

# Journal of Film Preservation



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**Sherlock Junior** (Buster Keaton, USA, 1924)  
Still courtesy of George Eastman House,  
International Museum of  
Photography and Film, Rochester, N.Y.

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# Working in the Film World of Non Fiction

*William Murphy*

Special Section / Section spéciale:  
Preserving the Non-Fiction Films

In the short time I have available to speak I plan to describe some of the principal criteria which archivists in the United States National Archives use to appraise motion pictures. One caveat, however, seems appropriate at the outset. Since much of the appraisal guidelines are of such a general nature, a certain mixture of interpretation and creativity is needed to apply them to film. Therefore, the views I am about to express are my own, based upon my own experience and observations.

Because we work with film as documentation or documentary record, we are necessarily working in the film world of non-fiction.

Appraisal work is perhaps the most difficult work assignment for professional archivists. Its standards are vague and elusive. To write carefully argued appraisals requires knowledge of numerous disciplines and of research trends and methodologies. Finally, it requires experience with the research value of motion pictures and mature judgment about their future use.

Ultimately appraisal may be nothing more than educated guess work, an intellectual process of selection which betrays more about the person doing the appraisal than the real historical value of the selected motion pictures. Yet in our contemporary era appraisal has become a dire necessity due to the requirement to tailor our appraisal or to the mission of our institutions, which must compete for funding with other pressing governmental priorities. With non-fiction films, in particular, appraisal is a necessity because of the superabundance of documentation in the modern era. In this context the notion of preserving every foot of film or minute of videotape made as documentation becomes increasingly absurd.

The appraisal of motion pictures in the National Archives is fundamentally linked to the documentary value of federal records. The legislators who wrote the National Archives Act of 1934 were perceptive in their consideration of motion pictures "pertaining to or illustrative of the history of the United States." As it applied to the records of federal agencies, this legislation implicitly recognized the documentary value of motion pictures. In subsequent laws and regulations, all definitions of federal records deliberately included motion pictures. In practice and in law, this meant that motion picture records could not be destroyed without the official concurrence of the National Archives. Thus, the appraisal task of the National Archives is to identify records that lack sufficient historical value to warrant preservation and those that offer permanent research value; in other words, to distinguish between temporary recorded and permanent ones.

In terms of film, this is not an easy task because the principal set of appraisal values over the years has been developed primarily for paper

records; These values fall into two categories: evidential and informational. Evidential value is the usefulness of records in documenting the policies, organization and functions of an agency. Informational value is the usefulness of records in documenting the persons, places, things or matters dealt with by an agency. As a rule, motion pictures are poor formats for documenting the policies, organization, and functions of government agencies. They can depict and illustrate operations and functions, but generally they are not the core documentation the appraisal archivist tries to identify.

At the levels of functions and operation, evidential and information values coincide; for example, in film documentation of military operations; or in investigations of accidents or catastrophes. Public information activities which incorporate motion pictures are closely related to public relations and how an agency interpreted its actions to its constituents. Films of proceedings, hearings, speeches, and interviews can be both evidential and informational.

Training films help to document programs, have an impact on the public, or depict the agency's history. The Agency for International Development (AID) produced hundreds of films and videotapes that are narrow in scope because they deal with limited fields of technology or endeavor and are meant primarily for instructional purposes. Few offer any more information than may be found in a text book or manual, and as such their research value is only temporary. Yet other AID films have broader implications since they relate to the study of US foreign policy as it applies to developing nations. These include films relating to controversial subjects like birth control and population planning, democratic unionism or organized labor, the role of women in rural societies, and counter-insurgency. AID films of these subjects are likely to have permanent research value.

Notwithstanding the above relationship of film to federal programs, non-fiction films are more often selected for their informational value. In the most general sense, informational value, as we have said earlier, is the usefulness of records in documenting persons, places, things, or matters handled by the agency. For motion picture records, this value can be detected in several ways that are linked to the history of non-fiction film itself.

First is historical context. Motion picture records must be examined in relationship to the other records of the agency in order to understand their significance. Too often motion pictures are separated from the documents that give them meaning. Knowledge of context reveals the purpose for which films were made and other information essential for any serious research use.

The second test is uniqueness, which has intellectual and physical manifestations. Motion picture records provide an audiovisual perspective on the persons, events, places and things in our collective history. An audiovisual perspective is an additional dimension of information that cannot be replaced by written words alone. A written transcript cannot replace a

*Le travail d'évaluation en vue de la sélection est l'une des tâches les plus difficiles pour l'archiviste. Il s'agit pour celui-ci, d'énoncer des qualités en se fondant sur de nombreuses disciplines, sur les tendances dans la recherche et la méthodologie, ainsi que de faire preuve d'un sens aigu de leur utilisation future.*

*En définitive, l'évaluation n'est autre chose qu'un travail de devination intelligente, un processus intellectuel de sélection qui dit davantage sur la personne qui évalue que sur la valeur historique du film évalué.*

*Dans le cas du film de non-fiction plus particulièrement, l'évaluation est une nécessité en raison de la surabondance de documentation qui caractérise notre ère. Dans ce contexte, la notion de préserver chaque mètre de film ou chaque minute de vidéo comme document, devient de plus en plus absurde.*

*Le National Archive Act de 1934 reconnaissait l'importance des films en tant que documents de valeur historique mais impliquait aussi qu'aucun enregistrement fédéral ne pouvait être détruit sans l'intervention officielle des Archives Nationales. Celles-ci ont, par conséquent, développé des méthodes pour distinguer entre documents "sans valeur historique" et ceux qui offrent un "intérêt de recherche permanent", entre enregistrements temporaires et enregistrements permanents, entre enregistrements à caractère informatif et ceux qui servent d'évidence.*

*D'une manière générale les films de non-fiction sont sélectionnés pour leur valeur informative, liée au contexte historique et au développement des autres moyens d'enregistrement utilisés pour les mêmes événements.*

*Ensuite, entre en ligne de compte la valeur informative unique de l'information transmise par le moyen de l'image en mouvement.*

*Un autre critère d'évaluation d'un film est son importance - démontrée ou anticipée - pour la recherche.*

*Un dernier critère important de sélection est la valeur d'un film comme moyen d'illustration et de présentation destiné à des exposés et aux films de montage.*

*L'auteur conclut que le film de non-fiction élargit l'éventail des sources utilisées pour l'étude et la réinterprétation de l'Histoire et qu'il en facilite la communication par l'écrit ou l'illustration audiovisuelle.*

## **El mundo del cine de no-ficción**

*El autor intenta describir los principales criterios de evaluación utilizados por los archivistas de los Archivos Nacionales de los Estados Unidos para su selección con fines de conservación. Consciente del carácter general de las directivas aplicadas a la evaluación de películas, que implican necesariamente una cierta capacidad de interpretación - y de creatividad - por parte de los seleccionadores, William T. Murphy expone su punto de vista, basado en su experiencia y en sus observaciones.*

*La evaluación de las cintas de los Archivos Nacionales está principalmente vinculada al valor documental de los registros de la administración federal. Nos encontramos, por consiguiente, en el ámbito de la no-ficción; en este caso, en el mundo del documento fílmico.*

*El trabajo de evaluación consiste en detectar y enunciar las cualidades de las cintas basándose en múltiples disciplinas, en tendencias de la investigación y en aplicar un sentido agudo de la posible utilización futura del material conservado.*

*En un contexto de sobreabundancia de documentos, la noción de preservar cada metro de película o cada minuto de video se hace absurda.*

*El National Archive Act de 1934 reconoce la importancia del film como documento histórico pero al mismo tiempo plantea implícitamente el problema de la selección. En consecuencia, los Archivos Nacionales desarrollaron métodos para distinguir entre documentos 'sin valor histórico' y aquellos que ofrecen un 'interés permanente de investigación', entre films de carácter informativo y aquellos que sirven de ilustración para otras formas de testimonio. De manera general, los films de no-ficción son seleccionados en función de su valor de información, ligada al contexto histórico general y al desarrollo de otros medios utilizados para registrar los mismos acontecimientos.*

*Al valor informativo específico transmitido por las imágenes en movimiento se añade su importancia para la investigación así como sus cualidades ilustrativas para la comunicación.*

*El autor concluye que el film de no-ficción amplía las posibilidades de recurso a las fuentes históricas tradicionales, facilitando asimismo su comunicación a través del texto escrito y de los medios audiovisuales.*

sound or visual record of important speeches. A written report cannot convey the drama of certain Congressional hearings or debates. A written report cannot replace the power of the spoken word nor adequately describe the appearance of people, places, and historical phenomena.

Uniqueness can be applied in the sense of comparing an edited film to unedited footage. Unedited footage has more comparative objectivity as a source. It may have greater quantity of footage of the most important sequences, offering more footage for study and analysis and creative research and production possibilities. The application of uniqueness as an analytical tool should take into account the abundance of audiovisual documentation of contemporary society. However, this requires certain assumptions about continued availability and preservation of historical materials outside one's own institution.

The third way to ensure informational value is research importance, which means demonstrated or anticipated use by researchers. Potential usefulness of non-fiction film is difficult to appreciate without research room experience. Researchers study non-fiction film as a source of information about numerous topics, including the history of film, in particular, documentary film; the use of film in public affairs; and the history of momentous events, broad historical phenomena, social trends, attitudes, perceptions, following the framework of the new social historiography. Researchers use non-fiction film to study the history of ideas and politics; propaganda films are a rich source of materials because of their overt and underlying texts.

Finally, researchers use non-fiction film as a means of communications as well as source materials in countless documentaries and compilation films. Thus another value of non-fiction film is illustration and presentation. This is the unique advantage of non-fiction film as a historical source material. It allows the possibility of illustrating history through the sights and sounds of the past; it allows future generations to experience the past for themselves. Needless to say, they are not all objective records of the past; some have credibility while other do not. It would be naive to accept them at face value. After all, the camera can lie or it can be an accessory to a lie. Indeed, as propagandists have long discovered, films can be manipulated in the editing room to showcase falsehoods and distortions, especially in times of crisis. The scholars' critical faculties are needed more than ever. Nevertheless, in the final analysis non-fiction film enlarges the range of source materials for the study and reinterpretation of a history that can be communicated through a book or audiovisual production.

(There followed at the end of the discussion a film clip showing shots of the handing of battle casualties and shots of Italian villagers from the outtakes or unedited footage from John Huston's classic documentary, *The Battle of San Pietro*, U.S. War Department, 1945. Since the original 50-minute version which Huston submitted was not saved by the War Department, the outtakes take on increasing importance as evidence of Huston's original conception for the film.)

# Non Fiction Film and National Culture

Janet McBain

In the spring of 1953 the Hollywood producer Arthur Freed paid a visit to Scotland. He was preparing to produce the film musical *Brigadoon* and wanted to find a village in the Highlands of Scotland which could look uncharged as if its inhabitants had just awakened after the passage of one hundred years. He travelled the length and breadth of the country looking for his village setting. He returned to Hollywood weeks later declaring "I went to Scotland but I could find nothing that looked like Scotland".

The film was shot on a set built in a Hollywood studio.

Scottish audiences were undoubtedly entertained by *Brigadoon* when it appeared in their local cinema in 1954 but the Scottishness of it was unrecognisable to them in their daily lives.

Scotland is a small country of some 5 million people attached to its bigger neighbour England by an Act of Union in 1707. Scots took to moving pictures as quickly and as enthusiastically as their European neighbours in 1890's, setting up 'topical' production companies and film renting businesses by the turn of the century. Despite several valiant attempts in the 20's and 40's however, there was no film studio established in Scotland for the making of feature films until 1982 - and even that hasn't survived.

However, where film production was a success was in the field of documentary, sponsored, educational and topical film with many small production companies established and busy by the 1930's. Scots made their mark in film.

The pioneer of the British documentary movement, John Grierson, was a Scot as was his protégé Norman McLaren, both of whom played a leading role in the development of documentary and animation film both in the UK and in Canada. In short, Scotland's film culture, its national cinema if you like, has been strongly identified with non-fiction from the earliest days.

FIAF's aim is to promote the collection and preservation of films as works of art and/or historical documents that, of course, includes non fiction film which has its unique contribution to make as a work of art and record within film culture a different role perhaps than the art of fictional cinema but, nevertheless, an artistic form in its own right, whether this is the beautifully crafted documentary or the lovingly made hobby film.

And, undoubtedly, non fiction film has an important historical role to play in recording the 20th century - as testimony to society and culture, to people's lives. This testimony, with its basis in actuality, often contradicts and challenges the screen image offered by feature films - films made to entertain and whose influence had become so deep seated and

*Le cinéma écossais a été identifié, dès ses premiers temps, au film de non-fiction, qu'il soit documentaire ou film d'amateur.*

*Le Scottish Film Archive, dès sa création en 1976, a privilégié la recherche et la sauvegarde du cinéma produit localement (films d'amateurs, films industriels, films didactiques) reflétant la réalité de l'Ecosse - par opposition à l'image stéréotypée proposée par les studios anglais et américains.*

*La cultura cinematográfica de Escocia - su cine nacional - se identifica, desde sus inicios, con el cine de no-ficción (ya sea bajo su forma de documental o de cine amateur). Desde sus inicios en 1976, los Archivos cinematográficos escoceses del film renunciaron a preservar películas de ficción para consagrar sus esfuerzos a la conservación de material autóctono (películas de aficionados, educativas, industriales, etc.) que refleja la realidad de Escocia, la vida de sus habitantes, y aparece como opuesta a la representación - estereotipada - ofrecida por los estudios cinematográficos ingleses y americanos.*

pervasive that in 1953 Arthur Freed could genuinely believe - : "I could find nothing in Scotland that looked like Scotland".

When the Scottish Film Archive was established in 1976 one of the first conscious decisions made was that we would not, as an archive, aspire to preserve feature films. This decision was influenced to a degree by practicalities (the cost, the fact that the UK National Film Archive in London was already well established in this field, and the range of specialised technical facilities required). But as well as these practical concerns, what exerted a major influence on this decision was that we felt there was a more important job to do for Scottish film heritage than to duplicate work being done on fiction film in archives elsewhere, and that job was: to rescue the wealth of indigenous material (amateur, educational, industrial and factual films) which recorded the changing life of the country and its people, films which reflected the reality of Scotland as opposed to the celluloid stereotype offered by the product of the English and American film studios.

This indigenous production, less glamorous, less exciting and at the time probably less valued than the classics of the big screen, were at great risk, arguably because in Scotland no-one was actively advocating their worth. Our belief in the intrinsic value of this kind of material has since been vindicated, to judge by the tremendous appetite that now exists for access to these images, an appetite that has grown in parallel with the growth in study of social history and of ordinary people's quest to discover their own history, as opposed to that of the political and cultural celebrities of their generation. The collection in the Scottish Film Archive is consulted by historians, academics and students, folklorists and local studies groups. It is used extensively by the broadcasters and through our programming activities enjoyed by the public at large. For students of film and television it is fascinating to compare the fictional portrayal of Scotland on the cinema screen, which they encounter in their studies, with the same country as recorded by Scots film makers themselves. Our collection offers the raw material from which they may draw their conclusions and indeed assess Scots film makers' collusion or otherwise in the stereotyping process.

Extracts of the following films were shown as part of the presentation:

*A Crofter's Life in Shetland* (1931) 16 mm amateur film made by Jenny Brown (later Gilbertson) using second hand Bell & Howell camera, hand held. Self taught, she spent over 9 months in the Shetland Isles making this film of people she came to know intimately, indeed later marrying a crofter and settling in the Shetlands.

*Seawards the Great Ships* (1960) d Hilary Harris, pc Templar Films sp Films of Scotland.

The first Scottish film to win a Hollywood Oscar (for Live Action Short) and many other awards worldwide. In 1995 undergoing restoration in the Scottish Film Archive to recover original Scottish speech track and restore colour negative.



# The Massive Mess of Mass Memory

Iola Baines and Gwenan Owen

In his autobiography *My last breath* Luis Buñel wrote “You have to begin to lose your memory if only in bits and pieces, to realise memory is what makes our lives. Life without memory is no life at all. Our memory is what makes our coherence, our reason, our feeling, even our action. Without it we are nothing.”

Our collective memories, our knowledges of the past are derived from many different sources. The moving image is a particularly potent representation of the past and as such is a historical source which needs to be handled with extreme care. If the camera never lies, it certainly does not tell the whole truth either....

Film, and in particular fictional film, has been responsible for the creation and prolongation of many a myth while our own memory of a given historical event may be heavily influenced by the images which we have seen representing that event - those images may be fictional representations or non-fictional images based on a *selected* reality. If we accept that film archives are repositories of film as *historical document* as well as film as *cultural expression* then we need to address the issue of what kind of film is worthy of consideration as a historical document.

In a recent essay, Dr. Heather Norris highlights some of the problems involved in assessing the value of amateur film as a historical document, and, as a consequence, in deciding whether or not it deserves to be preserved as part of a nation or region's filmic heritage. She writes “The transformative role of the camera can ... have contradictory effects: film through memorialising a past moment can transform something ephemeral into normality while also having the potential power to concretise ordinariness into something unique.”

This is a comment which we need to bear in mind when we assess the value of amateur films which are so often thought of as somehow representing a more *authentic* past. The oral historian Beth Thomas while recognising that “one of the strengths of amateur films is that they are generally made by ordinary people recording events in their own lives...”, warns against over-estimating this “seeming quality of authenticity”. She says “.. for the ethnographer there is a certain ambiguity, for in choosing to film the significant the film-maker may have omitted to film what to the ethnographer is of most importance - the mundane details of everyday existence.”

If we return to Bunuel's quotation about memory and if we recognise that the moving image is a particularly potent representation of the past and the one that is likely to create most impact in creating our contemporary collective memory, then it seems to follow that a film archive's responsibility is to be able to propose to researchers and in particular historians as wide a spectrum of genres and representations as possible.

*Iola Baines et Gwenan Owen entrent en matière avec une citation de Buñuel - “Vous devez commencer à perdre la mémoire par petits bouts pour réaliser que c'est la mémoire qui fait nos vies” - et rappellent ensuite que l'image en mouvement constitue une représentation particulièrement puissante du passé.*

*Le cinéma, et le film d'amateur en particulier, reflète la réalité de manière sélective. Si on le considère comme source d'histoire, il conviendrait que les archives du film puissent proposer aux chercheurs et aux historiens un spectre de genres et de représentations aussi large que possible.*

*Dans leur exposé, les auteurs abordent les aspects spécifiques concernant l'archivage du cinéma amateur, à partir d'extraits de The Life History of David Lloyd George (1918), de Maurice Elvey. The Visit of Rt Hon. D. Lloyd George O.M., M.P. to Germany, September 2-16, 1936, un extrait sur Lloyd George tourné par John Glyn Jones et deux extraits de Tir Na N-Og.*

*Les aspects abordés à partir de ces exemples sont: la localisation et les problèmes spécifiques de conservation des flms d'amateurs; le catalogage et l'usage des informations obtenues du donateur; la valeur et les limites de ces flms; etc.*

*Et la question demeure: combien de ces films ont été sauvés? Combien sont perdus? Et quelle place occupent-ils dans le cinéma d'un pays?*

### **Confusiones de la memoria colectiva**

Iola Baines y Gwenan Owen abordan el tema de la memoria colectiva citando a Buñuel - 'Se debe comenzar a perder la memoria de a poco para comprender que es ella la que hace nuestras vidas' - para recalcar luego que la imagen en movimiento es una representación particularmente significativa del pasado y que, como tal, constituye una fuente histórica que requiere un tratamiento de mucha prudencia. Las autoras añaden luego: 'Si la cámara no miente nunca, tampoco dice toda la verdad'. El cine, y el film amateur en particular, reflejan la realidad de manera selectiva. Si se lo considera como fuente histórica, convendría que los archivos cinematográficos puedan ofrecer a los investigadores e historiadores un espectro de géneros y representaciones lo más amplio posibles.

En su ponencia, los autores abordan aspectos específicos del archiving del cine amateur basándose sobre fragmentos de *The Life History of David Lloyd George* (1918), de Maurice Elvey, *The Visit of the Rt Hon. D. Lloyd George O.M., M.P. to Germany* September 2-16, 1936, un fragmento sobre Lloyd George rodado por John Glyn Jones y dos secuencias de Tir Na N-Og.

Los temas tratados a partir de estos ejemplos son: la localización de películas amateur; los problemas de conservación; la catalogación y recolección de informaciones suministradas por el donante; su valor, sus peligros; la interacción de la experiencia filmica; cuánto se ha recuperado, cuánto se ha perdido? - lo sabremos algún día? - el lugar del film amateur en el acervo cultural nacional...

The Danish historian Karsten Fledelius points to a growing recognition of the value of audio-visual material to historical research. He says:

"The value of the audio-visual media both as suppliers of the source material and as communicators of historical consciousness is much more widely appreciated by historians today. Recent preference for the 'history of mentalities' ...has led to a broader acceptance of audio-visual media products as valuable source material for the study of stereotypes, patterns of perception, 'collective dreams', political attitudes and rituals, popular culture, images of class etc. Historians today are much more aware of the impact which film has on the ordinary public's frame of reference."

As a resource for studying the history of mentalities, film, and in particular amateur film, is an extremely rich resource. Evaluating amateur footage is a problem which film archives, and in particular regional archives, are having to address with increasing regularity. While its place in our national cinema is increasingly recognised, there are many specific issues and problems relating to the archiving of amateur film. The following list outlines some of the specific issues we intend discussing in today's session.

### **Issues and problems relating to archiving amateur film:**

How to locate it; preservation problems; how to catalogue it, acquiring donor information; its value/danger as evidence, recreating the film experience; how much has been saved, how much has been lost, will we ever know? its place in our national cinema.

Our first three film extracts have been chosen to draw attention to some of the issues involved in creating an archival bank of images which represents the past in as balanced a way as possible - thus hopefully avoiding the creation of damaging myths - or at least, providing the material to destroy or counter them.

We have chosen as our first subject three very different representations of the Welshman David Lloyd George who became an important historical figure, not only as Prime Minister of Britain but also as a figure of influence on the world stage in the first half of the 20th century. Film footage relating to Lloyd George, who has himself been the subject of many myths, is of obvious interest to the Wales Film and Television Archive. Our holdings already include a broad spectrum of images representing the many facets of this colourful personality.

The first extract is a short clip from the recently discovered feature *The Life Story of David Lloyd George*, directed by Maurice Elvey and destined for the big screen. The film in fact never reached the screen as it was suppressed by the government just before its release in 1918.

We have chosen this extract as it is a fictional representation of a historical figure based on, and represented as, reality. These particular images may appear authentic, but they occur in a film which, as a whole, is a heroic, rags to riches portrayal of Lloyd George. While this romanticised projection of Lloyd George is attractive and may stimulate public interest

in his career, it is not a balanced historic representation. Should and can amateur representations redress the balance, and if so how can this be achieved?

Our second extract is from *The Visit of the Rt. Hon. D. Lloyd George O.M., M.P. to Germany September 2-16, 1936*. This film is an amateur film which was shot by what might be termed as a "privileged amateur". Lloyd George's private secretary A.J. Sylvester was a keen amateur cinematographer and, unlike many other amateur film-makers, he was extremely aware that the events and incidents he was filming were likely to be of historical significance. The value of the material is enhanced by the existence of Sylvester's substantial paper archives (Sylvester was a prolific diarist and author), which have helped enormously in the work of restoring and cataloguing the film and helped substantiate the evidence provided by it. Unfortunately this is an exceptional case and most archives have little or no donor information when they acquire amateur or private footage. The dearth of secondary sources is a serious problem which can, and undoubtedly has, lead to the unintentional rejection of valuable or exceptional material.

The value of this particular clip is, to say the least, obvious - one of the problems facing archivists when they select amateur material for their collections is having the necessary expertise to recognise the cultural and historical value of a widely varying range of material, of having the time to separate the wheat from the chaff.

The issue of selection is a very difficult area indeed. While selection is necessary in order to make the tasks of preservation, cataloguing and shotlisting manageable and affordable, it also involves making value judgements about material whose historical worth we may, as archivists, not be fully qualified to assess.

The quotes below are taken from A.J. Sylvester's diaries and are examples of the kind of supplementary material which provided additional information - both historical and technical - when the work of restoring Sylvester's film of Lloyd George's unofficial visit to Germany in 1936 was undertaken by our Archive as part of a Lumière funded project.

"Lloyd George came from his interview with Adolf Hitler convinced that the Führer was a peace loving man, whose purpose was to lead Germany to a better understanding with Great Britain, that he had no warlike desires and was not even interested in war..."

"My worry was that the light was failing. We had originally been invited to be at the house much earlier in the afternoon, then the party had been postponed for an hour and finally a second postponement until 5 o'clock, when the light was far from good. However I did my best with my movie camera and some of the pictures I got were fairly clear"

While the value of this film is not difficult to recognise, what should concern us is the fate of material whose historical significance is not so easy to identify, and which is therefore at risk of being rejected, and as a consequence, lost.

Our third extract, also a filmic representation of Lloyd George, is

intended to draw attention to this kind of material. This extract is to be shown on video, as for the moment it has not been preserved. Indeed we have not yet decided whether it merits preservation as part of our collection. The extract is taken from an amateur film belonging to a collection of films shot by Dr. John Glyn Jones, a doctor living in Anglesey in North Wales. Some of the films from this collection have already been preserved as they represent life in a village community in the 1940s, 50s and 60s as seen through the eyes of a prominent member of that community. While these images may not be of a specifically national significance, they do provide a visual insight into the attitudes, manners and fashions of a period and evoke the atmosphere of an era. They are an expression of the patterns of perceptions, rituals and popular culture referred to by Karsten Fledelius.

We have decided to include this short clip for a number of reasons and in particular because it seems to represent many of the problems related to amateur material. The collection is typical of the home movie genre in that technically it is often very poor. It does, however, contain some extremely illuminating footage and is a goldmine for both social and local historians.

