of how 70 mm. would photograph such necessities as miniature ship exteriors was an early concern. After a year of preparation, principal photography began in September 1955 and was completed at the end of the year, although various effects work and other shooting continued until April 1956 (as indicated in cards in the collection that document each day's filming among several units). As director Michael Anderson recalled to Brian Taves, shooting in 70 mm. was essentially blind, because it was impossible to see "dailies" on a regular basis, to view what had been shot the previous day and judge the work. Nor could there be any process shots with 70 mm., filling in the background of scenes. Anderson noted to Taves, "If you wanted to shoot the Indians attacking the train you had to have a real train, take the sides off, mount a camera platform, get the train up to speed, then get the

80 Days : Découvertes d'une collection unique.

Around the World in 80 Days, sorti en 1956, a été le point culminant de la vie du showman Michael Todd. Celui-ci disparut à l'âge de 50 ans dans un accident d'avion en 1958, au moment même où son film pulvérisait tous les records du box-office et raflait de nombreux prix autour du globe. La veuve de Todd, Madame Elisabeth Taylor, presque 25 ans après, fit don du matériel qu'elle avait hérité de feu son mari à la Library of Congress. Ce fut un réflexe heureux, car la LC - qui par ailleurs conserve l'une des plus importantes collections des adaptations de Jules Verne au cinéma et à la télévision - était la mieux préparée pour recevoir et préserver ce matériel. Le fonds Taylor comprend une grande variété d'éléments tels que 426 bobines d'image et de son, en plusieurs langues, en 16mm, 35mm et 70mm. Le matériel film comprend des rushes et copies de travail, des séparations de couleurs, tests, prises de vues des premières, tournages de plateau, et bien d'autres curiosités. Il constitue une source de documentation d'une valeur inestimable pour l'étude de la superproduction hollywoodienne de Michael Todd.

80 Days : Descubrimientos de una colección única

La vuelta al mundo en 80 días, estrenada en 1956, fue el punto culminante de la vida del showman Michael Todd. Este, desapareció a los 50 años de edad en un accidente aéreo ocurrido en 1958, en el preciso momento en que el film pulverizaba los records de taquilla y se llevaba los mayores premios a través del mundo. La viuda de Todd, la señora Elisabeth Taylor, 25 años más tarde, legó todo el material que había heredado de su difunto esposo a la Library of Congress. Se trata de un acto feliz, ya que la LC - que por otra parte detiene una de las más importantes colecciones de adaptaciones de la obra de Jules Verne al cine y a la televisión - estaba bien preparada para recibir y preservar este material. El Fondo Taylor está integrado de una gran variedad de elementos tales como 426 bobinas de imagen y de sonido, en varios idiomas, en 16mm, 35mm et 70mm. El material film consiste en rushes y copias de trabajo, separaciones de colores, tests, tomas, rodajes de estudio y numerosas curiosidades. La colección constituye una fuente de documentación de un valor inestimable para el estudio de la superproducción hollywoodiana de Michael Todd.

horsemen up to speed outside and *then* say action to those playing the scenes in the railway carriage.”

Making the schedule even more crowded was the necessity of shooting two versions of the film, one in 70 mm., and another in CinemaScope. At the time, it was impossible to transfer a film shot in 70 mm. to 35 mm. widescreen stock, and a CinemaScope version was essential so that *Around the World in 80 Days* could play the many theaters only equipped to show 35 mm. film. Most scenes were shot with the two different cameras placed side by side, but sometimes scenes had to be reshot for the benefit of one or the other camera. Consequently, there are actually two different release versions of *Around the World in 80 Days*, and the Library's collection holds print and preprint material on both.

Todd found that raising financial backing necessary for the project was difficult, especially since he was a Hollywood outsider. Often the movie continued with just enough backing to keep progressing on a day-to-day basis. After the project had been underway for nine months and Todd was broke, he turned down offers to buy him out, holding on until finally United Artists and Paramount Theaters came through with a releasing deal and the necessary funding to complete work.

Humorist S.J. Perelman rewrote the script, staying very close to the Verne novel, although James Poe and John Farrow (who was also originally set to direct) sued and won a share of credit for authoring the original draft. Associate producer was the talented William Cameron Menzies, who selected the exteriors in Europe and the United States.

Kevin O'Donovan McClory, who began as an assistant director, became steadily more important to the production and was ultimately also credited as associate producer. McClory directed scenes in Paris, the Middle East, Pakistan, Siam, Hong Kong, and Japan, before assisting in the editing of the 680,000 feet of film exposed during the summer of 1956.

The expected budget doubled to \$6 million as filming took place in 112 locations in 13 countries over 127 days of shooting (75 days for principal photography under Anderson), employing, supposedly, nearly 70,000 people and 8,000 animals. In the United States, the principal locations outside California were in Oklahoma and New Mexico, and five Hollywood studio lots were used, with the bulk of the interiors shot at RKO.

The result is what Todd called a show on film: a travelogue, a circus, a revue, a comedy, a mystery, a romance, a Wild West show, and a bullfight all rolled into one. Yet, unlike many such enormous productions, *Around the World in 80 Days* does not seem heavy, but light and charming; the awesome scale seldom dwarfs the story and characters.

Apparently most of the leads were chosen with relative ease, and David Niven was quickly selected for the part of Phileas Fogg. By retaining Verne's satire of English manners and mores in the portrayal of Fogg, the integrity of the book is preserved. The casting of the Mexican comedian Cantinflas as Fogg's French servant Passepartout does not strike a discordant note, echoing Fogg's own eccentricity.

However, deciding who would play the role of the Indian princess Aouda proved more troublesome. The Library's collection includes some of the last tests for the role, in late September, 1955. These include Jacqueline Park, a former Miss Ceylon inexperienced in acting, and two actresses, Suzanne Alexander and Marla English. Only after deciding against all of these was Shirley MacLaine brought in to portray Aouda; at that time she had only appeared in two movies.

In addition, Todd fast-talked dozens of headliners into appropriate roles as cameo stars, agreeing to alphabetical credits, which placed Charles Boyer first on the list. There were countless others impeccably cast in bits, such as Philip Ahn and Keye Luke, although strangely they only appeared on secondary lists of cameos. For once, a movie designed to feature a host of cameo stars and overseas locations had the ideal plot to integrate so many disparate elements, a fact Verne himself had realized in the medium of his own day when collaborating on the 1874 theatrical production of his story.

Probably of greatest interest is the discovery of material that was cut before the final release. This includes two songs by Eddie Fisher, a close friend of the Todds who would marry Miss Taylor after Todd's death. More significant was a modern prologue that was shot but not included in the final movie. Fogg and Passepartout board an airliner, with Charles Boyer arranging for their tickets, just as he suggests their balloon flight in the movie. Many of the other passengers boarding the plane are the "cameo" stars who will later appear in the movie during Fogg's travels, such as Victor McLaglen, Edmund Lowe, Cesar Romero, Reginald Denny, Melville Cooper, Tim McCoy, Buster Keaton, Joe E. Brown, and Frank Sinatra. George Raft and Marlene Dietrich portray a quarreling couple, a part they will also play together in the San Francisco sequence. After boarding, Passepartout walks about the airplane cabin, noticing his fellow passengers, exchanging a wary glance with Peter Lorre. Fogg takes his seat, talks to a stewardess, and takes out a large blue-covered folio book to read, probably 'Around the World in 80 Days'. This planned modern-day opening to the story, apparently to provide a framing device, is especially notable given that other films have updated the journey to modern times by descendants of Phileas Fogg, from the serial *Around the World in 18 Days* (1922-23) to *The Three Stooges Go Around the World in a Daze* (1963).

Despite the logistical problem that Todd doubtless had uniting so many of his cameo stars at one time, after their various roles throughout the production, the contemporary prologue was dropped in favor of a non-fiction introduction. In this prologue, eliminated in some reissues,



Around the World in 80 Days

Edward R. Murrow discusses the way the globe has seemed to “shrink” in modern times. Murrow compares the view of the Earth from a modern rocket with the early science fiction film, *Voyage dans la lune*, adapted by Georges Méliès from Verne’s novels ‘De la terre à la lune’ and ‘Autour de la lune’. The visuals of the Earth as seen from a rocket are echoed during the story when Fogg and Passepartout take to the air in a balloon and see Europe from the skies.

Footage of the New York and Hollywood premieres reveals them to have been gala, star-studded affairs, with many of the cameo stars in attendance along with the leads, and Mrs. Todd (Elizabeth Taylor), accompanying Michael Todd. *Around the World in 80 Days* was an unparalleled success at the box office and grossed an estimated \$65 million alone in the first two years of continuous, worldwide release; never before had a movie been such an immediate and overwhelming hit. The movie won five Academy Awards, including Best Picture, along with numerous international honors. The popularity of *Around the World in 80 Days* would be celebrated in 1957, on the first anniversary of its release, with a special satire on *The Phil Silvers Show* and a chaotic all-star party in Madison Square Garden, presented live to viewers as *Around the World in 90 Minutes* to commemorate the first anniversary of the movie’s premiere.

An abundance of behind-the-scenes footage was found in the Taylor collection at the Library of Congress, attesting to the centrality of Todd’s role in the creation of the film, as was indicated to Brian Taves by Ken Adam, art director of *Around the World in 80 Days*. Todd not only scouted locations but directed some sequences himself, although he relied on the judgement of more experienced filmmaking hands like Anderson and Menzies. Apparently a number of documentaries about the making of the film during its shooting were conceived, but may never have been completed. A 1968 television documentary entitled *Around the World of Michael Todd*, directed by Saul Swimmer and narrated by Orson Welles, told the story of the making of *Around the World in 80 Days* on the occasion of the first international re-release of the movie.

Such Hollywood Verne films as *20,000 Leagues under the Sea* (1954) and most recently *Master of the World* (1961) have been reissued in restored, letterbox editions with supplementary material not seen in many years. When *Around the World in 80 Days* was last released theatrically, in 1984, a half-hour was eliminated from the running time. Even the full-length versions regularly shown on television or sold on video are invariably panned-and-scanned, rather than shown in their original widescreen aspect ratio.

Warner Bros., who currently owns the rights to the Todd production, has long considered an 80 Days restoration, and the newly cataloged material at the Library of Congress, with the discoveries and behind-the-scenes footage it contains, would have much to contribute.

Where do we go from here?

Afterthoughts on the 1997 Retrospective on G.W. Pabst in Berlin

Martin Koerber

A retrospective as we understand it includes a critical dialogue with the film material. When a film archive takes responsibility for such an event, it must be different from the retrospectives one experiences in “normal” cinemas, municipal theatres or on television. In such venues, copies in circulation are assembled to highlight the work of a particular director, a genre, or some other theme. When we stage a retrospective, it should always also be concerned with what cannot be shown elsewhere on such occasions. The attention of the international professional and general public must be drawn to the fact that an opportunity to see even well-known films again cannot simply be taken for granted. Why not link the preservation and restoration of archive collections with Festival themes to make the Berlinale Retro a showcase for this work?

The retrospective on the oeuvre of G.W. Pabst marks a further important step in this direction. Our thanks are due to many partners in other archives both for having understood what our objectives were and for having adopted them, indeed, for having joined enthusiastically in the common effort to evaluate collections, preserve surviving originals, and, where feasible, to restore the most authentic possible versions. The Bundesarchiv-Filmarchiv in Berlin, for example, produced new preservation material of three Pabst films and lent out numerous other, existing prints. With the premiere of the reconstructed *Die Freudlose Gasse*, the Munich Film Museum brought us nothing less than a film history sensation - no-one in the audience can continue to maintain he had already really known this picture. The final film of the Festival, too, *Die Büchse der Pandora*, came to us from Munich in an extended and improved version, in which parts of a copy from Gosfilmofond, Moscow, had been inserted. The performance of new music for this film, composed by Peer Raben and recorded on the initiative of the tv-station Arte also demonstrates the many common interests that can unite in such a Festival event: restoration, presentation, television broadcasting.

Numerous other titles were available in the fine versions that Enno Patalas has produced over the past two decades in Munich; the only regrettable aspect being that they are (and for the moment are likely to remain) unique copies. We earnestly hope that Munich will do for these films what Chris Horak, Klaus Volkmer, and Gerhard Ullmann have already achieved for *Freudlose Gasse* - to check and improve these versions on the basis of original material.

The Cineteca Nazionale in Rome lent some good copies and produced a new preservation package and a new print of *La Voce del silenzio* on the basis of the original negative. The archive of the CNC in Bois d'Arcy was represented with a large number of Pabst's films from his French period

in the 1930s, and for the first time presented the reconstruction of *Mademoiselle Docteur*, also on the basis of the original negative, hitherto believed lost but discovered in the Bundesarchiv-Filmarchiv, complemented by material from Prague and Rome¹. (More on this adventurous project in a recent issue of ARCHIVES.) Matthias Knop from the Deutsches Institut für Filmkunde presented a working version of *Tagebuch einer Verlorenen*, on which the DIF in collaboration with the Friedrich Wilhelm Murnau Stiftung and the archives in Brussels, Bologna, and Copenhagen had been working. The reconstruction has since been completed, and is available from Wiesbaden and Bologna. This new version incorporates sensational new material from SODRE in Montevideo, amounting to a whole reel of scenes previously believed to



G.W. Pabst

be lost forever. The archives in Wiesbaden, the Cinémathèque Suisse and the Narodni Filmovy Archiv are to be thanked for further loans. The collections we have mentioned, but also many others in Germany and abroad (which we cannot unfortunately all mention here), have supported our work by supplying detailed information on their collections and their origin, and by permitting their material to be viewed. We are especially grateful for this - everybody knows it is unfortunately not always a matter of course to gain access to such information and to see the films with one's own eyes, however indispensable this might be. Only knowledge of the available material makes it possible to assess the situation of each individual title and to determine copying procedures for new restorations.

Over half the titles we were finally able to exhibit were announced as "restorations" or "reconstructions", many being produced on the occasion of the retrospective and to be seen for the first time in this context. In short, it was a marvellous celebration - but however satisfied we were with what had been accomplished, a glance at the initial situation shows how desperate the position was at the outset. For many titles there are unfortunately only unique copies of the complete versions, which are work-prints (and consequently not really suitable for exhibiting).

After ascertaining the material situation throughout the world in early 1996, we found - as expected - that even the works of a classic filmmaker like Pabst, which all believe they know, cannot in any sense be said to have survived in complete and established form. Two films by Pabst, *Gräfin Donelli* and *Man spielt nicht mit der Liebe* have to be considered completely lost. No-one has ever seen them since the first showings, and not a line about them has been written since; which is not surprising, for the little knowledge we could long since have gathered from reading scripts, from contemporary reviews, and from the hundreds of surviving stills (which have been kept for three decades in the Munich Film Museum, but were unearthed only now) are apt to disrupt

¹. More on this adventurous project in *Archive*, No. 73, December 1997

the prevailing image of Pabst as the “Neue Sachlichkeit director”. It is as if these films had never been made, and nothing will change until they are rediscovered one day. Perhaps we will then have to reject them as failures, but for the moment we can still look forward to them.

The camera negatives of all Pabst’s films of the German period considered to be “classics”, *Der Schatz*, *Die freudlose Gasse*, *Geheimnisse einer Seele*, *Die Liebe der Jeanne Ney*, *Die Büchse der Pandora*, *Die weiße Hölle vom Piz Palü* (co-directed with Arnold Fanck), *Tagebuch einer Verlorenen*, *Westfront 1918*, *Kameradschaft*, and *Herrin von Atlantis* have been lost. That is to say we still do not know where they are and have good reason to fear that under some circumstances or other they have been destroyed. The camera negative of *Die 3-Groschen-Oper* has survived, but only the German version; also large parts of the camera negative of *Abwege*, a film which led a shadowy existence until rediscovered and completed by Enno Patalas and which is not even mentioned in most of the literature on Pabst. It has simply not been seen by anyone, although at least the cinemathèques in Berlin (East), Brussels, Prague, and Moscow possessed acceptable copy material of the existing negative fragments.

There are contemporary nitrate copies: *Der Schatz* (tinted, with Czech titles, but so far only duplicated in black and white); of *Die freudlose Gasse* (however, none corresponding in the slightest to the original version); of *Kameradschaft* (various incomplete versions, or versions designed for the foreign market, of which some provided the basis for a reconstruction by the Bundesarchiv-Filmarchiv in 1989); of *Herrin von Atlantis* (two copies held by the Reichsfilmarchiv in differing states of completeness were recently combined and reprinted by the Bundesarchiv-Filmarchiv); of *Die weiße Hölle vom Piz Palü* (the cutting order, insert title texts, and origin of the Reichsfilmarchiv copy are dubious. An attempt at reconstruction by the Bundesarchiv has been undertaken in collaboration with the Stiftung Deutsche Kinemathek). Very strange fragments (to some extent probably out-takes) of *Tagebuch einer Verlorenen* were found in the Pereda Collection at the Montevideo Cinematheque and have now been integrated into the nitrate material found in Paris and Brussels in preparation of the already mentioned reconstruction. But that is all - in other words, there are really no “originals” at all any more.

As we know, copies of all the titles mentioned are nevertheless available on safety film and are in circulation. Where do they come from? They are the fruit of exchanges, sales, and inheritances among archives, collectors and changing holders of rights, and repeated printings, often involving changes in the films that can no longer be reconstructed and which cannot therefore be rectified. In many cases, however, the origins of the material can be established by uniting data from various archives; comparing perforation markings or other traces inscribed in the material itself permit the copying history to be reconstructed. This allows the best exhibition material to be selected and other footage of the same content to be rejected. However, what cannot for the moment be remedied is

Conclusions au sujet de la Rétrospective G.W. Pabst, Berlin 1997.

Une rétrospective, telle que nous la concevons, devrait offrir ce que une autre salle de cinéma ou la télévision n’offrent pas. Une telle rétrospective, lorsqu’elle est organisée par les cinémathèques, offre, de surcroît, de nombreuses surprises pour les historiens et les restaurateurs de films.

*La rétrospective Pabst dont il est question ici a été rendue possible grâce à la participation de nombreux partenaires d’autres archives, à l’effort commun de recherche, de préservation et de restauration des originaux. L’une des surprises - et non des moindres - fut cependant de découvrir que l’œuvre d’un cinéaste classique comme Pabst, que tout le monde croit connaître, ne peut être considéré comme ayant survécu dans sa forme originelle et complète. Plus de la moitié des titres projetés ont été annoncés comme des « restaurations » ou des « reconstructions ». Deux films, *Graf In Donelli* et *Man spielt nicht mit der Liebe* doivent être considérés définitivement (?) comme perdus. Les négatifs de caméra originaux de la période allemande semblent être perdus. En revanche, les œuvres de la période américaine 1933-36 sont extrêmement bien préservées. Les périodes françaises 1932-33 et 1936-39 semblent également avoir mieux survécu. Il reste beaucoup de travail pour les chercheurs et les historiens*

**Conclusiones luego de la retrospectiva
G.W. Pabst, Berlin 1997.**

Una retrospectiva, tal como la concebimos, debería ofrecer lo que otra sala de exhibición o la televisión no pueden ofrecer. En todo caso, organizada por cinematecas, ofrece sorpresas tanto para los historiadores que para los restauradores de películas.

La retrospectiva Pabst ha sido posible gracias a la participación de numerosas colaboraciones de otros archivos, a un esfuerzo común de investigación, de preservación de los originales y finalmente de reconstituciones. Una de las mayores sorpresas fue que las mismas obras de un director considerado como un clásico, que todo el mundo cree conocer, no pueden ser consideradas como habiendo sobrevivido en su forma definitiva y completa. Más de la mitad de los títulos programados fueron anunciados como « restauraciones » o « reconstituciones ». Dos películas, *Grafyn Donelli* y *Man spielt nicht mit der Liebe*, deben ser consideradas como perdidas. Los negativos de cámara originales del período alemán están perdidos. En cambio, las obras del período americano 1933-36 están bien conservadas. También ocurre con los períodos franceses 1932-33 y 1936-39. Queda mucho trabajo para los investigadores y los historiadores...

damage to the source material that has been printed into the existing materials from earlier generations: insertions, scratching, blurring due to bad printing. There are limits to correcting arbitrary changes to the material: modifications to the text of insert titles can be reversed only if the script or censor's certificate have survived and supply the correct wording. Text changes in sound films (they also occur) can never be corrected. Cut scenes can be saved only if there is another copy still containing the footage removed, but what is to be done if this is not the case? Even after the retrospective, Pabst's German period remains an area in which film historians have a great deal of work before them.

From 1933 to 1936 Pabst worked in the United States. He was able to complete only one film at the beginning of his stay under adverse circumstances: *A Modern Hero*. Precisely this film, which Pabst himself probably did not much like, is the best preserved. The original negative has been deposited by the holder in the Library of Congress, a fine grain master and printable dupe negative - produced by all the rules of the art - are stored separately in Kansas and California. My question as to what was to happen with the original nitrate material (which in Germany is often still destroyed after copying) I received a clear answer: "This will never be destroyed (by us, anyway) unless it decomposes and becomes dangerous."

The French period (1932/33 and 1936-39). The situation here is somewhat better. Original negatives of the following titles have survived: *Don Quichotte* (not preserved, but available in a single copy which is in our archive collection); *Mademoiselle Docteur* (repatriated and completed on the occasion of the retrospective); *Le Drame de Shanghai* (preserved as a lavender and available on video, but there are no new release prints, it seems); *Jeunes filles en détresse* (restored and available). There is still only a damaged nitrate print of *Du haut en bas* and (technically obsolescent) preservation material based on this - perhaps one of the reasons why this film has hitherto been so little known and largely underestimated.

