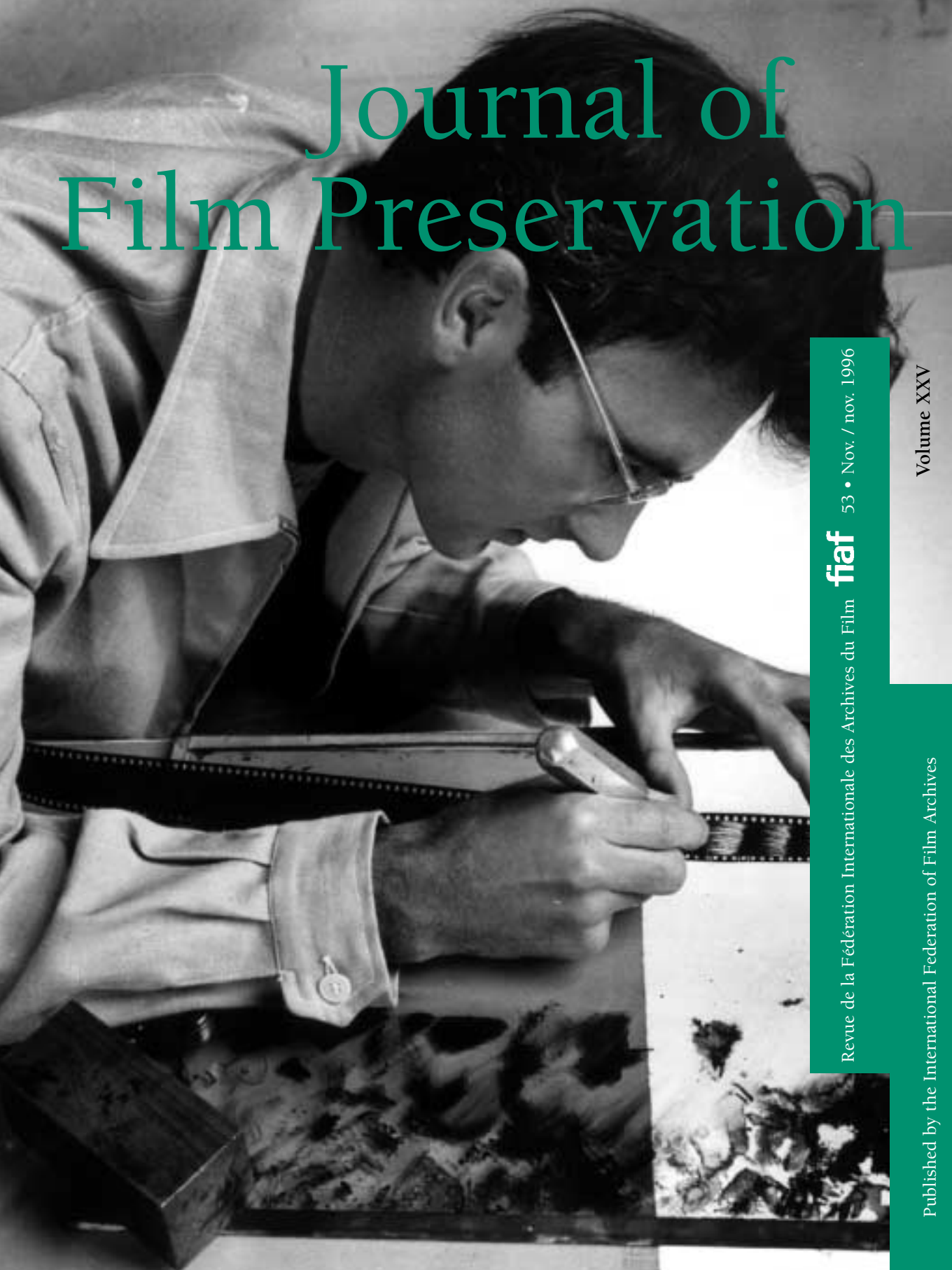


# Journal of Film Preservation

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July 1948.  
Norman McLaren is "shooting"  
*Begone Dull Care*  
Still: National Film Board of  
Canada / A. Beaver  
courtesy of Cinémathèque  
québécoise (Montréal)

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# Les droits des archives: préserver et présenter

## Special Section / Section spéciale: de la programmation/On Programming

*Communication de Gabrielle Claes au Symposium  
de la FIAF, Jérusalem, avril 1996*

Lorsqu'elle a commencé à réfléchir à la structure de ce symposium, Hoos Blotkamp avait imaginé que pour défendre le point de vue des archives, il serait bon d'avoir trois orateurs. Le premier aurait représenté ces archives où l'activité de préservation est prioritaire, voire exclusive; le second ces archives dont la programmation constitue l'activité prépondérante et où l'activité de préservation demeure extrêmement réduite; et le troisième ces archives qui essaient de mener ces deux activités de front. Si je suis la seule survivante de ce trio, c'est pour des questions d'horaire d'abord mais aussi faute de candidats s'identifiant à l'une ou l'autre des deux premières catégories. Il serait hâtif d'en tirer comme conclusion que toutes les archives membres de la FIAF partagent équitablement leurs énergies et leurs ressources entre la préservation et la présentation.

Qu'il s'agisse de préservation ou de présentation, l'interlocuteur essentiel pour les archives est le producteur, l'ayant droit et je me réjouis que cet interlocuteur principal ait accepté d'être présent en la personne de Mme Piaskowski. Je tiens également à préciser que je vais défendre ici un point de vue personnel qui n'engage que moi – et non la FIAF tout entière –, reposant sur des convictions mais aussi sur une situation et une pratique locales. J'essaierai toutefois, au travers du cas spécifique de la Belgique, de dégager des principes généraux qui susciteront, je l'espère, une large discussion.

### **Le cas de la Belgique**

La Belgique est un pays petit, dont la production cinématographique est très limitée. Comme dans pratiquement tous les pays européens, cette production est largement soutenue par l'Etat, et cela depuis plus de 30 ans. Il n'existe néanmoins pour l'instant aucune mesure imposant le dépôt légal de cette production.

Par ailleurs, en dépit de l'exiguïté du territoire, la distribution de films étrangers est abondante. Elle est assurée par ce que nous appelons des distributeurs indépendants, c'est à dire des sociétés belges qui établissent des contrats de distribution avec les producteurs étrangers. A côté de cela, il y a plusieurs représentants de grandes compagnies de production étrangères, américaines essentiellement: la Warner, la Columbia, UIP, Walt Disney ont actuellement un bureau de distribution à Bruxelles. Bien évidemment, il n'existe aucune forme de dépôt légal pour ces productions étrangères distribuées en Belgique.

Toute notre activité repose donc sur une pratique, heureusement très largement répandue, de dépôts volontaires. Qu'il s'agisse des productions

nationales ou des productions étrangères, nous pouvons considérer que 90% environ des films produits et diffusés dans notre pays nous sont déposés aujourd'hui. En 1995 p.e. nous avons reçu en dépôt 2.785 copies correspondant à 1.660 titres différents.

Je le répète: aucune obligation d'aucune sorte ne détermine ces dépôts. Ce qui sous-tend ces activités, c'est un climat de confiance, justifié par le sérieux de notre travail de conservation et par la rigueur extrême – voire la sévérité – appliquée à l'utilisation des films qui nous sont confiés, qu'il s'agisse de nos propres projections publiques ou d'utilisations extérieures. Il va sans dire que cette rigueur ne nous rend pas toujours populaires auprès des organisations culturelles et cinématographiques en Belgique, ni même auprès de nos collègues étrangers. Mais c'est elle qui, dans le même temps, conditionne les dépôts dont nous bénéficions, et tout manquement à cette rigueur les compromettrait irrémédiablement dans l'avenir.

Les principaux producteurs et distributeurs situés dans notre pays connaissent nos installations de conservation. Ils savent que leurs films sont conservés selon des normes scientifiques, prescrites internationalement. Ils ont pu constater par eux-mêmes comment se déroulait le travail dans nos dépôts. Ce travail de stockage, outre qu'il offre une certaine garantie de préservation de ce qui demeure leur propriété, ils ont l'occasion également d'en tirer un bénéfice immédiat. Il n'est pas rare en effet que, devant le nombre grandissant de copies tirées pour assurer une distribution qui couvre dans la même semaine, la totalité du territoire (si exigu soit-il!), les premiers dépôts nous arrivent moins d'un an après la première exploitation. La conséquence en est que, de temps à autre, les distributeurs nous réclament un matériel précédemment déposé, en vue d'une réexploitation ou de projections isolées. Nous sommes parfaitement conscients que ces retraits (provisaires) constituent une charge supplémentaire pour un personnel trop peu nombreux et débordé – et qu'ils peuvent même réduire à néant le travail de conservation déjà effectué. Cependant, ce service rendu aux distributeurs – qui demeure toutefois quantitativement limité (nombre total des copies déposées en 1995: 2.785, nombre des sorties pour distributeurs: 205) –, contribue à coup sûr à cette confiance que nous témoigne l'industrie.

Revenons maintenant à ces deux activités essentielles définies au début de cet exposé: la préservation et la présentation.

### **La préservation**

Je pense que nous nous accorderons tous sur la nécessité de sauvegarder rapidement le meilleur matériel possible. Il faudrait, à terme, que la restauration disparaisse non seulement de notre vocabulaire mais du champ de nos activités. Pour éviter d'avoir à restaurer plus tard, il faut préserver aujourd'hui. Le dépôt légal, pour la production nationale au moins, est certainement la meilleure réponse possible à cette préoccupation. Même si les producteurs se déclarent de plus en plus convaincus de la nécessité d'une conservation selon des normes scientifiques, même s'ils sont de plus en plus nombreux à recourir aux cinémathèques pour

*During her preliminary considerations for the Jerusalem symposium, Hoos Blotkamp thought she should invite speakers representing three different conceptions of archive practice: one who would give priority to preservation; one working in an archive where programming would be preponderant; and a third one who would try to combine both kinds of activities all together.*

*As there were no candidates who would identify with one of the two first categories, Gabrielle Claes stood as only representative of the archives but asserted that "it would be premature to deduct (from the absence of representatives of the other tendencies) that all FIAF archives allocate with equity their resources to both preservation and programming". In both mentioned matters, our essential partner is the producer, adds Gabrielle Claes and expresses her satisfaction for the dialogue that has flourished between our archivists and them. The author also recommends constructive auto-critic to be developed by our FIAF colleagues concerning their archival practice.*

retrouver des matériaux qu'ils ne détiennent plus eux-mêmes, très curieusement beaucoup d'entre eux continuent à faire preuve d'une grande négligence dans la préservation de ce qui est pourtant leur capital. Dans le cas notamment des productions à petit budget, le producteur (parfois lui-même réalisateur), se désintéresse de ses films anciens au profit exclusif de nouveaux projets à mettre en place. Une disposition légale en faveur de la conservation du cinéma est donc souhaitable, et nous saluons l'initiative que vient de prendre le Conseil de l'Europe en cette matière. Encore faut-il que le dépôt légal s'applique au matériel essentiel, c'est à dire le matériel de tirage. Nous avons beaucoup lutté, José-Manuel Costa, Michelle Aubert et moi-même, dans les négociations avec le Conseil de l'Europe pour obtenir le dépôt de "l'original ou d'un matériel permettant de retrouver la qualité originelle". Inutile de se leur-rer: si l'on autorise dans le cadre d'une pratique de dépôt légal, le dépôt de copies d'exploitation usagées, la sauvegarde des oeuvres n'est évidemment pas assurée, a fortiori s'il s'agit de copies vidéo, voire d'éléments non film.

N'oublions pas toutefois que ce dépôt légal ne résoudra qu'une partie des problèmes. Il s'appliquera uniquement à la production nationale et à dater du moment où il entrera officiellement en vigueur. Y échappent donc 100 ans de production nationale et toute la production étrangère. Pour cette masse énorme de films, que nous stockons pour une part depuis plusieurs décennies et dont certains ont été restaurés exclusivement à nos frais, des garanties devraient pouvoir être définies. Dans beaucoup de cas, non seulement les matériaux originellement déposés peuvent nous être retirés sans préavis ni dédommagement, mais même les matériaux produits par notre travail de restauration. La propriété à cet égard demeure, sauf dispositions contraires très rarement reconnues par les législations nationales, la propriété du producteur. Je voudrais revendiquer donc, pour les archives, un droit lié à ce travail de préservation, un droit moral d'une part et financier d'autre part. Que les producteurs nous comprennent bien: nous ne demandons pas de droits d'exploitation, nous ne demandons pas à pouvoir utiliser commercialement ces films dont nous souhaitons avant tout garantir la préservation à long terme. Cette préservation ne vise pas non plus à empêcher toute utilisation du film par son propriétaire. Dans la mesure où le film est préservé, son utilisation, au contraire, s'en trouve grandement facilitée. Il semble légitime que, dans ce cas, les archives puissent se voir attribuer une participation dans les frais de préservation et de restauration, qui ont permis ou amélioré l'accessibilité du film. Il est légitime surtout que cette préservation, nous puissions continuer de l'assurer, sans que des intérêts commerciaux à court terme ne viennent la mettre en péril.

### **La présentation**

La présentation est tout d'abord un devoir intellectuel et culturel. Les oeuvres doivent être montrées de manière à ce que demeure vivante, l'histoire du cinéma. Une histoire internationale du cinéma évidemment. Quel musée d'art, quelle bibliothèque d'envergure se limite à proposer au public des oeuvres produites localement? C'est aussi un devoir public,

politique en fait. N'oublions pas que les cinémathèques sont plus ou moins généreusement subventionnées par les pouvoirs publics, certaines d'entre elles font même partie intégrante d'une structure étatique, et il est inconcevable dans ce contexte que le travail qu'elles assument – et dont nous connaissons tous le coût considérable – serve uniquement des intérêts privés. Les autorités dont nous dépendons, en tout cas pour notre subsistance, attendent de nous que nous montrions les résultats de notre travail – et c'est une attente légitime que nous ne pouvons pas ne pas rencontrer.

Il s'agit toutefois de s'entendre sur le type de présentation. Je m'en tiendrai strictement ici à ce que j'appellerai des "présentations de cinémathèque", proposées dans une salle qui relève de sa responsabilité directe et régie par certains principes. Il doit être clair que la pratique que je vais décrire ici et la grande liberté dont elle est assortie, ne s'applique absolument pas à tout autre mode de présentation, fut-il appelé "culturel".

Pour notre part, à Bruxelles, nous proposons une programmation à la fois abondante, discrète et non lucrative. Abondante, puisque nous montrons cinq films différents tous les jours de l'année, et discrète puisqu'elle ne fait l'objet d'aucune publicité payante. Nous publions un programme qui doit être acheté par nos visiteurs, et s'il est régulièrement commenté dans la presse, c'est uniquement sous la forme d'articles rédactionnels. J'insiste également sur le caractère non lucratif de cette activité: nos prix d'entrée demeurent délibérément modestes. A l'heure actuelle, un ticket pour une séance coûte un peu moins de 2\$ s'il est acheté à l'avance. Un ticket acheté le jour même de la séance coûte moins de 3\$. A titre de comparaison, les billets dans les salles de cinéma coûtent à présent en Belgique ± 8\$. Cette modicité du prix des places correspond d'une part à la volonté de ne pas ériger cette activité de programmation en opération lucrative, mais prétend également encourager les visiteurs à suivre des rétrospectives, sans qu'une dépense trop lourde n'entrave la fréquence de leurs visites.

C'est également une programmation qui se veut complémentaire à l'offre de l'exploitation traditionnelle belge. En d'autres termes, comme cela arrive de plus en plus fréquemment, si certains classiques font l'objet d'une nouvelle exploitation, nous renonçons bien entendu à les montrer pendant la durée de leur exploitation, sauf autorisation expresse du distributeur. C'est en respectant rigoureusement ces règles, que nous avons obtenu une grande liberté dans l'utilisation des films qui nous sont confiés en dépôt et la gratuité totale de cette utilisation. Cela veut dire que nous ne payons pas de royalties aux ayants droit, ni pour les films déposés, ni pour ceux que nous leur empruntons. Nous ne sollicitons leur autorisation de les projeter que pour les films les plus récents (moins de 10 ans). Cette liberté-là est communément admise par tous les représentants de la profession cinématographique en Belgique, qu'il s'agisse des producteurs locaux ou qu'il s'agisse des distributeurs de la place.

Cette liberté, il a fallu la mériter. Tout d'abord en respectant les règles

*En sus reflexiones preparatorias del simposio de Jerusalén, Hoos Blotkamp pensó que se debían invitar a oradores que representaran tres concepciones distintas de la práctica de los archivos: uno que diera la prioridad a la preservación; un segundo que perteneciera a un archivo donde la programación fuera preponderante; y el tercero que tratara de llevar adelante los dos tipos de actividades al mismo tiempo.*

*Por falta de candidatos que se identificaran exclusivamente con una de las dos primeras categorías, quedó Gabrielle Claes como única representante de los archivos, quien acotó que "sería prematuro llegar a la conclusión de que todos los archivos de la FIAF reparten equitativamente sus recursos entre la preservación y la presentación".*

*Recalcando que, tanto en materia de preservación como de presentación, nuestro interlocutor esencial es el productor, Gabrielle Claes expresa su satisfacción ante el diálogo establecido entre archivistas y productores y preconiza una autocrítica productiva por parte de los primeros en lo que se refiere a la práctica de los archivos de la FIAF.*

déjà évoquées et qui nous différencient clairement de toute activité commerciale. Il ne faut pas que les salles des cinémathèques ou des musées du cinéma calquent leur pratique sur celle des cinémas commerciaux, fussent-ils art-et-essai. Mais ce n'est certes pas suffisant: les cinémathèques doivent remplir en outre, le plus rigoureusement et le plus efficacement possible, leur fonction première: la préservation du patrimoine cinématographique. Ce n'est qu'en raison du sérieux avec lequel ce travail-là est accompli qu'elles peuvent — à titre de contrepartie en quelque sorte — revendiquer une liberté de programmation.

Je souhaiterais pour ma part que cette liberté de programmation puisse se trouver généralisée dans le cadre de la FIAF. Je crains toutefois que dans l'état actuel des choses, une divergence grandissante entre les politiques pratiquées par les différentes cinémathèques à l'égard des ayants droit, les priorités, très différentes elles aussi, accordées aux activités de préservation et de programmation, les inégalités en termes de collection et de ressources financières, rendent tout cela extrêmement problématique. Comment concilier que dans certains pays les archives disposent de la liberté et de la gratuité d'utilisation évoquées plus haut, tandis que dans d'autres les ayants droit réclament et obtiennent des droits de location, y compris pour les films conservés et peut-être même restaurés par les archives elles-mêmes? Comment surmonter les diversités considérables entre les collections d'une part et les activités de programmation d'autre part? L'enquête menée par Catherine Gautier dans le cadre de la Commission de Programmation et d'Accès a montré que les proportions entre l'étendue d'une collection et l'activité de programmation varient grandement d'une cinémathèque à l'autre. Certaines assurent jusqu'à 90% de leur programmation par les films qu'elles détiennent, tandis que d'autres utilisent pour 80% d'autres ressources que celles de leur propre collection. Il n'y a, par ailleurs, aucun rapport arithmétique entre l'importance de l'activité de programmation et l'étendue d'une collection. Certaines grandes collections ne sont que sporadiquement montrées, tandis que certaines cinémathèques à collection réduite ont une très intense activité de programmation.

Sortons des schémas anciens, où la programmation était considérée comme l'ennemi de la préservation. Elle en est, en fait, le résultat juste et nécessaire. Il s'agit là d'une activité qui, loin de pouvoir n'être accomplie qu'au détriment de la préservation, peut au contraire lui servir d'incitant, accélérer les mesures de préservation et de restauration, améliorer et enrichir la collection.

Le dépôt légal peut résoudre la question de la sauvegarde des patrimoines nationaux, pour autant qu'il soit correctement appliqué. Un système de dépôt volontaire demeure par ailleurs indispensable, dont les modalités doivent être discutées plus avant avec les propriétaires des films, producteurs et ayants droit. Pour toutes les productions étrangères en circulation dans chacun de nos pays, c'est ce système-là qui, dans le meilleur des cas, restera d'application. A ma connaissance, seule la France jusqu'ici bénéficie d'une forme de dépôt légal pour la production étrangère également. Cet encouragement aux dépôts volontaires a pour



but – c'est évident – de compléter notre activité de présentation que l'on ne saurait vouloir limiter à la seule production nationale. Il peut aussi, dans une certaine mesure, avoir une fonction de préservation, fut-ce localement. Nous obtenons de plus en plus souvent de nos déposants qu'ils nous confient, dans la mesure du possible, plusieurs copies pour un même titre, ce qui permet d'assurer à la fois une certaine forme de conservation et de remplir la fonction de programmation. Dans un pays aussi petit que le nôtre, il n'est pas rare toutefois que les films soient distribués en une seule copie ou qu'au terme de l'exploitation une seule copie ait survécu. Dans ce cas-là, cette copie unique nous étant confiée en dépôt, nous nous interdisons de la présenter puisque nous ne détenons pour elle aucun matériel de protection ni positif, ni négatif. Cette règle, nos déposants la respectent eux-mêmes de plus en plus souvent et évitent de nous retirer un matériel qu'ils savent unique dans notre pays.

Je voudrais terminer par deux mots qui résument mes convictions personnelles dans cette affaire. C'est d'abord le mot "dialogue". Je reviens ici aux négociations qui ont suivi l'initiative du Conseil de l'Europe et qui ont débouché dans les textes reproduits dans le reader constitué par Hoos Blotkamp, et je ne crois pas me tromper en disant que ni les producteurs ni les représentants des cinémathèques n'ont été entièrement heureux des résultats tels qu'ils se traduisent dans ces textes, et ce pour des raisons évidemment opposées. Mais je crois (et la présence de Mme Piaskowski en témoignage) que nous avons, les uns et les autres, été très heureux de nous asseoir à une même table et d'entamer un dialogue, que nous nous sommes promis de ne pas interrompre. Je crois que nous devons, d'une manière aussi transparente que possible, démontrer l'efficacité de notre rôle aux producteurs, dans quelle mesure il est indispensable non seulement à la sauvegarde de notre patrimoine cinématographique commun, mais aussi qu'il peut dans certains cas servir leurs intérêts immédiats. Les producteurs, quant à eux, devraient revoir l'image qu'ils ont trop souvent de nous, qui ressemble davantage à celle de Errol Flynn dans *The Sea Hawk* qu'aux archivistes d'aujourd'hui. L'autre mot-clé, et là je m'adresse à mes camarades de la FIAF, c'est "auto-critique". Seul le sérieux de notre travail de conservation et de préservation peut convaincre les producteurs de nous accorder leur confiance. Nous avons voulu une FIAF largement ouverte, où se trouvent rassemblés différents types d'institutions, réparties selon diverses catégories. La préservation du patrimoine cinématographique n'est pas la priorité de certaines d'entre elles. Nous le savons tous, mais nous avons pensé qu'il était enrichissant néanmoins d'établir avec elles des liens plus étroits, au travers de notre Fédération. Pour toutes sortes de raisons – exigüité des collections, nécessité de ressources financières, obligations politiques –, certains ont orienté leurs activités vers la présentation au détriment parfois de la préservation. Cela doit être clairement dit et assumé. Entre nous aussi, il y a un dialogue à mener, des règles à préciser, qui nous permettront de poursuivre de manière constructive le dialogue entamé avec les producteurs.

# Comme dans un musée

*Communication de Dominique Pâni au Workshop de la Commission de Programmation à Los Angeles, avril 1995.*

Dans la Commission de Programmation j'ai eu l'occasion de me poser trois questions:

1. programmation et collection
2. programmation et restauration
3. programmation et fonction du cinéma.

1. Une des grandes questions animant l'histoire des archives de films depuis leur origine est la relation entre la programmation, la présentation des films, et la collection et sa préservation.

Les musées d'art dans leur forme moderne ont environ deux cents ans. Depuis la création du Louvre comme musée public en 1793 à Paris pendant la Révolution, tous les pays du monde ont leur musée sous la forme que nous connaissons bien:

- une collection permanente acquise sur de nombreuses années par les guerres, les achats.
  - des expositions temporaires qui permettent de renouveler le public mais aussi qui permettent de valoriser les collections permanentes.
- Lorsqu'un musée a un fonds important d'oeuvres d'un même artiste, une exposition temporaire permet l'emprunt d'oeuvres dans d'autres musées pour redécouvrir et valoriser la collection permanente;

Si le modèle des musées d'art est pour certains aspects une bonne référence pour réfléchir à nos cinémathèques, pourtant ce modèle n'est pas totalement pertinent.

D'abord les cinémathèques ne sont pas des institutions aussi anciennes que les musées. Et les oeuvres ne sont pas de même nature.

Les films ne s'exposent pas de la même manière. Les films sont du *temps*. Il est moins aisé de présenter simultanément une collection de films qu'une collection d'objets d'art.

En outre, les films ne sont pas des originaux. Il est naturel et légitime que les films circulent plus que des tableaux ou des sculptures.

La propriété des oeuvres cinématographiques est plus délicate: car si nous sommes en possession des copies matérielles, nous n'avons pas la propriété économique et artistique des oeuvres cinématographiques.

Nous devons donc conjuguer une programmation qui tente d'ouvrir le plus largement possible notre ambition de formation à l'histoire du cinéma et en même temps tenter de constituer une collection qui ne pourra jamais – pour des raisons matérielles juridiques et économique – être le reflet exact de la programmation. Pourtant, j'ai le sentiment que cela devrait être une tendance des cinémathèques et des archives de film: une programmation qui soit pour partie un écho, un reflet de la collection. Et la programmation devrait tendre à favoriser l'enrichissement de cette collection.



*Greed (Les Rapaces)* (Erich von Stroheim)  
Collection: Cinémathèque Royale  
(Bruxelles)



*Une Partie de campagne* (Jean Renoir)  
Collection: Cinémathèque Royale  
(Bruxelles)

C'est une question que je me pose depuis que j'ai pris la direction de la Cinémathèque Française: comment utiliser la collection pour programmer? Quelles grandes tendances de la collection – ses dominantes nationales, d'époque et d'auteur – peuvent orienter les choix de programmation?

Il est vrai que ce genre de question découle d'une situation qui est la nôtre à la Cinémathèque Française. Nous avons une collection. Mais lorsque j'ai trouvé cette dernière, sa conservation, son inventaire et la politique de restauration ne permettait pas d'orienter, "d'informer" la programmation.

Ainsi, le fait d'avoir à analyser l'exceptionnelle qualité d'un positif nitrate des *Rapaces* m'a donné envie de refaire un point le plus complet possible sur Stroheim l'année dernière.

Le centenaire Renoir et la sauvegarde de rushes non utilisés pour *La Partie de Campagne* m'ont conduit à m'assurer de la collection complète des films de Renoir en copies de conservation et, bien sur, de les montrer. Il est vrai, enfin, qu'un matériel nitrate d'un film de Baroncelli m'a donné envie de rassembler systématiquement toute la carrière muette de ce cinéaste.

Je suis très attentif à ce que notre programmation utilise 60% des films appartenant à notre collection. Ce n'est pas vrai à tout moment de l'année mais j'essaie d'y tendre à l'échelle d'une année.

En revanche, notre actuelle rétrospective Chaplin n'utilise que 20% de films nous appartenant, mais cela nous permet de montrer des films que nous ne montrons jamais bien que nous les possédions: des films de Starevitch par exemple, des imitateurs de Chaplin...

Donc, c'était ma première question: quelle relation de dépendance entre la programmation et les collections?

2. Ma deuxième question est plutôt un vague sentiment. Je m'inquiète parfois de l'obsession que prend la *restauration* dans nos tâches. Là encore, l'exemple des musées d'art n'est pas inintéressant. L'exposition prime tout dans les musées d'art, l'accrochage est la seule préoccupation. La restauration n'est à peine évoquée que comme une activité technique qui participe de l'évidence muséographique, même si il y a des problèmes éthiques importants dans toute initiative de restauration. Mais les gens des musées d'art n'en font pas une finalité comme parfois, aujourd'hui, le monde des cinémathèques. D'ailleurs le mot *restauration* est souvent excessivement employé pour ne désigner qu'un tirage.

"Restauration" est devenu un mot magique qui manifestement donne de la noblesse à notre mission.

La conséquence de cette obsession de la restauration est cette tendance actuelle à "monumentaliser" l'histoire du cinéma et à la transformer en une activité d'antiquaire. Cela consiste à montrer des films dans des endroits qui ne sont plus les salles de cinéma traditionnelles, les endroits vivants du cinéma. Il s'agit d'ennoblir les films en les projetant dans les opéras, dans les théâtres, surtout jamais là où aujourd'hui le cinéma devrait continuer d'exister. Ce sont des opérations qui participent au

Three main questions are raised:

1. What is the relation of dependence between programming, preservation, restoration and the collections? Comparing art museums to film archives, it is noted that museums also have a permanent collection and temporary exhibitions. When a museum has an important collection of works by the same artist, a temporary exhibition may borrow works from other museums, which permits rediscovery and reevaluation of the permanent collection. If the model of art museums is for some aspects a good reference to reflect on the cinémathèques, in other ways this model is not totally pertinent. Cinémathèques are not as old as museums, and the works are not of the same nature. We need to create a programming which opens as wide as possible a conception of the history of cinema and at the same time attempts to build a collection which could never - for financial, legal and economic reasons, exactly reflect the programming. Nevertheless, this should be a goal of film archives: a programming which would at the same time try to help enrich the collection.

2. Currently, restoration has become an obsession. The word "restoration" is often excessively used to designate only a new printing. Restoration has become a magic word which gives nobility to our mission. The consequence is this present tendency to "monumentalize" the history of cinema and to transform it into an antiquarian activity. It "ennobles" the films to project them in opera houses and theaters instead of the cinema halls. In the projects which participate in what one calls the patrimony, the film itself is only a background, an element of a monumentalism in which the orchestra, "in front of" the film, has come to play the principal spectacle. This phenomenon of "monumentalism" has another consequence: that of bringing the history of cinema back to the sociological level; with orchestral accompaniment, all the films are to be valued in the name of a "cultural history" which transforms all the cast-off footage into evidence. This is an art of accommodating the left-overs, this is a painted-up justification of archivism. Restoration engenders new film enthusiasts, culture-climbers, archivists who find at last an entree that traditional film culture has refused them. There has also occurred the veritable destruction of masterworks by ridiculous contemporary musical compositions supposed to be magnified by them. How to reunite the physical reconstitution of cinema history with the

judgment of taste that is critical reflection? Certainly, one must save the films, certainly it is necessary to restore them and show them. A new copy of a classic increases what we already know of the filmmakers. On the other hand, restoration does not invent great new authors that we do not already know, even if there is a certain re-evaluation. To program is already the first act of preservation. Cinema is as much conserved by the memory that we have of great retrospectives, thanks to new copies made on acetate. Restoration ought not in the future take the top priority in our tasks of programming. It is restoration that we should program and not program only the restorations.