Some arguments for preserving this particular extract might be the following:

- it is part of a collection some of which has already been preserved
- it represents the work of a specific amateur filmmaker whose films are a portrayal of a particular community in Wales over a specific period of time
- parts of the collection have already been recognised by experts as providing valuable evidence for social and local historians
- it shows the way in which Lloyd George was perceived by people in this community and how he projected himself in such a situation. As such it is part of the spectrum which makes up our memory bank of images of Lloyd George

Some arguments against preserving this material might be:

- the poor quality of the images
- the absence of any clear narrative
- its historical value is not immediately recognisable, it appears to be a seemingly insignificant representation of Lloyd George
- the material is not a preservation priority, other more 'valuable' or 'endangered' material may be in more urgent need of attention
- absence of readily available expertise to evaluate the material
- it is primarily of local rather than national interest
- budgetary constraints and considerations

This film was originally filmed on Standard 8 stock. Preservation of small gauge stock presents a number of problems:

1. Only a limited number of competent laboratories able or willing to work with the small formats, especially R8 and 9.5.

2. Transfer by 16mm blow up is the only means of preserving small formats. However this has its drawbacks as it tends to impair already poor images further. Wet-Gate transfer is essential if good quality dupes are to be achieved. There are, however, problems with wetgate, for example, liquid swirl as a result of perforations being so close together.
3. There are increasing difficulties in obtaining consumables and equipment such as splicers, viewers, and in the case of 9.5 mm, affordable téléciné machines. Transfer of sound, especially from 9.5 and R8 formats, can be particularly difficult, often requiring Home-Made equipment to take the place of original Replay equipment no longer obtainable.
4. Finally, a high proportion of S8 film stock is Polyester base, if tape splices are to be avoided the acquisition of an Ultra-Sonic splicer must be considered. This is a major capital outlay for a small archive.

Cataloguing of amateur films also presents its own set of problems. More often than not, amateur films acquired have no title, and the cataloguer therefore has to create one for the catalogue entry, taking care to make it as descriptive and informative as possible. Unlike professional productions, the contents of an amateur film will not have come to anyone's attention through catalogues, filmographies or reviews, therefore the archive's subject-index, and other indexes, become not merely helpful, but essential as a research tool.

With so little available information, how do we tackle the description of amateur films? How do we identify the people, places and activities represented? The starting point has to be information gathered from the donor or film-maker. Such information is not always easy to come by and a failing memory may not provide the accuracy of information required for effective documentation. Meticulous filmmakers such as A.J. Sylvester are, unfortunately, the exception rather than the rule.

The second part of this paper will deal with evaluation and issues of location, contextualisation and exhibition. In Europe various attempts have been made to draw attention to the value of private and non-commercial footage. A lot of useful research into its historical value has been undertaken by a number of university departments. Klaas-Gert Lugtenborg of the University of Groningen in the Netherlands is particularly interested in the value of amateur footage as historical evidence and in particular in the close link between amateur film and local history and in the role of local history in refining existing historical generalisations. He points out that amateur film has often been ignored by historians who considered these films to be snapshots of the past rather than serious documents worthy of historical analysis.

The poor academic reputation of the amateur film is, he argues, seriously compounded by the dearth of material available for study and he insists upon the need for closer relationships between academic establishments and regional film archives - Lugtenborg says emphatically that "No

research is possible without a well established and proper archive". He insists that the reverse is equally true.

His arguments point to the urgent need for film archives to rescue amateur material. The billion dollar question is HOW!! For if this material remains untapped as a historical resource, it is also material whose future is seriously threatened precisely because it is both unidentified and unquantified, while its value is seriously under-estimated.

For Lugtenborg, the importance of preserving these documents in regional rather than national archives is closely linked to his argument that these films are of particular value to the study of local or regional history. Preserving them in their locality is likely to facilitate research work undertaken. Establishing the filmmakers' links with a given area may help to provide a fuller context for the material while it is also likely to facilitate the identification of the film's contents. The very specific and localised content of these films means also that exhibiting them in the locality of their origin may result in:

- a greater public consciousness of the importance of such material
- the discovery of more information which will lead to a better understanding of the nature of the material
- the possible discovery of other material.

One problem with this is that not all amateur material is suitable for exhibition. Can we, and is it ethical to, exhibit material which was never intended for public screening and if so how can it be done effectively so that the above aims can be achieved?

In our experience, amateur ciné clubs are more likely to be aware of the value of the material they have produced than home movie makers. They are also very often understandably possessive of their material and tend to regard film archives as suspicious establishments whose main aim is to lock away their films rather than show them. Our responsibility is to find ways of convincing them that film archives are not against screening and exhibition and that preservation of material is a means of ensuring that this happens without threatening the long term survival of their valuable material. Pro-active exhibition policies and special events which screen the very varied range of material produced by ciné clubs can help achieve this sort of understanding and be instrumental in establishing a relation of trust which is mutually beneficial to both parties.

The European Association for Amateur Film, the AEI, is another example of partnerships which can be mutually beneficial in the field of amateur film. The Association's membership is made up of three main groups - film archivists, television producers and academics - all of whom share an interest in the preservation and increased visibility of amateur footage. Although the Association is not without its problems it has supported some valuable work both in terms of preservation and exhibition. The archives' role within the Association is particularly important in that they can insist on drawing attention to preservation issues and to the moral responsibilities attached to using private material from both an ethical and a legal point of view.

For the moment the Association's membership includes academics and professionals only; however there is an increasing need for it to broaden its membership to include ciné clubs and individual filmmakers. The AEI is at present developing links with AMIA, some of whose members will be attending the Association's next general assembly at Nancy in France later this year.

One of the disturbing things about amateur films is that we don't and cannot know what exists, what has been lost or what has been destroyed. Location of material is ad hoc and often coincidental. The future acquisition and preservation of such material would seem to depend on

- film archives developing a more pro-active relationship with the public
- the public becoming more aware of the value of amateur films as historical documents
- a better public understanding of what a film archive actually does
- developing a network of partnerships and associations such as the AEI has done

Achieving these aims is no easy task in our already severely understaffed and underfunded establishments. However it would seem that developing pro-active exhibition and educational strategies is an essential step if film archives are to locate and preserve amateur films effectively.

Our last two extracts are taken from a non-commercial film called *Tir Na N-Og*. This film is currently being restored as part of a Lumière funded project. Lumière funding is available for restoration projects involving two or more European Union film archives; in this case we are collaborating with the Irish Film Archive.

Lumière specifies that material restored through its support must become increasingly visible or accessible. This criteria encourages archives to look for imaginative ways of screening their material. This summer we are hoping to organise a joint screening of *Tir Na N-Og* at the Galway Film Festival\*, the area in which the film was made. Our aim is to use this occasion to draw the public's attention to the value of amateur material and the need to preserve it. Whether or not this screening will help us, or our collaborators, the Irish Film Archive, identify other material of interest or learn more about this film depends upon many factors, and in particular on how receptive the public is to this sort of screening. It is the sort of gamble necessary with amateur material.

*Tir Na N-Og* was filmed in Ireland in the late 1940's by a Welsh trio, John Roberts Williams, Geoff Charles and Wil Vaughan. It is an important historical and cultural record of aspects of the Irish way of life of this period as seen through the eyes of an outsider. The cameraman Geoff Charles was a photographic journalist who became involved in filmmaking for political and cultural reasons, and although he was a professional photographer he was, to all intents and purposes, an amateur filmmaker.

The historical and cultural value of *Tir Na N-Og* is enhanced by the exist-

\* The *Tir na N-Og* gamble turned out to be worthwhile. The first screening of the film was a sell-out and demand to see the film was such that an extra screening was organised. The importance of showing these films in their locality was dramatically illustrated when three members of the O Neachtain family, featured in the film, turned up in the audience. This contact with the family means that further contextual documentation of the film will be possible.

The audience's reaction to Geoff Charles' retrospective voice-over was an important reminder that memory is of necessity, selective and can be unwittingly erroneous. Even if a number of his statements were challenged and corrected, the overall effect of introducing this additional element was to stimulate active audience response also helpful to the process of further documenting the film.

The exhibition potential of amateur film is a subject which lends itself to further discussion. The National Library of Wales recently created a photographic exhibition of Geoff Charles' work. The WFTVA was able to borrow this for the Galway festival to complement the *Tir Na N-Og* screening. The NLW is now touring this photographic exhibition to various venues in Wales. Where possible a video monitor is included and *Tir Na N-Og* is incorporated in the exhibition creating a very simple form of multi-media display.

tence of an audio tape which records comments made retrospectively by Geoff Charles during a private screening of the film in the 1980s. In the recording he makes some interesting remarks about filming techniques, conditions during filming, the relationship between the Irish hosts and their Welsh guests, and the concerns of the Catholic Church about the way in which their society would be represented by this film. The information provided by this recording gives a new dimension and meaning to the film. The restoration project involves bringing these two independent sources - film and oral testimony - together. The next clip will illustrate this.

The second clip is a short extract of out-takes from the same film and includes some very striking footage which we have chosen to preserve along with the film. The out-takes argument is one we cannot enter into in detail here, it is nevertheless an issue which arises when archiving amateur material. The existence and the quality of these particular out-takes reminds us that the range of amateur film is indeed very broad and that drawing up watertight rules and regulations to deal with it is a tall order.

Although we have not dealt here with the massive proliferation of amateur footage resulting from technological developments such as the camcorder, we are extremely aware that it is a very real problem for film archivists. Although we may wish to bury our heads and ignore this problem, which in archiving terms is frightening, we have to accept that amateur video is being used increasingly to record civil disobedience and rights campaigns and as evidence in legal trials, as well as to record the more mundane aspects of life in our rapidly changing and varied society. As such it is providing the unofficial but not insignificant voice of our increasingly media-orientated society. Selecting this material is likely to create nightmares for archivists.

FIAF has provided us with the opportunity to discuss issues relating to the archiving of amateur film, our next step is perhaps to look at ways in which FIAF can be of more concrete help to us to ensure that amateur film continues to get the attention it deserves. The two day symposium on the subject planned for the 1997 FIAF Conference in Colombia is a welcome and encouraging development.

Amateur film has often been seen as a footnote both in archival and in historical terms. To conclude, and with reference to this omission, I would like to finish with the words of the Dutch historian Susan Aasman: "better than to speak of footnotes, it is to value amateur film for the different perspectives it offers, which can raise new questions and therefore provide new answers. In order to find these answers we have to know what we're looking for because 'you can't see what you don't know'."



# Artifacts of Culture

Karen Ishizuka

A few years ago I was asked to testify before our National Film Preservation Board and, while there are a handful of us around the country working with amateur footage, as the Librarian of Congress and other Board members have said to me many times since, my testimony was the first time the significance and urgency to preserve home movies had been brought to their attention. Today it was interesting to note that many previous speakers also relayed feeling like a minority voice in the field and so it is a special pleasure to be here amongst allies and colleagues I didn't even know I had.

Filmmaker Bob Nakamura and I would like to share excerpts from two of our productions that feature home movies exclusively as well as the process by which we collect, preserve and utilize our moving image collection at the Museum.

First of all I'd like to reiterate and emphasize the importance of what to us is an underlying assumption but to others is not apparent at all, that is: amateur footage constitutes significant historical and cultural documentation that, like selections from other genres, is worthy of our best preservation efforts. In the field of film preservation, we are interested in films as products *about* our culture and as products *of* our culture.

Amateur films, even more than professional films, are deeply contextual and reflective of the life and times of the maker, region and time period. They are visual statements, modern mediums of communication and symbolic activity, that reflect qualitative aspects of lifestyle and remain as symbols of the creator's real as well as constructed views of life. They supply clues into the depth of people's experiences, particularly into the emotional and aesthetic content of culture. They are statements *about* culture, are artifacts *of* culture.

In addition, I would dare to add, that for so-called minority groups in the United States (and I would expect the same is true in other countries), because we went undocumented by early mass media of the day, home movies constitute the *only* existing historic moving image documentation of ethnic and regional groups from certain time periods.

Until as recently as the Civil Rights Movement of the 1960s (and some would say even this is generous) - people of color were not considered particularly newsworthy and therefore usually went unreported and hence undocumented by the mass media, the chroniclers of modern society. We existed and yet went unseen in advertisements, mainstream feature films, illustrations and commercials in other than infrequent, usually stereotypic and oftentimes downright racist portrayals. We have never seen images of the United States in the early part of the century as lived by Mexican Americans, African Americans, Japanese Americans and other ethnic groups - except as recorded and documented in our own family albums and home movies. As such, early home movies provide

*Productrice et conservateur du Japanese American National Museum de Los Angeles, Karen Ishizuka présente deux productions réalisées en collaboration avec Bob Nakamura qui font largement appel à des films de famille d'immigrants japonais. Madame Ishizuka décrit les méthodes utilisées pour rassembler, conserver et montrer la collection du Museum qui accorde une importance particulière au films d'amateurs en tant que documents historiques et aux films en général, comme produits de (et sur) notre culture.*

*Les films d'amateurs sont autant de constats visuels, de moyens de communication et d'échange symbolique, qui reflètent des aspects qualitatifs du style de vie et de la vision de leurs créateurs.*

*Les films de famille constituent parfois la seule source de documentation historique d'images en mouvement sur certains groupes ethniques ou régionaux, à un moment donné de leur histoire.*

*Enfin, les films d'amateurs constituent de véritables constats sur la culture d'une époque: par conséquent, ils sont des objets de culture.*

## **Objetos de cultura**

*Karen Ishizuka, productora y conservadora del Museo nacional Nipo-Americano de Los Angeles, presentó, durante el Congreso de la FIAF que tuvo lugar en esta ciudad, dos producciones realizadas en colaboración con Bob Nakamura en las que se presentan películas de familia de inmigrantes japoneses así como los métodos utilizados por el museo para recolectar, preservar y mostrar sus colecciones.*

*Durante la ponencia, se subrayó la importancia del cine amateur como documento histórico y el interés del Museo en este tipo de películas consideradas tanto como productos de nuestra cultura que como testimonio sobre la misma.*

*El cine amateur, refleja, más que el profesional, las etapas de la vida del director y de su entorno. Las películas de aficionado constituyen simultáneamente testimonios visuales, medios de comunicación y de intercambio simbólico, que reflejan aspectos cualitativos del estilo de vida de su autor y de la región en que fueron filmadas.*

*A veces, las películas de familia subsisten como única fuente de documentación histórica de imágenes en movimiento referentes a grupos étnicos y regionales de ciertos períodos. Los films de amateur constituyen asimismo un juicio de valor sobre la cultura. Es más: son objetos de cultura.*

*La producción para 3 pantallas de Karen Ishizuka y Bob Nakamura Through our Own Eyes (y su versión para 1 pantalla, Moving Memories), presenta una importante colección de películas domésticas de inmigrantes japoneses de los años 20 y 30.*

*La otra producción, Something Strong Within muestra inéditos realizados por los internados de un campo de concentración americano para japoneses durante la Segunda guerra mundial.*

not only the most legitimate portrayals and real reflections of ethnic American life, but the only motion picture documentation of ethnic life from the point of view of those who lived it. They are never-before-seen visions of the making of the United States and as such force the re-thinking of issues of history and concepts of national identity.

As a nation of immigrants, the United States is the product of the collective impact of ethnic and cultural groups. In the process of adapting to this new country and transforming our own lives, we have brought a variety of traditions, foods, values and history that have interacted and created new forms that are now considered American. Each culture contains its own assumptions and it is in terms of this cultural integrity, in association with the external environment, that people construct their social, symbolic, real, and even imagined worlds. Home movies, being products of the maker's reality, are particularly important in that they provide entry and insight into who they were and what gave their lives meaning.

Bob and I first heard about home movies taken by Japanese immigrants quite by accident. Even though Bob had long worked with historic photographs of Japanese Americans and pioneered the field of Asian American media, he had not uncovered any home movies until the Summer of 1989 while we were researching still photographs in Seattle, Washington. After a complex search, I found the family spokesperson for the collection living in Denver, Colorado and finally the collection itself in Oakland, California. This first collection turned out to be twenty 400 foot reels of 16mm B&W film of some of the earliest home movies taken in the States, beginning in 1925 just one year after Eastman Kodak had introduced 16mm to the public.

On this early home footage were remarkable images - some we had never seen visually documented even in stills. There was a very complete record of the amateur filmmaker's lumber exporting business in the Pacific Northwest including rotary saws cutting the logs, Japanese lumberjacks floating logs down the Columbia River, loading them on big ships - even his trip to the bank to get a business loan. There were early scenes of Seattle in the mid-1920s including a chaotic unmarked intersection with vintage automobiles going every which way and an Independence Day Parade featuring World War I vintage tanks and soldiers. There were rare interior scenes in a Japanese American bank with Caucasian workers using upright telephones and Japanese workers calculating figures on the abacus. There was even a typical American picnic scene complete with bootlegged liquor, foot races and American flags - except that most of the faces were Japanese.

Clearly these early home movies comprised true documentary footage of cultural and historical significance. From then on, through public calls but mainly through word of mouth, our collection has expanded to include over 100,000 feet of 16mm, 8mm and Super 8mm, B&W and color silent film footage and is still growing. As indicated, the earliest collection dates back to the mid 1920s when 16mm home movie making was first introduced and Japanese immigrants began making America

their new home. The collection continues into the 1930s when the 8mm format was introduced. Even through the war-disrupting 1940s, and significantly in light of the fact that cameras during the wartime exclusion and incarceration were initially considered contraband, Japanese American inmates managed to film their mass incarceration during World War II. The archive continues to chronicle the post-war 1950s and has ventured into videotape with a collection of 110 reels of ½ inch videotape of significant events, interviews and performances documenting the Asian American Movement in the early 1970s. (Issues of videotape and its preservation are left for another discussion.)

From this collection, Bob and I produced a 3-screen video installation called *Through Our Own Eyes*, featuring home movies made by Japanese immigrants as they made the United States their home in the 1920s and 1930s for an exhibit on Japanese immigration; *Moving Memories*, a single screen version that traveled with an exhibit and is available on VHS; and *Something Strong Within*, a video featuring rare footage shot by inmates themselves in the World War II camps.

In all of our productions, we have taken utmost care to maintain the integrity of the original film footage. In the selection and editing stage, Bob tried many variations which included editing thematically to chronologically. We were finally guided by the collections themselves which presented unique artistic visions of life as the filmmaker lived it. Instead of mixing collections, each person's vision/version of life in their adopted country was presented as a distinct segment. The clip from *Moving Memories* shows how Bob structured the film by collections.

Each segment was introduced by a photographic representation of the original amateur filmmaker, his name and birth and death dates. (At the time of production, we had no women filmmakers in the collection. Although still predominantly a male preoccupation in the 1920s-40s, we now have a few extraordinary collections taken by women during that time period.) In this excerpt, the portrait of the artist is a motion picture frame which unfreezes to become a moving image, hence highlighting the immediacy and verisimilitude of the moving image.

The 3-screen installation had no narration, intending instead to let the visuals speak for themselves and in a non-didactic manner, bringing the vitality of the immigrant spirit back to life. Instead, a music track consisting of Japanese and American songs that were widely listened to by immigrants during the time period was selected to further augment the primacy of the visuals and the immigrants' point of view - not unlike an historical music video. Bob and I listened to and selected from over 300 78 rpm records that were donated/loaned by immigrants or their American-born children - including a lively rendition of the American popular tune "My Blue Heaven" sung in Japanese.

This two-tiered method of filmmaking - the vision conveyed by the people who actually lived the lives they filmed and that of the filmmakers - prompted Bob Rosen, Director of the UCLA Film and Television Archive, to review *Through Our Own Eyes* as "eloquently speaking to the intrinsic

power of the moving image to evoke feelings and provoke imagination.” He wrote, “Nakamura found just the right balance of artistry and respect: the artistry to structure coherent and meaningful experience and the respect not to impose contrived meaning.”

*Moving Memories* edits the original 3-screen installation into a single screen and adds a prologue, voice-over introductions to each of the home movie collections and epilogue by popular actor George Takei, himself the son of Japanese immigrants. It has received world-wide cable coverage and has been translated into Japanese for broadcast in Japan. *Moving Memories* was the only media production to receive an Award of Merit from the American Association of State and Local History.

The second clip is from *Something Strong Within*, a piece we made for an exhibit I curated called “America’s Concentration Camps: Remembering the Japanese American Experience.” During World War II, the United States government incarcerated more than 120,000 persons of Japanese ancestry living in the United States, two-thirds of whom were U.S. citizens by birth. While the U.S. was at war with Germany and Italy as well as Japan, only Americans of Japanese ancestry were incarcerated en masse on the allegation they would be a threat to national security.

The title is taken from a diary of a young woman while incarcerated. It reads, “*Courage is something strong within you that brings out the best in a person. Perhaps no one else may know or see, but it’s those hidden things unknown to others, that reveals a person to God and self.*” Again told without narrative and through film footage shot by principals themselves, *Something Strong Within* is a rare view from within the camps that depicts the struggle to overcome betrayal and hardship to reconstruct a community behind barbed wire. The intimacy of the personal images is enhanced by first person accounts that provide insight into the experience of being unjustly accused. An evocative music score by Dan Kuramoto, leader of the jazz-fusion band Hiroshima, creates an emotional mood and atmosphere that augments the immediacy of the presentation.

This piece was especially relevant to Bob who is himself a former inmate. He recalls that some of the footage sent chills up his spine as it transported him immediately to a space and time when he lived three years of his childhood not knowing what he had done to warrant incarceration nor when he would “go back to America.” In this piece especially he wanted to take the event beyond an abstraction to make it as real as possible. He strove to evoke an emotional response from the viewer, to take the viewer beyond an intellectual understanding of an historic abrogation of civil rights into the inner realm of the personal and private. In this age of 20 second sound bites and instant - if not deep or even necessarily accurate - information, he wanted to avoid telling the viewer what to see but actively engage the viewer in the act of seeing.

This excerpt begins with the opening of the piece to show how the footage was conceived as a media production and contextualized within an historic framework. Over a stirring music score and black screen, a

series of text cards historicizes the visuals that are about to unfold. Once again we purposefully chose to go without a voice-over narration that would, we felt, exact both an unwanted and authoritative pronunciation as well as subject the visuals to being more illustrative than primary. Chilling B&W footage of uniformed soldiers herding men, women and children into busses on an urban street ends with a Caucasian woman whose daughter clings to her side waving good bye. Bold white and red titles appear over this freeze frame dissolving into a gritty, hand-held panorama of Minidoka, a camp in Idaho, with its rows and rows of tarpaper barracks set in a desolate and wind-swept terrain.

It is interesting here to note that *Something Strong Within* has recently received critical acclaim as a film which, rather than simply taken as personal gratification, is meaningful in that a piece made exclusively of historical home movies has been accepted and recognized as a media production of merit. It has received a CINE Golden Eagle which entitles it to represent the U.S. in international competitions; has been selected for screening at many international film and video festivals including the Yamagata and Margaret Mead, and has garnered several awards including a Bronze from the Houston International and the Silver Muse in the overall competition of media productions by the American Association of Museums as well as first place in its documentary division. It was also invited to be one of the films to be discussed at the upcoming Robert Flaherty Film Seminar. Its serious consideration in the film world would seem to indicate that this "genre" of home movies is being seen and appreciated by other than the already-enlightened or converted and is becoming known and sanctioned as the cultural resources and artistic visions they in essence are.

We ended *Something Strong Within* with a quote from an amateur filmmaker who simply yet eloquently summarizes our sentiments on the significance of home movies. He states,

I hope my home movies share with you one aspect of the camp experience - that is the spirit of the Japanese American community. Despite the loneliness and despair that enveloped us, we made the best we could with the situation. I hope when you will look at the scenes of *mochitsuki*, pipe repairing, dining hall duty and church service, you look at the spirit of the people. You will see a people trying to reconstruct a community despite overwhelming obstacles. That, I feel, is the essence of these home movies.

Made without the usual underlying incentives of filmmaking: to make money, high art or to entertain; and without big budgets - home movies are thought of or summarily dismissed as simple, naive, and unsophisticated. This set of characteristics have both denigrated and endeared home movies in the field of film study and preservation. When viewed against big bucks and high art these qualities infer them to be inferior, inconsequential, and unworthy of serious study and preservation. And yet it is specifically their uncalculated sensibility, directness of gaze, and intimate nature that make them true cultural artifacts and historical documents, or ultimately endow them with the potential to actualize the

intrinsic magic of the medium - to transport the viewer to another time and place without leaving their seats.

Home movies provide extraordinary views from within. When carefully considered and contextualized with other documentation and understanding, home movies constitute unique and evocative insights into issues of culture, concepts of place and constructions of communication and meaning. Home movies function as triggers of memory, help place the past within the present, connect the self with others. Consideration of these and other more critical concerns such as rights of privacy, the danger of mythologizing the medium, questions of objectivity and subjectivity, issues of gender and class as well as race and ethnicity and many more are our stimulating tasks for the future. I look forward to joining you in these dialogues.

# Collecting Films of the Jewish Diaspora: The Role of the Steven Spielberg Jewish Film Archive

*Marilyn Koolik*

In 1898 Boleslav Mahtuzhevski, a Polish cinematographer working in Paris, wrote a manifesto calling for the establishment of film archives. Many of you are, undoubtedly, familiar with this article, which is probably the earliest acknowledgment of the value of the moving image as an historical document. In fact, the title of his essay translates as, "A New Source of History - Setting Up a Depository of Historical Films". And "setting up a depository of historical films" is exactly what a group of professors of modern Jewish history at The Hebrew University of Jerusalem had in mind when they founded a film archive in the 1960s. They recognized the legitimacy of the moving image as a chronicle and decided that collecting film was an imperative endeavor that should be carried out within the framework of their academic institution. By establishing an archive they acknowledged moving images as more than just an alternative source of history and confirmed the medium of film as an indispensable element in their scholarship on the social, cultural, and historical events of our century. This archive, which is now called the Steven Spielberg Jewish Film Archive, can well be called unique in that it was first established and is still supervised by professors of history. The Archive is part of the Avraham Harman Institute of Contemporary Jewry, a graduate institute in the Faculty of Humanities, which researches Jewish life in the twentieth century - a period corresponding exactly to the era of cinema.

When the Hebrew University's film archive was officially opened in 1969, the professors stated that its goals were: "to collect, preserve, catalogue, and make accessible the moving images of the modern Jewish experience." They specifically named it the Jewish film archive, insisting that it not only focus on films from Israel, but that it encompass films from the entire *Jewish* diaspora. The collection would be defined by national *identity*, and not only by the national *production*. They were not the first to reason thus. Years earlier the National Library of the State of Israel was designated as the Jewish National Library.

In the twenty-six years of its existence the Spielberg Archive has amassed a large and significant collection, including rare films of non-fiction material documenting Jewish life around the world. Films produced abroad now constitute about one-third of the collection, and their number is constantly growing with the acquisition of new productions.