The two German films from the forties, *Komödianten* and *Paracelsus*, the production of which did Pabst's reputation permanent damage, have survived in surprisingly good condition thanks to the work of the Murnau Foundation and the Federal Archive, even though the original negatives and the nitrate intermediate material produced from them no longer exist. Most of Pabst's German post-war films have survived well. The original negatives, most already on safety film, still exist and form the basis for the preservation package in the Federal Archive. A curiosity among the later Pabst films is the Austrian title, *Geheimnisvolle Tiefe*, long believed to have been lost. This film was restored by the Cinémathèque Française on the basis of two nitrate copies (with French subtitles), which had at some time found their way into their archive from the very limited distribution in Alsace and were rediscovered some years ago. It would be advantageous if preservation prints of *Der Prozeß* were to be made - the original negative still exists as well as copies in various archives, but none of them meet modern picture and sound standards.

People interested in finding out about the sometimes complicated mater-

ial situation of individual Pabst films are invited to enquire (where possible in writing). We do not, of course, have the space to provide all information on locations and copying history (which has to some extent been provided on a confidential basis). Information on the origin and production of the copies actually *exhibited* at the retrospective (which are currently the best ones) is contained in the 54 programme sheets compiled by Gabriele Jatho for the retrospective, which are available from the Kinemathek for DM 15.

The Pabst retrospective has also left some traces in the film archive of Stiftung Deutsche Kinemathek. New 35 mm prints of the following titles have been made and (partly subject to right-holders' approval) are available: *Die weiße Hölle vom Piz Palü* (restored version of 1929), *Don Quichotte* (French original version of 1933), *Du haut en bas* (French with German subtitles), *A Modern Hero* (American original version), *Mademoiselle Docteur* (restored version of 1937, French), *Duell mit dem Tod* (original version of 1949). Also available are *Westfront 1918* (1988 print, new restoration pending).

Many FIAF members have recently been engaged by new technologies for the restoration of film, which seem to offer a range of new tools for archivists. Rather than displacing the traditional concerns of archivists and curators, however, the prospect of greater power over the image has contributed to a thorough-going re-examination of the traditional values and practices of restoration. The ARCHIMEDIA colloquium of last November featured important interventions by Dominique Paini and Gian Luca Farinelli. And this year's FIAF Congress symposium contained many reflections on archival practice in the wake of ARCHIMEDIA. The historical reflection of our Munich colleague Enno Patalas, which is being presented here in slightly modified form, gives us an evolutionary account of an experience that parallels that of some of the other regional archives and which stands in contradistinction to the development of the autonomous national archives.

One of the most important points made by Patalas (who cites Paini's expression of the same motive) is the idea that we are saving not simply physical material, but cinema's imaginary. This imaginary is a complex system which includes the film (as an object, as a part of a world of such objects), the conditions and context of its presentation, and the spectators. Peter Von Bagh's article on the *Cinema Ritrovato* event in Bologna last year is both a report on the festival, and an example of the cinephilia which completes the cycle of preservation by carrying it through the imaginary phase. Peter Von Bagh, one of FIAF's 'first spectators', incarnates traditional cinephilia as it exists as a resource for film preservation and film culture.

Michael Friend

Restoration(s) /
Restauration(s)

On “Wild” Film Restoration, or Running a Minor Cinematheque*

Enno Patalas

I am very grateful to Vladimír Opela for his kind invitation. Initially I only wanted his permission to attend this event as an auditor, which he kindly granted; but he said he would invite me, if I would be ready to “transfer to the delegates your experience.» I thought I could do this during one of the discussions, but Mr. Opela insisted I deliver an address at the symposium. So here I am, and now I am supposed to talk on something I wanted to learn about.

Three years after having retired from the Munich Filmmuseum, I began to get interested in reflecting critically on my work at the Filmmuseum. When I heard about the Archimedia seminar in Paris last November, «The Methodology and Aesthetics of Restoration: Cinema and the Other Arts,» I went there, and found myself confronted with questions the urgency of which I had been feeling for some time. I quote from Gian Luca Farinelli’s presentation of the first day: «Finally, the necessarily hasty decision-making and improvised restoration activity » - that is what I practiced and I would call “wild” film restoration - «are making way for a practice founded on criteria and philological selections which are both well-considered and thoroughly documented.” And Dominique Païni, (presenting the Archimedia program on «Methodology and Aesthetics of Restoration») noted that after an initial phase of film restoration “dictated by urgent chemical criteria” and a secondary step “that saw the rise of more aesthetic and historical considerations,» film restoration is now entering a phase where “new issues [are] taking centre stage, the ethical, aesthetic and philological questions”.

As you know, the Munich Filmmuseum is a secondary institution, the cinema department of a municipal museum, and nothing you would compare to an autonomous national film archive. When I took over from Rudolf Joseph in 1973, there was very little money, practically no collection, no technical equipment, an inadequate provisional screening room with wooden walls, and just three people, including me. At the Moscow FIAF Congress that year, we applied for the status of observer and we were denied. Six years later we were admitted as an associate, and Munich became a provisional member only last year.

All the same, FIAF meetings have been a very fruitful experience for me - not the general assemblies, but meeting people at breakfast, or at night in a bar. At the Moscow congress I met Viktor Privato and Vladimir Dmitriev and we agreed on an exchange Soviet “classics» for new West German films, that later was extended to films other than Soviet “classics”, especially German films that we were interested in showing in Munich. That’s how our collection in Munich started.

*This is a slightly modified version of the address that was delivered at the *Symposium on Restoration: Works of Art as a Common Theme Between Film Archives and Other Cultural Institutions - Ethical Problems of Restoration of Different Art Forms*, 54th FIAF Congress, Prague, April 25, 1998

I remember Vladimir Pogacic, then director of the Yugoslavian film archive, at breakfast in Ottawa, in 1974, where he told me about an entirely unknown film he had once seen mentioned once in a Russian magazine: the full length Sovcolor documentary on Stalin's funeral, by Kopalin, Alexandrov, Gerassimov, Chiaureli and Romm. This was *The Great Goodbye* (*Velikie proshchainie*). Twenty years later I got a beautiful colour print of it from Krasnogorsk, the Photo and Film Documentary Archive, and the film had what was probably its first public screening during our «Cinema of the Dictators» program. I remember Peter von Bagh in Turin, 1975, telling me about a print of Leni Riefenstahl's *Tag der Freiheit* he had seen at the Pacific Film Archive (the «most perverse Nazi film,» he had ever seen); a film the filmmaker herself believed to be lost. What Peter had seen in Berkeley proved to be (when we got access to it through Tom Luddy, from David Shepard, then still in Davenport, Iowa) reels one and three of the film. Later I realised that the GDR State Archive had reels one and two, so I contacted Wolfgang Klaue and we brought together all three sections of *Tag der Freiheit*. I remember Jerzy Toeplitz, telling me about one shot of Lenin with Karl Radek, from 1920. During the Stalinist era, when Radek had become a non-person, the film had been retouched, covered by a greyish blur; I had to wait until 1989 to find the shot, unretouched, in a print of Vertov's *Leninskaia Kinopravda*, again in Krasnogorsk. This print, with all the shots of Radek, Sinoviev, Kamenev, Bukharin, missing in the 'pictorially superior' Gosfilmofond print, was the basis of our restoration (only the original tinting is still missing). I discovered the retouched version of the shot, the one Toeplitz had told me about, at Gosfilmofond, in that remarkable Stalinist documentary by Mikhail Romm, *VL, Lenin*.

Originally I had no intention of collecting, not to mention restoring German films of the twenties, as this was the task of our national archives. I wanted to collect contemporary West German cinema, the then «New German Cinema», the «Munich School», films by people I knew, Straub, Kluge, Schroeter, Fassbinder, Wenders, Herzog...and Hellmuth Costard, and Vlado Kristl, and later on Herbert Achternbusch. and Romuald Karmakar, and I was able to do this. I also wanted to collect foreign films - films I was eager to show again and again.

But then I realised that for a «Weimar Cinema» season our archives in nine out of ten cases, when we had a print at all, it was incomplete, poorly duped, with foreign language intertitles or re-translated ones; often these were sound versions of silent films, with one fifth of the picture cut off, and almost always 16mm copies.

Today I think somebody should look systematically for the fifties versions of German films of the twenties, those poor 16mm prints with recorded piano accompaniment, to be screened in fast motion (that is, sound speed), as we saw them for the first time. Or make available again *Siegfrieds Tod*, the 1933 «heroified» sound version of *Siegfried*, part one of *Nibelungen*, UFA's present to the new Reich's chancellor. These versions belong to the history of these films as much as their supposed «original» versions. Dubbed versions, mutilated and falsified versions should be

collected for study, like the 'denazified' adaptations of Nazi films from Adenauer's time, as well as the versions of American films of the same period (whose explicitly anti-nazi content was suppressed after the war) such as *Casablanca* and *Notorious*. Where are these prints now?

I never wanted to become an archivist, and never regarded myself as a conservator. I was a critic, who became a curator and as a curator remained a critic. Composing a program, let us say, *Gesamtkunstwerk Stalin*, or *Wiener Söhne* (*Viennese Sons*), or *Drei Volksschauspieler* (three popular actors - a program that compared Toto, Will Rogers and Hans Moser) was not, to my way of thinking, very different from writing about such subjects. To quote Dominique Paini again: "Programmer, c'est écrire, avec les oeuvres des autres, faire 'parler les films' plutôt que 'parler du cinéma'."

The first sentence of the first issue of *Filmkritik* (January 1957), the magazine I edited during the sixties, quoted Walter Benjamin: "The audience must constantly be put on the wrong and yet always feel itself represented by the critic." This, I believe, is not a bad motto also for museum programming. We all know archivists who never feel the desire to exhibit their films, and we know people working at cinematheques who rarely attend their screenings. But I think a good film archivist should be like a good filmmaker, who will always regard himself as his first spectator - as Henri Langlois did, according to Paini.

I also gained a lot from seeing films we were working on with an audience. Not only have our audiences helped us with objects they may have donated (a screenplay, a program booklet, a still), but sometimes just their advice and criticism was valuable. I also found it much easier to recognize the faulty editing of a sequence or misplaced title when I saw the film with an audience rather than screening it alone in our theatre (or viewing it on the editing table).

I have always tried to make the audience an accomplice in our activities. Each print we got from Moscow or Milan or Montevideo was screened first in its native condition. I would explain its particularities to the audience, the special characteristics of a foreign version, a "corrupted" print, the differences and errors and ellipses that distribution or deterioration had visited upon the film. While the audience saw foreign language intertitles on the screen I read to them the original German titles and occasionally told them how they should imagine absent tints and tones. Some films we presented again and again, to the same audiences, as the versions evolved (with missing footage restored, German intertitles remade, original colours reproduced, an original score performed). This was part of the pleasure I took in my work.

Even before I began to work on the prints, I realized that something should be done about screening facilities. We outfitted our room with full gauge, variable speed projection (with a three blade shutter to avoid flickering - still is rare in archive theatres), with aperture plates to accommodate all of the historical formats, from the almost square size projection formats of silent films and early sound films (Fritz Lang's *M*

for instance) to the original Cinemascope format for films made with four channel sound (such as Max Ophuls' *Lola Montes*, a mint print of which we got from the editor of the film - a print which was kept under the editor's bed for twenty years and now finally, with financial assistance from Martin Scorsese, may be preserved) and Dolby SR, for Godard's *Allemagne Neuf Zero* - to mention just a few films I felt we should show in a program to be called *Alles, alles über Deutschland*.

So, my answer to the question Pâini asked at the Archimedia seminar: «Que restaure-t-on: une pellicule ou un spectacle, autrement dit, un objet ou une relation imaginaire?» always would have been: the spectacle, the imaginary relation.

When we were offered the opportunity to design a new cinema, I remembered what I had heard about Jonas Mekas' and Peter Kubelka's first Anthology Archive cinema in New York. I liked the idea of having black walls, so that nothing would reflect but the silvery white rectangle of the screen, sharply limited by a movable mask. That theatre, that black box filled with perfect sound (recorded or live), or tense silence (created by the acoustics of a hall especially designed for that effect) has been a source of pleasure for me at least as intense as that of the restored prints of *Nosferatu*, *Metropolis* or *Sumurun*.

We collected films solely because we wanted to show them; rarely have I shown a film I wouldn't have wanted to see myself. I have always wanted to share with an audience my interest and pleasure, not only in "good films", of course, but also in characteristically bad, dangerous, nasty ones, films often not necessarily "politically correct", but that reflected something interesting about society, that played a role in history and politics. We showed documentaries (and amateur films too), dealing with contemporary dance, art, architecture, and of course with Munich, such as the notorious *Hauptstadt der Bewegung* (*The Capital of the Movement*), as Hitler had baptised our city.

The fact that we had to leave preservation to others sometimes led, through defective communication and our lack of expertise, to bad results, such as the case of Joe May's *Das indische Grabmal*. It's my belief that the main source of film restoration problems and shortcoming in Germany lies in the separation of archival work and programming, in the fact that these activities are practiced by different people, and by different institutions, often geographically separated.

Our «wild» archival practice began as a rather innocent comparison of film «texts.» As we drew together film resources from diverse sources in order to assemble an exhibition, we began to make discoveries. We realized that the dupe of a scratchy print of *Die freudlose Gasse* we got from Gosfilmofond (from a Russian release print of the twenties) contained pieces that were missing in the better-looking print of the British release version that we secured from London, while image quality was best in the shortest print, the French version we obtained from Paris. So we began our practice of comparison, and of creating a new copy by splic-

ing the best remaining material from all the available sources to create the most complete version of a given film.

Comparing two versions of *Metropolis*, one from Moscow and another one from London, we observed, that in one shot John Fredersen left the room with his head up (in the Moscow print), and in the other (the London print) with his head down. In the Moscow print, a certain segment consisted of one long shot, while in the London print, the segment was broken into three short ones. We later found that the London print had been duped from MOMA's material in New York, which derived from the UFA negative they received in 1937. And the Moscow print, the longest one we were able to find, was based on the American (Paramount) version (which, as Mr. Dmitriev told me recently "has been preserved at Gosfilmofond for a long time"). A feature of the archival world which I find particularly fascinating is the complicated way films traveled between archives before, during and after the war. Some of this traffic is an important part of FIAF's still unwritten history, which will have to include a comprehensive account of the relations between the Cinémathèque Française, MOMA and the Reichsfilmarchiv, and especially between Henri Langlois, Iris Barry and Frank Hensel.

There is still an aspect of chance in the ways we come upon the diaspora of elements for a film like *Metropolis*. I learned through Kenneth Anger (whose films we had shown to enthusiastic audiences at the Filmmuseum) of another *Metropolis* print in Australia. A collector in Melbourne, Harry Davidson, had shown Kenneth his print of *Metropolis*, which contained some unique shots and sequences (which until then I hadn't been able to locate in any other source). When Harry Davidson died, the Canberra archive acquired his collection and made what they thought was an inferior duplicate negative which they donated to our Filmmuseum. As it turned out, the quality was very good, and we used it to further extend our reconstruction of the film.

We received another negative of *Metropolis* as a gift from MoMA. This was the nitrate negative that MOMA had obtained from UFA in 1937. At this time, MoMA was able to fund the preservation of its nitrate material on the film (optically the best in the world, a second generation dupe neg of the German version) by making a duplicate available to Moroder, who wanted access to the highest quality material for his project. Once MoMA had created its safety fine grain master, they did not need the nitrate negative any longer, and so that element was able to come to us in Munich.

In the later sixties, the GDR state archive had attempted to restore *Metropolis*. When they had gone as far as they could on the film, they admitted that the work was still incomplete, but that one could probably go further unless written source material like the scenario would be found. This discovery occurred in the seventies, when we got access to a copy of the scenario kept by Huppertz, the composer (which was acquired by the Berlin Kinemathek), along with his score containing more than one thousand cues for the conductor, and the German censorship cards. Such items - scenarios, scores, censorship cards - along

with other non-film materials (reviews, program booklets and novels based on films, in which dialogue sometimes proved to follow the film's intertitles) have become important secondary sources that we learned to seek out and to use as guides in our restoration work. What I came to know about film restoration was not derived from manuals, which did not exist, but rather was the result of experimentation, *bricolage*, mistakes and correcting revisions.

And it's important to realize that our mentors of the forties and fifties, Langlois, Leyda, Jacobs, Eisner, Kracauer, didn't just discover the films of the twenties and thirties, they in a sense invented them for us, especially the "Weimar Cinema." Thomas Elsaesser argues that this history "from Caligari to Hitler," constructed by Kracauer, "is itself an expressionist drama...The films reflect German history, because this history has been narrated in terms and categories derived from the films.» While the revisionists among professors for cinema studies struggle with the heritage of Eisner and Kracauer, curators and restorators have to contend with that of Langlois - and Iris Barry, Jacques Ledoux, Gerhard Lamprecht and others - the curators who found, preserved and screened these films, preserved and manipulated them, commented on them, and left them to our generation which has learned to know and to love them as they have come down to us, shaped by the first great generation of cinema archivists.

I quote from Jacques Rivette's report on a visit - February 15, 1956 - to the Cinémathèque: "This evening, Fritz Lang's *Nibelungen*: after a very honorable print of *Siegfried's Death*, whose only fault was to be projected at twenty-four frames.... there was *Kriemhild's Revenge*, which I must admit never having seen until now, except those shattering Pathé-Baby reels. But now we can contemplate a very beautiful 35mm version, recently copied (probably from the original negative), but the fragments of which have not been restored to their logical order. This provoked some of the audience, who had undoubtedly come to adore the construction of Thea von Harbou's script...As if all of Lang's shots, whether in order or not. were not of an uncommon splendour. Here's a real 'story of sound and fury,» and the disorder [of montage] ultimately only contributes to it.» Rivette's fixation on *mise-en-scène*, the disdain for narration, script construction, and montage are characteristic of a certain strain of French cinophilia in the fifties.

Three aspects connected with our restoration of films of the twenties (and not only the German ones) still require more theoretical elaboration, practical understanding and broader discussion and criticism: intertitles, colour and music.

Intertitles for a long time were regarded by the cinephiles as an uncinematic relic of literature in films. I'm glad to hear that a seminar on intertitles took place recently in Udine. As you know, German filmmakers like Carl Mayer, Lupu Pick, Robison and Murnau proclaimed: "the ideal film has no titles." But at the same time, these film-makers and others were trying to assimilate titles into the stream of moving pictures, to integrate them seamlessly with the narration, rhythm and style of their

films. They tried to distance themselves from traditional, bourgeois high culture, turning to popular, anonymous, collective forms of creation, and to free language and script from their cultural literary heritage. The captions of German films of the early twenties, the inflation period, the German Lubitsch films, early Langs and Murnaus, all bear witness to this in different ways. Through our restoration work, we have come to understand the creation of intertitles as a focus of specific aesthetic interest in the German cinema of the twenties. The original intertitles for *Caligari*, which had survived only in one 16mm print preserved by Gerhard Lamprecht, founder of the Berlin Kinemathek, had been designed by Hermann Warm, the ones for *Nosferatu* by Albin Grau, the ones for *Der Golem* by Hans Poelzig.

Langlois is said, perhaps unjustly, to have cut intertitles from his prints and have them replaced by crosses but it seems certain that he didn't devote any particular effort to finding and restoring them. However, Lotte Eisner did. Fritz Lang had told her about the very deliberate work of creating titles for his films and others, and she even provides some of the titles in verse and rhyme for *Der müde Tod* in her book on Lang. It was Lotte who asked me to look for the titles of *Nosferatu* as well as of *Der müde Tod*. The titles for *Der müde Tod* were believed to be lost, since already before the war the Reichsfilmarchiv had to ask MOMA for a print. Eventually, we were to find these titles (in the form of flash titles) in a print from Gosfilmofond, based it seems on a negative imported from Germany in the twenties. Beautifully written, the titles were in different graphic styles for the framing story and each of the three episodes - Gothic letters for the framing story, pseudo Arabian, Chinese and Renaissance titles for the respective episodes.

In East Berlin, I was able to see a print of *Nosferatu* that Manfred Lichtenstein referred to as their "bad print" and which he hesitated to show me. It certainly was a bad print, but it had many of the original intertitles and samples of all kinds of captions the film originally contained: dialogue titles, the vampire book, the ship's log book, the chronicle that comments the story of the film - signed with three crosses, like graveyard crosses (and not by a learned historian with name and surname as in the French version, freed of all typically German ambiguities).

As we tried to duplicate defective intertitles, like the scratchy ones in *Nosferatu* or those from the 16mm print of *Caligari*, we realized that, when we just stretch-printed a single frame, the titles looked static and lifeless. It was necessary to reproduce and reshoot the titles frame by frame, so that the grain would change and vibrate as it does in the original film. The captions became moving pictures.

We generally faked the graphic design of missing titles only, when we felt sure that we knew how they originally looked. Here I am only touching a problem that should become a subject for further discussion on film restoration in FIAF: what to do with missing captions and inserts? Are we allowed to try to imitate them "in the style of the time?" That is, if we know the design of a company's trademark from one film, are we

allowed to use it to fake the title's framework of another film produced by the same company? We too occasionally did that, but today I think it's a mistake, and that one should find methods for quoting a missing text or graphic, in a way that shows, by graphic means (not by adding words) that a letter, a page of a book or some other graphic insert was known to be present, and that the existing graphic is a stand-in, a latter day reconstruction which only approximates the original.