3. Our activity, an activity of the patrimony, is one more cultural value of our contemporary culture, and in this context there is a tendency that falls back in old ideological ruts. It isn't formulated in the same manner, but it is the same old "sociology" which returns and tries to invade the activities of knowledge of the arts. One doesn't speak any more of "cinema witness of its time" but there is a return to a conception of art and cinema in particular as a sociological reflection of history itself. In this name everything is justified: the mediocrity of a so-called document is overcome by giving it the alibi of cultural and historic context. Frequently one adds to this the rarity. It is good to recall that the cinémathèques are above all - never more than today - the museums of an art form. It is important to recall today in FIAF that our mission is to recognize the memory and vitality of an art which is identified with a century and which has even totally shaped the 20th century as the perspective of painting has shaped the 15th and 16th century

projet que l'on nomme patrimonial. Le film n'est plus qu'un décor pour un fond de scène, un élément d'une monumentalisation dont l'orchestre, "devant" le film, devient l'enjeu spectaculaire principal.

Ce phénomène de monumentalisation a une autre conséquence: cela "hygiénise" l'histoire du cinéma et la nivelle par le point de vue sociologique: avec l'accompagnement orchestral, tous les films se valent au nom d'une "histoire culturelle" qui transforme tout déchet en témoignage. C'est un art d'accommoder les restes, c'est une revanche maquillée de l'archivisme. La restauration engendre des cinéphilies nouvelles, celles de parvenus de la culture ou celles d'archivistes qui trouvent enfin une entrée que leur a refusé la tradition critique et cinéphilique. Et je ne m'attarderai pas sur les véritables destructions de chef-d'oeuvre par de ridicules compositions musicales contemporaines censées les magnifier. (John Cate a ainsi barbouillé récemment le sublime *The Unknown* de Tod Browning). Dans ce contexte, il est de bon ton de se demander si après tout, Jean Renoir est réellement plus important que l'Herbier. Est-il raisonnable de continuer d'affirmer que Murnau est un immense artiste alors que de nombreux films de la même époque ne sont pas encore restaurés et revus avec le luxe musical et dans des copies restaurées?!

Le cinéma cesse ainsi de participer d'une contre-culture autodidacte qu'était la cinéphilie. En fait, c'est un effondrement paradoxal de la mémoire, car l'entreprise de restauration des films émousse les hiérarchies entre les cinéastes, hiérarchie qui découlait d'une critique de goût. Alors comment réunir le travail de reconstitution matérielle de l'histoire du cinéma avec le jugement de goût de la réflexion critique? C'est une grande question nouvelle.

Bien sur, il faut sauver les films, bien sur il faut les restaurer et les montrer. Une copie neuve d'un Murnau ou d'un Feuillade grandit ce que nous savions déjà de ces cinéastes. En revanche je ne crois pas que la restauration invente de nouveaux grands auteurs que nous ne connaissions déjà même si cela en réévalue certains.

Mais ce que je veux dire c'est que projeter, programmer c'est cela le premier acte de la préservation. Nous savons bien aujourd'hui que le cinéma s'est autant conservé par la mémoire que nous avons de grandes rétrospectives que grâce aux copies neuves reportées sur acétate.

**Programmer c'est préserver**, tant est créative la relation que nous créons entre les films quand nous les montrons par un "musée imaginaire" (Malraux). C'est à dire un musée fait de complémentarités et d'oppositions entre des oeuvres. La restauration ne doit pas, dans l'avenir, prendre le pas absolu dans nos tâches sur la programmation. C'est la restauration que nous devons programmer et non pas programmer seulement les restaurations.

3. Je voudrais terminer avec ma troisième question en rappelant que notre activité, qui est une activité de patrimoine, est un supplément d'âme, une plus value culturelle de la culture audiovisuelle contemporaine. Et dans ce contexte il y a une tendance qui se fait jour actuelle-

ment pour retomber dans des vieilles ornières idéologiques du passé qui ont fait crever le discours critique et tout le mouvement d'éducation du cinéma qu'étaient les ciné-clubs par exemple. Ces vieilles ornières idéologiques ne se formulent plus de la même manière, mais c'est le même bon vieux "sociologisme" qui revient et qui tente d'envahir les activités de connaissance des arts. On ne parle plus du "cinéma témoin de son temps" mais il y a un retour d'une conception de l'art et du cinéma en particulier, comme reflet sociologique de la grande histoire. A ce titre tout se justifie: la médiocrité du soi-disant document brut y compris, accède à un statut avec l'alibi du contexte historique et culturel. On y ajoute fréquemment la rareté. Je crois qu'il est bon de rappeler que les cinémathèques sont avant tout – et plus que jamais aujourd'hui – **les musées d'un art**. Un art qui invente des formes plastiques et musicales au service d'une fiction.

Je pense qu'il n'est pas indifférent de rappeler aujourd'hui dans la FIAF que notre mission est de savoir la mémoire et la vitalité d'un art qui s'est identifié à un siècle et qui a même totalement modelé le XXème siècle comme la perspective en peinture a modelé le 15è et le 16ème siècle.

Quand nous bâtissons notre programmation à la Cinémathèque française j'avoue qu'il nous arrive de penser quelle fonction du cinéma nous nous attachons à servir. C'est avant tout à celle qui se rapporte à l'invention de formes, à l'invention de modèles que sont souvent les personnages de cinéma. C'est aussi à la fonction critique du cinéma sur notre monde, plutôt que son reflet, que nous nous efforçons de servir.

*Miembro de la Comisión de programación, el autor se planteó repetidos cuestionamientos sobre las relaciones programación-colección, programación-restauración y programación-función del cine.*

*1. ¿Qué interdependencias rigen la programación y la colección? A esta pregunta, el autor tiende a responder: las que existen entre una colección permanente y las muestras temporarias; como en un museo de arte.*

*2. ¿De las funciones de programación y restauración, cuál determina a cuál? Aquí el autor advierte contra el abuso de las restauraciones con fines de mostrar y propone simplemente - y si necesario - restaurar lo que se muestra; como en un museo.*

*3. ¿Cuál es la función que se le atribuye al cine cuando se construye un programa? Para finalizar, el autor recuerda que la programación debe tener en cuenta la principal función del cine que es la de inventar nuevas formas y modelos de personajes, la de ejercer la crítica del cine sobre nuestro mundo - más que reflejarlo -, la de modelar la percepción de nuestro siglo XX así como la perspectiva modeló la de los siglos XV y XVI; como en un museo.*

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## National Film, Video and Sound Archive

On the 1st of April 1964 the National Film Board of South Africa was established in terms of Act 73 of 1963. The Board was enacted to perform certain duties to assist in the promotion of the film industry – also the tracing, accessioning, restoration, matching, preservation and making available of films which were made in or about South Africa, irrespective of the format. To execute this directive, a section was established within the Film Board which was known as the South African Film Institute. The name was later changed to the South African National Film Archive.

On 31 December 1979 the activities of the National Film Board were phased out by order of the Cabinet of the South African Government, with one exception, namely that the National Film Archive should continue with its work. This resulted in this section's transfer to the Department of National Education's Directorate of Audio-Visual Education.

In 1982 it was realized that the Film Archive should rather be part of the State Archives Service and it was transferred to become a subsection of this Service.

In 1985 the name of the section was again changed to the South African National Film, Video and Sound Archive, when its functions were broadened.

## Pretoria

Our new Affiliates  
Nos nouveaux Affiliés

*Issu du National Film Board of South Africa (créé en 1964 et rattaché au Département des arts, de la culture, de la science et de la technologie), le South African National Film, Video and Sound Archive porte sa dénomination actuelle depuis 1985.*

*Riche de 80.000 bobines d'actualités, documentaires, films éducatifs, programmes de télévision et films de fiction, la collection comprend tout ce qui subsiste dans le pays des films tournés dans et sur le territoire de l'Afrique du Sud.*

*Une salle de projections assure l'accès du public aux collections. Une bibliothèque d'environ 3.200 volumes est à la disposition des chercheurs. Membres de IASA depuis une dizaine d'années, le NFSASA a été admis récemment comme membre provisoire de la FIAF.*

*Nacido del National Film Board of South Africa (creado en 1964 y adscrito al Departamento de artes, cultura, ciencia y tecnología, el South African National Film, Video and Sound Archive existe bajo esta denominación desde 1985.*

*Sus 80.000 bobinas de noticiosos, documentales, films educativos, programas de televisión y películas de ficción, constituyen casi todo lo que en el país existe como material rodado en y sobre Africa del Sur.*

*Una sala de cine permite el acceso público a las colecciones. Una biblioteca de unos 3.200 volúmenes está a disposición de investigadores y estudiantes.*

*El NFSASA es miembro de IASA desde hace unos 10 años y fué admitido recientemente como miembro provisorio de la FIAF.*

The present South African Legal Deposit Act makes no provision for the legal deposit of audio-visual material other than microfilm. The accessioning of all other audio-visual material (which is not government generated) happens by means of voluntary donations. The Archive's Act provides for government generated material to be transferred to the National Film, Video and Sound Archive.

The present acquisition policy can loosely be described to include all audiovisual material which was made in or about South Africa, regardless of the nature or format of the information carrier or the source of the material. This includes related material such as scripts, stills, promotional items, apparatus and machines, etc. The Archive's holdings currently consist of approximately 80,000 reels of film which include newsreels, documentaries, educational items, television programs and feature films.

A comprehensive library with over 3200 books on all aspects of film operates as a research library for bona fide researchers.

The Department of Arts, Culture, Science and Technology is the sole funder of the National Film, Video and Sound Archive. The Department has also funded its recent film festival to commemorate the centenary of cinema in South Africa. Other funds came from the film and distribution industry, with whom the National Film, Video and Sound Archive has established strong ties.

The National Film, Video and Sound Archive presents screenings to the public as well as to student groups on a regular basis. It is also moving towards participation in foreign film festivals, but due to a lack of personnel and funds it is impossible to become as actively involved as it would like to be.

The National Film, Video and Sound Archive has been a member of IASA for nearly a decade and has recently been accepted as a provisional member of FIAF.

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## Rana

*Située au milieu de la Norvège, la Bibliothèque Nationale fonctionne à Rana depuis 1989 et occupe 160 personnes. Deux des 8 départements existants, les Archives du son et de l'image et le Laboratoire des média, participent conjointement au contrôle du matériel déposé et à sa duplication sur des supports durables, ainsi qu'à l'accomplissement des tâches de préservation de films en nitrate et acétate.*

## The National Library, Sound and Image Archive

The National Library of Norway began its activities in Rana on 2nd October 1989 after a parliamentary resolution of 23rd April the same year. It is geographically located in the middle of Norway, approximately 1500 km from both the northern and the southern point of the country. The National Library today has 160 employees working in 5 specialized departments and 3 staff departments. The specialized departments are The Legal Deposit Department, The Bibliographic Department, The Repository Library, The Media Laboratory and The Sound and Image Archive.

Both The Media Laboratory and The Sound and Image Archive have divisions working on film and video matters. The laboratory divisions do technical analyses on the condition of the received material, they copy material to new and durable media formats, they produce master copies

and copies for other purposes of films, sound tracks and videogrammes, and they do full scale preservation of both nitrate and old color films.

The film division of the archives will collect and make available both new and historical parts of the Norwegian film and video production. The activities include the receiving, storage and making available of moving images and material. This includes cataloguing and the coordination of preservation activities. The division is to handle both material received under The Act on Legal Deposit of Public Accessible Documents, great historical collections and other material delivered on a voluntary basis. In fact the Sound and Image Archive is the first institution in Norway responsible for all audiovisual material on a national basis. We are collaborating with The Norwegian Film Institute, the Norwegian Universities, the major Norwegian broadcasting institutions, film production companies, museums as well as private individuals. In addition to film and film related material, the Archive receives photos, music, and recordings of most of the Norwegian radio and television broadcasts.

Presently we are concentrating on two major changes that will affect our work in the future. The laboratory has just started up the color processing activity, which requires the work of the archive on a restoration plan for color film and the coordination of certain restoration projects. In the first half of 1996 we also have been working on the installation and adaptation of a new database, which will cause some changes in our working routines.

*Ole André Werring*

*Situada en el centro geográfico de Noruega, la Biblioteca Nacional funciona en Rana desde 1989 ocupando a unas 160 personas. Dos de sus ocho departamentos cooperan en el control, duplicación, producción de masters y otras actividades de preservación: los Archivos sonoros y de la imagen y el Laboratorio de medios.*

*Actualmente, los Archivos sonoros y de la imagen de Mo están empeñados en la aplicación de nuevos procesos de laboratorio con fines de restauración. A tales efectos esperan poder contar con la cooperación de sus colegas de la FIAF.*

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## **Archives Nationales du Film de Bosnie et Herzégovine**

Les Archives Nationales du Film de Bosnie-Herzégovine, mieux connues sous le nom "La Cinémathèque de Bosnie-Herzégovine", ont été créées le 1er juin 1994 à la suite d'une décision de l'Assemblée de la République Herzégovine. Aussitôt, le Gouvernement a fait adopter la Loi sur la Cinémathèque et ses activités sont passées sous l'égide du Ministère des affaires éducatives, culturelles, scientifiques et sportives. Le même Gouvernement a nommé le directeur et le Conseil d'administration de la Cinémathèque.

Avant la guerre en Bosnie-Herzégovine, existait déjà à Sarajevo le Centre culturel et éducatif de cinéma doté d'une salle de cinéma et les films y étaient régulièrement acheminés de la Cinémathèque yougoslave à Belgrade. Parallèlement aux activités proprement dites de "cinémathèque" il y avait également "les archives du film" dont le matériel était déposé dans les locaux des Archives d'Etat, composé d'un fonds modeste: 55 films nationaux, 174 films étrangers; il y avait aussi du matériel de cinéma d'accompagnement, qui, dans son ensemble en raison de la guerre, a été considérablement abîmé.

Avec la création de la Cinémathèque de Bosnie-Herzégovine en 1994 et l'adoption de la Loi, les activités d'archives et de projections ont été réu-

## **Sarajevo**

*De Sarajevo nos llegan informaciones que plantean dudas en cuanto a la suerte de sus colecciones.*

*Los Archivos nacionales del film fueron creados el 1° de junio de 1994, y colocados bajo la tutela del Ministerio de educación, cultura, ciencia y deportes. Antes de la guerra, el Centro de cultura y educación mostraba regularmente, en su sala de Sarajevo, películas de la Cinemateca Yugoslava de Belgrado. Una colección modesta fué depositada luego en los archivos del Estado, incluyendo una partida de 55 películas nacionales, 174 producciones estatales, así como material relacionado con el cine. También se creó una sección de investigación. La Cinemateca fué inaugurada el 28 de diciembre de 1995. Cinco series de películas fueron programadas desde entonces.*

*Como consecuencia de la guerra, se debió retirar el material de los Archivos estatales y se comenzó su inventario. Desde el 1° de julio de 1996, las proyecciones fueron*

suspendidas por causa de deterioro de las instalaciones. Por falta de espacio, el material retirado de los Archivos estatales está siendo controlado y restaurado en la sala de cine. De los cuatro empleados a tiempo completo, dos fueron dados de baja por razones de salud. La Cinemateca cuenta con la colaboración benévola de algunas personas. Uno de los objetivos es el de solucionar el problema de la Cinemateca: los responsables esperaban poder contar con la ayuda de la UNESCO para reconstruir el edificio en el que funcionaba anteriormente. La solución parecería hoy día orientarse hacia la obtención de nuevos locales de conservación y una nueva sala de cine. De momento, las actividades se mantendrán a un nivel mínimo.

*The National Film Archive was created on June 1, 1994, and set up under the Ministry of Education, Cultural, Scientific and Sporting Affairs. Before the war, in the Cultural and Educational Center of Cinema in Sarajevo, there was a film theater where films from the Jugoslovenska Kinoteka in Belgrade were regularly shown. A collection of materials was deposited in the vaults of the State Archives, composed of a modest stock of 55 national films, 174 state films, with the accompanying material of cinema, which has been diminished by reason of the war. A research section was also created. The inauguration of the Cinémathèque took place 28 December 1995. Five series of films have been shown since then. The film materials had to be removed from the state archives and are being inventoried. Since July 1, 1996, projections ceased because of the condition of the worn projection machines and the humidity of the theater. Heating is a problem for the coming winter. The materials removed from the state archives are now stored in the theater, for lack of an appropriate place. There are four full-time employees, two of them on leave due to long-term illness, and some volunteers. Their most urgent task is to find a solution for the cinémathèque, which is very important for the promotion of cinema culture. Either the buildings must be restored with the help of UNESCO, or another location must be adapted to the needs of the film theater. The second solution is more likely, since Sarajevo has available actual cinema theaters, and places more appropriate for storing film archives. Until the solution is found, the activities will remain minimal.*

nies sous le “même toit” tout en y ajoutant le troisième volet: les recherches.

L'inauguration officielle de la Cinémathèque a eu lieu le 28 décembre 1995, le jour du centenaire du cinéma. Depuis cette date la Cinémathèque a présenté au public cinq séries de films:

1. Les films les plus populaires des années 60 et 70
2. Acteurs de cinéma et leurs créations
3. Dans le monde de la comédie
4. Palmes d'Or du Festival de Cannes
5. Grands réalisateurs de cinéma

Une rétrospective du cinéma allemand et une sélection des films montrés au dernier Festival de cinéma de Karlovy Vary sous le titre “Le meilleur du Festival de Karlovy Vary pour Sarajevo”. Parallèlement à ces activités a débuté l'inventaire des archives du film.

Depuis le 1er juillet 1996 les projections ont cessé en raison d'une trop grande usure de l'appareil de projection suite à une très longue exploitation, ainsi qu'en raison de l'humidité de la salle de cinéma – rappelons que celle-ci se trouve dans les caves – et par conséquent des conditions inconfortables pour les spectateurs. Au cas où le problème de chauffage ne serait pas résolu avant l'hiver prochain, la Cinémathèque serait obligée de cesser définitivement toute projection. En même temps survient le problème du dépôt des archives qui, après avoir été retirées des locaux des archives d'Etat sont entreposées actuellement dans le hall de la salle de cinéma ainsi que dans d'autres locaux non appropriés.

La Cinémathèque de Bosnie-Herzégovine emploie quatre salariés à plein temps dont deux en congé de maladie (qui risquent d'être assez longs) et quelques collaborateurs bénévoles. Leur tâche prioritaire, de même que celle de la communauté locale, est de trouver une solution définitive pour l'implantation de cet établissement, considéré comme très important pour la promotion de la culture cinématographique. Il faut donc: soit restaurer l'ensemble des locaux, (ce qui exige, d'après un devis approximatif fait par l'UNESCO, un montant de US dollars 313.000), soit chercher un autre local plus adapté aux besoins de la Cinémathèque.

La deuxième solution est plus réaliste compte tenu, à Sarajevo, des salles de cinéma disponibles hors d'exploitation pour le moment, ainsi que des locaux plus appropriés à l'entrepôt des archives.

En attendant ce moment les trois activités de la Cinémathèque, qui devront d'ailleurs toutes reprendre leur travail à zéro, resteront paralysées. Et sa mission, la promotion de la culture cinématographique, qui est sa tâche essentielle, risque de rester réduite au minimum.

*Vejsil Kadic*



**Barranquilla**

Fundación  
 Cinemateca del  
 Caribe

La Fundación del Caribe con sede en Barranquilla, Colombia, tiene como proyecto bandera la construcción de su Archivo Fílmico Regional, con todas las especificaciones técnicas que requieren la preservación y la conservación de material audiovisual, y que también incluirá su Centro de Documentación, dependencia que ya presta un importante servicio de consulta a estudiantes y profesionales en el área de cine y televisión.

El Archivo Fílmico Regional de la Cinemateca del Caribe servirá de depósito, no sólo al material fílmico de la región, sino también al material en video, producido por los canales y programadoras de televisión de la costa colombiana.

En desarrollo de la etapa de estudio y pre-factibilidad de este proyecto, la Fundación logró la adjudicación de fondos del Estado para las siguientes actividades:

- Capacitación de un funcionario de la Cinemateca en Técnicas de Archivo en la Universidad Nacional Autónoma de México (UNAM).
- Visita de la Directora de la Fundación al National Film and Television Archive, al British Film Institute y al Museum of Moving Images en Londres, con el fin de investigar sobre los procedimientos administrativos, la dotación de equipos y los servicios a la comunidad que prestaría el nuevo Archivo Regional. El viaje también incluye la ciudad de Bruselas, sede de la FIAF, para presentar credenciales como nuevo miembro, solicitar asesoría y gestionar fondos.
- Desplazamiento a Barranquilla del técnico-arquitecto Joao Sócrates de Oliveira, del National Film and Television Archive de Londres, para realizar la asesoría en las técnicas constructivas del Archivo Fílmico de la Fundación Cinemateca del Caribe.

**New publications**

**Kaiser, Kintopp & Karonssen – Die Filme von Julius Neubronner**

Video Cassette (see Special Section)

**Otto Hunte – A Film Architect;** *Alfons Arns, Hans-Peter Reichmann (ed); Kinematograph #10; 144 pages, 204 illustrations, DM 28,-.*

The Deutsches Filmmuseum has published a comprehensive critical survey on Otto Hunte, one of the most important German film architects. The very few details which are known about Otto Hunte's life hardly suggest the breadth of his work or the position he held within the complex and intertwined process of film production. A number of his brief, self-reflective statements are published in the present catalog, which allows a glance at the "complete" Otto Hunte. The monograph portrays the film architect who became a star by virtue of his designs for pictures such as *Die Nibelungen*, *Metropolis*, *Die Frau im Mond* and *Der blaue Engel*, and extends our knowledge of Hunte into the National Socialist period when he worked on films including *Gold*, *Jud Süß* or *Die Entlassung*. The book follows Hunte through the war period and details his role as the

**Frankfurt**

Deutsches  
 Filmmuseum

set designer of the first post-war film produced by DEFA, *Die Mörder sind unter uns*. Contributions to the catalog, which take into consideration issues of film history as well as architecture, attempt to set Otto Hunte in the context of the self-awareness of German film architects as a whole. The essays investigate the continuity of Hunte's work over half a century of German film history. Single films, such as those directed by Fritz Lang, *Jud Süß* and *Die Entlassung* are examined in some depth. An interview with the late Alfred Hirschmeier, who was in close contact with Hunte and who influenced him considerably, provides a very personal view of the film architect. The catalog's inventory lists all those designs by Otto Hunte which are in the collection of the Deutsches Filmmuseum. A comprehensive filmography lists all productions to which Hunte contributed as an architect.

***Film Architektur. Set Designs von Metropolis bis Blade Runner.***

*Deutsches Filmmuseum / Deutsches Architektur Museum*

*Dietrich Neumann (ed)*

This catalogue accompanies the exhibition with the same title, curated by Dietrich Neumann. The exhibition has been complemented with objects from the collections of the Deutsches Filmmuseum and the Deutsches Architektur-Museum, which have collaborated on the show. The catalogue contains five essays, descriptions of 24 films, reprints of contemporary texts and statements on film and architecture from the twenties, and biographies of film architects. 208 pages, 293 illustrations. The German edition (paperback) is available for 49,80DM, the English edition (hardcover) for 98DM,-. Both editions have been published by Prestel. They can be purchased at both museums or ordered by mail.

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## **Montevideo**

Cinemateca Uruguay

## **Itinerant Shows for Latin America**

The circulation through Latin America of the Festival of Preservation, a retrospective show of the National Taipei Film Archive, started in April. The project, supported and coordinated from Montevideo (Cinemateca Uruguay), has scheduled screenings of Taiwanese films in twenty cities. Our Taipei colleagues took charge of making new 35mm copies of all the films, and the Latin American Archives are handling transport costs and the final return of the prints. The ten feature package surveys the history and evolution of the Taiwanese cinema, which will be seen for the first time in South America. The screenings in each country are organized and sponsored by the respective Latin American archives. This globe-spanning exhibition program is an exemplary demonstration of the cooperation practiced and encouraged by FIAF archives.

The Taiwanese project is the last of a series organized by CLAIM (Coordination of Latin American Moving Image Archives) a sui generis organization without formal structure or permanent premises, formed by colleagues of the region. CLAIM, which has meetings during some of the Latin American film festivals and sometimes also during the FIAF congresses, coordinates different projects, including the organization of trav-

eling shows. The first one started in 1993 after an agreement between Pro Helvetia and the Cinemateca Uruguaya. Since then, Czech national shows (with the Narodni Fimlovy Archiv), the Best One Hundred Spanish Films (with the ICI), a Danish film week (with the Danske Filminstitut), and the Festival of Preservation (with the National Taipei Film Archive) have been circulated, all coordinated from Montevideo. Other series have been organized through the Japan Foundation, the British Film Institute, the CENAC of Venezuela, by the colleagues of Cinemateca Argentina, Cinemateca Nacional de Caracas, and the Colombian Cinematecas associated with the Centro Colombo-Americano of Medellin. Because CLAIM has no fixed infrastructure, the organizing archive for each program takes responsibility for coordinating screenings, film traffic and the distribution of publicity materials and informative and analytical catalogues. The archives have mounted some very successful shows, attracting as many as 20,000 spectators for these programs and raising considerably public awareness of archives, preservation and film culture in general. Apart from these cultural initiatives, CLAIM was the origin of the important Latin American initiatives including REDARIM (the network of film documentation), specialized courses for Latin American archive technicians in São Paulo, and Mexico, and the agreements to further the development of regional laboratories for the archives. There have been important progress on all of these fronts. Other significant efforts of regional coordination include the collaboration between the Brazilian and Uruguayan Archives in the context of MERCOSUR (the periodic meetings of the documentation specialists of Cinemateca Uruguaya, Cinemateca Brasileira and, since May 1996, the Archivo Nacional de la Imagen), to establish standardized methods of information gathering among archives. The Cinemateca do MAM will also join in this project.

Cinemateca Uruguaya, as one of the CLAIM sponsors, has provided this short summary about the work in the Latin American archives. This collective approach to common problems has proved particularly effective, and we envision several new developments, especially concerning the study and implementation of solutions of the legal problems that Latin American archives currently face. The group of the Cinematecas of MERCOSUR has already begun a round of talks on these issues.

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### **Giovanni Vitrotti and Other Exotic Aesthetes**

*(or The Caucasus in Early Russian Cinema)*

**Moskva**

Gosfilmofond

Our beloved cinema has passed the century mark, and yet, because we can still discover aspects of its history, we tend to feel that it is still the youngest of the arts. One sign of the maturity of the cinema is that it is no longer simply a wonderful ribbon of dreams, but has now become a multi-faceted object of research and study. Increasingly, film archivists annoy the “purists” among the film makers by a tendency to regard cin-

*Le Caucase, limite naturelle sud-orientale de la Russie, n'est pas uniquement une région habitée par des peuples guerriers aimant la liberté mais aussi un coin de la planète d'une beauté extrême et, en tant que tel, un lieu de prédilection pour les prises de vues extérieures de nombreux cinéastes depuis les débuts du cinéma.*

*Curieusement ce fut l'italien Giovanni Vitrotti, représentant des intérêts de la Compagnie Ambrosio, en Russie qui, le premier, choisit le Caucase comme décor de ses films, fondant son succès sur le caractère exotique des images tant en Italie qu'en Russie.*

*Par la suite, de nombreux cinéastes russes choisirent cette région comme décor d'adaptations de classiques de la littérature.*

*En dépit de l'absence voulue de villes et lieux historiques (ce ne fut qu'en 1920 qu'on commença à tourner à Kazbek, le mont Ararat, les monastères, etc) ces films constituent les premières images de la région.*

*Le Gosfilmofond est à la recherche de films de Vitrotti qui se trouveraient dans d'autres archives.*

ema not solely as an Art, but also as historical documentation.

Nevertheless, the nature of this kind of document is peculiar. It is as if the image of an era is transmitted through a complex prism with many facets; sometimes this image is very close to our conventional idea of some "original" (in which we regard it as a variety of realism), and at other times, we cannot correlate the image with any of our preconceptions.

The Caucasus, Russia's southern border, has been a problematic zone throughout recorded history. The events of the last several years make the word "Caucasus" synonymous with instability and modern historical tragedy. For the entire world, the region is like a volcano that has been periodically aroused from slumber and menace the societies of inner Asia and beyond. But the Caucasus is not only renowned as the home of many independent-minded and bellicose societies. This mountainous region is also recognized as a place of intense and sublime natural beauty. Many important and wonderful works of literature are devoted to the Caucasus, and the early Russian cinema, full of ambition to realize its promise and to embrace unembraceable, was strongly attracted to the region.

*Sten'ka Rasin* (1908), generally considered to be the first Russian feature film, is an adaptation of a popular Russian song about a brigand who drowns his girl friend, throwing her into the waves in the name of male friendship. The film is shot outdoors on the banks of the Moskva river. One could expect Russian cinema, thus born, to gravitate toward location shooting. Russia's natural beauty has always attracted both the hunter and the cinematographer to its vast lakes and rivers, mountains, forests and steppes. But access to natural beauty was not always easy in a country with vast distances and few roads, and especially in 1910, ventures more than about 100 kilometers from Moskva were definitely not for the faint of heart. Determination, preparation and motivation were mandatory for such excursions.

For the fledgling cinematographer, one of those motivations was light. The metropolis of Moscow lacked both adequate natural sunlight and safe and reliable artificial lighting for film making. To increase productivity, the film makers had to go south, to the regions of the Caucasus and the Crimea. The Crimea had acceptable living conditions, a mild and relatively sunny climate, and enough hills to suit production companies. The early Russian cinema was not particularly obsessed by the idea of authenticity; as A. Khanzhonkov blithely noted, "The sky and the soil look the same everywhere." So it is not surprising that the first cameraman to capture the beauties of the Caucasus, in 1911, was the Italian Giovanni Vitrotti, representing the interests of Ambrosio in Russia through the Russian film company Timan and Rheingardt.

By the end of the first decade of this century, the Italian film market was saturated with domestic and European product, and the demand for the unusual and exotic led Vitrotti to the idea of shooting in the Caucasus. As a producer, he knew that he could distribute his "exotic" material through both Ambrosio and Timan. Among the films realized with his

participation were *Demon* (1911), *Kavkazskii Plennik* (1911; directed by Vitrotti himself), and *Pesn' O Vestschem Olege* (1912; directed by J. Protazanov). Unfortunately, none of these films are known to exist today. We know that Giovanni Vitrotti presented some of his materials as actualities, and these films were quite successful in Italy. We hope that as the Italian archives sift through their collections, they will perhaps come upon some of these films and let us know about them, since they represent the first appearance of the Caucasus in cinema.