From its very inception, one of the major challenges facing the Archive was locating film material that portrayed the Jewish experience outside of Israel. Already in the 1970s, Dr. Geoffrey Wigoder, the Archive's then director, organized an international filmographic research project in which researchers in twelve countries sifted through selected film and television archives and documented their holdings on Jewish-related material. The countries included England, France, Scandinavia, Holland, Belgium, Germany, Poland, Austria, and the United States. The results of these years of filmographic fact-finding are gathered in unpublished catalogues at the Archive. Unfortunately, this information has long been out of date, but the comprehensive original research did provide a good, if basic, indicator of the Jewish-related holdings found in the major archives of these countries.

*Jewish Films in the United States: A Comprehensive Survey and Descriptive Filmography* was the only published result of this international filmographic project. It was financed by both the Spielberg Archive and the Division of Cinema of the University of Southern California and released by the American publisher G.K. Hall in 1976. The author, Stuart Fox, researched the topic for his Master's thesis under the supervision of Prof. Irwin Blacker of USC. The filmography describes 4,000 films which existed or were known to have been made in the United States.

Information was collected from seventy-four sources, including archives and written documentation, and covers the period 1900-1970. This filmography is still regarded as one of the major research tools on the history of Jews in the American cinema. This can be accredited to Fox's own explanation of his criteria for defining a Jewish film. In the introduction he says that he "cast the net widely" to encompass Jewish film in its broadest possible context. An example of the scope of this filmography can be found in the earliest entry, a 450-foot Vitagraph release entitled *The Airship*, produced in 1908. It reads: "a fantastic portrayal of the future of air travel. The exploits of a Hebrew who crashes his plane. Sailors save him from being swallowed by a whale. The Hebrew thanks his rescuers by dancing a hornpipe."

The Archive's international filmography project was stopped due to a

*L'idée du film comme "une nouvelle source de l'histoire" et, par conséquent, la volonté "de créer un musée ou un dépôt cinématographique" avancée par Boleslav Matuszewski en 1898 a été reprise telle quelle par un groupe de professeurs d'histoire moderne juive à l'Université Hébraïque de Jérusalem lorsqu'ils fondèrent leur archive dans les années 60. Ces historiens confirmèrent alors le statut du film comme source indispensable de leur recherche sur les faits sociaux, culturels et historiques de notre siècle et continuent aujourd'hui encore à appliquer ces orientations générales à l'archive devenue le Steven Spielberg Jewish Film Archive.*

*L'archive fait partie d'un Institut universitaire rattaché à la Faculté des Sciences Humaines qui consacre ses recherches à la vie juive du XXème siècle - période qui correspond exactement à l'ère du cinéma. Son objectif est, dès ses débuts, de 'rassembler, préserver, cataloguer et rendre accessibles les images en mouvement de l'expérience juive moderne'.*

*La dénomination Archives Juives du Film souligne qu'il s'agit non pas de préserver seulement des films d'Israël mais bien de toute la diaspora juive.*

*La collection est donc définie par le caractère d'identité nationale et non pas par celui de production nationale.*

*En 26 années d'existence, l'Archive a réuni une importante collection, dont près d'un tiers provient de l'étranger.*

*Des recherches filmographiques ont été entreprises dans le but de localiser des films (en particulier en Grande Bretagne, France, Scandinavie, Hollande, Belgique, Allemagne, Pologne, Autriche et aux Etats-Unis). Ces recherches ont été partiellement interrompues par manque de fonds mais l'objectif fondamental - celui de localiser et rassembler les documents de la diaspora juive - subsiste.*

*Claude Lanzman avait dit de son film Shoah, qu'il s'agissait d'une "projection de mémoire". Le but premier du Steven Spielberg Jewish Film Archive est de devenir la "projection de mémoire" du peuple juif dans son ensemble.*

### **Films de la Diáspora judía: el rol de los Archivos Steven Spielberg**

*La idea del film como "nueva fuente de la historia" y la voluntad de "crear un museo o un depósito cinematográfico fué expresada por Boleslav Matuszewski en 1898 y aplicada al pie de la letra por un grupo de profesores de historia moderna judía de la Universidad hebraica de Jerusalén con la creación de su archivo en los años 60. Estos historiadores consideraban al film como un elemento indispensable de su investigación sobre los hechos sociales, culturales e históricos de nuestro siglo. Los mismos principios siguen siendo aplicados por el hoy llamado Steven Spielberg Jewish Film Archive.*

*El Archivo pertenece a un Instituto universitario de la Facultad de Humanidades y dedica sus investigaciones a la vida judía del siglo XX, período que corresponde precisamente a la era del cine. Su objetivo original es 'coleccionar, preservar, catalogar y permitir el acceso a las imágenes de la experiencia judía moderna'.*

*La denominación de archivos judíos del cine indica que no se trata sólo de preservar películas de Israel, sino de toda la diáspora judía. Luego, la colección queda definida por su carácter de identidad nacional y no por el de producción nacional.*

*Numerosas investigaciones filmográficas del archivo tuvieron por objeto la ubicación de películas en el extranjero. Dichas investigaciones fueron interrumpidas por insuficiencia de fondos pero el objetivo principal subsiste. Parafraseando a Claude Lanzman, quien había dicho de su film Shoah que se trataba de una 'proyección de memoria', el objetivo primordial del Steven Spielberg Jewish Film Archive es el de transformarse en la 'proyección de memoria' de todo el pueblo judío.*

lack of funds. However, there are plans to enter all of the existing information into the computerized catalogue. With the staggering growth of film data now available on the Internet and the growing use of computerized databases by film and television archives, it may no longer be necessary to send researchers around the world on similar fact-finding missions. Much of the sought after information will undoubtedly be available on the electronic superhighway and we may be able to do all our searching without having to leave the computer terminals in our offices.

It's one thing to accumulate information about films on Jewish topics. As in any archive, however, efforts were constantly being made to actually obtain the material. In the early 1970s, right after the opening of the Archive, many of the Jewish organizations and institutions around the world that had produced films about Jewish life sent prints to the University. They recognized the value of placing their material in an Israeli academic institution, which would maintain it in a proper archival framework. Organizations that cooperated with the Archive include: The Joint Distribution Committee, an international Jewish organization established in 1914 to help Jewish refugees - this organization filmed extensively in the displaced persons camps of post-Holocaust Europe; the Anti-Defamation League, established in 1913, which produced many films on the subject of antisemitism and provided us with copies of their entire output; and, the International ORT- organization, founded in Russia in 1880 to provide vocational training for Jews, which produced films about their activities in the Jewish communities of Iran, India, and North Africa after World War II. These rare films were similarly donated to the Archive's collection.

One organization that should be singled out among the most important producers of films documenting Jewish life in the diaspora is the Jewish Agency. Established in Mandatory Palestine in 1929, the Agency functioned as the representative body of the Jewish community to the British authorities. With the establishment of the State of Israel in 1948, the role of the Jewish Agency evolved, so that it is now an important link between Israel and the diaspora. The Jewish Agency has its own film department, however, an agreement signed between it and the Hebrew University in 1973 designated the Archive as the official depository of all Jewish Agency films and granted it the copyrights to all its material.

Over the years other sources for films documenting Jewish life included donations by private filmmakers or by ordinary people with interesting home movies, or occasional purchases of material thought to be significant.

I would like to discuss four examples of films from the Spielberg Archive's collection which demonstrate the richness of the film material on the Jewish diaspora. In 1939 five short, 10-minute documentaries were produced by two Jewish filmmakers based in Warsaw. They shot footage of Jewish life in the long established urban communities of Eastern Europe including Warsaw, Lvov, Bialystock, Vilna, and Cracow. These films are the last moving images of these Jewish communities



which were destroyed by the Nazis soon after. It is not uncommon for feature filmmakers to use non-fiction footage as a resource when they need information in order to re-create a time and place. One of these films, *Jewish Life in Cracow*, was sent to Steven Spielberg when he set out to film *Schindler's List*.

The urge to capture on film the nature of rapidly vanishing cultures has been called "salvage ethnography." In the early years of the State massive waves of immigration brought Jews from over seventy different countries to the new State of Israel. The Jewish Agency, realizing that many traditions unique to these diverse communities would soon disappear, shot a number of films in Israel with the goal of preserving these traditions on a filmic record. In 1951 the Agency produced a 15-minute docu-drama entitled *The Carpet*, which depicted a traditional Kurdish-Jewish wedding. The film was directed by Leopold Lahola, a Czech-Jewish filmmaker who came to Israel for a short period in the early 1950s and directed some of the country's most important films, both feature and documentary, during those years. *The Carpet* presented us with a serious preservation problem. The Archive's positive print was in very poor condition, suffering from vinegar syndrome and faded color. Copies could not be located in other archives and it became apparent that the print in our collection was unique. Israel has only one film laboratory and they could produce a dupe negative and a new positive, but they were unable to produce a new sound track because of the poor condition of the original. This was sent to a laboratory in England in the hope that the sound can be saved.

The famous British documentary filmmaker, John Grierson, was the first to coin the phrase "documentary film" in 1932, in an unsigned review of Robert Flaherty's *Moana*. Grierson describes the film as: "being a visual account of events in the daily life of a Polynesian youth and his family, [and] has documentary value." The use of film in documenting the daily life of peoples has certainly evolved from Flaherty's *Nanook of the North* (1922). It was in this filmmaking tradition that the Jewish Agency sent a crew into Morocco in 1961 to shoot the daily life of the country's remaining Jews. The earliest record of a Jewish presence in Morocco dates from the second century CE. The community grew enormously in the sixteenth century, when Jewish refugees from Spain settled there, but following Israel's declaration of independence, almost the entire Jewish community left for France and Israel. The Jewish Agency's decision to film in Morocco was based on the realization that the traditional life of the local community was disappearing. The result of their efforts is an extraordinary 49-minute anthropological documentary entitled *Edge of the West*.

Probably one of the most fascinating Jewish communities is that of the Bnai Israel of Ethiopia, "discovered" by Westerners at the end of the last



Famous synagogue in shot from *Jewish Life in Bialystock* produced just before the Holocaust in 1939.

century in the country's Gondar region. The community practices a form of Judaism that dates back to biblical times and their origins are obscure. In 1973 two filmmakers went to Ethiopia to shoot a documentary about the daily life of the community in the same anthropological filmmaking

tradition. In 1991, in the heat of Ethiopia's civil war, the Israeli government reached an agreement with the Ethiopian regime whereby the Israeli army would airlift the entire Ethiopian Jewish community to Israel. This extraordinary undertaking was shot by two crews: one from the Israeli Army and the other from the Jewish Agency. The footage shot by the Agency is in the Spielberg collection. The importance of this footage for the Archive is twofold: it is an example of how ongoing events in the Jewish diaspora are being filmed and deposited in the collection; and, it shows how videotape has now become the most common medium for non-fiction productions. As a film archive we must come to terms with this development.

It's been said that the Jews of the twentieth century have had more history than other peoples have had in their entire existence. This brief historical period saw tremendous movements of the Jewish people around the globe - either because of the destruction of the Holocaust or because of emigrations from those countries where anti-semitism was rampant. The filmic record of this history is extensive and can be found in collections all over the world. Claude Lanzmann once described his 9-hour documentary *Shoah* as a "screen of memory." Perhaps, the same expression can be used to describe the non-fiction films of any nation - a "screen of memory," in which we can see the texture of our lives, the pattern of our traditions, the routine of our customs, and fragments from our history - very often of a world which is no longer. The foremost role of the Spielberg Archive is to be that "screen of memory" for the entire Jewish people.



Jewish mother and child from the Atlas Mountains of Morocco in a scene from the anthropological film *Edge of the West*, 1961.

# Some Thoughts on Accessing Film Collections

Sabine Lenk

About a year ago - more exactly during the annual congress held in Los Angeles (April 1995) - the Commission for Programming and Access to Collections presented a so-called *Work in Progress* focusing on the questions surrounding access to collections. This work treats the questions and problems which arise in any working archive. *Some Thoughts on Accessing Film Collections* was distributed to all official FIAF members and provisional members as well.

Through the distribution of this work, the Commission expected - hoped, even - to receive some comments or suggestions. To date, these have remained very rare indeed. As a matter of fact, no more than two letters, sent by Wolfgang Klaue (Germany) and Meg Labrum (Australia), reached the Commission. After thoroughly examining the Commission's proposals, these two archivists responded by submitting their own observations and suggestions. In accordance with the basic structure of ideas exposed by the two authors, the Commission would like at present to renew its demand for obtaining useful remarks from FIAF's affiliates, thereby hoping to further enrich the text of *Some Thoughts on Accessing Film Collections*.

According to Wolfgang Klaue, the main interest of this publication would be to provide a summary of the methods or instruments available for replying to any questions raised concerning access to collections. Being himself a regular user of archive services, his letter is written first and foremost (and explicitly) from the view-point of the visitor, as opposed to the archivist. As a consequence, he had hoped for *Some Thoughts...* to take into account the needs of the user. He thus proposes not to restrict the forthcoming "manual" to the point of view of the archivist (as it is presented now), but to broaden this view to include suggestions as to how a more fluid "exploitation" of an archive's collection by the public could be achieved.

In this context, the author wonders whether it would be necessary to make a distinction between passive access (where the archive reacts to visitors' demands) and active access (where the archive itself brings its material out into the open, through programming for example). The last subject is not treated in the present publication, but will form the object of a future study by the Commission. Wolfgang Klaue in his letter effectively expresses his concern that this distinction could entail the development of two different conceptions concerning access to collections.

His reflexions being the fruit of almost daily visits to archives, Klaue naturally raises some questions surrounding the diverse restrictions on access: is it justified to provide access only to certain groups of visitors? Under which conditions is a print considered to be preserved and, con-

Il y a un an environ - plus exactement, au moment du congrès annuel de la FIAF à Los Angeles (avril 1995) - la Commission de programmation et d'accès aux collections a présenté un Work in Progress consacré à la question de l'accès aux collections. Cet ouvrage aborde les questions et problématiques suscitées par le fonctionnement d'une archive. Some

Thoughts On Accessing Film Collections a été distribué aux membres officiels de la FIAF ainsi qu'aux membres provisoires.

En diffusant cet ouvrage, la Commission s'attendait, voire même espérait recevoir des commentaires. Jusqu'à présent, les réactions ont été rares. Seules deux longues lettres très suggestives de Wolfgang Klaue (Allemagne) et de Meg Labrum (Australie) lui ont été adressées. En examinant soigneusement les propos de la Commission, les deux archivistes lui ont soumis leurs observations et suggestions.

Selon Wolfgang Klaue, l'intérêt de cette publication, est de proposer un relevé des méthodes et instruments utilisés pour répondre aux questions qui se posent au sujet de l'accès à la collection. Etant aujourd'hui devenu un utilisateur régulier des archives, sa lettre témoigne davantage (et explicitement) du point de vue du visiteur que de celui de l'archiviste. Il aurait, par conséquent, souhaité que Some Thoughts... tienne aussi compte des besoins de l'utilisateur. Il propose donc de ne pas se limiter à la vision de l'archive (telle qu'elle est présentée dans l'ouvrage), mais de l'élargir par quelques recommandations aux archives afin d'arriver à une meilleure 'exploitation' de leur collection par le public.

Wolfgang Klaue s'est donné la peine d'examiner le texte en détail. D'une manière générale, il interroge à plusieurs reprises l'utilité des pratiques usuelles à notre époque et remet en question certaines réflexions présentées au lecteur par Some Thoughts... Par ailleurs, il propose des formules alternatives aux passages qui pourraient prêter à confusion.

Les commentaires de Meg Labrum s'inspirent de ses expériences de 'Senior Manager of the Access Branch' à la National Film and Sound Archive (Australie). Elle a comparé les pratiques décrites dans Some Thoughts... avec celles en usage à Melbourne. Meg Labrum s'interroge, tout comme Wolfgang Klaue, sur les concepts d'accès passif et actif aux films. Ceux-ci concernent, dit-elle dans sa lettre, la programmation et la présentation des films. Mais, selon elle, ces deux concepts ne

seulement, to be accessible? Where does the priority lie: in giving access to all films or in providing limited access only to the national collection or to a well-defined segment of the collection (animated films, for example)? Which minimal technical standards are required to guarantee a correct access procedure? What relationship should there be between the number of preserved copies and of staff required to guarantee access to the material?

Klaue goes on to examine the theme of "keeping the collection a secret", and finds himself wondering in what respects an archive should remain silent where its resources are concerned. According to him, most of today's archives could easily make the extent of their collections a matter of public knowledge, given the fact that legal rights would only be jeopardised in a small minority of cases. These specific cases would, however, have to be approached with the utmost care and precaution.

Another question raised by Wolfgang Klaue is that surrounding administrative fees. What goal should they serve: the financing of access itself, or the financing of the archive, or should they be considered as the user's contribution to restoration or conservation costs? And what price can be charged to whom? In his eyes, the fee charged by archives should be presented in the manual as a justified demand, in accordance with the recommendations specified by UNESCO in 1980.

The proposition stated in *Some Thoughts...* concerning access to any given archive's file system - access limited according to certain specific criteria - is heavily questioned by Wolfgang Klaue. Any shortcomings apparent in a cataloguing system (complexity of the filing system, arbitrary data selected only in accordance with the needs of the personnel, etc.) should not lead to a situation where the user is denied access to the catalogue. He thus suggests the correction of these faults and the compilation of user-friendly, easily consultable information systems.

Wolfgang Klaue went to great lengths in examining the text in detail. He repeatedly questions the validity of the practices in use at the present time, as well as certain remarks which *Some Thoughts...* presents to its readers. Moreover, he proposes an alternative formulation for many passages which to his mind could lead to confusion.

Meg Labrum's commentaries mainly stem from her experience as "Senior Manager of the Access Branch" at the National Film and Sound Archive (Australia). She went on to compare the practices described in *Some Thoughts...* with those in use in Melbourne. Just like Wolfgang Klaue, Meg Labrum discusses the concepts of passive and active access to films. These relate, as she states in her letter, primarily to the programming and presentation of films. Production and broadcasting on television (which are practiced by the NFSA) are considered by her to belong to a third category not represented by these fields, although they could be employed to direct elements pertaining to the domain of passive access towards that of active access (as an example, Meg Labrum cites the distribution by an archive of a film on videotape or the production of videotapes with a regional character). She also remarks that access

through such means as lending is not even mentioned, despite the fact that this constitutes a valid intermediary between passive and active access.

The archivist made a detailed analysis of some of the problems and practices evoked in *Some Thoughts...*. The principal aim of her archive being to make its collection available to the public, the NFSA established a system of "access centres" all over the country. The two principal offices are to be found in the metropolitan areas of Sydney and Melbourne, while regional "access centres" are accommodated in public libraries. For the time being, the access there is still limited to prints and videotapes, but it should be extended in the near future to include other types of information (scenarios, etc.) in digitalized format.

According to Meg Labrum, the protection of material pertaining to the collection is a must for all archives, but at the same time one of the most difficult tasks. To this end, her archive developed a system where the collection is managed by computer. The database is also structured according to differing levels of access (it is *multilayered*), the accessibility of information being regulated according to the specific needs of the personnel. Meg Labrum would be interested in sharing the experience of other archives in this field. Moreover, the NFSA is logged in to the Internet network and developed a CD-ROM, enabling the user to discover the collection independently.

Unfortunately, the NFSA is not capable of responding to all demands. Nevertheless, thanks to a fee charged to the user, the archive was able to develop its resources in matters of personnel.

The NFSA today asks its visitors to comply with interior regulations and to guarantee this compliance through a signature before access is granted. This act in the first place obliges them to assume the costs of the research, even if it is not eventually completed by them. The archive also charges a supplementary fee by the hour if the research should transcend a specified time limit accorded free of charge.

Similarly, the part played by the archive should be clearly mentioned in the (scientific) work delivered by the user who solicited its services. This rule is sometimes unfortunately neglected, hence Meg Labrum's curiosity as to how others handle this problem.

The Australian archivist also mentions access through means of reproduction. This practice constitutes an important source of revenue for her institution. Concerning films pertaining to the public domain, the archive charges "preservation costs" justified by the efforts necessary to ensure proper conservation and preservation of the material.

As a whole, Meg Labrum regards *Some Thoughts...* as a work which is long overdue, and which finally opens possibilities for a discussion within FIAF circles on the different topics surrounding access.

The Commission for Programming and Access to Collections wishes to thank Meg Labrum and Wolfgang Klaue for their critical remarks and helpful suggestions. The second edition of our *Work in Progress* will not fail to take into account their valued comments.

*recouvrent pas la production et la diffusion télévisuelles (deux activités du NFSA). Elle y voit une alternative qui consisterait à utiliser les ressources de l'accès passif pour les orienter vers un accès actif. (Meg Labrum cite en exemple la diffusion par l'archive d'un film sur cassette vidéo ou la production de bandes vidéo à caractère régional). Elle fait également remarquer que l'accès par le biais du prêt n'est pas mentionné bien qu'il se situe entre l'accès passif et l'accès actif. Par ailleurs, l'archiviste répond plus en détail à quelques-unes des problématiques et pratiques évoquées par Some Thoughts... En somme, Meg Labrum considère Some Thoughts... comme un ouvrage "long overdue" et une chance de discuter, au sein de la FIAF, les différents aspects de l'accès. La Commission de programmation et d'accès remercie Meg Labrum et Wolfgang Klaue pour leurs remarques critiques et leurs suggestions enrichissantes. Une deuxième édition du Work in Progress ne manquera certainement pas de prendre en compte leurs précieux commentaires.*

# The Symposium on Archival Rights in Jerusalem

Hoos Blotkamp

*Il a été décidé à Los Angeles que le symposium de Jérusalem serait consacré aux questions légales qui se posent dans les archives. L'organisation du symposium (de deux jours) a été confiée à un groupe de travail dirigé par Hoos Blotkamp.*

*Le présent document, deuxième partie du document de discussion élaboré par Hoos Blotkamp, énumère les principales activités concernées par les questions de droit en vue de faciliter la définition, en fin d'exercice, d'une stratégie commune de "droits des archives" pour la FIAF.*

*L'acquisition (provenance) des films touche à des questions de droit allant du simple droit d'auteur jusqu'au droit pénal, en passant par des accords entre les producteurs, les distributeurs et les archives, le dépôt légal, le dépôt volontaire, etc.*

*La préservation pose le problème de la dérogation aux législations sur le copyright ou du moins celui de l'obligation des archives de demander l'autorisation de dupliquer à des fins de préservation ou de restauration.*

*L'accès du public aux films déposés dans les archives touche à des questions d'importance pour les échanges de films entre cinémathèques et la mise à disposition de films à des tiers.*

*L'exploitation pose le problème de l'application des copyrights sans tenir compte des investissements de ressources publiques (subventions, dons de tout genre, y compris du film lui-même, etc.), les efforts de documentation, préservation et restauration des films. Ce problème est encore plus complexe lorsqu'il s'agit de faire bénéficier l'ayant-droit d'un contact avec une tierce partie disposée à payer des sommes importantes (T.V., producteurs, etc.)...*

*Comment faire face à ces problèmes en tant que FIAF? Jusqu'à il y a quelques années, les contradictions concernant les aspects légaux de notre activité ont été pudiquement ignorées. Ceci n'est plus possible aujourd'hui. Les relations entre l'industrie et les archives ont évolué. Il s'agit, en définitive, de créer une marge de manoeuvre*

In Los Angeles it was decided to dedicate the symposium during the next FIAF congress in Jerusalem to the legal problems of film archives, and a working group was installed to prepare it. Since part two of my discussion paper on the future of FIAF dealt with these problems, I was appointed chairman of the "archival rights" symposium group, which currently has two other members, Gabrielle Claes and Steve Ricci, and one advisory member, Clyde Jeavons. The following presentation is the second part of my discussion paper, which bears on the issues of "archival rights."

## **Legal Problems of Audiovisual Archives - A Summary**

The legal problems facing audiovisual archives are manifold, and differ substantially from country to country. Nevertheless, it's perfectly possible to describe and catalog these problems, and to generalize our experiences. This review of rights issues is intended as background for the symposium in Jerusalem. Understanding the issues will help us to answer important questions concerning the best strategy for approaching the rights situation and for crafting a common strategy through FIAF. I'll begin with an inventory of problems, which are linked to the various activities of the archives, and then I'll review the strategy-problem.

## **Acquisition**

The issue of the origin and provenance of films in the archive touches on copyright legislation as well as criminal law. Significant parts of our film collections have found their way to the vaults of the archives through collectors who "acquired" films through non-official methods. Sometimes these collectors are in fact the founding directors of some of our archives. In theory, before the time when archives and producers/distributors established regular deposit agreements, it was difficult to obtain film copies through normal, legally sanctioned channels. Often, after films ended their theatrical distribution, there were only two legal possibilities: either the films were destroyed (or so seriously damaged that further use became impossible), or they were returned to the original producers. These producers either kept the prints or destroyed them. Some of these prints undoubtedly came to the archives through extra-legal activities. In some of these situations, the archives may technically be considered as accessories to the theft of a film, depending on the nature of the transfer and on how long a "stolen" film has been in the archive. Fortunately, most countries have a reasonable statute of limitations which applies, although this period differs from country to country. The estimate of my group of specialist advisers is that the archives, especially those who have been able to establish regular and legal contracts

with producers and owners of film properties, are not in great jeopardy, but we can't exclude the possibility that an original producer may lay claim to material in an archive on the basis of criminal provenance.

In a number of countries (including Holland) permission of the copyright owner is required to incorporate a film or other audiovisual product into a public collection. And certainly, in the older parts of the collections this permission has generally not been solicited or received. In the case of these situations, there's not much liability on the part of the archive until the archive actually starts to do something with the material (preservation, exhibition, etc.). Nevertheless, it is important to be aware of such problems (especially of the second problem) because they bear significantly on our ability as archives to fulfil our historical function, which is to say our freedom to collect what we judge important to save for future generations.

