

Journal of Film Preservation



Revue de la Fédération Internationale des Archives du Film **fiaf** 54 • Apr. / avr. 1997

Published by the International Federation of Film Archives

Volume XX

Journal of Film Preservation

Volume XXVI N° 54



Black Narcissus (Michael Powell & Emeric Pressburger, UK 1946)
Courtesy of George Eastman House,
Motion Picture Department.

FIAF News / Nouvelles de la FIAF

- 2 Le bureau de Bruxelles
- 3 Grant from Getty Foundation
- 3 The 1998 FIAF Summer School at George Eastman House
Future Symposia

Our New Subscribers / Nos Nouveaux Souscripteurs

- 5 Nova, musée vivant du spectacle cinématographique,
Bruxelles

News from the Affiliates / Nouvelles des Affiliés

- 6 Amsterdam
- 6 London
- 7 Madrid
- 8 Praha
- 9 Mexico

Open Forum

- 11 Legislation Assisting the Work of the Generalitat Valenciana
Film Library Archives
by Elena Vilardell Escot
- 16 A Modern Art of Ruins *by Dominique Païni*

New Restoration Projects / Nouveaux projets de restauration

- 21 The New Lot Renewed *by Roger Smither*
- 26 Preservation of Manaki Brothers Film Heritage
by Igor Stardelov

April / avril 1997

fiaf

Documents

- 31 Cataloging and Filming of Motion Picture Films
by John E. Abbott

Technical Column / Chronique technique

- 35 The Restoration of Archives Using Digital Techniques
by Brian Jenkinson
- 39 A Brief Note on Dye Stability *by Ross Lipman*

Historical Column / Chronique historique

- 41 The 100 Most Important German Films *by Kinemathekverbund*
- 44 Sur les traces du film roumain muet *par Dinu-Ioan Nicola*
- 50 The British Film Copyright Collection *by Richard Brown*
- 53 Le Giornate del Cinema Muto, Pordenone, 12 - 20 October
by Jan-Christopher Horak

Publications

- 56 Lumière et mouvement. Incunables de l'image animée
1420-1896
- 58 Disorderly Order : Colours In Silent Films
- 59 Cinéma 1900 - Trente films dans une boîte à chaussures

Offered - Wanted / Offres - Demandes

- 60 La bibliothèque du film (BiFi) recherche des numéros
de revues

In Memoriam

- 63 Todor Dimitrov Andreykov (1933 - 1997)
- 64 Louise Beaudet (1927 - 1997)

- 66 **FIAF Bookshop / Librairie FIAF**

Journal of Film Preservation

Bisannual / Biannual
ISSN 1017-1126
Copyright FIAF 1997

Comité de Rédaction

Editorial Board

Robert Daudelin
Chief Editor / Editeur en Chef
Paolo Cherchi Usai
Mary Lea Bandy
Gian Luca Farinelli
Michael Friend
Ib Monty
Hillel Tryster

Jean-Jacques Neira
Chantal van den Berghe
Editorial Assistants

Résumés / Summaries

Eileen Bowser
Christian Dimitriu
Jean-Jacques Neira
Graphisme / Design
Meredith Spangenberg
Imprimé / Printed
Poot
Bruxelles / Brussels

Administration

FIAF Secrétariat
rue Defacqz 1
1000 Bruxelles / Brussels
Belgique / Belgium
Tel (32-2) 538 3065
Fax (32-2) 534 4774
E-mail: fiaf@mail.interpac.be

Le Bureau de Bruxelles

The Brussels Office

During the last year the FIAF Secretariat and International Index to Film and Television Periodicals (I.I.P.) have been unified in new offices in rue Defacqz 1 in Brussels, in a building occupied by other international organizations. It was a lot of work, but now FIAF has an office better adapted for tasks ahead of it. To improve the communication function and lower costs, FIAF now has an E-mail address

(fiaf@mail.interpac.be), and an Internet page opened by our California colleagues, UCLA, Academy Film Archive and the American Film Institute (<http://www.cinema.ucla.edu/FAF/fiaf.html>). Since it was set up a year ago, 1700 people have consulted it and orders for our publication and requests for information have increased. Concerning relations with other international associations, they have been strengthened by activities of Centennial of Cinema, particularly with UNESCO and NGOs. In recent months, we have had the financial aid of UNESCO for three important projects : the congress to be held in Cartagena, Colombia ; the creation of a chair of cinema history and criticism at UCLA ; the conclusion of preliminary study on the restoration of the work of Satyajit Ray. The Round Table of IASA, ICA, IFLA, FAIT and FIAF has met to work on projects, to help the activities of the Technical Symposium for the beginning of 1999 at the Bibliothèque Nationale de France.

Oficina de Bruselas

1996-97 habrá sido un año importante para el desarrollo de la FIAF. El período se destaca por

L'année écoulée a été une année importante pour le développement de la FIAF.

Elle a principalement été marquée par l'unification de l'International Index to Film and Television Periodicals – le I.I.P. de Londres – et le Secrétariat de la FIAF de Bruxelles.

L'ensemble de nos bureaux fonctionne désormais rue Defacqz 1 à Bruxelles, dans un bâtiment abritant d'autres associations internationales. Ce fut une mutation laborieuse, demandant beaucoup d'énergie tant de la part de nos collègues de Londres que de ceux du Secrétariat de Bruxelles mais le résultat est là : la FIAF dispose dès à présent d'un instrument de travail mieux adapté aux tâches qu'elle devra accomplir dans l'avenir.

Cette période a également été caractérisée par la mise en oeuvre de techniques d'information plus récentes. Au-delà des contacts habituels avec nos affiliés et nos correspondants, affectés – il faut le dire – par une circulation de plus en plus chère et de moins en moins performante du courrier traditionnel, nous avons amélioré la communication avec certains de nos affiliés et correspondants grâce au courrier électronique (fiaf@mail.interpac.be), et notre information générale grâce à la page Internet ouverte par nos collègues de Californie : l'UCLA, l'Academy Film Archive et l'American Film Institute (<http://www.cinema.ucla.edu/FAF/fiaf.html>). Depuis sa mise en fonctionnement, il y a un an, quelques 1500 personnes ont de la sorte pu consulter ces pages. A cela s'ajoute l'augmentation de commandes de publications et de demandes de renseignements qui nous parviennent soit par le courrier électronique, soit au moyen du formulaire imprimé à partir de la page du web et conçue dans ce but par nos collègues de Los Angeles et Beverly Hills.

Au chapitre de nos relations avec d'autres organismes internationaux, il convient de signaler le renforcement, à partir des activités du Centenaire, de nos collaborations multiples avec l'UNESCO et les ONG. Au courant de ces derniers mois, nous avons pu bénéficier du financement de trois projets importants par l'UNESCO : la tenue de notre Congrès à Cartagena, Colombie ; la création d'une chaire d'histoire et de critique de cinéma à l'UCLA, la conclusion de l'étude préliminaire sur la restauration de l'oeuvre de Satyajit Ray. D'autre part, et à travers la Table Ronde des associations internationales engagées dans la conservation du son et de l'image – en particulier IASA, ICA, IFLA et FAIT, – il a été convenu de progresser dans la réalisation de projets d'intérêt commun, de favoriser les activités développées par le Comité de coordination technique – le T.C.C. – et d'envisager la tenue d'un Symposium technique conjoint – le J.T.S. Selon les précisions de notre Présidente, Mme Michelle Aubert, cette rencontre pourrait avoir lieu sous l'égide de l'UNESCO et du

Centre National de la Cinématographie, à la Bibliothèque Nationale de France, en collaboration avec les participants de la Table Ronde, au début de 1999. (C.D.)

Grant from the Getty Foundation

Following discussions with Clyde Jeavons about FIAF and its work, J. Paul Getty Jr – a major benefactor of the NFTVA and the British Film Institute in London – made a generous, unconditional donation to FIAF funds late last year of £10,000 (pounds sterling). President Michelle Aubert has warmly thanked Mr Getty on behalf of FIAF, and the EC will decide at its next meeting how best to use this windfall. One suggestion is to put it towards the expenses of guest expert speakers invited to FIAF symposia – a cost which FIAF has often found difficult to meet in the past.

The 1998 FIAF Summer School at George Eastman House

The 1998 FIAF Summer School will take place from June 7 to 27 at the George Eastman House, International Museum of Photography and Film, in Rochester, NY. This School follows in the tradition of previous summer courses directed by Wolfgang Klaue at the film archive of the Democratic Republic of Germany and Clyde Jeavons at the National Film and Television Archive in London.

This session of the FIAF Summer School complements the permanent, year-long course in film preservation held annually by GEH under the auspices of the Louis B. Mayer Foundation.

The Summer School provides an intensive training course for film archivists from all over the world. The strong technical orientation of the program demands that prospective students have some (but not necessarily very much) experience with film handling and archival practices. Coursework will focus on the preservation of moving images: from the

cambios que deberían mejorar las condiciones en que se desempeñan las actividades de la Federación. Se trata de la unificación del P.I.P. de Londres y el Secretariado de Bruselas en las oficinas de la rue Defacqz 1, en Bruselas; la implementación de nuevas técnicas de comunicación, de información y de ventas de nuestras publicaciones por medio de Internet, en colaboración con nuestros colegas de Los Angeles y Beverly Hills; la intensificación de nuestras relaciones con UNESCO, que se traduce en la financiación de tres proyectos, tales como el Congreso de Cartagena de Indias, la creación de una cátedra de Historia y crítica de cine en la UCLA; la finalización del anteproyecto de restauración de la obra de Satyajit Ray; el acercamiento a otras organizaciones no gubernamentales a través de la Mesa redonda que se reúne anualmente bajo los auspicios de UNESCO.

Don de la Fondation Getty

La FIAF a reçu de M. J. Paul Getty Jnr une donation généreuse et inconditionnelle de £10 000 (livres sterling) à la fin de l'année dernière. La présidente de la FIAF l'a chaleureusement remercié pour ce don ainsi que Clyde Jeavons qui a négocié cet appui.

Donación de la Fundación Getty

A finales del año pasado, la FIAF recibió de J. Paul Getty Jr una donación generosa e incondicional de £10.000 (libras esterlinas). La presidenta de la FIAF expresó su profundo agradecimiento a la fundación y a Clyde Jeavons, quién negoció el apoyo.

**Session 1998 de l'École d'été
de la FIAF à la George
Eastman House**

L'École d'été de la FIAF se tiendra à la George Eastman House, International Museum of Photography and Film, de Rochester, NY, du 7 au 27 juin 1998.

Cette session parachève l'année de cours consacrée la préservation des films tenu par GEH sous les auspices de la fondation Louis B. Mayer.

L'École d'été propose une formation intensive pour les archivistes de films du monde entier. Cependant, au vue de la forte l'orientation technique du programme, il est nécessaire que les étudiants possèdent une relative connaissance de la manipulation de la pellicule et des pratiques d'archivage.

Vingt places sont disponibles. La priorité est donnée aux affiliés de la FIAF et en particulier pour les candidats des archives cinématographiques provenant de pays en voie de développement.

La date limite d'introduction des candidatures est fixée au 31 décembre 1997. Pour tout renseignement complémentaire s'adresser directement au secrétariat de FIAF ou au Motion Picture Department at George Eastman House.

**Escuela de verano de la FIAF
1998 en Rochester**

La Escuela de verano de la FIAF tendrá lugar en la George Eastman House (G.E.H), International Museum of Photography and Film, de Rochester, NY, del 7 al 27 de junio de 1998.

Este programa completará el curso anual consagrado por G.E.H a la preservación de películas bajo los auspicios de la Fundación Louis B. Mayer.

La Escuela propone una formación intensiva destinada a archivistas de todo el mundo. No obstante, dada la fuerte orientación técnica del programa, es necesario que los participantes dispongan ya de una cierta experiencia en materia de tratamiento de películas y de práctica de archivos.

Se admitirán veinte participantes. Se dará prioridad a los afiliados de la FIAF y se considerarán especialmente las candidaturas provenientes de archivos de países en vías de desarrollo.

La fecha límite de solicitud de admisión es el 31 de diciembre de 1997. Para obtener informaciones complementarias dirigirse al secretariado de la FIAF o al Motion Picture Department de George Eastman House.

physical inspection, maintenance, and repair of material artifacts, to environmental control issues such as storage, temperature and humidity levels, and the architecture of film vaults. Instruction will place the physical dimension of preservation in the context of a broader institutional process that includes acquisition, cataloging, programming, copyright and other legal issues, the philosophy and ethics of preservation, and the curatorial and financial management of archives.

The School will invite several lecturers, instructors, and panelists from private laboratories, universities, and other FIAF archives. Classes will be held at the International Museum of Photography and Film, as well as at the GEH Conservation Center, located 15 miles north of Rochester, and at the Image Permanence Institute of the Rochester Institute of Technology. In addition, the course of study will involve visits to other laboratories, conservation centers, and films archives in the region, including MoMA's new facility in Hamlin, PA; the John E. Allen laboratories; and the Cinémathèque Québécoise in Montreal.

Enrollment is fixed at twenty students. First priority will be given to FIAF affiliates, with special consideration to applicants from archives in developing countries, or those with more modest resources. Non-FIAF members may also apply. After the School has filled all available positions, it will maintain a reserve list; should vacancies arise, the School will inform candidates on this list in a timely fashion.

A letter announcing the 1998 Summer School and its calendar will be distributed to all FIAF affiliates, together with a sample application which can be photocopied and distributed according to the needs of each institution. The deadline for submissions is December 31st, 1997.

Applications should also include a letter of recommendation signed by the head of the sponsoring archive. All department heads are encouraged to circulate the information on the Summer School enough in advance to let potential candidates to submit their applications. All those who wish to get additional information should contact the FIAF Headquarters in Brussels, or the Motion Picture Department at George Eastman House, 900 East Avenue, Rochester NY 14607, Phone 1-716-271.33.61, ext. 333 (e-mail: film@geh.org); Fax 1-716-271.39.70.

Our New Subscribers Nos nouveaux souscripteurs

Bruxelles

Nova, musée vivant du spectacle cinématographique

A l'initiative d'un groupe de cinéphiles, un ancien cinéma utilisé comme dépôt depuis une dizaine d'années et situé au coeur de la capitale, vient de rouvrir ses portes. Bâti au début du siècle pour le théâtre des capucines et transformé en 1935 par l'architecte Adrian Blomme, cette salle a subi plusieurs transformations depuis, mais l'architecte d'intérieur Luc Vincent réalise une salle idéale en respectant les architectures précédentes et la patine de l'immeuble. La salle comprend au total 180 places, possède un petit balcon ainsi qu'une authentique fosse d'orchestre qui fut mise à jour et restaurée. Le Nova, anciennement dénommé Studio Arenberg, était un lieu bien connu des cinéphiles Bruxellois pour sa programmation essentiellement non commerciale.

Aujourd'hui, nous voulons mettre en avant un «cinéma d'urgence», dont la programmation, thématique et hors norme, viserait à réfléchir sur le monde dans lequel nous vivons, plutôt qu'à consommer de la culture de masse. Cela fait longtemps qu'on attendait pareille initiative en Belgique!

L'Asbl *Cinévolution*, centre d'études et de recherches sur l'évolution du spectacle cinématographique situé à Mons, s'est jointe au projet et lui donne la dimension de musée vivant du cinéma. Le Nova, grâce à son architecture, son balcon, sa fosse d'orchestre, son écran CinemaScope de 8.5m et son foyer qui deviendra le « salon indien », révèle un lieu qui marie le passé et le présent comme aucune salle de cinéma en Belgique ne le permet. *Cinévolution* l'équiperait d'une importante collection de procédés, probablement la plus complète connue à ce jour.

La particularité, l'originalité et l'intérêt de la salle et de la cabine de projection proviennent de la possibilité de présenter les films dans les systèmes les plus représentatifs et les plus importants. Les films primitifs seront projetés dans le salon indien, et les films muets postérieurs dans la grande salle où les musiciens se tiendront dans la fosse d'orchestre. Une installation Vitaphone complète permet déjà d'entendre les premiers films sonores à l'aide du premier haut-parleur Western Electric. Une collection complète de haut-parleurs permet la reproduction des films sonores dans leurs conditions originelles couvrant ainsi toute l'histoire du son au cinéma. La recherche rigoureuse sur l'esthétique et l'histoire du cinéma ne doit-elle pas reposer sur une connaissance précise des oeuvres dans leurs conditions techniques spécifiques et donc originales et originelles?

Le Nova est un lieu où sera conservé le patrimoine du spectacle cinématographique, un lieu où chaque film, chaque oeuvre, quelque soit son époque, gardera sa valeur artistique originelle.

Dans le foyer situé en dessous de la salle, une exposition permanente retracera l'évolution de l'image et du son depuis les théâtres d'ombres et Volta, jusqu'à nos jours. Nous y trouverons par exemple: un projecteur équipé d'une lampe oxyéthérique, une installation Vitaphone, le Cinérama, l'histoire du CinemaScope, le D-150, l'histoire du son, de la stéréophonie etc. Le but est de concrétiser les trois grandes périodes fondamentales du langage filmique.

Jean-Pierre Verscheu

Nova in Brussels

Nova is a new kind of preservation organization, a cinema dedicated to the conservation of the history of film exhibition practice. Nova is in a restored cinema, the former Studio Arenberg, known as an art house but closed for the last dozen years. The plan is to feature specialized noncommercial programming. The cinema was built at the turn of the century as a theater, and has an orchestra pit, lending itself to the showing of silent films with musical accompaniment, while the Vitaphone installation, a CinemaScope screen, a collection of loudspeakers, etc., will permit the showing exhibition. A separate room will be used to show the very early cinema, while a permanent exhibition will trace the evolution of image and sound apparatus. The project is sponsored by a group film enthusiasts with the help of Cinévolution, the research center at Mons.

Amsterdam

Nederlands Filmmuseum

Les Ateliers d'Amsterdam

Suite à des restrictions financières, l'Atelier sur l'accompagnement musical a dû être annulé.

Le prochain Atelier, qui aura lieu en juillet '98, veut entreprendre une analyse anthropologique des films ethnographiques, coloniaux et autres, des débuts du cinéma aux années '50. L'année suivante, l'Atelier sera consacré à la structure des programmes des débuts du cinéma aux années post Deuxième Guerre Mondiale.

Los Talleres de Amsterdam

Por razones presupuestarias, los Talleres de Amsterdam reanudarán sus actividades recién en julio de 1998.

Un primer taller, intitolado Una mirada de los otros, analizará de un punto de vista antropológico películas de expediciones, etnográficas, coloniales y otras, desde los principios del cine hasta los años 50. El segundo, previsto, tendrá por tema la estructura de los programas, desde los principios del cine hasta el período de posguerra.

The Amsterdam Workshop

Severe budget cuts have forced the Nederlands Filmmuseum to change its plans regarding the Amsterdam Workshops for the next three years. Contrary to our earlier announcement (see *Journal of Film Preservation*, 52), the Amsterdam Workshop will be resumed only in 1998. Regrettably, the workshop on musical accompaniment, planned for July this year, has been cancelled.

The next Amsterdam Workshop, in July 1998, has been given the working title *A View of the Other*. For this workshop all of NFM's travel -, expedition -, ethnographic -, colonial - and other relevant material will be mined, from the earliest films until well into the 1950s. This half century covers more or less the period in which cinema quite literally determined our view of the world (colonial and other 'peripheral' societies in particular); since then television has taken over this task. In this workshop we want to investigate the ways in which all these views from abroad conceptualise their subject. In other words, the NFM wants to undertake an 'anthropology', not so much of the people and places depicted in this material, but, rather, of the films themselves and the attitudes assumed in their production and presentation.

The workshop planned for July 1999 will be devoted to the programme format, from the earliest film shows until the post-World War II era. This workshop will be a continuation of a series that was featured during the 1995-96 season and in which three typical (rather than authentic) programmes were presented in NFM's theatres, from the teens, the thirties, and the fifties respectively (followed by a future fantasy on the role of a film archive in the 21st century). Among the topics to be addressed are the programme as the unit of the film show, implications of the programme format for reception (e.g., intra- and inter-programmatic comment or reinforcement), links with variety (theatre) and television, etc.

For suggestions and/or possibilities of assisting in preparatory research, please contact Daan Hertogs and Nico de Klerk, Research Department of the Nederlands Filmmuseum, Vondelpark 3, 1071 AA Amsterdam. tel: 00.31.20.5891407, fax: 00.31.20.5891454.

London

The National Film and Television Archive

• The National Film and Television Archive (London) hosted the three-week FIAF Summer School for the second time in June/July 1996 (the previous occasion was in 1992) at its Conservation Centre in Berkhamsted. There were 36 participants from 30 countries, mostly representing FIAF or aspiring FIAF Film archives, but with the addition of a small quota of archivists from FIAT archives (International Federation of Television Archives) who hold significant collections of film materials. The course covered all aspects of film archiving, with an emphasis on hands-on technical work. Miraculously, despite traditional subsidising of

the more needy participants, the School achieved a break-even budget, thanks to substantial funding from UNESCO, FIAF, FIAT, the British Council, the NFTVA (which absorbed all staff costs and overheads) and - the turning point - a late grant from the European Union's RAPHAEL training fund. A full report and dossier will be circulated to FIAF members in time for the Cartagena Congress, and for publication in the next issue of the Journal.

Thanks to Anne Fleming and other senior staff, the NFTVA (London) was awarded nearly £14 million (pounds sterling) from the UK's National Heritage Lottery Fund in February 1997. This grant will go towards a five-year plan to examine, identify, select, catalogue and preserve the enormous backlogs of nitrate and safety film accumulated by the NFTVA over the past decades, but which the Archive has never had the resources to bring under control and (once preserved) make accessible for screening and study. This recognition of the heritage comes at an opportune moment, when government funding to the arts - and film in particular - is being severely cut back.