In addition to Giovanni Vitrotti, who must be regarded as the pioneer cineaste of the Caucasus, several other cameramen regularly worked in the Caucasus, including N. Kozlovskii (working for Drankov and Taldykin), N. Efremov (who worked in 1913 for A. Khanzhonkov and later went to Timan in The Russian Golden Series), and P. Bosken (engaged by K. Ganzen Association). Unfortunately, the Caucasian production of these film makers is for the most part lost.

A major part of early Russian film production was based on classic Russian literature and designed to take advantage of the vast popular appeal of this literature in Russia. And since these writers often drew on myths and stories which take place in the Caucasus, it can be said that the literature itself pushed film makers up into the mountains. Some of the films produced by Vitrotti were adaptations of works of Alexandre Pushkin and Mikhail Lermontov. There were several known adaptations made in the Caucasus, including *Demon* and *Kavkazskii Plennik* made in 1911, *Porugannaya Tshest* (Insulted Honor) and *Aul Bastunzhi*, made in 1913-1914 for the company of Drankov and Taldykin, *Bela* and *Haz-Bulat* made in 1913 for the company of A. Khanzhonkov. In 1914, the Russian Golden Series released the films *Beglets* (The Fugitive) and *Ismail-Bei*, and in 1916 the Scobelev Committee released *Taman*, an adaptation of part of Lermontov's novel "A Hero of Our Time".

Other films made in the Caucasus in this period include *Kavkazskaya Pastushka* (The Caucasian Shepherdess; 1910, produced by Gaumont), *Gornyi Orlenok* (The Mountain Eaglet) and *Pokorenie Kavkaza* (The Caucasian Subjugation; 1910, produced by Drankov and Taldykin); *Na Kavkazskom Kurortz* (At the Caucasian Resort), *Tainstvennyi Nekto* (The Mysterious Someone; 1914) and *Prikliutshenia Liny V Sotshi* (Lina's Adventures in Sochi; 1916, produced by A. Khanzhonkov Ltd.). *Tainstvennyi Nekto* is interesting in that footage left after the editing of *Pokorenie Kavkaza* was included in this new film, and the landscapes of the Caucasus were used to represent India. This is almost certainly the first time the Caucasus was used to depict some other exotic locale.

In 1914 K. Gansen Association released the films *Prometei* and *Sopernik Zelim-Khana* (The Rival of Zelim-Khan) and in 1915 two new film companies turned to the Armenian-Turkish conflict for subject matter: *Minerva* (Ekaterinodar) released a film about Turkish cruelties in Armenia, *Vo Vlasti Kurdov* (Under the Reign of the Kurds); and Konolenta Office released *Krovavyi Vostok* (The Bloody East).

Gosfilmofond of the Russian Federation preserves four early Russian Caucasian films, among them two Lermontov adaptations. One of the

*El Cáucaso, límite natural sudoriental de Rusia, no es sólo una región habitada por pueblos guerreros amantes de su libertad sino también un rincón del planeta de gran belleza natural y, por consiguiente, lugar predilecto para las tomas de exteriores de numerosos directores de cine.*

*Curiosamente fué el italiano Giovanni Vitrotti, representante de los intereses de la Compañía Ambrosio en Rusia, quién por primera vez eligió el Cáucaso como decorado de sus películas, obteniendo gran éxito, tanto en Rusia como en Italia, gracias al carácter exótico de las imágenes de la región. Seguidamente, los cineastas rusos eligieron este decorado para numerosas obras basadas en los clásicos de la literatura. Sus películas constituyen las primeras imágenes de la región.*

*El Gosfilmofond prosigue su búsqueda de films de Vitrotti que se pudieran encontrar en otros archivos...*

films which survives is *Bela* (1913; producer: A. Khanzhonkov; director: Andrei Gromov; cameraman: Alexandre Ryllo), the last of Khanzhonkov's planned series of classic adaptations. Adapted from a part of Lermontov's "A Hero of Our Time", the film was shot in the Caucasus with theatrical actors from companies in St. Petersburg and Tbilissi. The second of the surviving Lermontov adaptations is *Beglets* (The Fugitive; 1914; producers: Timan and Rheingardt; director: Alexandre Volkov; cameraman: Nikolai Efremov). This film is based on a poem by Lermontov about a warrior who deserts the field of battle and is despised and rejected by his relatives.

Traces of other early Caucasian films survive at Gosfilmofond.

*Prikliutshenia Liny V Sochi* (Lina's Adventures in Sochi; 1916, producer: A. Khanzhonkov; director: E. Bauer; cameraman: B. Zavelev) is a beach comedy in which a loving husband sends his wife to Sochi for treatment. Inventive Lina and her new friends decide to teach a good lesson to the local Don Juan. This film is only partially extant, and of all the beautiful Caucasian scenery that was so much praised by advertisements, we can find only four stills with the view of Sochi, shot from the sea, and a bit of the beach at Sochi. *Gornyi Orlenok* (The Mountain Eaglet; 1913, producers: A. Drankov and A. Taldykin; director: L. Tcherny; cameraman: Zh. Kozlovskii) tells the story of a fearless Georgian girl, whose life is full of romantic adventures. The earliest of all existing Caucasian films, *Gornyi Orlenok*, exemplifies the pictorialism of the young Russian cinema. The mountains seen far in the distance provide a scenic backdrop for the characters of the film. *Beglets*, shot in a somewhat more fluid style, seems to impart much less of the specific feeling of the Caucasus locale. Camera movement had not yet entered the Russian cinematographer's lexicon, and scenes of action were usually shot from a distant and fixed point. Thus, the movement of the army in *Beglets* and the chase in *Gornyi Orlenok* are both shot at a great distance with small figures moving through the landscape.

Film makers went to the Caucasus to look for exotic surroundings. To create the general impression of the mountainous South-East of the country, the background had to be more or less anonymous. That is why you won't see, apart from the town of Sochi in Bauer's film, any towns or cities in these early films, nor the geographical or historic points (Kazbek, Ararat mountains, monasteries on the rocks etc.). Views from mountain peaks begin to appear in Russian cinema only in the 1920s. The Caucasus in early Russian cinema was to play the modest, generic role as the "exotic" corner of our country, where not less "exotic" events take place.

This work is the beginning of research on the role of the Caucasus region in Russian and Soviet cinema from the beginning to the present.

*Julia Prokopenko*

The Museum of Modern Art is pleased to announce the opening of The Celeste Bartos Film Preservation Center on June 20, 1996, in Hamlin, Pennsylvania. The Center, a 36,000 square-foot facility located in north-eastern Pennsylvania and built at a cost of \$11.2 million, sets a new standard for film preservation and storage, as well as for the cataloguing and accessibility of the Museum's collection of more than 13,000 films. State-of-the-art environmental controls provide optimum conditions for one of the finest museum collections of international film art in the world, with ample room for acquisitions in the decades to come.

"We are very pleased to open this wonderful facility as part of the first phase of the Museum's expansion in readiness for the challenges of the twenty-first century," says Museum of Modern Art Director Glenn Lowry. "As well as preserving our past, by protecting these important works of cinema, The Celeste Bartos Film Preservation Center also looks to the future, by allowing for the long-term care and considered expansion of one of the Museum's key collections."

The collection, which includes masterworks from every decade of cinema, enables the Museum to sustain an unparalleled study and exhibition program. It includes more than 67,000 cans of film, with titles from every filmmaking country in the world, dating from the earliest surviving American films, Thomas Edison's Kinetoscope subjects of 1894, to the present.

"As we get closer to the new millennium," says Mary Lea Bandy, Chief Curator of the Department of Film and Video, "people want more and more to look back on the twentieth century and examine its history, its social trends, its culture in the largest sense. Once you understand that MoMA is becoming a research institution for the study of the entire twentieth century, then you see that the film collection is one of the Museum's most valuable assets."

The Center, designed by Davis, Brody & Associates, comprises two buildings on a wooded 38 acre estate: a 7,900 square-foot facility for the Museum's holdings of 5,000 fragile nitrate films, dating from 1894 to 1951; and a much larger 28,000 square-foot building that houses some 8,000 titles on acetate-based "safety stock". This main building also houses the Center's conference room, offices, inspection and preservation workrooms, and the non-film components of the collection, such as posters, production notes, books, periodicals, and photographs, as well as the 1,000-work videotape collection.

The project began ten years ago, with a planning grant from The John D. and Catherine T. MacArthur Foundation. Under Bandy's guidance, a project team carried out extensive studies of computer cataloguing, conservation, and cleaning and inspection methods. Major support from Celeste Bartos, the chairman of the Museum's Trustee Committee on Film, and a challenge grant from the National Endowment for the Arts enabled the Museum to move beyond the planning stage. Groundbreaking was held in June 1993, and construction began in October of that year.

## New York

The Museum of Modern Art



The Celeste Bartos Film Preservation Center, Hamlin, Pennsylvania



*Le nouveau Centre de préservation de films du Museum of Modern Art de New York a été inauguré le 20 juin dernier à Hamlin, Pennsylvania. D'une surface d'environ 3600m<sup>2</sup> (coût \$11.2 millions), le Centre "Celeste Bartos" est un nouvel outil pour la préservation, le stockage, le catalogage et l'accès aux 13.000 films (67.000 bobines) de la collection du MoMA.*

*Financé initialement avec l'appui de la Fondation John D. et Catherine T. MacArthur, ce projet fut réalisé sous la direction de Mary Lea Bandy grâce à d'importantes donations accordées par Celeste Bartos, titulaire du Comité de la Fondation du MoMA, à un subside du National Endowment for the Arts et au soutien de nombreux autres donateurs.*

*El nuevo Centro de preservación de films del MoMA de New York fué inaugurado el 20 de junio en Hamlin, Pensilvania. Con una superficie de unos 3600m2 (costo: 11.2 millones), el Centro "Celeste Bartos" constituye una nueva etapa para la preservación, almacenamiento, catalogación y acceso a las 13.000 películas (67.000 bobinas) que integran la colección del MoMA.*

*El anteproyecto fué financiado hace unos 10 años gracias a un subsidio de la Fundación John D. y Catherine T. MacArthur. A partir de 1993, el proyecto fué ejecutado bajo la dirección de Mary Lea Bandy gracias a importantes donaciones de Celeste Bartos, titular de la Fundación del MoMA, a un subsidio del National Endowment for the Arts y al apoyo de otros donantes.*

Each building is divided into a number of individual vaults for specific types of film material, with a separate temperature and humidity unit for each. Temperature is as follows: 36°F for color materials; 45° for black and white nitrate materials; 55° for photos. Overall relative humidity is 30%.

The Center is located close to the East Coast's major film preservation laboratory and is two hours by car from Manhattan. The computer network on which the collection is catalogued is linked to computers at the Museum, enabling unprecedented ease of access for a film archive. This makes it possible for the Museum potentially to double the audiences served by its collection.

"We have an unusually dynamic archive," says Bandy. "Not only does our own exhibition program use it constantly, but our colleagues in America and around the world depend on it also." Over the years, and to the present day, the Museum's film collection has provided an education for modern artists in all media, as well as other filmmakers, actors, students, and scholars from a variety of disciplines.

Major funding for the Center was provided by Celeste Bartos, Sony Corporation of America, the National Endowment for the Arts, Dorothy and Lewis B. Cullman, the Haretley Ramsey Estate, the Lillian Gish Trust, David Rockefeller, Agnes Gund, George Gund III, Mercedes and Sid R. Bass, Caral and M. Joseph Leboworth, Jerry I. Speyer, The John D. and Catherine T. MacArthur Foundation, Time Warner Inc., and Twentieth Century-Fox. All members of the Museum's Board of Trustees contributed to the project.

For more information on the Celeste Bartos Film Preservation Center, please call Graham Leggat, Film and Video Press Representative, at 212/708-9752.

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## **Paris**

### **Bibliothèque de l'Image (BIFI)**

La Bibliothèque de l'image - Filmothèque avait vu, à sa création, ses collections réparties sur quatre sites différents. Pour pouvoir entreprendre le catalogage des documents, elle avait dû fermer au public, en juillet 1993, la salle de consultation de la bibliothèque au Palais de Chaillot.

Avec l'aide du Centre national de la Cinématographie (CNC), la BIFI a décidé de déménager pour regrouper tous ses services et toutes les collections en un endroit unique, permettant l'ouverture d'une salle de consultation de 50 places. Le déménagement aura lieu en octobre 1996, et l'ouverture au public le 9 décembre: le nouvel immeuble est situé 100 rue du Faubourg Saint Antoine, 75012 Paris, dans un quartier très vivant, proche des grandes institutions patrimoniales et des universités. La BIFI sera ouverte du lundi au vendredi, de 10 heures à 19 heures.

La consultation verra des évolutions très nettes: accent mis sur le libre accès aux ouvrages et aux périodiques (12 000 titres d'ouvrages, 225 titres de périodiques), consultation sur écran du catalogue informatisé, ainsi que des dossiers documentaires (10 000 titres de films à l'ouverture), des affiches (6 000 affiches numérisées) et des dessins (6 000



dessins de costumes et de décors). Rapidement, la consultation du catalogue de la BIFI et la réservation de places à distance pourra se faire via Internet.

Étant donné le caractère anticipé de cette ouverture, la BIFI ne pourra pas présenter dès décembre 1996 la totalité de ses collections anciennes, qui continueront à être traitées après l'ouverture. L'année 1997 verra la fin du traitement des affiches, des dessins et des dossiers documentaires rétrospectifs.

La BIFI poursuit par ailleurs sa politique systématique d'enrichissement pour chacune des collections.

À côté du libre accès, la BIFI ouvre quatre secteurs de consultation spécialisés:

- imprimés anciens, et archives (ouvrages, périodiques, matériel publicitaire et fonds d'archives),
- iconothèque (photos, affiches et dessins),
- consultation audiovisuelle, qui comprend le visionnement sur table de films du dépôt légal ou pour lesquels l'État a acquis des droits, et le visionnement sur écran de films sur cassettes vidéo,
- centre d'information et de documentation, en charge des demandes à distance et de la réalisation de recherches documentaires thématiques.

Pour les trois premiers secteurs, les places pourront être retenues à l'avance.

Deux nouveaux services viendront renforcer la capacité de la BIFI:

- un service de logistique, chargé de tous les mouvements de documents,
- un service édition - expositions - manifestations.

Cette ouverture coïncidera avec celle de la nouvelle Cinémathèque de Toulouse, avec laquelle la BIFI a passé un accord de coopération en matière de documentation sur le cinéma: partage des outils et des méthodes, partage des tâches, notamment en matière de traitement des périodiques.

Sur le nouveau site, la BIFI poursuivra sa politique éditoriale. Après la sortie en avril du *Catalogue des courts métrages de fiction 1929-1950*, de Raymond Chirat et Jean Claude Romer, la BIFI fera paraître en novembre le *Catalogue de la production Lumière*, sous la direction de Michelle Aubert et de Jean-Claude Seguin, qui se présentera aussi sous forme papier et CD-Rom.

Les catalogues des collections présentées seront édités sous forme papier au mois de novembre.

La BIFI fera également paraître début 1997 la *Saison cinématographique 1996*, dont elle vient de reprendre le titre.

Marc Vernet

*The Bibliothèque de l'image / Filmothèque from the beginning had its collections divided over four different sites. In order to undertake the cataloguing of its documents, it had to close to the public in July 1993. With the help of the CNC, BiFi is moving all its services and all the collections to one place, permitting the opening of a viewing hall with 50 places. The move will take place in October 1996 and BiFi will open to the public on December 9. The new building is at 100 rue du Faubourg Saint Antoine, 75012 Paris. The BiFi will open Monday to Friday, from 10 in the morning until 7 in the evening. Consultations will include free access to books and to periodicals (12,000 books, 225 periodicals); consultation by screen of the computer catalog, also documentation files (10,000 films at the opening), 6,000 posters and 6,000 costume and set designs. Soon, the consultation of the BiFi catalog and the reservation of places will be available on the Internet.*

## Paris

### Cinémathèque Française

*A catalogue of new prints, preserved films and restorations by the Cinémathèque Française, 1992-1996, edited by Bernard Martinand, assisted by Bernard Bénoliel, and published by the Cinémathèque Française. Among the missions of the film archive, to save the films is basic, but to give these films a full existence, they must then be projected, accompanied by a critical and historical work that puts them in perspective. That is the object of this volume, which comments on about a hundred of the most important films saved by the Cinémathèque Française. Each of the films is presented with its credits, a detailed résumé, and an original text. It is illustrated with film frames. (Those who contributed to the publication are listed at the end of the article.)*

#### Chaillot

*The transcriptions of 26 papers delivered in the theater of Chaillot, illustrated by film frames recalling film extracts commented on by the speakers. The purpose of the conference and this publication was to examine the case where the cinema may not any longer be attributed only to the romantic notion of the solitary creator, generally the director. Here are found the relations among filmmakers, which may be influential or accidental; situations of the collective type, as in certain production companies; the forms of genre, such as the musical comedy as far as India; the migration of images to other filmmakers from a creator of forms as distinctive as Eisenstein, etc. This book at the same time attempts to question the genealogy of film images: it draws together the elements of a history which takes into account the circulation of images, their hybrids, their citations or their repetition. (The participants are listed at the end of the article.)*

*Conferencias del Congreso sobre el arte cinematográfico 1995-1996, bajo la*

## Publications récentes

### **Sauver l'éphémère**

*Catalogue des tirages, sauvegardes et restaurations de la Cinémathèque française, 1992-1996.*

*Rédacteur en chef:* Bernard Martinand.

*Secrétaire de rédaction:* Bernard Bénoliel.

Parmi les missions d'une cinémathèque, sauver les films est primordial. Les rendre à une pleine existence suppose ensuite qu'ils soient projetés, accompagnés d'un travail critique et historique qui les remette en perspective. C'est l'objet de ce volume, qui choisit, commente une centaine des tirages, des sauvegardes et des restaurations les plus importants réalisés par la Cinémathèque française. Chacun des films retenus y est présenté avec son générique, un résumé détaillé et fait l'objet d'un texte inédit.

Illustré de nombreux photogrammes, on trouvera dans ce livre aussi bien certains films de Jean Epstein (*La Belle Nivernaise*, *Les Aventures de Robert Macaire*) que des raretés telle *La Commune* d'Armand Guerra (1914), un film de Pabst qui était considéré comme disparu, *Profondeurs mystérieuses*, (1949), ou le premier film de Maurice Tourneur, *Le Friquet* (1913).

Issus de la collection, bientôt soixantenaire, de la Cinémathèque française, ces films parfois oubliés, perdus puis retrouvés, ressuscités, sont le fil qui permet patiemment de contribuer à recoudre le manteau déchiré de l'art cinématographique mondial.

Des films inconnus y côtoient de plus célèbres, mais chacun trouve la possibilité d'être commenté, c'est à dire finalement, vu et donc évalué. Enfin, on trouvera dans cet ouvrage la liste exhaustive de tous les films qui ont été sauvés par la Cinémathèque française depuis 1992.

Ont participé à la rédaction de ce livre: Jacques Aumont, Alain Corneau, Edgardo Cozarinsky, Jean Douchet, Bernard Eisenschitz, Francis Lacassin, Jean-Louis Leutrat, Laurent Mannoni, Jean Narboni, Jean Rouch, Charles Tesson, etc.

### **Rencontres et Parentés: d'un cinéaste à l'autre**

*Conférences du Collège de l'art cinématographique 1995-1996.*

*Sous la direction de Jacques Aumont*

Transcriptions des 26 conférences prononcées dans la salle de Chaillot, ce recueil, abondamment illustré par des photogrammes renvoyant aux extraits de films commentés par les intervenants, a pour objet l'examen des cas où le cinéma ne peut plus être absolument rapporté au statut romantique du créateur solitaire, généralement le metteur en scène. On y trouvera donc aussi bien des relations entre des cinéastes, qui peuvent être d'influence ou accidentelles; des situations de type collectif, comme certaines jusqu'en Inde; la migration des images, chez d'autres cinéastes, d'un créateur de formes aussi marquant qu'Eisenstein, etc.

Ce livre s'attache du même coup, à questionner la généalogie des images cinématographiques: il dessine les éléments d'une histoire où celle-ci prendrait en compte leur circulation, leurs hybridations, leurs citations ou leurs reprises. A cette condition, il serait alors possible de cartographier les images neuves ou inédites, finalement exceptionnelles.

Textes de: Philippe Arnaud, Jacques Aumont, Antoine de Baecque, Alain Bergala, Alain Bonfand, Nicole Brenez, Marc Cerisuelo, Hubert Damish, Christian Descamps, Jean Douchet, Jacqueline Nacache, Jean Narboni, Dominique Paini, Alain Philippon, Dona Polan, Jean-François Rauger, Fabrice Revaults d'Allones, Nicolas Saada, Charles Tesson, Sergio Toffetti.

Président du collège: Jean Douchet. Directeur des études: Jacques Aumont. Coordination: Rodolphe Lussianna. Transcriptions: Alain Philippon.

dirección de Jacques Aumont.

Transcripción de 26 conferencias pronunciadas en Chaillot, ilustradas con fotogramas de las películas comentadas. El objeto de este congreso - y el de la publicación de sus actas - era de encarar la autoría de las obras cinematográficas más allá de la noción de la 'soledad del autor', en general atribuida al director. Los textos analizan relaciones entre directores, situaciones colectivas de creación, la migración de imágenes de autores tan remotos como Eisenstein, etc. El libro también cuestiona la genealogía de las imágenes, teniendo en cuenta su circulación, su mestizaje, su repetición y sus citas. (Los participantes figuran al final del volumen).

La Cinemateca Nacional del Ecuador, fundada en 1981, es la única institución en el país que investiga, rescata, preserva y difunde las imágenes en movimiento ecuatorianas. Desde 1989 se constituye en Custodia Legal del patrimonio filmico nacional decelerado ese mismo año.

Su Centro de Investigación y Documentación ha conformado un acervo filmográfico y videográfico de amplia documentación intertextual que logra inscribir al cine en la historia de la cultura ecuatoriana.

Con motivo del Centenario del Cine, se publicó el libro "Cine Silente en Ecuador" (1895-1935) Editado por Casa de la Cultura Ecuatoriana-Cinemateca Nacional-Unesco 1995 y escrito por Wilma Granda. Es una reseña contextualizada acerca de las primeras filmaciones realizadas en el país y el difícil proceso de inclusión de la imagen cinematográfica en la vida cotidiana de nuestro pueblo.

Con apoyo de la UNESCO emprendió desde 1989, un gran proyecto de Salvaguardia de la Imágenes en movimiento nacionales recuperando diversas filmaciones de la década del veinte. Con asistencia técnica de Cinemateca Brasileña y Filmoteca UNAM de México, se han restaurado: *Ecuador Noticiero Ocaña Film* (1929) 23 min. b/n. 35mm que registra la posesión de mando del Presidente Isidro Ayora y evidencia una trascendente gestión en salubridad, educación y desarrollo agrícola y ganadero. El primer western *El Terror de la Frontera* (1929) 7 min b/n 35mm, intento de aficionados que aborda un género popular de la cinematografía extranjera con matices creativos. Esta filmación participó en el gran Festival de Películas Restauradas organizado por la División de las Artes-UNESCO Paris en 1995. Un gran fondo de 200 rollos de 9.5mm (dos horas de duración, aproximadamente) que filmó durante 1920-1930 Miguel Angel Alvarez, representante de la Casa Pathé en el Ecuador. Incluye varios cortos de la distribución francesa y norteamericana de aquella época y representa un importante testimonio en América Latina.

Por último, se ha restaurado el primer registro etnográfico del salesiano Carlos Crespi en la Amazonia Ecuatoriana: *Los Invencibles Shuaras del Alto*

## Quito

Cinemateca Nacional  
del Ecuador

*Amazonas 1926*. 17min. b/n 16mm, en homenaje a quien fuera un pionero de la realización y la difusión cinematográfica. Esta experiencia única para el país contó con la presencia de un técnico de Cinemateca en los laboratorios de Filmoteca UNAM, dentro de un gran plan de capacitación a los técnicos latinoamericanos de la preservación de archivos filmicos.

Copia del libro o información acerca de las películas reseñadas dirigirse a Cinemateca Nacional del Ecuador. Ulises Estrella. Casilla 17-01-3520. Quito - Ecuador.

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## Rochester

Motion Picture Dept  
at George Eastman House

### *Ecole de préservation de films et de vidéo à Rochester.*

*Fondée il y a une année grâce à un subside accordé par la Fondation Louis B. Mayer et installée au George Eastman House, International Museum of Photography and Film, l'Ecole de préservation dispense l'enseignement de base de la théorie, méthode et pratique du travail des archives; de la documentation et du catalogage jusqu'au maniement des appareils d'images en mouvement, leur conservation, leur restauration et l'accès au public.*

*Le programme (d'un an, commençant le 9 septembre 1997) prévoit en particulier:*

- 1. Le cours de base (sept. - nov. 1997)*
- 2. Un atelier (déc. 1997 - fév. 1998)*
- 3. Un travail pratique avancé (mars-mai 1998)*
- 4. Un travail pratique optionnel (juillet-août 1998) destiné à compléter des programmes spéciaux.*

*Un certificat sera délivré après réussite satisfaisante d'au moins 3 trimestres.*

*Prix de l'inscription: US\$ 1.200 par trimestre.*

### *Escuela de preservación de films y de video*

*Fundada hace un año gracias a un subsidio acordado por la Fundación Louis B. Mayer, instalada en la George Eastman House, International Museum of Photography and Film, el programa de la escuela de preservación dispensa la enseñanza básica de teoría, método y práctica del trabajo de archivos, de la documentación y catalog-*

## School of Film and Video Preservation

Enrollments are now open for a one year training course in Motion Picture Preservation, to be held in the **Academic Year 1997-1998**. The program of classes, workshops and practicum (now in its second year of activity) will begin on **September 9, 1997**. Funded through a major grant from the Louis B. Mayer Foundation, and based at the George Eastman House, International Museum of Photography and Film, the program is designed to provide a comprehensive knowledge of the theory, methods and practices of archival work in its basic aspects, ranging from documentation and cataloguing to the physical treatment of moving images artifacts, their conservation, restoration and public access.

The program will be taught by archivists, scholars, and experts in the field who will be invited to give lectures, seminars and entire courses throughout the academic year. Instructors are selected among specialists from several FIAF and non-FIAF institutions worldwide. Students, archivists at the early stages of their career, and people willing to enter the field of film preservation are invited to enroll, regardless of their current professional status. Applications from the United States and abroad are equally encouraged, particularly from developing countries.

The program is structured into the following quarters:

- 1. Core** (September through November 1997). Two ten-session courses covering the theory of film preservation and the basics of photographic conservation, with practicum experience aimed at orientation to institutional functions of the Motion Picture and Conservation Departments.
- 2. Workshop** (December 1997 through February 1998). A sequence of intensive workshops taught by professional specialists working in varied areas of the preservation of the photographic image, tied to practicum applications within the institutional archival operations.
- 3. Advanced Practicum** (March through May 1998). A directed project involving film handling, condition analysis, preservation planning and laboratory process.
- 4. A fourth, optional summer quarter of practicum** (July-August 1998) can be arranged to complete special projects.

Additional courses are also offered in the Museum's Certificate Program in Photographic Preservation and Archival Practice.

The core quarter may be taken alone, and is necessary for access to the other quarter offerings. Tuition fee is \$ 1,200 per quarter. A Certificate of Training is issued at the satisfactory completion of at least three quarters.

Enrollment is limited to 10 students. Applicants must hold at least an undergraduate degree, and be able to demonstrate aptitude for the program through academic or practical experience. Submissions of curriculum vitae and two letters of recommendation should be sent by August 1st 1997, to the Motion Picture Department, George Eastman House, 900 East Avenue, Rochester NY 14607.

Please note: at this time, the **1996-1997** course is already under way. No further applications are accepted for the current year.

*ación, hasta el manejo de aparatos de imágenes en movimiento, su conservación, restauración y acceso público. El programa (de un año, comenzando el 9 de septiembre de 1997) prevé, en particular:*

1. El curso básico (sept - nov 1997)
2. Un taller (dic. 1997 - feb. 1998)
3. Un trabajo práctico avanzado (marzo-mayo 1998)
4. Un trabajo práctico facultativo destinado a completar programas especiales (julio-agosto 1998).

*Un certificado es extendido previo cursado satisfactorio de al menos 3 trimestres. Precio del curso: US\$ 1.200 por trimestre.*

## The Cinema After 100 Years

Egon Jacobsohn (1922)

Egon Jacobsohn (1895-1969), son of a cigar dealer and an actress (and nephew to the famous Berlin comedian duo Anton and Donat Herrnfeld), wrote his first irreverent articles about films and film people for the slightly disreputable "Kleiner Journal" and the "Lichtbild-Bühne" while still at school. In about 1916 he made the grade as editor-in-chief (!) of the "Erste Internationale Filmzeitung" and, subsequently, of the "Illustrierte Filmwoche". Between 1920 and 1923 he was already master of his own film magazine, the "Filmhölle", in which, waiving advertising, he campaigned against the corruption and lapses in taste that were rife in the film industry. When Jacobsohn revealed that Harry Piel used a double in the most dangerous scenes of his sensationalist films, Piel took him to court, and lost. The "Lexikon des Films (Wie ich zum Film kam)" ("Dictionary of Film (How I Came to the Cinema)") compiled in collaboration with Kurt Mühsam, and which was based on personal information supplied by the film personalities listed, remains an indispensable source of biographical information on the history of German silents. He interviewed whoever was en vogue at the time for the "Berliner Morgenpost", the "B.Z. am Mittag" and other Ullstein papers: Asta Nielsen and Henny Porten, Conan Doyle and Einstein. He even interviewed Haarmann, the mass murderer, before the police managed to do so. He was not only an admired news sleuth - he became news himself as he pursued his various assignments in a wide range of disguises: as casual waiter, croupier, tramp, sausage vendor, barrel-organ player, fireman, or burglar. Following the coming to power of Hitler on 30 January 1933, Jacobsohn lived in clandestinity for almost a year until he succeeded in escaping to London with a false passport, where he took on a new identity as the journalist Egon Jameson. After 1945 he worked for nine years as chief reporter for the American "Neue Zeitung", wrote further books –

Fils d'un marchand de cigares et d'une comédienne, Egon Jacobsohn (1895 - 1969) était, nous raconte l'auteur de l'article, garçon de buffet, croupier, vagabond, vendeur de saucisses, joueur d'orgue de barbarie, pompier ou cambrioleur, selon les circonstances.