It is, I am convinced, an important task for future film restoration, to develop an "art of quoting", of citing, in order to deal with *lacunae*, to indicate what's missing and expose what we know about it, without doing harm to the stylistic integrity of a film or concealing the *lacuna*.

I am very much against introducing production stills to represent a missing sequence. This practice arrests the flow of the moving picture.

Similarly I'm also against wordy descriptions of missing shots, as in the MoMA restoration of *Way Down East* - a few black frames to mark the spot, I think, would have worked better. Additional titles should describe, in abbreviated fashion, the content of missing sequences. I would not put a title into a film that was meant to be without titles. We have recently seen the results of such an interpolation in Bologna with a print of *Schatten* (*Warning Shadows*). I expect that further examination of these issues will lead FIAF into a debate over "visible" versus "invisible" restoration in film preservation, in much the same way that this antagonism has developed in the theory and practice in the restoration of paintings and sculptures.

The resistance among traditional cinephiles to recolourisation is at least as strong as resistance to the reintroduction of intertitles. Colour in silent films would have been just "un grelot qui accompagne le trot du cheval," the ringing of the bells that accompany a trotting horse, Jacques Ledoux told Eric de Kuyper. The great cinematic achievements of the thirties and the forties (the great era of black and white cinematography), occlude the memory of the widespread practice of tinting and toning in the teens and twenties. Film archives have generally conserved the black and white nitrate negatives or produced black and white safety negatives from tinted nitrate prints. There is a parallel in sculpture restoration, where, in the 19th century, colourful sculptures in churches were painted white. There is a strong bourgeois (and misogynist) prejudice behind this thinking, expressed by Charles Blanc in 1867, when he called black and white drawing "the male sex of the art" and colour "the female sex", and warned that if one day black and white drawing would no longer be dominant over colour painting, art would be lost, "comme l'humanité fut perdue par Eve".

One by one, colour versions of German silent films have shown up during the last two decades. *Caligari* twice in Montevideo, *Genuine* in Toulouse and Lausanne, *Schatten* in Paris and Milan, *Der Golem* in Milan, *Der brennende Acker* and *Finanzen des Grossherzogs*, early Langs in Amsterdam and Sao Paulo. Film by film we are rediscovering the chromatism of the German cinema of the twenties. Contemporary audiences first met cinema *bunt*, colourful; only gradually out of the coloured

prints, thanks to better developing and printing methods, emerged the graphic - photographic - nature of the film image emphatically cultivated by German film architects, costume and make-up designers, cameramen and directors. *Von Morgens bis Mitternachts*, in 1920, was praised for being "the first German black and white film". The second half of the twenties saw films more decently tinted (and not toned at all) and more black and white prints, but till the end of the decade black and white defined itself only in contradistinction to colour tinting.

Little we know about the contribution of filmmakers to the process of colouring their films. In Murnau's scenarios I only found one hint, in that for *Schloss Vogelöd*, he noted: "Dream sequences, leave them black and white". Generally, it seems, authors left the decision on colour to specialists. Colour belonged to the industrial aspect of cinema, connected films to mass culture, and also defined the artistically ambitious ones.

For some years, archives have produced safety negatives on colour stock from tinted and/or toned nitrate positives. The result in many cases was that, instead of a picture in shades of black-and-white, sepia or blue tones on a monochrome-tinted ground, the resulting images were many different shades of colour. Instead of (for example) a black-and-white image on a stable yellow ground, the photographic colour image wavers between bright yellow and dark brown with orange and reddish brown overtones. There is no stable black, no stable yellow ground. The overall result suggests the rich and complicated chromatism of a painting rather than the stark, stylized graphic values of a print that was the goal of tinting and toning in the early cinema, as cited by Urban Gad.

Only with the advent of the printing method developed by Noel Desmet in Brussels and practiced first there and in Bologna, has the problem been brought nearer to an acceptable solution. I must admit I am not very familiar with the few examples of German films recolourised in Prague using the old methods of tinting in a bath. So the Bologna *Nosferatu*, *Golem* and *Genuine* and the Brussels *Caligari* were the first safety prints of German twenties films that looked to me like the wood cut prints which inspired the expressionists, and they make evident why contemporaries, in spite of tinting, praised the black and white quality of their photography.

Understandably, some cinephiles of the post-war generation want to go on seeing *Caligari* and *Nosferatu* as they have learned to know and to love them, black and white, and the French *Nosferatu* with their titles like the one Breton raved about: «Et quand il fut de l'autre côté du pont, les fantômes vinrent à sa rencontre.»

And, of course, without musical accompaniment. But our restored original titles of *Nibelungen* and *Metropolis* gave credit to the composer Gottfried Huppertz, those of *Nosferatu* to Hans Erdmann. And Eisenstein called *Potemkin* his first sound film, because of the music by Edmund Meisel. Bringing back music to silent films as a part of their restoration is another subject that deserves more reflection than it has until quite

recently received. I'm glad that Archimedia will dedicate another seminar, in July in Bologna, to that subject. I've come to regard Aljoscha Zimmermann, the composer and pianist with whom I have been working, as a collaborator in the restoration of films as important as Gerhard Ullmann and Klaus Volkmer, who for years worked with me at the Steenbeck.

On the other hand, musicians accompanying silent films, even when they referred to original scores, have often done more harm than good. For example, the accompanist for *Nosferatu* who mechanically repeated Erdmann's *Romantisch-phantastische Suite* twice - as it is only half as long as the film - instead of unfolding its motives, adapting them by a sensitive arrangement to the film. In a different version, exactly this has been done with the stunning effect, so that the music and tinting correspond with each other, and one gets a sense of the essential art of scoring silent film.

When we were asked, ten years ago, to provide a print of *Battleship Potemkin* for a tour of an orchestra, conducted by David Shallon (who wanted to perform Meisel's score), we ran into a couple of problems. Meisel had written his score for the German version of the film, which doesn't exist anymore. We had the censorship cards, and our beautiful Gosfilmofond print corresponded with the German version, as did a British release print, preserved in London (also based not on the Russian but on the German version), edited by Piel Jutzi. Thus, it is possible to restore the German version, and one day the German archives should do this. But then, the German version had been criticised severely and justly by Eisenstein himself, not only for the censorship cuts, but also because Jutzi had destroyed the rigorous five act construction of the film and changed it into six, reformulated credits and intertitles, and changed the order of shots and sequences. This was our problem: we only had authentic music which corresponded to the German version that Eisenstein repudiated, and we wanted to present his version of the film. Ultimately, we decided to look for the missing shots in order to recreate a version as close as possible to Eisenstein's original montage. We found some shots preserved in the London print and others in a print MOMA had received from Jay Leyda (who had brought it from Moscow); we reintegrated the missing shot and re-edited everything to conform to Eisenstein's version, and then we had the music re-arranged to accommodate the restored Russian *Potemkin* of 1925. The resulting print was screened with music for enthusiastic audiences in Frankfurt, Cologne, Munich, and Strasbourg, who applauded frenetically the rising of the - hand-coloured! - red flag. The print and the performance did not reproduce any past event, but presented a new montage of different attractions, picture and sound, all of them, in one way or another, authentic, in accordance with the intentions of the author, but not a reproduction.

This event only reinforced my conviction that the process of presenting an old film to new audiences has a lot in common with the older curatorial activities such as restoration of art works and textual editing. Certainly, many of the same kinds of historical and technical attention

are required, from the 'philological' tracing of the origins of the different versions, to the understanding of the significance of these versions through examination of material in the paper archives, to the creative work necessary to recreate an appropriate if not 'authentic original' musical performance. But also, the process of restoration and presentation of a restored silent film bears comparison with textual editing and then theatrical performance of a literary work, which requires adjustments and a certain amount of latitude in presentation, always guided of course by a strong awareness of the elements of original presentation (technical form, historical context, directorial intention, etc). Which brings me back to one of my earlier points: we always have to think of the audience as a part of the process, and perhaps we should not think of any restoration as complete or successful until it has played to a real audience in a real theatre.

My recent readings in the literature about modern art restoration and textual critique and editing, inspired by the Paris Archimedia seminar, have been stimulating and encouraging. Art restorators, I understand, after a period in which they removed elements added through the centuries to an antique sculpture, are now putting them back, marking them as such, as interpretations of a later periods. You can read an old film, through its different versions, like a palimpsest, as Giorgio Bertellini has proposed (in the special issue of Richard Koszarski's *Film History* edited by Paolo Cherchi Usai) doing with *Metropolis*. And you can invite your audience to participate in the pleasure of reading that palimpsest, reading the traces of older texts under the surface.

The restoration of a film should always be an open process, leaving time and space for further 'versions' that will not necessarily make the earlier ones obsolete. The objects we are dealing with are copies, but each one is different from its model. Each print is a kind of 'original,' and each performance is unique. So each restoration is an interpretation, a translation, an explanation, a performance. If restorator and programmer act as historians, they can resurrect a film in a genuine, truthful way. If they don't, they may give the film a youthful 'make-up' ("new splendor to old movies" as last week's German tv broadcast on Photoplay's activities was called), so that it may dance like the old man in *Le Masque* (the first episode of Max Ophuls' *Le Plaisir*) before he breaks down.

Restoring a film often resembles the long ride in an classical western movie. You start with a well-defined aim: bringing the bandit to the prison beyond the desert, or bringing a film back to its "original version". But then you begin to like your prisoner, in spite or even because of his defects - so your intention, your ambition, your mission changes during your long ride home, and the happy ending may become very different from what you imagined in the beginning.

Miracolo di Bologna

Peter von Bagh

It's Spring, and the planning for the 1998 edition of Bologna's Cinema Ritrovato is already well along, and I'm just wrapping up my report on the wonder 1997 exhibition. Gian Luca Farinelli, Vittorio Martinelli, Nicola Mazzanti, Mark-Paul Meyer and Ruud Visschedijk (that is, the dual team of Bologna and Amsterdam) have provided us with a model of creative cooperation among film archives. The miracle of Bologna's retrospective is not only the selection of films, but also its unique vision which presents a unified program and provides a strong historical context for rediscovering the original relations among films. For a long week in July, the city of Bologna, from the Piazza Maggiore to the Cortile to the Cinéma Lumière, becomes a laboratory for the meticulous and extravagant presentation of silent film.

Eight days into the festival, it's Friday evening at 10. We are seated outside, in the Cortile, just off the Piazza Maggiore. As the lights go down, we are shown Eugenio Perego's *Napoli e una canzone*. Two guitarists improvise an accompaniment drawn from Italian and Neapolitan standards of the pre-war years. The film is virtually unknown to contemporary cinema history, and yet it becomes something incredibly beautiful, one of the most overwhelming experiences of popular cinema that I have ever had. The story is naive, full of feeling, and surprisingly reminiscent of *Viaggio in Italia*.

But this marvelous evening doesn't occur in a vacuum. Not only have we been watching films all week, but we have also been uniquely prepared by Cinema Ritrovato's three day symposium on silent cinema that preceded the main exhibitions. The work of archivists and academics came together in an unusually productive way, so that a concrete and coherent view of early Italian film began to emerge from the misconceptions, myths and memories about the silent era in Italy. The critical masterworks, stars and genres and the characteristic styles of Italy's formative period of the motion picture began to take shape at the symposium. As this work continues, it will be possible to restore the silent cinema of Italy to its place in the history of visual culture.

Friday evening's performance was for me the most exciting moment of a festival that was continuously amazing and revelatory (I felt like singing "I'm in heaven..." like Stanley Donen on Oscar night). There was the fantastic early version of *Pinocchio* with Polidor, the slapstick from André Deed, and the beautiful Monicelli film. We were able to see parts of *I topi grigi* (1918), one of the great serials of the decade, and perhaps the boldest example of Pastrone's *mise-en-scène*, his *Tigre reale* of 1916. The screening of Gabriellino D'Annunzio's 1921 film *Il nave* was a revelation. This strange example of cinema mythography, with its stylized sets, its costumes and models, its bizarre narrative of cruelty and some wild

images reminiscent of *Que Viva México!*, adds to our understanding of the complex cultural program of D'Annunzio, and to our appreciation of the development of spectacle in the Italian cinema.

The week included an interesting didactic exercise by Eric de Kuiper, which presented two different music score for *La sposa del Nilo* (Guazzoni, 1911). This demonstration added a concrete experience to the debate surrounding the issue of music for silent film, and while no absolute conclusions were reached on the philosophical level, the screening was revealing as to how much the music can change the reception and meaning of a silent film.

The centerpiece of Bologna's programming is a retrospective dedicated to a great silent star. We have seen seasons dedicated to Valentino (1996) and Garbo (1997), and this year will feature a Douglas Fairbanks retrospective. If some of these films are among the most familiar in the silent canon, Cinema Ritrovato nevertheless offers the possibility to see a large body of work at one time, to evaluate the formation of acting styles or the overall evolution of a great and charismatic screen presence. Each of these retrospective has afforded revelations large and small which change the received idea of these stars and their cinematic milieu. No matter how much you think you "know" these films, seeing them together at one time, in restored prints accompanied by music, with a living audience and musical accompaniment, and in the context of other contemporary films, will change your thinking and add to your understanding of the great screen figures of the past, individually and as a part of the greater whole of silent cinema. For the technician, these exercises reveal the technical state of these films; for the academic, they add factual detail to the figures of history. But there is another important function of this programming emphasis on the great stars: this strategy attracts a popular audience. These screenings thus provide a link between the audience of cinema specialists and the local film-goers who attend these evening screenings. The Bolognese have become a part of the retrospective, a discriminating audience that broadens the experience of film-going, takes it out of the classroom or the laboratory and forges a link with living history. That audience is very important to those who are trying to reconstruct cinema as a popular artform, and there are few places in the world today where such an audience exists. They are one of the reasons that the Cinema Ritrovato is much more than an academic exercise. The Greta Garbo retrospective gave us a nearly comprehensive look at one of the cinema's great enigmas. Four films showed us Garbo in the hands of European *auteurs* who were inspired by the Garbo image. Stiller's *Gosta Berlings saga* and Pabst's *Die freudlose Gasse*, are long films screened in versions which were close to their original form. Today, these films are seen for the most part in excerpts or heavily edited versions.

I felt that *Die freudlose Gasse*, which has been restored by Jan-Christopher Horak, emerged as one of the greatest European films of all time. In its restored form, we are able to see the full scope of Pabst's figuration, all of the complicated relations between morality, psychology and

economy at play in its representation of German from the point of view of the street. The inspired use of Garbo and Asta Nielsen, among the most treasured personas of the silent cinema, to reveal the cruel, dehumanizing vicissitudes of modern German society seems both exhilarating and risky, even today.

Only a ten-minute fragment of Sjöström's *The Divine Woman* remains (and we have to thank Gosfilmofond for that); this is enough, however, to show us facets of Garbo's acting that extend beyond the stylized image of the vamp which is the Garbo of popular memory. And a fourth film, Jacques Feyder's *The Kiss* (1929), is perhaps the only remaining Hollywood film by a director not submissive to studio discipline and style.

Nevertheless, the Hollywood films (with the exception of *Love*) were magnificent from the first to the last. The whole of these films, from Monta Bell's curious and madly repetitive rondo *The Torrent* (1926), to the ready-made *Wild Orchids* (1929) of Sidney Franklin, provides material for reflection about the fabrication of a "product" ("Garbo."), and about the charisma and resistance of the great actress who in half a decade changed the cinema forever, and made her last silent film at twenty four.

An in-depth study of Clarence Brown is long overdue. It's easy to see why a 'company man' like Clarence Brown gets marginalized in cinema history, with its preference for *auteurs* and the overshadowing presence of Garbo in the early films. But his later sound films (even the most emotionally appealing ones such as *The Human Comedy* and *Intruder in the Dust*) have attracted little interest. The stylistic approach and passionate, desperate quality of his most famous silent work - *The Eagle*, *Flesh and the Devil*, *A Woman of Affairs*, the miraculous *The Last of the Mohicans* to which he contributed) should be enough to warrant a re-examination. of his highly original talent. Brown clearly knows the secret essence of melodrama intimately. In his silent Garbo films, he manages to extract from generic scenes all the darkness, the emotional traps and ambivalence that would resurface twenty years later in the *noir* films.

Garbo was not the only 'star' of the 1997 season in Bologna. Without much pre-publicity, the organizers put together a strong program featuring the fabulous emigrant tragedian - and comedian - Ivan Mosjoukine. Several French and German films by Volkov were screened. Perhaps the most intriguing of these, the acclaimed 1923 portrait of the English actor, *Kean*, already suggests the sophistication of the Russian sense of montage that will be valorized after the Revolution. The film seems to grow more personal from scene to scene. By the end of the film, this complex meditation on the fate of the actor, which culminates with Kean's interpretation of *Hamlet*, seems to foreshadow aspects of Mosjoukine's own sad life.

The other films, whether French or German, seem to carry the same sense of passion that is meant to depict eternal qualities of the Russian soul. *Der weisse Teufel* (1929) with its czarist Russia rebuilt with love and

care, tragic and already so distant, and *Les ombres qui passent* (1924) that shows beautifully Mosjoukine's amazing range as his Zelig-like character handles all kinds of situations, from the milking of a cow to exhibiting all the artificialities of a dandy. Then, there was the 'usual' bonus that we have come to expect from the programmers of the festival: the extraordinary *Le sergent X* (Wladimir Strjewsky, 1931) a rare example of Mosjoukine in a sound film. This foreign legion movie (which ironically justifies his accent) uses Mosjoukine's great silent era visage and his identification as an emigrant and cultural nomad to create a resonant European character between an enigmatic past and an anonymous death. The narrative of the film is of course generically linked to Europe's long historical past, but is also modern, almost existential in its stress on the deracinated central figure who moves from displacement to secular sacrifice.

Perhaps the most original programming concept this year (probably the inspiration of Vittorio Martinelli, Bologna's greatest link with the historical culture of the cinema) was the presentations of the films of Mittel-Europa. Most of these films, extremely rare and never seen in an ensemble until Cinema Ritrovato, were products of the Russian diaspora, and taken as a whole seemed to provide a catalog of stylistic experimentation (especially in the use of sound and music), unusual qualities of tone and mood, and a general psychology of distress and uncertainty.

This diverse group of filmmakers had very different careers. Anatol Litwack (represented by *Cette vieille canaille* of 1933) became a studio director in America. We saw two films each from Victor Trivas, Alexei Granowsky, Alexandr Razumnyi, and Fedor Ozep. Victor Tourjansky, (whose splendid *Michel Strogoff* was the best-known film of this series), Fedor Ozep, and to a lesser extent Aleksandr Razoumnyi (who evidently returned to the Soviet Union to make several more films) all continued to have cinema careers. Other figures in this group remain obscure.

The Trivas double bill consisted of the silent *Aufbruch des Blutes* (1928) and *Dans les rues*. *Aufbruch des Blutes*, a pessimistic study of a small group of people, fraught with sexual and class tension and culminating in violence, reminds us in many ways of both Abram Room's antecedent masterpiece *Bed and Sofa*, and the later *Menschen am Sonntag*. *Dans les rues* (1933 - with music by Hanns Eisler) is a film whose precise grasp of social realities, put me in mind of the work of Jacques Becker. Both Trivas films seemed to me more remarkable than his much better known *Niemand's land*, and extremely resonant in their construction of social reality and incorporation of the populist materiel of mass culture.

Ozep's well-known *Der lebende Leichnam* (1928) is always a wonderful viewing experience, especially this time with the original score synchronised by Martin Korber. *Amok* (1934) with its hot tropical erotic triangle, the presence of Frehel and a musical score (should we say "jungle music?») by Hanns Eisler, is one of the eccentricities which constitute the specificity of this period of Mitteleuropean filmmaking. The program note mentions that *Amok* was written by Boris Barnet. This brings to mind a story I heard from Sergei Jutkevitch. Barnet visited Paris and went

to a brothel. The girls were so attracted to this blonde athlete that they wouldn't let him out. He spent five weeks there. Which is more or less the plot of *Amok*.

A not too dissimilar artificial paradise is presented in Granowsky's *Les aventures du roi Pausole* (1933), a strange but ultimately boring vision of an imaginary kingdom - an island with populated with girls who seem to have escaped from a Busby Berkeley film. This is a kingdom not on map, "without history, without geography" - and it strikes us that this is yet another projection of the psychic condition of the emigrant. In the other Granowsky film screened, *Das Lied von Leben* (1931), chauvinist jokes, nationalistic flag-waving and capitalism abound. In this ironic film, cold bourgeois faces recall the parodic world of Georg Grosz, and the word "Leben" is repeated *ad absurdum*, as a token of the obviously joylessness of existence. While neither of these films comes near to Granowsky's unique achievement, *Jewish Happiness* (1925), they nevertheless extend our sense of the brooding *Weltanschauung* of Mitteleurope in the interwar period.