Clyde Jeavons

Le Centre de Conservation du NFTA (Londres) a accueilli l'Ecole d'été de la FIAF à Berkhamsted en juin/juillet 1996. Les cours ont porté sur les différents aspects de l'archivage des films.

En février 1997, le NFTVA (Londres) a reçu près de £ 14 millions de livre sterling du UK's National Heritage Lottery Fund. Ce subside permettra de travailler sur de nombreux films accumulés au NFTVA.

La Escuela de verano de la FIAF 1996 tuvo lugar en el Centro de Conservación del National Film and Television Archive de Berkhamsted en junio-julio de 1996, gracias al apoyo financiero de UNESCO, FIAF, FIAT, el British Council, el NFTVA y el fondo RAPHAEL de la Unión Europea. En febrero de 1997, el NFTVA (Londres) recibió 14 millones de libras esterlinas del UK's National Heritage Lottery Fund que permitirán preservar numerosas películas rescatadas por el NFTVA.

Buñuel! La mirada del siglo

Uno de los acontecimientos culturales más destacados de la Conmemoración del Centenario del Cine Español ha sido la muestra homenaje a la figura de Luis Buñuel organizada por el Museo Nacional Centro Reina Sofía, el Consejo Nacional para la Cultura y las Artes de México con la colaboración de la Filmoteca Española y el apoyo de la Asociación 100 Años de Cine y basada en el proyecto realizado por la Kunst- und Ausstellungshalle der Bundesrepublik Deutschland de Bonn en 1994.

Nacido con el siglo, Buñuel as sin duda el cineasta español más internacional y su obra está íntimamente relacionada con algunas de las grandes corrientes artísticas contemporáneas.

Por primera vez un museo ha abierto sus puertas y sus espacios a la obra de un autor de imágenes en movimiento, y este hecho no deja de ser significativo para el comienzo de nuestro segundo siglo de cine.

Tanto la exposición como la retrospectiva cinematográfica se inauguraron el 16 de julio pasado



Madrid

Filmoteca Española

Buñuel! Le regard du siècle

L'un des événements marquants du centenaire du cinéma, a été l'exposition en hommage à Luis Buñuel organisée en Espagne, en collaboration avec la Filmoteca Española, par le Musée National Centre Reina Sofía et par le Conseil National de la Culture et des Arts de Mexico. Cette exposition a été réalisée avec le soutien de l'Association 100 Ans de Cinéma, à partir du projet réalisé par la Kunst- und Ausstellungshalle der Bundesrepublik Deutschland de Bonn. Elle était articulée autour de trois thèmes récurrents de l'oeuvre de Buñuel : la pulsion du regard, la pulsion du désir et la pulsion de mort. L'exposition fut complétée par une programmation, au cinéma Doré, de l'oeuvre de Buñuel et d'autres films auxquels celui-ci attachait de l'importance. La manifestation fut ensuite montrée au Palais du Musée des beaux-arts de Mexico.

Los Olvidados. Filmoteca UNAM

y se clausuraron el 14 de octubre la primera y el 19 la segunda. La exposición "BUNUEL! La mirada del siglo" está articulada en torno a tres temas recurrentes en la obra del cineasta: la pulsión de la mirada, la pulsión del deseo y la pulsión de la muerte. Su desarrollo, en un espectacular montaje que ocupó dos grandes salas de la planta principal del Museo Nacional Centro de Arte Reina Sofía, se centra en el análisis de fotogramas de la película *L'Age d'or* y su relación con la obra de intelectuales y artistas que influyeron en Buñuel, con la exposición de dibujos, esculturas, collages, pinturas y objetos de los más relevantes protagonistas de los movimientos de vanguardia de la primera mitad del siglo. La masiva afluencia de visitantes durante los tres meses de exhibición en Madrid - 180.000 personas - se está reproduciendo en el montaje en el Palacio Museo de Bellas Artes de México, inaugurado el pasado 4 de diciembre con la presencia de las más altas autoridades del país, incluido el propio Presidente de México, Ernesto Zedillo.

La retrospectiva cinematográfica que se desarrolló en las salas del Cine Doré de la Filmoteca Española permitió la revisión de la obra completa de Buñuel, en copias nuevas facilitadas por los Fonds Luis Buñuel y el Museo de Bonn. También se programaron 73 películas de otros realizadores por los que Buñuel manifestó su interés en diversas ocasiones: surrealistas y vanguardistas de principios de siglo, cómicos norteamericanos del cine mudo, algunos contemporáneos de Buñuel en un abanico que abarca desde *Fatty at Coney Island* (Walter Lang, 1917) hasta *Blue Velvet* (David Lynch, 1986). A las 224 sesiones del ciclo asistieron 40.670 espectadores, con una media de 181 espectadores por proyección. El ciclo incluyó una copia sonorizada en español de *Las Hurdes*, realizada expresamente para la ocasión, para cuya locución se contó con la colaboración del actor - y amigo personal de Buñuel - Francisco Rabal. Todo el proyecto recibió el apoyo de la cadena de TV Cinemanía de Canal Plus, así como la colaboración de la Comunidad Europea e Iberia (Líneas Aéreas de España).

El catálogo de la exposición, del que se tiraron 2.000 ejemplares para España, se agotó en la última semana de la exposición y ha obtenido el "Bronze 1996" del prestigioso premio internacional "The Donside Graphic Designs Award", concedido anualmente en Londres a las publicaciones de mejor calidad editorial.

Praha

Narodni Filmovy Archiv

In November 1996, the N.F.U. began to create a film record of contemporary cultural and political life in the Czech Republic, including changes in the cities, smaller towns, and villages. This documentation is being shot on 35 mm Eastman color stock, at an annual rate of between 4,000-6,000 meters.

Events already filmed include the referendum of the Czech Republic's Senate, its establishment meeting, the visit of German Chancellor Kohl to Prague, and the opening of the archival cinema, "Ponrepo".

The N.E.U. opened the archival cinema "Ponrepo", together with a new library and study room, in the ancient Konvikt quarter on 2nd January, 1997.

This originally Gothic building, rebuilt in the Baroque era, has had an eventful history. In 1798, it had been the venue for concerts by Ludwig van Beethoven, as well as later appearances by Antonin Dvorak and Rubinstein. It was also the setting for the first Czech ball.

After World War II, Jiri Trnka's puppet film and cartoons were made there.

"Ponrepo" has a 118-seat capacity, and facilities for wide screen 35 and 16 mm Dolby Stereo and video screening.

It will be the location for the Symposium of the 1998 FIAF Congress.



Archive cinema PONREPO.

Le N.E.U. a ouvert le 2 janvier 1997 le cinéma 'Ponrepo' qui accueillera les participants du Symposium de la FIAF en 1998.

El 2 de enero de 1997, el N.E.U. inauguró la sala de exhibiciones 'Ponrepo', que estará a disposición del Simposio de la FIAF en 1998.

Los Olvidados and its second ending

Any moving picture archive worth its name not only for the quality of its content but also for the quantity of its titles, has its secrets and also its poltergeists who hide from technicians and cataloguers alike material which, if not indispensable for the vision of some specific film, does give an idea of how the production process was handled and of the censorship at the time of the film's making.

All this has to do with the find which has just occurred in the UNAM Film Archive of a « second ending » hitherto unknown, never shown, of *Los Olvidados*, one of Spanish-Mexican surrealist director Luis Buñuel's most important works.

At the end of 1996, the UNAM Film Archive helped mount the exhibition on 'Luis Buñuel and the Surrealist Movement', inaugurated in the Palacio de Bellas Artes in Mexico City, after having been shown at the Reyna Sofia Museum in Madrid, Spain, contributing a series of photographic amplifications of the film *Los Olvidados* (1950), the most important of Buñuel films made in Mexico and, in my opinion, perhaps the most important of his whole work.

We were going over the master we have at the UNAM Film Archive (the original negative no longer exists) in order to make internegatives of each of the photos selected. Our records indicated that the copy had nine reels but we were mistakenly sent only eight. However as the film ended correctly enough at the end of the eighth reel, I sent for the ninth, which had never been used and on that reel we found a second ending which had never been shown during Buñuel's lifetime (fortunately) and

Mexico

UNAM

Los Olvidados et sa seconde fin

Le UNAM Film Archive a retrouvé une seconde fin, jusqu'alors inconnue, du film de Luis Buñuel : Los Olvidados. Cette deuxième fin ne fut jamais montrée du vivant de Buñuel.

Bien que Los Olvidados ait connu, dès sa conception, des difficultés avec certains moralistes, tout commentaire sur la provenance de cette seconde fin ne sont que de simples spéculations. Nous supposons seulement que le producteur du film Oscar Dancingers, craignant la censure, fit tourner un autre dénouement en forme d'« happy end ». Grâce au triomphe cannois, cette seconde fin ne fut heureusement jamais utilisée.

Un segundo final de Los Olvidados

Los archivos de la UNAM localizaron un segundo final, desconocido hasta entonces, de Los Olvidados de Luis Buñuel.

Prosiguiendo con las vicisitudes sufridas desde sus principios por la película - debido en particular a reacciones moralizantes de aquel entonces - las conjeturas sobre este segundo final no dejan de ser de carácter puramente especulativo. Se supone que el productor, Oscar Dancigers, temiendo la censura, hizo rodar un segundo desenlace en forma de «happy end». Afortunadamente, gracias al triunfo de la película en Cannes, este segundo final nunca fué utilizado.



Los Olvidados. Filmoteca UNAM

concerning which no mention had ever been made. Any find of this kind is news, but more so when it concerns a director of the importance of Luis Buñuel.

The film *Los Olvidados* ran into trouble ever since its very conception, so much so that when it was first shown in Mexico (to a very scant audience) members of the film industry demanded that Buñuel be run out of the country. Pedro de Urdimalas, an eminent specialist in dialogue who had collaborated with Buñuel in the film, wanted his name removed from the screen. All these moralists (in the worst sense of the word) were offended, among other things, by the sight of a Mexican mother sleeping with her son's friend; and that of the young Mexican attacking and killing another from behind, then emptying the corpse's pockets. Animosity in Mexico diminished only when confronted with the film's triumph in Cannes.

Buñuel arrived in Mexico in the 40s, having left Spain when the Republic was defeated by Franco and his troops. After a brief stay in the United States where he worked in the New York Museum of Modern Art, he set up house in Mexico City.

Los Olvidados, made in 1950, is his third Mexican film. He spent several months visiting the city slums before beginning work on the script. Oscar Dancigers, producer of Buñuel's first films, while permitting him a great deal of freedom, drew the line, however, at some of Buñuel's more surrealistic ideas such as a symphony orchestra playing in a half-finished building site while a blind beggar is attacked by the « forgotten » children.

Right now all is speculation concerning the making of this second ending. Carlos Savage, the film's editor and without doubt the best film editor Mexico has ever had, says he knows nothing about the latter, doesn't remember having seen the rushes or having edited this extra material. However, we may presume that Dancigers, fearing the Mexican censor authority, had the second ending filmed ready to be used should the film be banned in its original form. In this second alternative Jaibo dies almost accidentally as he fights with Pedro for the 50 peso bill the Director of the Reformatory had given to Pedro for some cigarettes (with the idea of making him feel more at home in the school where his mother has left him). Pedro returns to the Reformatory with the money in his hand: a « happy end » in the worst cinematographic tradition.

Almost 50 years have gone by since the making of this masterpiece. Luis Buñuel declared many times that he had never filmed anything he was later ashamed of or was sorry he had done, and that this was his only advice to young film-makers: never to do anything contrary to their own beliefs and ethics. In my opinion this second ending would have gone against Buñuel's ethics, and for that reason I said earlier in this text that fortunately it had never had to be used. The Mexican censor authorities, this time at least, performed worthily.

Francisco Gaytan.

Legislation Assisting our Work at the Generalitat Valenciana Film Library Archives

Elena Vilardell Escot

The changes undergone by film archives and their conception in most cases considered as public institutions mean we must finally leave behind the times in which “legality” was got around by pirating or purchasing copies that did not legally belong to these, and hiding away in stores any films that disinterest, political censorship, commercial competition or sheer neglect would have otherwise caused to disappear.

Times have changed, and, though we might not have reached a fully satisfactory point as regards legislation, in Spain we have made considerable steps forward as regards the protection of film libraries’ interests, thanks to the 1987 Copyright Act. This states that “the expiry of works’ rights of usage shall determine their shift to the public domain” (Section IV, article 41). But of still greater importance, film libraries’ legitimate rights are specifically protected in Section 111, article 37 of said act : “holders of copyrights shall not be able to object to reproductions of works when these are made for non-profit mailing purposes by museums, libraries, record libraries, film libraries and magazine libraries or archives, of public concerns, or as part of institutions of a cultural or scientific nature and when this reproduction is undertaken exclusively for research purposes.”

The Valencian Film Archive was set up under the precarious conditions mentioned above at the beginning, but these have fortunately disappeared today, thanks to the Copyright Act and to having followed a film recovery policy which has based the creation of its resources on the preferential incentive of the legal deposit. To this end we have worked closely with the Spanish General Authors’ Association, which has been continuously assessing us on usage and property rights through an agreement.

There are many examples of films recovered with hardly any financial outlay, films which the owners of the support, as the exhibition rights had expired or did not legitimately belong to them, had tried to sell us at exorbitant prices. The situation was delicate, as when the legitimate holders of commercial exploitation rights had disappeared or were unknown, the obstacle consisted of recovering the material ownership of the remains, abandoned copies that had finally fallen into the hands of travelling salesmen, collectors, rubbish collection firms, etc. as unique originals on which to proceed with their restoration and safety reproduction.

The legal formula of the deposit contract, in which in theory there is no

**La loi au secours de la Filmoteca
Generalitat Valenciana**

Grâce à la loi sur le Copyright de 1987, la protection des intérêts des cinémathèques espagnoles a fait un grand pas en avant. En effet, cette loi interdit aux propriétaires des droits de s'opposer à la reproduction de leur film si elle est faite dans un esprit non-commercial ou dans un but exclusif de recherche. Cependant, cette loi ne remet pas en cause la propriété des droits ni leur valeur commerciale.

Nous invitons les autres pays à étudier cette loi qui protège de manière rationnelle les intérêts des cinémathèques, légalisant la reproduction de films afin d'en assurer leur conservation. Cette loi considère le cinéma comme un patrimoine culturel public indépendant de sa valeur commerciale.

Le message que veut faire passer la Filmoteca Generalitat Valenciana est qu'elle constitue un centre adéquat pour la conservation des films assurant ainsi, à long terme, la rentabilité du film au producteur. L'auteur est en faveur de subsides publiques permettant la préservation de l'héritage culturel espagnol qu'il soit artistique ou historique. Mais, il estime aussi que les producteurs devraient inclure dans leur budget une somme pour la conservation du film.

Enfin, l'auteur pense que les films pris en charge par les cinémathèques ne devraient plus être réclamés pour une projection lors d'une manifestation quelconque. Mais cela est l'étape suivante du combat.

contention as to the intellectual property of the item deposited, has both enabled us to gain time until the material found could be purchased at lower prices, and also, more importantly, to be able to act quickly on said material to assure its conservation, through the legal cover of said Copyright Act.

The aim was to send out the message to all those in possession of film material, and in 1992 we therefore undertook a recovery campaign for this material called "Nitrate 2000", whose results surprised even us. In this campaign the Filmoteca de la Generalitat Valenciana did not discuss the property or the commercial worth of the film that was to be legally deposited, emphasising only that its main aim was simply to consist of restoring the copy found to guarantee its conservation. The depositors continue to be its owners, and are provided with legal cover for something which they possess in secret, but the Film Archive preserves this and has full access to it. Our intention was to replace confrontation by co-operation, a strategy which in a short time meant we had a small but important collection of unpublished films. We called on the owners to negotiate with us, and offered to inform them, going strictly by the law, to what extent their rights went; but we also made them see that by taking the first step of depositing their films and allowing us to proceed with their restoration, also strictly according to legal provisions, we were not harming their legitimate rights in any way. This was a matter calling for some diplomacy, and one which enabled us to grow quickly, efficiently and without great economic outlays.

Diplomacy did not of course always give good results and we had to defend our work more aggressively on occasions. The following case, with which I suppose some of you will also have had experience, is a good example of this. On 11th April 1990 the Valencian film Archive purchased the materials found of the Valencian film *Moros y Cristianos*, made by Maximiliano Thous in 1926 (a film which was not finally edited due to production problems and one which was thought to be lost). It also assumed the commitment and responsibility of restoring and editing the film exactly in accordance with the indications given by its author. In clause four the heirs of the royalties gave us all the required powers to carry out our work. The day after this contract was signed, a Valencian distributor bought the rights from the heirs and attempted to force us to pay a large sum in order to show the restored copy on our own premises, as well as wanting us to hand over our internegative, a 35 mm copy and to pay for the costs for joining an allocation for a soundtrack to the copy of the film.

In consulting and examining the Copyright Act closely, we realised that one result of the agreement signed with Thous' heirs and the accomplishment of our work is that the Filmoteca de la Generalitat Valenciana is the AUTHOR of the film stemming from this work since the original film by Thous had been changed. This is covered in its article 21:

1. Changing the work including its translation adaptation and any other modification in its form from which a different work stems.

2. The copyright of the work resulting from the change shall belong to the author of the latter, with no detriment to the royalties or author's copyright of the earlier work.

According to what is laid down in this article, the copyright of the Film Archive over the restored and edited film is independent and compatible with the heirs' copyright and with the rights acquired by the distributor in respect of the commercial usage of the film, so that if they wanted we could get legal proceedings under way. And what is more, we could go by the act to its full scope and refuse to include a sound track for the film, because, as authors of the restored work, the Film Archive has a right that cannot be waived or transferred: "to demand respect for the integrity of the work and prevent any deformation, modification, alteration or offence against this which could mean any impairment of its legitimate interests or damage its reputation". (Article 14, 4). This right to modify the integrity of the restored work had not been acquired at any time by the distributor. For all these reasons, it had to waive all the claims made and be satisfied with what was agreed at the beginning.

I invite other countries to study this law thoroughly, as it rationally protects the interests of film libraries, legalising in its proper terms their work, which consists of assuring film conservation by means of reproduction. The Act furthermore looks at the nature of cinema as public heritage, as a cultural and original expression of a country which its citizens have the right to know of and preserve, independently of any rights for commercial exploitation.

Nevertheless, without the co-operation of civil society no law can assure compliance with its legal ordinances. Here we are referring to when the legal deposit is not voluntary but compulsory, a case in which the legal protection of our work has to be complemented by the real desire of all those taking part in the film process : producers and directors as creators of films and film libraries and archives as suitable stores for preserving these. And here we find that the communication between both parties involved is still lacking.

In Spain, and in large parts of Europe, film production is economically protected by the state. Producers are obliged to give an exhibition copy to the authority that was involved in the subsidy. These copies are finally given, in one way or another. Nevertheless producers, who do not seem to include conservation amongst their aims, find themselves practically wanting in liquidity when they have to give film libraries proper conservation materials. The result of all this is that the exhibition copies given tend to be the first reproductions with faulty timing, when they have not tried to get through the deposit requirements by presenting a reject or a copy without the soundtrack or double system print (image and sound separated). This has even got to the point of trying to present a video tape to be given the relevant certificate, promising to hand in the copy later on, with this audacity sometimes even extending to the tape being blank.

All these cases, which are just a small taste of what we find when the

La legislación al servicio de la Filmoteca de la Generalitat Valenciana
Gracias a la Ley de Propiedad intelectual de 1987, la protección de los intereses de las cinematecas españolas ha progresado considerablemente. El texto legal contempla la posibilidad de que «la extinción de los derechos de explotación de las obras determinará su paso al dominio público» y, sobre todo, que «los titulares de los derechos de autor no podrán oponerse a las reproducciones de las obras cuando aquellas se realicen sin finalidad lucrativa por (...) filmotecas (...) o archivos de titularidad pública o integradas en instituciones de carácter cultural o científico y la reproducción se realice exclusivamente para fines de investigación».

Esta ley permitió a la Filmoteca de lanzar su campaña «Nitrato 2000» cuyo objetivo primordial consistió en recuperar y restaurar el material así juntado gracias a la misma sin tener que referirse directamente a aspectos de la propiedad de los derechos ni a la rentabilidad comercial de las obras restauradas. El espíritu positivo de colaboración mantenido con los depositantes ha permitido, en poco tiempo, de constituir una pequeña pero importante colección de películas inéditas.

Amparándose en otro artículo del texto, la Filmoteca intentó defender sus intereses de forma más audaz erigiéndose en co-autora de la obra restaurada: «los derechos de propiedad intelectual de la obra resultante de la transformación corresponderán al autor de esta última, sin perjuicio de los derechos del autor de la obra preexistente» ... correspondiéndole sin embargo a la Filmoteca de «exigir el respeto a la integridad de la obra e impedir cualquier deformación, modificación, alteración que suponga perjuicio a sus legítimos intereses o menoscabo de su reputación».

A la protección legal del trabajo de las filmotecas y archivos debe sumarse necesariamente la voluntad de todos los interlocutores de la sociedad civil, concluye la autora.

dates for handing these items in come around, are what have led us, along with our community's authorities, to lay down clauses that are more restrictive every year, and explicit to ridiculous lengths, in order to define what is a proper projection copy for conservation. This is because our experience has involved getting us against certain producers who take advantage of the tiniest loophole in what is stated in said regulations in order to give us material that is no good for us but which comes within what is stipulated in the provisions.