Sa célébrité, il la doit, cependant, à son activité de chroniqueur irrévérencieux de l'univers cinématographique allemand des années 20. Après quelques collaborations pour le *Kleiner Journal* et la *Lichtbild-Bühne*, il devient successivement rédacteur en chef de la *Erste Internationale Filmzeitung* et de la *Illustrierte Filmwoche*, pour créer, finalement, sa propre revue: *Filmhölle*. Après l'accès d'Hitler au pouvoir, Jacobsohn quitta l'Allemagne pour regagner l'Angleterre, où il mourut en 1969.

Le texte qui suit, qui porte une sorte de regard ironique du centième anniversaire du cinéma, provient de *Filmgeheimnisse*, livre que Jacobsohn publia en 1922. Etonnant!

there were over forty all told – including his highly readable memoirs (*Wenn ich mich recht erinnere. Das Leben eines Optimisten in der besten aller Welten. Bern/Stuttgart 1963*) (If I remember rightly. *The life of an optimist in the best of all possible worlds*). Egon Jacobsohn, the most original and agile Berlin reporter of the years before Hitler, died in exile in London on 23 December 1969. The following text, an ironic vision of the one hundredth birthday of cinematography, is taken from Jacobsohn's book "*Film-Geheimnisse*" ("*Film Secrets*") published in 1922. (Gero Gandert)

Ladies and gentlemen,

As Minister for Cinematographic Affairs it is my pleasurable duty to make the opening address at this celebratory banquet on the occasion of the centennial of the cinema. After a tremendous effort by the human mind and technology, we have finally succeeded in raising the once so trashy "flicks" to the level of an outstanding form of art. All of you, ladies and gentlemen, in your capacity as professors and doctors of the Film University, are well aware of the difficulties even the generation of our fathers faced in the late twenties and early thirties in resuscitating the almost extinct cinema as an entertainment medium. A brief review of the storm and stress years of the cinema would probably meet with great interest on this festive occasion, especially since a patron of the arts has presented the film museum of our Ministry with all the motion pictures exhibited between 1920 and 1930. This gives us film scholars the possibility of undertaking enormously valuable studies of the taste and ways of life of those times, and particularly to examine in the finest detail the impact of the 1914-18 war to end all wars.

One hundred years ago the first shots were taken with a motion-picture apparatus in Germany. On 4 May 1896 the first German to be filmed was the former Emperor Wilhelm II, recorded by a German cameraman as he returned amidst his troops from the Berlin spring parade. "Only" five days later one could admire the little pictures in various exhibition booths for the price of five pfennigs, which would now be worth about one fiftieth of the international standard heller. Gradually there were more and more pictures of soldiers and people. The showmen did a roaring trade with the motion pictures. Photographers, who had worked with the motion-picture camera as a sideline, no longer waited until the street offered new opportunities. They engaged a few funny looking men and women for a mark, now about one third of a standard heller, and had them act out very brief farces. *Toff in the Bath* was one title. *Max Loves Edith* another. The performance lasted four minutes. The success was astonishing. The producers found their wares selling like hot cakes. The first cinema public, not yet as blasé as it is today, doubled up with laughter. Some fairground booths eliminated all other attractions and called themselves "living picture shows".

From these sheds and modest beginnings today's cinema developed. Soon photographers abandoned their principal profession and devoted themselves entirely to their erstwhile sideline occupation, now producing only short films that found a ready market. Every enterprise grew overnight.

And when the world war broke out in 1914, there was already a powerful cinematographic industry, that had flourished particularly in America, France, and Italy. The war compelled the exclusion of foreign films, which had until then set the tone, thus forcing the production of German cinematographic works, so that after the end of the war a new cinematographic industry in Germany was revealed to the surprise of former enemies.

With indefatigable effort, inventors now went about perfecting the black-and-white art. No day passed without some new technological advance being registered with the patent offices. German films found their way abroad, opening up new profit-making opportunities. The sensationalist film was in demand. Acrobats commanded the silver screen. But this fashion was soon passé. The public grew weary of the cinema. The entire film world complained about the decline in business. By about 1930, the biggest firms were struggling to survive. All smaller companies with little capital had long since been bought out by the trusts. A new bait was tried: films were exhibited with famous actors personally speaking the accompanying text. For a few months the once so ardent love of the fickle public for the cinema seemed to have ignited anew. In vain. In this period, 1932 and thereabouts, people were keen on aeroplane races, they undertook summer trips to the North Pole or brief excursions to luxurious Tibet. Finally, in 1935, a young technician succeeded in inventing a speech film without the use of gramophone recordings. His invention was a small device with a voice that sounded deceptively like the human voice. A mechanism set the voice in motion when the film started. The imitation of the spoken word was so amazing that the theatres begin to fill once again. However, there were no longer any smaller picture theatres, because the enormous overheads would have made them uneconomical. Only the big picture palaces accommodating more than 3000 people could hold their own. Thanks to the new invention, they did very nicely indeed. The devices were perfected. The introduction of the speech film required a complete change in the way films were made. The cinema writers could now no longer call for pantomimic performances. Like their colleagues, the playwrights, they had now to lay words in the mouths of their hitherto silent actors, they had to think up admirable, brilliant, and witty dialogues. The cinematic poets had to supply cinematic poetry. Acting, which had previously been only indicated by pantomimic means, was transformed. The actors no longer remained silent. They spoke. Cinema music was eliminated. Everyone streamed to experience the speaking cinema. The many film stars discovered in past years had to take their departure because they were inadequate speakers. Film style changed radically. The cinema of 1925 had no points of comparison with the cinema of 1935. It was unrecognisable.

In 1936, when the world was just celebrating the 40th anniversary of the cinema, the breakthrough was achieved in creating the cinematic work in natural colours. For three decades this problem had occupied whole armies of chemists. It was only the discovery of a new chemical dye in conjunction with a recently introduced process in the manufacture of

*Hijo de un comerciante de tabacos y de una actriz, Egon Jacobsohn (1895 - 1969) fué, nos cuenta el autor del artículo, camarero, croupier, vagabundo, vendedor de salchichas calientes, organillero, bombero o ladrón, según las circunstancias. Por suerte, debe su celebridad a sus actividades de cronista cinematográfico irreverente de los años 20. Tras diversas colaboraciones con el Kleiner Journal y el Lichtbild-Bühne, fué sucesivamente director de redacción de la Erste Internationale Filmzeitung y de la Illustrierte Filmwoche, para terminar creando su propia revista: Filmhölle. Después de la subida de Hitler al poder, Jacobsohn partió de Alemania hacia Inglaterra, donde falleció en 1969.*

*El texto que sigue, suerte de mirada irónica sobre el centenario del cine, proviene de Filmgeheimnisse, libro que Jacobsohn publicó en 1922. ¡Sorprendente!*

film stock that made it possible to produce pictures cheaply in perfect, completely genuine colours. Strangely enough, however, public interest was soon to let up again.

In the meanwhile, the sciences had laid claim to cinematography. Schoolbooks were used only for revision purposes. Film was the one and only possible medium of instruction. There was no book, however comprehensive, that could explain matters so clearly and memorably as the scientific film. It was modern to attend the Cinematographic University, founded as long ago as 1923, and do a "Dr.cin". Cinematography had become an academic discipline. Entertainment films were seldom shown.

In about 1950 the film devil woke again from his slumbers. After various unsuccessful attempts, the four-dimensional film was invented. Characters and landscapes disappeared from the screen. They moved before a dark backdrop, giving the impression that all the beauties revealed were really present before the astounded eyes of the spectator. The cinema, until then a model of semblance, now became an illusion of reality. The sharpest of eyes were incapable of distinguishing between a mere cinematographic exhibition and a performance on stage. Although literary theatre critics were highly indignant about this "image fraud" and sought to play down the victory of technology, the fact remained that, now that the stage and the cinema were on a completely equal footing, the "genuine" performance became extremely unpopular because of the enormous costs involved. The broad public was quite unable to discern whether the people on stage were real or only cinematic images. The only way to tell was from the price: the film was a hundred times cheaper than the theatre.

And so came the 27 January 1996, the day on which the last live theatre had to close its doors. After a century of struggling against its grimmest rival, the stage, the cinema has everywhere entered upon its inheritance. Its greatest opponents now have to recognise the cultural worth and significance of the cinema. In the different countries, the very best actors and actresses rehearse each stage play for months to be presented a single time for filming. The copies of this masterly achievement are distributed to theatres throughout the world, so that, for example, Shakespeare's "Merchant of Venice" can be seen and admired in the ten best productions from all countries in the remotest of hamlets.

Over the past century, we film people have thus eliminated all other forms of public performance. There is no theatre any more. No music hall, no circus, no cabaret. Everything has become cinema. Technology has won the day against the human body. And it is to celebrate this occasion, ladies and gentlemen, that we are gathered here today. I have applied to the government to declare 4 May a holiday for the German cinematographic industry. After a hundred years of tremendous effort by the millions of people involved in cinema, I consider that we have well earned such a day of rest. May I request you, ladies and gentlemen, to raise your glasses with me and join in my toast: "May the film advance: ever onward!"



FIAF 53rd General Meeting will be held in Cartagena (Columbia) from April 20 to 26, 1997. It will include an international symposium on the Amateur Film: the present Open Forum is proposed as an introduction to this important symposium.

# Open Forum: Le Cinéma amateur The Amateur Film

## Experiences of an Amateur Filmmaker

W.N. McLaren

*At the meeting of the Royal Photographic Society, held at 35, Russell Square, W.C.1. on December 8th, 1936, Mr W.N. McLaren, of the G.P.O. Film Unit, gave the following interesting account of his experiences as an amateur, and showed two films made when he was a student of the Glasgow School of Art.*

*The President, Dr. D.A. Spencer, was in the chair.*

*The meeting was held in connection with the Exhibition of Kinematography, and was arranged by the Association of Cine-Technicians.*

I was an amateur for about four years before becoming a professional, and in my spare time I still carry on amateur work, on substandard film, because, although an amateur is limited in technical equipment, he has a freedom in certain respects which is not possessed by a professional. He has a freedom of choice of subject matter and treatment of subject matter, and there is no censorship of 16mm film. The only dictatorship that exists in the case of the amateur is the dictatorship of limitation of technical means: but that in itself is not a bad thing. Often limited resources call forth greater ingenuity in the amateur; circumstances encourage him to think of fresh ways of doing things which, if he had more resources, he would not consider.

I am going to show you two of the films that I had a part in making and to describe very briefly my experiences as an amateur with an amateur group. When I was a student at the Glasgow School of Art there was an amateur group composed of about four people, who were very enthusiastic and willing to devote all their spare time to making films, and there were about a dozen people who were interested and anxious to help. We had one Cine-Kodak, a B.B. Junior model, with a 50ft capacity and a 1.9 Kodak anastigmat lens. We had for lighting equipment two 1.000 watt lamps in stands and reflectors. We had to work within £10.

The first question we had to decide was the subject matter of our film. There were a hundred and one suggestions made, because like all amateurs who are about to make a first film, we did not realise the difficulties. After much discussion, I managed to convince the rest of the group that we should treat the material at our own doorstep, for the very good reason that we knew this subject matter well, it would be easy and cheap to film, and we should be working amongst people who we knew and could rely on for co-operation. There were about four hundred stu-

*La 53e Assemblée générale de la FIAF se tiendra à Cartagena (Colombie) du 20 au 26 avril 1997. Un symposium international sur le cinéma amateur viendra compléter les travaux de l'Assemblée; le présent Open Forum constitue en quelque sorte une introduction aux travaux de ce symposium.*

dents in the Art School, and the institution catered for all branches of art – painting, sculpture, design, architecture, lithography, pottery, embroidery, metal work, modelling, and so forth. That was a very wide and varied subject matter from which to choose, and we thought of many different ways of treating it. We could deal with the subject matter in an impressionist way; we could treat it in an instructional way, by taking one particular subject in the school and showing the processes involved in that subject; we could treat it in a sociological way, by function that it has as an institutions and in a historical way, by showing how the art students and artists had in previous centuries served the dominant ruling class, such as the Church, at one time, then the aristocracy, then the rising merchant class, and today, the industrialists and manufacturers, and showing how the Art School curriculum is adjusted to suit its present function and also how there are in the curriculum today, remnants of outworn functions of former centuries.

For our first film we chose the simplest method, an impressionistic treatment of subject. Thus our purpose was not to show the exact nature of a process, as in an educational film, or the accurate relationship of a set of factors to a situation, as in a sociological film; our purpose was simply to make an interesting pattern of visual material. Our idea was to give an impression rather than an explanation of the subject.

[Mr McLaren then showed his first film.]

The scenario of that film took a week to plan. It was composed, to begin with, of a series of very small drawings, a rough sketch for each shot. Every drawing fixed a particular angle, distance and lighting.

Then, mentally, I timed the action of each shot and put down against each drawing its exact duration in seconds. By the end of the week I had a very tight script visualized, and timed in every detail. For amateurs, I think the following is very sound advice.

Think *before* shooting rather than *after* shooting. This will save time and – which is even more important to amateurs – it will save stock.

The shooting took three weeks; there were three of us engaged on it. We worked in the evenings during those three weeks. In 90 per cent of the film we kept strictly to the scenario, and only in 10 per cent did we depart from it, when we found that the actual handling of the situation suggested a course of action which we had not thought of before.

We always aimed at using lighting to emphasise our points. For instance, when we were taking a shot of pottery, we illuminated it in such a way as to show up the rotundity of the pot. When we were shooting a student's hand painting on a canvas, if we wanted to emphasise *what* he was painting on the canvas we lit the hand in a flat manner and the canvas more brightly than the hand. Whereas, if we wanted to emphasise the movement of his hand or the way he held the brush, we lit his hand in a modelled manner and more brilliantly than the canvas. Again, in a shot of the polishing of a piece of metalwork, we arranged the lighting to achieve the maximum specular reflection.

As to the duration of each shot, we aimed at avoiding the slightest



Norman McLaren's work bench in 1942  
Still: National Film Board of Canada / courtesy of Cinémathèque québécoise (Montréal)

redundancy at either end. When shooting we calculated in terms of seconds. When editing we reckoned in terms of frames.

The editing of the film took one week, and amounted to a purely mechanical job. We had shot according to script, and as a result had only 20ft of scrap in a 400ft film. With the film finished we were only £8 out of pocket.

The next film I am going to show you took a very different course. It was our second film, and it was shot with quite a different camera. A comparison of the film you have just seen with the one I am now going to show you, brings out very vividly the difference of treatment caused by the use of a different camera. We were working with a Cine-Kodak Special camera, a very efficient instrument which has dozens of gadgets all over it for trick work and special effects. To use it after the ordinary Cine-Kodak was like playing on an electric organ after footling on a tin whistle; and our first impulse was to press all the stops and use all the gadgets. I was so enamoured with the possibilities of the Cine-Kodak Special that I designed a film specially to exploit all the possibilities of such a camera. The film, when finished, was appropriately called *Camera Makes Whoopee*.

The film took about nine months to make and had a very fluid script. We shot about 900ft, 700ft of which we used, so that we had a 30 per cent scrap, due to a much less tight script. We also tried out sound effects for the first time on sound discs, built our own recording apparatus and cut our own records. To cut final sound discs we used three channels, fed simultaneously by a microphone and two turntables.

The theme of the film was the Christmas Carnival Ball, at the Glasgow School of Art, a subject specially chosen to justify extravagant use of trick work.

All the superimpositions, dissolves, bisected frames and effects were done in the camera. We were to a certain extent working blind. In many of the shots we superimposed about seven or eight times and had to plan it all out very carefully before taking the shot.

[*Mr McLaren then showed his second film.*]

In reply to questions, Mr McLaren said the method by which the musical instruments got into the cases was by the usual single frame animation process. First of all, the instruments were tied on threads and lowered into their cases, but the threads snapped, so the method was adopted of moving each instrument a fraction of an inch and then photographing it, and repeating that process until the whole movement was completed. A great deal of money had been saved by using very cheap sets. None of the film was photographs at the ball; that had been tried, but the material obtained was found to be no use, so it was all built up afterwards.

*The Photographic Journal, February 1937*

# El Cine Amateur en Catalunya

*Anton Giménez i Riba*

Cuando hacia el mes de septiembre del pasado año recibimos, desde la secretaría de la FIAF, una circular y un formulario en relación al symposium sobre cine amateur que se desarrollará durante el próximo congreso en Cartagena de Indias, solicitando colaboración participación en el mismo, nuestra respuesta fué contundentemente afirmativa.

Consideramos interesante – gratificante – que nuestra federación conceda una atención especial hacia el cine no profesional, por la gran importancia que éste tiene en la recuperación de la memoria histórica de los pueblos, reflejada en imágenes móviles que, a menudo, aportan testimonios visuales inéditos de acontecimientos, más o menos trascendentes, más o menos locales, que, precisamente por ello, no fueron recogidos por las grandes estructuras de la información cinematográfica, pero que nos aportan una gran diversidad de datos que contribuyen, desde su modestia, a enriquecer el conocimiento sobre la vida y costumbres de un pasado no demasiado lejano por tanto, absolutamente contemporáneo, pero que podrían perderse en el olvido sin el testimonio de las imágenes-souvenir.

Nuestro entusiasmo ante la invitación a participar en este symposium obedece, ciertamente, a una serie de razones. En primer lugar, a la constatación de una obviedad: el interés intrínseco e indiscutible de los documentos cinematográficos de llamado cine amateur a pesar que, en mi modesta opinión que sé compartida por otros muchos colegas, sólo existe un – único tipo de cine, bueno o malo, comercial o no, científico o de entretenimiento, artístico o de investigación, de ficción argumental o de puro desahogo emocional en el apasionante espacio de la fantasía visual más desbocada, íntimo e intransferible, poético o documental, y un largo, muy largo etcétera. No son santo de mi devoción las etiquetas que, en definitiva, a veces, no siempre, se convierten en corsé que coharta la siempre deseada y deseable libertad expresiva. A pesar de todo ello, en casos muy especiales, acepto que para un mejor entendimiento se asignen nombres propios, como en el caso que nos ocupa: el cine amateur, el cual goza/padece de una especial consideración que le otorga, precisamente, su derecho a lucir esta etiqueta, eso sí con el inconveniente que representa, en ocasiones, el tener que circular por la vida con un exceso de señas de identidad. Este nombre propio, aunque peque o, modesto y tímido en sus pretensiones – en ocasiones, incluso raquícticas – ha provocado en el pasado y sigue provocando hoy día cierto menosprecio en el momento de aplicar, con la suficiente ecuanimidad para no caer en la injusticia, una correcta y adecuada valoración en la historia del arte cinematográfico.

Esta situación provoca recelos, posicionamientos intelectualoides esnobs sobre el fenómeno de la existencia, indiscutible e incuestionable, de un tipo de cine diferente – no por ello menos cine – al que conocemos por

el número de cine amateur. Intuyo que bastantes archivos filmicos, en todo el mundo, no están libres del pecado de soberbia, manteniendo prejuicios apriorísticos sin base científica alguna que lo justifique y que, desafortunadamente, dan paso a la aplicación de determinados criterios – restrictivos, ¡claro! – en el momento de aplicar las normas en el interés por la recuperación y conservación de las obras cinematográficas elaboradas por esta pléyade de autores, denominados amateurs.

Por esto mismo es tan interesante la iniciativa de celebrar un symposium sobre dicha materia. Hablar sobre todo ello, pienso, puede aportarnos una mayor capacidad de entendimiento sobre las problemáticas particulares que concurren alrededor del cine amateur y del cine de aficionado (familiar) el cual, sólo para entendernos mejor, deberíamos considerar como un tipo de cine algo distinto (como un subgénero – perdón por esta terminología; a mí tampoco me gusta nada -) dentro de la genérica clasificación amateur. Es positivo que la FIAF pueda, así, asumir su liderazgo y tutelaje, también, en esta materia. Para ello, particularmente estoy convencido que sería muy conveniente la constitución de una comisión específica sobre cine amateur, en la actual estructura de Fiaf. Es una idea-propuesta ya trasladada al colega y amigo Jorge Nieto y que, espero, pueda ser presentada oficialmente y debatida en la próxima asamblea general, coincidiendo con la celebración del symposium. Sería, sin duda, una magnífica ocasión. Y una oportunidad de oro para que el esfuerzo que significa organizar el symposium no se convierta – a pesar de la importancia por sí mismo – en eso: un symposium celebrado en el contexto de un congreso y del que, con un poco de suerte, nos quede al cabo de cierto tiempo, tan sólo, un bonito recuerdo.

Si importantes son todas las imágenes documentales realizadas por los buenos aficionados, aportando valiosos puntos de vista de su realidad local cotidiana, no menos interesantes resultan las obras de ficción realizadas por amateurs, a pesar de las lógicas dificultades sólo superadas a base de ingenio y de una considerable aportación intelectual al servicio del lenguaje cinematográfico en su más pura expresión. O, cuanto menos, administrando grandes parcelas de libertad creativa, al no existir las cortapisas ni condicionantes propios de los intereses económicos en la industria del cine.

Precisamente es este tipo de cine amateur – obras de ficción ejecutadas con gran esmero, ganadoras de premios tanto en concursos nacionales como internacionales – el que pretendemos presentar en el symposium, cobijándonos en dos razones: por un lado, nuestra filmoteca viene desarrollando, desde hace cierto tiempo, una especial atención en la recuperación y restauración del cine amateur, principalmente de aquellos autores pioneros en el país. La segunda consideración, por un cierto aval moral, ya que Catalunya, Barcelona, fué la cuna del movimiento cultural que impulsó el nacimiento del cine amateur en toda España, constituyéndose en pioneros de este tipo de expresión artística y, por lo menos durante el primer período (1932-1936) – considerado como la auténtica edad de oro del cine amateur catalán, – con una clara preponderancia en el contexto internacional. Así pues, en Catalunya fue donde se inició el

*Le symposium de Cartagena sera l'occasion de discuter au sein de la FIAF des problématiques soulevées autour du cinéma amateur et de sa forme particulière qu'est le cinéma de famille. 'La dénomination amateur - écrit l'auteur, - modeste et timide dans ses prétentions (...) a provoqué et continue de provoquer un certain mépris lorsqu'il s'agit de tenter une évaluation de sa place dans l'histoire de l'art cinématographique'. Il est réjouissant de voir que 'la FIAF assume son rôle de leader et de tutelle dans ce domaine', conclut provisoirement l'auteur.*

*Aux films considérés comme témoignages de documentaristes non professionnels, s'ajoute la catégorie de films de fiction réalisés par des cinéastes amateurs. C'est l'intérêt de cette catégorie de films-ci que se propose d'illustrer au symposium de Cartagena la Filmoteca de la Generalitat de Catalunya. Depuis quelques années, celle-ci prête une attention toute particulière à la préservation du cinéma amateur et, en premier lieu, à celui des pionniers catalans et barcelonais. C'est en effet, sous l'égide du 'Centro Excursionista de Catalunya', que le cinéma amateur catalan connut un essor considérable entre 1932 et 1936 et qu'il s'affirma sur le plan international comme l'un des plus créatifs lors du Congrès que l'Union internationale du cinéma amateur, l'UNICA, tint à Sitges en 1935.*

*Dans son article, l'auteur nous dévoile aussi des raisons d'ordre familial et personnel qui expliquent son intérêt pour le cinéma amateur. Depuis son enfance, il vécut au milieu de caméras, projecteurs, films en 9,5, 16 et 8 mm, produits de labo, etc. que son père proposait aux clients de son commerce, dont la raison sociale était, précisément, 'Cinematografia Amateur', et qui constituait le passage obligé de tous les aficionados de Barcelone.*

*L'auteur termine son article par l'évocation du tournage du dernier film amateur important réalisé avant la guerre civile et lors duquel le réalisateur et l'actrice principale tombèrent amoureux. De leur mariage, célébré après la guerre, naquit, précisément, l'auteur de cet article: Anton Giménez i Riba.*

importante movimiento amateur y, desde un principio, una venerable institución barcelonesa (la sección de cine amateur del Centre Excursionista de Catalunya) asumió la organización del concurso nacional anual, a partir de 1932 – en ocasiones con convocatoria internacional – y, actuando a modo de federación nacional, la representación de nuestro país en la UNICA (Unión Internacional de Cine Amateur), organismo internacional que se creó gracias a la semilla ya fecundada que recibió, precisamente, para su puesta en marcha y crecimiento, en ocasión de la celebración en Sitges, población costera cercana a Barcelona, del primer congreso internacional de cineastas amateurs, en el ya lejano 1935, realizado simultáneamente al IV Concurso Internacional del Mejor Film Amateur, en Barcelona, con la participación de cineastas de Alemania, Bélgica, Canadá, USA, Francia, Hungría, Inglaterra, Irlanda, Holanda, Japón, Portugal, Suecia, Suiza, Checoslovaquia, Yugoslavia y, lógicamente, España que consiguió el tercer lugar en la clasificación por países con una de sus películas de argumento, concretamente *El hombre importante*, alcanzó la más alta puntuación del concurso.

En ésta primera época, la calidad de las realizaciones de nuestros amateurs fué, por término medio, de un gran nivel, con numerosos y constantes reconocimientos internacionales. Estamos seguros, por todo ello, que nuestra aportación al ya mencionado symposium, primordialmente en lo referente a la visualización de alguna de aquellas películas, puede proporcionar agradables y gratificantes minutos en la contemplación de imágenes llenas de ternura, poesía, fuerza expresiva, intencionalidad narrativa, y la utilización de simbologías llenas de buena intención – aunque hoy en día se nos antojen modestas e inocentes – realizadas siempre con gran exigencia en lo formal y en las que la aportación creativa de un minucioso y artesano montaje, otorgándole el ritmo cinematográfico necesario y conveniente, redondean la buena factura de la obra.

Debo confesar que, tras el entusiasmo evidente, se esconden motivaciones personales. El cine amateur, por tradición familiar, se convirtió en mi escuela profesional, en diferentes facetas: técnica, artística y comercial. Mi padre poseía un establecimiento, en Barcelona, dedicado exclusivamente a la venta de aparatos (proyectores, tomavistas y todos sus accesorios, película virgen, alquiler de films en 9,5 mm., 16 y 8 mm., etc.), cuyo rótulo comercial, Cinematografía Amateur, además de suficientemente explícito, se convirtió en el punto de encuentro obligado de todos los aficionados de la ciudad. Además, se realizaba el revelado de los films en blanco y negro reversibles. Mis primeros pasos transcurrieron entre aparatos – cuántos Pathé Baby llegué a vender!, – películas, metol e hiposulfito. Mi actual dedicación profesional desde hace trece años, al servicio de la Filmoteca de la Generalitat de Catalunya en Barcelona, ha sido posible gracias a la culminación de toda una trayectoria que tuvo sus raíces en el cine amateur.

Existe otro motivo todavía más trascendental, que tiene que ver con mi propia existencia. En 1934, que fué uno de los más importantes para los pioneros del cine amateur catalán, se estaba gestando el guión para una

película. Fué la que al año siguiente (1935) consiguió los máximos laureles. Me refiero a la ya mencionada *El hombre importante*, su obra más sobresaliente y la última que realizó (el estallido de nuestra guerra civil, más bien incivil, – 1936/1939 – cortó muchas cosas, incluso aficiones). Para el rodaje del film precisaba de una protagonista femenina. Su hermano, que ya tenía concedido el papel de protagonista masculino, propuso a una amiga suya alumna, como él, de la Escuela de Bellas Artes. Con ellos dos se llevó a cabo el rodaje del film. El realizador, poco a poco, día a día, con la mirada tímidamente escondida detrás del visor del tomavistas Paillard de 16 mm., se fue enamorando de su “estrella”. Iniciaron el preceptivo noviazgo, interrumpido por los fatídicos hechos de la guerra, finalizada la cual, a mediados de 1939 contrajeron matrimonio. Al año siguiente, en el mes de julio, nació su primer hijo: YO. Así pués, puedo afirmar (lo hago y con orgullo) que soy hijo de una película amateur. Son necesarios más motivos?

## Amateur - Alternative Film in Slovenia

*Silvan Furlan*

### **A Fragmentary Picture of the 70s and 80s**

There are many interesting periods and developments in Slovenian film history that have yet to be adequately documented and examined. One of these is the “amateur/alternative” film movement, which we will henceforth refer to as “a/a”. This article will attempt to describe developments in this “genre” in the 70s and 80s. The Slovenska Kinoteka (Slovene Cinémathèque, Ljubljana) and the Slovenski Filmski Arhiv (Slovene Film Archive at the Archives of the Republic of Slovenia) have established a research initiative into this period and genre which, as it turns out, represents an important part of the region’s visual culture of an era. Since January, the Slovenska kinoteka has programmed a monthly series, “Slovene a/a film,” dedicated to the exploration of this film tradition. The series began with the presentation of the experimental feature film *Daily News* (1979; dir. Franci Slak), and continued with animation films by Zvonko Coh and Milan Eric, and a program of short a/a films from the 50s by Bostjan Hladnik. The April program showed rarely seen films by Vinko Rozman, and later evenings dedicated to the work of Vasko Pregelj, Nasko Kriznar and Karpo Godina are planned at the Kinoteka. At the conclusion of the retrospective series, the Kinoteka and the Arhiv intend to compile a permanent collection of Slovene a/a film and to publish a book documenting this important part of the Slovene cinematic tradition.

Perhaps because cinema itself was slow to take hold in Slovenia, the tradition of Slovene film does not have a direct connection with the mainstream European avant-garde movements (Impressionism, Constructivism, Futurism, etc.). But despite its lack of connection to the

*Lauteur souligne l'importance du film amateur/alternatif (film a/a) des années 70 et 80 dans son pays, qui incita la Cinémathèque de Slovénie et les Archives Slovènes du film à entreprendre conjointement une recherche sur ce sujet.*

*La projection de films inédits de Franci Slak, Zvonko Coh, Milan Eric, Bostjan Hladnik et Vinko Rozman, complétée par des programmes consacrés à Vasko Pregelj, Nasko Krisnar, Karpo Godina et autres, servira de matière à la publication d'un ouvrage sur Le film amateur/alternatif (a/a) Slovène.*

*L'article fait ensuite l'historique du développement du mouvement du cinéma a/a slovène et de ses étapes successives: la période du Centre culturel des étudiants (SKUC), qui en 1974 devint le Centre pour le film amateur des étudiants; la période du Redaction film (1985-1992) et, finalement, la période E-motion film inaugurée par la réalisation de La reine de coeur en 1991.*

international experimental styles of the 20s, the type of film we have identified as a/a represents for the Slovenian context a sort of avant-garde, a tradition of difference, experimentation, and in general distance from the sanctioned practices of film-making. Slovenian a/a has a closer relation to the Lumiere form of visual inquiry, a documentary approach to visual experiment that has less to do with the more theoretically driven avant-gardes of Western Europe or the Soviet Union. Some of the first important experiments in the Slovene context came in the 50s (Hladnik), followed in the 60s by individuals (Rozman, Godina, Pregelj) and also some collectives (the group OHO). Some of this work arose as a kind of parallel or remainder to the state film production monopolies such as Triglav and Viba, but as a rule, these films were the products of strictly amateur production techniques, generally employing 8mm, S8mm or 16mm film (and giving way completely in the 80s to video production). Today, the amateur film formats are considered nostalgic, or even historical.