Another of the week's surprises was, *Überflüssige Menschen* (Alexander Rasumnyi, 1926) which might be quite simply best Chechov adaptation ever, fields a surprising cast of well-known German actors. It's a film on the same level as Rasumnyi's *Mother* (shown at Pordenone in 1993). *Überflüssige Menschen* depicts the now lost world of the Jewish country theatre. The film is more impressionistic than structured, and seems borne of the observation that life is a disconnected string of separate milieus, professions, typicalities, personalities that are seldom in accord even for a short, ostensibly unifying ceremony. It is a meditation on death and Slavic desperation, full of fear and delirium, yet animated by fantastic comic touches.

One of the challenges of an event like Bologna relates to film personalities with a well-known bodies of work. How should they be presented, and what new light can be shed on their careers? A good case in point is a Dieterle silent film which, as such, might be a minor program. But a lesser Dieterle silent with Russian emigrants, in the connective context of the other films from Mitteleurope becomes a much more interesting film. And the Dieterle we think we know is shown to have a complex and somewhat eccentric directorial character that has been obscured by his 'idealized' biography as a European who became a consummate studio director in Hollywood. Dieterle's *Geschlecht in Fesseln* (1928) is a prison movie, although it doesn't seem like a genre piece. The equation of prison and society as a narrative metaphor was clearly a technical challenge and a political provocation for the director, who employed radical technical means (camera, composition, lightning) in a confined ambient to tell a story about the relativity of justice, the failures of law and the paradoxes of liberty.

One more typical Bologna touch was the program dedicated to the Dutch avantgarde. Some of the images are still vivid in my mind nine months later: the brilliant *Europa Radio* (1931) by Hans Richter (an early example of sound montage, combining news, weather reports, music and sounds

drawn from 'new' and magical radio network from all over the world) and the equally brilliant *Tanz der Farben* (1929) by Hans Fischinger, brother of Oscar.

An important aspect of the Cinema Ritrovato experience is that the disappointments are often as important as the successes, both historically, and psychologically, for the viewer. If for no other reason, the disappointments make us understand the full range and context of the cinema, and provide a background against which good and great achievements can be more accurately assessed. One disappointment this year was the screening of a pathetic 16mm print of *The Hunchback of Notre Dame* (1923) - and even in that case there was the wonderful original music by Gabriel Thibaudieu and soprano by Marie-Joséphine Lemay. For me, Duvivier's early film *Haceldama* (or *Le prix du sang*, 1919) was a disappointment although clearly a "productive" one, handsomely experimental with several magnificent cinematographic moments and sophisticated concept of time that makes me think of *Rashomon*)

There is no festival in the world today which is better than Cinema Ritrovato at successfully dramatizing, without the slightest prejudice or concern for hierarchy of genres, short, apparently forgotten, totally banal or just "unpromising" material - like the tourist films like *Rapallo 1910* and *Napoli 1920*. These films use the full range of cinema techniques (split screen, tracking shots, dramatic tinting, toning and other effects).

It's our failing - and an understandable one, perhaps - that we become complacent, we think we know the films. We have to thank Bologna and the other festivals for resurrecting the films and allowing us to see them in a fresh light.

I can hardly wait for next year.

New Restoration Projects / Nouveaux projets de restauration

Bois d'Arcy

Archives du Film du Centre National de la Cinématographie

Le Service des Archives du Film du CNC entreprend (en collaboration avec la Cinémathèque Française) la reconstitution du premier catalogue des films édités entre 1896 et 1897 par la société Léon Gaumont & Compagnie (Paris). Ces films mesurent 58 mm de largeur, avec quatre perforations rectangulaires de chaque côté de l'image. Leur longueur varie entre 15 et 50 mètres. Ils ont été réalisés par différents opérateurs : Georges Demeny, Anatole Thiberville, Deslandes et Pugenier, Jacques Ducom, John Le Couteur, etc.

Les archives qui posséderaient des films issus de cette production sont priées de se mettre en relation avec Madame Michelle Aubert, conserva-

teur du Service des Archives du Film du CNC, 7 bis rue Alexandre Turpault, 78390 Bois d'Arcy.

Une liste de ces films a été établie par Laurent Mannoni, d'après les différents catalogues français, anglais et allemand retrouvés récemment :

Abréviations :

CA = Catalogue allemand *Lebende Projectionenbilder mit Hilfe des Chronophotograph von G. Demény* [sic], L. Gaumont et Cie, 57 rue Saint-Roch, Paris, s.d. (fin 1896 - début 1897). 24 pages.

LAV = Catalogue anglais *List of Animated Views generally in stock (Printed on films of the Eastman Kodak Co)*, L. Gaumont et Cie, 57 rue Saint-Roch, 1897 (2 pages).

RT = "Liste des nouvelles vues animées généralement en magasin pour le chronophotographe G. Demény", in *Revue trimestrielle du Comptoir général de photographie (Notice périodique sur les appareils, fournitures et nouveautés photographiques)*, Paris, Comptoir général de photographie, mars 1897, p. 26.

3. *Moulin Rouge : Quadrille*. CA. *Danse Moulin-Rouge, style : quadrille*. LAV.

4. *Moulin Rouge : Fantasie-Tanz in 4 Sujets*. CA. *Danse Moulin-Rouge style : fancy dance with 4 subjects*. LAV.

5. *Moulin Rouge : Fantasie-Tanz in 2 Sujets*. CA. *Danse Moulin-Rouge style : fancy dance with 2 subjects*. LAV.

7. *Avenue de l'Opéra*. CA. *Avenue de l'Opéra. (Walking backwards)*. LAV.

8. *Hof des Bahnhofes Saint Lazare*. CA. *Cour of Saint-Lazare Station*. LAV.

9. *Abfahrt der automatischen Wagen bei Porte Maillot*. CA. *(Départ de la voiture automatique près de la Porte-Maillot). Start of the motor carriages at the Porte-Maillot*. LAV.

11. *Lebender Marmor : Der Apfel*. CA. *(Marbre vivant : la pomme). Animated marble : The Apple*. LAV.

12. *Serpentine-Tanz "Loïe Fuller"*. CA. *Serpentine Danse : Loïe Fuller*. LAV.

13. *Carawane im Jardin d'Acclimatation*. CA. *Caravan at the Jardin d'Acclimatation (Zoolog. Gardens)*. LAV.

14. *Landungsplatz des Dampfbootes (N°1)*. CA. *(Débarcadère du bateau à vapeur). Landing-Place of steamboats at the Point-du-Jour (N°1)*. LAV.

15. *Landungsplatz des Dampfbootes (N°2)*. CA. *Landing-Place of steamboats at the Point-du-Jour (N° 2)*. LAV.

16. *Station du pont Marcadet, Chemin de fer du Nord*. CA. *Marcadet Bridge Station, North Railway*. LAV.

18. *Volksfest, barrière du Trône*. CA. *(Fête populaire, barrière du Trône). Popular Fair at the Barrier of the Trone*. LAV.

19. *Scene auf der Terrasse eines Cafés*. CA. *(Scène à la terrasse d'un café). Scene at a coffee terrace*. LAV.

20. *Reitschule*. CA. *(Ecole d'équitation). Riding Lesson*. LAV.

21. *Fechtkunst : Einüben*. CA. *(Escrime : exercice). Before the assault : the Wall*. LAV.

22. *Die beiden Fechter*. CA. *(Les deux escrimeurs). Assault of armes*. LAV.

23. *Rue de Rome und gare Saint-Lazare*. CA. *Rue de Rome and Saint-Lazare Station*. LAV.

Call for co-operative research :

The Services des Archives du Film of the CNC (together with the Cinémathèque Française) has undertaken the reconstitution of the first catalogue of films produced in 1896 and 1897 by the Léon Gaumont & Cie, Paris. The object of this research relates, in particular, to films shot by Demény, Thiberville, Deslandes and Pugenier, Ducom, Le Couteur and others (see list enclosed in the French text). Please contact Michelle Aubert at Bois d'Arcy.

Llamado a colaboración :

Los Servicios de Archivos del Film del CNC (conjuntamente con la Cinémathèque Française) emprendió la reconstitución del primer catálogo de las películas producidas en 1896 y 1897 por Léon Gaumont & Cie, París. La investigación se refiere, en particular, a películas rodadas por Demény, Thiberville, Deslandes y Pugenier, Ducom, Le Couteur, etc... (consultar la lista del texto francés). Sírvase contactar a Michelle Aubert en Bois d'Arcy.

24. *Damen-Duell*. CA. (Duel de dames). *Ladies duel*. LAV.
26. *St. Stephans-Platz in Wien*. CA. *Saint-Stephen's Cathedral Square at Vienna*. LAV.
27. *Frühstück im Kursaal in Wien*. CA. (Petit-déjeuner au Kursaal à Vienne). *Birds breakfast at Vienna casino*. LAV.
28. *Platz der Rudolf-Caserne in Wien*. CA. (Place de la caserne Rodolphe à Vienne).
31. *Rudolph barracks square, Vienna*. LAV.
32. *Opernplatz in Wien*. CA. (Place de l'Opéra à Vienne). *Opera Square, Vienna*. LAV.
33. *Station de Ménilmontant, chemin de fer de Ceinture*. CA. *Ménilmontant Station, Ceinture railway*. LAV.
35. *Ankunft des Präsidenten auf dem Rennplatz (Grand Prix de Paris 1896)*. CA. *Arrivée du président au champ de course. Arrival of the President of the Republic at the Pesage, Paris, Grand Prix 1896*. LAV.
37. *Hecken-Sprung einer Escadron Dragoner*. CA. (Escadron de dragons sautant des haies). *Leap of Hurdles by a squadron of Dragoons*. LAV.
38. *Dragoner*. CA. *Dragoons*. LAV.
41. *Ansturm der Dragoner*. CA. (Dragons montant à l'assaut). *Charge of Dragoons*. LAV.
42. *Aufgesessen !* CA. (En selle !). *To Horse !* LAV.
44. *Transportwagen für grosse Bausteine*. CA. (Voiture de transport pour grandes pierres de construction). *The lowry*. LAV.
45. *Serpentin-Tänzerin*. CA. *Serpent Charmer Girl*. LAV.
46. *St. Marien-Strasse in München (n° 1)*. CA. *Saint-Mary's street, Munich (n° 1)*. LAV.
47. *St. Marien-Strasse in München (n° 2)*. CA. *Saint-Mary's Street, Munich (n° 2)*. LAV.
48. *Hofbräuhaus in München*. CA. (Brasserie à Munich). *Royal Brewery, Munich*. LAV.
49. *Die Artillerie am 14. Juli 1896*. CA. (L'Artillerie au défilé du 14 juillet 1896). *Filling off of Artillery : July 14th 1896*. LAV.
50. *Wehr bei München*. CA. (Fortifications près de Munich). *River draw, Munich*. LAV.
51. *Abfahrt des Präsidenten nach der Truppenschau am 14. Juli 1896*. CA. (Départ du président après le défilé militaire du 14 juillet 1896). *Departure of the President after the Review on July 14th 1896*. LAV.
52. *Ankunft des chinesischen Gesandten bei Forges et Chantiers de la Méditerranée in Havre*. CA. (Arrivée de l'ambassadeur de Chine aux forges et chantiers de la Méditerranée au Havre). *Arrival of the Chinese ambassador at the Forges and Chantiers de la Méditerranée at Havre (shooting-field)*. LAV.
53. *Kanonenschuss*. CA. (Coup de canon). *Firing of canons*. LAV.
54. *Abfahrt des Transatlantischen Dampfers "la Normandie" in Le Havre*. CA. (Départ du bateau à vapeur transatlantique "La Normandie" au Havre). *The Transatlantic (Normandie) leaving Havre Harbour*. LAV.
55. *Der chinesische Gesandte verlässt Forges et Chantiers (Fortsetzung von n° 52)*. CA. (L'ambassadeur de Chine quitte les forges et chantiers - suite du n° 52). *The Chinese ambassador coming away from the Forges et Chantiers*

(sequel to n° 52). LAV.

56. *Die Sudanesen auf dem Champ-de-Mars*. CA. (Les Soudanais au Champ de Mars). *The Soudanese at Champ de Mars*. LAV.
57. *Ausgang des Ateliers Panhard & Levassor*. CA. (Sortie de l'atelier Panhard et Levassor). *The Exit from Panhard and Levassor's Works*. LAV.
58. *Panorama von Paris*. CA. *Panorama of Paris*. LAV.
59. *Krahnen an der Seine*. CA. (Grues au bord de la Seine). *Crane on the Seine*. LAV.
61. *Am Meeresufer, n° 1*. CA. (Au bord de la mer). *On the beach, n° 1*. LAV.
62. *Am Meeresufer, n° 2*. CA. *On the Beach, n° 2*. LAV.
63. *Am Strande, n° 1*. CA. (Sur la plage). *On the sands, n° 1*. LAV.
64. *Am Strande, n° 2*. CA. *On the sands, n° 2*. LAV.
65. *Der Landmann*. CA. (Le fermier). *The ploughman*. LAV.
68. *Die Wasserwerke in Versailles*. CA. (Les grandes eaux à Versailles). *The Grandes Eaux at Versailles*. LAV.
69. *La Biche au bois*.
70. *Die Welle*. CA. (La vague). *The Wave*. LAV.
71. *Am Meeresufer*. CA. (Au bord de la mer). *Sea side*. LAV.
72. *Das Kartenspiel*. CA. (La partie de cartes). *Playing cards*. LAV.
73. *Fels im Meer*. CA. (Rochers dans la mer). *Rocks on sea side*. LAV.
74. *Schlechte Spieler*. CA. (Mauvais joueurs). *Bad at play*. LAV.
75. *Ballet in Japan, n° 1*. CA. *Japonese ballet n° 1*. LAV.
76. *Ballet in Japan, n° 2*. CA. *Japonese ballet n° 2*. LAV.
77. L.L. M.M. *le Czar et la Czarine à Paris*. Alma. RT. *Their Majesties the Tsar and Tsarina in Paris (Alma)*. LAV.
78. L.L. M.M. *le Czar et la Czarine à Paris*. Etoile. RT. *Der Czar und die Czarin auf dem Wege nach Versailles (Aufnahme in den Champs Elysées)*. CA. (Le tsar et la tsarine se rendant à Versailles - vue prise sur les Champs-Elysées). *Their Royal Highnesses the Tsar and Tsarina proceeding to Versailles. (View taken in the Champs-Elysées)*. LAV.
79. L.L. M.M. *le Czar et la Czarine à Paris*. Saint-Cloud. RT. *Der Czar und die Czarin auf dem Wege nach Versailles (Aufnahme in St. Cloud)*. CA. *Their Royal Highnesses the Tsar and Tsarina proceeding to Versailles. (View taken at Saint-Cloud)*. LAV.
80. *Panorama du Havre (vue prise d'un bateau quittant le port)*. RT. *Panorama von Le Havre*. CA. *Panorama of Havre*. LAV.
81. *Port de Cherbourg (revue de l'escadre)*. RT. *Hafen von Cherbourg, Flottenschau*. CA. *Cherbourg Port. Review of the Squadron*. LAV.
82. *Cygnets et cigognes (vue prise au Jardin d'Acclimatation)*. RT. *Schwäne und Störche*. CA. *Swans and Storks*. LAV.
83. *A bord du paquebot de Douvres à Calais*. RT. *An Bord des Packet-Dampfers Calais-Dover*. CA. *On board the Channel Steamer from Dover to Calais*. LAV.
84. *Débarcadère d'un bateau-mouche à Toulon*. RT. *Landungsplatz des Dampfbootes*. CA. *Landing-place of the fly-boat of the Seyne at Toulon*. LAV.
85. *Débardeurs (dans le port de Marseille)*. RT. *Ausladen der Schiffe im Hafen von Marseille*. CA. *Landing-place (Port of Marseille)*. LAV.
86. *Le vieux port à Marseille*. RT. *Das alte Thor in Marseille*. CA. *Old port at Marseilles*. LAV.

87. Flux et reflux. RT. Ebbe und Fluth. CA. Ebb and flood. LAV.
88. Guerillas. RT. Guerillas (Spanien). CA. Guerillas (Spain). LAV.
89. Dispute espagnole. RT. Scene aus dem spanischen Leben. CA. Spanish Custom. LAV.
90. Place de Barcelone (la Rambla). RT. Barcelona (Fuhrleute). CA. Barcelona (carrier). LAV.
92. Brûleur d'herbe (au bord de la mer). RT. Verbrennen von Gras am Meeresufer. CA. Herb-burners by the sea side. LAV.
93. Défilé de cavalerie espagnole. RT. Spanische Cavallerie im Manöver. CA. Spanish cavalry, working dress. LAV.
96. Leçon de bicyclette. RT. Radfahrer-Unterricht. CA. Bicycle lesson. LAV.
97. Zouaves. Exercices d'assouplissement. RT. Zouaven. Turnübungen. CA. Zouaves. Exercices without apparatus. LAV.
98. Zouaves. Battage des couvertures. RT. Zouaven. Ausklopfen der Decken. CA. Zouaves. Beating of coverings. LAV.
99. Zouaves. A l'exercice. RT. Zouaven. Im Dienst. CA. Zouaves. Drilling. LAV.
100. Zouaves. Aux pommes de terre. RT. Zouaven. Bei den Kartoffeln. CA. Zouaves. Preparing potatoes. LAV.
101. Zouaves. Escrime à la baïonnette. RT. Zouaven. Bajonett-Fechten. CA. Zouaves. Bayonet-fencing. LAV.
102. Surprise désagréable. RT. Unangenehme Ueberraschung. CA. Disagreeable surprise. LAV.
103. La servante maladroite. RT. Das ungeschickte Dienstmädchen. CA. The Awkward Servant. LAV.
104. Tramway à Alger. RT. Tramway in Algier. CA.
105. La montée du quai à Alger. RT. Am Quai in Algier. CA. Ascent of the quays at Algiers. LAV.
106. Place du Gouvernement à Alger. RT. Place du Gouvernement, Algier. CA. Place du gouvernement at Algiers. LAV.
107. Place du Théâtre à Alger. RT. Place du Théâtre, Algier. CA. Place du Théâtre at Algiers. LAV.
110. Boeuf gras 1897, "char de la charcuterie". RT. Fat Ox 1897. Car of the Pork-butchers. LAV.
111. Boeuf gras 1897, "chars de l'alimentation". RT. Fat Ox 1897. Car of the alimentation. LAV.
112. Fat Ox 1897. Car of the she-cats. The Hats. LAV.

NOVEMBRE 1897 : NOUVELLE NUMEROTATION

La Mise au point, Revue photographique trimestrielle, n° 1, novembre 1897 : "Liste des nouvelles vues animées généralement en magasin pour le chronophotographe G. Demeny. Tirées sur bandes de 60 mm de largeur".

42. Une nuit agitée.
143. Transformation d'un chapeau.
144. France et Russie.
145. Chez le barbier.

Série L.

1. Equipages.
2. Défilé de troupes anglaises n° 1.
3. Défilé de troupes anglaises n° 2.
4. Défilé de troupes anglaises n° 3.
5. Défilé de troupes anglaises n° 4.
6. Défilé de troupes anglaises n° 5.
7. Jubilé. Cortège passant à Apsley-House.
11. Jubilé. Cortège passant à Apsley-House. Les lanciers.
12. Jubilé. Cortège passant à Apsley-House. La cérémonie à Saint-Paul.
14. Jubilé. Cortège passant à Apsley-House. Le cortège de Saint-Paul.
15. Troupes coloniales à Hyde-Park.
16. Troupes coloniales à Hyde-Park.
17. Troupes coloniales à Hyde-Park.
19. Troupes coloniales à Hyde-Park.
20. Troupes coloniales à Hyde-Park.
21. Troupes coloniales à Hyde-Park.
23. Le Carrosse royal.
26. Revue navale à Spithead.
28. Revue navale.
31. Le Réveil des jeunes filles.
33. Revue navale.
34. Scène d'enfants à leur réveil.
37. Revue navale. Le Saint-Vincent.
38. Revue navale. Le Saint-Vincent.
41. Revue navale. Le Saint-Vincent.
42. Le duc de Cambridge et sa suite.
43. Troupes coloniales à Hyde-Park.
44. Partie de mail-coach.
47. Le prince de Galles présentant les médailles.
48. Le prince de Galles et sa suite.
49. Troupes coloniales.
50. Le prince et sa suite royale.
51. La princesse et sa suite royale.
55. Train à corridor (50 m. ou 23 m.).
59. Exposition de chevaux à Welbeck (50 m. ou 23 m.).
62. Duc et duchesse d'York en Irlande.
63. Duc et duchesse d'York en Irlande quittant Dublin.
64. Passage de l'écluse (50 m. ou 23 m.).

Out of the Attic: Archiving Amateur Film

FIAF Symposium, 21-23 April 1997

Jan-Christopher Horak

Although amateur film has in some circles been long accepted as an integral part of our motion picture heritage, it was an almost revolutionary act for FIAF to dedicate a symposium to this film form. After all, FIAF was founded as an organisation to defend film «art» against the barbarous hordes of cinema commercialism, and home movies, according to the conventional wisdom of the archives, were neither art, nor culturally respectable. Indeed, it has only been as recent as *Mo i Rana* (1993) that FIAF accepted the notion that newsreels were worthy of preservation and study and not just fiction features by cinema auteurs.