The problem of legal deposit is of a totally different nature. Whereas the former problems are a consequence of existing legislation and the early developmental history of archives, the concept of legal deposit (which mandates the placement of a film in an appropriate archive) is non-existent in most countries. The absence of legal deposit legislation makes archival relations with producers, distributors and owners more difficult and complicated. It is not clear that legal deposit legislation is the answer to collection development in all cases. We know that in Holland, for example, legislation of this kind will not be implemented (efforts to do so for books failed in the past). And if legal deposit isn't an available solution, the next question is how to create a situation that roughly has the same effect. It should be noted that it is relatively easy, even without anything as heavy as legislation, to establish an obligatory deposit of films that are produced with government subsidies. The more difficult part of this non-legislative solution is acquisition of independent and foreign productions which are not tied to the subsidy process of a nation or region.

### **Preservation**

Here we are dealing with one of the essential principles of copyright law. Although the purpose of duplication for preservation purposes seems noble and definitely in the interest of the copyright owner, copying for preservation purposes without permission of the copyright owner is forbidden in all countries where copyright legislation exists. The Dutch variant states explicitly that copying without permission is an offense, whatever the purpose. One of the few known exceptions to this rule is the Library of Congress, and their exemption is highly conditional. In many variants of copyright law, an exception is made for copies for personal or research use, but such provisions do not necessarily give us adequate license to protect and make the film accessible, even in the ways we consider minimally effective. Sometimes, government subsidy for the archives' preservation work comes into conflict with copyright law. The entire process is complicated by copying for third parties. What is needed is a modification of the existing legislation in every country to legalize our preservation work in order for archives to continue their

*plus large concernant l'acquisition, une sorte de "charte des droits".*

*D'une manière générale, nos besoins peuvent être résumés en une seule formule: liberté d'action. Il s'agirait de regagner une certaine liberté de choisir parmi les produits des medias ceux qui nous semblent garder un intérêt culturel; liberté de reproduire des oeuvres à des fins de préservation et de recherche; liberté de montrer n'importe quel élément de nos collections à l'intérieur de nos locaux, sans devoir solliciter la permission des ayants droit et sans devoir payer des locations ou des redevances. Nous souhaitons bénéficier d'un statut que certaines législations prévoient déjà: celui de l'exception culturelle.*

*D'autres instruments permettant de mener à bien notre mission devraient être envisagés ou réaménagés, tels que: la notion de co-ayant droit appliquée aux archives, le dépôt légal en tant que moyen de permettre aux archives de collectionner, préserver et montrer des films sans dépendre des ayants droit, la précision de la notion "à but non lucratif" appliquée aux archives et cinémathèques dans le sens d'une participation de celles-ci aux revenus générés par l'investissement public.*

*Le symposium de Jérusalem sur les "droits des archives" aura pour but la rédaction d'une "charte des droits des archives" énonçant les principes généraux ainsi que des dispositions administratives, légales et financières permettant aux archives et cinémathèques de remplir leur mission dans le monde contemporain.*

efforts in a methodical fashion. In short, legislation is required that frees archives from the requirement to seek permission of the copyright owners. There are many good reasons for wanting preservation work to be independent of that permission.

Preservation in an archival sense often means much more than just copying films as they were found. In many cases it is necessary to restore a film from many sources. When the film is finally duplicated and a new preservation negative is created, the resulting film may be very different from the various sources used to make the complete restoration, and possibly different from the original release version as well. The issues surrounding archival restoration extend into the realm of *droit au respect* (which I will refer to henceforth as “moral rights”). Whereas the right to exploit films are transferable, the moral rights of the author are very much attached to the creator of the film. Accordingly, there is a general proscription against alterations to the original film, but in practice and with the best intentions, archives do, for reasons of necessity, contingency and sometimes convenience, alter films. Archives have shown (and even copied) color films in black and white. However, our reactions tend to be much stronger when broadcasters do the same, or when they invert this process and colorize black and white films. Nevertheless, it amounts to the same basic “offense” to the moral rights of the artist.

In the case of restoration or reconstruction, the archivist is often not sure about the exact original editing. Occasionally, missing parts are replaced by explanatory titles, and the general archival practice seems to favor duplication of deteriorated sections of film rather than cutting such sections out, even though such sections do not reflect the original intention of the film makers. Similarly, we are often compelled to preserve incomplete films, because that may be all that remains of titles we consider significant. And although such measures are, at least in archival practice, responses to the contingent state in which such films have survived, we frequently find ourselves in situations where we present films that are not equal to the original creations, situations wherein we could be considered to be in violation of the moral right of the author.

This problem is of a slightly academic nature, and we don't know of a case of a protesting author just yet, but we must be aware of the possibility and sensitive to the multiplicity of moral issues implicated in preservation practice. The balance of opinion suggests that in most cases, archives would prevail in a legal argument over such alterations (depending of course, on what specifically has been done to restore a film) on the basis of the principle of reasonableness, but there is no legal precedent on which to base such an opinion.

### **Public Access**

Generally, “one-on-one” consultation in the context of research access is not considered infringement in terms of copyright law. Affording individual access to film material is not equivalent to making the material public under copyright law, and copyright poses no particular problem to this form of access, even without permission of the copyright owner. However, as soon as film materials are duplicated (for instance, making



video copies available to individuals outside our premises) archives do run the risk of infringement under most forms of copyright. New legislation in Europe permits the lending of duplicate material for research purposes; also, there is now somewhat more liberty to give broader public access as long as a reasonable fee is paid to the copyright owner and the archive doesn't profit financially from the transaction. The issue of profit, which I'll come back to, is extremely important to the transaction.

As soon as we go public with our films, that is, when we show them to more than one person at a time, we enter a legal danger zone because screening for a public audience, even a select one, is considered exploitation whether or not we charge admission fees, and such exploitation requires the permission of the copyright owner, under terms that they may impose, such as high rental fees or other impediments to archival programming. Some archives still manage to escape the law on this point by working with memberships so as to suggest a non-public screening. Most legal advisors agree that, at least in Europe, such an arrangement would not withstand a legal challenge.

Although the initial implication of this situation seems to be the material one (the costly burden of rental fees), there is actually a more serious consequence in that copyright owners can determine de facto what archives show and don't show. So the control of exhibition that is granted to the rights holder on the basis of property law actually undermines the more profound tenets of freedom of speech and information, and shapes to some extent the intellectual and moral context of the public presentation of the archives. This situation is at least as undesirable as the rights holder's ability to insist on fees for screenings at archives.

As noted above, the latest European copyright legislation deals with the "mays and may nots" of making film material available to third parties. This is very important to archives, which may wish to exchange film materials for collection, preservation and programming purposes as much as it is significant to individuals or companies that wish to own personal or research copies of films. In general, in Europe, archives are allowed to make film materials available to third parties on a non-profit basis, but the user has to pay proper fees to the copyright owner if demanded. In cases other than inter-archival exchanges, archives can shift the burden of fees and consents to the third party user, so the problem is not such a pressing one. It seems perfectly reasonable that an archive should charge a handling fee (most of us apparently don't do this yet) in the case of materials provided for colleague archives.

### **Exploitation**

All of the problems mentioned above relate to normal, quotidian archival practice, the work we do within the context of our own particular mission. This mission is idealistic and non-profitable by nature, so up until now we have generally managed to avoid serious problems with copyright owners and other rights holders. However, when it comes to actual exploitation by the archives themselves, or to the provision of film material to third parties for commercial purposes in the widest sense, we can't expect any tolerance from copyright owners.

*En Los Angeles se resolvió dedicar el Simposio de Jerusalén a los derechos de los archivos de cine. La organización del simposio (cuya duración será de 2 días) fue confiada a un grupo de trabajo dirigido por Hoos Blothkamp. Este documento, segunda parte del papel destinado a la discusión, elaborado por Hoos Blothkamp, enumera las principales actividades vinculadas a aspectos jurídicos con el fin de facilitar, al final del ejercicio, la definición de una estrategia común de los "derechos de los archivos" para la FIAF en su conjunto.*

*La adquisición/proveniencia de películas toca aspectos que van de simples discusiones de derechos de autor hasta cuestiones penales, pasando por acuerdos entre productores/distribuidores y archivos, depósito legal o voluntario, etc.*

*La preservación plantea el problema de la derogación de la legislación sobre el copyright o, al menos, el de la obligación de los archivos de solicitar autorizaciones de duplicación de películas con fines de preservación o de restauración.*

*El acceso del público a películas depositadas en los archivos afecta a los intercambios entre archivos y el préstamo a terceros.*

*La explotación plantea problemas de aplicación de copyrights sin tener en cuenta la inversión de recursos públicos (subvenciones, donaciones de todo tipo, inclusive de la misma película, etc.), los esfuerzos de documentación, de preservación y restauración de películas, etc. Este problema es aún más complejo cuando se trata de favorecer los contactos de un derecho-habiente con terceros dispuestos a pagar sumas importantes (TV, productores, etc.)...*

*El autor se pregunta ¿cómo responder a estos problemas desde la FIAF? Hasta hace algunos años, las contradicciones relativas a la situación jurídica fueron púdicamente evitados. Esto ya no es posible: las relaciones entre la industria y los archivos han evolucionado.*

*Se trata en definitiva, de crear un espacio de maniobra más amplio en lo que se refiere a la adquisición de películas, una especie de "carta de derechos de los archivos".*

*De manera general, nuestras necesidades pueden ser resumidas en una sola fórmula: libertad de acción. Se trataría de recuperar una cierta libertad de elegir entre los productos audiovisuales, aquellos que nos parecen conservar un interés cultural, libertad de reproducir cualquier elemento de nuestra colección sin deber solicitar el permiso de los derecho-habientes y sin deber*

In fact, when the preserved material happens to be unique and is owned by an archive, the situation can become very complex. At first sight, it may appear that a third-party access transaction should simply be referred to the owner of copyright, so that the third party and copyright owner can work out the financial details to their mutual satisfaction and benefit. But this scenario ignores the substantial investment of public resources (through direct government subsidy, state and local support, public and private grants and gifts, including the original film gift) involved in the collection, documentation, preservation and restoration of the film. Without the work of the archive, and the expenditures of public resources by the archive, the arrangement between the third party user and copyright owner would not be possible. Thus, it is reasonable that some revenue be returned to the archive from the private sector as compensation. We also need to keep principles of fairness in mind in allowing equal access to all private sector users, although we cannot control the rights holders in this respect except perhaps by moral suasion.

Especially when it comes to the use of material for television or large-scale distribution by software producers, this aspect becomes significant, because the amount of revenue involved is substantial. If as a general principle it was accepted that in case of commercial use of film material the archive would also be entitled to a piece of the cake, these access arrangements could provide a revenue stream that could in part compensate for the loss of subsidy from the public sector which seems to be a more or less general trend. Such an income stream could be used to support underfunded archival activities ranging from preservation to digitization of the collection to permit broader scholarly access. Such an arrangement would have to involve the archive, the rights holder and the third party user. These third-party access transactions are based on copyright and other laws, but in fact the actual relations between archives, rights holders and third-party users is not normalized by specific regulations or standards. It might be a reasonable goal for FIAF to develop a model of such an arrangement that could be collectively adopted.

Copyright legislation had its origins in the desire to guarantee the moral and material rights of "creators." As copyright developed into a part of the formal legal system, the emphasis has shifted to protection of property rights, in our case, the rights of the parties who invested money in the production and distribution of films. For instance, up to 1985 in Holland the copyright owner of a film was defined according to law as everyone who had made an artistic contribution to the film. This could include almost any member of the crew. In 1985, this was changed, "for convenience", in favor of the producer, so that the law now presumes that the producer is the copyright owner of the film unless written agreements prove differently. In the case of unique material preserved and restored by archives, we could argue that time has given the film a second "producer": the archive that invested resources in the (re) production of the film. Perhaps FIAF archives should also seek formal legal recognition for the public resources invested in a film. Most archives find themselves to a greater or lesser extent dependent on relations with pro-

ducers and distributors. Most of us dread entanglements with the copyright owners because we require their goodwill for acquisitions, preservation and screenings. It's time for the work of the audiovisual archives to be legally recognized in a way that allows us to free ourselves from the restrictions imposed upon us by the private sector.

### **How FIAF can resolve these problems**

Talk of legal matters has long been suppressed in FIAF, and when we have gotten into this area, the discussion has been dominated by the issue of legal deposit. But legal deposit legislation is not the most important issue before us. It's not clear that a situation in which the archives were legally compelled to absorb and conserve all national audiovisual production (and perhaps imported productions as well) would be tenable or desirable. Such a mandate could quickly crush us. The focus of our attention should be on the creation of broader legal latitude for the archives concerning acquisition, and we need something on the order of an archival "bill of rights" in this respect.

When some seven years ago, as a newcomer in FIAF, I asked my colleagues whether legal problems were discussed, the answer was negative. Widely different laws and social systems were adduced as arguments against a unitary FIAF policy, and every archive was left to fend for itself. This attitude was understandable in the past, but FIAF can't afford to maintain this position. Not only is the geopolitical moment right for a generalized solution to these problems, but insofar as the media sector is increasingly active, none of us are going to be able to avoid the contradictions and difficulties imposed on us by the current arrangements for acquisition and subsequent access. While it may be true that FIAF cannot influence legislation country by country, individual FIAF members may be able to do so, especially if they are guided by general ideas and principles that we could agree upon collectively.

### **Copyright and the archives**

Some countries have legislation that expresses a general obligation to safeguard the nation's cultural heritage for future generations, but it's exceptional that such provisos explicitly include film or other audiovisual media. Each FIAF archive should begin by reviewing the relevant legislation in order to understand what changes need to be requested. Because of geopolitical changes, the massive expansion of the media sector of the world economy and the technological changes currently transforming this sector, copyright and other forms of legislation that affect the media are in various stages of development and revision in most countries. Unless the FIAF archives become actively involved in shaping this legislation, our interests have no chance of being served.

In terms of copyright legislation, the world can be roughly divided into three parts: the region that uses American-style copyright law, the region that relies on the Berne Convention and has now begun to implement some European-style copyright legislation, and those regions where copyright law is either absent or exists in an extremely undeveloped state. Beyond this, we may presume that each archive has further

*pagar ningún tipo de renta. En definitiva, reclamamos un estatuto que algunas legislaciones ya conocen: el de la excepción cultural.*

*Asimismo deberían ser considerados otros instrumentos que permitan llevar a cabo nuestra misión, tales como la noción de co-detentor de derechos aplicada a los archivos, el depósito legal como medio de coleccionar, preservar y mostrar películas sin depender de los productores, la adaptación de la noción de "sin fines de lucro" aplicada a los archivos y cinematecas en el sentido de una participación éstos a los ingresos generados por la inversión pública.*

*El Simposio de Jerusalén sobre los "derechos de los archivos" tiene por objetivo la redacción de una "carta de los derechos de los archivos" que defina los principios generales y las disposiciones administrativas, legales y financieras que permitan a los archivos y cinematecas de cumplir con su misión en el mundo contemporáneo.*

detailed knowledge of relevant national legislation. And this is enough of a background for FIAF to clearly describe, in general terms and ordinary language, what kind of regulations the archives need. All the archives in the world should approach their governments with the same basic document containing clearly articulated principles and a framework for the establishment of the legal provisions adequate to address the current dilemmas. Such a document should be crafted so that lawyers and political officers can easily apply FIAF proposals to the relevant articles in the national laws.

The exact nature of the legal provisions that we seek must be derived from the mission of the archives. For this exercise, I'll stick to what I described as the main role of the archives (see Part One of my discussion paper) and extract what I believe to be the relevant principles from that mission: the broad cultural responsibility to present and future generations for the conservation (collection, preservation and restoration) and access (documentation, research access, exhibition and licensing) to the specific heritage of the motion picture (and other audiovisual media). The expansion of our legal franchise as cultural agencies should be crafted to support the key aspects of this mission.

### **Freedom**

The most basic thing that we need in order to be able to safeguard and show what we find important as cultural phenomena is a certain freedom: freedom to choose from all of the media products distributed those items that we believe have cultural significance, freedom to duplicate for preservation and research purposes, and, under certain conditions, freedom to screen any of our archival holdings on our own premises, without the permission of rights holders, distributors, and without paying a rental or charging fees. We need to alleviate some ancillary restrictions such as the period that has to be respected between the production or release date of a film and the use of the film in archival programs, the definitions of "non-profit" and the regulations concerning use of archive materials which have been conserved using public resources, and archival obligations to the copyright holder.

If these "archival rights" were built into our national laws, the most egregious inadequacies in the existing situation would be eliminated. It's my belief that legal incorporation of these freedoms for the audiovisual archives is primarily a matter of adapting existing legislation rather than creating new laws. Existing laws already have a number of exceptions, and that's exactly what we want to be: culturally-sanctioned exceptions.

### **Co-Copyright**

In order to avoid the perennial problems with original producers, the status of "co-copyright owner" should be extended to the archives that expend public resources in the conservation of unique material. This would be something of a novelty, but it could be arranged by a relatively small modification of the existing laws (for instance by a modification of the legal definition of the term "producer"). On a national level it's also possible to arrange this by agreement between the archive, the govern-

ment and the national agencies responsible for film, although such an arrangement may not be as easily extended to productions of foreign origin.

### **Legal Deposit**

The ultimate aim of legal deposit is to enable archives to collect, preserve and exhibit what they choose without permission and without paying copyright holders or distributors. If legal deposit can't be achieved on these terms, archives should try to put in place systems of registration of national audiovisual productions and circulating foreign productions for public exhibition, so that such works can be tracked and pursued by means of bilateral agreements with producers and distributors.

### **The meaning of "non-profit"**

Apart from the archival freedoms, "non-profit" is a vital concept for archives. The word helps to clarify and legitimate the cultural mission of the archive, and to signal our partners in the private sector that we are not going to assume a competitive position or do anything that will be deleterious to their rightful commercial interests. Unfortunately, the notion of "non-profit" has come to mean that no matter who else may receive revenue from use of our preserved film materials, the archive should never receive a penny. In the new era of reduced national government, privatization and self-reliance for cultural agencies, if archives are to survive, they will have to participate in some revenue generating activities that have been forbidden in the past, such as charging for services and screenings, and collecting access and license fees for material that has been preserved in the archive. Such revenues only become profit if their sum exceeds archival expenses and the surplus is not re-invested in the work of the archive. In Holland, for instance, being a foundation automatically implies that one's purpose is not for profit. Archives everywhere need to work on legislative definitions of "non-profit" that permit the collection of revenue so long as that revenue is reinvested in the public trust in the form of archival programs.

### **The Symposium on Archival Rights in Jerusalem**

The Jerusalem Symposium is not only concerned with issues of legal deposit (which was the subject two years ago in Bologna), but about all the legal aspects mentioned above. Our working group is attempting to arrange the Symposium in a way that will provide information as well as the opportunity to comment on the subject. If all goes as planned, legal specialists will be present to participate and answer questions as well. One of the objectives of the Symposium will be to lay the foundation for a FIAF document, an "archival bill of rights" which will present the general principles and specific administrative, legal and financial provisions we seek in order to be able to fulfil our cultural mission in the contemporary world. Each FIAF archive should be able to use this document as a guide in working with relevant government authorities to emplace those legal provisions we collectively regard as necessary and desirable to further development of the film archive movement.

**Amsterdam**

Nederlands Filmmuseum

**Colombia**

Fundación  
Cinemateca del  
Caribe

*La Fundación  
Cinemateca del Caribe  
s'installe, neuf ans après  
sa création, dans de  
nouveaux locaux.  
Après l'aménagement en  
1995 des Archives  
cinématographiques  
régionales où elle a  
entrepris des travaux de  
conservation et de  
recherches, la  
Cinemateca del Caribe  
inaugure ses propres  
bureaux et une salle de  
projections de 109 sièges.*

A new FIAF affiliate, the Fundación Cinemateca del Caribe, founded nine years ago and located in Barranquilla, Colombia, is celebrating the acquisition of its own facilities. These include offices and a well-equipped 109-seat theater. The Cinemateca currently programs two films daily for an ever-increasing and very enthusiastic audience. The Fundación has also created a film and television archive, the Archivo Filmico Regional. In operation for only six months, the Archivo has already brought 234 films under its protection. The Archivo has also developed a library which currently contains more than 800 publications and 200 cinema books, as well as growing collections of posters, photos and press clippings. One of the most important films rescued by the Archivo is a film shot by Floro Manco, a Colombian-Italian filmmaker considered to be the pioneer of Colombia's documentary cinema.

The Fundación Cinemateca del Caribe is in the research phase of a publication project known as *Añorando a Mr Arkadin*, a compilation of the film reviews of the well-respected Colombian journalist, writer and cinema critic Julio Roca Baena, who died in 1972.

**The Amsterdam Workshop of the Nederlands Filmmuseum**

The Nederlands Filmmuseum wants to actively promote its film material for research purposes. For this reason the Research Department of the museum created the Amsterdam Workshop. This Workshop focuses on topics and issues that grow out of the museum's preservation and programming activities. As the topics addressed are relatively unknown or even neglected in film history, the museum hopes to extend both the range of film material as well as the approaches common in film historical research.

The format of the Amsterdam Workshop is a balanced combination of screenings and discussions. The official language of the Workshop is English. The importance accorded to screenings in the Amsterdam Workshop reflects the museum's open-minded archival philosophy, in which all available films, of whatever form or kind, are considered valuable. To discuss the material screened, a number of film scholars, film archivists, filmmakers, and relevant experts are invited by the museum to exchange their views. The first Workshop, launched in July 1994, was devoted to early nonfiction; the topic of the 1995 Workshop was colour in silent film.

After each Workshop, a book with the proceedings of the discussions, accompanied by an essay, is published to share the ideas brought up during the Workshop with a wider audience. For that purpose the museum cooperates with the BFI for the distribution of these publica-

tions. The 1994 proceedings are published in *Nonfiction from the Teens: The 1994 Amsterdam Workshop*. The proceedings of the 1995 Workshop on colour in silent cinema will be published this Spring of 1996. A follow-up publication on early nonfiction, in which a number of participants of the 1994 Workshop will contribute essays on issues that came up during the discussions, is scheduled for publication later this year.

Although there will be no Amsterdam Workshop in 1996, the line-up of Workshop topics for the coming years is as follows:

*1997: Face the music.* Even more fugitive than colour is the music that either accompanied silent film screenings or was a more or less autonomous act on the film programme in both the silent and the sound era. The Workshop of 1997 will be devoted to musical performance in film shows. The choice for this topic is a direct result of the museum's wish to rethink the ways it presents its silent films and to discuss the problems related to musical accompaniment. The Workshop will address questions of authenticity, experience, context, and meaning of musical performance.

*1998: A view of the other.* The Nederlands Filmmuseum has a large collection of (quasi-) ethnographic film material, dating from the turn of the century until well into the sound era. In this Workshop we want to remove the distinction between this material, that often circulated in specialized, often educational contexts on the one hand and films shown in regular, commercial venues (such as travelogues) on the other, and investigate the ways in which these views from abroad share certain characteristics. The Workshop, in other words, wants to undertake an 'anthropology', not so much of the people and places shown in this material, but, rather, of the films themselves and the attitudes assumed in their production and presentation.

*1999: The slow lane of film history.* A considerable part of the Nederlands Filmmuseum's film collection consists of films that either belonged to the programme of shorts or were altogether shown outside regular exhibition outlets: scientific, instructional, industrial, experimental, amateur films, and the like. Usually these films fall outside the scope of film history, although one can establish, for instance, stylistic connections with films shown in regular venues, albeit often with a delay. One may assume that for a large number of people these films formed a significant, if not formative, part of their film viewing experience. Furthermore, insofar as these films did get shown in cinemas, this topic is also an opportunity to broach the phenomenon of the film programme as an entity in its own right, in production, exhibition, and reception.

If you have any suggestions for the development of these plans into a Workshop, or if you would like to do, or know someone who would like to do preparatory research in the Nederlands Filmmuseum on one of these topics, please contact Daan Hertogs or Nico de Klerk of the Research Department of the Nederlands Filmmuseum, Amsterdam, Vondelpark 3, 1071 AA Amsterdam.

tel: (00.31) 20.5891 407 fax: (00.31) 20.5891 454

*Dans la perspective de stimuler l'utilisation du matériel filmique à des fins de recherche, le Film Museum a créé l'Atelier d'Amsterdam. Celui-ci concentre son attention sur des sujets relevant des activités de préservation et de programmation.*

*Le Musée espère élargir aussi bien la gamme de matériel mis à disposition des participants que les possibilités d'approche offertes dans le domaine de la recherche en histoire du cinéma.*

*Ces dernières années, l'Atelier d'Amsterdam, a eu pour sujets*

*1994: Les films de non-fiction des premiers temps*

*1995: La couleur dans le cinéma muet.*

*En 1996, il n'y aura pas d'Atelier d'Amsterdam.*

*Pour les années suivantes sont prévus les sujets suivants:*

*1997: La musique d'accompagnement des films muets*

*1998: Le regard de l'autre (films ethnologiques)*

*1999: La voie lente de l'histoire du cinéma (films scientifiques, éducatifs, industriels, expérimentaux, amateurs, etc.)*

*Pour toute demande de renseignements ou suggestion, s'adresser à Daan Hertogs ou à Nico de Klerk.*

*El Nederlands Film Museum promueve activamente la utilización de sus colecciones a fines de investigación.*

*A tal efecto, el Departamento de investigaciones del Museo ha creado el Taller de Amsterdam que concentra su atención sobre temas relacionados con actividades de preservación y de programación.*

*En años anteriores, el Taller de Amsterdam, que busca ofrecer una combinación equilibrada de proyecciones y discusiones, tuvo por tema:*

*1994: Los films de no-ficción de los primeros tiempos*

*1995: El color en las películas mudas.*

*El Taller de Amsterdam no tendrá lugar en 1996. En cambio, para los años siguientes se prevee:*

*1997: La música de acompañamiento de las películas mudas.*

*1998: La mirada extranjera (films etnológicos)*

*1999: La vía lenta de la historia del cine (films científicos, educativos, industriales, experimentales, domésticos, etc.)*

*Para todo pedido de información o sugerencias, dirigirse a: Daan Hertogs o Nico de Klerk.*

## Buenos Aires

Fundación Cinemateca  
Argentina



A l'occasion du Centenaire du cinéma, la Fundación Cinemateca Argentina a entrepris la saisie en CD-ROM du cinéma sonore d'Argentine, de 1933 à 1995.