The beginnings of Slovene a/a film can be traced to Bostjan Hladnik. Although Hladnik's career has yet to be comprehensively documented. Lilijana Nedic's systematic filmography of Hladnik's work appears in a book about the 1961 film *Ples v dezju* (Dance in the Rain) by Zenko Vrdlovec. This book, "Ples v dezju": by Slovenski gledaliki in filmski muzej (Ljubljana, 1991), describes some of Hladnik's creative work. He began his a/a film production in 1947, the year of the remarkable *Deklica v gorah* (A Girl in the Mountains), a film in 8mm black-and-white without state subsidy and created outside of official circles of film production which is definitely in the a/a tradition. It is interesting that this film was made the same year as the first Slovene sound feature, France Stiglic's *Na svoji zemlji* (On Our Own Land). Up until 1945, film production had been almost entirely amateur and private in nature. A "cinema system", which was co-financed by the state (production, distribution, regular reviews and publicity) arose only after the Second World War in Slovenia. It is probably no coincidence that the creation of a state cinema coincided with the appropriation of amateur means of non-official expression. Hladnik's personal productions of the 50s (eg. *Pravljica o ljubezni/A Fairy Tale about Love* of 1954) as well as his work with Triglav, the state film production company (eg., *Fantasticna balada/A Fantastic Ballad* of 1957) reveals a decidedly experimental tendency.

After Hladnik's work, there was a relatively active ambient of a/a production which existed from the 50s to the 70s. The activities of the OHO group are the best documented of these development, but an adequately comprehensive and accurate account of this period has yet to be written. One important part of this history will be that of the SKuC/Studenski Kulturni Center, which was known in its various phases under the names Center for Student Amateur Film, Center for Student Film, Film Redaction and then E-Motion Film. This Center had as its goal the support of a wide range of alternative and experimental activities in the sphere of film culture. For more than twenty years, SKuC supported, stimulated, exhibited and encouraged all forms of production and film-



related activities that had been marginalized by the intolerant bureaucracies of official socialist culture. A complete and balanced evaluation of SKuC's contribution to Slovenian culture has not yet been made, but it is clear that this organization was one of the few that provided alternatives to the one-dimensional cultural policy of the state.

SKuC was active in exhibition as well as production, and the contribution of this entity to educational and critical film culture in Slovenia in the 70s was very important, especially in the area of student and amateur film-making. The legendary film presentations that took place in the discotheque in Block IV of the students' hostel included programs of film experiments by Franci Slak, Matjaz Zbontar, and other members of the student film group, as well as work by the professional film-maker Filip Robar. Other exceptional evenings at the "Kinoteka" included films by the Sarajevo director Ivica Matic, and the program of student films from the Film Academy in Lodz. The history of SKuC breaks down into three periods:

- (a) the "learning years" of 1974-79;
- (b) the first period of *a/a* which saw the development of Slovenian film alternatives between 1979-85; and
- (c) the second period of *a/a*, which saw the strengthening of the *a/a* program and its combination and transformation in light of new policies between 1985 and 1992.

The "learning years" were an innocent time of ecstatic discovery. Members of SKuC along with the younger editors of the magazine *Ekran* and members of the Slovene Film Workers Association saw and debated the new Slovenian films. At the same time, a movement was growing within the *a/a* community that demonstrated in its manifestoes and homages an awareness and affinity to the new European cinemas, especially that of Germany. These activities were mostly literary in nature, and actual production was modest. At the end of the 70s, the remarkable Filip Robar came on the scene with his zealous demands for a new, younger *a/a* type of Slovene cinema. Robar moved on in the 80s into film-making, proving that the unsanctioned, unregulated film-making which had seemed impossible and sacrilegious to the state could in fact be done outside of official production as a sort of excess. His unconventional, individualistic film experiments, produced under the name of his company, *Filmske Alternative*, became virtually synonymous with the term *a/a*. As the state film monopolies, *Triglav* and *Viba Film* entered a period of terminal senescence, the model provided by Robar (later to be taken up by *E-motion Film*) came to the fore as a viable alternative. During this "heroic" period for Slovenian cinema culture, there were other developments related to the reinvigoration of *a/a* production. The young editors of *Ekran* completely reoriented the magazine and participated in the new regime of exhibition at the *Kinoteka* (for example, a program of films from *FEKS*, and a retrospective of 30s Hollywood cinema). All kinds of ideas about genre film, art film and the rehabilitation of film culture were conducted outside the context of official sanction.

The second period of SKuC (1979-85) saw the position of Film

*El autor recalca la importancia del cine amateur/alternativo (el film a/a) de los años 70 y 80 en su país, lo que incitó a la Cinemateca de Eslovenia y los Archivos Cinematográficos Eslovenos de iniciar una investigación sobre el tema.*

*La proyección de películas inéditas de Franci Slak, Zvonko Coh, Milan Eric, Bostjan Hladnik y Vinko Rozman, complementada por programas dedicados a Vasko Pregelj, Nasko Krisnar, Karpo Godina y otros, servirá de materia a la publicación de un libro sobre El cine amateur/alternativo (a/a) Esloveno.*

*El artículo presenta también un panorama histórico del desarrollo de movimiento del cine a/a esloveno y de sus etapas sucesivas en Eslovenia: el período del Centro cultural de los estudiantes (SKUC), que en 1974 se transformó en el Centro del cine amateur de los estudiantes; el período del Redacción film (1985-1992) y, finalmente, el período E-motion film anunciado por la realización de La reina de corazones en 1991.*

Redaction strengthened, and the alternative movement began to play a more significant role in Slovenia cultural life. Numerous screenings of experimental films, art cinema and other kinds of non-official work provided an important option for audiences and proved the viability of *a/a* film as a strong and deeply rooted option for Slovenia film-makers. This period saw the presentation of several cycles of New German cinema, as well as retrospectives of Fassbinder, Herzog, Pasolini, Duras, Rivette, Schmid, McLaren, Jost, Lambert, Warhol and Zilnik. There was "Hunting a Mammoth," the retrospective of Yugoslavian alternative film, and several compilations of Slovene and Yugoslavian *a/a* production (Slak, Robar, Virant, Marc, Valentincic, Zdravic, Memon, Zorga, Bibic, Skvor, Gotovak, Faktor, Petek, Galeta, Jovanovic, Simunic), German, English, Canadian and French avant-garde shows. We also saw shows from the Bela Balazs Studio from Budapest, the Millenium Film Center (New York), films from the Third Reich, Chinese films, films by independents (Horn, Rose, Petit, Beiserdorf, Greenaway, LeGrice, Fleischer), and the first organized video projections (Nusa and Sreco Dragan, selected American and French video art). The Wim Wenders retrospective was an exceptionally complete project, including a published catalog.

Among the productions originating in the SKuC circle which were screened during this time, we must cite *Kras88* (a group project), *Aura and Aurovision*, Slobodan Valentincic's *805 Hommage*, *Ej Klanje*, *La popo-lazine*, *Ona ni ranjena* (She is not Hurt) by Davorin Marc, *Daily News*, *Zemlja Mesec* (The Earth and the Moon) and *Vaje za kamero* (Rehearsals for the Camera) by Franci Slak, *Zakaj si verjel Avgust 83* (Why Did You Believe August 83) by Janco Virant, *Od tod no vecnosti* (From Here To Eternity) by Vasja Bibic, *Tiho Zitje* (Still Life) and *Neboticnic* (Skyscraper) by Bojan Zorga, *Cassus beli* (Cassus the white) by Marco Kovacic, *No fun* by Igor Virovec, *MM ali miserij video masohizma* (MM or the Mystery of Video Masochism) by Mojca Dreu, Juvencij Levovnik, Melita Zajc and Ales Kranjc.

Thus, between 1979 and 1985, the Film Redaction at SKuC formed a vital part of the cinema culture of Slovenia, presenting the *a/a* film and encouraging its production. At that time the first 8mm Slovene feature, *Daily news*, directed by Franci Slak, was produced and supported by Film Redaction at SKuC. Films by Robar, Slak, Slobodan Valentincic, Davorin Marc and the animation of Eric/Coh were becoming a regular feature of the independent cinematic landscape. This period could be said to close with the production of the group project *Kras 88*, which can be seen as the aesthetic manifesto of a certain generation. Not only did this second period of SKuC see the rise of independent *a/a* production and the evolution of appropriate production techniques, but this movement actually had an impact on "professional" film-making in Slovenia.

The third period (1985-92) saw the Film Redaction at SKuC come into its own as a production force as well as an exhibition venue. The first permanent art cinema in Ljubljana, the Krizanke cinema, was the result of a 1988 initiative of SKuC. If Film Redaction (which changed its name

to E-motion Films during this period) failed in its attempts to set up its own art cinema, it nevertheless succeeded in stimulating a great deal of *a/a* production, such as Damjan Kozole's first feature, *Usodni Telefon* (The Fatal Telephone; 16/35mm, b/w, 70 min.), and the 1982 film by Zvonko Coh and Milan Eric, *Poskusaj migati dvakrat* (Try Moving Twice; 8mm b/w, 45m.; second version: 1986; 16mm b/w, 28 m.). These young filmmakers are striking and unconventional; Kozole's film is a "film about film", while the Eric/Coh animation explores pictorial dimensions of "omnipotent" animation. Although firmly within the *a/a* tradition, both of these films offer new aesthetic perspectives for Slovenian cinema.

Finally in the 90s, E-motion Film has moved into other developments, most notably, the 1991 feature *Srcna dama* (The Queen of Hearts; 35mm color, 98min.). Directed by Boris Jurjasevic, this film seems to be in the classic/traditional mode, and if it cannot be said to represent the *a/a* aesthetic, it may in fact signal the confluence of different forms of Slovenian production today.

## Amateur Film as Historical Record - A Democratic History?

*Peter MacNamara*

The English expression 'Chalk and Cheese' indicates a difference in nature despite a superficial resemblance. However, the idea can be taken further than comparison in appearance and nature to a comparison in value. It is one thing to say that there is a fundamental difference between two people or objects, but it is an entirely different matter to then go on and state that one of the two is of greater value. Which is better, chalk or cheese? The answer, very obviously, depends on whether you want to write on a wall or to eat! The idea that value is a matter of purpose, not something implicit in the material, could be useful in developing a healthy respect for the work of the amateur or private film maker. If amateur film is seen as a pale shadow or imitation of real film, then there is little of interest in it, but if it is something of a different kind or order, then we may begin to see that it is not profitable to compare amateur and professional film. If the makers of films have similar purposes, then comparisons and consequent ranking of their merits are entirely legitimate, but if their purposes are different, comparison is meaningless.

If film is approached from the field of art criticism, then amateur will indicate inferior, although not at all worthless, in film as in the other arts. However, the claim that amateur film is an inferior form in all respects to professional or commercial film is frankly puzzling for the historian who uses film as a source for understanding change over time in human affairs. The general value of amateur work in creating records

*Ne mélangeons pas les pommes et les poires avertit d'emblée l'auteur. Si nous considérons le cinéma amateur comme pâle reflet du 'vrai' cinéma, alors n'en parlons pas. Si en revanche, nous le considérons comme un phénomène en soi, alors il conviendrait d'éviter toute comparaison avec le cinéma professionnel. Par ailleurs, si les auteurs des deux catégories de films avaient les mêmes objectifs, la comparaison serait pertinente. Mais comme leurs intentions diffèrent, celle-ci n'a pas de sens.*

*Tel est le contexte conceptuel que l'auteur propose pour évaluer le cinéma amateur. Il ajoute que l'invention dans les années 20 de caméras légères et peu coûteuses, a contribué à ce que le cinéma amateur acquière la même importance qu'accordaient les historiens et biographes aux portraits, à la correspondance et aux journaux.*

*Témoin spontané de son entourage social, l'auteur de cinéma amateur exerce moins de contrôle sur sa 'scène' et possède moins d'intérêt à en simuler le contexte. Son témoignage constitue donc une source d'information importante sur la mentalité qui prédomine dans la société.*

*Considérée dans son ensemble (et exercée parfois pendant 30 ans de vie de son auteur), l'oeuvre d'un cinéaste amateur contribue à la connaissance de longues périodes de notre histoire. Les unités de l'Histoire ne sont plus les années et les Etats mais bien la vie et la personne. Les inédits deviennent ainsi un témoignages de la vie quotidienne à travers le temps.*

*En tant que président de l'Association Européenne des Inédits (AEI), l'auteur propose une méthodologie de l'utilisation des inédits par les moyens de diffusion télévisuels fondée sur une déontologie respectueuse de l'expérience humaine.*

simply depends on the nature of the historical investigation that is being undertaken. To the historian of state politics and inter-state relations the value of amateur film is likely to be low or non-existent, similarly the macro-economic historian is unlikely to attach any significance to the material. The social historian, the historian of the family, the cultural and anthropological investigator, in short all those who want to answer the question "What was it like to live in that community?" will see the amateur film record in a different way.

The validity of any argument about life in the past can only rest in a full and proper use of the sources. Historians have always attached significance to diaries, portraits and letters, those priceless fragments that humanise and personalise our understanding of life in the past. They are essential for biography, and they illuminate our understanding of relationships in all areas of activity. The invention of cheap and effective ciné cameras in the 1920s created a new way of recording personal, family and community activity that is fundamentally different to text sources. In using amateur films we must, as always, grapple with the question of subjectivity, but the nature of the film record allows us to go beyond the express intention of the author. The diarist may leave a graphic image of the great Fire of London, the artist in words or image can give us insight into a moment in time, but we are entirely at their mercy: we see only what they allow us to see. The filmmaker who records the family at play on the beach, or the scenes at Aunt Marie's wedding records the realities of location, transport, costume, social customs and relationships. This is not simply the distinction between creative and documentary film. The amateur is a member of a community, working within that community, recording and expressing the priorities of personal, family and community existence. The amateur filmmaker shows us the dynamic relationship between people, place and event, as does the documentary filmmaker, but also gives us insight into the mentality of the community from within. Generalisations are always dangerous, but it is reasonable to assert that the amateur filmmaker recording events has less control over the 'scene', than the professional, and has less interest in faking contexts.

Film and text sources are not mutually exclusive: the diary recording Marie's experience on her wedding day, her fears and doubts or her elation, is complementary to the scenes of the event. Both offer nourishment to the hungry historian. Given that the young Marie of 1935 is now 81, there are two urgent tasks facing us: the first is finding and preserving the film, and the second is finding and preserving Marie's memorabilia of the day and also recording her memories of that stage in her life.

The historian of life in the twentieth century has a vital and incomparably rich source with which to approach the question – "What kind of people were they? "-, reading on and through the screen, identifying and interpreting physical and cultural realities: the world as seen and the world as perceived. At one level the enthusiast might argue that a rich collection of amateur films culled from the growing number of Archives now actively looking for and valuing this material could make the histo-

rian redundant. Surely the ability to see for ourselves what people were doing at home, in leisure activities, at work, through their cultural, political and social organisations (all of which can be found in the archive collections), is a better way of knowing about the past than reading or listening to the historian? This fallacy, like the nineteenth-century documentary-text fallacy, ignores the processes of intention, selection, editing and presentation, all of which are core skills of the professional historian. The insight of the historian enriches our understanding of film and context through professional research and debate.

Beyond the general value of 'windows into the past', there is a particular aspect of amateur film work that distinguishes the genre from that of the professional. In the Yorkshire Film Archive, as presumably in others, there are examples of amateur filmmakers working over time, a process that is simply not available to the professional filmmaker who works within time constraints. In one instance a school teacher made a film which recorded school life in 1938, the building of his new school from 1938 to 1940, the occupation of the new building by the army and their use of it, finishing with the official opening of the building by the deputy Prime Minister, Clement Atlee in 1944. In another film a member of the aristocracy recorded episodes in the life of the village on his estate from 1931 to 1951. Other films record the activities of societies and organisations. These filmmakers are the Chroniclers of our age, aware of processes of change and diligently recording them for posterity. However, if we look at the collections, rather than at the individual films, it is apparent that all amateur filmmakers are chroniclers in varying degrees. Their collections of film are unplanned and non-systematic chronicles, sometimes stretching over thirty or more years of active filmmaking. The historian can use this material to re-locate our understanding of life in the twentieth century. We see the infants of the 1920s and 30s becoming the adults of the mid-century, and they in turn record for us, their children and even grand-children, while around them the great forces of political, social, economic and technological change move and shape their lives. As we look at these life-journeys we are reminded that the unit of history is the life-time, not the year, and the subject of history is the person, not the State. "Inédits"\* are a record of daily life, of family and communal experience over time.

A knowledge and understanding of history is a necessity for everybody: "As memory is to the individual, so history is to the community or society" (Marwick, 1970).

Counsellors and therapists tell us that a person who misuses or abuses memories of past experience cannot have a healthy relationship with present circumstances. We all need to maintain a healthy dialogue between what we think about our lives and how we manage our lives. What is true for the individual is true also for the community. The relationship between catastrophic political/military activity and the failure to use our collective memory, our history, productively and constructively is very clear in Europe and the wider world today. "Inédits" invite us to know and to share our common experiences as members of familiar

*No mezclemos perros y gatos advierte el autor. Si vemos el cine amateur como pálido reflejo del cine 'verdadero', mejor ni hablemos de él. Si lo consideramos como un fenómeno en sí, convendría evitar su comparación con el cine profesional. Por otra parte, si los autores de las dos categorías de películas tuvieran los mismos propósitos, valdría la comparación. Mas como sus intenciones difieren, ésta carece de sentido. Tal es el contexto conceptual que el autor propone para valorar al cine amateur, que considera como fuente de conocimiento de los cambios sociales a través del tiempo. Según él, la invención de cámaras de cine eficaces y poco costosas en los años 20 confirió al cine amateur el mismo valor que hasta entonces atribuían los historiadores y biógrafos a los retratos, correspondencias y diarios personales. Más aún, testigo espontáneo de su entorno social, el autor de cine amateur ejerce menos control sobre su escena y manifiesta menos interés en simular su contexto. Por consiguiente, su testimonio constituye una fuente de información sobre la mentalidad que prevalece en la sociedad. Considerada en su conjunto (abarcando a veces hasta 30 años de su vida), la obra de un cineasta no profesional contribuye al conocimiento de largos períodos de nuestra historia. Las unidades de la Historia no son ya los años y los Estados sino los tiempos de vida y la persona. Los inéditos se transforman así en testimonios de la vida cotidiana a través del tiempo. Como presidente de la Association Européenne des Inédits (AEI), el autor denuncia una metodología de la utilización de los inéditos por los medios de teledifusión fundada en una deontología respetuosa de la experiencia humana.*

\* Inédits are private films, made by individuals or groups for local purposes. The essential feature of this complex body of material is that filmmaker and subjects have personal/communal purposes rather than commercial. For a lively discussion of the films & issues, see Zimmermann P., *Reel Families*, IUP 95.

human communities, rather than identifying with the States of which we are members. Through personal, family and community films, we are invited to find, share and enjoy our similarities and differences; learning about the changing patterns of life in our part of the world over the course of the century. The amateur filmmaker has created an essentially democratic record of life in Europe in the twentieth century. A thorough and disciplined use of this vivid and rich source makes an alternative history possible, the history of the people of Europe in our age, to put alongside the history of the States of Europe. The standard text-based academic and school histories of our communities in Europe have little relationship to daily life experience. An unfortunate consequence of this is that our communities often carry with them in adult life a childish and inadequate understanding of our identity. History, the raw material of our understanding of self and other, cannot be left in school and in the past. History is an essential political and cultural activity, a tool that we use to deal with ever-changing circumstances.

AEI (Association Européenne Inédit) aims “to promote, co-ordinate and organise at an international level, all activities related to the research, study, restoration, archiving, conservation, evaluation and broadcasting of ‘inédit’ films.” AEI is a dynamic organisation founded on a belief that the value of the amateur and private film can only be realised through the co-operation of archivists, academics, and media producers. By operating on a European level the Association promotes a sharing of professional expertise across the range of their interests, and places local experience in a European cultural context. The annual congress is a meeting of minds and a platform for expositions; it generates insights and leads to collaborative ventures in and between each sector.

If each sector (Archives, Academics, Television Producers) acts in isolation the community as a whole loses:

*Archive film cannot be left on shelves!*

*Academics must not simply talk to each other!*

*Television Broadcasters should not use Inédits as a peep-show!*

By establishing a dialogue between all the interested parties – film holders, academics of all relevant disciplines, television producers – AEI enables each sector to support, enrich and benefit from the expertise of the others in a fruitful interaction.

Television provides a platform from which the archivist and or researcher can speak directly to the mass audience, breaking through the conventional restrictions of professional discussion and debate. If there have been instances when broadcasters have abused the film, or the rights and dignity of film holders, in order to make cheap television, perhaps the responsibility ultimately lies with those professionals who would not work diligently and conscientiously with members of the broadcasting community to develop their understanding and thinking about the value of amateur films. In a context where amateur film is derided and dismissed by narrow-minded professionals, it would not be surprising if abuses were to take place.

Through the media we can use Inédits to promote affection and respect for human experience. As the amateur filmmaker now moves on to a new technology there is opportunity and need to locate, preserve and activate the extraordinary record of human activity that the common people of Europe, and the wider world so lovingly made with their small-gauge cameras. The amateur is an expression of two of the greatest human emotions - love and passion! Professional, commercial film is different in kind, but who can suppose that it is somehow superior? Do you want to write on a wall, or eat?

## Par-delà les mariages et les baptêmes

*Micheline Morisset*

Ce film amateur – que tant d’archives ont méprisé – se révèle maintenant être la source d’information la plus directe qui existe pour nous remettre en contact avec un passé qui, jusqu’au début du siècle, ne nous était connu que par des images fixes, peintures ou photos, immobiles dans le temps, soustraites de leur contexte immédiat, figées dans leurs cadres et nos questionnements. A mesure qu’ils réapparaissent, ces films – dits de famille la plupart du temps, ou non professionnels quelquefois, ou encore amateurs par les initiés – amènent les archivistes de tous les pays à revoir leurs concepts en matière de cinéma et à accorder une importance comparable sinon plus grande à ces documents généralement maladroits et souvent peu attrayants mais véridiques, qu’aux productions commerciales qui envahissent nos écrans de cinéma et de télévision.

Au Canada, depuis très tôt dans ce siècle, les explorateurs des territoires du nord, en-dessous et au-dessus du 60ème parallèle, ont transporté des caméras dans leurs sacs à dos et enregistré le développement de cet espace immense habité depuis des millénaires par un grand nombre de populations autochtones dont l’existence nous était demeurée jusqu’alors à peu près inconnue. La plupart de ces explorateurs étaient des missionnaires, souvent venus d’autres pays, envoyés encore pour “convertir les sauvages”. D’autres étaient des ingénieurs-miniers, tel Robert Flaherty. Depuis les années trente, ils ont presque tous trébuché un Ciné-Kodak; plus tôt, certains intrépides avaient posé la caméra 35mm sur la “traîne sauvage” et risqué leur vie pour rapporter des images de ce “grand nord” tout à la fois fascinant et terrifiant.

Grâce à eux, nous pouvons revivre un âge de pierre qui nous est tout proche, qui s’est poursuivi sur nos têtes sans que nous en soyons conscients jusqu’à tout récemment, et qui existe toujours à un certain degré puisque ce n’est que tout récemment que les populations indigènes de ce pays, refoulées par les blancs littéralement dans leurs derniers retranchements, ont eu accès à certains avantages de la vie moderne ainsi qu’à toutes les aberrations qu’elle comporte. Les Archives nationales du Canada ont reçu en dépôt quelques-uns de ces films, entre autres ceux

*The amateur film, once neglected by archives, is now being revealed as the most direct source of information about our past. Film archivists are re-examining their concepts of the relative importance of the film materials they are collecting. In Canada, the explorers of the northern territories brought back valuable film records of the previously little-known indigenous population. The National Archives of Canada has some of these films, among others, those of the Moravian Mission of Labrador. Just as important are the family films. These films are in special danger from commercial use in documentaries and television: families are offered video copies in exchange for films, but they are required to sign away any rights and the users are unlikely to care about the preservation of the material once they have used it. Happily, some families do see the role their films play in the history of their country and the need to preserve them. Films made by the military and by priests in their parishes are also valuable sources of information about the society. In the United States, AMIA, the Association of Moving Image Archivists, has established a committee of “inédits,” following the example of the European Association Inédits created in June 1991 in Paris. The two organizations have established informal links that reinforce their convictions as to the importance of preserving this material.*

*El cine amateur, dice Micheline Morisset, es la fuente de información más directa de un pasado que, hasta comienzos del siglo, nos había sido mostrado tan sólo a través de imágenes fijas - pinturas y fotos - 'inmóviles en el tiempo, en sus marcos y en nuestros cuestionamientos'.*

*A medida que van apareciendo, estas cintas - denominadas domésticas, no profesionales o amateur, según los casos - conducen a revisar nuestros conceptos en materia de cine y a acordarles una importancia comparable si no mayor a la que acordamos a las producciones comerciales que invaden nuestras pantallas.*

*Tomas del Gran Norte, imágenes de familia olvidadas en un altillo, son vestigios de nuestro pasado, testigos de la trayectoria de nuestras sociedades y por consiguiente adquieren mayor importancia para los archivos nacionales de un país.*

*La autora advierte sobre el peligro que corre nuestra 'memoria activa' por la utilización inadecuada de los films amateurs por empresas comerciales y expresa su satisfacción ante la acción individual de los archivos oficiales y los esfuerzos concertados de asociaciones tales como el Comité de inéditos de la AMIA y la Asociación Europea de Inéditos (AED).*

de la Mission moravienne du Labrador, et ce qu'ils nous révèlent sur les peuples autochtones du Canada ne pourraient l'avoir été par aucun autre médium.

Tout aussi importants sont les films tournés dans nos régions "chaudes", les films dits de famille que chacune a conservés, ou plus exactement oubliés au fond d'une armoire ou dans un recoin du grenier... Ils nous redisent notre passé, notre trajectoire, notre façon d'être; quelles familles, quel peuple nous avons été. Pour les Archives d'un pays, ces documents "vivants" ont une grande importance, ils font que pour la première fois depuis toujours, nous pouvons suivre de visu l'évolution de l'espèce, notre espèce.

Malheureusement, un danger bien réel guette cette mémoire active que sont les films amateurs. Ici et ailleurs, il est devenu rentable pour des organismes à but lucratif d'acquérir ce genre de films et de les rentabiliser: on offre aux gens de transférer leurs "vieux films" sur vidéo, presque toujours à la mauvaise vitesse, et d'en rendre ainsi le visionnement plus facile, en échange des films eux-mêmes qu'ils ne peuvent d'ailleurs plus visionner en raison de leur rétrécissement. Ces organismes font également signer aux donateurs une renonciation à tous leurs droits et utilisent ensuite ces films ou les vidéos qu'ils en ont tirés à leur fins personnelles, qui ne sont généralement pas de les restaurer et de les garder dans des conditions propres à leur survie à long terme, mais plutôt de les exploiter à des fins commerciales – émissions de télévision par exemple: au rythme où se multiplient les canaux, il faut bien trouver de nouvelles sources d'images – et de s'en départir ensuite sans souci de leur lendemain. Cette pratique semble s'accélérer depuis quelques années, et d'autant plus aisément qu'il est possible à qui le veut de s'inventer comme "archives" et de se donner ainsi une apparence de respectabilité.

Mais heureusement, il y a également des familles qui perçoivent l'intérêt que prennent leurs "vieux" films et ce sont généralement les petits-enfants qui se chargent de les offrir aux organismes officiels: ils ont réalisé qu'à-travers ces documents personnels se retrace aussi l'histoire d'un pays et de ses habitants, de leurs habitudes et de leurs intérêts. Et il y a de plus les films amateurs tournés pour leur propre compte par les militaires en service, et par les curés dans leurs paroisses, qui sont d'excellentes sources d'information sur la vie et les moeurs d'une société.

Depuis quelques années, aux Etats-Unis, AMIA - "l'Association des archivistes de l'image en mouvement" - s'est donné un comité des "inédits", c'est-à-dire des images "non publiées", suivant en cela l'exemple de l'Association Européenne des Inédits créée en juin 1991 à Paris. En juillet dernier, la réunion annuelle de l'AEI s'est tenue à Bruges; douze pays y étaient représentés: les Açores, l'Angleterre, le Danemark, l'Espagne, la France, le pays de Galles, la Hollande, Monaco, le Portugal, la Suisse, et le Canada. Chaque année depuis trois ans, le secrétaire général de l'organisation a été aussi invité à se joindre aux réunions du comité nord-américain des Inédits, et ce lien entre les deux continents renforce l'intérêt et la conviction de chacun des participants quant à l'im-



portance du matériel et à l'urgence d'agir avant qu'il ne soit trop tard, c'est-à-dire que les films en question aient disparu ou qu'ils se soient détériorés au point de ne plus être récupérables.

Ce comité au sein de l'AMIA aide à sensibiliser davantage les archives et les cinémathèques de ce continent à la valeur intrinsèque du métrage amateur et certains pays, comme le Mexique, commencent à s'y intéresser sérieusement.

## *Kaiser, Kintopp & Karossen* Early Amateur Films by Julius Neubronner: Restored

*Walter Schobert*

In November 1991, Carl Neubronner of Kronberg, near Frankfurt, donated a collection of amateur films to the Deutsches Filmmuseum. These films were shot by his father Julius Neubronner in Kronberg and its surroundings between 1903 and 1920. The films not only provide important historical footage, they also document the development of early cinema in Germany. Therefore, the Deutsches Filmmuseum decided to start a restoration project in order to provide the films for scientific research projects on the history of film and to make them accessible to a wider public.