Even if one wanted to take amateur cinema seriously, there are seemingly insurmountable problems. First, there seems to be so much of it. How is an archivist to make a selection, when virtually everyone's father, uncle or grand-mother shoots films of the kids? Hardly a day goes by, without someone calling the archive to offer their home movies, producing little more than a tired, invisible frown into the telephone. Secondly, even if one chooses to accept a collection, there seems to be no way of cataloguing these often titleless, creditless, unidentified pieces of celluloid, and therefore no means of integrating them into the archive. Thirdly, there are all those nasty little, obsolete gauges - 8mm, S-8, 9.5mm, 16mm, 17.5mm, 22mm, 28mm - requiring long lost projection equipment, newly engineered gates for duplicating machines, and lots of funding. Finally, there is the belief that neither audiences for amateur films exist, nor are there methodologies to organize programming of such films. Given these problems, it was just convenient to forget about them and hope they went away.

Fortunately, some film scholars and regional film archivists, have recognized that amateur film could be of more than passing interest. In particular we must credit our Latin American colleagues for sensitizing the major national film archives to this issue. It was at FIAF Havana (1990) that the thesis was first advanced within the organisation that, in the absence of an indigenous commercial film industry, amateur film could constitute a national cinema. And now in Cartagena, we must thank our Columbian friends, especially Jorge Nieto, for organizing a truly watershed symposium. That the question of amateur film history merits much discussion was demonstrated by the first panel of the symposium, where the perplexed looks of film archivists from the major FIAF institutions facing amateur film - why was no representative from a regional or Latino archive on the panel? - resembled the virgin discovering her baby.

The symposium's most important revelation was that amateur films, far from being just home movies, define a cinema almost as rich in form as professional cinema, and certainly potentially as sophisticated, even if the

gauges in question are sub-standard. At least four general directions in amateurism were visible in Cartagena: ethnographic/travel films, documentary, familial « home movies », and avant-garde films. After a few days' proceedings, it also became clear that these genres are not mutually exclusive, but rather intertwined: familial narratives become documents of history, documentary images are fictionalized, all of them inscribed by the subjectivity of their makers, by the desire of the audience.

Just how complex these varying layers of reality, fiction, and history could be was demonstrated by the first featured speaker, Jake Homiak, from the Human Studies Film Archives at the Smithsonian Institution, Washington, D.C. Homiak showed three different examples of « anthropological » footage, produced by European amateurs, looking at native, non-white cultures and peoples. Such films, while marked by the racial and cultural prejudices inherent in a First World view of the Third World, often constitute the only visual record of now « lost » cultures, traditions, and environments. As a result, as Homiak notes, these films have become contested sites for indigenous peoples, attempting to reclaim their history and mythology. Thus, footage filmed by a Catholic priest in the 1930s of Native Americans on King Island in Alaska has been annotated by native survivors, utilizing these films as a catalyst for the tribe's collective memory (the U.S. Government eventually forced them to relocate). That such films indeed articulate an alternative history - in contrast to the official government histories of the newsreels - focusing on marginalized societies, persons, and events, was reinforced by numerous speakers, including Roger Smither (W.W.II footage of evacuated children), Wolfgang Klau (Wehrmacht soldiers filming Jewish ghettos), Nico de Klerk (amateurs in Dutch Indonesia), and others.

But these amateur documentaries offer more than « history from the bottom ». They are also articulations of a culture's mythology and its desire, especially when manipulated *ex post facto*. This was demonstrated by Homiak when he showed a film by a Filipino-American filmmaker, who utilizes extremely heterogeneous anthropological footage from the Philippines to construct a completely fictional narrative of his grandfather, who was supposedly abducted to the United States. This writer ventures to guess that 95% of the audience of sophisticated archivists was completely duped into believing that his narrative was « truthful », that these amateur images and sound-track presented an empirical reality. This question came up the next morning, when a panel from the Japanese-American Museum in Los Angeles and UCLA screened *Something Strong Within* (1995, Bob Nakamura) and introduced a CD-Rom, both of which make use of amateur films, shot by Japanese-Americans interned in concentration camps by the American government during World War II. While the panellists argued that these films visualized a « lost », unofficial history that was more truthful than the Hearst newsreel of the same event, because they refrained from manipulating history and film, « allowing the people to speak for themselves », this reviewer noted that their reworking of images with music aestheticized history, turning these historical home movies into an aesthetic object.

Du grenier: archivage du film amateur.

Même si on veut prendre le cinéma amateur au sérieux - écrit l'auteur - on se heurte à des problèmes insurmontables: 1) il semble y avoir tellement de ces films, 2) même si on accepte de constituer une collection, il ne semble pas y avoir de bons moyens de cataloguer ces pièces de celluloid souvent sans titres, sans génériques, non identifiées, et par conséquent sans possibilité d'être intégrées dans l'archive, 3) il y a tous ces petits méchants formats - 8mm, 5-8, 9.5mm, 16mm, 17.5mm, 22mm, 28mm - qui requièrent des appareils de lecture reconstitués. Finalement il subsiste aussi la crainte qu'il n'y ait pas de spectateurs pour ces films, pas plus qu'il n'y aurait de méthodologie adéquate pour les programmer.

Ces problèmes étant mentionnés, il était possible de les oublier et d'espérer qu'ils n'existent plus. C'est le défi que la FPFC et la FIAF ont décidé de relever en organisant le Symposium de Cartagena de Indias. Dans son article, Chris Horak nous invite à revivre les meilleurs moments du symposium ainsi que les principaux sujets présentés par les orateurs.

Fuera del desván: archivar el cine amateur

Aunque se quisiera tomar el cine amateur en serio - escribe el autor - se enfrenta uno con grandes obstáculos : 1) hay gran cantidad de este tipo de películas, 2) aunque se acepten colecciones, parecería no haber medios adecuados para catalogar tantos fragmentos de celuloide, a menudo sin títulos, sin identificación y, por consiguiente, sin posibilidades de ser integrados en el archivo, 3) ... además están todos esos malditos formatos - 8mm, 5-8, 9.5mm, 16mm, 17.5mm, 22mm, 28mm - que requieren aparatos de lectura reconstituídos. Finalmente, subsiste también la sospecha de que no hay público para esos filmes, como tampoco hay una metodología para programarlos. Felizmente, una vez mencionados, estos problemas se pierden en la esperanza de que ya no existen... Es, al menos, el desafío que decidió aceptar la FPFC y la FIAF al organizar el Symposium de Cartagena de Indias. En su artículo, Chris Horak nos invita a revivir los mejores momentos y los principales enfoques abordados por los oradores del simposio.

Such an aestheticization is certainly legitimate as a project of memory and mourning (Nakamura is himself a survivor), but one should be cognizant of the fact that it is also a depoliticization, making the event both safe and consumable to a larger public. In this sense, the Hearst footage, in which the ideological contradictions between image and text are more than obvious to contemporary audiences, may actually offer more food for thought about America's racist past, than the home movies.

A completely different perspective on amateur films was presented by Prof. Roger Odin from the University of Paris, who discussed home movies as narratives of familial desire. Odin began by noting that amateur filmmakers love the technology of cinema, i.e. film cameras are in fact toys for the family to play with, toys which further family togetherness, harmony, and pleasure. Everyone gets involved, either in front of the camera or behind it. If home movies are badly done, i.e. technically inept, this too is an aesthetic strategy, because it is the act of production and reception which are important, not the product itself. Indeed, the home movie's very imperfection allows family members to « narrativize » the film while it is being projected, making it a « family text » by relating their individual perspectives. The ideological role of home movies, then, is to create harmony in the family. Where Odin lost a part of his own audience was when he insisted on a Freudian interpretation which posited a father behind the camera, controlling the image, while the look into the camera (against the conventions of classical Hollywood narrative) becomes a signification of oedipal relationships between the filmmaker and his subjects, filled with sadism and seduction. Still, Odin's point is well-taken that home movies are basically auteurless, that they eschew a personal narrative, in order to allow family members to create narrative.

One of the most interesting revelations about amateur films was that such films could also be « art ». Some amateurs have always had artistic ambitions, as evidenced by a host of presentations: Janet McBain screened an extract from a charming little film, *All on a Summer's Day* (1933) which was won a prize at one of the oldest Scottish amateur film festivals. Hisashi Okajima showed a series of astonishing, animated shorts by Japanese amateur Shigeji Ogino, which recalled Oskar Fischinger, German Expressionist cinema, Lotte Reiniger classical Japanese painting, and presaged Jordon Belson and Peter Kubelka's 1960s flicker films. From Spain came *El hombre importante* (1935) by Domènec Giménez i Botey, a highly allegorical live action film that referred to both Buñuel and surrealism. Sara Harb from the Fundación Cinemateca del Caribe (Columbia) screened *Faustino* (1950s) by Gaston Lemaitre and Luis Mogollón, which could have been a remake of Hans Richter's *Ghosts Before Breakfast* (1928), and another outrageously self-conscious « art » film, *La Langosta Azul* (1950s), directed by Alvaro Cepeda Samudio with the participation of Gabriel Garcia Marquez. Finally, one of the most startling avant-garde discoveries came from Milano, *Le Cas de Monsieur Valdemar* (1934), based on a E.A. Poe short story and directed by Ubaldo Magnaghi and Gianni Hoepli. This surrealist film clearly belongs in the

tradition of *Blood of a Poet* and *Fall of the House of Usher*. In toto, these amateur films could be programmed as part of an alternative avant-garde film history, which would include all those films not canonized by the official film histories. That an avant-garde film history is still very much a matter of huge gaps and fissures in our knowledge is demonstrated by the fact that nearly fifty filmmakers made such films in the United States before Maya Deren, yet all of them have heretofore been excluded from the canon. On the other hand, we need to realize that most "classical" avant-garde films from Man Ray to Maya Deren were in fact amateur films, made by artists who were not full-time filmmakers. Not until after World War II were avant-garde filmmakers professionalized, thanks to museums, universities, and government and foundation grants.

As a number of speakers noted, archivists must also realize that amateur cinema documents a social phenomena of immense, international proportions, and therefore represents a history of the medium itself. Amateur film clubs existed world wide and developed global systems of distribution and exhibition. Thus, since the 1920s literally hundreds of thousands of amateurs have taken the means of production of mass communication into their own hands, in order to produce something akin to a democratic art form. This point was made most directly by Prof. Patricia Zimmermann from Ithaca College. Her very dense lecture summed up many important issues, including: 1) Transnational, multimedia corporations now control the production and distribution of images world-wide, delimiting the expression of public and local cultural formations, in the interest of creating passive consumers. 2) The study of amateur film and amateur film cultures allows for the construction of a more diversified, even conflict-laden view of history which refuses to harmonize ideological contradictions. 3) Amateur films document the history of marginalized peoples and cultures, but maybe more importantly, their fantasy lives, i.e. they are documents of social relations at the fringes. 4) As a result of its very independence from both the technology and economy of mass media, amateur film still allows for a freedom of expression that can open-up suppressed and politically undesirable discourses, or as Zimmermann put it, « create an imaginary geography beyond the global flows of transnationalism.» Therein lies the promise and pleasure of amateur film. Clearly, much work needs to be done. Amateur film now encompasses amateur video, an area the major archives have not even dared to touch, given video's preservation problems. Secondly, criteria for collecting and evaluating amateur film need to be formulated, if the archives are to begin systematic preservation. Finally, as this conference proves yet again, film archivists need to communicate more with film historians, not only (grudgingly) providing services (as in the past), but entering into a true dialogue.



Peter Kubelka during his presentation in Cartagena

There was this film about...

The Case for the Shotlist

Olwen Terris

Film and television archives are not only collections of complete and incomplete works, they are also rich repositories of individual images. The National Film and Television Archive (NFTVA) in London has preserved millions of feet of film for the nation, and an incalculable number of unique images. Shotlisting is all about opening to view and making an archive's riches accessible. It is a truism that archives and their governing bodies cannot give access to images that they do not know they have. Shotlisting is the only sure means of highlighting what is in store.

This fact was recognised at the outset of the NFTVA. From its foundation in 1935 and for the first years of its existence, the aim of the Cataloguing Department was to view and shotlist every film acquired. When the number of acquisitions was relatively small, 100 titles a year or less, this was feasible and the aspiration was generally met. Shotlisting was regarded by some as a pleasant luxury, few cataloguers asked why they were going to such lengths to document the collection.

As acquisitions grew at a rate which far outstripped the number of cataloguers available to shotlist them, the lack of time caused the value of the shotlist to be reviewed and priorities were set. What are the advantages of describing the film shot by shot? Does it benefit the users of the collection and at what cost? One of the obvious advantages of shotlisting a film is that potential viewers may not need to see the film if it is clear from a written description that it does not contain the sequence of images they need. The film is spared the physical wear and tear of another screening, a speculative viewing is avoided, transport costs are kept down, time is saved. For example if the shotlist describes very young girls playing in a school playground when the user wants older boys and girls playing together in a classroom then the film is clearly not suitable for their purposes.

Another advantage of the shotlist is that researchers may be more interested in what they hear than what they see and if a transcript is not available (and in many cases it isn't) then an account or full summary of what is being said is very useful. For example a British television documentary produced in the early 1960s reported on the attitudes of British housewives in a northern town to their new West Indian neighbours. The images are not particularly striking (the women sitting in their homes talking to the interviewer) but their comments illustrating their fears and acknowledged prejudices make a fine historical and social record. If the cataloguer had not described that dialogue, and had just written a brief synopsis along the lines of 'Women in a northern town talk about racial prejudice' the catalogue record would be accurate as far as it went but would have far less value as an accurate account of content.

Shotlisting can often add valuable information to a film's production history. This is particularly true when cataloguing silent film where documentation is often sparse or non-existent. Information taken direct from the screen, as opposed to secondary sources, is extremely important. Here the cataloguer is describing the print the Archive holds - not the nebulous 'ideal' of an definitive and unchanging final version. For example, the cataloguer may be viewing an unidentified German film, with French intertitles, with scenes missing or in the wrong order - this happens more frequently than one might imagine. If the cataloguer is to spend a great deal of time identifying the title of the film, the actors who appear in it, analysing the narrative and supplying information on missing scenes, then, one could argue, you might as well go to the small extra trouble of describing in words what you see and compile the shotlist.

If the cataloguer views a film then it is possible to increase the number of number of access points when assigning subject indexing terms or keywords or employing free text searching. If the description of a film is only taken from secondary sources then a shorter written description will tend to be generalised. A simple example might be a film about the decline of the British coal mining industry in the 1980s. The cataloguer, lacking any specific information on content, might index the film under 'coal mining'. Having also then viewed the film then he or she might be prompted to index the mechanical apparatus and processes used, the collieries shown, industrial disputes, the names of miners and officials interviewed and the more abstract terms such as 'working conditions', 'industrial landscapes' or 'economic decline'. Indexing under these subjects will obviously increase the likelihood of a wider range of researchers finding that film and reusing the footage. Having accepted that there are strong advantages in shotlisting films, while acknowledging that for many archives the shotlisting of every film is a practical impossibility, then how does the cataloguer decide which films or television programmes to shotlist? This difficult decision should be guided by the nature of the collection and the use (both actual and potential) made of it by the researchers. Which areas of a collection could benefit from more scholarly research? Are there small unique collections within an archive which, in the interests of information provision, should be made more widely available to other archives at home and abroad? Are there films for which the Archive holds the rights that might be exploited more efficiently through very detailed cataloguing? The NFTVA has chosen to concentrate on pre-1920 cinema and is now moving on to include documentaries up to the 1940s. Shotlisting early cinema has proved invaluable in providing a scholarly account of what we hold. Films from this period are less well documented in filmographies and their production and distribution history are significantly more complicated. Such films are frequently acquired without titles, with scenes in the wrong order and incomplete. A detailed shot-by-shot description of the images seen in the Archive's print, supplemented by research on the film's history, can give film historians valuable information. The description of the shots themselves can throw light on cinematographic technique - the use of close-up, cross-cutting, lighting of interior scenes, continuation of narrative and so on.

Il y avait ce film sur... le cas des la liste de prises de vue.

Dresser la liste des prises de vue est essentiel lorsqu'il s'agit de visionner et de rendre les richesses d'une archive accessibles. Le répertoriage est le seul moyen de savoir ce qu'il y a dans les collections. Depuis sa fondation en 1935, et pour les premières années de son existence, le but du département de catalogage de ce qui est devenu le NFTVA était de visionner et de répertorier chaque film acquis. Quels sont les avantages de décrire un film plan par plan ? Le premier avantage évident est que le chercheur potentiel ne doit pas nécessairement visionner le film à condition que la description écrite contienne toute l'information nécessaire. Autre avantage de cette liste c'est que le chercheur pourrait être plus intéressé par ce qu'il entend que par ce qu'il voit, et qu'un descriptif complet de ce qui est dit est très utile. De plus, une telle liste peut souvent ajouter de l'information de valeur à l'histoire de la production du film. Finalement, si le catalogueur visionne un film il est possible d'augmenter le nombre de critères de recherche, lors de l'adoption d'index par sujets, par mots-clés ou par texte libre.

Des études et des statistiques montrent que la majorité des chercheurs n'arrivent pas au NFTVA munis de la liste des titres qu'ils recherchent. En effet, quelque 60% des chercheurs formulent leur demande en fonction d'un sujet précis. Si chaque chercheur arrivait à l'archive avec une liste précise de titres ou de réalisateurs, il n'y aurait qu'un besoin très limité d'une table de matière détaillée. La liste des plans est un service fourni par les catalogueurs aux utilisateurs qui ne savent pas exactement ce qu'ils cherchent.

Subjective notes from the cataloguer, properly acknowledged as such in a note, on peculiarities of performing style may also be of interest to others and might be noted. This information is particularly useful for film historians working abroad who may not be able to travel to undertake viewings; in many cases a full and accurate shotlist can answer many questions. As the century concludes programme makers are becoming increasingly interested in the social and political history of Britain in the 1950s and 1960s. In response to this demand the NFTVA has identified key television documentaries of the time covering such aspects as abortion, homosexuality, race relations or Northern Ireland. Giving a fuller account of the attitudes expressed in these programmes is proving to be very valuable to film researchers and without doubt more of this footage is being retrieved and re-used in documentary programme making.



Wood sculpture of Brienz, France 1910

In the days before video recorders and cameras were widely available and relatively cheap, the public had no means of capturing images of personal interest to them. For example a talent show series transmitted in the 1960s, OPPORTUNITY KNOCKS, featured several acts each week: viewers were invited to vote for the best act. Years later the relatives of the people who first appeared in these episodes are often anxious to see their fathers or sisters perform their acts. It is sensible, and a helpful public service, for the cataloguers to look at the few surviving programmes and to list all the artists and describe the performances. This account enables us to respond quickly and efficiently to requests of this kind and record a small piece of

entertainment history. It is sometimes argued that an archive needn't bother cataloguing television programmes in detail as the television companies themselves should keep good records. In Great Britain some companies do; the majority does not. And for those companies who do keep good catalogue records it should not be assumed that a cataloguing section's access to them would be quick or cheap - they, like the archives, are being urged to make money from information and may not be willing to disseminate shotlist information free of charge. Specialist film libraries (for example newsfilm libraries) have been generally quicker than film archives to recognise the commercial value of the images they held. If the cataloguers they employ use their specialist knowledge to identify people, places, objects, events and describe and index these in great detail these images can be quickly retrieved and re-used by film researchers. If they hold the rights in those images so much the better. Cataloguers working in stockshot libraries may, for example, in one shot describe each building, the cars in the street, the weather, the clothes a person is wearing, the facial expression they show, and the gestures they make. This is descriptive cataloguing at its height. How much detail should a cataloguer working in a general archive put into a shotlist? The answer is to keep a sense of proportion and try to equate the amount of work involved with the needs of the users and what the cataloguer wants to

achieve. For example if the cataloguer is shotlisting a television documentary which begins with a series of establishing shots of Paris, and the cataloguer knows that the collection contains many such shots, then they will probably simply write 'establishing shots of Paris'. If the Archive does not hold many films with shots of Paris then they may wish to highlight the scenes by describing them in more detail identifying the specific buildings in shot and describing the angle from which they were taken. The cataloguer might know from experience that film of women working in factories in the first half of the century is frequently requested; if this is the case then they will be careful to describe and index the shot whenever they come upon such footage. If they are dealing with a subject of which they have little specialist knowledge then a careful description may still aid the expert in identification - an account of the machines used in an obsolete manufacturing process, for example. It is important that cataloguers are aware of the enquiries put to the archive and understand and recognise the vocabulary which researchers use when putting their requests. If the cataloguing team is divorced from the people who use its records then it is less likely to be aware of the areas of the collection which may require fuller cataloguing. Equally as important, they are less likely to know when they are getting it right. Cataloguers may also wish to help in the exploitation of those films for which an archive holds the rights. Giving a fuller description of content and providing in-depth indexing will 'sell' the film to a wider audience. There is now use of the term 'commercial cataloguing' - that is paying particular attention to those films in the collection which have (or are perceived to have) an immediate commercial value. The underlying risk is that cataloguers will concentrate scarce resources on such films at the expense of spending time examining and cataloguing other films which, in the future, may have a greater cultural (and possibly commercially) value. An event which seems run of the mill at the time and scarcely worth mentioning may suddenly become national news - such requests are unpredictable and it is often down to chance whether the cataloguer has described the event or personality or not.