ORDER dated 14th March 1995, issued by the Autonomous Authority's Culture Department organising aid for the audiovisual sector in the Valencian Community for 1995.

Within one of the points which stipulates the justification and payment of subsidies it requires:

2) A receipt for deposit of a copy of the subsidised production in original format and in perfect condition at the Filmoteca de la Generalitat Valenciana for compliance with its purposes, as well as two copies in VHS for the Central Office for Cultural Promotion.

ORDER of March 1996 of the Autonomous Authority's Culture Department, organising aid for the audiovisual sector in the Valencian Community for 1996.

2) A receipt for deposit of a copy of the subsidised production in original format and in perfect condition at the Filmoteca de la Generalitat Valenciana. The Filmoteca de la Generalitat Valenciana will only accept a copy which has not previously been projected and which fulfils the following conditions: original version, soundtrack incorporated, definitive editing properly graded print, original merge and bonnet for its exhibition. It will also deposit two copies in VHS for the Central Office for Cultural Promotion.

Settling the problem we have come up against does not come down to legal dictate, but to cultural and rational criteria that seek a stable pact of common interests between film libraries and producers and authors. The message that the Generalitat Valenciana Film Archive is trying to convey is that our archives are a proper centre for conservation which assure the profitability of the film produced for the producer in the long term. There is no contradiction involved. We are not interested in commercial exploitation rights, only in film conservation.

We are in favour of public authorities considering a suitable budget for the conservation of our cultural heritage, whether artistic or historical. Subsidies for film restoration work and safety reproductions of films, already inevitably deteriorated, are justified in exactly the same way as architectural work or pictorial repair on items passed down to us.

What is more difficult to justify, aware today of the problems of film conservation, is the fact that the costs stemming from proper long term conservation of the film produced are still considered to be the sole responsibility of public concerns and not of businesses. It is a strictly rational criterion for producers to take care not to destroy the original negatives (or negative) by printing for them numerous uncontrolled

copies, without having a safety internegative well stored away. As our colleagues at the Filmoteca Española are well aware, this is precisely what happened with the film *El espíritu de la colmena* made by Victor Erice in 1973, a very recent example of unjustifiable business irresponsibility, in which public film archives once more had to intervene, to save the only original negative that had practically been destroyed by making so many copies. What kind of a business culture does not take into account the conservation of its own goods?

Film conservation should be included in the producer's accounts planning, and even more so, in all the European productions whose main financing still depends on government protection, and in whose legislation (at least in ours) this already appears as a **production cost** :

e) Integral production costs shall include expenses for safety copy consisting of an internegative or reversal color intermediate and copies produced for exhibition and for compulsory submission to the Filmoteca de la Generalitat Valenciana, as well the costs of dubbing or subtitling into any one of the of the official languages of the Valencian Community.

In the same way, it is unacceptable for producers to give in copies required and later claim these for exhibition in series or festivals, or for film archives to fall into this error. The material handed over to film archives by producers should be for conservation and not for exhibition. We should not feel obliged to loan this out, and this is the next step we are going to take.

A Modern Art of Ruins

Notes on film restoration

Dominique Païni

“The Beautiful is like a God, a piece of Beauty is wholly Beautiful”. (Auguste Rodin)

Over the course of many years, for the pioneering film archivists, the preservation and presentation of cinematic works concerned complete films only. It involved locating, preserving, and exhibiting films in a maximal state of completion. A kind of logical identity was thus implicitly established between a complete film and a preserved film.

An isolated piece of a film, the filmic fragment, lacked any curatorial status for a long time. Yet, a history of the cinema has been attempted while ignoring, finally, considerable facets of world film production, reduced to mere residuals of destroyed ensembles, to bits mysteriously saved from material-chemical destruction, in short, reduced to the state of filmic ruins.

ONE history. Today we recognize that several are possible. Nonetheless, that first history was written according to a standard of wholeness, or of that which was judged to be whole, even if only provisionally.

But for the past dozen years, archivists have focused their attention on the history of the “early cinema” (before 1910), the films of the decade 1910-1920 and the early part of the 1920s. And it isn't unusual for certain festivals dedicated to the rediscovery of “cinéma retrouvé” to program film fragments, on occasion minute ones. (We can never confirm, for early cinema, the definitive character of the loss.)

Like marmoreal vestiges from antiquity, lapidarian films have been endowed with cultural and cult values beyond any they would seem to merit if judged strictly from the point of view of their fiction, of their dramaturgical success, of their *mise en scène*, of their importance in marking and revealing the authorial strategies of a director. For incomplete films are pulled beyond the usual standards of evaluation emergent from judgments of taste. It's another truth that the fragment of a lost film points out, one relatively estranged from a rigorously platonic aesthetic which can only evaluate Beauty by measure of a work's state of completion and finality. The suspension imposed by the temporal and narrative rupture of an incomplete film voids the role of *intention in Art* in any qualitative evaluation of an initial work. In the first place, because a preserved piece of film “dramatizes” the history of the film as an object, thereby compensating, through a sort of transfer that enhances the materiality of the film stock, for the dramaturgical frustration seeping out of the narrative gaps. In a second, the same film fragment imposes new values which we might find in a description by the art historian Alois Riegl: an “objective historic value” and a “subjective value of age”⁽¹⁾; in other

terms, knowledge of the work objectivized and knowledge of the qualities which still *uncannily* reside in the work, albeit mutilated. Riegl opposed these two values as mutually exclusive, refusing to conceive that the poetic contemplation of ruins can coexist with archeological knowledge. Others, Cesare Brandi ⁽²⁾ among them, would to the contrary defend the aesthetic and historic bipolarity of a restored fragmentary work as a necessary condition for access to its truth: to restore would then give rise to an action as philological as *critical*.

Whatever be the outcome today of this important philosophic point, the interest brought to bear on the “high epochs” of the cinema has upset the routines of the traditional cinephile and created within film museums a new kind of relationship with the works preserved. Like the great art and sculpture museums, film archives today attend to films in a state of *ruin* although this no longer serves to breed indifference or to deflect interest. To the contrary, it's as *films in ruins* that collections lead film historians, researchers, and cinephiles to accept seeing the exhibition of degradation and fragmentation as curatorial operations. Thus, as Michel Serres once remarked, film archives discovered that they, like other institutions, were founded upon and for the conservation of relics. The partial film ceased to be a *stage* of knowledge of film art, secretly hidden and often badly preserved, but became a *term*. Mutilation was perceived as completion.

If the film world discovered in its turn the strange perceptual and intellectual experience that's born in the vision of a fragment which seemingly lacks nothing, nonetheless the unknown beginning and unresolved end of a narrative in rhythmically edited images breeds frustration and a brutal sensation of incompleteness. But then as Michel Serres ⁽³⁾ would once again remark - gestures that bring destruction to statues resemble those that sculpt in creation - rupture in the passage from one shot to another implicitly makes the filmic fragment acceptable. The cinema is after all one of the arts whose mechanics insist most strongly on the relationship between autonomous parts (the sequence, the shot) and the work in its entirety (the film).

Film art is at once an art and a commercial amusement, having integrated, with greater difficulty than the other arts, the incomplete and the effects of suspension. While since the Renaissance the *non finito* has been accepted as a mode of figuration influenced by the discovery of ruins and their plastic and poetic “recycling”⁽⁴⁾, André Chastel recalls that, in fact, the world of the Renaissance would not tolerate the sight of the ruined object. From whence the widely engaged practice of completing mutilated statues (Cellini).

The taste for and the poetic enchantment of the ruin are romantic dispositions par excellence. Among poets, one can consider that it was Baudelaire who was the first critic and theoretician to admit, to “confess” his interest in, as he notes on the occasion of the Salon of 1859, the exhibition of the mutilated. From Winckelmann - ideal beauty in the perfection of the fragment - to Rilke's commentary on Rodin, the incomplete, the fragment, the mutilated ceaselessly increase their presence in

Un art moderne des ruines

Depuis que les archives se sont préoccupées du cinéma des premiers temps, il n'est pas rare que certains festivals programment des fragments de films parfois infimes.

Souvent ces films lapidaires ont été dotés d'une valeur culturelle et culturelle au delà de ce qu'ils paraissaient mérités. Les cinémathèques, elles-mêmes, se préoccupent aujourd'hui de ces films en ruines. Le film partiel, selon l'auteur, cesse d'être une étape pour la connaissance de l'art cinématographique, mais devient une fin en soit.

Cependant, l'art du film a intégré, plus difficilement que les autres arts, l'incomplet et les effets d'inachèvement alors que dès la Renaissance, le non finito a été accepté comme mode de figuration. Aujourd'hui règne un nouvel état d'esprit dans les cinémathèques vis à vis du mutilé et de l'incomplet. Les commémorations du Centenaire du cinéma et l'influence du cinéma moderne sur la sensibilité des responsables des cinémathèques ont, sans doute, favorisé ce changement.

« L'imaginaire des ruines » a été un thème obsédant des fictions du cinéma depuis ses origines. Ainsi de Jasset à Godard, cet imaginaire a souvent été présent comme décor de film. Histoire(s) du cinéma de Godard va encore plus loin en articulant préservation et monstration de manière inédite dans un “montage-attraction” qui extrait les films hors d'une histoire linéaire et téléologique.

Un arte moderno de las ruinas

Desde que los archivos se ocupan del cine de los primeros tiempos, suele ocurrir que algunos festivales exhiban fragmentos - a veces ínfimos - de películas.

Estas obras - a menudo lapidarias - fueron adquiriendo un valor cultural mayor del que parecían merecer. Las mismas cinematecas se preocupan hoy por estas películas en ruinas. El film parcial, según el autor, deja de ser una etapa del conocimiento del arte cinematográfico para convertirse en un fin en sí mismo.

Sin embargo, mientras que desde el Renacimiento el *non finito* había sido aceptado como modo de figuración, el arte del cine integró, con más dificultad que las otras artes, lo incompleto y lo inconcluso.

Hoy, en las cinematecas, reina una nueva actitud hacia lo mutilado y lo incompleto. Los festejos del Centenario y la influencia del cine moderno sobre la sensibilidad de los dirigentes de las cinematecas han, indudablemente, favorecido est cambio.

Desde sus orígenes, «Lo imaginario de las ruinas» ha sido un tema obsesivo de las ficciones del cine. Tal es así que, de Jasset a Godard, este imaginario ha servido de escenario a numerosas películas. *Histoire(s) du cinéma de Godard* va más lejos aún articulando preservación y exhibición en un «montaje-atracción» que sustrae al cine de una concepción linear y teleológica de su historia.

museums, in the imagined realm of artists and works of art theory, “starting points for interesting chains of ideas” (Novalis).

But to be projected, presented, a film can't be considered ruined. As soon as programming was but considered, the filmic fragment, justifying a particular care in preparation for projection, met the modern taste for the unfinished and the sketch.

The *non finito* in film art has only been conceivable from a “formalist” (from Antonioni to Rivette and Ruiz), if not a mannered, point of view, in modern cinema. This explains, no doubt, the slight material and poetic attention that administrators of film archives (at times “conservators” in their tastes) have shown to the ruins of certain films, long considered mere regrets, if not disgraces, that were necessary to hide or to forget, are recovered. With that said, it's not in the name of modernity that the directors of film archives will charge themselves with the restoration of fragments from here on in. (To the contrary !) The simple absence of insert titles already constitutes a first stage of ruination. What's to be said about those extremely incomplete works, recovered in recent years, by Victorin Jasset (*Protéea*, 1913), by Maurice Tourneur (*le Friquet*, 1913), or Film d'Art of Italy? In the manner of lacuniary sculptural ensembles, some films are today recognized as works “wholly apart”, I am tempted to say, even though incomplete, in ruins. Accommodated (*The River* by Frank Borzage 1928, mutilated, and *I, Claudius* by Sternberg 1937, unfinished) or not (many Pathé primitives, for example), filmic fragments have at once value in and of themselves and for the lost ensembles to which they belong. They have become individualized elements and “completed”, and yet nonetheless dependent on non-presentable totalities. The absent presence of those totalities reinforces the individualization of these fragments, and authorizes, invites even, their showing in random order - without care for any overarching programmatic element - in disorder, in chaotic “reserve” preceding the program of complete films. It's thus that film museums have been invaded by a veritable “imaginaire des ruines”, encouraged by the interest of governments and certain international institutions concerned with our film heritage, immense “image banks”, memory of a soon to end 20th century. Between the valorization of the filmic “ruin” and recent notions of film heritage and cinematographic memory, a certain coherence seems to emerge. For the recovered fragmentary excerpt is, above all, a sign of the memorable, a paradoxically *monumental* manifestation of a lost film. Since stamped with the seal of remembrance, the filmic fragment is, in a certain way, banished from the visible spectrum. As a manifestation of the memorable, the filmic fragment arises from and returns to the sketch and favors the aesthetic acceptability of incompleteness (the sketch is what one exhumes from the truth of a work in so much as it's the memory of a structure, incompleteness stage, covered over by the work itself).

An amusing reversal is recently observable however: The importance of a restoration isn't far from being judged by measure of the fulguration of a recovered fragment, of a sequence in tatters, of a single frame sumptuously restored to its original colors, of a burst of celluloid, fleeting but

monumentalized by the orchestration of the score that accompanies its presentation. The very act of presenting “films en ruines” (before a program of fully restored works), promotes an effect of truth about absent and lost totalities. To paraphrase Theophile Gautier, one can suggest that many films appearing “thus mutilated, easily pass for masterpieces”. Bourdelle once wrote to Rodin: “At least when lost, works are loved with grandiose memories, whereas once restored, they close our souls and lock our hearts”. One could say as much at times for the art of the cinema.

If the museographical-musical accommodation of celluloid ruins finds its equivalent in those elegant and sophisticated curatorial scenarios that glorify shards of Etruscan glass or a mutilated bust of an Athenian Aphrodite, it nonetheless represents a considerable step forward in the evolving mission of those charged with preserving and showing film art.

The commemoration of the cinema’s centennial has doubtless favored this new attitude toward the mutilated and the incomplete. From the incomplete to the unfinished, or to put it otherwise, from the memorable to the sketch, the poetic passage is traversed with legitimacy. Too, regardless of the polemical doubts voiced above, the importance of the modern cinema’s influence on the sensibilities of film curators in encouraging interest in filmic ruins is undeniable. “Narrative deconstruction”, the sensorial-motor disconnects that Gilles Deleuze describes, figures of emptiness and wandering sense, the challenged centrality of a story’s main character - so many aesthetic techniques that have given rise to a feeling of irresolution in the films of modern cinema. Recent concepts of film curatorship couldn’t help but be thoroughly marked by this cinema, all the way through to the restorers’ tastes. Similarly, weren’t Poussin’s works restored in knowledge of Warhol’s day-glo silk-screen flats? Contemporary production values - television, modern cinema, video-clips - influence methods of early film reconstruction: titles, rhythms and edits, digital colorization, appraisal of fragments.

Conversely, curatorial methods have given rise in turn to singular filmmaking and scripting styles, as programs in museum antiquities departments and the excavated Roman Forum have engendered modern art works marked by melancholic historiography⁽⁵⁾.

The rediscovery of yesterday’s films by modern filmmakers has impacted the aesthetic of their work. From Rivette, discovering the Feuillade series, without titles, incomplete and projected with episodes following one upon another, to the “found footage” of experimental filmmakers, cinematographic ruins stand in a binding relationship with the modern cinema since the 1960s. This art of ruination is linked to disasters, to meltdown, to deconstruction, to chaos. Since Schlegel or Holderlin, we are familiar with the relation between the disorder of archeological finds, the chaos of the first digs, and the fragmentary writing style of Romanticism which is none other than the origin of modern literature of the 20th-century. *Les fragments de l’Athenæum* and *Hyperion* attest to this influence. I believe it justified to transpose this event from the last century to the recent decades of the 1950-60s. The first tentative attempt at

a “cinematographic dig” sponsored by Henri Langlois could have deeply marked the directors of the New Wave and, even more so, the post-New Wave generation, the generation of Garrel and Eustache, for whom the discovery of film history was achieved in a more “Romantic” fashion, one less intellectualized than that of their predecessors⁽⁶⁾, which might explain the non-linearity of their aesthetic.

The incomplete gave rise to dreams. Then the unfinished promoted reflection and creation. From here on, the incomplete gives rise to thought as well. Thus has “l’imaginaire des ruines” been an obsessing theme of the fiction film since its beginnings, often as a simple decor in Film d’Art productions, toga dramas, Hollywood war pictures, Italian néo-realism... From these great moments in film art, it would be easy to excerpt cases, weaving together the many theoretical and illustrative threads.

For example, Jasset’s *Dans les ruines de Carthage* (1910), dating from the earliest period of the fiction film, is crisscrossed by a fascination for ruins and by an investigation into visual melancholy. At the other end of cinematic history, in the vanguard of modern cinema, Jean-Daniel Pollet’s *Méditerranée* (1963) “reflects” the ruin as a structuring poetic. Produced the same year as *le Mépris*, Pollet’s film echoes Godard’s meditation on the cinema: the meeting between Mediterranean ruins and a lapsed classical cinema under the triple auspices of Fritz Lang, the abandoned back lots of Cinecittà, and Holderin, poet of ruins, author of *Hyperion*. From *Germany Year Zero* (Roberto Rossellini, 1947) to *Germany Nine Zero* (Jean-Luc Godard, 1990), it’s about the transmission of ruins: from those of ante-bellum Berlin to the rubble left in the wake of the communist collapse; from néo-realism to modernism; from the death of a child, carried away by the cynicism of the “new” world, to the crisis of faith of spy Lemmy Caution, brought on by the disappearance of ideological and geographical frontiers. The decor of the two films is a ruined Berlin - first razed by the allies, then orphaned by her wall.

Godard has always deliberately produced works of “recyclage” and homage. Thus, his work in progress, entitled *Histoire(s) du cinéma*, is the undertaking which most directly concerns contemporary film libraries since it articulates preservation and monstration in a novel manner. The *Histoire(s) du cinéma* are programs of numerous film excerpts, as if Godard had “found” aged and sumptuous filmic fragments and joined them according to transformational and metamorphosing principles.

Modern art of ruins, novel “digs”, “tomb for the eye”, the report and the video montage constitute a “montage of attractions” of a new order that pulls films out of a linear and teleological story to re-edit them according to a logic that is neither narrative nor chronological. Film fragments are torn from their initial “site” - that of the visible - to be poured into that of the memorable, as is the case for the remnants of antiquity we find displayed in museums. Godard structures a “musée imaginaire” which irresistibly evokes that of André Malraux. It reveals how programming by film museums is regenerative of an aura that enriches film art, at the expense of some lost celluloid.

(1) *Questions de style*, Hazan, 1992.

(2) *Origine du drame baroque allemand*, Flammarion, 1985 et *Teoria del restauro*, Einaudi, 1963.

(3) *Catalogue le Corps en morceaux*, Réunion des Musées Nationaux, 1989.

(4) “The practice of modern sculptors to exhibit a torso as a complete work of art could never have seen the light of day if the works of antiquity had survived in bronze rather than in broken marble” *The Story of Art*, Kenneth Clark, 1956.

(5) “Modernity will consist precisely only in exploiting this art of the fragment and in valorizing that debris, in the nostalgia for a lost unit.” Jean Clair, *Méduse*, 1987.

(6) See Garrel’s film *les Ministères de l’art*.

The New Lot Renewed

Roger Smither

The Event

On 22nd April 1996, Sir Peter Ustinov attended a special event in the Cinema of the Imperial War Museum. The occasion? A screening of the “lost” British Army training film *The New Lot* which he had scripted (with Eric Ambler) and in which he had acted the part of a nervous young conscript under the direction of Carol Reed. Not only does its distinguished pedigree make *The New Lot* interesting in its own right: there is the added interest of its role as the forerunner of the Carol Reed feature film *The Way Ahead*. To borrow a metaphor from Sir Peter Ustinov’s own speech at the screening, if *The New Lot* was the chamber work then *The Way Ahead* was the full orchestral variation. A copy of the lost “chamber work” had been traced in the National Film Archive of India, and brought to London by the Imperial War Museum Film and Video Archive. Following the screening, Sir Peter made a speech and then answered questions from a delighted audience about *The New Lot* and other aspects of his wartime involvement with film: his memories, seasoned as usual with his astonishing range of accents and anecdotes, made it a wonderfully entertaining occasion.

The one thing wrong with the whole event was that the only date suitable for Sir Peter was right in the middle of FIAF’s Annual Congress. Even though his heart was in the IWM Cinema as Sir Peter mounted the stage, the writer of this piece was physically in Jerusalem, and had to experience the event vicariously, through the photographs, sound recordings and video copies of the television coverage that his colleagues made for him ...

Background

The New Lot, an official training film produced by the Army Kinematograph Service (AKS) for the Directorate of Army Psychiatry (DAP), was made to tackle specific morale issues in the British Army of 1942/43. By that time, conscription in the United Kingdom had already embraced most of the male population between the ages of 20 and 30, and the net needed to be cast wider, to include older and younger men. Many of the new conscripts knew from the ‘blitz’ of civilian bombing what the effects of modern munitions could be. Others were now called up from occupations previously exempt from conscription and resented the change in the rules. These and other differences extended the range of normal and often justifiable worries and complaints among recruits, as well as creating tensions within units in which such a variety of conscripts were thrown together. As Eric Ambler has written, “the prevailing mood among the new intakes was becoming one of fatalistic bloody-mindedness”. *The New Lot* sought to anticipate such anxieties and to demon-

strate how unfounded they were. It was, in Peter Ustinov's words "a film specially for those who had just entered the army, a film in which the bridge between civil and military life would be created by means of humour and comprehension".