Le public et les chercheurs disposent désormais d'un instrument de référence, réunissant de l'information sur 1859 titres de films distribués dans le pays, 824 biofilmographies de réalisateurs, acteurs, producteurs, scénaristes, directeurs de la photographie, etc. Le CD-ROM contient également l'historique des principaux studios cinématographiques argentins, ainsi que la description de 200 films non sortis dans le circuit commercial, 2800 photographies, ainsi que la liste de 554 prix décernés aux films argentins de la période considérée.

Since there is no comprehensive source of information about the Argentine cinema, the Cinemateca Argentina decided to publish a CD-ROM containing historical information on Argentina's national cinema. This CD-ROM, *El cine argentino, 1933-1995* contains some six hours of program material in the form of film excerpts and extensive filmographic data on the Argentinean films of the sound period (1933 to 1995). This electronic resource will be indispensable not only for those studying Argentine cinema, but also for those engaged in research into social and political aspects of modern Argentine history. The decision to bypass traditional forms of filmography in favor of the CD-ROM format, which allows quick and flexible access to a large body of data, was based on the desire to create a resource that would take full advantage of the technical capabilities of the new medium. The Cinemateca's intention was to expand the ways that the Argentinean cinema can be appreciated and understood, both in terms of cinema history and as a part of our larger cultural heritage.

*El cine argentino* uses text data, still and moving images to document 1859 features, including 200 films which have not been released commercially. This documentation includes credits, synopsis, and reviews as well as photos (2800 images) and video clips (28 film clips which amount to 30 minutes of video). The biographical component contains information on 824 actors, producers and other personnel, with their respective filmographies. This section is supplemented by photos, classified by film, which can be used to identify actors and actresses. A special part of the disc is devoted to a history of the main Argentine film studios; another section documents the 554 important awards received by the films of the Argentine sound cinema.

*El cine argentino* contains 49,750 hypertext links which allow freedom of movement through various parts of the information resource. Highly flexible data retrieval is afforded by numerous points of intellectual access including names, dates, titles and text search capability. This extraordinary resource is the product of a year's labor by seventeen specialists working with cinematographic information collected by the Cineteca.

Paulina Fernandez Jurado

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## Los Angeles

American Film Institute

The newest edition of *The American Film Institute Catalog of Motion Pictures Produced in the United States*, the long-awaited *Film Beginnings, 1893-1910*, was launched in the Spring of 1995 by the AFI National Center for Film and Video Preservation. *Film Beginnings* is the fifth volume in the *AFI Catalog* project to research the U.S. national filmography. Published by The Scarecrow Press, the two-book set contains information on the 17,752 titles produced or distributed in the United States during the earliest years of American filmmaking. As part of the AFI's celebration of the centennial of the motion picture, *Film Beginnings* made its international debut during the annual Congress of the International



Federation of Film Archives (FIAF), co-hosted by the National Center in Los Angeles in April 1995.

Research on the 1893-1910 project began in Washington, DC, in late 1983. Catalog researcher Elias Savada spent more than eight years compiling and refining entries for the *Film Beginnings* database, beginning with information gathered by the late film archivist and historian George Pratt. More than 6,000 of the 17,752 titles in *Film Beginnings* are foreign titles released in the U.S. during the cinema's first two decades.

Entries in the volumes document the pioneering era of filmmaking, including the careers of such early film luminaries as D.W. Griffith, Thomas Edison, Edwin S. Porter, J. Stuart Blackton, Mary Pickford, Florence Lawrence, Billy Bitzer, "Broncho Billy" Anderson and Mack Sennett. Also documented are the productions of such early studios as Biograph, Bison, Essanay, Kalem, Kinemacolor, Lubin, Selig and Vitagraph.

Invaluable information on milestone films is contained within the entries for such titles as *Edison Kinetoscopic Records* (1893, including Fred Ott's sneeze), *The Kiss* (1896), *The Great Train Robbery* (1903), *The Life of an American Fireman* (1903), *Ben-Hur* (1907), *The Adventures of Dollie* (1908), *A Corner in Wheat* (1909) and *The Life of Moses*, Parts I-IV (1909-10).

Historical events documented from a contemporary perspective include the assassination of President McKinley, the sinking of the U.S. *Maine*, Admiral Dewey in Manila, the Corbett-Fitzsimmons fight, and the funeral of King Edward VII. Information is also provided on thousands of lesser-known fiction and non-fiction titles - many of them now lost to the ravages of film deterioration.

*Film Beginnings* has been published as a "work in progress" as a direct result of the desire expressed by many archivists and historians throughout the world to obtain AFI's research on this period as soon as possible. Yet entries in the *Film Beginnings* volumes provide more than a mere title list, and in many cases represent as much as may ever be known about particular films from this early period. Many entries have plot summaries taken from exhibition catalogs or trade publications such as *The Moving Picture World*. Production credits are provided for a large percentage of the entries, as are location information and citations for further research in contemporary and modern sources.

Accompanying the film entries volume is a book of indexes that provides access to the films by corporate name, personal name, chronology, country, location of production, dramatic or literary source and a keyword index to titles. The keyword index will be of particular use to scholars as it is the only extensive index covering the subject matter of early films. The chronological index is also unique in that it is arranged not only by year, but within each year by specific month and day, wherever possible. Although it would require many additional years to complete a task as enormous as fully cataloguing the thousands of titles in *Film Beginnings*, it is the National Center's hope that access to the material at this time will stimulate more in-depth research in the period and that scholars

*La dernière édition de The American Film Institute Catalog of Motion Pictures Produced in the United States, le tant attendu Film Beginnings, 1893-1910, a été publié au printemps 1995 par le AFI National Center for Film and Video Preservation.*

*Film Beginnings, 1893-1910 est le cinquième volume du projet de l'AFI Catalog concernant la filmographie nationale.*

*Le chercheur Elias Savada, responsable de la publication de ce double volume, consacra plus de 8 ans à réunir des informations sur 17.752 titres de films (dont 6000 films étrangers distribués aux USA pendant les 20 premières années du cinéma).*

*Film Beginnings a été publié dans l'esprit d'un "work in progress" pour répondre au besoin exprimé par de nombreux archivistes et historiens de voir paraître ce volume aussi tôt que possible. Il contient bien davantage qu'une simple liste de films et, dans de nombreux cas, offre des informations inédites sur les films des premiers temps.*

*Un livre des index accompagnant le volume principal permet la consultation par noms, raisons sociales, chronologie, lieux de production, sources dramaturgiques ou littéraires, ainsi que l'accès aux titres par mots-clé. Pour commander: Scarecrow Press, Inc. à l'adresse indiquée dans l'article.*

*El esperado Film Beginnings, 1893-1910, del American Film Institute Catalog of Motion Pictures Produced in the United States, fue publicado en 1995 por el AFI National Center for Film and Video Preservation.*

*Se trata del 5° volumen del proyecto de la filmografía nacional de catálogos del AFI. El investigador Elias Savada, responsable del volumen, dedicó más de 8 años a la recolección de informaciones sobre 17.752 títulos de películas (de las cuales unas 6000 extranjeras exhibidas en USA en los primeros 20 años del cine).*

*Film Beginnings es un "work in progress" y responde a las necesidades de numerosos archivistas e historiadores. Contiene más que una simple lista de films: ofrece informaciones inéditas sobre numerosas películas de los primeros tiempos. El índice figura en un volumen separado y permite la consulta por nombres propios, nombres de compañías de producción, lugares de producción, fuentes dramaturgicas o literarias, etc. Para pedidos dirigirse a: Scarecrow Press, Inc. (ver artículo).*

throughout the world will uncover and share new information about the earlier years of the cinema.

Funding for the *Film Beginnings* volumes was provided by the National Endowment for the Humanities, the National Endowment for the Arts, the David and Lucile Packard Foundation, and Bank of America. In addition to *Film Beginnings*, AFI previously has published volumes of the *Catalog of Feature Films* for the decades of the 1910s, 1920s, 1930s and 1960s.

The 1910s and 1930s volumes are still in print and available from the University of California Press. The AFI Catalog staff, headed by Executive Editor Patricia King Hanson and Associate Editor Alan Gevinson, is currently completing work on two projects: the *AFI Catalog of Feature Films, 1941-50* and the *AFI Catalog of Ethnic American Feature Films*. To obtain the *Film Beginnings* volumes, contact: Scarecrow Press, Inc., 4720 Boston Way, Lanham, Maryland 20706, USA; phone 800-462-6420; fax: 301-459-2118.

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## Montréal

Cinémathèque Québécoise

Dans le cadre de la préparation de son exposition sur l'histoire de la projection, la Cinémathèque Québécoise cherchait un Cinématographe. Pourquoi? Parce qu'à l'instar de plusieurs pays, les premières vues animées montrées au Canada l'avaient été par des opérateurs Lumière. Qui plus est, cette séance se déroula en juin 1896, à Montréal, quelques semaines avant la projection de films américains en Ontario. C'est pourquoi, envisageant un emprunt, la Cinémathèque Québécoise avait approché des archives françaises qui nous assuraient de leur collaboration à charge pour nous de couvrir les coûts d'assurance et de transport, prohibitifs on s'en doute.

Pendant que nous travaillions à l'exposition, le cinéaste André Gladu tourne un film où il doit reconstituer la première séance de Montréal. Il lui faut un projecteur Cinématographe. Le hasard fait que nous repérons une famille qui affirme en posséder un. Je me rends les visiter. Une histoire incroyable. Leur grand-père, un vétérinaire ontarien, le Dr Stubbs, se serait rendu en 1897 au Royaume Uni où il aurait rencontré un Lumière, probablement le père. Partageant déjà une passion commune pour les chevaux, les deux hommes se mettent d'accord pour que le Dr Stubbs conserve le Cinématographe en service au Québec depuis plus d'un an.

Je sais que les Lumière n'ont pas la réputation d'avoir aliéné aussi tôt leur appareil. Je demande à voir. On me sort d'un placard un boîtier en bois. Un Cinématographe! C'est tout, dis-je? Ils se souviennent d'avoir rangé au sous-sol une sorte de boîte de tôle. On me l'amène tout empoussiérée. Il s'agit d'une lanterne Molteni avec une lampe à arc et une lampe au gaz, ainsi que deux objectifs qui peuvent la transformer en lanterne magique. Les plaques ont disparu. Voilà un poste quasi complet. J'ouvre le Cinématographe. Perforations rondes. Je repère le numéro: 16. Un appareil de la première fournée. Il ne peut s'agir que du

projecteur qui vint au Canada avec les opérateurs Louis Minier et Louis Pupier au printemps 1896. La famille ne possède aucune pièce (objectif, magasin) qui prouverait que ce Cinématographe servit de caméra. Minier et Pupier ont donc été uniquement des projectionnistes, pas des cameramen. D'ailleurs on ne connaît pas de films tournés au Québec par les opérateurs Lumière et aucune des recherches menées sur les films présentés par eux au Québec en 96 et 97 ne montre l'existence de "vues locales". Une seule exception, et pas encore clarifiée: la tournée du London's Magniscope qui en novembre 97 présente un programme complet de vues Lumière où on retrouve curieusement une "scène d'amusement à Montréal". Un film dont on ne sait rien, et encore moins s'il fut tourné par des opérateurs Lumière.

La découverte du Cinématographe constitue une vengeance ironique de l'histoire. Alors que plusieurs films tournés au Canada dans les premières années du cinéma sont réputés perdus, l'appareil qui projeta les premières vues animées sur une toile dans un hôtel montréalais a été retrouvé. Cela constitue en soi un petit miracle rendu possible grâce aux célébrations du Centenaire; elles ont donné une telle impulsion de recherche et de réalisation qu'elles ont permis des entreprises qui autrement n'auraient jamais vu le jour. La découverte d'un nouveau Cinématographe, très significative au regard de l'histoire du cinéma au Canada, n'est qu'une goutte dans la mer de ce qui a été accompli en ces années de célébration.

Pierre Véronneau

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From December 7 to 11, 1995, Anthology Film Archives and the Harvard Film Archive presented a 130 title retrospective of abstract films made between 1920 and 1995, supported by a catalog and lectures by six scholars, archivists, and filmmakers. Formally titled *Articulated Light: The Emergence of Abstract Film in America*, the series presented films variously described as "absolute," Non-Objective, graphic, and hand-made. With more than half of the films drawn from private or archival collections (especially Anthology, Harvard, Eastman House, MoMA, and Yale), the programs (which were not limited to America) presented to the public scores of films that have not been shown for decades, and demonstrated that early "abstract" cinema was much more sophisticated, and more of it had survived than most of us knew.

All of the speakers at the conference - Stan Brakhage, Robert Haller, William Moritz, Bruce Posner, Rani Singh, Cecile Starr, and Vlada Petric (Posner and Petric of Harvard were the organizers and curators of the event) - marveled at films they had never seen or heard of before. Among these were *La Mer* (1936) by Ovady Julber, *Escape* (1937) by Mary Ellen Bute, *Mobicolor Projections* (1961) by Charles Dockum, *Impressions from the Upper Atmosphere* (1989) by Jose Antonio Sistiaga, *Night Music* (1986) by Stan Brakhage, *Pastoral* (1950) by Bute, *Variations on a Circle* (1941-42) *High Voltage* (1957), *Wu Ming* (1977), and *Kang*

## New York

### Anthology Film Archives

Sous le titre Lumière articulée: l'émergence du cinéma abstrait en Amérique, *Anthology Film Archives et Harvard Film Archive* présentèrent, du 7 au 11 décembre 1995, une rétrospective de films abstraits réalisés entre 1920 et 1995.

Les conférenciers, Bruce Pooner, Vlada Petric, Stan Brakhage, Robert Haller, William Moritz, Rani Singh et Cecile Starr, découvrirent, émerveillés, des films qu'ils n'avaient jamais vus auparavant. Par ailleurs, les conférences portèrent, notamment, sur *Len Lye*, *James Sibley Watson* et *Melville Webber*, *Hans Richter*, *Dwinell Grant*, *Francis Lee*, *Oskar Fischinger*, *Harry Smith* et *Douglas Crockwell*. Le catalogue est disponible à l'Anthology Film Archive.

Bajo el título Luz articulada: emergencia del cine abstracto en América, *Anthology Film Archives* y *Harvard Film Archive* presentaron del 7 al 11 de diciembre de 1995, una retrospectiva de films abstractos creados entre 1920 y 1995.

Los conferenciantes Bruce Pooner, Vlada Petric, Stan Brakhage, Robert Haller, William Moritz, Rani Singh y Cecile Starr descubrieron asombrados películas que no habían visto anteriormente. Por otra parte, las conferencias fueron, en particular, sobre Len Lye, James Sibley Watson y Melville Webber, Hans Richter, Dwinell Grant, Francis Lee, Oskar Fischinger, Harry Smith y Douglas Crockwell. El catálogo se puede obtener en *Anthology Film Archive*.

Jing Ziang (1982) by James Whitney, *Death and Transfiguration* (1961) and *Fathomless* (1964) by James Davis, two different version of *Ballet Mécanique* (1924) by Fernand Léger / Dudley Murphy / Man Ray (from *Anthology* and from *Moritz*), *Dream Displacement* (1976) by Paul Sharits, *La Couleur de la forme* (1961) by Hy Hirsh, and what was apparently the earliest abstract film ever made, *Opus No.1* (1921) by Walter Ruttmann - which was shown with a sound track prepared from the score for the live music originally presented with the film. Surprise appearances at the screenings included Elfried Fischinger and Roger Horrocks.

The conference was presented at Harvard in the Carpenter Center for the Visual Arts in the Archive theater (with 16mm, 35mm, multiple projector, and video projection) to an audience that asked as many questions as the speakers, who wrestled with such topics as "The California School of Color Music," "Hilla Rebay and the Guggenheim Nexus," and "Can Language Describe Abstract Film?" While none felt they could adequately describe abstract films (Cecile Starr declared she had been trying, inadequately, for forty years! - and this writer protested that existing film terminology was too closely linked to human scale and actions). Nevertheless the speakers contributed essays on all of the film-makers in the program (they also included Len Lye, James Sibley Watson and Melville Webber, Hans Richter, Dwinell Grant, Francis Lee, Oskar Fischinger, Harry Smith and Douglas Crockwell). That catalog is available from both Harvard and *Anthology* (for \$5 plus \$4 for shipping). *Anthology* is planning to restate the series in New York with many of the participants, but with still more films, in the fall or winter of 1996/97.

Robert A. Haller

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## Paris

Cinémathèque française

Parution du *Catalogue des films français de fiction de 1908 à 1918*, de Raymond Chirat et Eric Le Roy, édité par la Cinémathèque française, avec le soutien de la Librairie du 1er Siècle du Cinéma.

L'ouvrage recense, par ordre alphabétique de titres, tous les films français de fiction entre le 1er janvier 1908 et le 31 décembre 1918, entre l'année où apparaît le Film d'Art, et celle de la fin de la Première guerre mondiale, qui verra, on le sait, les Etats-Unis étendre leur hégémonie sur le marché mondial. 9595 films se trouvent inventoriés, depuis *A bas le féminisme*, Pathé frères, (1910) jusqu'à *Zyte*, de Georges Monca, S.C.A.G.I., (1916). Un index propre aux séries permet d'aller des *Anana* aux *Zoé*. Un index alphabétique de tous les noms cités complète l'ouvrage.

La compilation de ces titres, croisés avec toutes les sources existantes, constitue un travail inédit, qui ne prétend pas pourtant à l'exhaustivité. Nombre de films disparus, de bandes énigmatiques, de copies mystérieuses se résument à leur seul titre. Dans les sources utilisées, les collections de journaux ou revues sont parfois incomplètes, certaines sociétés de production restent mal connues, le matériel publicitaire a parfois disparu.

Louvrage entend contribuer ainsi à l'établissement d'une carte nécessaire à l'histoire du cinéma, recensant une décennie capitale.

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On the occasion of the celebration of the Centenary of the Cinema, the National Film Archive, Prague, Czech Republic, has published the publication *Czech Feature Film I 1898-1930*. The book comprises filmographies of all films which were made in this period, their content, list of film materials which have survived, the condition of their preservation, list of photographs, posters and promotional material of these films, archival sources (scripts, reports from the censors, etc.) and bibliographies of all films. The photographs from the films and indexes are included: index of film titles, index of film titles in English translation, index of films in chronological order, index of names, index of producers, index of distributors, index of locations. This last index is very interesting from the point of view of the general history.

The book, which has 285 pages, is written in Czech and English. Price of the book is 50 US\$ plus 15 US\$ postal charges (Europe only) or 25 US\$ (other continents).

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Filmoteca de la Generalitat Valenciana, the film archive of the regional government of Valencia, was founded by an act of the Valencian government on January 8th 1985. It first began regular operations, however, in April 1988, when it was officially inaugurated at its current headquarters in the Rialto building facing the city's main square, Plaza del Ayuntamiento.

Not many years have elapsed since then, and although some of the Archive's aims have not yet been achieved, it is with pride that we can confirm that we are one of the most firmly consolidated film archives in Spain. Perhaps our most important step forward was the inauguration of our own storeroom equipped with state-of-the-art technology for the attainment of temperature and humidity stability enabling us to achieve optimum conditions for the preservation of the cinematographic materials which have now been recovered by Filmoteca de la Generalitat Valenciana. These materials now measure over five million meters.

They are films which have been retrieved from oblivion thanks to several revival campaigns implemented by our Archive, resulting in the discovery and recuperation of long-lost films such as *Loeuf du sorcier* by G. Méliès, *Land O'Lizards* by F. Borzage, or *Il processo Clémenceau* by A. de Antoni, which features the first screen appearance of Vittorio de Sica in the role of the young Clémenceau.

The film collection now restored by Filmoteca Valenciana continues to grow in size and cinematographic scope, including a wide variety of genres. Such restoration work forms part of the most difficult tasks in our efforts to ensure that future generations will derive benefits from yester-

## **Praha**

Narodni Filmovy Archiv

## **Valencia**

Filmoteca de la  
Generalitat Valenciana

Les Archives du Film du Gouvernement Régional de Valencia ont été fondées par décret le 8 janvier 1985. Les activités débutèrent plus tard dans le bâtiment du Rialto, sur la place de l'Hôtel de Ville.

L'une des étapes importantes de l'histoire de la Filmoteca fut l'installation moderne du centre d'archivage de films, réunissant les conditions de contrôle de température et d'hygrométrie optimales pour la préservation de matériel cinématographique.

De nombreux films de toute sorte, (longs et courts métrages de fiction, documentaires, films publicitaires et éducatifs ainsi que des productions provenant de Valencia, d'Espagne et de l'étranger), totalisant plus de 5 millions de mètres de pellicule, ont pu être sauvés de l'oubli et rendus disponibles pour les générations futures.

Parmi les travaux de restauration conduits par la Filmoteca Valenciana, il convient de mentionner *Castigo de Dios* (H. Negre, 1927), *Moros y Cristianos* (M. Thous, 1926), *El monje de Portacoeli* (R. Orrico Vidal, 1921) et la contribution de la Filmoteca à la restauration d'œuvres étrangères, telles que *L'Oeuf du sorcier*, *Doña serpentina*, *Il capello prezioso*, *Il processo Clémenceau*, *Sposa nella morte*, *Masken*, *Land O'Lizards*, *El naufragio de la calle de la Providencia* (où apparaît L. Buñuel) ou encore, *Don Juan Tenorio* (A. Perla, 1953).

day's cinematographic materials. On the one hand there are technical problems arising from the state of preservation or lack of preservation in which the original materials are sometimes found, and on the other hand, there are also frequent problems involved in determining the exact filmographic data involved. Practically all restoration work we have undertaken involves nitrocellulose material, as the film base and its state of preservation are the determining factors in our selection criteria, apart from the historical interest of the material. This is why there is so much variety in the restorations done by Filmoteca Valenciana, with the spectrum including short films, full-length feature films, documentaries and fiction films, advertising reports, and other types of productions from Valencia, Spain and abroad.

Of the entire collection, special significance is given to the restorations of *Castigo de Dios* (H. Negre, 1927) and *Moros y Cristianos* (M. Thous, 1926). Both of these presented serious technical problems whose complete resolution allows us to enjoy these early motion pictures today. They stand as landmarks in the restoration of the Valencian film heritage because they are two essential works allowing viewers to understand the evolution of Valencian cinematography during the nineteen twenties.

The negatives of *Castigo de Dios* had suffered dramatic shrinkage. It was also necessary to adapt the mechanics of our present-day reproduction devices to the small format of the original material, which underwent a painstaking development process so that the entire film could be viewed today. Some of the sequences were practically impossible to view. As for *Moros y Cristianos*, the Filmoteca acquired the negative and the work prints together with the script, the producer's annotations for the credits and his ideas on coloring, but the film itself had not been completed. A careful comparison of materials used then and those available today, plus a faithful observance of the producer's ideas, were the basic principles serving as the guide to the restoration of this work, which successfully concluded the labors of Thous initiated sixty-eight years before.

Continuing along this line, and making yet another approach to the very problematic subject of restoration, Filmoteca Valenciana has recently had to face a new challenge consisting of the restoration of a film for which we have all the materials but which has no known script. The only thing we do know is the plot, the book on which the film was based, and a few sparse testimonies from the past. We are referring to *El monje de Portacoeli*, by Romón Orrico Vidal, 1921. In addition to the technical and documentary problems mentioned above, we now have an ethical problem as well.

Completing the line-up of Valencian films awaiting restoration and/or recovery is an ample group of documentaries which provide information on our urban and our geographical environments, our economic activities, our fiestas. The materials to be restored are distribution copies which have suffered grave lesions due to usage (scratches, loss of sprocket holes), or they are incomplete or lacking credits or have simply been badly stored and preserved in the past. Also of note is the fact that they also show how difficult it was to achieve quality photographic stan-

dards due to the technical limitations of the epoch. They are films for which we can find no other information except that which is given by the images and sounds themselves, yet in combination with a well-stocked palette of amateur films, they have served to make the name of the Valencian film archive more widely known, thanks to the collaboration agreement we have signed with the regional television station, Canal 9, which has been airing a television program called *Images from the Past*, attracting a large audience and placing the sometimes silent and secret, yet characteristic, work of the Valencian Filmoteca in today's limelight.

As a result of our efforts in the field of film recovery, we have also been successful in locating material for a number of foreign films whose recovery was also placed high on our agenda due to their unquestionable historic value. *L'oeuf du sorcier* or the brief *Secuencias de animación* presented numerous problems due to shrinkage and the fragility of the former, difficulties which were also characteristic of the comic film series restored by us under the appellation of the "French Primitives" and due to the need to reproduce the colors of the latter. *Danza serpentina* was also lacking in color, in addition to the difficulties presented by the adaptation of the mechanics to a film with circular sprocket holes.

*Il cappello prezioso* is a good example of a turn-of-the-century comic Italian film, and *Il processo Clémenceau*, restored within the framework of the Lumière Project, was one of the most memorable successes of the Italian diva Francesca Bertini. This film presented numerous difficulties during the restoration phase, and it was only with the help of two copies in a state of advanced deterioration that it was possible to find the necessary footage to recompose the entire picture, with its complex chromatics capable of trying the best of nerves. *Sposa nella morte* completes the restoration work we have done in the field of Italian filmography.

As for German creations, these are currently represented by the 1929 R. Meinert film called *Masken*, which belongs to the age when the silent film industry was being bombarded with sound. With only one roll of colored nitrate belonging to F. Lang's *Der Spinnen*, we have now begun work, in collaboration with the Berlin Kinemathek, on seeking and locating more colored materials belonging to the same film in order to complete restoration work.

Our work on American films is represented by the complex restoration job we undertook on Frank Borzage's *Land O'Lizards*, done in collaboration with the Spanish Filmoteca. In this process, we were confronted with the arduous task of identifying film footage which had been mixed up, and reordering abundant gaps in continuity. As with *L'oeuf du sorcier*, restoration was done using the only copy which had been located in the entire world. We also collaborated in the restoration of *The Better 'Ole* (Charles Reisner, 1926), which was done by the UCLA Film and Television Archive and presented at the FIAF Congress last year. At present we are planning to restore *The Devil's Claim*, a film starring Sessue Hayakawa, thanks to which we are now entering into contact with Japanese film archives.