Julius Neubronner (1852-1932) worked as a court pharmacist, but also proved to be a multifaceted inventor. In his youth he experimented with photographic devices and during his lifetime developed devices such as a panoramic aerial camera carried by doves, an example of which is kept in the Equipment Archives of the Deutsches Filmmuseum. In 1905, Neubronner took out a patent for one of his most successful inventions, a self-adhesive tape which was produced commercially in the little factory he owned. His interest in the development of early cinematography resulted in the production of a series of amateur films. Thus Julius Neubronner became one of the first non-professional filmmakers in Germany we know of. Originally, his films were just shot for private purposes, as family entertainment. Documenting scenes from the close surroundings, everyday situations and family life, they can be compared to the first films of famous pioneers such as the Lumière or Skladanowsky brothers. But beyond merely recording what appeared in front of the camera, Neubronner skillfully experimented with the specific possibilities that the new medium offered and started to create a different kind of reality by employing camera effects. The *Hunter's Dream*, shot in 1903, is a mise-en-scène production. It shows an elderly hunter who lights his pipe, reads the newspaper and falls asleep. He dreams of receiving a magic drink by the spirit of youth that promises everlasting youth and

*Pharmacien à la cour, Julius Neubronner (1852-1932) était aussi un inventeur polyvalent. Dès son enfance, il fit des expériences avec des appareils photographiques. Plus tard, il développa des procédés et des astuces (tels que des prises de vue aériennes à l'aide de pigeons) qui firent de lui l'un des pionniers du cinéma amateur en Allemagne. En novembre 1991, Carl Neubronner déposa les films de son père Julius au Deutsches Filmmuseum. Tournés à Kronberg, près de Francfort, entre 1903 et 1920, ces films constituent une source historique importante. Ils documentent aussi bien le développement de la région que le devenir du cinéma des premiers temps en Allemagne. Le programme de restauration entrepris par le Deutsches Filmmuseum rendra ces films accessibles au public, aux chercheurs et aux historiens.*

*Farmacéutico en la corte, Julius Neubronner (1852-1932) fué también un inventor. Desde su infancia experimentaba con cámaras de fotografía. Más tarde desarrolló procedimientos y astucias - tales como la toma de imágenes aéreas con la ayuda de palomas - que lo convirtieron en uno de los pioneros del cine amateur de Alemania. En noviembre de 1991, Carl Neubronner depositó las películas de su padre Julius en el Deutsches Filmmuseum. Rodadas entre 1903 y 1920, éstas constituyen una fuente histórica importante ya que documentan tanto el desarrollo de la región como la aparición del cine de los primeros tiempos en Alemania. El programa de preservación del Deutsches Filmmuseum permitirá el acceso de investigadores e historiadores a estas películas.*

experiences mysterious transformations. Like Georges Méliès, Julius Neubronner employed stop motion tricks to achieve his cinematic hocus-pocus.

A typical Neubronner film from 1904 shows the filmmaker's son vanishing into a cardboard barrel from which his daughter ascends a second later. Due to the insufficient light sensitivity of the film stock, Neubronner had to use daylight, so he designed an open-air stage in his garden where he filmed his little Vaudeville scenes. Nevertheless, most of Julius Neubronner's films have a documentary quality. They depict events such as the English King Edward VII visiting Kronberg, Emperor Wilhelm II unveiling a monument, or the Gordon-Bennett-Automobile-Race. Neubronner's "private" films, featuring family members, are revealing documents of bourgeois family life at the turn of the century.

Julius Neubronner started to shoot on 17.5mm film with a middle perforation, a material commonly used by early amateur-filmmakers. The film was produced by Ernemann, a company based in Dresden, which also manufactured a camera called the Ernemann Kino I, an example of which is represented in the Permanent Exhibition of the Deutsches Filmmuseum. The 17.5mm material was introduced by the English pioneer Birt Acres who split 35mm material in half (35mm film was developed in 1892 by William Kennedy Laurie Dickson, one of Edison's assistants, who had similarly split Edison's 70mm film stock). The material employed by Birt Acres was perforated at the sides and used for the Biocam, a camera designed in 1899 by Wrench & Son. The Ernemann-system with the middle perforation was an improvement because the perforation didn't intrude on the image area. Each frame had a size of 16mm by 10mm and therefore featured images with a higher definition.

The Neubronner films donated to the Filmmuseum were on nitrate stock and the films had to be restored and transferred onto safety film as soon as possible. Unfortunately, there was no 17.5mm projector available to even do a simple screening of the material. In order not to affect the quality of the originals, the only reasonable way to restore the films was to transfer them to 35mm film (copying to 16mm would have resulted in a lack of quality due to the smaller size of the frames when compared to the original size of 17.5mm).

The Deutsches Filmmuseum employed wet gate printing to copy the originals. A special optical printer, (which had to be modified for 17.5mm film) was used to execute the printing process. The Deutsches Filmmuseum had to commission the manufacture of a special claw mechanism to print the Neubronner films onto 35mm material.

The cost for the restoration and the printing of the Neubronner films added up to more than DM 50,000. To raise the money for the project, the Deutsches Filmmuseum started a fund drive in 1994 which turned out to be extremely successful. With the help of many donors and sponsors the project was finally executed. The very first public screening of the restored Neubronner films took place on January 24, 1996, 90 years after their production. They were shown at the "Kronberger Lichtspiele", a movie theatre in Kronberg, the home town of the Neubronners.

For video release, the 35mm material was scanned and digitally enhanced. The unsteadiness of the film image was corrected with the help of a Frankfurt-based company called Das Werk, which specializes in digital post-production. The result was transferred to videotape. The videocassette comes with a direct recording spoken by 100 year old Carl Neubronner who comments on his father's films which feature Neubronner Jr. when still a little child. Ulrich Rügner accompanies the video version of the Neubronner films on the piano. The VHS-Cassette (PAL system) contains all restored films, a soundtrack with commentary and piano music. It has a running time of 44 minutes and is available for DM 29,90 at the Deutsches Filmmuseum or by mail order.

The two reels of 35mm safety film which survive contain the following film titles: Reel 1: *Julius Neubronner zaubert; Kaiser Wilhelm II weiht Gedenktafel für Kaiserin Friedrich ein; Kaiser Wilhelm II im Auto; König Edward VII von England kommt nach Kronberg; Karnevalszug in Kronberg; Gordon-Bennett-Aurorennen; Kronberger Eisenbahn; Kronberger Automobil-Jugendrennen; Kaisers Karussell in Kronberg; Hund und Bär im Zirkus; Umzug des Schützenvereins in Kronberg; Eislauf auf dem Kronberger Teich; Rodeln; Schneeschuhlaufen auf dem Feldberg; Eislauf; Rodelbahn Schwarzer Weg, Kronberg; Karnevalszug; Kaiserpreis Autorennen.* Reel 2: *Festzug in Hessen; Hochzeit Forstmeister Niederstadt in Hachenburg; Grossvater Neubronner mit Enkelkind; Bei Onkel Willi Lindheimer in Schwalbach; Carl Neubronner mit Tochter; Hochzeit Dodo Neubronner mit Herrn Schulz in Kronberg; Familie Neubronner geht spazieren; Der Zehn-Ender; Willi geigt; Luftnummer; Moren tanzt; Drei Geishas; Des Jägers Traum.*

The Deutsches Filmmuseum would like to offer to its FIAF colleagues use of the now existing 17.5mm claw mechanism in case there is any need to do restoration work with this format.

# Problems of Independent Film Preservation

Ross Lipman

## Summary

The independent artist's film – made, received, and valued in a context outside industry standards – poses a unique challenge to the archivist. While many basic principles of preservation still hold, their practical application is often so transformed as to merit only passing resemblance to conventional work. The common wisdom is often inappropriate, and unique printing methods are frequently needed. Ethical issues are similarly transfigured, to illuminating end. In preservation, as in aesthetics, the artist's film can serve as vanguard; highlighting issues of technique and philosophy that impact beyond its specialized sphere.

*Les films des artistes indépendants, réalisés, reçus et évalués en dehors des normes industrielles standard, représentent un défi unique pour l'archiviste. En effet, de nombreux principes de base de la préservation restent en vigueur pour ces films. Mais leur application pratique subit des transformations, à tel point que nous nous trouvons face à un processus qui ne ressemble plus que vaguement à un travail de préservation traditionnel. Des méthodes de tirage uniques doivent souvent être appliquées.*

*En préservation comme en esthétique, conclut l'auteur, des questions de conception et de technique peuvent aller plus loin que la simple spécialisation...*

*Las películas de artistas independientes realizadas, recibidas y valuadas fuera de las normas industriales estándar, representan un desafío único para el archivista. En efecto, numerosos principios de base de la preservación siguen vigentes para estas películas, pero su aplicación práctica sufre tantas modificaciones que finalmente nos encontramos ante un proceso que ya no se parece en nada a un trabajo tradicional de preservación. A menudo se deben aplicar métodos de procesamiento únicos; las cuestiones de ética son a veces transfiguradas; etc. En preservación como en estética, concluye el autor, las cuestiones de concepción y de ética pueden ir más allá de la mera especialización.*

## **Introduction**

When Kodak announced the discontinuation of its ECO color reversal film stock <sup>(1)</sup> in 1984, it heralded the end of an era in independent film-making. In so doing, it also left behind a kind of acetate standing stone for archivists. This was the death-knell for professional reversal work as well as for those artists clinging to its coattails. Reversal stocks continued to exist, but the negative/positive system was in essence canonized, leaving an effective void of printing methods for untold numbers of “direct-positive” films. Like the haunting formations at Avebury, Lewis, Stonehenge, those old images now please us while implying a logic whose order we’ve alas forgotten – and their preservation may be altogether more precarious.

Today’s intermediate stock 7272 is ideally designed to print from ECO. Yet the simple fact is that most extant reversal images are not in fact ECO, but higher-contrast materials like Ektachrome or Kodachrome. When one prints an internegative from these films, or in fact any non-ECO positive material <sup>(2)</sup>, the contrast is boosted to the effectual quality of mud.<sup>(3)</sup> Anyone who has seen an old black and white film that seems very dark to the eye, with almost no delineation of greys, can imagine the look. One is faced today with an industry that has on the one hand canonized the internegative system, while simultaneously leaving behind a massive body of films that are unprintable within this system. <sup>(4)</sup>

## **Artists’ Films**

Prominent among these are the works of independent artists. Independents have historically gravitated to the reversal film for reasons economic, practical, and aesthetic. There is something lovely and elegant in the camera-original that, bypassing the negative, simulates directly the tones and colors of the world as seen to the eye. No negative means less expense, and therein allows more experimentation – an attractive package for the artist/filmmaker. But while appealing to the artist, it presents a minefield for the archive preserving the work.

Not only must archivists consider the vital issue of image contrast, but they must be aware of any peculiarities in the piece itself. As often as not, the iconoclastic artist will be working at cross-purposes with industry standards. As an introductory example, one might take Larry Jordan’s recent H.D. Trilogy. Jordan, the acclaimed animator and restorer of Joseph Cornell’s films, had his black-and-white reversal originals for this work printed – via black-and-white internegative – onto Kodak’s special low-contrast color television film 7385, with an amber tone added. Now one could emulate an amber tone easily enough, but without instructions to print onto 7385, the results would be horrendous. Jordan himself ran no less than seven entirely different printing tests before settling on this path. And rare is the case when a preservationist has access to coherent, detailed printing instructions.

To make things more difficult, the renowned “artist’s temperament” can come into play as one attempts to faithfully render a meticulous vision. The Pacific Film Archive was recently involved in the preservation of

Bruce Conner's *Crossroads*; a reworking of U.S. government footage of the atomic bomb tests at the Bikini Atoll. Conner, a great activist for the artist's film, periodically helped out with the project. After failing to remove a visible smudge in the original by say, the fifth answer print, one member of the preservation team amiably noted that it might be easier to blow up the atoll again and to refilm it, than to satisfy Bruce Conner.

### Color, Grain, and Format

Conservers of this work must develop a high level of resourcefulness and invention in their craft, often developing unique solutions on a film-by-film basis. For their current project preserving small-format artists' films, the San Francisco Cinematheque and New York Museum of Modern Art ran a series of tests to determine possible printing methods. Using the Canadian firm Optimage, which employs several techniques of contrast reduction<sup>(5)</sup>, we printed outtakes from the works of Joe Gibbons, Ellen Gaine, and Scott Stark. Each piece suggested a different method.<sup>(6)</sup>

Gaine's films, all Super-8, feature delicate tones and spectacular swirling grain fields. The delineations of grey were lost entirely and the granularity increased to a state of blotchiness in the first test, which consisted of a traditional blow-up to 16mm internegative and a positive print. As there is no low-con stock for B/W material, and as we have strong reservations regarding its use with color (to be discussed shortly), we requested that Optimage run a new test, in which they decreased the developing time/temperature combination, and increased exposure. This technique of over-exposing and "pull" processing is somewhat accepted with color internegatives, where it does not entirely eliminate the contrast boost, but rather gives it a good nudge in the right direction.<sup>(7)</sup> With Gaine's work, it did just the trick, adding some fine detail in the greys, while reducing the clotting of grain.

Stark's piece was made by respooling Standard-8mm Kodachrome into a 35mm still camera, and exposing still images of his garden across the film strip without regard to its perforations. Again Optimage's standard blow-up – which included a low-con 7385 print – did not do justice to the rich detail of the images. While their method did reduce contrast, the attendant decrease in saturation diminished both the color intensity of the Kodachrome and the flickering effect caused by the irregular frame line. While a conventional 16mm optical internegative would have too much contrast, we found that we could thread the needle by using the special diffusion within Optimage's printer, and striking a standard 7386 positive release print.

It is worth noting that Stark's method of making this film renders notions of a standard 24 (or 18 or 16) frames-per-second projection speed somewhat meaningless. In fact, Stark would often present the piece as a projection "performance" on a variable speed projector, varying the playback rate from 24 fps all the way down to 6 fps. While this effect could be simulated by step-printing, it should be pointed out that the perceptual effect of watching a single frame repeated is different than



*Crossroads*, 1976, B&W, 36 min. A film by Bruce Conner.

Music by Patrick Gleeson and Terry Riley

### Footnotes

1. Eastman Commercial Original 7252.
2. At one time, ECO's lower contrast was a standard system, so that in point of fact, other stocks, such as Agfa's Gevachrome 6.00, offered similar properties. A more specific term than "non-ECO" might therefore be "non-commercial film".
3. A film's contrast is measured by a "characteristic curve", which is basically a plot of the emulsion's density (the thickness, or darkness of its tones) against its exposure, using logarithmic scales. Of most relevance to this discussion is the curve's straight-line portion, or "gamma". When the slope, or gamma of a film is 1, as is ECO's, the film reproduces the tones of its subject in direct, one-to-one proportion. Gammas of less than 1 reduce contrast, while gammas greater than 1 increase it. Thus, to print a still picture, the final image should ideally have gamma 1. But with motion pictures, the cumulative conditions of

projecting in a darkened room demand a higher image contrast; of gamma 1.6 - 1.8 (or 1.3 - 1.6 for black-and-white) to give the appearance of "natural" tonality. Since gammas multiply in printing, gamma 1 ECO's corresponding print films had a gamma of 1.8. It's internegative 7272 has a gamma of .65, similar to a camera negative's. Therefore, printing ECO (gamma 1) onto 7272 (gamma .65), and then striking a positive release print (gamma 2.6 - 3), produces a gamma 1.8 image - ideal for viewing. Here then, is the crux of the problem. Current reversal materials like the Kodachrome and Ektachrome lines - and in fact any positive print intended for projection - already have a 1.8 gamma. Thus, printing them onto the 7272 material and then the 7386 print stock (or an Agfa or Fuji equivalent), results in a final image gamma of around 3, which is unsatisfactory by any standard.

4. Kodak has a gamma 1 reversal stock intended for these materials, which will be discussed later. But because "... the print stock...must have extraordinary latitude to capture the range of image tones in a projection-contrast original(.) high gamma original is an irrational course, if prints are intended. Also if an internegative is intended."—Dennis Couzin, "Dear Film Artists", *Experimental Film Coalition Newsletter*, Vol. 1, No. 2, June 1984, pp. 2-3.

5. Optimage regularly utilizes the aforementioned low-contrast stock, in combination with "alterations" to their optical printer. I suspect their alterations allow the placement of a strong diffuser or opal glass near to the printer projector's film plane, while retaining a high level of illumination.

6. These tests took place in December, 1994. At the time of this writing (May, 1996), the Museum's intention is to use an East Coast laboratory; I believe John Allen's. To my knowledge all parties were very pleased with the test results, and the change was primarily due to the attendant difficulties of a long-distance lab relationship. Clear communication channels with one's technical services are obviously of utmost importance in any non-standard printing operation.

7. Black-and-white films generally pose less of a problem in this area, for a variety of reasons. Contrasty subjects reproduce better in black-and-white than color, partially because colors suffer saturation loss in reproduction, and color

that of watching that same frame once<sup>(8)</sup> with an extended shutter-time. Similarly, step-printing an 18 fps original to 24 fps for 16mm viewing creates a subtle stutter every sixth second. As the only alternative is often to blow-up frame-for-frame and project at heightened speed, many small-format film artists forsake blow-up entirely.

Gibbons' *Punching Flowers* raised other considerations. Here the low-con 7385 stock's desaturation effectively rendered the muted tones in Gibbons' original work. While this stock, intended for video-transfer prints, has too little density and richness for most purposes; in this case the subject matter demanded exactly these qualities. In fact, however, this led to another question. A companion test on regular 7386 print stock, while boosting contrast, showed such an improvement in saturation that both project coordinator Steve Anker of the Cinematheque and myself agreed it in fact looked *better* than the original. The issue then became whether in fact our aim as preservationists were best served by faithfully rendering the qualities of the original work, or in fact enhancing them. Mr. Anker, a meticulously dedicated professional with an exacting eye, preferred the more saturated ("enhanced") version, while I myself found the muted 7385 more in keeping with the work's wry meditations on nature and beauty. This is not to say that I would always opt for "preservation" over enhancement; but simply that I preferred it in this case. Of course neither interpretation is right or wrong in absolute — they remain judgments. And it is just this sort of precise judgment which is demanded of the preserving archivist.

Now, *Punching Flowers*, shot in handheld Super-8, is in many ways an archetypal amateur film. The physical conditions of screening in 16mm, as well as a variety of social constructs, create more of a sense of professionalism in 16mm work than in the small-format underground or basement-screening genres. While some home movies or "actualities" footage, viewed primarily for image content, may benefit from blow-up, it is quite conceivable that other works would actually *suffer* in blow-up.<sup>(9)</sup> In fact, one quickly runs into a philosophical impasse when pondering the very preservation of works whose strengths lay in their rejection of traditional notions of the permanence of art, or else were grounded in their own physical form and/or temporality.<sup>(10)</sup> Mr. Anker, I think rightly, felt that this piece is ideally viewed in an intimate, less formal small-format projection. Yet as preservationists, we ultimately opted for the more stable medium of 16mm.<sup>(11)</sup>

### Historical Considerations

Perhaps the most puzzling project of this nature I have come across recently is the preservation of Bruce Baillie's *All My Life* with the Pacific Film Archive. Mr. Baillie, an internationally recognized artist whose *Castro Street* has been included in the Library of Congress National Film Registry, and who along with his Canyon Cinema<sup>(12)</sup> co-founder Chick Strand, is one of the American experimental movement's great sensualists, produced a body of works in the 1960's and early 70's renowned for their visual richness and use of color. Among his most famous pieces is *All My Life*, a short (3 minute) single-shot film consisting of one elegant

pan across an archetypal California country field in summer, followed by a weightlessly gentle tip skyward at the end. Ella Fitzgerald sings the title song, adding a sense of timelessness to this simple piece, which perching at a very narrow intersection of “structural” and “lyrical” film movements, has a grace and rigor beyond categories.

I got involved with this project after an internegative had been struck at W.A. Palmer Films in Belmont, California. Palmer’s has long been a leading force in experimental film lab work, and their color grader, Lewis Motisher, has arguably among the best eyes in the business. Palmer’s produced a second answer print with a degree of detail, softness, and color “accuracy” entirely absent in older copies of the film. There was only one problem. It looked awful. *All My Life* was originally shot on an Ansco reversal stock, described by Lenny Lipton in the first edition of his classic *Independent Filmmaking* as among “the best color films ever made available for the 16mm worker”.<sup>(13)</sup> While perhaps lacking a range of values within a given hue or spectral range, the colors it does render have a striking deepness and vibrancy. Indeed, one scholar has referred to *All My Life*’s color as being something akin to the experience of a psychedelic trip on LSD. All of which is to suggest that the color for which the film is renowned is in fact heightened and *non-naturalist*; its strength lying precisely in its extraordinary saturation.

The question, then, was what was the experience of this new item, produced from the internegative? Certainly it looked more “realistic” in terms of a 1990’s palette<sup>(14)</sup>, with the flat muted tones of current stocks, but it lacked the older version’s dynamism. To answer the question, we sent the new answer print and an old release print to Baillie himself, who lives in seclusion on an island in Washington state. His answer, however, only deepened the nature of the dilemma.

Baillie decidedly preferred the new print, stating that it came much closer to the color and quality of light at Paul Tulley’s home in Caspar, California, where the film was shot than did the original prints. Yet to most other eyes it was clearly inferior. We were then faced with the following questions:

- 1) Was our own dissatisfaction with the new print unfairly swayed by conceptions of what the work has historically looked like?
  - 2) Was Baillie’s judgment, while in one sense authoritative, to be taken as the last word on the topic?
  - 3) If so, are historical notions of the film incorrect?
  - 4) If not, can several versions be considered authoritative?
- and lastly,
- 5) Are there any other printing methods that merit attention?

In consideration of the first issue I took up the highly subjective task of viewing as many different prints as I could find at hand. Upon repeated screenings of the new answer print I eventually satisfied myself that the new print was in fact unsatisfactory. A unique feature of original prints of *All My Life* is that – in no small part due to the film’s conceptual structure of the linear pan – each time a new color appears on the screen, in

print stocks are accordingly designed to work best with low contrast subjects, or “flat” lighting. (see Russell Campbell, *Photographic Theory for the Motion Picture Cameraman*, London, Tantivy Press, 1974, p. 122) In this system, lack of inherent tonal contrast is compensated for by color contrast. But it poses another problem for the film artist who may not like the “soft light” quality favored in the mainstream film. Also, limitations exist within the overexposing/pulling method. There are often bottom-ends to development time on conventional lab machinery, as well as bottom-ends to ideas of accepted practice. Most labs which offer pull-processing seem unable to successfully correct the process by more than 1/4 to 1/2 stop, when the printed neg is actually measured densitometrically. Forde Labs in Seattle has apparently perfected a system along these lines which results in an ideal projection-gamma positive, but I have yet to test it. A general word of caution comes from Sam Bush, the excellent optical printing technician at Western Cine in Denver, who has printed most of the renowned artist Stan Brakhage’s works. He fears that many labs would “cheat” in their pulling by merely speeding up the machine and not lowering the temperature. This would result in an insufficient bleach time. Despite these qualifications, however, overexposing and pulling remains one of the better available solutions. Western Cine, for their part, has developed a special process called LGN (for Low Gamma Negative). This technique, involving flashing, approaches the problem not so much by altering a film curve’s straight-line portion as by modifying its toe and shoulder; giving an *impression* of lower contrast. This is more pronounced an alteration than overexposing and pulling, but may not be appropriate for many subjects which need deeper color saturation.

8. Super-8 projector shutters are cut to show a frame three times. A single frame step-printed twice would therefore flash six times upon projection.
9. From a purely visual standpoint, the crucial issues are reproduction method and projected image size. If 16mm and 8mm copies of an 8mm original are projected to the same dimensions, the 16mm will often be superior - depending on the optics of the blow-up system. When the 16mm print fills a larger

screen, as is often the case, the effectively greater image dispersion can increase perceived graininess.

10. A striking case is the *Song* series by Stan Brakhage, which was made in 8mm for a variety of aesthetic, personal, and practical reasons. While 16mm copies exist, many feel the only true way to appreciate the *Songs* is in their original 8mm prints.

11. One option consisted of doing a preservation 16mm interneg, and a Super-8 reduction print for viewing. Logistics prevented us from pursuing this path further.

12. One of two major independent film distributors in the U.S., Canyon Cinema, is located in San Francisco; the Filmmakers' Cooperative is in New York.

13. Lenny Lipton, *Independent Filmmaking*, San Francisco, Straight Arrow Books, 1973, p. 82.

14. It could, and should, be argued that notions of visual verisimilitude to "reality" are not only subjective, but to a large extent also socially determined. Today's standard is often tomorrow's obsolescence, or charming artifact.

15. In conventional dramaturgy, the shift of direction when a character leaves or enters the stage is called a "French scene". The comparison seems quite relevant in the case of *All My Life*.

16. A similar example within the independent film tradition would be Harry Smith's *Early Abstractions*. Smith essentially made the ornate visual rhythms of these works unviewable when he slapped on an overpowering "needle drop" soundtrack of (otherwise excellent) Beatles recordings, in some ill-conceived alchemical strategy.

17. Other possibilities, though slightly less likely, also existed at that time, including Ansco 2470.

18. The occasional print may also have been made on Kodachrome print stock 7387.

19. Until a few years ago, inferior but just about passable silver tracks were printable on 7399. When environmental regulations made the already difficult application nearly impossible, no new techniques were pursued, and the printing of 7399 sound prints ceased. Technically, a dye track could still be made on the film, but as these silverless tracks would pass infrared radiation, they would yield a low signal-to-noise ratio on standard 16mm

the form of say, a flower, brush, or sky, it takes on the dramatic weight of the entrance of a new character in a narrative work.<sup>(15)</sup> In the new print, however, the slightly muted colors reduced perceived color contrast; thereby creating a more monotonous sensation of horizontal movement in a single direction; without articulation or emphasis. More "accurate", maybe, but entirely less evocative of mood and expression.

Is that not conceivably exactly what Baillie sought to achieve with the film? Perhaps. But I find it equally possible that Baillie's views now are something different than they were thirty years ago. Regardless, the older prints' historical associations have generated an authority of their own, which merits consideration. There are numerous examples in the history of art wherein works exist in multiple version, and many of the preferred versions are not the creator's final draft. To cite just one well-known example, no less than three editions of Wordsworth's "Prelude" are considered distinct works; with the middle draft, presented to Coleridge forty years before completion of the final draft (published posthumously) being the version of choice for many – precisely because readers find the revised draft to have diffused the earlier's most radical poetic and metaphysical statements. Perhaps an even better example comes from film history itself, with Teinosuke Kinugasa's legendary rediscovery of *A Page of Madness* in a barley barrel. No sooner had he recovered this masterwork, than he destroyed it by authorizing a vulgar modern soundtrack in what was perhaps an attempt to make it palatable to contemporary audiences.<sup>(16)</sup> The older artist's vision, while entitled in name, did not retain hold over the work's qualitative essence, which, in arising, had acquired a force of its own.

If one then took the new "authorized" answer print of *All My Life* as one version, it remained to find a way to salvage the other, older one. I had recalled seeing an unusual print through Canyon Cinema, which still distributes Baillie's work, several years previously. As part of my research, I visited Canyon to look at their copy and review printing records. I had imagined the print to be a 7399 reversal print, because my memory of it had strong saturation but a substantial difference in hue from original prints, which were likely to have been on 7388 or 7389, 7399's predecessors.<sup>(17)</sup> I was surprised to find that the print had been struck from an internegative, also made at Palmer's, and graded by Mr. Motisher! I called Palmer's to inquire as to the difference between the two internegs. Apparently, the distinction was actually just a result of grading and the different positive stock batches. Yet this difference, which gave the Canyon copy a slightly surreal cyanic cast, was enough to make this less naturalist rendition more appealing to my eye.

What was even more interesting were the facts Mr. Motisher revealed on the original prints of *All My Life*, which he himself had graded. It seems that rather than using the aforementioned gamma-1 stocks, he had opted to have the projection-contrast Anscochrome printed onto the more contrasty print stock Ektachrome 7390.<sup>(18)</sup> Thus the unique color for which *All My Life* was renowned was in fact the result of a *variant* printing technique which in fact boosted contrast. For the preservation internegative,



however, he had chosen an entirely different strategy; seeking instead to emulate the qualities of the original. He felt he had largely succeeded; yet when pressed, admitted that he too personally preferred the more deeply saturated older prints.

We were back to square one. The 7390 and 7387 stocks no longer existed, and the only major alternative involved attempting a reversal print. Copying onto Kodak's gamma-1 reversal 7399 material might potentially best preserve the tonal detail of the original, and more closely approximate the color of the old prints. Yet there are many obstacles to this approach.

It seems ironic that the 7399 stock, intended exactly for printing from projection-contrast materials, should not enter this discussion until so very near the end, but prejudices against its use in professional work are so widespread that it is very rarely employed. Such was the case here; the thinking being *that reversal stocks are not viable as a professional or archival medium*, primarily because the industry does not support them.

There are technical considerations. 7399 has a slightly higher RMS granularity than do negative stocks. More importantly, it produces a nearly unusable soundtrack.<sup>(19)</sup> It should be remembered, however, that the operating needs – and assets – of archives are qualitatively different than those of film productions. What would be in practice unthinkable for a release print might be curiously efficient for a preservation project. The printing of *All My Life*, a film known for its color, might be just the case where traditional factors became secondary, and unusual alternatives could be considered.

Regarding the audio of *All My Life*, Baillie himself has said the Fitzgerald song, which played constantly at the Tulley cottage when he was visiting, "...had to have the same sound it had at Paul's with a potato sack over the speaker. It's supposed to sound a little scratchy."<sup>(20)</sup> Now, a review of Baillie's other major films of the era shows an incredible dexterity in the use of audio collage, with extreme attention paid to the flow and movement of mood. It is in part the simplicity of *All My Life's* soundtrack, relying only on the qualities of Fitzgerald's singing, and the precise sense of listening to a beat-up record, that distinguishes the film from Baillie's other works. It is evocative, but audio fidelity is not as crucial to its success as color. In this case I find Baillie's judgment to be sound, and further; to serve as justification for a possible reversal print.

The problem remained, however, as to just how to print the sound in a reversal scenario. Several possibilities existed, all of which were plausible only because the project's intended purpose was *preservation*, with screening always occurring within an archival context.

All of these involved a variation of double-system sound. In terms of audio fidelity, the striking of a new, separate magnetic track would actually *improve* quality over the best possible optical configuration<sup>(21)</sup>, while being playable on any standard interlock projector. In addition to this one might consider the production of a black-and-white optical sound

projectors, which are primarily red and infrared sensitive. Despite this impediment, this method has a few proponents in the independent sector. In such instances, boosting the gain in projection is necessary. I have not heard of a dye track print, but suspect it would only be plausible for film artists working with a rough aesthetic.