The film takes five very different new recruits, with all their vocal concerns and grievances, and shows how an unexpectedly and at times self-effacingly concerned Army turns them into an efficient, well-motivated team. Domestic difficulties and problems of personal attitude are overcome, and by the film's close the five are able to score a tactical victory over a Home Guard unit in a training exercise and to laugh knowingly at the foolish heroics on display in a war-film at the local cinema (a self-mocking cameo performance by Robert Donat) before leaving to play their part in their country's war effort. That such a story-line is something of a cliché in the "war film" does not detract from the skill with which this particular film was made - nor reduce the surprise of finding such a film made under the auspices of the Army itself..

The film's ability to identify with its target audience was helped by the fact that both its authors had experienced Army life as private soldiers. Ustinov, in fact, was destined never to escape into officer status - unlike most other actors and members of the pre-war film and theatre world who entered the forces as officers or rapidly made the transition. Ustinov and Ambler matched the target audience well in other ways: Ustinov was just out of his teens, Ambler in his thirties. Above all, to quote Ambler again "We understood bloody-mindedness, both our own and that of those in authority over us. We were capable of finding it funny. We were both strongly in favour of our side winning the war."

The film was made at Wembley, in the old Fox Studios which the AKS under Thorold Dickinson had taken over. In addition to Dickinson and the two writers already named, the AKS team at that time (described by Ustinov as "a unit composed of film-makers posing as soldiers") also included writer Jack House, composer Richard Addinsell, cameraman Freddie Young, film editor Reggie Mills, and director Carol Reed - though not all of these are known to have worked on *The New Lot*. As *The New Lot* shows, AKS had no difficulty on calling on a wealth of acting talent as well.

According to both Eric Ambler's autobiography and Nicholas Wapshott's biography of Reed, *The Man Between*, the finished film ran into initial hostility from Army 'top brass' already smarting under the ridicule directed at the military establishment by Powell and Pressburger's *Life and Death of Colonel Blimp*. In the circumstances, a film which gave most of its sympathy to reluctant conscripts was not calculated to appeal. "You can't call those men soldiers - they do nothing but grumble" was one reported comment. Senior officers may also have disliked the almost socialist tone of the discussion the 'new lot' have - in an episode typical of British propaganda at this time - about the society that should be built in Britain after the war. According to Eric Ambler, the film more or less

vanished at this point. Wapshott, however, describes “a smart rearguard action mounted by psychiatrists within the DAP” and by others to save the film, and Peter Ustinov, speaking at the Museum, recalled how, later in the war when he was back in the ranks and undergoing a new course of Army training, he was made to march 18 miles to attend a screening of this, his own film, so his memory confirms Wapshott’s account.

The Way Ahead

Whatever its fate as a training film, *The New Lot* next became involved in a publicity war between the British armed services - a war which the Army was perceived to be losing. The Royal Navy had done very well out of Noel Coward’s dramatisation of the HMS *Kelly* story in the feature film *In Which We Serve*. The Royal Air Force had gained similar prestige from Harry Watt’s *Target for Tonight* and Powell and Pressburger’s *One of our Aircraft is Missing*. The Army felt it needed a similar coup. This was a feeling in which Brendan Bracken, Minister of Information, concurred. David Niven, then technically an officer in the Rifle Brigade, was asked to help in this project. After seeing *The New Lot*, Niven decided he had found his story.

With the same director and writers, and with many of the same cast, the result was *The Way Ahead*, a commercial Two Cities feature film shot at Denham Studios. While the underlying story line is recognisably the same, there are differences between *The Way Ahead* and *The New Lot*. In the feature film, the squad of recruits is larger, and Ustinov is no longer one of them (he appears in a character role towards the end of the film, as the initially hostile French-speaking tavern owner in a North African village where the unit must take up position). The new film has considerably more action; and, above all, in adding a starring role for Niven himself as the men’s sympathetic but charismatic officer, it risks diluting with the spoken and unspoken messages of class structure precisely the focus on the experience of the ordinary conscript soldier which had been the strength of *The New Lot*. Nonetheless, *The Way Ahead* manages to shrug off most of this danger and remain true to the spirit of the original film: the men are well characterised and given many of the best lines, and the film avoids the simplistic temptation to show them achieving an easy triumph at the end. Famously, the film ends with its heroes advancing determinedly into the dust and smoke of an unresolved battle, and with a closing title that reads not “The End” but “The Beginning”.

The Way Ahead coincidentally had its West End opening at the Odeon Leicester Square on D-Day, 6th June 1944. Although at least one voice in the Army grumbled that it was the wrong film for the time (the preferred image for the British Army should, it was argued, now be one of action, not of training) it achieved the desired critical success, in Britain at least. Writing in *The British Film Yearbook*, 1946, Peter Noble said “Starting out as an Army training film it finally appeared in its finished form as one of the finest films ever. It was a landmark in British pictures, for it proved

The New Lot restauré

Le 22 avril 1996, Sir Peter Ustinov était au Cinéma de l’Imperial War Museum à l’occasion de la projection du film d’entraînement “perdu” et retrouvé; *The New Lot*, (de Carol Reed, 1943, 42 min) dont il fut le co-scénariste (avec Eric Ambler). “Merci pour ce moment de nostalgie!” lança Ustinov en guise d’introduction à son allocution.

L’un des intérêts esthétiques de ce film est qu’il servit d’esquisse au film de fiction *The Way Ahead*, de Carol Reed. “Si *The New Lot* était de la musique de chambre, alors *The Way Ahead* était la variation symphonique du même thème” dit Sir Ustinov à son public.

Ustinov rappela qu’il s’agissait d’un film réalisé “spécialement pour ceux qui venaient de rejoindre l’armée, un film dans lequel le pont entre vie civile et vie militaire serait tendu au moyen de l’humour et de la compréhension.”

L’histoire de cette retrouvaille relève de l’activité souvent passionnante des archives du film et passe notamment par l’inclusion de *The New Lot* dans le livre *Missing Believed Lost* publié par le NFA en 1992, le dépôt d’un lot de films en nitrate par le ministère de l’Information de l’Inde auprès du National Film Archive of India et la coopération entre archives au sein de la FIAF.

that the resources of this country, though taxed and strained by war, could be harnessed to the creation of a film which, as a work of art and an invaluable vehicle of goodwill propaganda, could not have been better.”

“Lost” and found

Despite its importance as the forerunner of *The Way Ahead* and, according to at least one source, despite its continuing use as a training film within the Army after the end of World War II, it has long been assumed that *The New Lot* was a “lost” film. In an article for *Sight and Sound* (Spring, 1981) with the title ‘*The Way Ahead* - case history of a propaganda film’, Vincent Porter and Chaim Litewski wrote “Although the film was apparently still shown to Army recruits until a few years ago, it seems there is no longer a print of *The New Lot* in existence”. In his authoritative 1989 book *Images for Battle*, Clive Coultass disagrees about the use but not about the loss: “the film was not used and no copies of it survive”. (The fact that the title is omitted from War Office catalogues of training films in the post-war era offers confirmation that Coultass is correct in saying the film was not used.) In the National Film Archive’s 1992 publication *Missing Believed Lost*, *The New Lot* is described as “one of the most urgently sought-after lost documentaries of the sound era”. Happily, the pessimism proves to have been misplaced and the quest is at an end.



1996: Sir Peter Ustinov and the Director General of the Imperial War Museum, Robert Crawford, on the stage of the Museum’s Cinema. (Imperial War Museum photograph number IWM 96/28/10)

For their essential role in recovering this “lost” item for the modern student or historian of film in the United Kingdom, the Imperial War Museum Film and Video Archive gladly acknowledges the debt owed to its colleagues at the National Film Archive of India. In the course of a meeting of the International Federation of Film Archives in the autumn of 1993, the NFAI’s Director, Suresh Chabria, met the writer of this piece and mentioned to him that the NFAI had recently received from the Indian Ministry of Information a quantity of nitrate material which appeared to include a number of British documentary and propaganda films from the war period. They discussed ways in which the two archives might cooperate in preserving this material, and began to exchange information. *The New Lot* appeared on the first list of titles sent to London from Pune, and was immediately marked by the IWM as a high priority for action.

Coverage of the title held in Pune proved to include pre-print material as well as viewing copies, and arrangements were made to ship a fine-grain nitrate positive to London for processing by the IWM both for its own preservation and access purposes and to meet the needs of the NFAI. Because of the quality of the material received, the Museum has on this occasion no heroic tale of restoration to tell: it is instead a pleasure to offer this story as a testimony to the spirit of cooperation which FIAF

promotes between its members, as an only too rare example of a happy ending to the story of a “lost” film and as the excuse for an occasion which gave all who attended it a great deal of pleasure. “Thank you for this moment of nostalgia,” said Sir Peter Ustinov at the start of his speech: “It is somewhat alarming after all this time to see oneself moving with such freedom, and fiddling with lethal weapons ...”

Published sources quoted or referred to in the above text:

Peter Ustinov: *Dear Me* (Penguin Books, 1978)

Eric Ambler: *Here Lies ...* (Weidenfeld and Nicholson, 1985)

Nicholas Wapshott: *The Man Between* (Chatto and Windus, 1990)

Peter Noble (compiled by): *The British Film Yearbook* (British Yearbooks, 1946)

Vincent Porter and Chaim Litewski: ‘*The Way Ahead* - case history of a propaganda film’ in *Sight and Sound* (Spring, 1981)

Clive Coultass: *Images for Battle* (Associated University Presses, 1989)

Allen Eyles and David Meeker: *Missing Believed Lost* (British Film Institute, 1992)

Filmographic details:

This information is offered for any interested documentation departments, researchers or students who may find it useful. Many previously-published references include incorrect cast details, for example wrongly listing as appearing in *The New Lot* actors such as Stanley Holloway who in fact appear only in *The Way Ahead*. The following details incorporate identifications made by IWMFVA staff as well as suggestions received with gratitude from colleagues elsewhere in the IWM and from Sir Peter Ustinov, Peter Newbrook, Luke McKernan of the NFTVA and others. I am particularly grateful for the information received from Peter Newbrook, who supplied many additional credits and cast names. Of special interest in the latter category, Mr Newbrook drew our attention to a rare - possibly unique - on-screen appearance by Eric Ambler (seen briefly as a gunnery instructor with Bernard Miles). The information given below is now accurate to the best of our knowledge, but if anyone is able to add to or correct any part of it, the IWMFVA would be very pleased to hear from them.

The New Lot (GB, [Carol Reed], January 1943, 42 mins)

On-screen credits are limited to the statement “Supervised by an Officer appointed by the General Staff; Produced for the Directorate of Army Kinematography; Approved January 1943; AKS Production.” The following credits and cast list are derived from secondary sources or based on identifications made by Peter Newbrook, IWM staff and others.

Credits

Director - Carol Reed
Executive Producer - Thorold Dickinson

Restauración de *The New Lot*

El 22 de abril de 1996, Sir Peter Ustinov estaba en la sala de cine del Imperial War Museum con motivo de la proyección de la película de entrenamiento “perdida” y reencontrada; *The New Lot*, (de Carol Reed, 1943, 42 min); de la que fué co-guionista, con Eric Ambler.

“¡Gracias por este momento de nostalgia!” exclamó Ustinov como introducción a su discurso.

Uno de los motivos de interés por esta cinta es que sirvió de borrador de la película de largo metraje *The Way Ahead* de Carol Reed. “Si *The New Lot* fué la pieza de cámara, entonces *The Way Ahead* fué la variación sinfónica del mismo tema”, contó Sir Ustinov a su público.

Ustinov recordó también que se trataba de una película destinada a los nuevos enrolados, en la que el humor y la comprensión debían ayudar a tender un puente entre la vida civil y la militar de los nuevos reclutas. La historia del redescubrimiento de la película pasa por la inclusión del título en *Missing Believed Lost* publicado por el NFA en 1992, el depósito por el Ministerio de la Información de un lote de filmes en nitrato en los Archivos cinematográficos nacionales de la India y la cooperación entre archivos en el seno de la FIAF.

Production Supervisor - Ray Pitt
Assistant Director - Roy Goddard
Director of Photography - John Wilcox
2nd Unit DoP - Peter Newbrook
Camera Operator - Norman Warwick
Sound Supervisor - John Cox
Sound Re-recordist - Ray Palmer
Editor - Reggie Mills
Art Director - Lawrence Broadhouse
Make-up - Charlie Parker
Hairdresser - Joan Johnson
Music conducted by - Alan Rawsthorne
Music composer - Richard Addinsell*

(* The attribution to Richard Addinsell is made by John Huntley, quoting information given to him for his 1947 book *British Film Music* by Addinsell himself. Peter Newbrook has no recollection of Addinsell in the context of this film and himself thought Rawsthorne was both conductor and composer. Confirmation of either claim would be welcomed.)



1943: Peter Ustinov and Bernard Miles bring their Bren-gun into action during *The New Lot's* "attack" on the Home Guard. (Imperial War Museum photograph number IWM FLM 2744)

Cast
'The New Lot'
Harry Fife - John Laurie
Ted Loman - Bernard Miles
Keith Bracken - Peter Ustinov
Bernie Barrington - Raymond Huntley
Art Wallace - Philip Godfrey
Keith's Mother - Kathleen Harrison
Porter - Mike Johnson
Czech soldier on train - Albert Lieven
Soldier in truck - John Slater
Corporal - Geoffrey Keen
Soldier talking to corporal - Austin Trevor
Medical Officer - Ian Fleming
Interviewing Officer - Bernard Lee
Bren gun instructor with Ted - Eric Ambler
Home Guard - Johnnie Schofield
Feature film "Hero" - Robert Donat
Feature film "Colonel" - Stewart Rome
Photographer - Ivor Barnard

Peter Newbrook adds that the parts of the Regimental Sergeant Major and the Drill Instructor were played by regular soldiers and that AKS prop men Corporal Bill Nicklin and Lance-Corporal Percy Stillwell are seen as "the stripped soldier" and "the L/Cpl on the parade ground" respectively.

Preservation of Manaki Brothers Film Heritage

Igor Stardelov

Only few years after the first “living pictures” presented by the Lumiere brothers, at the very beginning of this century, the two brothers, Yanaki (1878-1954) and Milton (1882-1964) Manaki have filmed the first shots ever cinematographed in Macedonia and on the Balkans in general. Their rich film opus which has extremely great value in the history of the Macedonian and world cinematography and culture in general, is stored in Kinoteka na Makedonija/Cinémathèque of Macedonia.

Macedonia possesses the preserved film footage (negatives and positives on deposit in Cinémathèque of Macedonia) filmed by the Manaki brothers as a film heritage with a universal significance. Actually, they are documentary records of the most important events and personalities who visited and stayed for some time in Macedonia at the very beginning of the century. We should especially point out the events on the occasion of celebration of the Young Turkish Revolution (1908), as well as the visits to Bitola, the town where the Manakis lived, of the next to last Turkish Sultan, Mehmed V Reshad, the Romanian delegation led by the Academician Constantin Istrati (1911) and the Serbian heir to the throne, Alexander Karadzordzevic (1913). Beside that, the Manaki brothers filmed a great number of folk customs, weddings, spiritual festivities and various manifestations. The fact that a few individuals, institutions and film production companies from several countries world-wide (Italy, France, Turkey, USA, Romania, Greece) have been interested in these films for either commercial or non-commercial use, is a proof more of their significance and importance.

So far, a few projects for preservation and conservation of Manaki's film footage have been carried out for several times by our archive, but all of them were in a way a partial solution.

Last year (1996), by a support of the Ministry of Culture in the Government of Republic of Macedonia and by UNESCO, Cinémathèque of Macedonia started this project again, having made a complete analyze of the films on deposit, considering their present technical condition as well as the expert opinions and profound knowledge on the methods and the ways of their professional preservation from further damages and destruction.

As a part of the project, the methods carried out so far for preservation of film opus by the Manaki brothers were carefully and comparatively analyzed and reviewed, so that new steps could be taken over for its definitive and permanent preservation.

Due to the fact of the lack of appropriate technical facilities (our own

La préservation de l'héritage des frères Manaki

Yanaki et Milton Manaki furent, dès le début du siècle, les premiers à filmer en Macédoine et dans la région des Balkans. Ces films sont aujourd'hui conservés à la Cinémathèque de Macédoine et ils témoignent des événements les plus importants qui ont eu lieu en Macédoine.

L'année dernière un nouveau projet pour la conservation des films des frères Manaki est lancé par la Cinémathèque de Macédoine avec le soutien du Ministère de la Culture de la République de Macédoine et de l'UNESCO.

Malheureusement, la Cinémathèque de Macédoine ne possédant pas les moyens techniques pour la restauration de films, ceux-ci seront envoyés aux Laboratoires cinématographiques hongrois de Budapest.

La conservación del legado de los hermanos Manaki

Yanaki y Milton Manaki fueron los primeros en filmar en los Balcanes. Sus cintas se conservan hoy en la Cinemateca de Macedonia (C.M.) y constituyen valiosos testimonios de hechos importantes de la historia del país y de la región.

El año pasado, la C.M. inició un programa de conservación de las películas de los hermanos Manaki con el apoyo de su Ministerio de cultura y de UNESCO. Por falta de medios técnicos, las cintas serán enviadas para su restauración a los laboratorios cinematográficos de Budapest.

laboratory), several types of different film footage by Manaki brothers are being put on deposit in the Cinémathèque of Macedonia. Film materials can be divided into five groups:

1. Original negative (nitrate), length: 1.460,5 m.
2. Original positive (nitrate), length: 945 m.
3. Dub negative (safety), length: 2.562 m.
4. Dub positive (safety), length: 2.562 m
5. Other different film materials on safety film (tests, reductions 35/16mm, inter-titles, etc..), which were made with no appropriate preparations and with no previous and precise identification.

We would especially like to emphasize that 1991, during the acquisition and transferring of some film materials from the Archive of Macedonia (State Archive, where all films have been put on deposit since the establishing of Cinémathèque of Macedonia, 1976), **two new films, filmed by the Manaki brothers were discovered.** It was the matter of two titles: *The Funeral of the Metropolitan (archbishop) Aimilianos of Gravena*, (1911), positive nitrate, with length 92 m. and *Welcoming of the Greek King and Heir to the Throne Paul by General Bojovic, in Bitola, 1918* (the title is recorded in the personal memoirs of Milton, the younger of the brothers, during his depositing the complete film footage in the State Archive of Macedonia, 1955), negative nitrate, with length 27,5 m. These films have not been preserved, repaired and conserved at all.

As far as *The Funeral...* is concerned, the film was made quite professional. It was developed and edited by the Manaki brothers themselves in a documentary totality. It is considered that it was their first and maybe unique documentary film in a true sense of the meaning.

Beside these film materials, there are 20 cans (30 m) with unidentified original nitrate film footage by the Manaki brothers. This footage has never been exposed under any treatment, so that it is not known if this material was filmed at all, and if it was, whether it was developed or not. We believe that it is possible to make the appropriate developing, reparation and conservation of this material, so that it could be identified in some specialized film laboratory world-wide. It was such an enormous challenge for all of us film archivers. Unfortunately, Cinémathèque of Macedonia does not possess technical facilities for such a work..

After having made complete technical and filmological identification (frame by frame) of the whole film footage, filmed by the Manaki brothers and on deposit in Cinémathèque of Macedonia, the situation was as follows: considering the original nitrate film, the film emulsion was demolished at a lot of places, decomposition of the emulsion appeared over the material as well as the damages of the perforation; as far as the safety stock is concerned, we mentioned before that because of the limited technical abilities, it was processed with quality which was not enough satisfied (grading in appropriate way, appearance of shrinkage, inadequate speed etc.).

This was the reason why it was so necessary to be taken over urgent steps for preservation of the Manaki brothers' film opus. Further on, the restoration activity will be described more precisely, however, we would primarily like to emphasize the first and the greatest problem we faced with during the copying (printing) of the films. Namely, it was not possible to be used the standard copying (printing) machine because of the problem with the position of the frame (the image), particularly with the line between, separating the two frames. Unlike standard films, where the line is situated between two perforations, in the case of the Manakis' film footage, the line was right on the perforation!?

After providing the necessary premises and after solving the problems, the whole process of preservation and restoration has been carried out in the Hungarian Film Laboratories, in Budapest. We use this opportunity to thank once again the Hungarian Film Laboratories for the good understanding and cooperation.

Hereby, we would like to elaborate the measures and working steps that have been taken during the preservation work:

1. Controlling the present physical condition of the nitrate originals.
2. Testing and identifying of the extent of shrinkage.
3. After the experiences of the modification on the dry gate, the wet gate of the trick machine has been modified for the best results of restoration.
4. Results of the next tests: the perforation size was unlike any standards of today, so the nitrate originals could not be printed on the printing machines that are normally used for printing of archive films with extended shrinkage.
5. The next result was that neither the optical trick machine OXBERRY could not be used unless doing a very precise modification on the dry gate of the machine.
6. For some reasons, perhaps it was caused by the defect of the camera at shooting, the frame separation line of the nitrate originals took place not symmetrically between the two perforations, but with two millimeters difference, exactly at the center of the perforation.
7. The original OXBERRY film mover system was not capable to handle this problem with any kind of correction, so that a new solution was needed with a totally different film mover system which was connected to the gate - plans and production, though time was running endlessly.
8. After having made modification of wet gate, and tests, there was no obstacle to printing the Dub materials from the nitrate originals.
9. All DubNegatives were made with:
 - picture size reduction to size 1:1,37 from S-35mm
 - speed correction from 16 frames/sec to 24 frames/sec by duplica-

tion of every 2nd frame (for which a new computer program for the trick machine was made).