*Los Archivos de cine del Gobierno Regional de Valencia fueron fundados por decreto el 8 de enero de 1985. Las actividades se iniciaron más tarde, en el Rialto, frente a la plaza del ayuntamiento. Una de las etapas importantes de la historia de la Filmoteca fué la instalación del centro de archivos del cine en locales que reúnen las condiciones técnicas óptimas para la preservación de material cinematográfico.*

*Numerosas películas de todo tipo, provenientes de la región, de España y del extranjero, totalizando más de 5 millones de metros de celuloide, han podido ser rescatadas para el público de hoy y las generaciones futuras.*

*Entre los proyectos de restauración de la Filmoteca Valenciana, cabe mencionar Castigo de Dios (H. Negre, 1927), Moros y Cristianos (M. Thous, 1926), El monje de Portacoeli (R. Orrico Vidal, 1921) así como su contribución a la restauración de películas extranjeras, tales como L'oeuf du sorcier, Doña Serpentina, Il capello prezioso, Il processo Clémenceau, Sposa nella morte, Masken, Land O'Lizards, El naufrago de la calle de la Providencia (en la que aparece don Luis Buñuel) o aún, Don Juan Tenorio (A. Perla, 1953).*

Another of our attainments is *El naufrago de la calle de la Providencia*, directed by Arturo Ripstein and Rafael Castanedo in Mexico in 1971, one of the very few films in which Luis Buñuel ever appeared and which even Ripstein himself thought had been lost. Filmoteca Valenciana possesses the only surviving copy of this film, as far as we know, in 16mm, donated by Castanedo to Ricardo Muñoz Suay, director of our archive. The copy was extensively damaged through use, which is why we opted for restoring it and blowing it up to 35mm, with which excellent results have been achieved.

In 1996 we have begun restoration work on *Don Juan Tenorio* (Alejandro Perla, 1953) using a complete positive copy in nitrate and in a fairly good state of preservation. This is the filming of a theatrical play performed by the finest Spanish actors of the day, and both the set and the wardrobe were designed by none other than Salvador Dalí.

This information was intended to serve as a presentation to all our colleagues belonging to the FIAF, and may it serve to let all members know that we are open to any type of collaboration with them, at any time as is only proper and fitting among colleagues belonging to the same federation. We are a young film archive, that is true, but we are all the more enthusiastic about our work, perhaps for that reason. The work we have mentioned here is just the beginning.

Elena Vilardell

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**Washington D.C.**  
Library of Congress

The stunning depth and clarity of a brand new print of the carefully restored *The Treasure of the Sierra Madre*. The laughter of children of the nintendo generation enjoying the timeless comic routines of the Marx Brothers in *Duck Soup*. The visceral reaction to John Huston's portrayal of the embodiment of evil in *Chinatown*. These are among the many cinematic delights that the National Film Registry Tour of the Library of Congress has provided to film audiences in four American cities since the tour began in October, 1995.

The National Film Registry was established at the Library by the Library Film Preservation Act of 1988. The Registry recognizes the richness of American filmmaking and each year 25 "culturally, historically or aesthetically" significant films are added to it. These films deserve recognition as unique and valuable records of America's experience.

(For further information on the National Film Preservation Plan please see FIAF's *Journal of Film Preservation*. November 1995, Volume XXIV, N°51, pp.48-54.)

The purpose of the tour is to raise public awareness of the need to preserve America's endangered film heritage. Consisting of 27 feature films and 10 shorts chosen from the Registry, the tour showcases the diversity of American film production and includes a broad range of film types, dates and filmmakers. The tour is the result of an industry-wide collaborative effort and was organized and set in motion by the Library and the members of the National Film Preservation Board.



Studios and producers provided new prints of their titles and waived screening fees. Many archives are represented by their work, including the Library, the UCLA Film and Television Archive, the Museum of Modern Art Department of Film and Video and the International Museum of Photography at George Eastman House. The James Madison Council, the Library's private sector group, and The Film Foundation, a group of leading film directors committed to film preservation, generously provided the tour's initial funding, with additional support from Turner Classic Movies commencing in 1996.

Librarian of Congress James H. Billington has noted that "the moving picture is not so much the art form as the language of the twentieth century. Future generations will wonder why so little of such a marvelously accessible and appealing record was ever preserved or seriously studied."

Film preservation is not a household topic and before Americans will support that effort they must be convinced of its worth. The Library and the National Film Preservation Board recognize that films cannot simply be preserved and then locked away in a vault or made available only on video. These films should be seen and enjoyed *as film* by as wide an audience as possible, and the tour is making that possible.

The theatrical experience is an important element of the tour, allowing audiences to see these films as their creators intended - on the large screen of a darkened theater. Wherever possible, restored "movie palaces" have been chosen as the venues, and organ or piano accompaniment has been arranged for the silent movies on the program.

"The response to the tour by the public and the press has been so enthusiastic," said David Francis, Chief of the Library's Motion Picture, Broadcasting and Recorded Sound Division. "People are very grateful for the opportunity to enjoy these films in a theatrical setting."

The National Film Registry Tour premiered October 6-9 in Madison, Wisconsin at the Wisconsin Union of the University of Wisconsin and the Madison Civic Center, with the assistance of the Wisconsin Center for Film and Theater Research, headed by Maxine Fleckner-Ducey. The Center holds a rich collection of pre-1949 Warner Bros. films and memorabilia. They produced lobby displays featuring scripts and contracts from *The Treasure of the Sierra Madre*.

It was a festive weekend. Wisconsin Governor Tommy Thompson welcomed the tour and made his office available for a Library press conference. Friday night's gala opening featured remarks by Dr. Billington, screenwriter Fay Kanin, Chair of the National Film Preservation Board and distinguished actor James Earl Jones. The sold out crowd of 1,300 gave Jones a standing ovation and cheered his recitation of classic cinema lines, including the immortal words spoken by Darth Vader, "I have you now, Obi-Wan."

On Sunday, Pulitzer Prize winning film critic Roger Ebert shared his perspectives on film preservation and film history by introducing two programs. *The Treasure of the Sierra Madre* with *The Great Train Robbery* and *Dr. Strangelove* which was shown with *The March of Time: Inside Nazi*

*Le National Film Registry fut instauré par la Library en vertu de la Loi de préservation du film de 1988. Ce Registre réunit les films représentatifs de la richesse du cinéma américain et, chaque année, incorpore 25 nouveaux titres de films en fonction de leur 'valeur culturelle, historique et esthétique'.*

*Depuis octobre 1988, 27 films de long métrage et 10 courts métrages circulent aux Etats-Unis illustrant la diversité de la production américaine. La tournée est le résultat de l'effort conjugué de l'industrie du cinéma, de la Library et des membres du National Film Preservation Board. Après le succès initial de Madison, la tournée poursuit son itinéraire à Omaha, Houston, Chicago, Minneapolis, Salt Lake City et Détroit. La Library espère montrer son programme dans au moins une ville de chacun des 50 états.*

EL Registro Nacional de Films fue instaurado por la Library of Congress en virtud del Acta de preservación del Film de 1988. Dicho Registro contiene una selección de obras representativas de la riqueza del cine norteamericano e incorpora, cada año, 25 nuevos títulos de películas, en función de su 'valor cultural, histórico y estético'.

Desde 1988, 27 largometrajes y 10 cortos circulan en EEUU ilustrando la diversidad de la producción de los Estados Unidos. La gira resulta del esfuerzo conjugado de las industrias del cine, de la Library of Congress y del National Film Preservation Board.

Tras el éxito inicial en Madison, la gira prosigue su itinerario en Omaha, Chicago, Mineápolis, Salt Lake City y Detroit. La Library espera exhibir su programa en por lo menos una ciudad de cada uno de los 50 Estados.

Germany-1938. And the tour was featured in a segment on *Siskel and Ebert* a week later.

The second stop was the Joslyn Art Museum in Omaha, Nebraska, November 3-5. David Francis spoke on behalf of the Library and James Earl Jones repeated his role as guest celebrity for another delighted crowd. The Museum used the tour as the start for its own "Second Screening" film program.

Audiences in Lexington, Kentucky, sampled the tour December 1-3. Movie goers came from Cincinnati and Louisville, and at least one enthusiast claimed to have seen all 13 movies screened that weekend. The venue was the Kentucky Theatre - threatened with the wrecking ball five years ago, the theater was saved by a group of concerned citizens with the aid of the Lexington-Fayette Urban Country Government. The theater, built in 1922 and lovingly restored, seats about 800 and serves both regular and "lite" popcorn - an excellent place to see movies.

1996 began with the Registry films appearing at the Museum of Fine Arts, Houston, January 11-14. More stops have already been planned - the Film Center of the School of the Art Institute of Chicago, February 3, 10, 17 and 23-25, the Walker Art Center in Minneapolis, Minnesota, March 2-8, the Tower Theatre in Salt Lake City March 29-April 4 and the Detroit Institute of Arts, April 19-22. Eventually, the Library hopes to take the tour to at least one city in each of the fifty states.

Today, more and more people are involved in film preservation. The National Film Registry Tour is building grassroots support for their efforts and allowing their work to be seen and enjoyed by audiences across America.

Margaret Ershler

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## Wien

Österreichisches Filmarchiv

### History Reflected by The Distorting Mirror *Seine Hoheit der Eintänzer*, an Austrian silent movie

A contribution to "Projecto Lumière"



Widely unknown to the public, only mentioned by film historians in filmographies, some movies can rather be regarded as witnesses than mere products of a special historical period. One of these films - as a contribution to the EU-media program "Projecto Lumière" - marked the entrepoint of the Austrian Film Archive's restoration work in 1995: *Seine Hoheit der Eintänzer* (*Das Entfesselte Wien*), an Austrian silent movie from 1926.

During the restoration period *Seine Hoheit der Eintänzer* not only turned out to be a very rare document of Austrian film production in the late Nineteen Twenties, but even more significant for a special part of Austrian history than it was originally expected. Walter Fritz, film historian and director of the Austrian Film Archive points out that "this film portrays an era of political and social changes in a balance between first meanings of the forthcoming *Neue Sachlichkeit* (New Objectivity) and

sentimental quotations of the glory of the historical past.” Theft and blackmail, romance and confusions are not the sole ingredients of the plot. The story itself can be interpreted as a parable about historical changes in Austria after the first World War, exemplified by the fate of an archduchess being forced to work as a typist and a count who becomes a variety theatre dancer (*Seine Hoheit der Eintänzer* approximately means *His Highness the Gigolo* or *The Animated Dancer*). The late Twenties saw a number of art products mocking at the Habsburg family. *Seine Hoheit...* with its second title (*The Unchained Vienna*) although never mentioning the Imperial family’s name specifically, is in tune with them. The scenery is definitely Vienna, specified only in the movie’s second title but located in several meters used in the prelude of the film taken directly from historical documentary material (!) demonstrating the foundation of the first Austrian republic in 1918. Stylistically the film shows interesting parallels to another remarkable Austrian production of the Twenties: *Cafe Elektric* (shot only a few months later with Marlene Dietrich in her first starring role and Willi Forst as her partner), such as the moving camera shooting the excessive dance scenes.

*Seine Hoheit der Eintänzer* was restored by the Austrian Film Archive using a tinted and toned original 35mm nitrate print of a French version entitled *Prince de Nuit* with French flash titles from the collection of the Stiftung Deutsche Kinemathek. The film was written by Walter Reisch (who later emigrated to the USA to write scripts for successful movies like Cukor’s *Gaslight* or Lubitsch’s *Ninotchka*), directed by Karl Leiter and it starred Bruno Kastner, Anny Ondra and Elfriede Haerlin. Kastner was a popular German star of the Twenties, Anny Ondra three years later appeared in Hitchcock’s *Blackmail* and Elfriede Haerlin - in some scenes - seemed to impersonate the young Greta Garbo. The story itself is clearly recognizable as a caricature but, being a good one it reflects historical reality.

Günter Krenn

*Méconnus du public, à peine mentionnés par les historiens dans les filmographies, certains films sont autant de véritables témoins de l'histoire que de simples produits d'une époque.*

*C'est le cas de Seine Hoheit der Eintänzer (Prince de Nuit) de Karl Leiter, 1926, restauré dans le cadre du Projet Lumière, à partir d'une copie de la Stiftung Deutsche Kinemathek.*

*L'action du film - faite de romances, quiproquos, vols, chantages - peut être interprétée - le sous-titre, La Vienne déchaînée, le suggère - comme une parabole des bouleversements historiques intervenus dans l'Autriche de l'entre deux guerres.*

*Parmi d'autres aspects, le film comporte au générique les noms de personnes qui, quelques années plus tard allaient prendre le chemin de l'Amérique; en particulier le scénariste Walter Reich et l'actrice Anny Ondra.*

New Restoration Projects  
Nouveaux projets de restauration

## Restauration sur le vieux continent

Depuis le 31 décembre 1995, le Projecto Lumière a interrompu son activité, mais la centaine d'interventions de restauration menées depuis 1991 se poursuivront encore durant de nombreux mois.

Il est intéressant d'observer comment l'intervention du Projecto Lumière a obligé les archives de l'Union Européenne à collaborer étroitement pour pouvoir accéder aux financements des projets de restauration. Les plus de cent projets commencés ont formé une base pour concrétiser la formation d'un langage commun entre les personnes qui travaillent dans le domaine de la restauration cinématographique. Pour la première fois de façon aussi consistante, les archives ont pu comparer de près les méthodologies et les techniques utilisées. Certaines restaurations digi-

On 31 December 1995, the Lumière Project ended its activity, but the restorations begun since 1991 still continue. The project has obliged the archives of the European Union to collaborate closely in order to be able to obtain financial support for restoration projects. The projects begun have contributed to the formation of a common language among the people who work in the domain of film restoration. Certain digital sound restorations were exemplary, as were the utilization by different archives of the techniques for the restoration of color in silent films developed by Noël Desmet of the Belgian Cinémathèque. The technicians and the archivists involved in the operations of restoration have had for the first time the chance to meet to discuss together the means of conducting a restoration. It is difficult to evaluate how the richness of these many experiences has affected the daily work of each archive. But it is certain that today, in Europe, one restores in a different way than in 1991.

The completed projects and those in progress have changed the profiles of the European patrimony. Two kinds of projects appear, projects that summarize two aspects of the activities of each archive: to search for new elements to make more nearly complete the classic works, and to discover new authors, new genres, forgotten actors. Among projects of the first type, we note the restoration of *The Cabinet of Dr. Caligari*, achieved by the Belgian Cinémathèque with the help of the Munich Filmmuseum and the Cinemateca of Bologna. Other projects in progress include: *Genuine*, *Die Freudlose Gasse*, *Napoleon*, *Der Golem*, *Der Student von Prag*, *Sodom and Gomorrah*. In this category of projects, that which appears the most revolutionary is *Faust*, by the Filmoteca Española, led by Luciano Berriatua. He has been able to verify the existence of six different versions of Murnau's film. Berriatua not only reconstructs the version made by the analysis of negatives, and the methodologies used by Murnau in making the film; the restoration of *Faust* demonstrates that restoration may, in addition to safeguarding the patrimony, help us to understand the processes in the creation of a film. Beside these restorations of the classic films appear a multitude of films called minor (a number of these films are described in the article). The Belgian Cinémathèque is working on seven films made in Hollywood by European directors, including Cappellani's *The Red Lantern*.

tales du son furent exemplaires dans ce domaine, tout comme l'utilisation de la part de différentes archives des techniques mises au point par Noël Desmet de la Cinémathèque belge pour la restauration des colorations du cinéma muet. Les techniciens et les archivistes impliqués dans les opérations de restauration ont eu pour la première fois la possibilité de se rencontrer, de discuter ensemble sur la façon de réaliser une intervention de restauration.

Il est difficile d'évaluer dans l'immédiat à quel point la richesse de cette expérience a pu former des sédiments dans la pratique quotidienne de chaque archive. Mais il est certain qu'aujourd'hui, en Europe, on restaure de façon différente par rapport à 1991.

Mais, au-delà de ces considérations de caractère général, les projets réalisés et ceux en cours ont changé le profil du patrimoine européen conservé et disponible pour la recherche, les approfondissements, les nouvelles interprétations.

En feuilletant l'impressionnante liste des titres, deux typologies de projets apparaissent clairement, typologies qui résument deux aspects incontournables de l'activité de chaque archive: chercher à obtenir de nouveaux éléments plus complets des oeuvres consacrées de l'histoire du cinéma et découvrir de nouveaux territoires, des auteurs, des genres, des acteurs oubliés ou inaccessibles à l'historiographie officielle.

Parmi les projets du premier type, notons la restauration à présent terminée de *Das Cabinet des Dr Caligari*, opérée par la Cinémathèque belge avec l'assistance du Münchner Filmmuseum et de la Cineteca di Bologna. Cette intervention a permis de retrouver, finalement, les vraies couleurs et les qualités photographiques des intertitres dessinés.

D'autres piliers de l'histoire du cinéma sont en cours de restauration et permettront de retrouver l'intégrité des oeuvres: de *Genuine* à *Die Freudlose Gasse*, de *Napoleon* (le NFTVA et la Photoplay travaillent sur le nitrate redécouvert par la Cinémathèque Française du chef d'oeuvre d'Abel Gance) à *Der Golem* (enfin une copie en couleur du film visionnaire de Paul Wegener), de *Der Student von Prag* à *Sodom und Gomorrah* (enfin une version au métrage quasiment complet).

Mais dans cette catégorie d'interventions, celui qui apparaît le plus révolutionnaire dans la méthode appliquée est le projet *Faust* promu par la Filmoteca Española et conduit avec une poignante science par Luciano Berriatua. Après quatre ans de recherche, il a pu reconstruire l'existence de six versions différentes du film de Murnau. Ce travail qui n'a pas de précédent pour la richesse des informations recueillies, n'a pas seulement permis la reconstruction, pour la première fois, de la version montée par Murnau avant son départ pour les Etats-Unis. Ce travail a surtout permis de reconstruire, à travers l'analyse des vrais négatifs, les méthodologies de mise en scène, de direction des acteurs, de choix des matériaux et de montage opérées par Murnau. Pour toutes ces raisons, la restauration du *Faust* représente donc une nouvelle méthode pour tous ceux qui voient dans le travail de restauration, non seulement la possibilité de sauvegarder le patrimoine cinématographique et de pouvoir le montrer, mais

également un extraordinaire instrument pour la compréhension du processus de création qui aboutit à la réalisation d'un film.

A côté de ces restaurations d'œuvres consacrées apparaissent une multitude de films dits mineurs en cours de restauration. Commençons par un projet promu par les Archives du Film (Bois d'Arcy) qui ne fut pas présenté à Lumière: *Knock, ou le triomphe de la médecine*, tourné dans le Midi de la France, en plein air, avec une troupe d'acteurs et un amour pour les détails qui rappelle le meilleur Pagnol du début du sonore.

Le cinéroman *Le Juif errant* appartient à un des genres les plus oubliés et dédaignés de l'historiographie, mais représenta néanmoins un moment essentiel du cinéma européen des années 20. Parmi les films français, notons également un film oublié de Germaine Dulac (qui n'est même pas cité dans la magnifique filmographie de Chirat), *La belle dame sans merci*.

De nombreux films allemands importants sont sauvés de l'oubli: le premier film de fiction sonore *Land ohne Frauen* réalisé par l'italien Gallone, le pétillant *Carmen von Sankt Pauli* interprété par deux des acteurs les plus raffinés de l'époque (Willy Forst et Jenny Hugo) et l'érotique *Frauen, die nicht Liene Durfen*.

Différentes découvertes concernent également le cinéma autrichien, et en particulier un de ses auteurs les plus importants: Mihaly Kertesz. Outre *Sodom und Gomorrah*, trois films du futur auteur de *Casablanca* ont été retrouvés et sont en cours de restauration: *Die Lawine*, *Wegen des Schreckens* et *Der Junge Medardus*.

Pour conclure, notons un projet promu par la Cinémathèque belge qui comprend sept films tournés à Hollywood par des réalisateurs européens parmi lesquels émerge en particulier *The Red Lantern* dirigé en 1919 par Albert Capellani et interprété par Alla Nazimova.

Gian Luca Farinelli

## Two Restorations in Seoul

The fragile medium of film has always been a great obstacle for archive historians and film makers and appears to be a serious challenge for the new technologies: how to preserve those nitrates on plastic in their present condition for their future audience to enjoy.

And yet, just like the waves in a stormy sea, one wave after another, a more challenging problem arises head on towards the film industry and that is how to restore pictures that are already damaged or destroyed.

Often films of irreplaceable masterpieces or classics with an artistic or historical value.

Film restoration has never been easy. It has always been difficult to store films, let alone repair them. The prime reason for these difficulties comes

from material problems. Film can be damaged for various reasons that go from mishandling to wrong storage conditions. I believe we can never really restore a film to its true glory. But with what present technology offers, I believe digital restoration is the most appropriate way to start off.

Efforts are being made on digital based film restoration in several countries but it is known only a few made relative progress. In Korea, we have a very efficient way of preserving our national history by means of establishing numbers of special archive libraries to house our rare and irreplaceable history books. But unfortunately, in the field of motion pictures this is sadly not the case. This is due to our history of film making which is still relatively in its infancy and motion pictures were not considered as essential as books.

Between 1919 and 1994, Korea made approximately 4,750 feature films but out of these, 188 feature films that were made before 1947 are now missing or have been destroyed.

*A Prosecutor and the Lady Teacher* is the only feature film that survived from the silent era in its most 'complete-form'. The film was directed by Yun, Dae-Ryong at the beginning of 1948 and was released to the public on June 5th 1948. This feature film lasts for 40 minutes and is the only silent film we have now in Korea. It all began when the Korean Film Archive (KFA) collected this film from a gentleman who was the "original" narrator of the film. He owned the original print of this movie which KFA tried later for the first time to restore by creating a dupe-negative to avoid further damage. Furthermore KFA had recorded the narrations with the same gentleman to keep the original features. Restoration of this film is the partial work of a seminar for the '100 Anniversary of Motion Picture history' which had been organised by Daily Cho-Sun and KFA in December 1995.

Themes of films made in that period are usually derived from the everyday lives of the ordinary people. This is not only considered as the best method to illustrate the way of life during that period but also to remind us of our tradition and our historical philosophy. When I first saw this film, its extent of damage was worse than what I had expected and well beyond the possibilities we have at the moment in Korea to fully restore a film close to its original form. So I decided to save some part of this project for the future.

To do this, I first had to keep this damaged film in its present condition. Therefore I planned to scan the whole film with digital technology and keep every frame on a data-base. By doing so I could ascertain this film's present condition and experiment with different restoration methods or wait for future development of advanced technology in film restoration. Since the film was heavily damaged with dust, scratches, torn and displaced, my main concern was to maintain the film at its present condition and find out the best method to remove the dust and scratches and stabilise the film. I left the 'other' problems to be dealt with later on. Obviously the working process for film restoration was first to scan the

film, then to do a digital restoration. Film recording was the best way to achieve the desired result for my job. But it was very tedious and intensive work, and the budget for this project had placed a financial burden on the archive and prevented me from using full colour range 10bit film reconstruction methods and forced me to use a different means which is the best known method so far. Therefore, as a trial test, I had to transfer the film into Quantel's Henry, retouch it and then record it back to film via the Kodak Cineon. Fortunately I had found out a few houses which could achieve that and make video to film transfer effectively. So I made a digital video transfer with the given film. I was quite confident about the quality of film transfer using D-I based video images from my previous job experience done for cinema commercials. And also keeping the image in D-1 tape is the best archival method for storing images in a data-based environment.

Once the image had been recorded onto video it was not possible to improve resolution even though we could use digital technology. Nevertheless, resolution free video technology is now in experimental stages by a number of scientists and computer engineers. These efforts could make it possible to obtain better quality films from video images.

This is the first film restoration attempt in Korea, done under the responsibility of the Korean Film Archive with the partnership of the Light in Motion Post Production company. Since we are still exploring this field and Korea is still in a trial stage, we have to allow the sacrifice of resolution and go for the techniques and knowhows of full restoration. And we are anticipating more advanced technology currently developing in Korea to help us with this project, such as automatic dust and scratch detection and removal. And I am pleased to announce that some image processing experts begin to join our work to find out better and more effective methods. A trial to create a PC-based film restoration software has been started by computer graphics engineers, image processing experts, artists and films restorers. I hope all of these efforts will enable us to use PCs to restore damaged film in the near future.

But until the new technology catches up, we will just have to rely on frame by frame retouching.

*Bae, Jong-Keang*

## With Williamson Beneath the Sea

Brian Taves

On rare occasions, a valuable motion picture literally finds its own way into an archive. Such was the case on *With Williamson Beneath the Sea* (1932), the filmed autobiography of the pioneer of undersea photography, J. Ernest Williamson. In April of 1992, the Library of Congress was forwarded Williamson material that had recently been loaned to the National Geographic Society for their production, *Cameramen who Dared*. Williamson's daughter, Sylvia Munro, from whom the footage had been borrowed, was to visit Washington, D.C. shortly, and was eager to find a home for her father's film.

When the assorted Williamson cans first arrived in the Division, their importance was immediately recognized by one of the staff who was familiar with Williamson's films of several Jules Verne novels. During Mrs. Munro's visit, arrangements were made for a deposit of the Williamson collection at the Library of Congress. David Francis, chief of the Motion Picture/Broadcasting/Recorded Sound Division, made full restoration of *With Williamson Beneath the Sea* a preservation priority.

John Ernest Williamson (1881-1966) was active in motion pictures for nearly fifty years. His father was a sea captain, Charles Williamson of Norfolk, who had invented a deep-sea tube, made of a series of concentric, interlocking iron rings, which stretched like an accordion. Suspended from a specially outfitted ship, this shaft into the sea facilitated easy communication and plentiful air down to depths of up to 250 feet. When attached to a diving-bell type apparatus, the tube could be used for underwater repair and salvage work. In 1912, young Williamson, then a journalist, realized that his father's mechanism could also be used to obtain undersea photographs or even motion pictures. With a light hung from the mother ship to illuminate the sea in front of the tube, still photographs of the depths of Hampton Roads, Virginia, proved so successful that Williamson was urged to try motion pictures.

To facilitate the tube's new purpose, "J.E." (as he was known) designed a special observation chamber with a large funnel-shaped glass window, five feet in diameter and an inch-and-a-half thick. Williamson called this device the "photosphere," and it was attached to the end of the tube. The equipment was taken to the Bahamas, where the sunlight reached up to a depth of 150 feet in the clear waters, facilitating photography. A specially built barge (the first of three such craft) was built to carry the tube and photosphere, and named the Jules Verne in honor of Williamson's inspiration. The barge would be towed to whatever location in the islands was to be photographed.