20. Bruce Baillie, interviewed by Scott MacDonald, in *A Critical Cinema 2 - Interviews with Independent Filmmakers*, Berkeley, University of California Press, 1992, p. 121.

21. Mag striping would offer similar quality, but as this practice is essentially obsolete, it seems to offer no practical advantages over dual-system. Striping is also disadvantageous from a preservation standpoint, as the magnetic coating may cause earlier deterioration of the film itself.

22. One would then have the choice of whether to make a negative or reversal master. While neg is the standard procedure, here the direct positive method offers some advantages. As positive image tracks play better than do negatives, a reversal track would offer playback potential in some double-system set-ups. It also might allow more avenues for sound prints to be struck in future reversal scenarios, should either new printing stocks or optical readers become available.

There are some considerations unique to the reversal method, however. Neg/pos optical systems are effective because image spread in the variable area track of the negative is effectively cross-modulated by image spread in the positive track. In cases where a direct positive is desired, the cross-modulation occurs between the two developments of the reversal process. Tests may be required if the lab is not accustomed to processing sound stock reversal. Also, as in the striking of any optical master, one should remember to consider film wind in relation to one's overall printing needs.

23. Slight variations exist between camera stocks, which are designed to render the tonal range of the world, and printing stocks, designed to render the tonal range of a film image, so it would certainly be an experiment. But stranger things have been known to work. Also, while I have not studied the changes made to Kodachrome materials over the years, I know from many viewings that the older Kodachrome stocks exhibit a

strong advantage in the area of dye stability.

24. It should be noted that this term is frequently used by archivists, but not professionally recognized by Kodak. The technique falls among those improvements in stock design too variable to cite as a standard, and hence does not feature in the company literature.

25. This argument assumes that the modifications to the dye couplers in the low-fade stock will have an effect on rarely screened or printed items. The technology is considered a trade secret, and hence information on it is rather scarce on the ground.

It is worth noting that the new EXR negatives and their intermediate 7344 are also designed with strong dye stability. While the 7344 would have too much contrast for printing from positive, the EXR camera stocks may present their own advantages in this regard.

26. Direct positive 5360, a 35mm reversal stock, is available in polyester, but it is probably not the best archival choice in terms of image rendition. Kodak's new 7378 sound stock, which may be processed reversal, is available in polyester as stock number 3378E.

27. While extensive studies have not been made in all aspects of polyester use, most signs point to significant stability advantages. The disadvantages - including legends of broken projectors, etc. - seem for the most part to be exaggerated.

28. Artists and archivists will understand that this is not necessarily a pejorative term. One of the best works on the topic is by Stan Brakhage, who (at the time he was making the aforementioned *Songs*) wrote eloquently of those works which, unencumbered by professional constraints, were free to express a truly open and honest vision. (Stan Brakhage, *In Defense of Amateur*, written circa 1967; *Filmmakers Newsletter* 4 (9-10), Summer 1971, in - *Brakhage Scrapbook—Collected Writings 1964 - 1980*, Documentext, 1982.

master<sup>(22)</sup>, which would have all the preservation advantages of a silver-based medium.

The concept of dual-system printing opens up one final, unique method meriting mention. If one has accepted the idea of a separate physical sound strip, one is then free to conceive the absolute best possible avenue for image rendition. In terms of a deep saturation most like the old classic prints, the most appropriate stock to try might actually be Kodachrome *camera* stock, which normally would be unthinkable due to its higher contrast and lack of a sound process. But as *All My Life* already was known to print well in high contrast, and sound was being preserved separately, it may well prove to be an extraordinary alternative.<sup>(23)</sup>

All of these methods offer high-quality image preservation possibilities, as well as acceptable (and in some cases, superior) audio accompaniment. As in any delicate printing operation, testing would be required to determine which methods were effective and which were not. The verdict? None, as PFA had no funding with which to continue the project. Which leads into the last issue I would like to address.

### Longevity

Lack of resources, a problem common to all archivists, is perhaps even more pronounced in the field of the art film. As a result, some special considerations arise regarding the physical conservation of an item. Proper storage conditions are widely acknowledged as the single most important aspect of moving image preservation, yet remarkably few facilities housing independent works come close to meeting recognized standards in this area. When funding is scarce, one must then recast the question: how can one best preserve a piece with the resources at hand? If proper storage is not feasible, emphasis should be placed on reproduction methods that build longer life into the physical materials themselves.

Reversal prints on 7399 may have one interesting, if slight, advantage over negative/positive systems in terms of long-range durability. The 7272 internegative stock has not been significantly modified in many years, while the Ektachrome line, including 7399, has undergone various changes that include improvements in dye stability. Also, it seems that the "low-fade" technology<sup>(24)</sup> introduced by Kodak in 1979 was incorporated into release print stocks, but not negatives of that era. This is because the principle agent in dye fading is usually not so much age as repeated projection under a high-intensity lamp, and negative materials are deemed to be infrequently used items which are never projected. 7399, which doubles as an intermediate and projection film, should incorporate the technique. One may therefore infer that 7399 prints will exhibit a slightly greater dye stability than 7272 internegatives, when used as preservation materials.<sup>(25)</sup>

Another consideration is the film's base material. As vinegar syndrome is now ravaging several generations of safety film, it is probably practical to start thinking of using polyester-based stocks in pre-print as well as print materials. Unfortunately, Kodak only offers polyester-based internegative

film in large quantities as a special-order item, and polyester reversal materials are not available in 16mm at all.<sup>(26)</sup> It would be necessary for archives to cooperate in group purchases of stock to make this a feasible alternative. The extended life polyester stocks can offer to viewing prints and/or preservation materials<sup>(27)</sup> would then enter the field of variables considered in choosing a printing path, alongside other technical and aesthetic issues.

## Conclusion

It is important, even inspiring, to note that reversal film has continued to survive as a medium. The very nature of its workings as a one-piece imaging system implies a wholly different approach to film production than does negative, and the works made with it merit serious attention both in themselves, and as historical records. While a print stock exists for it, that stock, 7399, has attendant difficulties, and is essentially an unsupported item. Because it understandably represents a small market, this reflects not so much a bias on Kodak's part, as actual industry trends. In point of fact, reversal currently functions as an "amateur" medium<sup>(28)</sup>, within which the striking of prints does not factor. But film art perseveres in disregard of standards, and the pool of positive materials is only growing.

Steps must be taken to ensure the life of these works. Several measures may be undertaken by Kodak or Fuji; and in fact some of the ground-work may already have been laid. Two items would be of immediate use:

- 1) a fine-grained, polyester, gamma-1 reversal print stock, with high-quality sound recording capacity

Either an improved 7399, or a new stock would be appropriate. This would not only serve to preserve the works themselves, but also increase the viability of reversal film as a medium.

- 2) a low-fade, polyester, low-contrast internegative

A suitable material may already exist in the new 7287 and 7277 (Vision 320T) camera stocks. It is unorthodox to consider the use of production materials for preservation, but as great strides have been made in emulsions in the last ten years, either is very likely to be an improvement over the 7272 interneg. These new stocks both exhibit fine grain and strong dye stability, as well as reduced contrast. Ideally, a low-speed variation of the newer 7277, intended specifically for printing from positive, would be designed. This would ensure the preservation of many, many works, and also allow low-budget filmmakers to continue using reversal films as a front-end production medium.

Archives can contribute by lobbying for these items, pooling resources, and by working closely with laboratories. As 7399 sound printing would be a low-volume service, it seems that one or perhaps two labs dealing with archival and independent work might be encouraged to offer it on an occasional-run basis, thereby making it economically viable; with all such jobs channeled to them.

In the meantime, archivists preserving independent films are left to their

own ingenuity. Even with ideal printing systems, the unusual nature of the art film presents unique considerations which arise from each individual work. When printing from positive, any method involves some kind of trade-off. An infrequently screened reversal-originated piece may be best preserved in terms of audio-visual accuracy and long-term stability with a dual-system strategy involving a reversal print and separate sound master, but frequently screened works with critical audio may demand a negative/positive scenario, which heightens image contrast. In all cases, one must delve into the specific qualities of the film at hand, and ask how best to preserve them.

Under current conditions, most restorations from positive source material are probably not so much preservations as *translations* to another medium, which vary widely in quality. A translation may be expedient, but should not be mistaken for actual preservation. If no conventional route is appropriate, then one must modify the function of existing materials to meet the situation, rather than compromise quality.

Otherwise, we will be left in the position of those latter-day druids conducting rituals at Stonehenge: paying well-intentioned homage to a reminder of what we do not know.

## Appareils de tous formats

*Pierre Véronneau*

En 1992, au moment de sa mort, Camille Moulatlet, un technicien à l'emploi de la télévision d'Etat, cédait à la Cinémathèque québécoise l'ensemble de sa collection d'appareils de formats non-professionnels.

Le fonds Moulatlet comprend: 68 caméras (8mm, S-8mm, 9,5mm, 16mm), 211 projecteurs (8mm, S-8mm, 9,5mm, 16mm, 17,5mm, 35mm), divers autres appareils et une quantité impressionnante de pièces pouvant servir à l'entretien et à la réparation des appareils. Le fonds est complété par des dossiers descriptifs établis par le collectionneur, des publications techniques se rapportant aux appareils et quelques films de divers formats, surtout 9,5mm.

Membre de nombreuses associations professionnelles et de regroupements de cinéastes amateurs, Camille Moulatlet utilisait ces différents réseaux pour enrichir sa collection. Etant lui-même technicien, il pouvait entretenir, voire même restaurer les appareils qu'il collectionnait; cela explique qu'une bonne partie des appareils soient en état de marche., même au prix de quelques hérésies historiques.

La qualité principale de cette collection est de fournir à la Cinémathèque un échantillon très représentatif d'appareils de format sub-standards, et surtout d'appareils utilisés en activité semi-professionnelle ou amateur. On y retrouve notamment de l'équipement "haut de gamme": Beaulieu, Bolex, Nizo, Pathé. Monsieur Moulatlet accordait d'ailleurs une attention

particulière à certaines marques, Paillard-Bolex et Pathé par exemple, et avait rassemblé un choix étendu de leurs produits.

Enfin, Moulatlet avait une passion peu courante au Canada: le 9,5mm. Ce format (de tournage, puis de diffusion) fut mis au point par Pathé en 1922 et visait la clientèle familiale. Des années 30 aux années 50, il fut populaire en Europe et même diffusé au Québec où, à travers certains marchands qui entretenaient des liens avec la France, il fut importé et assura l'assise d'une bonne partie du cinéma familial québécois, jusqu'à l'arrivée du 8mm. (Certains de ces marchands québécois offraient également en location des films sur support 9,5mm pour projections privées - *Metropolis* faisait partie de leur catalogue).

Ayant survécu à l'arrivée du son, puis de la couleur, le 9,5 ne fut bientôt plus utilisé qu'en Europe (France et Grande-Bretagne principalement); on le considère maintenant en voie de disparition. La collection Moulatlet reflète bien cette évolution et les cinquante années d'existence du format 9,5 sont parfaitement couvertes par le don qui comprend de plus quelques films (certains tournés par Moulatlet lui-même), une collection complète de la revue 9,5 et une abondante documentation sur les appareils.

Le fonds Moulatlet de la Cinémathèque québécoise inclut aussi des appareils 8mm (un format commercialisé par Kodak à partir de 1932) et Super-8 (introduit en 1964). Ces appareils proviennent d'Amérique, d'Europe et d'Asie. On y retrouve aussi des appareils 16mm européens et américains couvrant les quarante premières années de l'histoire de ce format.

Le cinéma amateur et semi-professionnel occupe une place importante dans le paysage cinématographique canadien. Le fonds Camille Moulatlet reflète cette vie spécifique: il en couvre à peu près tous les aspects, des années 20 aux années 70.

A l'été 1993, la Cinémathèque québécoise a présenté une première exposition montée à partir de la collection (1) Moulatlet. Cette exposition a rejoint un public très large qui y a retrouvé avec bonheur un certain cinéma qui, il y a peu de temps, faisait partie de la vie familiale de nombreux Québécois.

(1) Cette collection est entièrement cataloguée et l'information accessible à tout usager de notre médiathèque - et elle le sera bientôt sur Internet.



Historical Column  
Chronique historique

## Refound films, with happiness

*Peter von Bagh*

There is, perhaps, a moment when our beloved themes and preoccupations converge: the scope of programming and the scale of the films (with inevitable "masterpieces" from time to time), the unity of cityscape and projections, the selfish professional feeling that you couldn't spend eight days better than this, the simple act of *seeing*. Bologna's *Il Cinema*

*Ritrovato* (29 June - 6 July 1996) came near to that ultimate. I can't stop wondering at the Italian achievement and the way the two festivals specializing in "rediscovered and restored films" – Pordenone and Bologna – manage to activate showings that are more intensive and exciting than any of the forums of the new cinema. Both gather an all-star bunch of archivists, historians, critics, collectors, university luminosos (of whom the Americans seem to come only to Pordenone), and although the events are somehow also intensely different, both have changed, if not the earth, at least our understanding of early film history.

Among these groups I can only offer the testimony of a deranged fan and some guesses about the poetics of the festival – how the young *équipe* of Bologna (along with the Nederlands Filmmuseum, always a superior agent in the restorations) has proceeded. Instead of repeating what Gian Luca Farinelli, Nicola Mazzanti, Mark Paul Meyer, Ruud Visschedijk write in the beautiful preface of the admirable program booklet, I'll proceed freely from my memories – fully remembering the many times I didn't manage to stay awake.

That's a problem too – it means to be alert 15 hours a day, for eight days, in a situation where there was almost nothing you were likely to drop voluntarily. A Romanian film (*Haiduchii*) from 1929? – A rare privilege to travel to an unknown country and time that is no more – I saw it finally with great affection, hardly even thinking that it was an important link in the combination of strategies our wizards were offering to us.

Anyway I'll start with the "official" themes – travel (in time, in space) – the travelling generation between Russia, Poland, Czechoslovakia, Hungary, Romania, Austria, Germany...

The selection of the "mitteleuropean" cinema was quite scattered – each touch made you want more – but there was an impeccable intuition behind it (Vittorio Martinelli, the foremost specialist, was one of the fabulous program scouts), and it worked with amazingly few touches. As silent Hungarian cinema will be presented in Pordenone in October, Czechoslovakia (with one of the sensual masterpieces of the late 20s, Hans Tintner's *Pasak Holec*, Karel Lamac's *Dobry Vojak Svejek* – along with the Hungarian 1918 adaptation of *Anna Karenina*, one of the week's many literary adaptations that were more than valid, even inspired) makes the mouth water for further investigations.

Mihály Kertész was represented by the impressive agit-prop short called *Jon az ocsem* (1919) – gestus refound in the Marseillaise sequence of *Casablanca*... – and then at the point when he had left Hungary forever. His three Austrian films (*Der junge Medardus*, *Die Lawine*, *Sodom und Gomorrha*, also that rare in its full length) are fabulous first, with many crowning moments (his incredible visual gifts in the spectacle or in the Alpine milieu) but finally disappointing in their basic formlessness and coldness, with Kertész himself clearly in need of the hard hand of Hal Wallis or Darryl Zanuck, at that moment still deeply occupied with the dramaturgy of Rin-Tin-Tin movies.

For a while the German films were in their own class – either rare and

welcome occasions like the chance to see at long last Ludwig Beck's *INRI - die Katastrophe eines Volkes* - a tragic vision of the troubled times -, or an opportunity to see the work of directors that still remain to most of us more just names than a concrete knowledge – Tintner... von Bolvary ...Eichberg... even Wiene. *Ich küsse Ihre Hand, Madame!* (Robert Land, 1929) was one of the unlimited pleasures of the week, *Frauen, die nicht dürfen* (Geza von Bolvary, 1925) a tough film from a director before and after mostly in the midst of his “gnädige, schöne Frau” comedies – a film about the fakes and grotesques of the world of money, about the cruel working of years on the human face, about the inevitable perversion of youth.

The lost continent of Mitteleuropa became thus strangely palpable and familiar so that some views from the outside startled authentically: *O destino* (Portugal) directed by the Frenchman Georges Pallu, a Chinese picture poem (*A Poet from the Sea*, 1928). In good programming the old montage principle of “one plus one is now two but 2 plus...” always works, and thus also here even the shorts got very exciting. There were some very feeble copies (an incomprehensible rendering of the always expected Segundo de Chomon) but also a great set of jokes from Fregoli (1898-1903 – saved by the grace of “Lumière”), a fine print of the incredible Pathé film called *Un coup d'oeil par étage* which as a celebration of voyeurism grows into a missing link between *Grandma's Looking Glass* and *Rear Window*... and a rare occasion of the authentic futurist cinema in *La Gazza Ladra* (or *Rivista Luce N. 2*) – a unique testimony of its moment, and as such a moment worth the whole trip.

Perhaps there were masterpieces, although that is not so important. *Faust*, the sublime restoring job of Luciano Berratúa and Filmoteca Española, became a crowning moment only the last afternoon instead of the first evening (when one of the few – the only – sad moment of the festival was experienced, as the lights of Piazza Maggiore and the orchestra sabotaged the noble image). Other great moments were given their full value, and more. Bologna is on its way to set a new standard with wonderful musicians like Maud Nelissen, Paul A. Hensel, Marco Dalpane or inspired groups like DIRE GELT – the music was all in all clearly an inspired result of an overall plan instead of just taking care of single performances one at a time.

The magnificent *Rapsodia Satanica* was a perfect show to end the week which, from the “masterpiece point of view”, included *The Lodger*, *Yiddische Glikn* (the true miracle of the week), then two long lost French masterpieces (or near so), the wholly impressive *Belle Dame sans Merci* (Germaine Dulac, 1920) and the intensely complicated and intriguing Marcel L'Herbier film about the nature of appearances, truth and illusion – *Le vertige* which incidentally is frighteningly near the themes of another film of almost the same name – a certain *Vertigo*...

I experienced especially luminously – some weeks have gone and I can witness their force – the faces – they sure had faces then – from the time when their illumination was general knowledge and when writers like the young Béla Balazs knew that the human face is “der einzige Text”,

*Féru de découvertes, l'auteur nous propose, sa chronique à la fois enthousiaste et critique, subjective et juste, partielle et en même temps globale de l'expérience que représente la participation, pendant huit jours, à un festival unique dans une ville unique: Il cinema ritrovato à Bologne. Au gré des aléas conjugués des programmes, du paysage urbain Bolonais, de la bonne table, des rencontres et des limitations imposées par Hypnos, Peter von Bagh nous invite à participer à son bonheur.*

Como habitué de los festivales, el autor nos propone, una vez más, su crónica apasionada y crítica, subjetiva pero justa, parcial y a la vez global, de la experiencia que significa participar, durante ocho días, en un festival único en una ciudad singular: El cinema ritrovato en Boloña. Al ritmo propuesto por los programas, el paisaje urbano, la buena mesa, los reencuentros y las limitaciones impuestas por Hipnos, Peter von Bagh nos incita a compartir su felicidad en festivales futuros.

“the only text”. Some less known faces were not less interesting than the icons of the century. What about the chance to see Machaty as an actor and think about the “Eigenart” of Czech films emerging already in the late 10s, or to see the all too forgotten Harry Liedke (*Ich küsse Ihre Hand...*) doing things that we probably suppose were only initiated by Lubitsch with Chevalier as a privileged instrument of his?

Who then were the privileged shadows of Bologna? Marlene Dietrich – as João Benard da Costa whispered knowingly beside me, only one detail separated her from immortality, and that was that her elbows were shown. Conrad Veidt in his very first role – the hypnotic *Furcht* (which stars Bruno Decarli and throws light on the mystery of the independent creative powers of Robert Wiene), Alla Nazimova and her troubled face in a double role of Capellani’s *Red Lantern* (1922), the fabulous Lyda Borelli in *Rapsodia Satanica*, Gabriel Gabrio in the midst of the dark mysteries of *Le Juif errant*, shown in four sequences and thus a true chance to experience a “ciné-roman” of glorious or almost cosmic dimensions... Mozzuhin and the strong, near-intolerable psychic suspense of Protazanov’s *Justice d’abord* (1922), and the most moving of all, the great Solomon Michaels, the assassinated martyr, here such a profoundly humorous and tender person in the unforgettable *Yiddische Glikn* (1925).

Rudolph Valentino inspired another suggestive theme – “viaggiosotto le stelle del cinema” – a definition suggestive enough to hold the suspense for the eight very long days, as were also the films of Rodolpho himself. Perhaps this retrospective – dedicated to a local boy who made it – is something to be lived only in Italy. Again, it was not only the masterpieces (*Four Horsemen of the Apocalypse*, *Son of the Sheik* and the unexpected jewel among them, *Moran of the Lady Letty*) that mattered. The rest was full of suspense, great melodrama and fantastic boudoir behaviour (a fully convincing Armand Duval) and “realist” (a lad from the Lower East Side) and proofs of convincing versatility, moments of love and hate, tenderness and sensualism, pain, masochism and cruelty – and in the midst of it a man with dark problems (the earliest glimpses of him are especially precious) with his role, thus an enigma in the way the “eternal” ones are... Some single images stick to mind, as the extremely rare shots from the weeks following the Russian revolution: nothing very special in them, and that is exactly the point – enough for a correction of the *Oktjabr* shots that made their way to more than one documentary. Or – *INRI* – hungry people devouring the guts of a horse in the street – simple images of the cruelty of world war’s aftermath as a ghostly reminder of Rossellini and *Germania anno zero*... The constant surprise element was essential, along with the gratitude to so many inspired archives. This time the background work of La Cinémathèque Suisse was impressively strong but many others were present as well, with of course La Cinémathèque Française whose contribution in the very last showing of the last evening came like a heaven-sent gift – a restoration of King Vidor’s *Family Honor* (1920).

I mentioned notes. I make them, endlessly, rather like Dr Mabuse in his hospital bed. What happens to us in the dark? It’s again Eric de Kuyper,



the sublime philosopher of our mutual experiences, who expresses the essential. He writes in the "Cinegrafie 9" about his habit of scribbling notes which he then never consults afterwards, except perhaps exceptionally. "Elles font tout simplement partie de mon plaisir de spectateur, qui n'est complet que quand je puis lui adjoindre le plaisir de l'écriture. Avoir crayonné pendant la vision du film suffit à mon bonheur." That's the word. Happiness was total.

## Programming Victorian Cinema

*Luke McKernan (NFTVA - London)*

The centenary celebrations of cinema have meant that more attention has been focused on the first films ever made than is usually the case, but getting such films on a public screen and persuading people that there was more to film in the 1890s than trains arriving can be a difficult business. In February and March 1996, to coincide with the British centenary celebrations, the National Film and Television Archive in London took a particularly demanding course of action. During those two months, in eight 90 minute programmes at the BFI's National Film Theatre, the NFTVA screened over 700 film titles from the earliest period of cinema, a Herculean task not likely to be repeated in a long time.

Plans for the season began over a year in advance, when three successful 'Pre-1900 Cinema' programmes in December 1994 showed that there was an audience for long programmes of these earliest of films. A particular style of presentation was adopted, where there was no musical accompaniment but instead a lecturer gave an informal guide to the films and invited comment from the audience throughout. Once the audience caught on to the idea it proved to be a successful formula, though one requiring much preparation and rehearsal. It was decided to expand these shows of films made before 1900 into eight programmes of films from the Victorian era; that is, films made up until the death of Queen Victoria in January 1901.

The original shows had been arranged in plain alphabetical order by filmmaker, but for the Victorian shows a more thematic approach was chosen, partly for the sake of different audiences, partly in the hope of attracting press interest for specific programmes (which indeed happened), and partly because the eventual film compilations would be of greater use to researchers in the future. The eventual themes chosen, and the titles of the programmes, were: Firsting the Firsts (the filmmakers of 1895), Brighton and Britain (British filmmakers, with a particular focus on the 'Brighton School'), Lumière (all of their British productions), Personalities and Performers (the names that first brought people into see films), The Wonders of the Biograph (the American and British Mutoscope and Biograph companies), War (with a particular focus on

### **Programmer du cinéma victorien**

*Le centenaire du cinéma fut certainement une bonne occasion de prêter plus d'attention aux films des premiers temps. Montrer ces films à un public et persuader les spectateurs qu'il y avait plus à filmer dans les années 1890 que des trains arrivant en gare en est une autre paire de manches...*

*A l'occasion du centenaire, le NFTVA s'engagea dans une entreprise particulièrement ambitieuse: la projection de plus de 700 films des premiers temps. Groupées en programmes de 90 minutes, les projections ont eu lieu au National Film Theatre du BFI, en février et mars 1996. Ce fut une tâche herculéenne que l'on n'est pas prêt à recommencer de sitôt.*

the Boer War), Sport and Recreation (including travel), and Discoveries (unidentified films, scientific films and pre-cinema images animated).

The NFTVA's own substantial holdings of Victorian film were to form the majority of films shown. It was a goal of the project that, by the time of the cinema centenary, every piece of Victorian film in the NFTVA should be properly preserved, accessible through a viewing copy, identified, shotlisted, and screened during the film season. Such a target was bound to be unattainable, with small gauge and large format films demanding more time than could be devoted to them at such a busy period, but many previously inaccessible films were made available, and among the films previously unidentified or simply not looked at for years there emerged some surprises. None was more welcome than the discovery that a film held in the Archive since the 1930s as *A Game of Cards* (France 1899?) turned out to be *Une partie de cartes* (1896), Georges Méliès' first film (number one in the Star-Film catalogue). The ultimate intention is to have every film in the subsequent compilations accessible both in that form and as a separate reel of film, so that all future access requests can be satisfied. This is likely to be a long process, but the compilations of such themes as the *Boer War* and *Queen Victoria* have already proved most useful to researchers.

As well as the NFTVA's own holdings the programmes were also to comprise films from other archives. The Centre National de la Cinématographie, as part of its project to make its restored Lumière films widely available for the centenary, generously supplied prints of over 70 of the films shot by the Lumière operators in England and Ireland, most of which had not been seen in the country since the 1890s. The copies have now been acquired by the NFTVA. The NFTVA and the Nederlands Filmmuseum have been engaged in the joint restoration of 68mm Biograph films through the LUMIERE programme and the NFM supplied three reels of British and Dutch Biograph films, again bringing a large number of key films back to a British screen for the first time since the 1890s. Finally the programme of scientific films was only possible through the use of Virgilio Tosi's remarkable compilation film, *The Origins of Scientific Cinematography*, made available by the British Universities Film and Video Council.

A deadline of December 1995 was set for all of the new prints to be available, with anything remaining after that date to be discounted. Happily we had eight complete programmes all ready, though not in their final state of compilation, and as the opening date grew nearer the enormity of arranging what were then thought to be just over 600 films (the number strangely grew as the season progressed) at a time of maximum access request for such titles proved almost too much, especially when NFTVA staff had other, equally pressing duties to perform. The first compilations arrived, made up by indefatigable staff at the NFTVA's J. Paul Getty Conservation Centre (notably Josie Poulton and Maureen Churchill) two weeks before the first programme on February 7<sup>th</sup>. Rehearsals had been arranged for each screening, essential with so many films under different titles (not everything fitted into neat compilations

as we would have liked, and some films turned up in more than one programme, leading to some hurried but expert editing work by George Smith of the NFTVA's Viewing Service), running at different speeds, and in some cases arriving with only minutes to spare. The patience of the projectionists at the National Film Theatre was to be sorely tested.

Before the opening programme it was of course necessary to drum up audience interest, with an attractive layout in the NFT programme booklet and, thankfully, a press office which showed great enthusiasm for the project. The result was a good house for the first programme, though it was a less than happy start. A mix-up in the vaults had meant that the films were not available for rehearsal, and there were errors over film speeds. The greatest mistake was to misjudge the timing, thinking that the programme was too short and that it could be extended by running most films at 16fps. The programme dragged on in an over-warm cinema for two hours, and a golden rule for compilation programmes should be not to run much over 90 minutes. Another is to run the films faster rather than slower, as any Victorian showman could have advised us. A general 18fps would have been perfect. Nevertheless it was generally a successful programme of Birt Acres, Robert Paul, Edison and Skladanowsky titles mostly, spoiled chiefly by showing murky 16mm paper prints of Edison films and an old MOMA compilation of Edison films where the titles seemed to drag on endlessly. The highlight was some of the first restored titles from the NFTVA's great centenary coup, the discovery (by the film historian Bill Barnes) of a collection of eighteen films from the 1895-97 period, including what are thought to be two of the very first British films ever made, *The Derby* and *Carpenter's Shop*, both made by Acres and Paul early in 1895. But the audience spoke very little – if they were not going to take a more active part then the whole project would collapse.

Fortunately by the second programme the following week (the first four programmes were each on Wednesday evenings) the audience had caught on to the idea of commenting and questioning along with the lecturer, and a lively and entertaining evening was the result. A wise decision had been made to vary the presentations along with the programmes. Luke McKernan of the NFTVA was the chief presenter, but guest lecturers also took part, and for the second programme on British filmmakers, Frank Gray of the South East Film and Video Archive gave an entertaining account of the Brighton and Hove filmmakers Esmé Collings, G. A. Smith and James Williamson. Other filmmakers featured included Cecil Hepworth, Charles Goodwin Norton (whose charming films with their free 'home movie' style now seems very advanced for their time), Bamforth, and another recent discovery, the local films of a draper from Cockermouth in the north of England, William Youdale. The programme came in at 100 minutes, just about ideal.

The Lumière programme fell on February 21<sup>st</sup>, 1996, the centenary of the first commercial cinema show in Britain. People clearly had a sense of occasion as the show rapidly sold out, resulting in the extraordinary sight in the NFT foyer of people begging for a ticket for an early film

### **Programación de cine Victoriano**

*Con motivo del centenario del cine, el NFTVA emprendió una aventura particularmente ambiciosa: la proyección de más de 700 películas de los primeros tiempos. Agrupadas en programas de 90 minutos, las proyecciones tuvieron lugar en el National Film Theatre en febrero y marzo de 1996.*

show moments before the show was about to start. It was also interesting that so many of the audience had probably never seen such films before (one normally expects a fair number of 'regulars' who can be guaranteed to come up with good comments and questions). The English and Irish Lumière titles delighted everyone, the artistry of Alexandre Promio, with his many variations on the theme of the tracking shot, being much remarked upon. Few in the audience would have known of the chaos that had existed behind the scenes, as on the same day some of the same films were also appearing on the other side of London at the University of Westminster, site of the first British film shows in 1896 and now hosting a centenary exhibition. Many a tale could be told of desperate dashes down London streets clutching vital cans of film, of last minute editing jobs, of locked projection boxes and disappearing films. February 21<sup>st</sup>, 1996 was a long day.