Surveys and statistics show time and time again that the majority of researchers do not come to the NFTVA equipped with specific titles. The majority, some 60%, phrase their request in the form of a subject: do you have footage of people sitting as a family watching television; do you have any films about ocean liners; there was the television programme about five years ago - I can't remember what they called it but there was this... If every researcher came to the Archive with a list of specific titles, or directors, then there would be very little need for a detailed summary of content. Shotlisting is largely a service provided by cataloguers for users who don't know exactly what they want. They require guidance and encouragement from the staff whose professional skills enable them to interpret their records, make suggestions and provide information quickly. If an archive fails to respond to the complex needs of its clients, and that failure has been caused in part by inadequate descriptive cataloguing and indexing, then the case for the shotlist has been made.

Había un film sobre... el asunto del listado de planos

Establecer la lista de planos o tomas es esencial para permitir el acceso a las colecciones. Un repertorio detallado de tomas es el único medio de saber qué contienen las colecciones. Desde su creación en 1935, el objetivo principal de lo que luego fuera el NFTVA, era de visualizar y repertoriar cada film adquirido. Qué ventajas ofrece la descripción de una película, plano por plano? La primera es que el investigador no deberá necesariamente visualizar toda la película, a condición que la descripción escrita contenga las informaciones necesarias. Otras ventajas de este tipo de lista, es que también ofrece la posibilidad de buscar detalles de la pista sonora, o sobre la producción, y que permite la adopción de un mayor número de criterios de interrogación, de índices por tema, por palabras clave o por texto libre. Varios estudios y estadísticas muestran que los investigadores llegan al NFTVA sin la lista de títulos que desean consultar. Aproximadamente un 60% formulan su pedido en función de un tema preciso. Si cada investigador llegara con una lista precisa de títulos o de directores, no habría mayor necesidad de una descripción detallada de los filmes. La lista detallada de planos o tomas es por ende un servicio ofrecido a los utilizadores que no saben con exactitud lo que buscan.

Ricardo Muñoz Suay (1917-1997)

Nieves López-Menchero

El que fue creador y director de la Filmoteca de la Generalitat Valenciana (Valencia, España) había nacido en Valencia en 1917, el año de la Revolución Rusa, como le gustaba señalar.

Hijo de una importante familia valenciana, de corte liberal, burguesa y culta, creció en un ambiente en el que política y libros se repartían por igual el interés familiar. El padre, un importante médico amigo de otros muy ilustres doctores y profesores como el Dr. Peset Alexandre, el Dr. Moliner, o del importante político y periodista Azzati, del escritor Blasco Ibáñez, fue Concejal de sanidad del Ayuntamiento de Valencia desde mediados de los años veinte, durante sus mandatos dieron comienzo las vacunaciones masivas en la ciudad, invitó a Mme. Curie y abrió numerosos asilos para ancianos y enfermos y, durante la guerra civil, fue delegado de la Cruz Roja en la Zona de Levante; republicano de izquierdas, masón durmiente, anticlerical y bibliófilo alertó a su hijo Ricardo cuando éste se afilió, en 1932, al partido comunista español “has caído en una iglesia” le dijo... y Ricardo cuando contaba esto siempre añadía “y tenía razón”. Su madre fue una inteligente y culta mujer de la burguesía valenciana, de tradición conservadora hasta que la postguerra, las represiones y, especialmente, la protección que tuvo que dar a su hijo Ricardo, durante los seis años de escondite que tuvo que sufrir, la hicieron cambiar de costumbres y también muchas de sus ideas.

En 1932 Ricardo conoció a Juan Piqueras, el primer crítico de cine español, que le transmitió su pasión por el cine. Años más tarde, cuando funda la Filmoteca homenajea a este gran crítico poniendo su nombre a la sala de proyecciones.

Dedicado plenamente a la política y a la guerra civil tiene que sufrir escondite durante seis años y cárcel durante tres años más. Por fin en 1949 puede salir a la calle. Mientras estuvo encarcelado, en Alcalá de Henares y en Ocaña, conoció a Pablo G. del Amo -después un gran montador de cine- y a Ramón Piñero, Luis Michelena y José Bergamín importantes intelectuales, y a otros muchos que fueron sus amigos para siempre y de los que se sintió orgulloso por su amistad, empezada en tan malos momentos, es entonces cuando escribe su primera obra dedicada al cine “Canto al Cinema” poema en prosa en el que vuelca su pasión cinematográfica.

En 1951 el director Antonio del Amo le da una oportunidad en la película “Día tras día” y ahí dice Ricardo “empezó mi otra vida”. Después vinieron “Esa pareja feliz”, “Bienvenido Mr. Marshall”, “Sangre y luces”, “La pícara molinera”, “Susana y yo”, “Los amantes del desierto”, “Una aventura de Gil Blas”, “Tal vez mañana”, “Sonatas”, “Viridiana”, “La becerrada”, “Una jaula no tiene secretos”, “Millonario por un día”, “El verdugo”, “La mano en la trampa” “Lombrellone”, “El momento de la

verdad”, “Nueve cartas a Berta”, “El último sábado”, “C’era una volta”, “Después del diluvio”, “Cabezas cortadas”, “Tirarse al monte”, “El reportero”, “La saga de los dráculas”, “La nova cançó”, “Perros callejeros”, “Sonámbulos”, “La vieja memoria”, “Las rutas del sur”, “Mater amatisima” y “Carmen”.

Esta es su filmografía más sobresaliente. Trabajó con Del Amo, Bardem, Berlanga, Martín Patino, Picazo, Regueiro, Forqué, Klimosvsky, Buñuel, Rosi, Antonioni, Losey, Berry, Camino, Gutiérrez Aragón, Ungría, Torre Nilson, Risi, Bellmunt, Rocha, Esteva, Zavattini, Azcona, Rouquier, y un largo etc.

Fundamentalmente trabajó como ayudante de dirección, pero también fue productor y productor ejecutivo, guionista, director adjunto, crítico, miembro de jurados de festivales (Venecia, San Sebastián, Valencia, etc.) No hay asunto en el cine que le fuera ajena, crea productoras, revistas, colecciones de libros..., aunque él decía que en el cine era “ayudante de dirección, algo casi tan importante como el director...”

A partir de 1953 vuelve a trabajar para el partido comunista, y con Jorge Semprún se encarga de organizar la resistencia antifranquista entre los intelectuales y los trabajadores del cine.

En los años setenta compagina su trabajo cinematográfico con el editorial adquiriendo esta nueva dedicación cada vez mayor importancia:

Muchnick, Tusquets, Bruguera y Seix y Barral son las editoriales para las que trabajará creando colecciones, siendo relaciones públicas y, sobre todo, haciendo dos de sus “otras pasiones” : libros y amigos. Conocerá en estos años a Juan Marsé, los hermanos Goytisolo, Octavio Paz, Vargas Llosa, José Donoso, Ángel González, Jorge Edwards, García Márquez, Borges, Barral, Vázquez Montalbán y otra vez una lista de amigos.

Ricardo dijo que nombres claves en su vida eran tantos como facetas tenía su personalidad: política, literatura, cine, vivir... Buñuel, Zavattini, Antonioni, Rosi, Sciascia, Semprún, Hemingway...

Después de vivir en Madrid y Barcelona vuelve a Valencia, a partir de 1980 poco a poco, con la oportunidad que le da el Ayuntamiento al crearse el festival de cine “Mostra de Valencia”, se crea después la Fundación Municipal de Cine y participa en ella como subdirector hasta 1987. En 1985 el gobierno autónomo le llama como asesor cultural del consejero (ministro) de cultura y Ricardo se afianza en Valencia de nuevo y dice: “(los de mi familia)...siempre hemos vuelto a Valencia y la queremos culta y libre”.

Y en Valencia se queda. Convoca el “Congreso Internacional de Intelectuales y Artistas” de 1987 en conmemoración del celebrado también en Valencia en 1937 durante la guerra civil, y crea la Filmoteca de la Generalitat Valenciana. A partir de aquí ustedes ya conocen su trabajo de los doce últimos años: la Filmoteca.

Insistía que “destruir una película no es un crimen, es un suicidio, es destruir la memoria, y para conservar la memoria están las filmotecas, los archivos del futuro...”

Crea una filmoteca perfectamente diseñada, con tres departamentos bien

**Ricardo Muñoz Suay
(Valencia 1917-1997).**

The founder of the Filmothèque de la Generalitat Valenciana was born in 1917 to an important Valencienne family distinguished in politics and cultural circles. Ricardo became a member of the Spanish communist party and was totally involved in politics and the Civil War, remaining six years in hiding and three years in prison. In prison and after, he became friends with all the major cultural figures of Spanish literature and cinema. He wrote at this time «Canto al Cinéma», a prose poem expressing his passion for cinema. In the fifties, he began to work in film production (the films are listed), with many of Spain's most notable directors, most often in the position of assistant director, sometimes as producer. In 1953, he began again to work for the Communist Party, and organised, with Jorge Semprún, an anti-Franco resistance. During the sixties, he took up a second occupation as an editor for several publishing houses, again increasing his circle of literary friends. In the eighties, he returned to Valencia, and founded the archive. His passion for archival work and for the preservation of the cinematic heritage ruled his life from then on.

Ricardo Muñoz Suay
(Valencia 1917-1997).

En 1932 Juan Piqueras - premier grand critique espagnol - éveille l'intérêt de Muñoz Suay aussi bien pour le cinéma que pour le Parti communiste, auquel adhère Ricardo. Après la guerre, il se cache, et connaît la prison. Sa carrière cinématographique débute en 1951 et il devient rapidement un collaborateur (assistant réalisateur, producteur exécutif, etc.) des plus recherchés. Au début des années 70, il abandonne la production pour se consacrer à son autre grande passion : le monde de l'édition et des livres. En 1962, il quitte le Parti mais n'abandonne pas pour autant ses inquiétudes politiques qu'il développe « librement, parce que non sujettes à la discipline » comme il aimait dire. Il travaille avec Buñuel, Rosi, Antonioni, G. Rocha, G. Rouquier, Zavattini, Berlanga, Bardem, Klimovsky, Berry, Risi, Martin Patino, Regueiro, G. Aragón et bien d'autres... Parmi ses amis figurent Semprún, Sciascia, Bergamin, Vargas Llosa, García Márquez, Barral, Octavio Paz, José Donoso, Jorge Edwards, Juan Marsé et d'autres personnalités du cinéma et de la littérature. Il crée la Filmoteca de la Generalitat Valenciana en 1987 et la dirigera jusqu'à son décès survenu le 2 août 1997. Son dernier apport à la Filmoteca est la présentation d'un projet de loi qui permet un système administratif flexible et efficace pour la Filmoteca. Le Gouvernement de Valencia a appelé cette nouvelle entité « Instituto de Cine Muñoz Suay ».

estructurados: Recuperación y conservación (para la adquisición, catalogación, restauración y conservación del material filmico), Documentación y Publicaciones (adquisición, catalogación y conservación de todo material cinematográfico en soporte papel, con biblioteca pública; las ediciones de la Filmoteca; y la organización y coordinación de seminarios y exposiciones) y, finalmente, Programación (ciclos de películas en versión original). Muñoz Suay elevó esta filmoteca a miembro de pleno derecho de la Federación Internacional de Archivos Fílmicos y las publicaciones y campañas de recuperación que él creó ya han merecido varios premios.

Su dedicación profesional hacia la Filmoteca fue completa y su preocupación por la conservación del cine y de todo material audiovisual del futuro, le llevó a dejar de lado otras “ocupaciones” que, a menudo, se le pedían como escribir sus memorias, leer conferencias o presentar libros.

Su lucidez intelectual le hizo estar en la vanguardia de cualquier actividad durante toda su vida y esa lucidez le hizo ver que “las filmotecas son los archivos del futuro” por esto su dedicación última fue dotar a la filmoteca del instrumento jurídico apropiado para afrontar ese futuro: redactó el proyecto de ley del instituto de cine, para la Comunidad Valenciana. Fue su último trabajo y, como todo lo que hacía, inteligente y con porvenir, es decir, para siempre.

Para acabar este breve recordatorio creo que es necesario recordar las palabras de Gabriel en el cuento ‘Los muertos’ de “Dublineses” de J. Joyce que Ricardo transcribió en un artículo sobre Hammet, Hemingway y Huston: “mejor pasar audaz al otro mundo en el apogeo de una pasión, que marchitarse consumido funestamente por la vida”. La película más fascinante para él fue esa última de Huston, precisamente por ser la última -Ricardo también pensaba en un final próximo-, la que representaba la vuelta a su origen -Irlanda para Huston, Valencia para Ricardo- y porque, a través de Gabriel, se oyen las palabras que conformaron la vida del joven enamorado de Joyce, de Huston y también de Ricardo.

The Council of North-American Film Archives - CNAFA

Mary Lea Bandy and Iván Trujillo Bolio

On March 7, 1998, the first annual meeting was held in Taxco, Mexico, of CNAFA, or the Council of North American Film Archives/Consejo Norteamericano de Archivos Filmicos/Conseil nord-americain des archives du film. Members are FIAF affiliates in Canada, the United States, and Mexico. Iván Trujillo Bolio and his colleagues at the Filmoteca de la UNAM organized the one-day session, which focussed on issues of concern to regional and national archives in North America.

CNAFA offers a forum for discussion of projects and concerns of mutual interest. Projects put forth include the development of an inventory of Mexican films including US co-productions; potential CD-ROMs on aspects of history, on cities, and for orientation for archivists; and the creation of a pool of restored films for festivals whose theme is preservation. Of particular concern are archival training initiatives such as the Moving Image Archive degree program at UCLA and the L. Jeffrey Selznick School of Film Preservation at George Eastman House, as well as programs offered in Europe through the Archimedia project.

Archivists also recognized a need to develop and coordinate electronic subtitling systems, and a request was put to Chema Prado, during the FIAF Congress in Prague, to hold a demonstration of existing systems at the Congress in Madrid in 1999.

Prior to the meeting in Taxco, archivists attended the opening of the new Filmoteca facility on the UNAM campus in Mexico City. New offices, study facilities, and a laboratory, centered on an open courtyard, comprise the first stage of the two-storey building constructed adjacent to climate-controlled vaults.

CNAFA members unanimously approved a proposal to meet annually in Mexico, preferably during February. Additionally, CNAFA organized a session at the Congress in Prague and will continue to meet each spring, concurrent with other regional meetings during the Congress, as well as invite all interested archivists to get together during the annual AMIA meeting, to be held in 1998 in Miami.

The Filmoteca de la UNAM serves as secretariat, and The Museum of Modern Art Department of Film and Video assists in keeping notes of meetings.

Third Nordic Film Archives Meeting

Vigdis Lian

The third Nordic film archives meeting was held in Oslo in September 1997, after the first two meetings that were held in Stockholm and Copenhagen. These meetings are meant to function both as a meeting place for Nordic film archivists and as a forum for lectures and demonstrations within the field of preservation and restoration.

This year part of the meeting was dedicated to sound systems from the fifties (Cinerama 7 channel magnetic stereo sound system) until today's advanced digital systems. The lecture, given by Torkell Saetervadet, p.t. Service Engineer, SCPE, was well illustrated, and one was left with some interesting questions, such as: has something been lost in the name of the development? More important, however, is the question of storage. We don't know for how long we can keep digital sound information stored.

Tore Kinge, veteran documentary film maker told about his early year's as a sound technician, also illustrated by film screenings. Torulf Henriksen, representative of a private laboratory, Film Teknisk Norge, lectured on the experiences gained in digital restoration. A faded animated film (a puppet film from 1951) was used in the experience. The conclusion so far is simple: it takes too many resources to make it worthwhile for a private laboratory to continue to operate at this stage. The Swedish Film Institute has the equipment to restore digitally, thanks to government money granted especially for colourfilm restoration (SESAM-project). The archive admits that so far very little of the investment has paid off.

A common problem is the lack of professional laboratories with the necessary equipment (and personnel). The laboratory at NBR (National Library, Rana) is equipped on a highly professional level and has the potential to be in demand. Examples of restored colour films were shown. All Nordic countries face the same reality: colour films are fading. Without additional resources the risk of losing them permanently is a great one. The problem must be raised on a principle level. The film heritage is part of a nation's cultural heritage, thus the question must be on the political agenda.

In connection with restoration, ethical questions were discussed. We want our films to be shown to the public. But the right equipment doesn't necessarily exist any longer. And when we restore, should we take into consideration that the films will be shown to an audience of today, or should we be strictly true to the original material? This debate will go on. Helsinki hosts the 1998 meeting, to which the Baltic countries will be invited.

SEAPAVAA - Two Years on

Ray Edmondson

Readers will recall, in previous issues of JFP, reports on the ASEAN Training Seminars for AV archivists held at the National Film and Sound Archive in Canberra, and later on the establishment of the South East Asia/Pacific AudioVisual Archive Association, which held its inaugural conference in Manila, Philippines, in February 1996. Since then, annual conferences have been held in Jakarta, Indonesia (March 1997) and Hanoi, Vietnam (March 1998), this most recent event hosted by the Vietnam Film Institute (see separate box). Membership has grown steadily and a website and listserv established - if you haven't yet seen it, I commend the website at <http://members.xoom.com/avarchives> - there you can read SEAPAVAA's newsletters, its constitution, get to know its membership and how

to contact them.

What is SEAPAVAA and why is it needed? In a nutshell, let me describe it:

- It relates to a specific, contiguous geographic region: South East Asia, Australasia and the adjoining Pacific. Its agenda focusses on the needs of these countries, which share particular climatic characteristics (most are tropical) as well as economic, historical and political links. All full members must be audiovisual archives located within this region: but SEAPAVAA also welcomes associate members from anywhere in the world.
- It provides a forum for organisations as well as functioning as a professional association for individual practitioners. Its constitution specifically caters for this dual role (you can read the constitution on the website). Membership is diverse: it embraces commercial as well as non-commercial and cultural organisations.
- It embraces all the audiovisual media: film, television, video, radio, recorded sound.
- The promotion of audiovisual archiving, both as a profession and as an important government priority, and the raising of public awareness, is a central concern. In many countries, resources are limited, audiovisual archiving still has a fairly short history, and large amounts of the audiovisual heritage have already been lost. (It is hoped that some material may survive elsewhere and, over time, can be recovered).
- There is an emphasis on sharing, cooperation and self-help. This includes an active approach to training, sharing of skills and knowledge; the adoption of regionwide standards; the building of a professional community and a communication network. The development of a shared cataloguing database began late last year; a

workshop on vinegar syndrome (a major problem in the region) is planned for this year.

- We are building a wider, global awareness of the audiovisual heritage of the region, and facilitating access to it. (This was the theme of the Hanoi conference this year.) For example, the Philippines has one of the world's most prolific film industries, Australia one of the oldest, Vietnam (for linguistic reasons) one of the least known. A policy statement on access was adopted in Hanoi: it covers the areas of legal deposit, member cooperation, finance, and copyright.

Structurally, SEAPAVAA has an elected Executive Council of seven members, four standing committees (Technical, Training, Collections, Promotion) and a Secretariat based in Manila. It works to a three-year business plan. The official language is English, which is the shared language of trade and diplomacy within the region. Across the region, language and culture is diverse and, in many cases, very ancient: a formal SEAPAVAA occasion, such as a conference opening, to which everyone wears national dress is a rich and colourful experience.

During the last year or so, after a period of sustained growth, many countries in the region found themselves quite suddenly thrust into economic crisis, as their currencies dropped in value. Nowhere in the world, it seems, had economists predicted this: as I write, the effects have been most tragically and dramatically felt in Indonesia, the most populous country of the region. Governments have taken severe austerity measures: it will be some time before recovery is complete. In these circumstances, culturally vulnerable areas like audiovisual archiving are early casualties.

Some SEAPAVAA members also have links to FIAF, IASA or other associations: some have no other links. What they all find valuable within SEAPAVAA are the distinctives of sharing in a focus on this particular part of the world. Those from outside the region who've joined as associates also enjoy that link: and their interest and desire to share in our task is greatly welcomed. The field of audiovisual archiving is becoming a more complex mosaic: the global movement is the richer for it.

Highlights of the SEAPAVAA Conference, Hanoi, Vietnam - 23-28 March

Emerging av heritage - accessing the voice and vision of SE Asia-Pacific

Despite the current economic crisis in Asia - which unfortunately prevented many intending delegates from travelling to Hanoi - this was the largest SEAPAVAA conference to date: there were 44 official delegates and observers from 13 countries, with around 80 to 100 attending the symposium and official functions. The host was SEAPAVAA member, the Vietnam Film Institute (VFI).

The venue was the superb new Horizon Hotel in downtown Hanoi - an excellent choice for an audiovisual conference. Sessions were presented

in English and Vietnamese, with simultaneous translation. Symposium papers were available in hard-copy in both English and Vietnamese translations.

The official opening, on the evening of Sunday 22 March, was honoured by the participation of the Deputy Prime Minister, Mr Pham Gia Khiem, who gave the keynote address. Professor Tran Luan Kim, VFI Director, welcomed the delegates and SEAPAVAA President, Ray Edmondson, responded. It was a colourful occasion, with participants wearing their national dress and an honour guard from Vietnam's youth movement presenting a bouquet of flowers to each foreign guest.

The conference got down to work at 8 am the following morning, as the theme symposium began. Papers and presentations ranged over current situation reports from various countries, a detailed coverage of AV archiving activity in Vietnam, the newly-launched ASEAN AV database, copyright and legal-deposit issues, a range of technical topics in audio, video and film, and the promotion and delivery of access services. These were interspersed with the sharing of case studies and "solutions that worked".