10. Editing of DubNegatives (in Cinémathèque of Macedonia)
11. Processing of two preserved positive prints
12. Transferring to BETA video system

Now, we are finishing the final working processes of editing the DubNegatives, and we sincerely hope that it should be finished soon. Anyway, we have done a great work of saving the film materials that recover the past, which easily could be lost forever.

As a kind of curiosity, we would mention the way of transportation and shipment of the film footage to Budapest. Manakis' film heritage is considered as a national cultural heritage (cultural monument) by our Government. Beside the special precautions taken by our archive personnel, having on mind that it was the matter of nitrate film, and on the other hand, having on mind that the traveling by car and transportation of such a precious material is too dangerous, our archive personnel, including myself have a police escort with us, and also all the way in Federal Republic of Yugoslavia. All with an aim to avoid any unexpected and unpredictable troubles. Fortunately everything ended well.

The whole film opus by the Manaki brothers on deposit in Cinémathèque of Macedonia is completely indexed and catalogued (shot by shot, frame by frame) according the available knowledge, sources and all researching that refers to their work. Consequently, their work can be divided into 42 separate titles (stories). Such a division has not been finished yet and it is not still definitive. It depends on the further knowledge which we achieve with each day and that certainly will be revealed in the future.

A consisting part of the future programs of the Cinémathèque of Macedonia is the long-termed project for researching of the whole Manaki brothers activity; as photographers, their cinematographing activity as well as the film showing activity. That means several profound researching in foreign Archives, Museums and Libraries, where we have some indications and knowledge for records and materials on the Manaki brothers. In that way, their entire rich and significant work should be completely identified, catalogued and researched for the next generations.

We sincerely hope that in our further activities related to the identification, preservation and entire research of the cultural heritage left by

Yanaki and Milton Manaki we shall have fully support by our FIAF colleagues world-wide.

Preservation of the Manaki brothers film heritage
Sample of the film positive.



Cataloguing and Filming of Motion Picture Films

John E. Abbott

Until June 1935, no organization existed for preserving films of outstanding merit or for arranging for their distribution and study by those interested in film as living art, and in its history and development. A grant from the Rockefeller Foundation and private gifts permitted the Museum of Modern Art to establish such a Film Library, under the presidency of John Hay Whitney.

The functions of the Film Library are to trace, obtain, and preserve important films, American and foreign; to edit and assemble such films into programs available for educational and non-commercial exhibition; to arrange notes and critical appraisals of them; to assemble a library of books and data on the film; and otherwise to make available information concerning their artistic, dramatic, and historical aspects to all who may be seriously interested.

When a film is received by the Film Library, it is first inspected by hand and the various important physical characteristics are entered in the "master" or "inventory" file. This file uses as its prime index the title of the film and filing is done alphabetically. In cases where inspection does not disclose the title, a tentative or "working" title is given the film until later research discloses the correct title. A specially designed printed card (4x6) is used for this "master" file and is so set up that the pertinent data concerning the film, such as length, width, etc., date of acquisition, costs, type of stock, type of film (i.e., negative or positive, black and white, or color) can be readily listed with a maximum of electrical work. The film is then inspected to determine the amount of scratches and shrinkage and the condition of sprockets and splices. If the film is in bad condition, it is rejuvenated by the following processes before it is projected and reproduced. Splices are strengthened to eliminate breaking while passing through the various operations. One of the problems in making splices on very old film is the difficulty in finding film cement that will bind some of the old film, due to the difference in chemical characteristics of the stock of the old films from that which has been used during the past ten or fifteen years. In many instances, it becomes necessary to have the chemists prepare various cements for this purpose. This is done by analyzing the chemical properties of each different stock.

After inspection, the film must be thoroughly cleaned to remove all foreign substances from the surface and base of the scratches. This is done by a specially designed cleaning machine equipped with wire-hair brushes. After cleaning, the film is inspected again, and if the reel is made up of stock from various manufacturers, the reel is split according

Films et catalogues...

A partir de 1935, grâce à une donation de la Fondation Rockefeller, le MoMA de New York crée un lieu où les films seront désormais conservés.

La fonction d'un tel lieu est la préservation des films, leur présentation au public ainsi que la production d'ouvrages jetant un regard critique sur eux.

Cette tâche réclame un travail important d'inspection, de traitement et de restauration des films mêmes. Elle nécessite aussi un travail de traitement de l'information qui doit être la plus précise et la plus complète possible.

Un système de fichiers donnant accès aux données les plus importantes a été mis en place. Depuis lors, toutes les informations concernant un film ou un auteur peuvent être à tout moment consultées.

Películas y catálogos...

A partir de 1935, gracias a una donación de la Fundación, el MoMA instalaciones donde se conservar las colecciones.

La función primordial de un centro como éste es la conservación de películas, su exhibición pública y la edición de publicaciones. Este cometido requiere un trabajo importante de inspección, tratamiento y restauración de las películas.

También presupone una tarea precisa y completa de archivaje de la información referente a las películas conservadas. Desde entonces, un sistema eficiente de catalogación permite el acceso a través de múltiples criterios. Gracias a él, las informaciones referentes a una película o a un autor de películas pueden ser consultadas con facilidad por el público.

to the class of stock. This is necessary because various classes of stock call for different formulas in treatment.

Treatment consists of applying chemicals to the surface of the film. These chemicals cause a partial liquefaction and swelling of the photographic layer. The chemical reaction during the swelling period pushes the photographic layer at the base of the scratch upward. When the swelling subsides and the film returns to normal, which occurs while the film is passing through the machines, the density of the photographic layer has become equalized and scratch on the screen disappears. Care must be taken in the application of chemicals so that the solution used on the emulsion, or gelatin side, does not pass through the perforations to the celluloid side. Each side of film calls for a different formula. Scratches on the celluloid side are eliminated by the same method as the gelatin side. After the film has been treated chemically, it must season for a varying period of time depending upon the chemical characteristics of the celluloid used in the base.

Special technique and special devices had to be created to handle the films secured by the Film Library, because it was necessary to restore films much older and in much worse condition than the laboratories were accustomed to handling. In some of the early films, the perforations were torn and broken to such an extent that the film could not be projected. It is then necessary to repair these broken perforations manually by cementing in new stock.

In the early days of the motion picture, each producer perforated his own stock to conform to his own production and laboratory procedure. When such films are acquired by us, it is necessary either to reproduce them frame by frame, a long and costly procedure, or else eliminate the original perforations and re-perforate the film before duplicates and prints can be made on modern laboratory equipment. Badly shrunken-film is made usable by making the sprocket holes very elastic, so as to permit passing over standard sprockets in the printing machine without ripping; in other words, the sprocket holes stretch to fit the sprocket teeth without distorting the image. If the film which we acquire is a negative, we first make up a 16 mm print which is used by the Library staff for study in the preparation of program notes, musical scoring, and title composition. This reference print is made up on 16 mm size since it is more convenient for the staff to use. If the film which we acquire is a positive rather than negative, it is necessary to make a duplicate negative before following the procedure outlined above.

When a film is incorporated in one of our circulating programs, the requisite number of 35mm and 16mm prints are made up (all on acetate or safety stock) to cover our distribution requirements. As each new print is produced, a card on the print is prepared and added to our inventory file, the individual card being identified first by title and second by print letter. On these cards is kept a physical case history of the print, entries being made as required. The film is then projected for inspection by the

Curator and staff. In certain instances, when it is necessary to project negatives or very old and rare positive prints, a projector with a properly protected film path, using felt padding on the metal guides and with the gate adjusted for minimum pressure, is used to eliminate scratching or injuring the film.

A reference 16mm print is filed by number, recorded in the Master File in the Film Library offices, but all 35mm film, both negative and positive, must be stored in a film vault. Due to the highly inflammable nature of the medium with which we are working, the storage of film has many stringent regulations which must be observed for safety. In the metropolitan area, there are only a very limited number of buildings in restricted areas which are permitted to build vaults and store films. In addition, the size of the vault, its construction, ventilation, and method of storing the film are all minutely regulated by law. As a consequence the cost of storing film is extremely high, averaging approximately 1\$ a reel per year. This economic factor necessitates the use of a storage system which utilizes all available space without waste.

A progressive numerical method of identifying the film for storage purposes is used, by which each film, as it is added to our collection and filed in the vault, is given a can number, which is then inscribed on the appropriate card in the "master" file so that a cross reference between the title of the subject and the physical location of the film in the vault is complete. In addition, to further insure the safety of the film, a duplex vault system is used with vaults in two widely separated locations. In one vault the negative of a subject is stored and in the other a "master" positive or lavender duping print which eliminates the possibility of the irredeemable loss of a rare subject in case of fire.

After a film has been viewed, a card relating to it is made up for the file of "Films Owned by the Film Library". These cards are filed alphabetically by original title (in French, German, Swedish, Russian or English, etc., as the case may be) and if an English translation of the foreign title is to be used, this cross is indexed to the original title. On these cards is recorded the length of the film, its type (i.e., sound or silent, colored or black and white), the date of its production, its producer, director, cameraman, scenarist, its cast list, the source whence the Library received it, and the vault storage number from the master file. The cards used are 3x7.

Also in the Curator's office is another file which lists all notable films whether owned by the Film Library or not. This file is set up by country of origin and then, under each country, by director and then, under each director, by date, each file arranged on a separate card. It provides in this way a practical summary of each man's work. On each individual card is listed on the left, below the main heading of title, all available information as to: Source of plot; scenarist; director; photographer; scenic designer; costume designer and editor. On the right, the cast list is given. On the back of the card is added, wherever possible, references to

books, magazine articles, etc., where more detailed information is to be found. When completed this file will contain additional cards to cross index each film title to director and country. The information provided by this file is taken from all available sources and added to, as received, until complete. The staff uses this file every day in its work of preparing films for circulation, issuing program notes, answering inquiries by telephone or by letter. It has proved particularly valuable in practice in that it lists each film (on one card) by its respective title in various countries. As an example, under the main heading of "Sweden" and the subheading "Seastrom (Sjostrom), Victor" is a card for the specific film:

Korkarlen (Swedish)

Stroke Of Midnight, The (USA)

Thy Soul Shall Bear Witness (England)

Charrette Fantôme, La (France)

Fuhrmann Des Todes (Germany)

Still further information is provided by fugitive material, in the form of clippings, advertising leaflets and a large and interesting amount both of manuscript and sporadic articles culled from non-movie periodicals of all types. This is kept in folders filed alphabetically in a series of steel cabinets. Thus under "Seastrom, Victor" will be found biographical and critical material on the director; under "Swedish films" material on the development, corporate set-up, and critical appreciation of the national product as a whole; while under "Korkarlen" is found specific information and criticism of the film itself.

Photographic stills as well as enlargements of single film frames are often useful (apart from their more obvious uses for reproduction) for the identification by comparison of otherwise unidentified film actors and even, at times, for the identification of otherwise unidentified films. Stills are filed separately in a second series of steel cabinets in folders in alphabetical order of film-title or of actor's or director's name.

From the two files above mentioned, and two sets of folders, it is possible to obtain rapidly and conveniently the widest possible information about any particular film or individual. A library of books and periodicals is also available to the public: some of the more important of these which lacked indexes are now being indexed.

The Library Journal, February 1938.

The Restoration of Archive Film Using Digital Techniques

Brian Jenkinson

for the FIAF Technical Commission

Introduction

Transfer systems like Cineon, Domino and others have shown that film-to-film copies can be made via the electronic digital domain effectively without distortion or loss; that is, in a *transparent* manner. These systems were introduced to enable the feature film industry to take advantage of digital picture manipulation and processing without any apparent degradation of the elusive film quality.

The requirement is to scan each frame of film at a resolution (usually 3,000 x 4,000 pixels) which will not degrade the image, pass the signal to a work station where the image can be altered, and the information then transferred back onto film. This process suggests that this would be a practical digital electronic way of restoring archive film frame by frame.

Standard Television Systems

Many film faults can be corrected or concealed using current digital television techniques. Devices are available to remove grain, dirt and scratches, correct colour, modify contrast (gamma) and steady (*pin*) the images. All in real time. Unfortunately, there is a penalty; namely that the architecture of the television signal will be imprinted on the picture. This is usually assumed to be only the line structure in the case of standard broadcast television systems; however, there are other limitations, particularly the restricted resolution inherent in each system and the 24-to-30 frames per second (fps) conversion problems associated with the 525-line system. The 625-line 25-fps system avoids the frame conversion problem as a 24-fps film can be played at 25 fps, processed as a standard digital television signal, then transferred back to film. The resulting film will then be correct when played at 24 fps.

Historically since the late 1930s, 'film recording' of the television picture has been carried out by photographing the image displayed on the face of a cathode ray tube (CRT). Television is a real-time system, which means that each element of the signal, line, field and frame occupies a precise time period. A frame consists of two interlaced fields. The period between fields was originally determined by the time it takes for the CRT electron beam to move from the end of one field to the start of the next. In the 625-line case this is about 1.5 milliseconds. It is impracticable to advance the film one frame and relocate it in this short time. This resulted in photographing only one of the two fields and relocating the film during the other, thus halving the vertical resolution. Although cam-

eras were developed that could relocate the film during the field blanking period, they were soon overtaken by advances made in magnetic recording.

The Dilemma

High resolution systems, like Cineon, transfer one frame at a time into the digital domain. This has become possible by the development of high resolution digital frame stores. The data rate is very high and the process takes about 20 seconds for each frame. To this must be added the time taken to restore each individual frame and return it to a film image. With current technology it is not possible to scan the film at this high resolution and digitally correct the film image in real time. This is due to the very high data rate and the time it would take to process the data in order to maintain the image quality and provide the necessary transparency.

A television restoration process could provide most of the physical restoration required as the film is played in real time. The overall quality of the results would be less than film quality as it would carry the footprint and constraints of the original television architecture.

The requirements for the restoration of archive film would ideally be transparent, error free, high resolution quality and real time restoration.

Investigation

The British Film Institute's National Film and Television Archive is currently looking into the possibility of real-time restoration of archive film. In order to do this it was first decided to investigate the transparency of possible film-to-film transfer processes via the video digital domain.

The archive film chosen consisted of a short scene which a normal television system could not resolve correctly because of interference between the television line structure and the detailed film image. Although this is an extreme case, it was chosen to show the resolution restrictions inherent in each transfer process. This was followed by correctly graded colour material.

Initially four methods of transferring film into the digital domain were chosen to be investigated and have been progressed as follows:

1. High Definition Television (HDTV) 1,125-line x 2,000-pixel CCD camera, one frame at a time transfer; that is, each frame is scanned 1,125 x 2,000 pixels and transferred to digital tape. Although not real time, this system avoids the problems of 24 to 30 fps conversion associated with the 1,125-line HDTV standard.
2. HDTV 1,125-line x 2,000-pixel CCD telecine, real-time transfer. This real-time HDTV telecine is a 30-fps system and the digital transfer is therefore a conversion from 24-film-fps to 30-HDTV-fps, which is then converted back to 24 fps when returned to film.

3. Standard broadcast 25-frame television 625-line x 1,000-pixel CCD telecine; real-time transfer. Two methods of transfer back to film are being attempted.
4. Cineon 3,000 x 4,000 pixels; one frame at a time transfer using the Cineon Genesis scanner. Repeating this transfer at the reduced resolution of 1,500 x 2,000 pixels is being considered.

The above work is in progress; however, other systems are now available: one working at a horizontal resolution of 6,000 pixels and another capable of real-time transfer at 2,000 x 2,000 pixels. This is developed from the Philips BTS HDTV telecine, and it is intended that it will include real-time digital correction similar to standard television systems. This system may be capable of providing a practical method of real-time restoration of archive film at a resolution satisfactory for transfer back to film.

Although the inclusion of these extra systems will delay the work in progress, it is considered that they must be assessed because of their very high resolution or practical real-time restoration capabilities.

Transfer back to film:

Although the ideal would be to transfer the film and carry out the restoration in real time, the transfer back to film need not be real time; it can take advantage of digital frame storage, avoiding the problem of relocating the film in the field-blanking period.

Re tests nos. 1 and 2: Electron-beam recording of stepped red-green-blue (RGB) frames onto black-and-white positive film. The digital signal is line doubled with interpolation before recording, effectively making it 2,250 x 2,000 pixels.

Re test no. 3: Two methods of transfer back to film are being attempted. Firstly, by standards conversion to 1,125-line 30-frame HDTV, then transferred back to film as in test no. 2. Secondly, the 625-line signal is line doubled to 1,250 with line interpolation and transferred frame by frame avoiding the frame conversion problems.

Test no. 4: The transfers will be via the Solitaire Cine Recorder directly to colour film.

The systems used to return the image information to photographic film are proprietary. They cover a range of different methods and technologies.

- a) Electron-beam recording uses an amplitude modulated, precisely focused electron beam to scan the film surface directly within a vacuum. The process produces stepped black-and-white colour separation positives from which a colour negative can be made. Holding the image on black-and-white film could be considered an ideal way of archiving colour film images.

Restauration de films et techniques digitales

Les systèmes transférant les films sur support pellicule en images digitales pour ensuite les transférés à nouveau sur pellicule après manipulations, sont aujourd'hui des outils incontournables dans l'industrie des films de fiction. En effet, les systèmes actuels de télévision sont capables de corriger de nombreux problèmes rencontrés dans la conservation des films. Et si l'avantage des transferts pellicule-vers-digital-vers-pellicule et la restauration en temps réel pouvait être combinés, on aurait là un outil puissant et efficace pour la restauration de films.

Restauración y técnicas digitales

Los sistemas de transferencia de películas cinematográficas a imágenes digitales y su re-transferencia sobre película después de manipulación, son hoy día procedimientos corrientes en la industria de las películas de ficción.

Los procedimientos utilizados actualmente permiten la corrección de numerosos defectos detectados en el proceso de conservación de los filmes. Si se pudieran combinar las ventajas del proceso film-soporte digital-film con restauración en tiempo real, se dispondría de una herramienta sumamente valiosa de restauración de películas cinematográficas.

- b) Photographing the image on a high resolution CRT via colour filters onto colour film.
- c) Three CRTs used to carry the RGB images which are combined by dichroic mirrors for photographing.
- d) Direct RGB laser scanning of colour film.

Assessment of the Results

The final film recordings will be assessed by projected comparison with the original film. Because there are a number of different processes involved in film scanning and transfer back to film, it may be necessary to repeat some parts of the exercise. The results will determine which future experiments are necessary before a practical restoration system can be proposed.

Progress

Most of the transfers from the test film to the digital domain have been completed. The transfers back to film will be progressed as they become available. Progress has inevitably been slow as there is no funding to carry out this work and everything has had to be done as spare equipment and time are available. Cinesite using the Cineon process have had the test film for over seven months without providing results.

Aims

The main aim of this investigation is to assess in a practical manner, the transparency of film to digital video to film transfer processes using systems which are current or about to become available. Later we will attempt to use digital techniques to enhance or restore the original film.

Although the quality of the transferred image is the main object of this investigation, the transfer processes are different and each has some inherent limitation. Clearly, real-time transfer of film into the digital domain has advantages. It is much quicker than scanning each frame at a slow rate, often in excess of ten seconds per frame. Real-time transfer also allows real-time enhancement and correction. However, slow scanning rates can produce better resolution.

The process of returning the image to film is inherently a slow scanning process. To do this in real time, it would be necessary to advance the film and relocate it in the television field blanking period. This can be avoided by photographing stored frames. We hope that all four of the above processes will be used to return the images to film.

Frame Rates and Real Time

The ideal system would be a 24-fps one working in real time providing truly transparent quality. Systems which require field rate conversion will be a compromise. Transferring individual film frames, one at a time, into a system which in real time would run at 30 fps, would still, when photographed one frame at a time, be 24 fps. However, if the transfer is real

time, field rate conversion would be necessary introducing an inevitable quality loss. One advantage of using a standard 25-fps television system in real time is that the original film can be transferred to a digital format at 25 fps. When this is transferred back onto film, the results will be a 24-fps film.

Single-frame scanning and recording has obvious advantages, but the time taken can be excessive and if the frame-by-frame image restoration time is added, it would be prohibitive. Real-time scanning and restoration has cost and time advantages if the possible reduction in quality can be accepted.

Conclusions

These transparency tests should indicate the acceptability of each method and system investigated. The development of a practical film-to-digital-to-film restoration tool, preferably in real time, will have to be the next step.

Synopsis

Systems transferring film images to the digital domain for manipulation and then returned to film are major tools in the feature film industry. Current television systems are able to correct many of the problems associated with archive film in real time. If the advantages of film-to-digital-to-film transfer and real-time restoration could be combined, it would make a powerful and effective film restoration tool.

A Brief Note on Dye Stability

Ross Lipman

(The following comments include corrections of errors in the essay "Problems of Independent Film Preservation", published in the last issue of the Journal of Film Preservation.)

Dye stability, like other issues of film longevity, will vary depending on a number of physical factors. At a broad level, these may be broken down into the concepts of dark stability and light stability. Dark keeping refers to fade resistance when a film is stored in darkness, while light keeping indicates its fade resistance to exposure to light. Different films will thus have different conditional stabilities, depending on both their physical makeup, and storage/usage. In previous research, I had been incorrectly informed that Kodak's "low-fade" stocks incorporated dye "stabilizers" which addressed a deficiency in their light-keeping ability. This mistake led me to several incorrect assumptions which I would here like to clarify.

While current print stocks, such as 53/7386 do indeed have the aforementioned stabilizers, the stabilizers are quite distinct from the "low-

Dye stability...