With his brother George, J.E. formed the Submarine Film Corporation, and in the spring of 1914 shot their first one-hour feature, known as the Williamson Expeditionary Picture and ingeniously titled *Thirty Leagues under the Sea*. The documentary showed how the photosphere functioned



and the manner in which the Bahamas depended on the life in the sea. *Thirty Leagues under the Sea* was climaxed by J.E.'s fight with a shark, which he killed with a knife while remaining within the camera's range. Although the film is now apparently lost, the Library has over forty stills submitted for copyright deposit.

The Williamson brothers quickly realized that fictional films could be an even more popular and lucrative outlet for their endeavors, and Verne's novel *Twenty Thousand Leagues Under the Sea* was an obvious and potentially breathtaking subject. Carl Laemmle was sold on the idea, and in partnership with Universal Pictures the Williamsons returned to the Bahamas in the spring of 1916 for location filming. The hazards were many. A heavy sea would rock the barge from which the tube was suspended, making photography from inside the photosphere impossible, and the waters might become cloudy with sediment. As actors in diving suits, portraying Captain Nemo's crew, enacted an undersea funeral or a fight with the denizens of the deep, they were actually menaced by nearby barracudas. Submarines were impossible to obtain during wartime, so a full-size facsimile of the Nautilus was built, able to carry thirty actors who could exit through an underwater airlock.

Ironically, although the underwater scenes of *Twenty Thousand Leagues under the Sea* were the star of the picture, and won critical praise and audience interest, Universal kept the Williamson footage to a minimum in the final cut. Instead, emphasis was placed on a convoluted narrative that combined the title story with Verne's other Nemo novel, *The Mysterious Island*. Subsequently, Universal tried to claim rights to all future use of the photosphere, and the Williamsons had to sue the studio for the Submarine Film Corporation to continue production.

Henceforth, while always willing to work for the majors, J.E. was ready to proceed with his own vision of the best way to make undersea pictures, producing independently whenever sufficient backing was obtainable. This was the path the brothers took for their next production, *The Submarine Eye*. J. Winthrop Kelley directed a scenario by J.E. that more effectively utilized the potential of undersea photography. The story told of the inventor of an inverted undersea periscope who discovers an apparently lost treasure undersea. While trying to retrieve it, he is trapped underwater, and must be saved by a native diver. By early 1917, both *The Submarine Eye* and *A Deep-Sea Tragedy* (originally titled *A Submarine Tragedy*), a short made simultaneously, were released. Some 200 frame blow-ups documenting scenes from throughout the film were submitted for copyright, and survive in the Library's collection; otherwise the movie appears to be lost.

The Williamsons had just begun shooting their next project, an undersea espionage story entitled *Houdini and the Miracle*, which would have been the first film to star the famous magician, when the start of American involvement in World War I halted the production. Shortly thereafter,



the Williamson brothers ended their partnership, and J.E. took over the Submarine Film Corporation.

By this time, the novelty of undersea photography had spawned its own genre. Maurice Tourneur was one of the filmmakers who became interested in undersea stories, and learned diving to direct the underwater scenes himself. He used the Williamson device in filming the climax to *The White Heather* (1919), in which two divers struggle at the bottom of the deep for a document aboard a sunken ship.

J.E. returned to independent production in 1920 with *Girl of the Sea*, a story of a shipwrecked girl who grows to adulthood on a desert island before she is found. J.E. supervised, while J. Winthrop Kelley again directed. The cameramen were Jay Rescher and Harold Sintzenich; Rescher was to photograph Williamson's next three films. Sintzenich had already shot *The Submarine Eye*, *A Deep-Sea Tragedy*, and portions of the *The White Heather*, and the Manuscript Division of the Library of Congress holds his diaries.

In 1921, Williamson made one of his triumphs, *Wet Gold* (originally titled *Fathoms Deep*), distributed by Goldwyn. Ralph Ince directed and played the lead. Williamson wrote the scenario of the search for treasure lost in a sunken ship, with modern-day pirates using a submarine, ending in an undersea struggle between the hero and his rival. Advertising claimed that *Wet Gold* "rivals Jules Verne." The picture deeply impressed many of those who saw it, winning praise from such figures as submarine pioneer Simon Lake and cinematographer Lee Garmes. The picture was also endorsed by such notables as President Warren Harding and Secretary of the Navy Josephus Daniels.

Throughout his career, J.E. found that the potential of submarine stories was often undercut by the conventions of major Hollywood productions, and he preferred his Bahamian locations to the lure of the industry capital. He was inherently always involved with the scripting and directing of scenes that could be obtained with the photosphere, and as a result, sunken treasure, sea monsters, mermaids, and shipwrecks became motifs in his films. In search of authenticity, Williamson always strove to take his camera to the actual ocean floor, never settling for the ease of shooting in a tank, a method increasingly used for supposed undersea scenes in Hollywood films.

In 1922, Williamson took over all aspects of his next film, writing, directing, producing, and even portraying himself. The result was *Wonders of the Sea*, a combination fiction and non-fiction film about Williamson's search, using the photosphere, for a sea monster in the West Indies. The movie included actual footage shot that same year of Alexander Graham Bell descending in the photosphere on a visit just months before his death.

With the development of technicolor, Williamson and his Submarine Film Corporation undertook to photograph the bottom of the sea in the new process. For his first such attempt, he reunited with director Ralph Ince in a story of a shipwrecked heiress, *The Uninvited Guest* (1924). The



A diver performs for "Captain" Sylvia, observed through the window of the photosphere. Sylvia Munro Collection

use of color both above and below the sea, including the first such views any audience ever had of the ocean bottom, was successful and popular. Metro distributed *The Uninvited Guest* for the Submarine Film Corporation, and its popularity convinced the newly merged Metro-Goldwyn-Mayer to contract with Williamson to co-direct a new movie, *The Mysterious Island*. Like Williamson's association with Universal on *Twenty Thousand Leagues under the Sea*, this new Jules Verne film would again combine *Twenty Thousand Leagues Under the Seas* and *The Mysterious Island*. However, the new movie was to be over three hours long, entirely in color, and have the benefit of major stars and a million dollar budget. Maurice Tourneur, with whom Williamson had collaborated on *The White Heather*, would helm the studio portions in Hollywood, while Williamson shot the underwater scenes in the Bahamas.

From the outset, however, the production of *The Mysterious Island* was complicated when the studio attempted to update Verne's appeal with a new story, and months of delay and budget negotiations ensued. When Williamson was finally dispatched to Nassau in July 1926, the best weather had passed. Williamson overcame the difficulties caused by three hurricanes, along with additional weeks of shooting when a new script arrived. However, upon its completion, his footage was shelved during yet another rewrite of *The Mysterious Island*. By then, Tourneur had quit the picture, and ultimately, Lucien Hubbard wrote and directed the version of *The Mysterious Island* that was completed in 1929 with the addition of sound sequences. What finally emerged bore no resemblance to what Williamson (or Verne) had conceived, and none of his footage was used. In production for four years and far exceeding its budget, *The Mysterious Island* was one of the most troubled movie endeavors of the era, and elicited little interest from audiences when it was released.

For Williamson, the best result of his work at M-G-M was meeting and falling in love with Lilah Freeland (1895-1992), sister of director Thornton Freeland, whom he married in 1927. In 1929, their newborn daughter, Sylvia, "the little Captain," could be seen in Williamson's next project, the five reel *Field Museum-Williamson Undersea Expedition to the Bahamas*. Sylvia was taken down into the photosphere when she was only a few months old, while her parents did their scientific research beside her. The saga of the first child to visit the fish in their own home quickly became a favorite of the press. Sylvia again starred when her father resumed independent production in 1932 with a documentary on his work, *With Williamson Beneath the Sea*.

A second "undersea baby" was born to the Williamsons in 1934, Annecke Jans, and Mary Pickford became the godmother to young "Nikki." Pickford was to star in a combination animated and live-action film of Charles Kingsley's novel, *The Water Babies*, a project on which Williamson expended years of effort but which remained unproduced. M-G-M's hoped-for technicolor remake of *Twenty Thousand Leagues Under the Sea* was often under discussion during the 1930s, but never came to fruition.

*L'article de Brian Taves se lit comme un roman d'aventures. Il évoque l'épopée de l'un des pionniers de la prise de vue sous-marine, John Ernest Williamson (1881-1966), dit "J.E." et, en même temps, raconte l'histoire d'une oeuvre importante et unique parvenue incomplète jusqu'à nos jours.*

*Fils de marin, "J.E." modifia la conception d'un tube d'aération destiné aux explorations sous-marines. D'une construction destinée à explorer les fonds marins et à organiser des sauvetages, inventée par son père, naquit l'idée de construire une cloche d'observation que "J.E." baptisa "photosphère".*

*Avec son frère George, il fonda la Submarine Film Corporation, tourna, en 1914, *Thirty Leagues under the Sea (Trente lieues sous la mer)* et passa sa vie entre explorations personnelles et collaborations avec des studios (en particulier l'adaptation de Jules Verne, *Twenty Thousand Leagues under the Sea*, avec Universal, et *The Mysterious Island* avec la MGM).*

*Il tourna pour des oeuvres telles que *The Submarine Eye (1917)*, *A Deep-Sea Tragedy (1917)*, *Houdini and the Miracle (projet non abouti)*, *The White Heather (1917)*, *Girl of the Sea (1920)*, *Wet Gold (1921)*, *Wonders of the Sea (1922)*, *The Uninvited Guest (1924)*.*

*L'événement le plus heureux pendant sa collaboration avec la MGM, fut vraisemblablement sa rencontre avec Lilah Freeland, qu'il épousa en 1927. De cette union naquit Sylvia en 1929 et "Nikki" en 1934, qui, dès les premiers mois de leur vie, accompagnèrent leurs parents dans leurs expéditions sub-aquatiques.*

*Ces fillettes furent les protagonistes de nombreux films d'enfants de profondeur marines, choyées par la presse, incitant Charles Kingsley à écrire *The Water Babies*.*

*Le documentaire de 30 minutes *With Williamson beneath the Sea*, est un film emblématique qui nous parvient d'une période révolue d'un cinéma où les pionniers étaient à la fois des scientifiques, des showmen et des entrepreneurs.*

*A l'instar des films de la jungle, d'aventures polaires ou du désert, les films de la mer parvenaient à enthousiasmer un large public.*

*En 1992, la fille de J. E. Williamson, Sylvia Munro, s'adressa à la Library of Congress avec l'espoir de trouver une demeure pour ce qui restait de l'oeuvre de son père: essentiellement le matériel de *With Williamson beneath the Sea*. Le film fut*

déclaré prioritaire sur le plan de préservation du Conservateur de la Library of Congress. Sa restauration permet désormais de redécouvrir une oeuvre qui avait été vouée à l'oubli, emportée non seulement par l'usure de la pellicule mais aussi par les cyclones de la Floride.



The design for a sort of undersea periscope, the "submarine eye"

Meanwhile, Williamson gained distinction in new areas. The popularity of his lecture tours, which included the screening of underwater footage, led to the publication of his autobiography, *20 Years Under the Sea*, in 1936. The book became a best-seller, reprinted on four occasions during the next eight years, and was translated into many languages, including Dutch, French, Italian, Portuguese, and Swedish. In collaboration with Frances Jenkins Olcott, J.E. wrote *Child of the Deep*, a book telling of Sylvia's underwater adventures for young readers.

In connection with a 1939 undersea expedition, the photosphere was turned into the world's first undersea post office, and over the years Williamson devised a number of special philatelic commemoratives. A Williamson photograph of the sea gardens of Nassau was featured on a 1938 Bahamian stamp, and his achievements would later be celebrated on stamps issued by Monaco (in 1962) and the Bahamas (in 1965). Williamson also appeared in some segments of *Fox Movietone News*.

After shooting scenes in Technicolor for Paramount's *Bahama Passage* in 1941, the photosphere was opened to visitors for the first time, and finally brought ashore in the late 1940s. For the Bahamian government, he shot a color record of a trip around the lighthouses of the islands aboard the ship *Firebird* during the 1940s.

Williamson's last film was a half-hour version of *With Williamson Beneath the Sea* in 1955 for the syndicated television series, *I Search for Adventure*. Although using much of the earlier footage, the television version was given entirely new on-camera interviews and narration by Williamson. (Mrs. Munro's deposit with the Library of Congress included a 16 mm. composite print of the *I Search for Adventure* version.)

The importance of Williamson's achievements is in providing the impetus for undersea photography, rather than developing the technology that would eventually prove most practicable. His photosphere always provided a very dry, insulated way to view the deep, and Williamson retained his faith in the photosphere's basic separation of man and water, never approaching the idea of actually taking cameras into the sea. Ironically, when Walt Disney used the new method to remake *Twenty Thousand Leagues under the Sea*, he shot in the same locales as Williamson had used almost forty years earlier. Disney considered using the photosphere, and Williamson provided advice as the new crew faced the same practical problems he had overcome so many years before.

Sadly, Williamson lost all of his original movie negatives in a hurricane that struck the area where they were stored in Florida. Only his original material on *With Williamson Beneath the Sea* survived, which had been kept in the Bahamas. Fortunately, the studios had retained their prints of *Twenty Thousand Leagues under the Sea* and *The Mysterious Island*. Because *Twenty Thousand Leagues under the Sea* had been released on a states rights basis, a number of prints went into the hands of private collectors. The movie became a popular part of the Blackhawk home movie catalog, and is widely available on video today. The fact that the primary interest

in *Twenty Thousand Leagues under the Sea* was in the undersea scenes is reflected in the fact that these portions are badly worn and scratched in most surviving original prints, while the studio and exterior sequences are comparatively well preserved. Of Williamson's other films, roughly half of *Girl of the Sea* survives at the British Film Institute and has been preserved. Other archives may also have Williamson footage.

The restoration of *With Williamson Beneath the Sea* was coordinated by James Cozart of the Library's Motion Picture Conservation Center, in Dayton, Ohio. The preservation was complicated by the fact that Williamson, while on the same Hollywood trip when he utilized portions of *With Williamson Beneath the Sea* for *I Search for Adventure*, had also edited his preprint material for a planned theatrical reissue. In addition, this material was not even as Williamson had left it. As a favor to his family, some members of the crew of *Jaws: The Revenge*, shooting in the Bahamas in 1987, had cleaned and repackaged the reels, discarding some footage that appeared badly deteriorated.

The materials which arrived at the Library included an incomplete optical track of the film, a negative, a workprint, and release prints (one nitrate and several safety), along with a separate musical track and assorted trims and outtakes. Some of the safety prints were cut into hundreds of rolls, probably for Williamson's use in lectures. The arrival of the safety was fortuitous, because it would probably have been impossible to salvage had vinegar syndrome proceeded much further. An original nitrate print at George Eastman House was also obtained for the Library's restoration, and actually proved to be in better condition than much of the safety film stored so many years in the warm, humid climate of the Bahamas. In an interesting twist on the usual cliché, the nitrate waited, but the safety did not.

None of these prints were complete, and various pieces from each had to be patched together, using as the foundation the two nitrate prints that did not suffer from decomposition. The script originally submitted for copyright, together with the print from Eastman House, provided a comparison for what should have been in the original release. The Eastman House print did not include the later cuts that Williamson had made on his own copies, and also had a better copy of reel five than Williamson's material. Later, a nitrate master of *With Williamson Beneath the Sea*, that was probably the source of Williamson's safety negative, turned up in the Hollywood Museum material at the UCLA archive, and provided a bit of missing track. Additional footage that Mrs. Munro had previously deposited with the Bahamas Archives was also secured.

An unusual aspect of the restoration was that *With Williamson Beneath the Sea* included a silent, minute-long two-color insert in the second reel of some of the earliest undersea technicolor scenes that Williamson had shot. The insert was probably a test or an outtake from *The Uninvited Guest* or an unproduced film, and even reissue prints of *With Williamson Beneath the Sea* were still using the two-color process. This insert was missing or in varying condition in most of the copies.

*El artículo de Brian Taves se lee como una novela de aventuras. Narra la epopeya de uno de los pioneros de la filmación subacuática, John Ernest ("J.E.") Williamson (1881-1966), a la vez que traza la historia de una obra importante por su singularidad, que nos llega del pasado de manera fragmentaria.*

*De un artefacto destinado a explorar los fondos marinos y a operar salvatajes inventado por su padre, se inspiró para construir una campaña de observación a la que "J.E." llamó "fotoesfera".*

*Con su hermano George, fundó la Submarine Film Corporation. Luego, en 1914, rodó Thirty Leagues under the Sea (Treinta leguas bajo el mar) y alternó sus aventuras submarinas con a veces difíciles colaboraciones con los Studios Hollywoodianos (en la adaptación de Jules Verne, Twenty Thousand Leagues under the Sea, con la Universal, en The Mysterious Island con la MGM).*

*Sus filmaciones subacuáticas, tales como The Submarine Eye (1917), A Deep-Sea Tragedy (1917), Houdini and the Miracle (proyecto inconcluso), The White Heather (1917), Girl of the Sea (1920), Wet Gold (1921), Wonders of the Sea (1922), The Uninvited Guest (1924) fueron hitos importantes en la historia de un género particular.*

*El acontecimiento más feliz durante su colaboración con la MGM, fue probablemente su encuentro con Lilah Freeland, con la que se casó en 1927. De este matrimonio nació Sylvia en 1929, y "Nikki" en 1934, quienes desde sus primeros meses de vida acompañaron a sus padres en sus expediciones submarinas. Las niñas se convirtieron pronto en protagonistas de 'películas de niños marinos', mimados por la prensa, e incitando a Charles Kingsley a escribir 'The Water Babies.*

*El documental de 30 minutos With Williamson beneath the Sea, es un testimonio único de un periodo pasado del cine en el que los pioneros eran científicos, gente de espectáculo y empresario al mismo tiempo. Como las películas de la jungla, de aventuras polares o del desierto, las películas del mar lograron entusiasmar a un público numeroso.*

*En 1992, la hija de J. E. Williamson, Sylvia Munro, se presentó a la Library of Congress con la esperanza de encontrar un lugar donde cobijar lo que subsistía de la obra de su padre: principalmente el material de With Williamson beneath the Sea.*

*El film fue declarado prioritario dentro del*

plan de rescate del Conservador de la Library of Congress. Su preservación permitirá volver a descubrir una obra que estaba condenada al olvido tanto por la usura de la película como por los tornados de la Florida.

As an independently made production (released by Sol Lesser's Principal Pictures, presented by Lesser and Frank R. Wilson, and produced by J.E.), *With Williamson Beneath the Sea* provides an ideal example of a restoration that would only have been undertaken by an archive. Despite its historical interest, the movie had none of the commercial possibilities that often intrigue major studios. Although several archives had material on the film, none had undertaken any preservation in the sixty years since the picture's original release. Inter-archival cooperation, along with the availability of the Williamson family's material, made possible the restoration of *With Williamson Beneath the Sea*. As a result of the Library's efforts, some eleven minutes have been restored to the shortened versions, for a total of 57 minutes.

*With Williamson Beneath the Sea* is important from scientific and technical standpoints, as well as demonstrating the development of a whole strain of motion picture filming. The movie shows the operation of Williamson's photosphere along with the unusual way in which his wife and child (despite her tender age) became an integral part of the undersea work. Like *Wonders of the Sea*, *With Williamson Beneath the Sea* incorporates both previously-filmed footage along with new material. This fact makes it all the more interesting, since many of the scenes are from Williamson productions that otherwise may be lost. For instance, the two concluding reels feature a series of incidents between divers in the deep, and used some of the highlights from such films as *The Submarine Eye*, *A Deep-Sea Tragedy*, *The White Heather*, the quicksand scene from *Wet Gold*, and the battle with the moray from *Wonders of the Sea*. As well, *With Williamson Beneath the Sea* heightens its impact by presenting the undersea footage in a concentrated fashion, without the interjection of a distracting melodramatic plotline which marred so many of his fictional features.

In addition to demonstrating how his filming was done, Williamson also reveals the scientific uses of the photosphere in exploring the deep. Some of the footage was taken from his *Field Museum-Williamson Undersea Expedition to the Bahamas*, particularly the gathering of coral specimens. From inside the photosphere, J.E. and his wife patiently study the life of the creatures of the bottom, making photographs, sketches, and paintings of the fish and plants seen through the window. With the photosphere slowly pulled along along by the mother ship, the Williamsons watched for the best examples of sea fans and coral formations to be brought to the surface and transported to museums for exhibits. Apparently, Williamson also cut some portions of *With Williamson Beneath the Sea* and *Field Museum-Williamson Undersea Expedition to the Bahamas* for use in the five reels of undersea footage shown in his many lectures in England and the United States.

*With Williamson Beneath the Sea* was not only instructive, but entertainment as well. The undersea family was a popular element, showing Sylvia, daughter of the "submarine sweethearts," actually rocked to sleep in the cradle of the deep. The movie was described in advertising as "Adventure among the mysteries and monsters of the deep," and

announced with the banner headline, “a lost world fathoms below recovered in savage splendor.” After screen documentaries from the jungles, the tropics, and the poles in the early 1930s, it was the turn for cameras to visit the new marine realm. The pressbook urged tie-ins with under-sea attractions, aquariums, and readers of Verne’s *Twenty Thousand Leagues Under the Sea*. *With Williamson Beneath the Sea* was regarded as particularly appealing in the mid-west, where the states rights distribution system which Lesser used still had its greatest vitality.

*With Williamson Beneath the Sea* is emblematic of a period in filmmaking, long past, when pioneers were part-scientist, part-showman, and part-promoter on endeavors that involved as much adventure as technology. They managed to convey to wide audiences their enthusiasm for the distant, exotic, and little known regions of the world. *With Williamson Beneath the Sea* provided a unique motion picture testament, and was widely seen and continued to be shown in theaters around the world into the 1950s. Whereas Williamson has been primarily known in recent decades through the brief underwater scenes in *Twenty Thousand Leagues under the Sea*, now that *With Williamson Beneath the Sea* has been restored, the full extent of Williamson’s achievements will be more readily appreciated.

*Acknowledgements are due to Sylvia Munro  
and James Cozart for their contributions to this article.*

## Biennale internationale de l’audiovisuel Amerindia 95

*Le cinéma est l’arme idéale de la conscience des indigènes parce qu’elle leur permet de participer à la conception du mythe. La mythologie des continents Nord et Sud des peuples amérindiens recèle un trésor d’expériences collectives et tribales susceptibles d’enrichir audacieusement le processus de revitalisation culturelle et de création du mythe communautaire. (Victor Masayesva, réalisateur Hopi)*

Un siècle s’est écoulé depuis la première projection cinématographique où 33 spectateurs payèrent un franc chacun pour voir 10 courts-métrages au Grand Café du boulevard des Capucines à Paris.

Cent ans dans la vie d’un art à l’existence hasardeuse, au cours desquels la production de films s’est intéressé au cinéma vérité et au documentaire en passant par le cinéma commercial à grand spectacle pour arriver au cinéma fantastique et aux images de synthèses. Cependant dans le con-

*In the cultural exchanges of this century, the audiovisual expression of the first nations of the American continents, the Amerindian cinema, has not always received the place that it deserves. Today audiovisual production carrying the ancestral memory of a population of about 60 million people and expressing the rich diversity of imagination and of aboriginal thought, for good or bad, has overtaken us. The works, often anonymous, witness the vitality of the indigenous cultures of America. The official culture of the Latin American states continues to ignore the great currents that nourish the Indo-American cultures, as the Amerindian cultures and the Negro cultures. The critics, for their part, judge them according to the aesthetics, values and manners of overseas. They don't know the signs of the expressive language. Until today the history of the Latin American cinema has been that of a mixed cinema which only tries to imitate the commercial cinema of the industrial countries. The Latin American cinema is the best example of the process of cultural colonization to which the Indo-Latin societies of the continent were submitted.*

*It is this problem that has motivated the CICA, Intercommunity Centre for Independent Audiovisual Culture, to organize Conferences on Amerindian cinema, since 1990 in France. The first conference was held in the Ateliers Varan in Paris. It was the occasion of a multicultural exchange without precedent, where the public was able to see films on the Amerindian cultures of three Americas. One of the great discoveries of this program was a film that discovered for us the light of the Amazon jungle and made us share the life of the Ache-Guayaki.*

*In 1995, the Fifth Conference on Amerindian Cinema celebrated the centenary of cinema by inaugurating the International Biennale of Amerindia Audiovisual. The 10th Festival of Cinema and Television at Trieste in Italy presented the program of the Biennale, in October and at the Vidéotheque of Paris, in November 1995.*

*Following the plan "for the knowledge of Amerindian cultures, as fast as the cultural pluralism of the two Americas," the program is built around the seven great ecological areas and original cultures, as listed. The organizations named at the end of the article gave support to this project.*

cert des échanges culturels de ce siècle, l'expression audiovisuelle des premières nations du continent américain - le cinéma Amérindien - qui fut une des préoccupations incontournables du début du cinéma américain, n'a toujours pas acquis la place qu'elle mérite.

De ces origines, il faut mentionner deux oeuvres du cinéma Yucatéque, répertoriées par l'Université autonome de Mexico, *Tiempos Mayas* et *La Voz de la Raza*, toutes deux réalisées en 1912 ainsi que le documentaire *Nambikuara* réalisé au Brésil la même année. Aujourd'hui la création audiovisuelle, porteuse de la mémoire ancestrale d'une population d'environ 60 millions de personnes et exprimant la riche diversité de l'imaginaire et de la pensée aborigène, a bien du mal à s'imposer. Les oeuvres, souvent anonymes, témoignent pourtant de la vitalité des cultures autochtones d'Amérique, en tous cas de celles qui ont pu survivre à l'arrogance dévastatrice des conquistadores, à la Sainte Inquisition et à la discrimination pendant cinq siècles. Eparpillées un peu partout sur la planète, les oeuvres amérindiennes ne sont pas connues du grand public et quand elles sont projetées, on les programme dans des cadres appropriés.

La culture officielle des états latino-américains s'obstine à ignorer les grands courants qui nourrissent les cultures indo-américaines, tout comme les cultures amérindiennes et les cultures nègres. Les critiques, eux, les jugent à l'aune de l'esthétisme, des valeurs et des manières de vivre d'outre-mer.