February ended with the most ambitious programme of all, Personalities and Performers. The theme was Performers on Film and the Famous on Film, a concept which worked for all except the final 20 minutes. The opening Georges Méliès compilation was a delight. We are so used to Méliès's larger works that it is possible to overlook the artistry of those chamber works where there is only Méliès, a piece of illusion, and maybe Jehanne d'Alcy to assist. In particular the nightmarish *Déshabillage impossible*, with Méliès trapped in an endless cycle of undressing, was warmly applauded. Another highlight was a Gibbons' Bio-Phono-Tableaux synchronised sound film for which an original cylinder had been traced. Hearing and seeing Lil Hawthorne sing out *Kitty Mahone* once again, if not too well synchronised, was a magical experience. The final section was most ambitious, as it employed computer technology to do the job of what would usually be a slide show. With a laptop plugged into the NFT's video projection system, the presentation consisted of a map of Queen Victoria's diamond jubilee route around London in 1897 (a vital news story for the emergent film industry) intercut along points of that route with either stills from otherwise lost films of the event (mostly taken from the copyright collection in Britain's Public Record Office) or moving film at the appropriate locations. Such intercutting between electronic and regular projection required some careful planning, astute work from the projection box, and not least some welcome computer expertise from the NFTVA's Mike Caldwell. A lot of preparation is needed for such a presentation, but there are great benefits – the ability to zoom in and out on slides, to incorporate diagrams, highlight sections, and of course the flourish of showmanship. An unexpected drawback was that it is very difficult to lecture, keep an eye on your notes, operate a computer and look at the screen (which screen ?) all at the same time. The concept of Victoria as a film star did not really come over, however, and this final section to the programme drove the timing over two hours.

It was difficult enough to prepare one such programme per week; two per week with which we were forced to work for the latter half of the season was insane. Fortunately the Biograph programme was a simple

one, showing the 35mm prints of 68mm originals from the NFTVA and NFM collections. The essence of such programmes must be variety, and there is always a danger of boring the audience with a programme of films by one company or all of the same kind. But the timing was just right, and the show built up to a fine climax with some outstanding NFM prints including Pope Leo XIII blessing the audience, scenes from the trial of Alfred Dreyfus, and an exhilarating view of a speeding train from another train moving just ahead of it. An amazing view from a moving tram along Ealing Broadway, London (which came from a private collection), made a great ending for a London audience. We made a point of ending each show, if possible, with a special item or surprise.

The war programme was the best attended after the Lumière show. The film historian Stephen Bottomore gave an informative opening presentation on the first war cameramen; the programme had as its centrepiece the Anglo-Boer War of 1899-1902, though it was noticeable how very few of the films showed any sort of actual military activity at all, making W.K.L. Dickson's view of the retreat of the British from Spion Kop all the more extraordinary; one of the great early film scoops. Perhaps the most interesting aspect of the programme was the audience reaction to the 'fake' war films on show. It is common to express surprise that anyone in the contemporary audience would have been fooled by such crude recreations. It was remarkable then that some members of the sophisticated NFT audience had to ask the lecturer which films they were seeing were genuine and which fake. One person, perhaps not blessed with perfect eyesight, came up afterwards and thanked us for showing film of the Spithead naval review of 1897 in which he had recognised unique film of a particular boat in which he was interested. In fact we had shown an Edison recreation with models of a naval incident in the Russo-Japanese war of 1905 in a rather unclear 16mm paper print. Perhaps the audience has not changed all that much in the past 100 years.

The least successful show was Sport and Recreation, because the audience interested in sport were not interested in the general scenes of travel that filled out the programme, which in any case became a little too much the programme where everything was placed that did not fit elsewhere. A particularly awkward moment came when it was discovered that someone was secretly and illicitly filming the sports films from the front row. A very difficult situation to deal with when also trying to comment on films that are passing by in thirty seconds. The highlight was scenes from the James Corbett-Bob Fitzsimmons world heavyweight boxing contest of 1897, in widescreen format, though sadly missing the essential knockout. The home movies of the Passmore family, dating from 1902 but allowed to slip into our Victorian net on account of their great charm, made a delightful conclusion to the programme.

The final Discoveries show was really three short programmes put together, though the formula worked. We opened with a reel of unidentified films – always a risk since there is less to engage the audience, but one may hope for clues to identification, and it is good to put such films back into the collective consciousness. A selection of scientific and med-

ical films followed. Some of the first surgical films had people averting their eyes. We also showed A.C. Haddon's 1898 ethnographic films of the Torres Strait islanders with songs from the cylinders Haddon recorded on the same field trip. The two did not and were not meant to synchronise but it is known that Haddon did present his films in this fashion in 1906, if not before. The final section, presented by pre-cinema expert Stephen Herbert, was designed to confuse. We showed animated pre-cinema images of Muybridge, Marey, Demeny, Le Prince and others, asking the audience just what was meant by moving images and where it could be said to have all begun. A final coup and tease was to show moving images taken by William Friese-Greene; a man commonly dismissed as a charlatan who achieved nothing and yet here (albeit animated by modern technology) were scenes taken by him of the King's Road, London, in 1890. On this provocative note our season concluded. Victorian films were never meant to be shown in 90 minute or longer programmes, of course. Twenty minutes was more than enough in 1896. To present such programmes it is necessary to put a lot of thought into structure and variety, as well as supplying the audience with useful information, but not too much of it, and being prepared to make mistakes, stand corrected, and face every sort of question under the sun. If a question was a little too technical or arcane, there was usually someone else in the audience who could answer it, but the lecturers were sometimes flooded by detailed enquiries about electric trams, or impossible ones about what sort of hats people liked to wear in the 1890s. The NFTVA is trying to develop this notion of 'public cataloguing', where the audience is invited to identify titles, locations or other aspects of films. Such answers naturally have to be treated with caution, but opening out the collection in this way and encouraging people to contribute to our knowledge of these films has to be a good thing.

Anecdotes and jokes are essential in such shows; one soon learns the Victorian lecturer's trick of talking to the subjects on the screen and bidding them perform some action just before they in fact do so.

Informative programme notes also have to be prepared (a complete filmography was made available after the eighth programme); there was a foyer exhibition of stills, and there was the book *Who's Who of Victorian Cinema* to promote [\*]. And there are the private battles and jealousies and miscomprehension inevitable in such an ambitious undertaking. But we showed over 700 film titles, got good audiences (several people loyally attended all eight), and managed most of the time to entertain and maybe instruct a little. Much thanks are due to those named above, to Bryony Dixon, Elaine Burrows, Jo Paine and many others. The Victorian film pioneers built the foundations of that film world which we now hold so dear. Hopefully it was an appropriate thank you to them all.

[\*] *Who's Who of Victorian Cinema: a Worldwide Survey*, edited by Stephen Herbert and Luke McKernan, is available from BFI Publishing, 21 Stephen Street, London W1P 2LN, Great Britain; price £42.00 inc. p & p.

## Newsreels in Film Archives

*edited by Roger Smither and Wolfgang Klaue  
Flicks Books, Wiltshire, England, 1996, 224 pp., £35.*

Those FIAF members who attended the 1993 Congress at Mo i Rana, Norway, possess indelible memories of archive vaults built deep within a mountain, of daylight lasting almost 24 hours a day, and of a particularly stimulating symposium on the subject of “Newsreel Collections in Film Archives.”

The symposium, organized by Roger Smither and Wolfgang Klaue, offered a broad spectrum of subjects – historical, technical and practical – dealing with the importance and development of newsreels within the world of cinema and the cataloguing and preservation of newsreels within the film archive framework. All of the wide-ranging papers presented at that Symposium are provided in this volume – an enormous resource for historians, researchers, and documentary filmmakers.

As seen in Bill Murphy’s article, the preservation of newsreels parallels the preservation of film in general – there are regrettably few examples which remain from the early period; there are serious complications in acquiring the rights to these collections for the film archive which is preserving the material; there are massive amounts of important historical footage which must be transferred to safety film; and there is an increasing interest in the commercial viability of newsreels as visual records of history.

Henning Schou’s essay provides an analysis of archival issues dealing with the conservation, restoration and reconstruction of newsreels. He stresses the importance for film archivists to refrain from providing film masters of newsreel materials for duplicating materials only. Of course, this is also an important rule in film archiving in general. But it is crucial when dealing with newsreels due to the demand from researchers and producers of compilation documentary films. Schou’s in-depth discussion also covers issues of rebuilding newsreels which might have been cut up and used for stock shots, the importance of soundtrack preservation for the archivist, problems of grading, image steadiness and film processing.

Procedures and techniques of newsreel access and cataloguing are provided in papers by Ann Baylis, Harriet Harrison, Carlos Roberto de Souza, Olwen Terris and Roger Smither – all of whom participated in a cataloguing exercise with regard to the same target newsreel: *World Pictorial News* n° 277 (provided by the Imperial War Museum). Harriet Harrison provides a fascinating view of the frustrations and complexities of cataloguing – including standardization of terms and rules, dating of the material, linguistic issues, cultural biases, and computerized subject access methodologies.

Newsreels, which provided documentation of our visual history for many decades, have found their importance in recent years as the demand increases to produce more and more compilation documentary

*En 1993, a Mo i Rana, lors du symposium sur les actualités filmées, Roger Smither et Wolfgang Klaue présentèrent un large éventail d’approches - historique, technique et pratique - de l’importance des films d’actualités dans le monde du cinéma. L’ouvrage qui en résulte présente les exposés d’une trentaine d’intervenants et devient ainsi une source importante pour les historiens, les chercheurs et les réalisateurs de documentaires. Complément visuel des sources de l’histoire, de plus en plus sollicitées par les producteurs de documentaire, de télévision, les actualités filmées sont devenues une denrée ‘rentable’. L’archiviste peut désormais compter sur cette demande accrue qui favorise la conservation, le catalogage et l’accès de ce matériel.*

*Editado por Roger Smither y Wolfgang Klaue en Flicks Books, Wiltshire, Gran Bretaña, 1996, 224 páginas, £35.*

*En el simposio sobre los noticiosos organizado en 1993 en Mo i Rana, Roger Smither y Wolfgang Klaue presentaron un amplio espectro de enfoques - histórico, técnico y práctico - de la importancia que reviste en el mundo del cine los noticiosos. La publicación a la que dió lugar, presenta unas 30 ponencias y constituye una fuente de documentación importante para historiadores, investigadores y realizadores de documentales.*

*Como complemento visual de las fuentes de la historia, solicitado de más en más por los productores de documentales y las televisiones, el noticioso se transformó en un insumo interesante para las cadenas de televisión y por consiguiente en una actividad ‘rentable’ para los archivos. La mayor demanda de este tipo de material favorece, en fin de cuenta, su conservación, catalogación y acceso.*

films to fill the expanding number of television broadcast hours around the world. To meet this demand, the role of the film archivist is crucial in preserving, cataloguing, and making newsreels more accessible. This volume pulls together 30 essays dealing with complicated issues of newsreel collections and their preservation for the future. Amy Kronish

Por Francis Lacassin, editado por Pierre Bordas et Fils, Paris, 1995. 328 páginas, 190.- FF

Este importante trabajo restituye la atmósfera cultural y empresarial en la nacieron obras tan importantes como *Los vampiros*, *Judex*, *Tih Minh*.

The Cinémathèque Royale's devotion to the silent cinema is well known: a specialized theater, daily projections, with piano accompaniment, research, publications and restorations. For those far from Brussels, this admirable activity may be shared, thanks to the *Cahiers du muet*, an elegant publication which includes 100 dossiers produced by the archive since 1993. The publication presents 107 films from 10 countries from the Cinémathèque's archive, with commentary, analysis, and celebration by 33 scholars from a dozen countries. Each file is illustrated by a frame of the film, and there is a useful index. This original publication has two great qualities: it draws the attention to a number of forgotten or lesser-known films and it provides a wonderful multiplicity of points of view. A second series is to be published.

## Maître des lions et des vampires. Louis Feuillade

by Francis Lacassin. Paris: Pierre Bordas & Fils, 1995, ISBN 2-86311-271-6, 328 pp, ill., 190FF (paperback)

Francis Lacassin belongs to the (nowadays) rare category of historians for whom scientific accuracy is as important as the pleasure of reading. From such standpoint, his latest work is a remarkable accomplishment: with its outstanding set of rare or previously unpublished illustrations, and its display of hitherto unknown documentation, *Maître des lions et des vampires* is a truly rewarding experience. Titles such as *Les Vampires*, *Judex*, and *Tih Minh* were never covered with such sense of detail, thus giving the reader a vivid rendering of the cultural and entrepreneurial atmosphere in which these cornerstones of silent cinema were made.

Clearly, the author took greater pleasure in dealing with *Fantômas* and its descendants than with challenging topics such as the much underrated *Vendemiaire*, or the extraordinary series known under the title *La Vie telle qu'elle est*. However, the passion and commitment shown by Lacassin in depicting the personality of a very elusive figure in the history of French film does not call for analytical distinctions. This book must be read very much like one of the novels which inspired Feuillade's films, a pure and simple invitation to watch those films. Don't look for a catalogue of archival sources, or a list of titles mentioned in the book (Lacassin's index deals with names of directors, producers, writers and performers); its filmography is also bound to raise considerable controversy among specialists. Yet again, that's not the point about *Maître des lions et des vampires*. One may rather see it as the ideal appetizer for a Feuillade festival, or a form of encouragement for further research. (PCh.Us.)

## Les Cahiers du Muet

Ouvrage collectif  
Cinémathèque Royale, Bruxelles

On connaît bien la dévotion de la Cinémathèque Royale pour le cinéma muet: salle spécialisée, projections quotidiennes avec accompagnement au piano, recherches, publications, restaurations.

Pour qui est loin de Bruxelles, cette activité admirable peut être désormais (platoniquement) partagée grâce aux *Cahiers du muet*, une élégante publication qui regroupe 100 fiches produites par la Cinémathèque Royale depuis 1993 pour répondre aux besoins de sa programmation et mettre en valeur ses collections.

107 films de 10 pays appartenant aux collections de la Cinémathèque y sont commentés, analysés et célébrés par 33 chercheurs d'une dizaine de



pays. Chaque fiche est illustrée d'une photo tirée du film. Le dossier est complété par de très utiles index.

Cette publication originale, dont toute cinémathèque voudrait s'enorgueillir, possède; entre autres, deux grandes qualités: elle attire l'attention sur de nombreux films oubliés, ou à tout le moins relégués à une sorte d'injuste second rayon de l'histoire du cinéma; elle propose une belle multiplicité de points de vue et, ce faisant, invente la profession d'exploitateur de collections que Raymond Borde appelait de tous ses vœux.

Et on nous annonce une suite... Vivement! (R.D.)

## Vamp: The Rise and Fall of Theda Bara

by Eve Golden. Vestal, New York: The Vestal Press, 1996. ISBN: 1-887322-00-0, \$29.95 (cloth), 288 pages, ill. Distributed by the Vestal Press, Ltd., PO Box 97, Vestal NY 13851-0097. Telephone: (607)797-4872, Fax: (607)797-4898.

The original "Vamp" – short for "vampire" – was condemned by ministers and film censors, but adored by her fans – more than a thousand babies were named after her. Starring in the scandalous 1915 film, *A Fool There Was*, Theda Bara became a star overnight, and for the rest of the decade ranked third in popularity to Mary Pickford and Charlie Chaplin. Box office receipt garnered by the movies' first sex symbol Marilyn Monroe, Bara was able to deal with the burden of fame and notoriety, and with the frustration of a career cut short. Bara starred in "Theda Bara Super-Productions" *Cleopatra* (1917) and *Salome* (1918) and other hit films before mysteriously disappearing from the screen.

Surprisingly, until now no biography of The Vamp has been written, although newspapers and fan magazines were full of articles and stories about her. Bara threatened to write her own "because nobody ever wrote a true word about me." Seven decades later, author Eve Golden has uncovered the woman who was a talented actress as well as a self-aware, funny, and very intelligent woman, able to cope with disappointment. In response to exploitation by William Fox, Miss Bara exacted the best revenge by living well – very well, in fact, for the rest of her life.

Resources for the text include Miss Bara's personal scrapbooks and other original materials which Miss Golden found waiting in a library. Golden solidly researched biography is augmented by 124 illustrations from archives and private collections. She sets right many misconceptions about Bara, and among the myths dispelled is how Theodosia Goodman acquired her film name.

## Alfred Machin, Cinéaste/Film-maker

par Eric de Kuyper. Cinémathèque Royale de Belgique en collaboration avec la Cinémathèque Française et la Cineteca del Comune di Bologna. Bruxelles 1995.

The high profile silent productions of the Twenties which we know so

Obra colectiva publicada por la Cinémathèque Royale de Belgique, Bruselas. La abnegación de la Cinémathèque Royale de Belgique por el cine mudo es conocida en el mundo entero. Lo comprueban sus numerosas actividades en torno a él: una sala especializada, proyecciones todos los días del año, con acompañamiento de piano, investigaciones, publicaciones y restauraciones. Esta admirable actividad puede ser compartida por quienes se interesen gracias a los Cahiers du muet, publicación que comprende 100 cuadernos producidos por el archivo. La publicación presenta 107 películas de 10 países de los archivos de la Cinemateca, con comentarios, análisis y textos de 33 investigadores provenientes de una docena de países. Cada cuaderno está ilustrado por un fotograma de la película a la que se refiere. Un índice permite manejarse en el conjunto de los cuadernos. La publicación ofrece dos grandes calidades: señala la existencia de películas olvidadas o menos conocidas y expone puntos de vista diversos. Una segunda serie aparecerá próximamente. -

### Vamp: The Rise and Fall of Theda Bara

par Eve Golden, paru chez Vestal Press, N.Y. 1996, 228 pages. \$29.95. Première 'Vamp', condamnée par les ministres et les censeurs, adorée par ses fans, Theodora Goodman alias Theda Bara devient une star du soir au lendemain avec *A Fool There Was* (1915), sauvant du coup la Fox de la banqueroute. Ce fut le début de la trajectoire fulgurante d'une sex-symbol ingénieuse et fortunée, mystérieusement disparue des écrans après quelques années de gloire et redécouverte, 70 ans plus tard, par Eve Golden.

Por Eve Golden, editado por Vestal Press, N.Y. 1996, 228 páginas. \$29.95. Primera 'vamp', condenada por los ministros y los censores, adorada por sus aficionados, Theodora Goodman alias Theda Bara accede al estrellato de la noche a la mañana con *A Fool There Was* (1915), salvando a la Fox de la bancarrota. Fue el comienzo de la trayectoria fulgurante de una sex-symbol divertida y afortunada, desaparecida de las pantallas a los pocos años y redescubierta, 70 años más tarde, por la autora de la monografía.

well offer little means of gaining access to the European cinema of the Tens, a coy and obstinate object. It requires a willing suspension of the feeling of oddness it provokes at first sight, a basic trust in its aesthetic and narrative procedures, and the perceptivity of accumulated experience. Concepts and vocabulary which would enhance the perception of the specific qualities of these films are still very scarce.

Eric de Kuyper, former deputy director of the Nederlands Filmmuseum and professor of cinema studies at Nijmegen University, has recently published an essay on Alfred Machin (1877-1929), a Belgian-born director whose filmography, according to the present state of research, lists 156 titles (145 until 1920 of which 24 are preserved and 11 after 1920 of which 8 are preserved – the numbers and preservation rates tell the tale). His *Images and imaginary of Alfred Machin* dispenses with academic appearances and presents itself, unassumingly, as a loose sequence of personal notes, fragmentary, musing, easily detracted by associations, and deviating to asides on Barthes and Pirandello. But its overall effect proves this to be a *mise-en-scène* with didactic and heuristic aims, the translation of an enormous knowledge and aesthetic sensitivity into *tableaux vivants* and sketches: a method as unorthodox as it is efficient. It lets us experience essential qualities of the cinema of the Tens, namely its aesthetic and emotional radiance. If the standard procedure of academic studies consists in transforming experience into knowledge and presenting the product, Eric de Kuyper has found a way to condense experience itself and so to open the royal path to these films. Basing his reflexions on a narrow choice of highly representative material, he proposes useful concepts and terms and a plethora of finds in a slim and beautiful text. Obviously, it never hurts to be a good writer, but in this case, the writer is excellent and the freedom he allows himself is to the profit of his object and of his readers.

Eric de Kuyper's essay is the centerpiece of a volume edited by the Cinémathèque Royale de Belgique which also contains a short biography of Alfred Machin (by Marianne Thys), 20 scenarios of lost films (edited by Emmanuelle Toulet), a filmography (compiled by Sabine Lenk) and illustrations. The publication is bilingual, but the English translation does not always seem to convey the magic of the French original. (Mariann Lewinsky.)

## Le Cinéma de Lumière

by Michel Agnola, André Gardies, Christian Straboni. CD-ROM published by CAPA Production / CNERTA / MACT Production / MICROFOLIE'S / Réunion des musées nationaux.

CD-Rom production has quickly become a powerful aid to the development of filmographic information. This guide to the Lumière Brothers is especially worth of attention, thanks to its match of scholarly ambition and user-friendly approach to an extremely complex subject. The CD-Rom is organized along the following "chapters": the invention of cin-

ema; the Lumière family; a thematic tour of the Lumière films; and electronic catalogue of 1425 titles.

Each item in the filmography is entered by catalogue number, title, location, genre, and a brief summary. A Visual reproduction of each film is a useful tool for identification. This CD-Rom is produced in Macintosh and PC-compatible versions, both in French language. The person responsible for its production is Michelle Aubert, Head of the Archives du Film in Bois d'Arcy and Co-Director of the team in charge of the reconstruction of the Lumière Catalogue. (*P.Ch.Us.*)

## National Film and Sound Archive (Australia) Catalogue on CD-ROM

Catalogue information for a large part of the Archives moving image and sound collection is now available on CD-ROM to users outside the Archives facilities in Canberra. The disc, called Cultural Connections, contains around 250,000 cataloguing records of varying degrees of completeness that covers the entire spectrum of the collection. From fully curate descriptions of early silent film to series, only titles for soaps, the disc contains details of holdings and accessibility. Containing chiefly Australian material, the disc also includes records for a large number of newsreel titles, documentaries, features, home movies, TV news and current affairs, advertisements and a wide spectrum of sound recordings. It is planned that future editions of the disc will contain sound grabs or still images in addition to the catalogue information.

Produced as a joint venture by the Archive, in association with Reed Business Publishing and Nalbari Holdings, the catalogue is easy to use, operating in a Windows environment, with powerful text retrieval capabilities. Combinations of word, date and phrases can also be used in searching to provide the necessary level of precision.

Technical requirements for operating are a 386 PC with MS Windows 3.1 or higher, 4 Mb of RAM, 5Mb of available hard disc and a CD-ROM reader.

Cultural Connections CD-ROM Catalogue

\$AUS300 plus \$15 packaging, shipping and insurance. Obtainable on receipt of cheque made payable to:

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Circulation Dept,

Post Office Box 5487

West Chatswood NSW 2057

Australia.

Tel: (61-2) 372 5222 Fax: (61-2) 412 3317

*CD-rom de Michel Agnola, André Gardies, Christian Straboni, producido por Capa Production, CNERTA, MACT Production, Microfolies y la Réunion des musées nationaux de Francia, bajo la responsabilidad de Michelle Aubert.*

*Esta guía de la obra de los hermanos Lumière merece una atención particular por su nivel científico y el manejo electrónico relativamente ameno para un tema tan complejo. El CD-ROM está dividido en varios 'capítulos': la familia Lumière; una guía temática de los films Lumière; un catálogo de 1.425 títulos.*

*Editado por el NFSA de Australia, Reed Business Publishing y Nalbari Holdings, Canberra 1996, 300 AUD.*

*Catálogo en CD-ROM del National Film and Sound Archive de Australia. Contiene unos 250.000 datos de catalogación más o menos completos sobre la totalidad de la colección.*

# FIAF Bookshop / Librairie FIAF

**FIAF publications available from the FIAF Secretariat,  
rue Franz Merjay 190, 1050 Brussels, Belgium  
From January 15, 1996: 1 rue Defacqz, 1000 Brussels**

*Vient de paraître - New!*

**Newsreels in Film Archives** edited by Roger Smither and Wolfgang Klaue

A survey based on the proceedings of the 'Newsreel Symposium' that was part of the 1993 FIAF Congress in Mo i Rana, Norway.

The book contains more than 30 papers on newsreel history, and on special problems and archival experiences in preserving, cataloguing and providing access to newsreel collections.

Published in 1996 in the United Kingdom by Flicks Books ISBN 0-948911-13-1 and in the United States by Associated University Presses ISBN 0-8386-3696-9. 224 p. illus. Price 1.600,- BF + Banking and Mailing Costs.

## **Journal of Film Preservation (previously FIAF Bulletin)**

Published twice a year by FIAF Brussels  
Biannual subscription 1500BF + 300BF  
banking costs

## **Annual Bibliography of FIAF Members' Publications**

from 1979, BF350 + banking costs.

## **Bibliography of National Filmographies**

Annotated list of filmographies, journals and other publications. Compiled by D.Gebauer. Edited by H.W. Harrison.  
FIAF 1985, 80p. BF900

## **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. BF1500

## **Glossary of Filmographic Terms**

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

Compiled by Jon Gartenberg,  
FIAF 1985, 141p. BF1000

## **Glossary of Filmographic Terms, Version II**

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. BF1500

## **Manuel des archives du film**

Version française. Manuel de base sur le fonctionnement d'une archive de films.  
Edité par Eileen Bowser et John Kuiper.  
FIAF 1980. 151p. illus. BF1000

## **Handling, Storage and Transport of Cellulose Nitrate Film**

Guidelines produced with help of the FIAF Preservation Commission. FIAF 1992, 20p. BF600

## **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. BF1500

## **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. 1990, 81p. illus. BF1400

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

A user's manual on practical film and video preservation procedures. Ongoing loose-leaf publication in A4 + folder. FIAF, 192p. by end 1993, BF2300. (Plusieurs chapitres sont traduits en français.) or BF3300 incl "Physical Characteristics of Early Films as Aids to Identification"

## **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. BF900\*

## **Evaluating Computer Cataloguing Systems - A Guide for Film Archivists**

by Roger Smither, for the Cataloguing Commission. FIAF 1989, 35p. BF900\*

\*These last two publications are available together at a special price of BF1500

## **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. BF800

## **50 Ans d'Archives du 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. BF950

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

Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143p. BF1050

## **Handling, Storage and Transport of Cellulose Nitrate Film**

Guidelines produced with help of the FIAF Preservation Commission.  
FIAF 1992, 20p BF600.

## **The Catégories Game / Le Jeu des Catégories**

Une enquête menée par la Commission de Programmation de la FIAF, établissant les films les plus importants dans les différentes catégories suivantes: histoire du cinéma, cinéma et réalité, cinéma et autres arts, productions nationales, travail des archives. Quelques 2250 titres cités et de nombreux index  
ISBN 972-619-059-2. FIAF 1995. BF600 + Banking and Mailing costs.

**FIAF publications available from the International Index to Film and Television Periodicals, FIAF, 1 rue Defacqz, 1000 Brussels, Belgium**

**Available from other sources**

**Available from K.G.Saur, Ortlerstr.8, 81373 München, Germany**

*Recent publications:*

***International Filmarchive CD-ROM***

Includes International Index to Film/TV Periodicals 1982 to present; Bibliography of FIAF Members Publications 1966 to 1995; International Directory of Film and TV Documentation Collections, FIAF Database of FIAF holdings of silent films, Bibliography of Latin-American cinema, etc.

Annual subscription (two disks, Spring/Autumn, updating all files) £295 or US\$450.

***International Index to Film Periodicals vol. 24. 1995***

Edited by Michael Moulds. 571p. £90.00

***International Index to Television Periodicals 1987-1990***

Edited by Michael Moulds. 636p. £80.00

***Subject Headings (Film) 1996***

127p. £18.50

***Subject Headings (Television) 1992***

98p. £16.50

The lists of headings incorporate all the terms used in the Indexes, and are intended for use in documentation departments of film/television archives and institutes.

***International Directory of Film and TV Documentation Collections***

A publication of the FIAF Documentation Commission, this 220 page volume describes documentation collections held by 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

***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. £38

***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 (I)***

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, Pommernallee 1, 14052 Berlin, Germany.

***Archiving the Audiovisual Heritage (II)***

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.

***Règles de catalogage des archives de films***

Compilé et édité par Harriet W. Harrison pour la Commission de Catalogage de la FIAF et par Hans Karnstädt pour la Commission de Préservation. 1994. ISBN: 2-12-484312-5. Disponible chez AFNOR, Tour Europe - 92049 Paris La Défense Cedex. 284FF

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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.

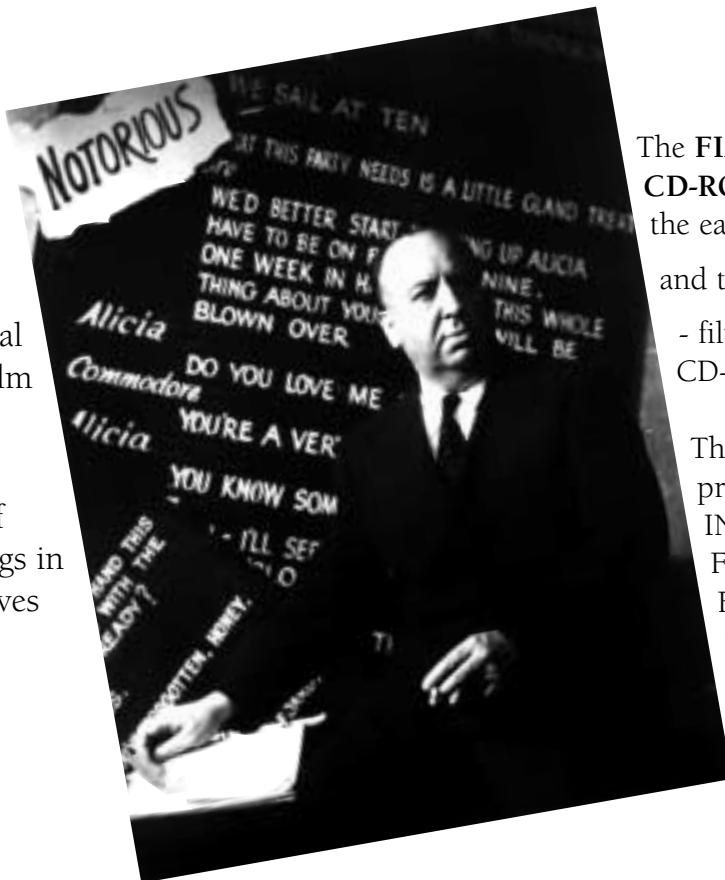
***The FIAF Cataloguing Rules for Film Archives***

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