The General Assembly - the "annual general meeting" of SEAPAVAA - took place in three sessions, the final one on the closing day, 28 March. This embraced committee reports, the admission of new members, work program and budget for the coming year, and other formal business. (In accordance with regional practice, the minutes of the week's proceedings were reviewed and confirmed at this closing session).

As context to these two streams, a festival of films from the collections of SEAPAVAA members was publicly presented at the VFI's cinema, and a presentation by historians David Hannan (Australia) and Augustin Sotto (Philippines) offered an overview, in contemporary film clips, of the emergence of S E Asia from colonialism during the first 70 years of this century.

Participants gained a taste of Vietnam through a performance at the famed Water Puppet theatre, a presentation of traditional Vietnamese music, a visit to the house of President Ho Chi Minh (a historic site) and an excursion to Ha Long Bay, a breathtaking UNESCO World Heritage site which participants toured by boat. There was also a tour of the VFI's building in Hanoi, including its storage vaults and newly-installed telecine chain. (With a substantial operation also in Ho Chi Minh City, the VFI is one of the largest AV archives in S E Asia/Pacific).

One important and visible outcome of the conference was the adoption of a policy statement (SEAPAVAA's first) on the subject of Access - which will be circulated separately. Another will be the production of a succinct history of the cinemas of S E Asian countries, to be published by VFI at the end of 1988. A third is the strengthening of committee activity (SEAPAVAA now has 4 standing committees: Collections, Technical, Training, Promotion/Communication).

CLAIM Meeting celebrated in Praha

Iván Trujillo Bolio

In spite of the distance, at the 54 FIAF's Congress, held in Praha, the attendance of Latin American Film Archives was numerous, so we could have a brief meeting of the Coordinadora Latinoamericana de Archivos de Imàgnes en Movimiento (CLAIM) in which were present the representatives of the following film archives: Argentina, Brasil, Colombia (Barranquilla), Cuba, Chile, Mèxico (Cineteca Nacional y Filmoteca UNAM), Puerto Rico, y Uruguay (Cinematca Uruguaya).

Taking advantage of this meeting it was delivered to each archive a copy of the FIAF's Catalogation Rules, in Spanish, which has been recently issued, and we have the compromise to send more copies to each archive as well as to the members that could'n't attend.

Regarding the funds of the Instituto de Cooperaciòn Iberoamericana (ICI) it was decided to use them to take care of the following projects: to acquire the splicer for the Cinematca Cubana and the PTR rolls for the archives which still don't get them, for example the National Archive of Puerto Rico; to support the applications of the Latin American representatives to attend to the FIAF Summer School; to give the resources to finish the restoration of the film "Très tristes tigres" that it is doing in Chile and Uruguay; to make the transfer of nitrate images into acetate of Costa Rica, Guatemala, Perù and Sao Paulo Archives.

It was taken into consideration the importance of that in the next Congress, to be held in Madrid, participate the greatest number of Latin American film archives. As regards to, Chema Prado expressed that he is making negotiations to obtain the support to cover the travel and loadging expenses up to ten representatives of Latin America. At last, it was requested to him that we would like to count, within the Congress, with two sessions to screen the films, that has been restored with the ICI's funds.

Association des Cinémathèques Européennes - ACE

José Manuel Costa

Including now 31 formal members, ACE has been continuously growing and widening its scope of activity. Dating back to the middle eighties, the European associative movement has reached high momentum between 1991 and 1995, with the LUMIÈRE Project - an initiative of the European Union FIAF archives benefitting from the support of the MEDIA Programme, which came to an end because of the new rules of

this Programme. Facing the new context, the movement had then a decisive turning point in September 1996, in S. Sebastian, where we have decided to open up the Association already existant under the name of ACCE (Association des Cinémathèques de la Communauté Européenne) to the whole of Europe, thus creating ACE. And, by that time, we decided to start a "trial period" of eighteen months, with a new formal structure (including the payment of a regular fee for secretarial expenses), aiming to clarify the real potential and practical possibilities of this movement, now dispossessed of any guarantee of continuous external support.

The "trial period" having now reached its end, ACE has just made its final balance in the recent General Assembly in Prague, by the occasion of the 1998 FIAF Congress. This was in fact the most participated G.A ever made (where *all* formal members were present, plus many other observers) and, in face of the results obtained, the members expressed an unanimous wish to go on with the association.

Besides the internal discussion on its structure and scope, ACE has concentrated on two main levels of activity: the launching of collective projects in various professional archive fields; the external representation of the film archives and the dialogue with other european institutions. And in both of them, during the last two years we could register tangible progress.

First of all, ACE resumed activity concerning two previous LUMIÈRE initiatives, which either remained unfinished or claimed for natural further development. These were the JEF project (Joint European Filmography) and the SEARCH FOR LOST FILMS. So far, the european filmography had in fact encountered some technical problems regarding the merge of the various software used by some archives and institutions, along with clear delay in the development of some national filmographies. However, by the time this bulletin is published, a first experimental CD-Rom with the data received so far is expected to have been sent to all members. As for the SEARCH, under the coordination of Gianluca Farinelli and Vittorio Martinelli, we have managed to approve some further support by the European Commission, through the RAPHAEL Programme, which enabled new identification operations. And, following these actions and support, ACE approved to internally finance new actions to be carried out during the course of 1998. Updated lists of lost films and of recently identified material have already circulated and are available to all FIAF members in Bologna through Coordinator Gianluca Farinelli.

As for collective projects launched since the end of LUMIÈRE, we have diversified the areas of activity, including now the decisive area of training and some *technical research projects* coordinated by the european GAMMA group, based in Bologna.

Training has in fact become a new major concern for ACE. With the support of MEDIA II, we have launched ARCHIMEDIA, a joint initiative of European Union film archives and some of the major European univer-

sity film departments, divided into two parallel, complementary initiatives, both organized on a one year basis: the initial training sessions (for students with at least a three year course on film studies and for young professionals) and the seminars/workshops for professionals. The basic idea is to respond to specific training needs of film archives and other professionals having to deal with the "film heritage" in whatever condition (practical or theoretical). The main objective is to change empiric, self-apprenticeship training systems into a real professional approach, or, ultimately, to contribute to change an area of film activity into a real *profession*.

In the technical research area ACE archives launched the projects FILM ARCHIVES ON LINE and ALL THE COLOURS OF THE WORLD, both coordinated by the GAMMA Group (an independent group gathering conservation/restoration experts of film archives and of film laboratories dealing with research on these areas). The former is a three year project co-financed by the E.U. Programme LEONARDO, aiming to create and make available on a wide basis new training and research tools. The latter is a shorter (one year) research project on tinting and toning techniques and restoration co-financed by CALEIDOSCOPE.

Concerning the external representation, ACE has been in as many European forums as possible, and has opened new areas of dialogue with other professional film associations. On this level, we should stress the presence on the annual Strasbourg Forum of European Cinema (the first two years, 1996 and 1997), the meetings held in the context of the Festivals of S. Sebastian and Berlin, the presence in the Eureka meeting in Sitges last October 1997 and the meetings and contacts with FERA (Fédération Européenne des Réalisateur de l'Audiovisuel) namely in order to discuss possible joint actions in favour of the preservation of the film heritage.

Last but not the least, responding to the interest of its members, ACE has now also opened dialogue with FIAPF (Fédération Internationale des Associations de Producteurs de Films) in order to possibly achieve adequate new models for the voluntary deposit of films in most countries..

Through all these activities, we are therefore consolidating the Association as a growing, permanent continental structure for the development of the preservation and valorization of the film heritage.

Uncharted territory: Essays on early non-fiction film

Contributions were written by: Tom Gunning, Martin Loiperdinger, Heide Schlupmann, Roland Cosandey, Mark-Paul Meyer, Hartmut Bitomsky, Jennifer Peterson, Thierry Lefebvre, Daan Hertogs, Nicholas Hiley and William Uricchio. Edited by Daan Hertogs & Nico de Klerk. Amsterdam (Nederlands Filmmuseum) 1997. 132 pages with colour and b&w illustrations, Price: 27,50 Dfl.

A 'spin-off' of two events on early non-fiction film organized at the Nederlands Filmmuseum: the 1st Amsterdam Workshop on early non-fiction film (1994) and a workshop led by German filmmaker/essayist Hartmut Bitomsky (1995). This book contains original contributions as well as a couple of thoroughly rewritten versions of earlier published articles. Various Amsterdam Workshop participants have developed ideas and suggestions that the editors felt didn't always make it to the mainstream of the workshop discussions into essays.

Pierre Hébert, l'homme animé

par Marcel Jean, Montréal, Les 400 coups, 1996, 223 p., ill.

Publié à l'occasion de la sortie de *La Plante humaine*, premier long métrage de l'animateur québécois, le très beau livre de Marcel Jean est tout à la fois essai, portrait, biographie, anthologie, entretien, etc. Cette approche éclatée convient parfaitement à l'œuvre multiple de Pierre Hébert.

Auteur de plus de vingt films (depuis 1962), Hébert a aussi été associé fréquemment en tant qu'animateur au travail de cinéastes de prises de vues réelles, en fiction (Carle, Leduc, Lefebvre), comme en documentaire (Bélanger, Rached). Héritier direct de Norman McLaren, virtuose du dessin sur pellicule, son œuvre, éminemment personnelle, est tout entière sous le signe de l'expérimentation, tout en demeurant fréquemment politique ou sociale, et toujours poétique.

Passionné de peinture et de musique, Hébert a fréquemment été le compagnon de route de musiciens improvisateurs, allant même jusqu'à créer des concerts-événements (ou « performances ») au cours desquels il réalisait à chaud de petits films dessinés directement sur la pellicule grâce à un dispositif de son invention et selon une technique digne du trapèze volant.

Egalement collaborateur de chorégraphes canadiens, américains et français, Hébert est enfin un cinéaste qui a beaucoup écrit sur son travail et sur le cinéma d'animation en général.

Lui-même homme-orchestre (critique, cinéaste, professeur, éditeur, etc.), Marcel Jean¹ a créé à partir et autour de son sujet un livre-guide qui nous entraîne à travers l'œuvre d'Hébert, de surprise en surprise, avec un

A l'origine de cet ouvrage : le premier Atelier d'Amsterdam de films de non-fiction de 1994 et une rencontre organisée par Hartmut Bitomsky en 1995. Ce livre présente les exposés ainsi que des documents publiés précédemment révisés.

Punto de partida de esta publicación : el primer Taller de Amsterdam de películas de no-ficción organizado en 1994 y el encuentro organizado por Hartmut Bitomsky en 1995. El libro presenta las ponencias y documentos publicados precedentemente actualizados.

Pierre Hébert, l'homme animé

Publicado en ocasión del estreno de La Plante humaine, primer largo-metraje del director de cine de animación quebequense, el admirable libro de Marcel Jean es a la vez ensayo, retrato, biografía, antología y entrevista con el cineasta. Este enfoque múltiple corresponde a una obra tan diversa - experimental, marcada tanto por contenido político y social, siempre poética - como la de Pierre Hébert.

1. Marcel Jean est également l'auteur d'un essai remarquable sur le cinéma d'animation, *Le Langage des lignes (Les 400 coups, Montréal, 1995)*.

plaisir toujours renouvelé. La qualité des textes du cinéaste, très astucieusement intégrés au parcours que l'auteur nous propose, est pour beaucoup dans le succès de l'entreprise. Le livre est abondamment (et intelligemment) illustré, ce qui ajoute encore au plaisir de la lecture active que nous propose Marcel Jean.

Robert Daudelin

Psycho. De la figure au musée imaginaire : théorie et pratique de l'acte de spectature

par Martin Lefebvre. Montréal / Paris, Harmattan, 1997, 253p.
ISBN : 2-89489-035-4

Depuis les années quatre-vingt, la réflexion théorique et historique sur le cinéma au Québec a fait d'énormes progrès. De plus en plus d'individus acquièrent leur doctorat et leurs thèses font à l'occasion l'objet de publications. Le monde des études cinématographiques et des cinémathèques en particulier connaît bien les travaux d'André Gaudreault sur le cinéma des premiers temps. Mais il n'est pas le seul au Québec à publier le fruit de ses recherches. En 1996-97, deux livres sont parus qui apportent leur contribution à la compréhension du fonctionnement du dispositif filmique. Le premier, celui de Jean Châteauvert, porte sur *Des mots à l'image. La voix over au cinéma* (Méridiens Klincksieck / Nuit blanche éditeur, 1996).

Mais je voudrais parler plutôt de l'ouvrage de Martin Lefebvre sur la spectature. Déjà le mot peut rebuter dans sa nouveauté. Disons, pour faire bref, que la spectature est au spectateur ce que la lecture est au lecteur : « un acte à travers quoi le spectateur met à jour des informations filmiques, les organise, les assimile, les intègre à l'ensemble des savoirs, des imaginaires. » Lefebvre part d'une séquence de *Psycho*, le célèbre meurtre sous la douche, et réfléchit sur la représentation imaginaire et mémorielle qui l'a impressionné. Bref il se questionne sur ce qu'il retient de ce film, de cette séquence. Mais avant d'arriver, à la page 121, à l'analyse de la séquence elle-même, il va, au cours des deux premiers chapitres (« Le parti pris de la spectature » et « De la forme »), préciser dans le détail le cadre conceptuel à l'intérieur duquel il mène sa démarche.

Dans cette entreprise, Lefebvre convie tout autant Peter Kubelka qu'Eisenstein, le pragmatisme de Charles Sanders Peirce que la rhétorique de Cicéron et la sémiotique d'Umberto Eco. Cette partie de l'ouvrage intéressera beaucoup ceux qui s'interrogent sur la façon dont un film produit du sens, sur la manière dont un spectateur l'interprète et en construit des figures. Ils trouveront éclairantes les notations sur les processus qui définissent l'acte de spectature et balisent l'émergence du sens, à savoir les processus perceptif, cognitif, argumentatif, affectif et symbolique. Cette « pentade » ne laisse pas d'en évoquer une autre, célèbre : celle d'Eisenstein dans « Méthodes de montage » (*Le film, son sens, sa*

forme), sauf que celle-ci est définie de la perspective inverse, celle de la mise en forme du sens par le cinéaste. Le lecteur ne manquera pas non plus de porter une attention particulière aux unités cognitives qui permettent au spectateur de comprendre l'à-propos d'un film et de construire sa forme narrative. Lefebvre propose quelques concepts (script, scène, « Memory Organisation Packet ») qui gouvernent la mise en formes du film et conséquemment l'émergence de la figure, notion-clé pour l'auteur car elle ouvre sur la mémoire et l'imaginaire.

C'est alors que Lefebvre entre dans la deuxième partie de son livre, les deux derniers chapitres. Il y va d'abord, au chapitre trois, d'un examen détaillé de la séquence du meurtre sous la douche et des multiples interprétations qu'elle fait surgir. Cet examen peut étonner dans la mesure où Lefebvre met à jour des chaînes sémiotiques auxquelles probablement beaucoup de spectateurs n'ont jamais songé : alimentation, couteau, cannibalisme, pomme de douche, corps-tuyau, orifices, configurations érotiques, appétit sexuel, et j'en passe. Ce processus de complexification est mis en lumière de façon exemplaire dans l'analyse de treize pages que fait Lefebvre d'un tableau qui n'apparaît à l'écran qu'un tout petit moment : *Suzanne et les vieillards*, et dont il conclut que ce que nous voyons en fait, c'est *Marion et les vieillards*.

Le chapitre quatre devrait fasciner les cinéphiles et particulièrement ceux qui travaillent dans les cinémathèques. En effet, sous le titre « De la série comme musée imaginaire » (s'inspirant par là de la notion mise de l'avant par André Malraux), Lefebvre étudie tous les *sequels de Psycho* ainsi que tous les films où la figure du meurtre sous la douche est reprise presque sous le mode du *remake*. Au total, il examine dix-huit films (où se retrouvent notamment De Palma, Carpenter ou De Vito) qui constituent, je dirais, la série figurale rapprochée de *Psycho* (car l'auteur nomme d'autres titres qu'il avait placés dans sa série en fouillant dans sa mémoire filmique).

En conclusion, on peut dire que pour Lefebvre, la spectature est un acte individuel dont la « richesse » repose sur le savoir encyclopédique, culturel et social du spectateur, sur sa mémoire, sur son imaginaire. Il plaide en définitive pour une approche subjective du sens afin de prendre en compte au plan théorique des aspects de l'expérience filmique dont ne tiennent pas compte les autres approches du cinéma (études intertextuelles, par genre, par thème, etc.). Je ne peux affirmer que je partage tout à fait le point de vue de l'auteur car j'estime que si le spectateur construit le sens d'un film, il existe d'autres facteurs « objectifs » qui le construisent aussi. Mais je reconnais que l'ouvrage de Lefebvre nous oblige à interroger le spectateur du point de vue de la construction par sédimentation des interprétations et, en termes plus circonscrits mais tout aussi fascinants au plan individuel, à nous interroger sur notre propre cinéphilie, sa profondeur, les réseaux qu'elle tisse. On a tous son propre musée imaginaire, sa propre cinémathèque imaginaire. N'arrive-t-il pas parfois que les projections d'une cinémathèque en constitue un écho public ?

Pierre Véronneau

About « spectation »...

« Spectation »... is to spectator what lecture is to lector... This is how Pierre Véronneau summarises the notion that Martin Lefebvre defines in the 120 first pages of his book, and which he then illustrates - in the last three chapters - analysing in all its dimensions the famous murder under the shower, that seems to have left deep impression in his memory...

A propósito de la « espectadura »...

La espectadura es al espectador lo que la lectura es al lector... Así resume Pierre Veronneau la noción introducida en unas cientoveinte páginas por Martin Lefebvre en su libro, y que luego ilustra analizando - en tres capítulos finales - el célebre asesinato bajo la ducha, en todos sus dimensiones, que tan profundas huellas ha dejado en su memoria...

AFI : catalogue de films ethno-américains.

Le NCFVP de l'AFI vient de publier son dernier catalogue de films de fiction. Le volume s'intitule *Within Our Gates : Ethnicity in American Feature Films, 1911-1960*, et fournit de l'information détaillée sur 2.464 films dans lesquels l'approche de l'identité ethnique américaine est déterminante. Ses 1.571 pages contiennent les films produits aux Etats-Unis, ou à l'étranger par des compagnies américaines, et sortis en salle aux Etats-Unis. Plus de 900 éléments n'avaient jamais été répertoriés dans la célèbre série des catalogues AFI auparavant.

AFI : Catálogo de filmes etno-americanos.

El NCFVP del AFI acaba de editar su último catálogo: *Within Our Gates: Ethnicity in American Feature Films, 1911-1960*. Este, proporciona informaciones detalladas sobre 2.464 filmes cuyo enfoque principal es la identidad étnica americana. En 1.571 paginas se describen todas las películas producidas en los Estados Unidos, o el el extranjero por compañías americanas, exhibidas públicamente en los EE-UU. Más de 900 elementos no habían sido publicados nunca en la célebre serie de catálogos del AFI.

Rencontres autour des inédits

L'Association Européenne des Inédits publie un ensemble d'essais consacrés au film d'amateurs. Le terme inédits désigne les images en mouvement évoquant tout aspect de la vie de nos sociétés, d'hier et d'aujourd'hui, réalisées sur des formats et supports qui, à l'origine, n'étaient pas destinées à une diffusion dans les circuits professionnels de l'audiovisuel. Rencontres autour des inédits présente une grande variété de réflexions qu'inspirent aujourd'hui les films amateurs. L'ouvrage présente une approche interdisciplinaire et originale de la pratique cinématographique amateur d'avant la vidéo, qui permet d'élargir l'étude strictement historique des documents. Ecrit dans un style direct, le livre propose la découverte étonnante et pleine de surprises d'un univers cinématographique particulier.

AFI publishes catalog on Ethnic-american films

The American Film Institute's National Center for Film and Video Preservation has published the newest entry in the AFI Catalog of Feature Films. The special single-volume Catalog is entitled *Within Our Gates: Ethnicity in American Feature Films, 1911-1960*, and provides detailed information on 2,464 films in which American ethnic identity is a significant focus. The 1,571-page book includes all features produced in the U.S. or abroad by U.S. companies that received public exhibition, including many documentaries and educational films. Over 900 of the entries have never before been published in the Catalog series.

The title *Within Our Gates* is taken from the 1920 feature directed by Oscar Micheaux – the earliest-surviving film by this pioneering African-American filmmaker – and reflects the experiences of the many ethnic groups that came to the United States. The volume documents the extraordinary cultural diversity of American film production, including the nearly 300 American features that were produced by and for immigrant populations in 18 foreign languages. The work is indexed by Chronology, Personal Name, Subject, Ethnic Category, and Foreign Language. Of particular interest is the Ethnic Category Index, which lists the films within more than 110 ethnic groupings, including every identifiable Native American tribe.

Within Our Gates was edited by Alan Gevinson, working with Catalog executive editor Patricia King Hanson and the AFI Catalog staff. Funding was provided by the National Endowment for the Arts (through the AFI Preservation Challenge grant), the National Endowment for the Humanities, and Bank of America. As with other AFI Catalog volumes, *Within Our Gates* is available through the University of California Press.