L'équilibre des couleurs est un élément qui doit être pris en considération dans la sélection du matériel d'impression. Mais, bien d'autres facteurs doivent aussi faire l'objet d'attention. C'est pourquoi l'approche traditionnelle 7272/7386 peut s'avérer inappropriée dans bien des cas. En effet, selon l'auteur, chaque cas devrait être analysé de manière unique.

Dye stability...

El equilibrio de colores es sólo uno de los elementos que deben ser considerados para la selección del material de impresión. Numerosos otros factores deben ser tomados en cuenta. Es por ello que el enfoque tradicional 7272/7386 suele a menudo ser inoportuno. En efecto, idealmente, cada caso debería ser analizado como un caso único.

1. Richard Patterson, "The Preservation of Color Films, Part 1", *American Cinematographer*, July 1981.

2. The change consisted of a substantially improved cyan dye, which was historically the least stable of the three layers in Eastmancolor stocks.

3. This discussion is intended to be of relevance to the printing of films which exist in reversal or positive viewing copies.

4. Although such valuations are subjective, it is estimated that a trained eye will notice dye fading at 20% dye loss; an untrained eye at about 30%. Stored at 40% RH and 59 degrees F, 7399 should suffer 25% fading only 17 years. Under the same conditions, 7272 should last about 100, based on accelerated aging tests.

5. A thorough discussion of the drawbacks of 7272 is contained in my earlier article, "Problems of Independent Film Preservation", *Journal of Film Preservation*, Vol. XXV, N° 53, 1996.

fade" technology. Richard Patterson observes in *American Cinematographer* that until the introduction of the LF line of print stocks in the late 1970's print stability was not an issue, because Kodak believed most positive prints would be destroyed after use (1). Therefore, they actually had an inferior dark stability when compared with negative stocks, which had a need for greater longevity. As issues of preservation became increasingly apparent, Kodak introduced the more stable line of "low-fade" stocks to compliment their normal print stocks (2). Beginning with 53/7384 (and also the low contrast 53/7380), these changes were adopted for all Kodak color positive materials, and the distinctive LF designation dropped.

In terms of preservation, the key issue is dark stability. While negative materials do not have the "stabilizers" present in positive films, the dangers of exposure to light are in general less significant than the inherent dark-keeping properties of the film itself, and its storage conditions.

If one then compares different stocks as potential preservation media (3), some clear distinctions arise. Kodak's 7399 reversal material, which I had hypothesized might have better dye stability than the 7272 internegative, decidedly does not. The dark-keeping properties of the 7272 are clearly superior (4), and its light fading risks are not critical. Current camera negatives are of a similar quality to the 7272. I have not obtained data on the higher-contrast Kodachrome, but Kodachrome films traditionally exhibit excellent longevity.

A final remark would be that dye stability itself is only one of several factors that should be considered in the selection of a printing stock - albeit a very important one. The color palette as well as other rendering properties - of each of the stocks mentioned is quite different, and will vary further in the course of a printing path. A traditional 7272/7386 approach, without alteration, may prove inappropriate for many positive subjects originals (5). Thus, depending on the intended purpose and life of a preservation project, variations may be a preferred option if they offer aesthetic advantages. Ideally, specific printing and preservation projects will indicate their own solutions.

The 100 Most Important German Films

A survey by the Kinemathekverbund

On the occasion of the centennial of the cinema, the Association of German Cinémathèques conducted a survey among film historians, film journalists, film critics, filmmakers, and cinéastes to select the 100 most important German films from the beginnings to the present day. Three hundred and twenty-four film experts took part in a first vote to decide ranks 1 to 75. The outcome was announced in February 1994 at the Berlin International Film Festival. Two hundred and twenty-two people participated in the second round of voting to choose places 76 to 100. Counting was completed in autumn 1994. Two of the 100 films selected date from the period before 1914, thirty-seven from the Weimar Republic, eight from the National Socialist period, five from the early post-war years, thirty-six from West Germany (Federal Republic), twelve from East Germany (German Democratic Republic). Among the 100 titles are 24 silent films and 76 sound films. Fritz Lang, Georg Wilhelm Pabst, and Rainer Werner Fassbinder are each represented with six titles (Fassbinder is additionally represented through his participation in *Deutschland im Herbst*, Pabst through his collaboration as unit director on *Die Weisse Hölle vom Piz Palü*), Helmut Käutner, Wolfgang Staudte, Wim Wenders, and Konrad Wolf with four each, Friedrich Wilhelm Murnau and Volker Schlöndorff with three titles each. Where this has not yet been done, the selected films are to be preserved and held available in at least one good copy. As far as National Socialist films are concerned, which cannot be excluded from German film history, the strict reservations about public performance are, of course, to be maintained. In 1993 the Federal Ministry of the Interior already allocated DM 320,000 for various preservation measures. In 1995 the Deutsches Institut für Filmkunde and the Stiftung Deutsche Kinemathek received a further sum of ca DM 200,000 for the production of new distribution copies.



M. (Fritz Lang)
Collection: Cinémathèque Royale
(Bruxelles)

Historical Column
Chronique historique

Result of a Survey

			Votes
1.	M	Fritz Lang	1931 306
2.	DAS CABINET DES DR. CALIGARI	Robert Wiene	1920 292
3.	BERLIN . D. SINFONIE D . GROSSTADT	Walther Ruttmann	1927 290
4.	NOSFERATU	F. W. Murnau	1922 287
5.	MENSCHEN AM SONNTAG	Robert Siodmak	1930 285
6.	DIE MÖRDER SIND UNTER UNS	Wolfgang Staudte	1946 280
7.	DER BLAUE ENGEL	Josef von Sternberg	1930 278
8.	METROPOLIS	Fritz Lang	1927 273

Les cent films les plus importants du cinéma allemand

A l'occasion du centenaire du cinéma, l'Association des Cinémathèques Allemandes a demandé à des historiens du cinéma, à des journalistes, à des critiques de films, à des metteurs en scène et à des cinéastes de choisir les cent films les plus remarquables du cinéma allemand. Fritz Lang, George W. Pabst et Reiner W. Fassbinder sont les grands "gagnants" de cette sélection avec chacun six films représentés.

9. DIE FREUDLOSE GASSE	G. W. Pabst	1925	264
10. DER UNTERTAN	Wolfgang Staudte	1951	262
11. KUHLE WAMPE	Slatan Dudow	1932	260
12. DER STUDENT VON PRAG	Stellan Rye	1913	256
13. DIE BRUCKE	Bernhard Wicki	1959	254
14. ABSCHIED VON GESTERN	Alexander Kluge	1966	251
15. MUTTER KRAUSENS FAHRT INS GLÜCK	Phil Jutzi	1929	246
16. D. GOLEM, WIE ER IN DIE WELT KAM	Wegener/Boese	1920	239
17. DR. MABUSE, DER SPIELER (2 Teile)	Fritz Lang	1922	233
18. UNTER DEN BRÜCKEN	Helmut Käutner	1945	230
19. DIE NIBELUNGEN	Fritz Lang	1924	228
20. DER LETZTE MANN	F. W. Murnau	1924	228
21. DER MÜDE TOD	Fritz Lang	1921	227
22. LIEBELEI	Max Ophüls	1933	227
23. SPUR DER STEINE	Frank Beyer	1966	224
24. WINTERGARTENPROGRAMM	Max Skladanowsky	1895	219
25. LOLA MONTEZ	Max Ophüls	1955	216
26. FAUST. EINE DEUTSCHE VOLKSSAGE	F. W. Murnau	1926	214
27. HEIMAT. EINE CHRONIKIN 11 TEILEN	Edgar Reitz	1984	211
28. DEUTSCHLAND IM HERBST	Alexander Kluge u.a.	1978	209
29. MADAME DUBARRY	Ernst Lubitsch	1919	206
30. BERLIN -ALEXANDERPLATZ	Phil Jutzi	1931	205
31. DIE EHE DER MARIA BRAUN	R. W. Fassbinder	1979	204
32. . MÜNCHHAUSEN	Josef von Baky	1943	200
33. DIE BUCHSE DER PANDORA	G. W. Pabst	1929	198
34. DIE BLECHTROMMEL	Volker Schlöndorff	1979	197
35. DAS TESTAMENT DES DR. MABUSE	Fritz Lang	1933	196
36. IM LAUF DER ZEIT	Wim Wenders	1976	194
37. TRIUMPH DES WILLENS	Leni Riefenstahl	1935	191
38. DER JUNGE TÖRLESS	Volker Schlöndorff	1966	186
39. KATZELMACHER	R. W. Fassbinder	1969	186
40. GROSSE FREIHEIT NR. 7	Helmut Käutner	1944	183
41. ROTATION	Wolfgang Staudte	1949	183
42. WIR WUNDERKINDER	KurtHoffmann	1958	182
43. DAS WACHSFIGURENKABINETT	Paul Leni	1924	180
44. MADCHEN IN UNIFORM	Leontine Sagan	1931	179
45. VARIÉTÉ	E.A. Dupont	1925	177
46. ROSEN FÜR DEN STMTSANWALT	Wolfgang Staudte	1959	175
47. ALICE IN DEN STÄDTEN	Wim Wenders	1974	174
48. DIE HALBSTARKEN	Georg Tressler	1956	173
49. D. VERL. EHRE D. KATHARINA BLUM	Schlöndorff/v. Trotta	1975	173
50. WESTFRONT 1918	G. W. Pabst	1930	169
51. DIE 3-GROSCHEN-OPER	G. W. Pabst	1931	168
52. SOLO SUNNY	Konrad Wolf	1979	166
53. ANGST ESSEN SEELE AUF	R. W. Fassbinder	1974	165
54. DER VERLORENE	Peter Lorre	1951	163

55. DIE DREI VON DER TANKSTELLE	Wilhelm Thiele	1930	160
56. IN JENEN TAGEN	Helmut Käutner	1947	160
57. OLYMPIA (2 Teile)	Leni Riefenstahl	1938	157
58. JUD SUSS	Veit Harlan	1940	156
59. DER GETEILTE HIMMEL	Konrad Wolf	1964	155
60. HIMMEL ÜBER BERLIN	Wim Wenders	1987	153
61. NICHT VERSÖHNT	Jean-Marie Straub	1965	151
62. VAMPYR	Carl Theodor Dreyer	1932	150
63. TAGEBUCH EINER VERLORENEN	G. W. Pabst	1929	149
64. DER PROZESS (3 Teile)	Eberhard Fechner	1984	148
65. HÄNDLER DER VIER JAHRESZEITEN	R. W. Fassbinder	1972	147
66. ROMANZE IN MOLL	Helmut Käutner	1943	146
67. EHE IM SCHATTEN	Kurt Maetzig	1947	146
68. D. LEGENDE VON PAUL UND PAULA	HeinerCarow	1973	146
69. CHRONIK D. ANNA MAGDALENA BACH	Jean-Marie Straub	1968	145
70. AGUIRRE, DER ZORN GOTTES	WernerHerzog	1972	145
71. ICH WAR NEUNZEHN	Konrad Wolf	1968	144
72. D. ABENTEUER D. PRINZEN ACHMED	Lotte Reiniger	1926	143
73. STERNE	Konrad Wolf	1959	143
74. DIE BLEIERNE ZEIT	Margarethe von Trotta	1981	141
75. DIE STRASSE	Karl Grune	1923	139
76. DEUTSCHLAND IM JAHRE NULL	Roberto Rossellini	1948	80
77. KAMERADSCHAFT	G. W. Pabst	1931	76
78. EMIL UND DIE DETEKTIVE	Gerhard Lamprecht	1931	73
79. BERLIN - ECKE SCHÖNHAUSER	Gerhard Klein	1957	71
80. BERLIN ALEXANDERPLATZ (14 Teile)	R. W. Fassbinder	1980	70
81. DER KONGRESS TANZT	Eric Charell	1931	68
82. DAS KANINCHEN BIN ICH	Kurt Maetzig	1990	68
83. D. ARTISTEN IN D. ZIRKUSKUPPEL: . . .	Alexander Kluge	1968	67
84. FONTANE EFFI BRIEST	R. W. Fassbinder	1974	65
85. DER AMERIKANISCHE FREUND	Wim Wenders	1977	64
86. ASPHALT	Joe May	1929	62
87. JAKOB DER LÜGNER	Frank Beyer	1974	60
88. JEDER FÜR SICH U. GOTT GEGEN ALLE	Werner Herzog	1974	60
89. NACHTS WENN DER TEUFEL KAM	Robert Siodmak	1957	59
90. MYSTERIEN EINES FRISIERSALONS	BrechVEngel	1922	58
91. DIE WEISSE HÖLLE VOM PIZ PALÜ	Fanck/Pabst	1929	57
92. DAS MADCHEN ROSEMARIE	Rolf Thiele	1958	57
93. AUS EINEM DEUTSCHEN LEBEN	Theodor Kotulla	1977	57
94. VIKTOR UND VIKTORIA	Reinhold Schünzel	1933	56
95. DAS BOOT	Wolfgang Petersen	1981	56
96. JAGDSZENEN AUS NIEDERBAYERN	Peter Fleischmann	1968	55
97. LEBENSLÄUFE	Winfried Junge	1981	55
98. BERLINER BALLADE	R. A. Stemmle	1948	54
99. MEPHISTO	István Szabó	1981	54
100. DIE ZWEITE HEIMAT (13 Teile)	Edgar Reitz	1992	53

Sur les traces du film roumain muet

Dinu-Ioan Nicola



Tigancusa de la Iatac (La petite gitane d'alcôve / 1923) par Alfred Halm
A gauche : Elvire Popesco

L'arrivée du Cinématographe Lumière dans un pays fut souvent un événement mondain. Ainsi, à Bucarest, la première projection de l'invention des frères Lumière se déroula dans le salon du journal francophone « L'Indépendance roumaine », le 27 mai 1896.

Les articles de Claymoor (Mihai Vacaresco), journaliste à l'Indépendance, relèvent d'ailleurs de la chronique mondaine, entichée de francophonie, ce qui ne les empêche pas de faire état d'intuitions critiques surprenantes.

Le terrain était donc prêt pour que le 10 mai 1897 l'opérateur français Paul Menu enregistre des prises de vues du défilé de la fête nationale à Bucarest, marquant de ce fait les débuts du cinéma roumain(1).

Le premier disciple de Menu sera un neurologue, le docteur Gheorghe Marinesco qui, même s'il n'était qu'un amateur, a démontré, en même temps que le français Eugène Doyenne, l'intérêt pour la recherche scientifique de faire appel au film. De 1898 à 1901 le docteur Marinesco réalisa plusieurs films de ce type (2). On peut voir dans Marinesco un précurseur du documentaire roumain qui se développera à partir de 1906.

L'ouverture d'une succursale Pathé à Bucarest, avec son propre laboratoire où l'on fabrique même la pellicule, est un autre élément déterminant dans l'implantation du cinéma roumain (3).

En 1910, l'opérateur Constantin Theodoresco et l'ingénieur-chimiste Gheorghe Ionesco-Cioc fondent la société de production Traian et le laboratoire Carmen Sylva. La collaboration entre ces deux cinéastes fut cependant de courte durée: Theodoresco créera son propre laboratoire Romania Film et la salle National, tandis que Ionesco-Cioc restera à la tête du laboratoire Carmen Sylva, tout en dirigeant la salle Vénus. Tous les deux produiront des actualités, en concurrence avec Pathé et son opérateur Victor de Bon. Deux films ont survécu qui témoignent de l'activité de producteurs de Theodoresco et Ionesco-Cioc: *Cilatoria familiei regale pe Dunare* (Le Voyage de la famille royale sur le Danube / 1911) et *10 mai 1912*. Quant à de Bon, on peut encore voir certains des films qu'il a réalisés avec Nicolae Barbelian pour le compte de la Filmul national român.

C'est d'ailleurs aussi au nom de Victor de Bon, comme opérateur, et de la maison Pathé que sont liés les débuts du cinéma roumain de fiction. Réalisé par l'acteur Grigore Brezeanu, *Amor fatal* eut sa première en 1911. L'année suivante, Brezeanu récidiva avec la première production nationale de réelle importance: *Independenta României*, film historique

traitant de la guerre de 1877 alors que la Russie et la Roumanie combattent l'Empire ottoman sur le territoire bulgare.

L'ambition du film de reconstituer les épisodes de cette lutte, l'importance de la figuration (avec toutes les maladroites coutumières à l'époque dans ce genre de productions) et la présence au générique des meilleurs acteurs roumains d'alors, font du film de Brezanu la pierre angulaire du cinéma roumain (4).

Le grand responsable de la production du film fut le magnat Leon Popesco. Passionné de théâtre, il découvrit les vertus du Cinématographe et fonda la société Filmul de arta Leon Popesco. Il investira par la suite dans la production d'une série de mélodrames mis en scène et interprétés par la grande actrice Marioara Voiculesco, secondée par son collègue Constantin Radovivi. La qualité de ces productions laissait à désirer, à tel point que leur protagoniste regrettera plus tard qu'elles n'aient pas toutes été détruites dans l'incendie des installations Popesco! Une autre initiative de Popesco se révélera plus heureuse: la création de la société CIPETO-Cinematograful pentru toti, en association avec Nunuca Protopopesco et qui se consacrera à la diffusion du cinéma dans les écoles et dans les campagnes.

Contemporain de Leon Popesco et aussi actif que lui, le hongrois Jenő Janovics, originaire de Transilvanie (qui n'était pas encore réintégrée dans la Roumaine) avait en sa faveur une formation artistique sérieuse. Son rôle de producteur est lié aux débuts de Michael Curtiz (Mihály Kertész) et Alexander Korda (Sandor Korda) dont les premiers films, *Bank ban* et *Nopti Albe (Fedora)* furent réalisées à Cluj. Janovic continuera son activité, en tant que metteur en scène à Cluj après la réunification de la Roumanie. *Din Groazele Lumii* (Sur les horreurs du monde / 1920), mélodrame qui traite de la lutte contre la syphilis, est le seul film qui ait survécu de cette production à laquelle est également lié le nom de l'opérateur Laszlo Fekete.

Pendant les années de guerre, le tournage de films de fiction est interrompu. La seule production est constituée de documentaires du Service photo-cinéma de l'armée roumaine sous la responsabilité de l'opérateur Tudor Posmantir qui réalisera en 1920-1921 le long métrage en 35 bobines *Peste Mari si Tari* (Outre mers et pays / 1920-21), reportage sur le tour du monde du prince héritier Carol.

C'est à cette même époque que le metteur en scène Dolly A. Sigetti, sous l'égide de la société Soarle de l'allemand Erich Pommer, commence le tournage de *Pe Valurile Fericii* (Sur les vagues du bonheur). Le film ne se fit jamais, mais le projet est resté dans l'histoire parce qu'il devait marquer les débuts à l'écran de la future vedette d'origine hongroise Lya de Putti. D'ailleurs les plateaux roumains de ces années-là ont produit un certain nombre de célébrités: Elvire Popesco et Alexandre Mihalesco qui font leurs débuts dans *Independenta României* (1912), ou Pola Illery dont le premier rôle fut dans *Apasa Paulette* (Lapache Paulette / 1927) de Cornel Dumitresco.

On the tracks of the romanian cinema
An outline of Roumanian silent cinema from the first arrival of the Lumière films on 27 May 1896 to the beginning of the thirties. The Roumanian Film Archive was founded only in 1957, when almost all of the silent films were already lost. The few surviving films that witness the silent period are listed. Among the highlights of the history of silent film in Romania are : the first film made in Bucharest, a parade held on the national holiday, 10 May 1897, made by the French photographer Paul Menu ; a neurologist, Marinesco, who made scientific films during 1898-1901 ; the first Roumanian production company and laboratory in 1910, producing actualities and news films, in cooperation with Pathé and its photographer Victor de Bon ; the beginning of the fiction cinema in 1911, with *Amor Fatal*, photographed by Victor de Bon, featuring Grigore Brezeanu, who also starred in the first important national production in 1912, *Independenta României*, an historical film on the war of 1877 ; the career of major producers such as Leon Popesco and the Hungarian Jenő Janovics, the producer of the first films of Michael Curtiz and Alexander Korda ; the links established after the first World War with the rest of European cinema ; the founding of Romania-Film in 1921 ; the work of Horia Igirosanu, who founded Clipa-Film, published reviews, founded a ciné-club, and a film school through which he hoped to create a national cinema ; and the filmmaker Jean Mihail, who on the other hand sought to promote internationalism with his films ; the director Ion Sahighian who came from the theater ; the great comic actor Jean Georgesco ; in 1927 the first Roumanian film directed by a woman, Irma Gheorghiu ; the beginning of the animation film.

Sobre las huellas del cine mudo

rumano

El autor presenta un panorama de la cinematografía rumana desde la llegada de las películas Lumière el 27 de mayo de 1896 hasta principios de los años 30. Los Archivos cinematográficos de Rumania recién fueron fundados en 1957, cuando la mayor parte de las películas mudas ya se había perdido. El artículo menciona las pocas películas que subsisten del período silente.

Como hitos importantes de la historia del cine mudo en Rumania, se evoca la primera película rodada en Bucarest, un desfile del 10 de Mayo de 1897, por el camarógrafo Paul Menu; un neurólogo, Marinesco, quién realizó películas científicas de 1898 a 1901; la primera compañía productora y laboratorio rumana que en 1910 produjo noticiosos y nuevas películas en cooperación con Pathé y su fotógrafo Victor de Bon; los comienzos en 1911 del cine de ficción con *Amor Fatal*, con Victor de Bon como camarógrafo, Grigore Brezeanu como actor principal, quien a partir de 1912 actúa en la primera producción nacional importante, *Independenta Romaniei*, película histórica sobre la guerra de 1877; la carrera de productores importantes, como Leon Popesco y el húngaro Jeno Janovics, productor de las primeras películas de Michael Curtiz y Alexander Korda; los lazos establecidos después de la Primera Guerra Mundial con el resto de la cinematografía europea; la fundación de Romania-Film en 1921; la obra de Horia Igirosanu, fundador de Clipa-Film, editor de revistas de cine, fundador de un cineclub y de una escuela de cine gracias a la que se esperaba crear una cinematografía nacional; el director de cine Ion Sahighian, quién ventó del teatro; el gran actor cómico Jean Georgesco; en 1927, la primera película dirigida por una mujer, Irma Gheorghiu; los comienzos del cine de animación.