Elle ignore les signes ou tout langage expressif qui ne correspond pas aux codes de l'Occident. Elle confond le développement technique avec la mémoire ancestrale, le pragmatisme avec la sagesse, empêchant ainsi de sauvegarder le sens de la vie communautaire et le pluralisme interculturel.

Jusqu'à aujourd'hui l'histoire du cinéma latino-américain a été celle d'un cinéma créole qui n'a cherché qu'à imiter le cinéma commercial développé dans les pays industrialisés.

Le cinéma latino-américain est le meilleur exemple du processus de colonisation culturelle auquel sont soumises les sociétés indo-latines du continent.

D'autre part, nous avons également constaté qu'aucune des plus grandes cinémathèques européennes ne possède de fichiers thématiques répertoriant des oeuvres sur les cultures amérindiennes.

C'est cette problématique qui affecte évidemment la spécificité de la cinématographie d'Amérique qui a poussé le CICA, Centre Intercommunautaire pour la Culture Audiovisuelle Indépendante, à organiser en France depuis 1990 les Rencontres du cinéma Amérindien.

Le première rencontre eut lieu dans les Ateliers Varan à Paris. Elle fut l'occasion d'un échange interculturel sans précédent où le public a pu voir des films sur les cultures amérindiennes des trois Amériques: les Huave, Mohawk, Quechua, Guarani, Abenaki, Aymara, Innu, Miskito, Huichol, Yanomami, et chose inespérée, un film sur les Rapa-Nui (Ojos de piedra) produit par le Chili.



Un des temps forts de cette programmation fut un film qui nous fit découvrir la lumière de la jungle amazonienne et partager la vie des Ache-Guayaki (communauté assimilée aux Guaranis), leur chasse au singe suivie de la collecte de fruits pour terminer par un dessert de larves de termites. L'écrivain paraguayen, Ruben Bareiro-Saguier présenta l'oeuvre qu'il apportait de façon très émouvante:

*« L'extermination des indiens 'sauvages' n'est pas seulement une lamentable erreur du passé; l'extermination continue aujourd'hui, et le témoignage pathétique des Ache-Guayaki du Paraguay le montre bien. Les Ache se sont réfugiés au plus profond de la jungle fuyant le contact 'civilisateur' de l'homme blanc.*

*La chasse à l'indien de la période coloniale a repris au Paraguay dans les années cinquante, fondée non plus sur les arguments utilisés par l'Inquisition mais sur le fait que les Ache commettaient des vols dans les plantations.*

*Plantations érigées sur les territoires leur ayant été volés par l'homme blanc.*

*Le Département des Affaires Indigènes, dépendant de l'armée paraguayenne, est chargé depuis 1958 de la mise en place d'un programme consistant à regrouper et à civiliser les Ache-Guayaki(!).*

*La majeure partie des survivants de cette opération furent installés dans une réserve où la désintégration culturelle les conduira à une mort lente mais certaine. Les Ache savent qu'ils sont condamnés à disparaître. Ils savent qu'ainsi ils cessent d'être des hommes.*

*Leurs poèmes sont pleins de cette tragédie... Les Ache chantent leur propre mort... »*

Les éditions suivantes des Rencontres du cinéma AMERINDIA - antérieures à la Biennale - ont été présentées à Paris, Lausanne, Liège, Perpignan, au sein de programmations pluri-culturelles, à Genève, Pau, Fort de France, Tours, Strasbourg, San Sebastian, Bilbao... Une expérience riche d'enseignement qui permit également de publier un Répertoire de Films et de Vidéo documentaires amérindiens, dont nous préparons la troisième édition.

Il s'agit d'un travail de prospection thématique visant à ouvrir des espaces de plus en plus larges à la vie inter-culturelle sur les cultures amérindiennes. L'origine ethnique des réalisateurs et des producteurs n'est pas un critère de sélection pour le CICA.

Bien évidemment, les oeuvres réalisées par des auteurs indépendants ou par les communautés amérindiennes (v.gr. *Kraho, os Filhos da Terra*) ont été au centre de nos préoccupations, ayant constaté que ce type de production est vraiment très rare dans les pays hispanophones d'Amérique. Ce sont les ONG, les journalistes des chaînes de télévision et les petites maisons de production qui réalisent la plupart des oeuvres audiovisuelles amérindiennes en Amérique Latine. Pour les amérindiens d'Amérique du Nord, la situation est différente puisque les « réserves » et les communautés sont insérées dans des sociétés riches aux technologies modernes. Nous pouvons cependant affirmer que c'est à l'Aboriginal Studio du

National Film Board of Canada, que nous devons la meilleure production de films sur le thème amérindien.

En 1950, lorsque John Grierson réussit à faire passer une loi nationale visant à développer le cinéma documentaire, personne ne pouvait imaginer qu'il allait participer, comme il le fait aujourd'hui, à la redécouverte des cultures amérindiennes.

En 1995, la Cinquième édition des Rencontres du cinéma AMERINDIA a célébré le centenaire du cinéma en inaugurant la Biennale Internationale de l'Audiovisuel AMERINDIA.

C'est au Xème Festival de Cinéma et de Télévision de Trieste en Italie que fut présenté la programmation de la Biennale, du 22 au 28 octobre et à la Vidéothèque de Paris, du 20 au 24 novembre 1995.

En suivant la devise « †pour la connaissance des cultures amérindiennes, jusqu'au pluralisme culturel des deux Amériques », la programmation de la Biennale AMERINDIA s'est constituée autour de sept grandes aires écologiques et culturelles originales: a) au sud de Nunavut (Abenaki, Huron, Mohawk); b) la rive gauche du Rio Colorado (Hopi, Navajo, Azteca); c) deux isthmes, deux océans (Maya, Lacandon, Cuna); d) Caraïbes et Amazonie (Yanomami, Arua, Napo); e) Chaco et Mato Grosso (Toba, Tupi-Guarani); f) les Andes (Quechua, Quichua, Aymara); g) au sud du sud (Mapuche, Huilliche, Pewenche).

Au soutien de la Cinémathèque suisse, du Centre National de la Cinématographie (CNC), de l'Institut Jean Vigo, des Ateliers Varan, du CNRS Audiovisuel de France, du National Film Board of Canada, de Survival International de France, du Conseil International du Cinéma, de la Télévision et de la Communication audiovisuelle, CICT de l'UNESCO s'ajoute aujourd'hui l'invitation de la Fédération Internationale des Archives du Film à diffuser notre travail sur l'audiovisuel AMERINDIA, ce dont nous sommes sincèrement ravis.

*Sergio Bravo-Ramos (trad. Corinne Bondu)*

## Le Mouvement continué. Catalogue illustré de la collection des appareils de la Cinémathèque française

### Publications

Laurent Mannoni, *Éditions Cinémathèque française-Mazzotta, 1996.*

La collection d'appareils conservée par la Cinémathèque française est l'une des plus riches et, incontestablement, la plus ancienne. Elle a été constituée à partir des années 1900 par un Anglais, Will Day, puis enrichie à partir de 1960 par Henri Langlois et Lotte H. Eisner.

Ce catalogue, qui contient 1465 notices illustrées, recense les plus belles pièces de cette collection. Ce ne sont pas seulement les appareils qui sont décrits, mais aussi les précieuses images (vues d'optique, lithographies polyoramiques, disques stroboscopiques, etc.) que l'on pouvait

admirer grâce à ces “machines intelligentes” nées au cours des XVIIIe, XIXe et XXe siècles. Le catalogue présente également la riche collection des caméras et projecteurs de la Cinémathèque française: ce sont des pièces historiques et fondamentales pour l’histoire de la technique, de l’industrie et de l’art cinématographique.

On trouvera aussi dans cet ouvrage une multitude d’informations inédites sur la période cruciale des années 1890-1900: la collection contient en effet des appareils qui n’avaient jamais été étudiés jusqu’à présent par les chercheurs. C’est le cas par exemple de l’une des machines de John Rudge et William Friese-Greene (le bio-phantoscope, 1890), des appareils d’Etienne-Jules Marey et Georges Demeny (les différentes versions des caméras et des phonoscopes, 1890-1895), ou de la première caméra de Georges Méliès (un projecteur Robert-William Paul transformé en 1896).

Chaque notice est accompagnée d’une ou plusieurs photographies en noir et blanc. A cela s’ajoutent 200 photographies supplémentaires en couleurs. Chaque appareil est identifié et décrit de la façon suivante: numéro d’inventaire; nom de l’appareil et du modèle; l’auteur et son adresse; le distributeur et son adresse; la date et le lieu de fabrication; les dimensions et les caractéristiques de la pièce. Lorsque l’appareil a été breveté, le numéro du brevet, sa date et son intitulé sont mentionnés.

L’étude des brevets d’invention, souvent négligée, constitue la base principale de ce travail. Les brevets permettent en effet de retrouver l’origine des appareils les plus difficiles à identifier. Toutefois, lorsque les brevets n’existaient pas, il a été nécessaire de recourir aux marques déposées, aux revues corporatives, aux registres des sociétés, aux ouvrages techniques publiés du XVIIIe au XXe siècles. Une bibliographie et deux index complètent ce catalogue.

Grâce à cet ouvrage, on saisit enfin dans toute sa force le vaste courant des recherches internationales entreprises depuis des siècles - énorme désir exprimé de mille manières différentes - pour déformer, animer, projeter, ce qu’un mathématicien du XVIIe siècle nommait déjà le “mouvement continué”.

## Cosme Alves Netto (1937-1996)

La historia de la Cinemateca del MAM se entrelaza con la vida de Cosme. Cuál era la casa de Cosme? Si se entiende por tal al lugar donde se duerme, entonces no era la Cinemateca. Viendo las cosas con menos ortodoxia, diría que su casa sí fue la Cinemateca. De ahí que entre la Institución y Cosme no había barreras. La Cinemateca fue Cosme por casi 30 años.

Sería redundante hablar sobre su papel fundamental en la construcción y conservación de un acervo. Eso es ampliamente conocido y respetado por la FIAF. Quizás sea necesario recordar un lado poco conocido de su trabajo: su preocupación en la formación de un público cinematográfico durante el período de la dictadura militar, cosa nada segura para la época; y su interés en aydar a los jóvenes que llegaban a la Cinemateca.

Al confirmarse, en junio de 1995, la fecha de la primera exhibición cinematográfica en Rio de Janeiro (08-07-1896), en la calle de Ouvidor 57, en el centro de la ciudad, se fue un día en busca de esa dirección, que ya no existe, para por lo menos descubrir cuál es el negocio que funciona an ese lugar. Estaba, con su meticulosidad habitual, empeñado en conseguir, cosa nada fácil, los planos de la época en la Municipalidad para definir el lugar. Esa era su obsesión de los últimos meses.

Cosme partió como le gustaba; calmadamente y acompañado por todo el Cine Brasileño. Mientras tanto, quienes convivimos, trabajamos y aprendimos a su lado, aún estamos discutiendo cuál era su filme proferido, hay varias versiones al respecto y no conseguimos llegar a un acuerdo. La situación le hubiera encantado...

*Silvia Oroz*



Cosmo Alves Netto au congrès de la FIAF de 1974 avec (de dos) Guillermo Fernandez Jurado et Florentino Soria

*(photo Cinémathèque québécoise/  
Michel Campeau)*

Once upon a time in America there were some pioneers convinced that film was the motor capable of moving the sensibility of audiences and of promoting a manner of seeing the world through the eyes of a camera.

I met Cosme Alves Netto in Montevideo over thirty years ago. In Brazil, Cosme was learning to practice clandestinity. His political mistake had been to activate the film clubs of the Students Union, where Eisenstein's or Cocteau's films were also screened. In the following years, while successive military governments made life in Brazil more flexible, Cosme came to be the leader of the cultural experience in Rio de Janeiro. As the head of the Cinemateca do MAM, in those times in which the Cinema Nôvo presented itself

strongly as a renewing movement, that movie-theatre at the Avenida Beira Mar, that film archive and that Museu, were the meeting and reflexive points for film in the sixties and beginning of the seventies. As the calm and sage Buddha or patriarch of this removing experiment, Cosme and the Cinemateca do MAM are the symbols of a time in which

many things seemed to be possible and at hand's reach. Over the years, in a world in which many things have changed, the image of this young pioneer is tied to the beginnings of what was called the Comité de Cineastas de América Latina, an idea that was created at the Second Film Festival of Viña del Mar and grew as commitment in Havana. Cosme was part of the sponsoring group of the Escuela Internacional de Cinematografía de San Antonio de los Baños, co-directed the festivals of Rio de Janeiro as long as they existed and was assessor to Embrafilma. When death reached him he was consultant of FUNARTE at the Ministry of Culture. He was a live presence at the Cinemateca do MAM, as curator of a growing film patrimony, one of the largest in Latin America, and he contributed to its growth, partly because authors, filmmakers and producers trusted him. But curiously, the details of this path (which also includes his presence at the FIAF Executive Committee and at numerous congresses) is not capable of reflecting the sparkle of life, humor and sage irony with which Cosme protected himself against today's ups and downs or perhaps he just looked at them, an attitude maybe very Brazilian, or maybe very personal and non transferable.

More than thirty years ago, the pioneer Cosme carried film reels from one country to the other, led debates and discussed with other young people a future that is now our past, the past of a militant film culture. Twenty years ago, Cosme consolidated cultural structures and even the Cinemateca do MAM. Today he obliges us, who were his friends, (very often disagreeing, as it happened in such a critical and auto-critical generation as ours), to think things over and to gain back the whirlpool of positive ideas and actions that rose up in this continent. In these times of transnational, consumer and light culture, the answers might lie in these experiences of cultural life, of which Cosme was a first rate protagonist. Here is the hug to one of the survivors and companions who is gone, but never forgotten.

*Manuel Martinez Carril*

Cosme Alves Netto was born in Manaus (state of Amazonas), on January 15, 1937. He came to Rio de Janeiro when he was 17, where he started to work in "cineclubes", a kind of non profitable theaters for exhibiting art films. Looking for art films not released by the commercial theaters and showing them to the public - mainly those from the Soviet Union, Eastern Europe and Latin America - became his passion. He is greatly responsible for the education of a generation of cinephiles during the sixties.

In 1965, when he started working at the Cinemateca do Museu de Arte Moderna do Rio de Janeiro, this early passion grew to a kind of healthy obsession, through the hard ways of preservation and restoration of the Brazilian film heritage. As chief-curator of the Cinemateca do MAM for 31 years, Cosme Alves Netto became a kind of symbol of film preservation in Brazil. He is greatly responsible for the Cinemateca's film archive,

concerning mainly, of course, Brazilian films, but also international films, which he obtained through donations and exchanges.

Known as a “film chaser”, Cosme Alves Netto was in the front line for searching Brazilian films - not only in Brazil, but around the world, mainly those shot by foreign directors in our country.

Due to his strong ties with FIAF and his many international contacts, Cosme Alves Netto was able to bring many “art” and “rare” films to Brazil, which were shown at the Cinemateca and also in Festivals around the country. He was also a kind of “Latin American film ambassador”, always fighting for a cinematography with which he so strongly identified himself.

He belonged to several national and international and film foundations and associations, such as the Executive Committee of the New Latin American Cinema (Havana) and the Association du Cinéma Réel (Paris), and was counselor to many international festivals, such as Cartagena (Colombia), Assuncion (Paraguay), Trieste (Italy) and Locarno (Switzerland).

His trademark was a cigar between his lips, which he never abandoned, even after a severe heart attack, two and a half years ago, in Portugal. After a few months of rest, he reassumed his place at the Cinemateca, working with the same enthusiasm as ever. He worked until the last day of his life, and died, while he was asleep, during the night of January 2nd - the same way and day as Gene Kelly, star of *Singing in the Rain*, which he chose as one of his favorite films - the other was *Miracolo a Milano*, by Vittorio de Sica.

In his honor and memory, the auditorium of the Cinemateca will be named, in March, as “Sala Cosme Alves Netto”, a small tribute to someone who meant so much to film preservation in Brazil.

*Susana Schild*

## Fred Junck, 1942-1996

He was a big man, his facial features somewhat reminiscent of Orson Welles, including the cigar most people who knew him remember him holding between his lips. He may not have been easy to get along with and too shy, actually, to be sociable. It was hard to engage him in small-talk, but if it was about movies, one had his full attention. He lived for films.

Fred Junck, founder and curator for eighteen years of the Cinémathèque Municipale de Luxembourg, died on Saturday, February 10, 1996, after a long illness; aged fifty-three.

Born in 1942 in Luxembourg, he was attracted to the movies from childhood on, and when he attended the Parisian Lycée Henri IV in the sixties

- among his schoolmates were Bertrand Tavernier, Barbet Schroeder and Bernard Eisenschitz - he was spending his time off in the movie theatre of the Cinémathèque Française where he made the acquaintance of Henri Langlois who subsequently fostered Fred Junck's deep interest in historical films.

Upon his return to Luxembourg in the early seventies he dreamed his dream of a film archive of his own. Although his endeavours failed at the beginning, he was lucky enough that the Luxembourg Government bought a private film collection in 1973 and commissioned Fred Junck to catalogue it. At the same time he was working as a journalist for various Luxemburgian media. During these years, he also shot two documentary films: *A Man, a legend: George S. Patton* (1969) and *L'Europe en marche* (1973); a filmic portrait of Robert Schumann. Prior to that he had been working occasionally as an actor for Eric Rohmer and René Clément, and later, while he was already heading the Cinémathèque, he continued making cameo appearances in a few Luxemburgian films.

His vision, that he never lost sight of, finally came true: in 1976 he founded on a private basis the Cinémathèque du Luxembourg which was taken over by the City of Luxembourg in February, 1977. During the subsequent years, the Cinémathèque Municipale was busy acquiring and eventually restoring films that otherwise would have had no chance to be shown to a Luxemburgian origin - mostly documentaries - were of course being collected at the Cinémathèque, at a time when virtually no one seemed to be interested in these works.

With great sensitivity and competence, Fred Junck managed to build up working relations with private collectors and other film archives across the world. Thus, being supplied with a sizeable yearly budget, he could expand his archive quickly. In 1983, this was acknowledged by FIAF who granted the status of observer; in 1988 the Cinémathèque was given full membership. This provided the framework for new endeavours: Fred Junck started hunting for prints of rare films. He discovered a late silent Asta Nielsen vehicle, *Laster der Menschheit* (Germany 1927) and Nunzio Malasomma's *Der Mann ohne Kopf* (Germany 1927) both of which were considered lost at the time. In 1993, Fred Junck retrieved a nitrate print of Karl Grune's *Waterloo* (Germany 1929) from a private collector and had it restored in cooperation with the Cinémathèque Suisse and the Cinémathèque Royale de Belgique. He commissioned Carl Davis to write a new score for a grand re-opening of the film as the Cinémathèque's contribution to "Luxembourg- European City of Culture 1995".

Since 1987 Luxembourg has come to be one of the world's places where silent films are regularly shown accompanied by a large symphony orchestra. Starting with Clarence Brown's *Flesh and the Devil*, and including *Ben Hur*, *Intolerance*, *Napoléon* and other great silents, Fred Junck, together with Carl Davis, recreated the grand tradition of "Live Cinema" on a yearly basis for his hometown. Also, he invited people of world renown to visit Luxembourg and discuss their films with the audience: Joseph L. Mankiewicz, Samuel Fuller, Budd Boetticher, Joseph H. Lewis,

*Fundador y conservador durante 18 años de la Cinemateca Municipal de Luxemburgo, Fred Junck falleció el 10 de Febrero de 1996, tras una larga enfermedad, a los 53 años de edad.*

*Nacido en Luxemburgo, se entregó al cine desde su temprana infancia. En el Liceo Henri IV de Paris, conoció entre sus compañeros cinéfilos a Bertrand Tavernier, Barbet Schroeder y Bernard Eisenschitz. Más tarde, Henri Langlois fomentó y apoyó el entusiasmo irrestricto de Fred Junck por las películas históricas.*

*En 1976 fundó la cinemateca de Luxemburgo, que fue luego retomada por la Municipalidad de dicha ciudad. Esta feliz iniciativa de las autoridades municipales, permitió a Fred Junck adquirir numerosas obras raras de la historia del Séptimo Arte y enriquecer sus colecciones, que comportan hoy más de 12.000 títulos.*

*Apasionado por las funciones de cine mudo con acompañamiento de orquesta sinfónica, hizo de Luxemburgo una de las capitales mundiales de este género tan especial de espectáculo cinematográfico clásico.*

Robert Parrish, Bertrand Tavernier, Eric Rohmer, Costa-Gavras , to name but a few: Fred Junck and his small staff added much to the film culture of his country.

The rapid growth of the archive necessitated over the years various moves within town, from one temporary location to the other, until the Cinémathèque took possession in 1993 of its current, modern and well equipped quarters in the southern industrial belt of the city. With its comfortable movie theatre in the downtown area, it provides public access twice a day to the infinite richness of now 12.000 films, and constantly growing.

Fred Junck's untimely death leaves a gap that can hardly be filled. His compassion for films, his vigour and engagement in collecting, preserving and making films accessible cannot be surpassed. The international community of film archivists and scholars will remember him as one whose love for the moving images was bigger than life.

*Uli Jung*



J'ai rencontré Fred Junck pour la première fois, au Congrès de la FIAF à Vienne, en 1984, il y a douze années. Il avait alors - je le sais maintenant - 42 ans.

Ce qui m'a le plus frappé chez le personnage (il en était un, et, à l'époque, je l'avais retenu comme tel) c'était son côté Jekyll and Hyde. Il pouvait être doux, charmant et charmeur, à certaines heures du jour, ou plutôt de la nuit, dans conversations cinéphiles, au bar de l'hôtel, buvant comme un ogre et fumant sans arrêt de gros cigares. Il pouvait être dur, très désagréable même, quant il était de mauvaise humeur ou avec des gens qu'il n'aimait pas, à d'autres heures, plutôt le jour ou les matinées. Je me souviens d'avoir confié José Manuel Costa qu'il me rappelait le milliardaire de *City Lights*. On ne savait pas quand il vous ouvrirait grand les bras ou quand il vous chasserait net. Et je me rappelle aussi que, quoique très sociable et entouré de gens, c'était quelqu'un de très seul; une force de la nature, une faiblesse qu'il cherchait à cacher.

Je l'ai retrouvé beaucoup plus tard au congrès de Paris, en 1988. On devait alors élire la Cinémathèque de Luxembourg comme "full member" à la FIAF. Il y avait pas mal d'adversaires, voire même des ennemis. Le bruit courait que le Comité directeur n'allait pas soutenir sa candidature. Ce fut la première fois que l'Assemblée générale ait retourné la situation. On se préparait à ajourner la votation et à passer outre, quand quelqu'un (je ne me rappelle plus qui) a demandé qu'on vote tout de suite. On a d'abord voté pour savoir si on voterait. Puis on a voté et la Cinémathèque Municipale de Luxembourg a été acceptée à une large majorité. Fred est revenu dans la salle, ne cachant pas sa joie. Pour lui, c'était la victoire après une guerre de dix années pour se faire accepter au sein de la FIAF. Il était finalement reconnu. Cette guerre, c'était encore un écho des vieilles querelles "programma-



teurs” / “archivistes”. Si on le reconnaissait comme un excellent programmeur et un collectionneur remarquable, on se posait des questions sur son statut d’archiviste. Mais il a très bien défendu son cas spécial. Dans un pays de très petite production nationale comme le Luxembourg, il avait accompli le devoir essentiel de tout archiviste: sauver et sauvegarder le patrimoine national. Pour le reste, il demandait à être libre de former sa collection assez spéciale, réunissant un tas de films rares et très peu connus, surtout des maîtres maudits du cinéma américain.

Nous avons des goûts assez proches, surtout en ce qui concerne ce cinéma-là. Et, surtout à partir de 1990, nous nous sommes partagé les films. Il nous a beaucoup aidé pour certaines recherches et certaines rétrospectives, comme *Tourneur*, *Ulmer*, *Whale*, qu’il connaissait en profondeur et dont il avait des oeuvres que personne d’autre ne possédait.

En 1992, il m’a invité à aller au Luxembourg, pour une “carte blanche”. Pendant ces jours, j’ai pu voir ce qu’était un homme qui ne faisait qu’un avec sa cinémathèque, où il était tout et où il s’occupait de tout. Il était peut-être le dernier de ces “hommes-cinémathèque”, c’est à dire qu’il incarnait à lui seul une institution et un rêve. La Cinémathèque de Luxembourg, c’était lui et il était la Cinémathèque du Luxembourg. Pendant ces jours au Luxembourg, où on ne se quittait pas de l’heure du déjeuner à très tard la nuit, nous sommes devenus des amis, avec de passionnants débats, bagarres et complicités. Il m’appelait “vieux flibustier” en ajoutant qu’il les aimait bien.

Peu de temps après, j’ai appris sa maladie et pendant ces quatre dernières années je l’ai vu lutter contre elle comme il avait toujours lutté contre tous et tout. Son courage - sa tripe - m’a fait l’admirer et le respecter beaucoup. Et il savait bien que, cette guerre, il ne pouvait la vaincre. Mais il tenait et il a tenu jusqu’au bout.

Il continuait à être présent à tous les congrès, à toutes les réunions, à tous les festivals, voyant tout, voulant tout savoir, se passionnant pour tout, comme toujours. La dernière fois que je l’ai vu, c’était à Pordenone, en octobre. Il ne fumait plus, mais il continuait à boire et à tenir à ses longs dîners, où sa présence rayonnait et faisait rayonner.

En 1995, le Luxembourg étant la capitale culturelle de l’Europe, Fred a conçu ce livre admirable où il a réussi à réunir les grands metteurs-en-scène, les grandes stars, de Kazan à Scorsese, de Mickey Rooney à Catherine Deneuve, pour le choix d’un film qui était pour eux le cinéma. Ce petit livre rouge, tellement beau et tellement émouvant, c’est le miroir de Fred, le portrait de son rapport avec le cinéma qu’il aimait.

Comme dirait Renoir “il avait de la classe et ça devient rare à notre époque, ça devient vraiment rare à notre époque”. J’ai envie de boire encore un verre avec lui et, craignant bien que cette époque ne soit en train de mourir elle aussi, de lui faire le toast de Hawks: “Hurrah for the next man who dies”.

Et le dernier qui est mort s’appelait Fred Junck.

*João Benard da Costa*





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

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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.  
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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.

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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.

**International Directory of Cinematographers, Set- and Costume Designers in Film**

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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.

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