Gregory Lukow

Jubilee Book. Essays on Amateur Film / Rencontres autour des Inédits

Edited by Association Européenne Inédit (AEI), 1997. ISBN 2-9600153-0-4, 144pp. ill. 750BEF + mail and banking costs. RTBF, Passage de la Bourse, B-6000 Charleroi

This collection of 14 essays on amateur film celebrates the achievements of the European Association Inédits (AEI) over the past six years. The word *inédits* (or *amateur*) refers to informal moving images evoking any and every aspect of life, both past and present, produced on a whole range of formats and gauges for private use. The principles underlying the AEI are based on the knowledge that the testimony hidden in non-professional film adds an extra dimension to our audiovisual heritage and to the collective memory of our societies.

Essays on Amateur Film reflects a wide spectrum of thoughts and approaches towards amateur film, focusing on both the solely family film and the more sophisticated hobby film. The publication proposes an

original interdisciplinary approach concentrating primarily on film from the pre-video era, which enlarges the strictly historical research of documents.

To complement this scholarly approach, a number of the authors have written interesting and lively accounts describing the special characteristics and the potential of inédits film in the context of national, regional or local film archive collections and as footage for television productions. Articles based on the writers' personal experiences come from countries and regions as diverse as Belgium, Brittany, Canada, Denmark, the Netherlands, Scotland and the United States. This well-presented book is illustrated with numerous old documents that bring the films – and the subject matter – to life.

Essays on Amateur Film is essential reading for film archivists, historians, researchers and television producers, yet its eminent readability makes it accessible to nonprofessionals as well.

Footage: The Worldwide Moving Image Sourcebook

New York, Second Line Search, 1997, 1098p.

Avec l'explosion des chaînes spécialisées de télévision, la production grandissante de cédéroms multimédia, le développement des recherches historiques en cinéma, la demande pour des images d'archives se fait de plus en plus pressante. Parallèlement à ce besoin de l'industrie se trouve un nombre important de dépositaires de plans d'archives qui pour des raisons politiques et économiques désirent faire connaître leur fonds documentaire. Le débat contradictoire qui existe depuis longtemps dans les archives entre montrer et conserver se résout graduellement en une volonté grandissante de donner accès aux collections.

Dans ce contexte une liste d'institutions possédant des fonds de plans d'archives devient un précieux instrument de travail pour les bibliothécaires et archivistes qui sont sur la ligne de feu pour répondre au repérage des documents d'archives.

C'est le pari que veut tenir *Footage: The Worldwide Moving Image Sourcebook*. Le projet est ambitieux et se veut une version augmentée et mise à jour de *Footage 89/91* qui avait fortement été apprécié il y a quelques années.

S'adressant non seulement aux professionnels de l'image, mais à toute personne désireuse de se procurer des séquences animées, le répertoire est édité par une solide équipe de collaborateurs, institutions et associations ; il offre une liste mondiale d'institutions possédant des fonds d'archives, leur description, les conditions pour y avoir accès, les personnes à contacter et les conditions pour libérer les droits s'il y a lieu. Un index de plus de 10.000 sujets facilite la recherche des images désirées. Quelques articles d'information faisant le point sur la situation des plans d'archives et la conservation des films complètent ce guide qu'on peut facilement qualifier d'indispensable à la recherche.

René Beauclair

Encuentros sobre inéditos

La Asociación Europea de Inéditos publica un conjunto de ensayos sobre el cine amateur. Este término designa todo tipo de imágenes en movimiento que evocan algún aspecto de nuestras sociedades, de ayer y de hoy, creadas en formatos que en su origen no estaban destinadas a una difusión a través de circuitos profesionales del audiovisual. *Rencontres autour des inédits* presenta diversas reflexiones inspiradas por el cine amateur. El libro propone un enfoque interdisciplinario y original de la práctica cinematográfica amateur anterior al video que va más allá que el mero estudio histórico de los documentos. Escrito en un estilo directo, invita a descubrir un universo cinematográfico particular.

La Crise des Cinémathèques ... et du monde

by Raymond Borde and Freddy Buache, with an afterword by Dominique Païni.
Lausanne, *L'Age d'Homme*, 1997, 109 pages.

This little book is a polemic about the situation of film archives on the eve of the millennium. It may give the lay reader a feeling that he has come in on a conversation that has been going on long before he arrived in the room.

You should not expect an impartial review from me of a book whose authors are respected and admired colleagues with whom I shared forty years of working to save the cinematic heritage. Raymond Borde, founder of the Cinémathèque de Toulouse, and Freddy Buache, former director of the Cinémathèque Suisse, join in a spirited discussion of the current state of film archives, with much regret for lost values. Dominique Païni, the current director of the Cinémathèque Française, has added a calm afterword that sometimes contradicts the positions of Borde and Buache.

Borde provides the chief arguments of the book. He gives a brief summary of the founding archives of FIAF and the proliferation of this movement to today's 120 archives in 68 countries. He regrets that most archives are now ruled in the name of efficiency, according to his view, by soulless administrators, in contrast to the original heroic and passionate founders. Nevertheless, he finds some changes for the good. He is glad to see the old secrecy about the collections to be fading away, and he thinks that the existence of films in several archives (where once they were unique copies) provides more security. It seems that now, in some countries, at least, film archives are recognized as national institutions on a level with art museums and national theaters.

However, Borde finds that archives are in a state of crisis at several points. One is the money given to archives for their work. Not too little, he seems to say, but too much : the huge state subsidies bring in the accountants and administrators who have no knowledge of the profession, yet sometimes try to make or overrule archival decisions. He is also concerned that some unnamed archives are wasteful of these funds, spending on nonessential activities and staff, and urges that the budgetary priority must always be the archival tasks. We must agree with that. There is no doubt that the bureaucracy that comes with receiving grants and subsidies is an annoying load onto the daily tasks of an archivist. In my part of the world, however, we would be content to take these problems along with the money. Have not the film archivists struggled all these years to get to this point?

The second point of crisis is that the rights holders have become active, now that old films are once again worth money to them. This has greatly increased demands for access on the film archive. Borde believes that the new generation of archivists are dominated by what he calls the « Anglo-Saxon ideology », which acts in strict observance of the property laws (as some early archives always did, I might add), as opposed to the romantic old pirates of yore, and suspects the new archivists would not even know how to say no to a claimant for a unique film copy in their collection. I

think the reverse is true: archivists are in a much stronger position to say no today when it is necessary to save a film. Borde does see the benefits of the new situation: archives finally have gained the confidence of the producers, which has greatly enriched the collections.

The third point, perhaps the most significant in the book, is the proliferation of moving images through television and in the easy availability of film reproductions on video. This means that archives must look at the goals of their archive projections (and all of their means of providing access) in a different light. All three archivists seem to fear the impact of a broad audience experienced in viewing images, which seems to me to be contradictory because our profession is mainly concerned with the popular culture. For Dominique Paini, the exhibition program should serve an educational function, to help spectators bring knowledge to the mass of moving images now so easily available to them. For Borde, as for Buache, there is inspiration in Langlois's famous statement about his satisfaction in showing a rare film in an empty theater to an audience of two or three. Borde says that a balance must be found between educating the mass public and the needs of the few. In fact, the archives' audiences have always been very small and specialized and still are, when compared with the mass audiences for film and television. Whatever the level of the public's intellectual appreciation of cinema, in my opinion we should be glad to welcome a new audience with a knowledge of moving images of past times, at least in the form of video reproduction. The problem is that the vast majority of young people in the United States, and I suppose elsewhere, have seen only video reproductions of films older than a year, if indeed they have seen the originals at all, but nonetheless know much more of their cinematic heritage in this limited way than past generations. We are now at a point similar to that time when the first film archive movement found its inspiration in the disappearance of silent films. Today, the vanishing of the original film viewing experience is the real crisis. Our mission for the new century should be to find more ways to show these young audiences the real experience of cinema.

Borde points to the wide proliferation of film archives as an important change for FIAF. He remembers when some members wanted to limit membership in the federation in order to retain the ideal model of an archive and, let us remember, to gain the confidence of the producers. However, here is a change which Borde heartily approves, and FIAF itself no longer worries about, because an acceptance of varied models of archives has strengthened the archive movement. As well, it has insured the preservation of moving images that had escaped the major archives. Cooperation among regional archives and national archives has proved highly productive. He also speaks for open catalogs and FIAF's project for an international data bank of holdings. Now that the collections have become so large, he urges that archives must provide for exploration of them. Borde remembers the thrill of discovery in ash cans, garages and flea markets in the early days. In fact, the thrill is still very much alive on the archive's shelves, where vast collections wait for review. He insists, and I would agree, on the right of historians to know about the availabil-

ity of all the materials in their field of study. In an annex that seems oddly out of place in the midst of all this, Borde argues for the retention of dubbed film copies. In my opinion, this is one of the most valuable contributions of the book. He has made me rethink this question.

Freddy Buache, on the other hand, seems to be almost entirely pessimistic about the new situation of film archives. Like Borde, he laments the passing of the days when the passion for cinema was the only weapon for saving our cinematic heritage. He does not think that the functionaries who lead most of the world's film archives today can understand that. I believe that more often than Buache or Borde would admit, the new breed of professional film archivist may be moved by the same passions as the founders. Even the bureaucrats and accountants he scorns may sometimes be brought to share these enthusiasms. As someone who went through several different administrations, I always thought of it as one of my tasks to educate the new administrator. Buache does not care much for the current interest in film reconstruction, nor does he approve of the new methods in scholarship of the universities, nor the early film studies that were launched at the 1978 FIAF Congress in Brighton and continue actively today, nor the state of the world in general. While there are times when I can understand his criticism, for me, his viewpoint is too narrow, and too romantic. We must not forget the magnificent achievements of the past - how could we, they are on the shelves, in the vaults. But while the fundamental values of preserving the heritage do not and must never change, a broader sense of the archives' mission is needed to face the next century. The personalities of the founders created the institution but it is the institution that survives us all.

Eileen Bowser



FIAF Bookshop / Librairie FIAF

FIAF publications available from the FIAF Secretariat,

1 rue Defacqz, 1000 Brussels, Belgium

Periodical Publications /

Publications périodiques

Journal of Film Preservation (previously *FIAF Bulletin*)

Published twice a year by FIAF Brussels
Biannual subscription (4 issues): 1.750 BF,
50 US\$

International FilmArchive Cd-Rom

The FIAF FilmArchive CD-ROM is the easiest to use and the most authoritative film reference CD-ROM on the market. The only CD-ROM produced by THE INTERNATIONAL FEDERATION OF FILM ARCHIVES, the world's leading experts in film research and archive science, which includes the database of film holdings in FIAF archives and the International Index to Film/TV Periodicals from 1978 to present; Bibliography of FIAF Members' Publications; International Directory of Film and TV Documentation Collections etc. Annual subscription (two disks, Spring/Autumn, updating all files) 295 GB£, 460 US\$, 17.700 BF

General Subjects / Ouvrages généraux

Manuel des archives du film / A Handbook for Film Archives

Manuel de base sur le fonctionnement d'une archive de films. Edité par Eileen Bowser et John Kuiper.

Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper.
FIAF 1980. 151p. illus.: 1.190 BF, 34 US\$ (either French or English version)

50 Ans d'Archives de Film 1938-1988 / 50 Years of Film Archives

Annuaire de la FIAF publié pour son 50ième anniversaire, contenant une description de ses 78 membres et observateurs et un compte rendu historique de son développement.
FIAF yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development.
FIAF 1988, 203p. illus.: 1.120 BF, 32 US\$

Rediscovering the Role of Film Archives: to Preserve and to Show

Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143p.: 1.250 BF, 35 US\$

Technical Subjects /

Ouvrages techniques

Technical Manual of the FIAF Preservation Commission / Manuel technique de la Commission de Préservation

(containing loose-leaf publications in English and French)

A user's manual on practical film and video preservation procedures.

(classeur contenant des articles en français et en anglais régulièrement mis à jour)

Un manuel sur les procédés pratiques de préservation du film et de la vidéo.

FIAF 192p. by end 1993, 2.700 BF, 77 US\$ or 3.700 BF, 105 US\$ incl. "Physical Characteristics of Early Films as Aid to Identification."

Handling, Storage and Transport of Cellulose Nitrate Film

Guidelines produced with help of the FIAF Preservation Commission. FIAF 1992, 20p.: 700 BF, 20US\$

Preservation and Restoration of Moving Images and Sound

A report by the FIAF Preservation Commission, covering in 19 chapters the physical properties of film and sound tape, their handling and storage, and the equipment used by film archives to ensure for permanent preservation. FIAF 1986, 268p. illus. 1.750 BF, 50 US\$

Physical Characteristics of Early Films as Aids to Identification

by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of the early film producing companies. Written for the FIAF Preservation Commission. 1980, 81p. illus.: 1.650 BF, 47 US\$

Cataloguing - Documentation /

Catalogue - Documentation

Glossary of Filmographic Terms

A polyglot dictionary (English, French, German, Spanish, Russian) with definition of film and television credits terms.

Compiled by Jon Gartenberg, FIAF 1985, 141p.: 1.190 BF, 34 US\$

Glossary of Filmographic Terms, version 2

This new edition includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian,

Bulgarian. Compiled by Jon Gartenberg. FIAF 1989, 149p.: 1.750 BF, 50 US\$

International Index to Film Periodicals vol. 25. 1996

Edited by Michael Moulds. 634p.: 95 GB£, 152 US\$, 5.800 BF

International Index to Television Periodicals 1987-1990

Edited by Michael Moulds. 636p.: 80 GB£, 135 US\$, 4.800 BF

Subject Headings (Film) 1996

123p.: 18 GB£, 30 US\$, 1.110 BF

Subject Headings (Television) 1992

98p.: 16.50 GB£, 25 US\$, 900 BF

The lists of headings incorporate all the terms used in the Indexes, and are intended for use in the documentation departments of the member archives of FIAF.

International Directory of Film and TV Documentation Collections

A publication of the FIAF Documentation Commission, this 220 page volume describes documentation collections held in 125 of the world's foremost film archives, libraries, and educational institutions in fifty-four countries. The Directory is organized by country and indexed by city and special collections. Edited by René Beauclair.
1994: 50 GB£, 80 US\$, 3.000 BF

FIAF Classification Scheme for Literature on Film and Television

by Michael Moulds. 2d ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992.
35 GB£, 60 US\$, 2.100 BF

Annual Bibliography of FIAF Members' Publications

from 1979: 450 BF, 12 US\$ (each)

Bibliography of National Filmographies

Annotated list of filmographies, journals and other publications. Compiled by D.Gebauer. Edited by H.W.Harrison. FIAF 1985, 80p.: 1.080 BF, 30 US\$

Third FIAF Study on the Usage of Computers for Film Cataloguing

Provides description of computers, software and systems in use in various archives around the world, analysing differences and similarities. By Roger Smither for the FIAF Cataloguing Commission, FIAF 1990, 59p.: 1.050 BF, 30 US\$*

Evaluating Computer Cataloguing Systems - A Guide for Film Archivists

by Roger Smither, for the Cataloguing Commission. FIAF 1989, 35p.: 1.050 BF, 30 US\$*

*These last two publications are available together at a special price of 1.750 BF, 50 US\$

Règles de catalogage des Archives de films

Version française de "The FIAF Cataloguing Rules of Film Archives" traduite de l'anglais par Eric Loné.

AFNOR 1994, 280 p., ISBN: 2-12-484312-5, 1.300 BF, 35 US\$

Reglas de Catalogación de la FIAF para Archivos Filmicos

Traducción española de The FIAF Cataloguing Rules for Film Archives por Jorge Arellano Trejo, editada por Nelly V. Cruz Rodríguez e Iván Trujillo Bolio. México, 1998. 240 pp., ISBN-968-36-6741-4. 1.050 francos belgas, 30.- US\$.

American Film Index, 1908-1915.

American Film Index, 1916-1920.

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Programming and Access to Collections / Programmation et accès aux collections

Manual for Access to the Collections

Special issue of the "Journal of Film Preservation", #55 (Nov. 1997): 500 BF, 14 US\$.

The Categories Game / Le Jeu des Catégories

A survey by the FIAF Programming Commission offering listings of the most important films in various categories such as film history, film and reality, film and the other arts, national production and works in archives. Covers some 2.250 titles, with several indexes.

Une enquête réalisée par la Commission de Programmation de la FIAF offrant des listes des films les plus importants dans différentes catégories telles que l'histoire du cinéma,

cinéma et réalité, cinéma et autres arts, la production nationale et le point de vue de l'archive. Comprend 2.250 titres et plusieurs index.

ISBN 972-619-059-2. FIAF 1995: 1.500 BF, 40 US\$.

Miscellaneous / Divers

Cinema 1900 - 1906: An Analytical Study
Proceedings of the FIAF Symposium held at Brighton, 1978.

Vol.1 contains transcriptions of the papers. Vol.2 contains an analytical filmography of 550 films of the period. FIAF 1982, 372p.: 1.750 BF, 50 US\$

The Slapstick Symposium

Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, May 2-3, 1985.

Edited by Eileen Bowser.
FIAF 1988, 121p.: 950 BF, 27 US\$

Newsreels in Film Archives

Based on the proceedings of FIAF's 'Newsreels Symposium' held in Mo-i-Rana, Norway, in 1993, this book contains more than 30 papers on newsreel history, and on the problems and experiences of contributing archives in preserving, cataloguing and providing access to news film collections.

Edited by Roger Smither and Wolfgang Klau.
ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p. illus.: 2.000 BF, 50US\$

Available from other sources

Handbook for Film Archives, A

Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper. New York 1991. 200p. US\$ 30. ISBN 0-8240-3533-X. Available from Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514

Archiving the Audiovisual Heritage: a joint technical symposium

Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT & IASA. 30 papers covering the most recent developments in the preservation and conservation of film, video and sound. Berlin 1987, 169p. DM 45. Available from Stiftung Deutsche Kinemathek, Heerstrasse 18-20, 14052 Berlin, Germany.

Archiving the Audiovisual Heritage: third joint technical symposium

Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT & IASA. Ottawa 1992, 192p. US\$40. Available from George Boston, 14 Dulverton Drive, Furzton, Milton Keynes MK4 1DE, United Kingdom.

Il Documento audiovisivo: Tecniche e metodi per la catalogazione

Italian version of "The FIAF Cataloguing Rules of Film Archives".

Available from Archivio Audiovisivo del Movimento Operaio e Democratico, Via F.S. Sprovieri, 14 - 00152 Roma, Italy.

Available from K.G.Saur, Postfach 771009, 8000 München 71, Germany

International Directory of Cinematographers, Set and Costume Designers in Film

Twelve volumes related to German Democratic Republic, Poland; France; Albania, Bulgaria, Greece, Rumania, Yugoslavia; Germany; Denmark, Finland, Norway, Sweden; Italy; Spain, Portugal; Hungary; Czechoslovakia; Cuba, Soviet Union; Edited by Alfred Krautz. Compiled by FIAF

Terms and Methods for Technical Archiving of Audiovisual Materials

In English, French, German, Spanish and Russian. Compiled and edited by Günter Schulz for the FIAF Cataloguing Commission and by Hans Karnstädt for the FIAF Preservation Commission, 1992. ISBN 3-598-22592-X. 87p.

The FIAF Cataloguing Rules for Film Archives

compiled and edited by Harriet W. Harrison for the FIAF Cataloguing Commission, 1991. ISBN 3-598-22590-3. 240p.

World Directory of Moving Image and Sound Archives

Detailed listing of 577 audiovisual archives in 100 countries; compiled and edited by Wolfgang Klau. 1993. ISBN 3-598-22594-6. 192p.



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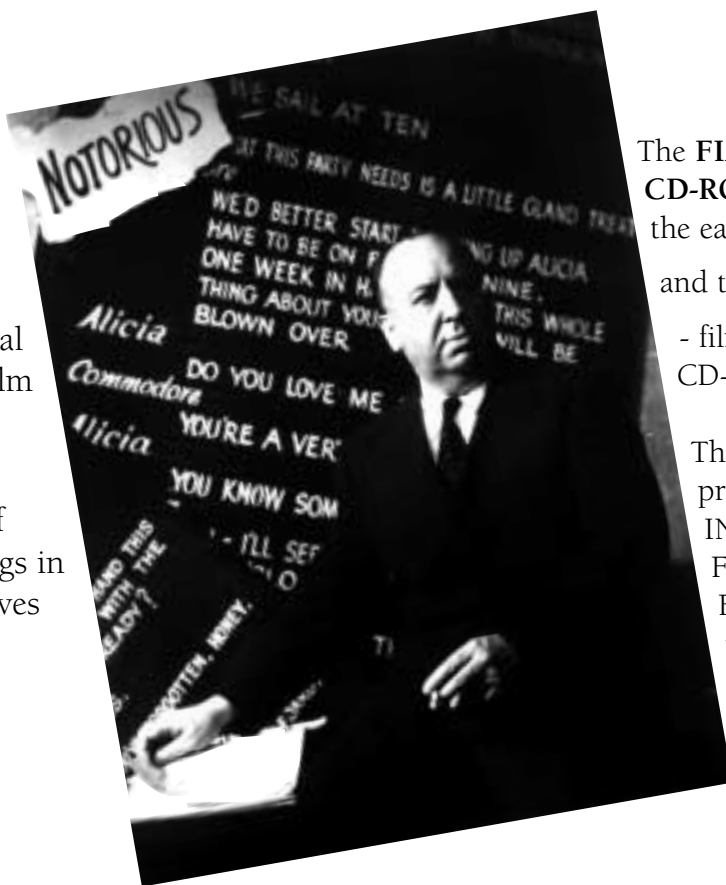
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