Dès cette époque des relations s'établissent entre le cinéma roumain et le reste de l'Europe. Notamment par l'arrivée en Roumanie de metteurs en scène étrangers, le plus important étant Alfred Halm, réalisateur de *Tigâncusa de la Iatac* (La petite gitane d'alcôve / 1923), une co-production germano-hollando-roumaine. Il faut aussi mentionner le français d'origine italienne Fernand Gabriel Rosca avec *Drumu Iertării* (Le chemin de la rémission / 1927) et l'allemand Martin Berger avec *Venea o Moară pe Siret* (Un moulin venait sur le Siret / 1929) (5). C'est ce même Berger qui, en 1930, réalise le premier film en langue roumaine (tourné simultanément en allemand).

Ces expériences demeurent néanmoins des faits isolés, comme aussi la venue en Roumanie du célèbre Ermolieff en 1924. Fort d'avoir convaincu certains cercles politiques locaux qu'il était la personne capable de doter la Roumanie d'une industrie cinématographique, il formula des exigences telles que les négociations furent rapidement interrompues.

Les producteurs roumains en furent donc amenés à s'occuper eux-mêmes de leurs affaires. En 1921, le premier en liste, Eftimie Vasilescu, fonde Romania-Film (6), société de production doublée d'un laboratoire qui lui apporte les capitaux nécessaires à la mise en chantier de ses premiers films.

Entré très jeune dans le cinéma, Vasilescu avait d'abord travaillé comme opérateur auprès de Tudor Postmăntir, d'abord sur le front, puis sur le tournage de *Peste Mări și Tări*. Ayant acquis ainsi une certaine formation artistique, il aborda la mise en scène en 1925 avec *Legenda celor două Cruci* (La légende des deux croix), en collaboration avec l'acteur Ghita Popesco. Suivra en 1927 *Vitejii Neamului* (Les vaillants du peuple) qui, dans son désir de reconstituer fidèlement l'atmosphère des combats de la Première Guerre mondiale, fit usage de séquences filmées sur le front dix ans auparavant. L'Allemagne protesta auprès de Bucarest, alléguant que l'armée allemande était diffamée dans le film, ce qui eut pour conséquence de valoir au cinéaste des démêlés avec la censure.

Vasilescu réalisera ensuite *Năpasta* (Le malheur / 1928), toujours en collaboration avec Ghita Popesco, après quoi sa carrière s'interrompt brutalement suite à l'incendie de son laboratoire dans lequel périrent tous ses films (7).

L'autre grande figure de la production cinématographique roumaine des années 20 fut Horia Igirosanu, fondateur de la société Clipa-Film, mais aussi des revues *Clipsa* et *Clipa cinematografica*. Venu de la céramique, Igirosanu, désireux d'élargir son champ culturel, créa d'abord un ciné-club, un des premiers en Europe, *Asociația Prientenii Cinematografului*; puis une école, l'Academia de Mimodramă, aussi active que controversée (8).

De fait, Igirosanu démarra la production de films pour créer un cadre d'activités pratiques pour les étudiants de son école: *Iades* (1926)

marque les débuts de cette production. Suit la célèbre trilogie nationale: *Haiducii* (1929), *Iancu Jianu* (1930), *Ciocoii* (1931) qui fit l'objet de grandes campagnes de presse (9). A travers ces trois films Igirosanu voulait imposer l'idée du caractère national roumain, mettant au premier plan la lutte de ces hommes épris de justice sociale contre le pouvoir ottoman qui imposait ses princes à une partie du pays. Le metteur en scène fera lui-même de longues tournées à travers le pays avec sa trilogie, dans le même esprit, il militera plus tard en faveur de la création d'un réseau cinématographique rural. Le sonore aura raison de l'enthousiasme de ce cinéaste déjà prolifique: après une modeste tentative de sonorisation sur disques de *Ciocoii* et un film parlant *Insula Serpilor* (L'île des serpents), il renonça à la mise en scène pour se consacrer à des activités d'animation liées au cinéma.

Le metteur en scène Horia Igirosanu (à droite) et l'opérateur Iosif Bertok (à gauche)

Promoteur d'un cosmopolitisme hérité de son apprentissage viennois auprès de Max Neufeld, Jean Mihail se situe tout à l'opposé de Horia Igirosanu. Assistant d'Alfred Halm pour *Tigâncusa de la Iatac*, Mihail se fait d'abord remarquer pour *Manasse* (1925), description réaliste de la vie des Juifs de Roumanie. Puis il signe un mélodrame, *Lia* (1927), mettant en scène une jeune Bucarestoise d'allure occidentale, au centre d'histoires d'amour ayant comme toile de fond la Première Guerre Mondiale (10). Après un dernier film muet, le ruttmanien *Viata începe Main* (La vie commence demain / 1930) le metteur en scène s'enfoncera dans un magma d'un éclectisme qui le conduira à la réalisation des versions roumaines des films de Paul Fejos et Ludovic Lazar.



Plus constant artistiquement, et déjà unanimement apprécié comme metteur en scène de théâtre, Ion Sahighian fut aussi un cinéaste hybride, se promenant entre la comédie basée sur l'anachronisme historique (*Nabadaile Cleopatrei* / Les caprices de Cléopâtre / 1925), le drame de guerre (*Datorie si Sacrificiu* / Devoir et sacrifice / 1926) et le film sentimental (*Simfonia Dragostei* / Symphonie d'amour / 1928) (11).



***Independenta României* (1912) par Grigore Brezeanu**

Nabadaile Cleopatrei permettait de faire connaissance avec le jeune acteur Jean Georgesco, une des figures les plus remarquables du cinéma roumain. Comique naturel, Georgesco avait mis en scène en 1924 *Milionar Pentru o Zi*, puis, en 1927 et 1928, conseillé Marin Iordă et Ion Timus pour la réalisation des films *Asa e Viata* et *Maiaorul Mura*, où il interprète lui-même des rôles importants. Ces deux titres tranchent nettement sur les comédies roumaines de l'époque, généralement assez ternes (12).

Georgesco sera le premier metteur en scène roumain qui réussira à travailler avec succès à l'étranger, notamment en France où il réalisera entre autres *L'heureuse Aventure* (1935) et *Les Compagnons de Saint-Hubert*

(1937). Après son retour en Roumanie, Jean Georgesco mettra à profit son expérience occidentale en réalisant *O Noapte Furtunoasă* (Une nuit orageuse / 1943) d'après Ion Luca Caragiale, un des chefs d'oeuvre du cinéma roumain.

La renommée internationale de Jean Georgesco avait été précédée par une réussite importante des cinéastes roumains dans un autre genre: le documentaire sociologique, dont le mentor fut le professeur Dimitrie Gusti, fondateur de l'école roumaine de sociologie.

Avec *Dragus* (1929), réalisation de Paul Sterian et Nicolae Argintescu-Amza, le professeur Gusti et son équipe démarrèrent une véritable campagne de recherche sociologique dans diverses zones rurales du pays - l'utilisation du cinéma conférant à l'entreprise une valeur européenne. L'expérience, menée par la même équipe de sociologues, sera poursuivie avec l'arrivée du cinéma sonore.

Il faut également mentionner le documentaire *O Fiica a Romaniei in eel Mai Frumos Oras din Lume* (Une fille de la Roumanie dans la plus belle ville du monde / 1927), filmé au Brésil par Irina Gheorghiu, premier film roumain réalisé par une femme.

Dans le domaine du film d'animation, le cinéma muet roumain compte deux fervents pionniers: Aurel Petresco et Marin Iorda. Connu comme caricaturiste politique (13), Petresco débuta avec *Pacala in Luna* (1920), réalisé à Bucarest, pour la société Soarele d'Erich Pommer. Petresco réalisera par la suite de nombreux films publicitaires animés et abordera le film d'acteurs, comme opérateur et metteur en scène (*Pacala si Tandala la Bucuresti* / 1926) (14);



Haplea (1927) par Marin Iorda

Le même éclectisme qui a empêché Aurel Petresco de parfaire sa vocation d'animateur marquera aussi Marin Iorda qui, après avoir débuté avec un film d'animation (*Haplea* / 1927), passe au film avec acteurs (*Asa e viata* / C'est la vie / 1927) et s'intéresse à d'autres domaines (la littérature, la mise en scène de théâtre) qui l'éloigneront progressivement de l'animation (15).

Le manque de solidarité parmi les cinéastes a sans doute pesé négativement sur les débuts du cinéma roumain. Les problèmes financiers, il est vrai, étaient innombrables, mais le fait que les hommes de cinéma aient cherché des solutions personnelles, à l'image d'orgueils exacerbés, a été néfaste. Un meilleur esprit de groupe aurait sans doute aussi permis la sauvegarde des films! Quand, en 1957, furent créées les Archives roumaines du film, la plupart des films de l'époque muette étaient déjà perdus. Ce qui reste de cette époque doit être étudié avec passion et imagination: dans le monde de l'éternité, les ombres de tous ces pionniers du cinéma roumain se serrent peut-être enfin la main en nous surveillant avec intransigeance!

(1) 15 mètres ont survécu de ce premier tournage. Quant à Menu, après avoir filmé quelques actualités au cours de 1897, il

abandonna le cinéma devant le peu d'intérêt du public pour ce nouvel art.

- (2) Longtemps considérés comme perdus, ces précieux films furent découverts dans une armoire de l'hôpital neurologique qui porte justement le nom de Gheorghe Marinesco!
- (3) Le nom de l'opérateur Hugues d'Eywo est étroitement lié à l'arrivée de Pathé en Roumanie.
- (4) Le films existe dans les collections des Archives nationales du film de Roumanie et sa restauration revêt une grande importance.
- (5) 150 mètres du film de Rosca ont survécu qui témoignent du goût du cinéaste pour le genre aventure. Quant au film de Berger, 5 bobines ont été retrouvées en Tchécoslovaquie qui contiennent quelques scènes frustes de la vie des ouvriers du pétrole, bien inférieures aux descriptions du grand écrivain roumain Mihail Sadoveanu.
- (6) Aucune parenté avec l'ancienne firme de Theodoreco.
- (7) Avec une persévérance qui a caractérisé toute sa vie, Vasilescu reconstruisit son laboratoire qui reprit un rythme de travail normal, jusqu'au jour des nationalisations. Le changement de régime politique fit de l'ambitieux cinéaste un modeste propriétaire d'atelier de photographie.
- (8) En particulier à cause de son principal professeur, Pierre d'Allick (de son vrai nom, Alexandru Petresco).
- (9) Le second film de cette trilogie est conservé intégralement. Récemment, l'auteur de ce texte a découvert, dans le dépôt nitrate des Archives nationales du film de Bucarest, les premiers 18 mètres de *Ciocoli*.
- (10) Conservés intégralement, ces deux films sont très supérieurs aux autres oeuvres muettes de Mihail (*Pacat* et *Povara*, tous deux de 1928), dont il ne reste que des fragments et dans lesquels le cinéaste essaie d'aborder des thèmes nationaux, cadre dans lequel il n'est évidemment pas à l'aise.
- (11) Tout ce qui a survécu du travail de Sahighian, ce n'est malheureusement que 625 mètres de son second film.
- (12) On peut exemplifier avec *Lache in Harem* (Lake en Harem, 1928), par M. Blossoms et M. Kellerman et *Guguta la Strand* (Gugutza à la plage, 1929) par Cornel Dumitresco.
- (13) Passion qu'il retrouvera dans on serial animé *D-Ale Zilei* (1923-1927).
- (14) Les films d'animation d'Aurel Petresco sont tous perdus; ne reste qu'un album de photogrammes conservé par les Archives roumaines du film.
- (15) Quand, après 1950, Marin Iorda souhaitera à nouveau faire de l'animation, il sera trop tard... les places étaient désormais occupées par des jeunes peu disposés à les céder, même à un vétéran aux mérites incontestables.

The British Film Copyright Collection

Richard Brown

One of the most exciting recent events in Britain to affect early cinema studies has been the discovery of the film copyright collection at the Public Record Office, Kew. Hidden among the tens of thousands of copyright records for photographs that exist between 1862 and 1911 are a few hundred records for motion picture films. While the numbers of films involved do not match the many thousands copyrighted in the United States during the same period, and in Britain single frames or small strips are what exist rather than complete paper prints as is the case at the Library of Congress, nevertheless this is a discovery of considerable interest and importance. The original frames or photographic prints have all been copied by the National Film and Television Archive, and research has been undertaken into the collection by film historian Richard Brown, who here gives some of the background to the collection.

History of the Collection

The British film copyright collection forms part of the much larger photographic copyright deposits preserved for many years at Stationer's Hall in London, and now held at the Public Record Office, Kew. Photographic copyright protection in the UK was first included in the providence of the Fine Arts Copyright Act of 1862 and these provisions were in force until the passing of the International Copyright Act in 1911. Applicants were required to complete an entry form at Stationer's Hall, giving both the name of the 'author of the work' - the cameraman in the case of a film - and the owner of the copyright, which might of course be a company. A clerk then dated the form, assigned a number to it, and transferred the details into a copyright register which was available for public inspection. Although it was not necessary to submit a photographic image in order to gain protection, most applicants fortunately did so.

The existence of the film collection, and an indicator of its extent were first reported to the National Film and Television Archive in April 1993, and the work of copying the rediscovered images (including some on to CD-ROM) has recently been completed. The value of this collection as a unique part of the national film heritage is emphasised by the fact that in the majority of cases the surviving images are the only visual record of the films from which they were taken. In a number of cases the copyright collection has revealed the existence of previously unknown early British film-makers.

Because of the expense involved in registration, both photographers and film-makers tended to be highly selective, only submitting images that were either prestigious or popular, and therefore likely to be copied by others. Most simply waited to see if any of their work was infringed, and

only if it was did they then register with the intention of taking legal action. This practice, combined with the impracticality of enforcing an obligatory registration system, was directly responsible for the somewhat random and fragmentary state of the film collection.

Condition of the Images

Film images were submitted in three forms:

- 1) As a clip - usually a single frame - taken from a projection print. This was the method used by both British Gaumont and the Warwick Trading Company.
- 2) As a contact-print - of varying length, but usually consisting of at least half-a-dozen frames. Film-makers who favoured this method included the Edison Manufacturing Company, the Velograph Syndicate, and John Le Couteur. (A hitherto little-known film-maker, Le Couteur is represented in the collection by forty-six 60mm prints taken on a Demeny camera.)
- 3) As a contemporary frame enlargement. Both the British Mutoscope and Biograph Company and the Charles Urban Trading Company used this method.

In the case of some later multi-scene films such as *A Railway Tragedy* (Gaumont 1904) and *The Smugglers* (Warwick 1904), a single frame was submitted from each scene and registered separately - in effect, copyrighting the appearance of the entire film.

Generally the original frames are in excellent condition despite their age, and even in the case of nitrate clips, significant deterioration is evident in only a small number of cases. Far more unfortunate for the integrity of the collection was a clumsy attempt at copying undertaken at an unknown date, but perhaps thirty years ago. During this exercise, mutilation of some of the clips was caused by careless handling when attempting to remove them from their entry forms (an example is Warwick's *His Master's Voice*). Although it appears to have been the intention to preserve the original, this was apparently not done, nor was any documentation kept, and as a result - and despite a search - the original clips in these cases cannot now be found. Selection for this mode of copying, however, was fortunately not comprehensive.

The Films

Although moving picture film as an artistic work could not be protected in the UK at this period, a film performance that was distinctive in some way could be registered as a 'Dramatic and Musical Representation'. A.J. West's *Our Navy* (1898) and R.W. Paul's *How Soldiers are Made* (1900) are examples of this practice. A film-maker could also use photographic registration to prevent the unauthorised use of a frame enlargement as an illustration in a book or magazine. During March 1899, the British Biograph company brought three successful actions against publishers

La British Film Copyright Collection

La découverte de la Film Copyright Collection est l'un des événements les plus marquants survenu au Royaume-Uni. Ainsi quelques centaines de films de fiction ont été retrouvés au Public Record Office - le registre officiel des oeuvres. Les copies, pour la plupart dans un excellent état, proviennent principalement d'Angleterre mais aussi des Etats-Unis ou encore de l'Australie.

Ils ont tous été copiés par la National Film and Television Archive afin de permettre des recherches plus approfondies. Attendez-vous donc à de nouvelles révélations!

La British Film Copyright Collection

El descubrimiento de la Film Copyright Collection es un hecho importante de la historia de los archivos de Gran Bretaña. Varias centenas de películas de ficción han sido localizadas en la Public Record Office - el registro oficial de las obras. Las copias, en su mayoría en excelente estado, provienen principalmente de Inglaterra y fueron duplicadas por el NFTVA. Investigaciones más completas revelarán nuevos detalles.

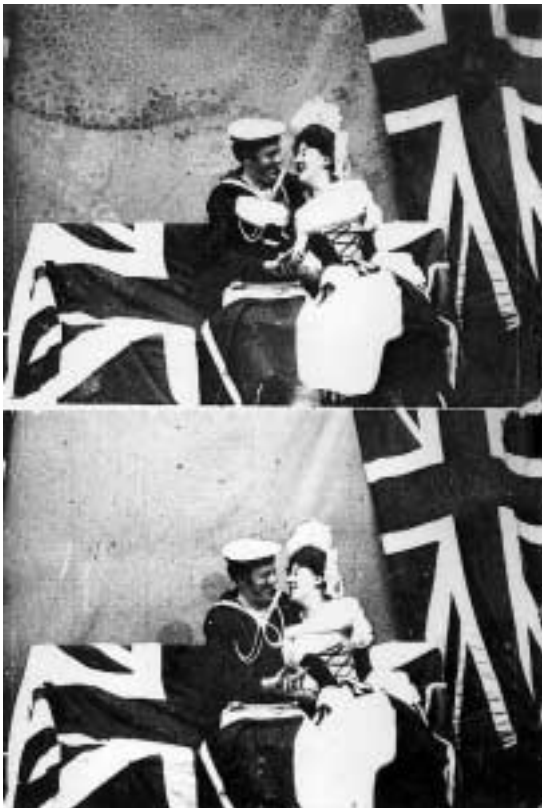
who had illegally used their pictures for this purpose. (Since Biograph films were not sold, the image had probably been taken from a Mutoscope card.) The films in question were of Pope Leo XIII, which had been taken in June 1898 by W.K.L. Dickson. Many other registrations are probably linked to legal cases, and further details about early film-making history from a legal point of view could prove to be valuable and informative.

As one would expect, the majority of the copyrighted images are British in origin, although the collection does include a small selection from the United States, Australia and South Africa. The film collection began on 18 March 1897 with the copyrighting of a clip from R.W. Paul's *Sea Cave Near Lisbon* shot by H.W. Short. Since Paul did not submit any further films for copyrighting until 1902, this registration is probably related to a legal case. Overall, the subject matter of the films chosen for copyrighting parallels the development of film itself, with examples registered before 1902 being exclusively non-fiction and actuality, while those from 1904/5 include comedies and longer dramatic film from both Warwick and Gaumont. Larger companies such as British Biograph, Warwick and Charles Urban reflect the international range of their activities with both Urban and Warwick copyrighting images from the Russo-Japanese war of 1904 and Biograph submitting an eclectic mixture including a Shakespeare play (*King John*), a royal garden party, the Pope, and scenes from the coronation of Queen Wilhelmina of Holland. There is also a

particularly interesting selection of the work of lesser known British regional film-makers, such as John James Wood of Liverpool, Alfred John West of Southsea, and William Haggart of South Wales, whose definite involvement in particular films can now be established through these records.

Future practical use for this collection will probably lie in the value it has as a means of identification and correct dating of complete films, and as use as illustrations to work on the era of Victorian and Edwardian cinema. The value to researchers and historians is of course that of a fresh resource, shedding new light on the still little-known world of early cinema.

L'Entente cordiale - Jack and his Sweetheart (A.J. West, 1905)
Credit: Public Record Office. Copy 1/488



Le Giornate del Cinema Muto, Pordenone

Jan -Christopher Horak

The 15th Pordenone Silent Film Festival was decidedly low budget, but given the financial and organisational difficulties of the last several years, due to the city fathers' lack of support and the Cinema Verdi's uncertain status, it was a miracle that the festival took place at all. In any case, several hundred film historians and cinéphiles happily made the pilgrimage to this Italian provincial capital to see a full program of films from Russia, the United States, Hungary and Germany. While few masterpieces were to be discovered, Pordenone continued its tradition of traversing cinematic *terra incognita*.

The main program this year was entitled « In the Land of the Soviets, 1918 - 1924 », dedicated to the transition period in Soviet cinema between Czarist Russia and the modernist Soviet cinema of Eisenstein, Pudovkin, Vertov, et al. Conceived of as a direct sequel to Pordenone's seminal 1989 festival retrospective, « Silent Witnesses », which discovered the pre-Revolutionary Russian cinema, and its foremost auteur, Egeni Bauer, the program certainly filled another gap in our knowledge of Russian and international cinema history, but also failed to reveal major works or auteurs of the stature of Bauer. Given the fact that many of the films had been printed by Gosfilmofond (Moscow's film archive) from original nitrate materials without any subsequent handling - flashtitles, fragments, and scenes out of order being not uncommon - the week's viewing offered more hard work than viewing pleasure. Indeed, sightings of Trotsky in several different films confirmed that no one at the Russian State Film Archives had probably viewed these films since the 1920s. This is not to say that the program did not have its share of surprises, or did not annihilate some long-held myths.

For example, the dictum articulated by Henri Langlois that early Soviet filmmakers wrote films in their heads, rather than on celluloid, due to extreme shortages in raw film stock in the immediate post-revolutionary period, proved untenable, given the sheer number of films presented, that number being itself a selection of the most interesting titles. Secondly, the notion that the Soviet « agitki » or agit-prop films consisted solely of newsreels and documentaries of red guard troops and dedicated communist proletarians marching across the screen, also proved false. Except for a wonderful agit-prop short by Vertov from 1919, the « agitki » shown in Pordenone depicted fictional situations of class struggle: a family melodrama (*Cohabitation*, 1918), a father and son story (*For the Red Flag*, 1919), a simultaneously anti-Semitic and philosemitic tale of a Jewish Red Army officer (*Comrade Abraham*, 1919). Produced for the most part by amateurs, because the revolutionary cinema committees mistrusted professionals as bourgeois, these early Soviet

Les 15^{èmes} Journées du cinéma muet de Pordenone

Malgré des difficultés financières, le 15^{ème} Festival de Cinéma Muet de Pordenone a ouvert ses portes du 12 au 20 octobre 1996.

Le programme principal, intitulé « Au pays des Soviets, 1918-1924 », était dédié à la période de transition entre la Russie tsariste et le cinéma moderniste de Eisenstein, Pudovkin ou Vertov.

Parallèlement, d'autres rétrospectives étaient consacrées au réalisateur anglo-américain Herbert Brenon, au comédien Max Davidson, aux films d'animation de Gregory La Cava ou encore aux efforts fournis par l'UCLA dans la restauration de films.

Enfin, le festival s'est aussi arrêté sur le cinéma hongrois. Mais, les premiers films d'Alexander Korda, de Michael Curtis et de Bela Balogh n'ayant malheureusement pas survécu, le programme nous a laissés quelque peu sur notre faim.

Las 15as Jornadas del cine mudo en Pordenone

A pesar de sus dificultades financieras, el 15º Festival de cine mudo de Pordenone ha abierto sus puertas del 12 al 20 de octubre de 1996. El programa principal, intitulado «En el país de los Soviets, 1918 - 1924», fué dedicado al período de transición entre la Rusia de los zares y el cine modernista de Eisenstein, Pudovkin o Vertov.

Paralelamente, otras secciones fueron dedicadas al director anglo-americano Herbert Brenon, al actor Max Davidson, a las películas de animación de Gregory La Cava, a una selección de películas húngaras y a restauraciones de la UCLA.

films were often technically inept and a far cry from the competence achieved by Imperial filmmakers a few years earlier.

More surprising was the realisation that the fiction features from the period after 1920 (the so-called NEP era) achieved an astounding technical proficiency, even if their aesthetic strategies evidenced strong continuities with pre-Revolutionary Russian cinema. Indeed, looking at films by Vladimir Gardin (*Hammer and Sickle*, 1921), Alexander Rasumny (*Brigade Commander Ivanov*, 1923), Ceslav Sabinsky (*Enemies*, 1924), one could see a genuine attempt to wed revolutionary themes with popular cinema formats. Rasumny's version of Gorki's *Mother* (1920), made well before Pudovkin's far more famous, but less faithful version, and Sabinsky's *Enemies* (1924) were in fact moving dramas that could have competed in the international film market. One of the major discoveries was Ivan Perestiani's Georgian folk legend, *The Fortress of Suram* (1923). Another discovery, albeit harking back to the pre-Revolutionary nihilism of Czarist cinema, was Alexander Panteleev's *There is no Happiness on Earth* (1922), a steamy melodrama, involving a love triangle, which ends typically for pre-1918 films as the story flees into insanity. Clearly, one might theorise that such films place the Soviet classics in a new light, namely as representatives of an art cinema, while more popular forms apparently continued to exist (and would indeed re-establish their dominance in the later period of Stalinist social realism).

Which is not to say that many of these films did not have aesthetic ambitions of their own. Gardin's *There is a Spectre over Europe* (1922) or *The Locksmith and the Chancellor* (1924), are both visually extravagant in their design, employing, as Yuri Tsivian notes in his essay in *Griffithiana* (« Between the Old and the New, Soviet Film Culture / 1918 - 1924 »), the aesthetic doctrine of « Empirio-Symbolism », as promulgated by the Soviet Protokult theorists around Alexander Bogdanov. Indeed, Gardin seems to have been a much more ambitious director than Pudovkin and Jay Leyda have led us to believe. As noted by Tsivian in Pordenone's final panel discussion, Gardin suffered the rest of his life pangs of jealousy, because Lev Kuleshov and not he received credit for inventing Soviet style montage. Ironically, the Kuleshov films shown (*Engineer Prait's Experiment*, 1921, *Your Acquaintance*, 1927) proved disappointing, because they were only fragments. Sensational for any film historian who has read the countless descriptions of the so-called « Kuleshov-Effect » was the screening of two of three surviving experiments. Both experiments were printed and projected three times, since if you blinked you missed them. For the record, both experiments demonstrated « continuity editing » (creating spatial and temporal unity out of four or five desperate shots), rather than the « associative » montage of the mythical descriptions of these experiments.

Pordenone's other major retrospective was dedicated to the Anglo-American director, Herbert Brenon. Best known for his version of *Peter Pan* (1924), Brenon has always had his defenders, most notably the late William K. Everson, but for the rest of us he has been an unknown

quantity. Unfortunately, Brenon turned out not to be a major rediscovery, has had been Malcom St. Clair, Cecil B. DeMille or Maurice Tourneur at previous festivals, but rather the Jack Conway of the 1920s: a studio hack who worked in every conceivable genre, Brenon's style is virtually invisible, and totally subservient to the studio for which he happened to be working, whether Imp, MGM or Paramount. Thematic consistency also does not seem to have been his strong suit. While *Dancing Mothers* (1926) may deserve its reputation as the ultimate jazz/flapper film, and *A Kiss for Cinderella* (1925) had its moments, *The Spanish Dancer* (1923), *The Breaking Point* (1924), *Beau Geste* (1926), and *Laugh Clown Laugh* (1928), were spectacularly mediocre. Even John Lodge's long and detailed essay in *Griffithiana* (which functions as a catalogue for the festival) could do little to resurrect Brenon's reputation.

Other smaller programs were dedicated to Max Davidson (Pordenone has in past years led the renaissance of this neglected silent film comedian), Gregory La Cava's silent animation, and UCLA's film restoration efforts. In the last named program, special mention should be made of John Robertson's *The Bright Shawl* (1923). While the film is not a major rediscovery, just a good piece of Hollywood entertainment, UCLA's restoration is a miracle of modern technology. Since only two damaged 16mm prints of the film survive, Bob Gitt used them to make a 35mm blow-up dupe negative, and then generated a color print which hardly betrayed its origins.

Although this reviewer hesitates to mention it, there seems to have been a consensus among festival participants that the best film of Pordenone '96 was Joe May's *Das Indische Grabmal* (1921/22), a two part adventure film, scripted by Fritz Lang and restored by the Munich Film Museum.

Finally, Pordenone focused on another unknown national cinema: Hungary. Unfortunately, few of the first films of such talents as Alexander Korda, Michael Curtiz or Bela Balogh survive, so that the brief program left one wishing to see more. Ironically, several Hungarian melodramas featured totally amoral anti-heroes (*The Golden Man*, 1918, *The Fourteenth*, 1920) or heroines (*The Young Wife*, 1918), who continually reinvent themselves as they move from place to place, situation to situation. In retrospect these narratives eerily presage the nomadic existences of such flamboyant Hungarian film producers as Alexander Korda, Joe Pasternak and Gabriel Pascal.

Light and Movement. Incunabula of the Motion Picture

Texts in facsimile, some rare, some well known, from 1420 to 1896, are grouped in categories given in the chapter titles : Shadows, Magic Boxes, Perspective, Captured Images, Persistence of Images, Captured Movement, The Animated Photograph, Emergence of Cinema. One of the benefits of this arrangement, instead of the more traditional chronology, is to reveal new relationships and to give the reader a new perspective. The texts are discussed and their significance analyzed. The methodology enables the authors to privilege the convergence of inventions rather than noting isolated achievements of genius. The mythic year of 1895 is no longer a year of miracles but a year of uncertainty and hesitation, while the period 1888-1893 appears on the contrary decisive. Rather than redefine history, the authors provide a history-construction instead of narrated history, and permit one to see the importance of all the collections in the cinema museums that relate to the archaeology of images in movement.

Light and Movement.
 Incunabula of the Motion Picture
 Luce e movimento.
 Incunaboli dell'immagine animata
 Lumière et mouvement.
 Incunables de l'image animée 1420-1896

par Laurent Mannoni, Donata Pesenti Campagnoni, David Robinson.
 Pordenone, Paris, Torino: *Le Giornate del Cinema Muto*, Cinémathèque française-Musée du cinéma, Museo Nazionale del Cinema, 1995, 470p., ill., ISBN 88-86155-05-0

Cette publication met à contribution trois spécialistes et trois institutions dont la renommée n'est plus à faire. On connaît tous les états de service des auteurs et leur contribution fondamentale à la connaissance de leur sujet. Celui qui a écrit *Le grand art de la lumière et de l'ombre* et à qui l'on doit *Le mouvement continué*, le superbe catalogue illustré de la collection des appareils de la Cinémathèque française, celle qui nous avait déjà donné *Verso il cinema. Macchine spettacoli e mirabili visioni* et qui a monté, avec son collègue Paolo Bertetto, l'exposition "La magia del immagine" dont le catalogue fourmille d'informations précieuses, celui qui a rédigé bon nombre de textes sur la lanterne magique et les origines du cinéma et dont on se rappelle la contribution à l'exposition d'appareils qui a marqué le congrès de la FIAF à Bologne en 1994, ces trois personnes constituent une troïka dont la qualité n'est pas à démontrer et qui laisse présager un travail stimulant.

Comme le dit Dominique Païni en présentation, "cet ouvrage n'est pas une simple anthologie de textes fondateurs". En effet telle pourrait être la première impression de celui qui feuillette rapidement l'ouvrage et qui serait séduit par ses indéniables qualités graphiques. Il y trouve des fac-similés de manuscrits, d'imprimés et d'illustrations qui s'échelonnent de 1420 à 1896 et que les auteurs regroupent sous quelques têtes de chapitre : l'ombre, boîtes magiques, sensation de perspective, l'image capturée, persistance des images, le mouvement capturé, la photographie animée, émergence. Certains de ces documents sont rares, d'autres plus familiers. Une des grandes qualités de cette monographie est de les rassembler pour permettre au lecteur de les confronter, d'effectuer des relations nouvelles, des mises en perspective renouvelées, de tenter de les enchaîner autrement que par leur chronologie.

Le livre ne serait que cela qu'il mériterait déjà un détour. Mais il ne se limite pas à faire connaître les trésors archivistiques des musées du cinéma. Il les présente, il les commente, il les critique. Chaque chapitre est introduit par un des auteurs qui en définit les enjeux et la problématique, qui en précise les contextes. Puis d'autres textes sont consacrés aux principaux inventeurs, inventions ou sujets qui font l'objet

de reproductions. En tout 50 notices et 100 documents et illustrations : une masse documentaire impressionnante. On n'y voit pratiquement pas les appareils et objets dont on parle mais on présente surtout les textes qui les ont précédés, décrits ou commentés.

Naturellement ces textes historiques font le point sur l'état des connaissances en la matière.

Les auteurs ne reculent pas devant le rétablissement des faits. Un exemple parmi d'autres : on rappelle l'existence de l'Anglais T.W. Naylor qui, deux ans avant l'Autrichien Franz von Uchatius, proposa un dispositif pour projeter les images en mouvement du phénakistiscope. Si les textes reproduits formulent des prétentions inexactes ou carrément imaginées, les auteurs les signalent.

La méthode utilisée par les auteurs les conduit à privilégier le faisceau et la convergence des inventions plutôt que l'utopique paternité et la stérile préséance, à rappeler les synergies (et même les plagiat) plutôt que le solitaire éclair de génie. Ils ne craignent ni les ruptures avec quelques idées reçues, ni les affirmations à saveur polémique. Ainsi la mythique année 1895 n'est plus l'année miraculeuse mais celle de l'incertitude et de l'hésitation, tandis que la période 1888-1893 apparaît au contraire terriblement décisive.

En fait, plutôt que de définir l'histoire, les auteurs la laissent se dégager des matériaux qu'ils soumettent au lecteur. Ils exigent d'ailleurs de celui-ci un effort de lecture et de sens car la fragmentation de l'information, le déchiffrement de manuscrits, le renvoi aux notes et commentaires, génèrent davantage une histoire-construction qu'une histoire-récit. Cette construction laisse bien voir l'importance, dans les musées du cinéma, de toutes les collections qui se rapportent au film et à ce qui l'a annoncé. Ainsi cet imposant volume, fruit d'une recherche dont on devine aisément l'envergure, documente-t-il l'archéologie du cinéma dans ses dimensions scientifiques, techniques et spectaculaires.

A la fin de son parcours on comprend mieux l'aventure des images animées et la magie qu'engendre depuis l'impression de réalité qu'elles dégagent.

Pierre Véronneau

Luz y movimiento. Incunables de la imagen en movimiento

El artículo presenta reproducciones de textos de 1420 a 1986, raros algunos, conocidos otros, agrupados en categorías definidas por los títulos de capítulos: Sombras, Cajas mágicas, Perspectiva, Imágenes capturadas, Persistencia de imágenes, Movimiento cautivo, La fotografía animada, Emergencia del cine.

Una de las ventajas de esta presentación sobre la cronología de tipo tradicional, es la puesta en evidencia de nuevas relaciones y perspectivas. Los textos son discutidos y analizados. La metodología empleada permite considerar la convergencia de invenciones en lugar de destacar proezas de genialidad aisladas. El mítico 1895 ya no es el año de los milagros sino un año de incertidumbres y vacilaciones. El período 1888-1893 adquiere una importancia decisiva.

Más que una narración la historia, los autores proponen una redefinición de la misma y permiten captar la importancia de los museos del cine en relación con la arqueología de las imágenes en movimiento.

La couleur dans les films muets

Ce livre est le produit direct du second atelier d'Amsterdam de juillet 1995 consacré à la couleur dans les films muets.

Il reprend, de manière intelligible, les points forts des discussions qui ont eu lieu à Amsterdam.

El color en las películas mudas

Este libro es el resultado directo del segundo Taller de Amsterdam de julio de 1995, dedicado al estudio del color en las películas mudas. Propone, de manera sistemática, los principales temas abordados en las discusiones que tuvieron lugar durante el encuentro.

Disorderly Order: Colours in Silent Films

This book is a direct result of the second Amsterdam Workshop. This workshop, an initiative of NFM's Research Department, is a festival-cum-conference in which, on the basis of screenings of a selection of films from the NFM collection, film historical themes are addressed that have been neglected or overlooked. The first Amsterdam Workshop, in July 1994, was devoted to non-fiction films from the teens; the second Amsterdam Workshop took place in July 1995.

Colour, particularly its use during the silent era, is an example of a theme that has for a long time remained outside film history. The resurfacing of this theme in thinking about film history and film presentation was in no small part a result of NFM's decision to preserve its largely coloured silent film collection in colour. Until quite recently, actually, film archives routinely preserved their silent films in black-and-white. Lack of funds will undoubtedly have been the deciding factor. What is a mystery, though, is why archives and researchers have omitted to even state that the inflammable nitrate positives were in the main coloured.

The aim of the 1995 Amsterdam Workshop was to stimulate reflection on the use of colours in silent film. To this end a select party of some fifty film historians, filmmakers and representatives of film archives gathered for four days in Amsterdam. During six informal sessions they viewed film programmes and exchanged thoughts and ideas. The discussions were cranked up by six moderators, each of whom addressed a specific subject or aspect: the variation of colour systems (Giovanna Fossati, Nederlands Filmmuseum), colour experiments, then and now (Canadian filmmaker Don McWilliams), the variety of functions and meanings of colour (Tom Gunning, University of Chicago), colour as event (Jacques Aumont, Université de Sorbonne Nouvelle, Paris), monochrome colour systems (Peter Delpout, Nederlands Filmmuseum / filmmaker) and preservation methods (in collaboration with representatives from, among others, the archives of Amsterdam, Brussels, Bologna and Rome). Evening sessions consisted of screenings of a number of feature films and feature length documentaries, each of which was preserved according to a different methods. These screenings were open to the public.

The basis for "Disorderly order": colours in silent film was formed by the six discussion sessions, which were taped and edited to a readable form. These proceedings are followed by an essay that takes as its starting point the finiteness of the nitrate material, its colours in particular, and discusses the question of what value to attach to preservation of nitrate prints now that the originals are about to disappear forever.

Cinéma 1900 -

Trente films dans une boîte à chaussures

par Roland Cosandey. Lausanne: Editions Payot, 1996, ISBN 2-601-03200-6, 160 pp, ill.

Trouver des films originaux de Georges Méliès, c'est toujours possible. Trouver des oeuvres contemporaines produites par ses concurrents, voilà qui se produit encore, près de cent ans plus tard. La légende veut que ce genre de découverte ait lieu dans des endroits romantiques: granges, greniers et roulottes. Si elle se révèle parfois exacte, c'est plus souvent dans les archives et les musées, en rangeant des objets en souffrance, qu'un frisson saisit le catalogueur, l'archiviste, l'historien, le restaurateur, et peut-être même l'amateur curieux. On croit que cela n'arrive qu'aux autres, à Rochester, à Montevideo, à Berkhamsted ou à Amsterdam. Or, rien n'empêche que cela ait lieu à deux pas de chez soi. A Vevey, au Musée suisse de l'appareil photographique, par exemple.

Ensuite, c'est le petit ballet savant qui commence: identifier, restaurer, transférer et remettre en circulation - autant d'opérations liées qui sont présentées ici comme un projet exemplaire, associant la recherche historique à la démarche de restauration, confiée à Hermann Wetter.

Trente films d'un coup, trente copies originales uniques de films produits entre 1896 et 1900, montrés à l'époque par les nouveaux entrepreneurs du spectacle cinématographique, le premier venu un peu culotté et mécanicien, le forain changeant de "métier", le directeur de théâtre de variétés cherchant à renouveler ses numéros, en Suisse comme partout en Europe.

C'est d'un fragment retrouvé de leur répertoire de "photographies animées", que traite cet ouvrage. Il s'agit du cinéma des années 1896-1900, le plus ancien que l'on puisse encore montrer, un héritage restitué grâce au soutien de Memoriav et à la collaboration de la Cinémathèque suisse. Scènes urbaines, sketches comiques, tableaux d'histoire, reportages, actualités reconstituées, films à trucs: rien n'y manque ou presque.

Cinema 1900 - Thirty Films in a Shoe box

The romantic legend with which we are familiar is the discovery of original Georges Méliès films and works by his contemporaries nearly one hundred years later in barns, attics and caravans but today such finds are much more likely to occur in archives and museums, through the work of cataloger, archivist, historian, restorer, and perhaps even a curious amateur. Such a discovery was made at Vevey, in the Swiss Museum of Photographic Apparatus. Thirty original copies of films produced between 1896 and 1900 were discovered. They were identified, restored, copied, and put into distribution, a model project of historical research and restoration work carried out by Hermann Wetter, with the collaboration of the Cinémathèque Suisse. This book examines the films as a representation of the films to be seen in the very earliest period of exhibition.

Cine 1900 - Treinta películas en una caja de zapatos

La leyenda romántica que todos conocemos es la del descubrimiento de obras originales de Georges Méliès o de trabajos de sus contemporáneos, casi cien años más tarde, en establos, graneros y casillas rodantes. Hoy día estos descubrimientos suelen producirse más bien en archivos y museos, gracias a catalogadores, archivistas, historiadores, restauradores y, tal vez, a algún amateur curioso.

Es precisamente lo se produjo en el Museo de aparatos fotográficos de Vevey en Suiza, donde fueron descubiertas treinta copias originales de películas producidas entre 1896 y 1900. Estas fueron identificadas, restauradas, copiadas y puestas en circulación. Se trata de una experiencia modelo de cooperación entre investigación histórica y trabajo de restauración, conducida por Hermann Wetter, y la Cinemateca Suiza. El libro propone el análisis de estas películas como fenómeno representativo de las primeras exhibiciones llevadas a cabo en Suiza.

La Bibliothèque du film (BIFI) recherche des numéros de revues

En fusionnant les divers fonds de périodiques dont elle a la charge, la BIFI a pu reconstituer des collections pour cinq cents titres de revues. Certaines de ces collections restent incomplètes et ne peuvent, de ce fait, être communiquées au public de la bibliothèque. Nous disposons par ailleurs de nombreux numéros de revues échangeables.

Nous signalons ci-dessous les numéros manquants pour les titres que nous aimerions compléter en priorité, ainsi que les principaux titres de revues pour lesquels nous pouvons fournir des numéros en échange de ceux que nous recherchons.

1. Numéros recherchés par la BiFi:

France

Cahiers du film (Les) (1933-1934) (1941-1944) (Marseille) :
n°4, 1ère série, septembre 1934.

Ciné sud est (1950-1959) (Lyon) :
n°13 (janvier 1951); n°22 (octobre 1951); n°48 (janvier 1954); n°50
(mars 1954); n°63 (mai 1955); n°111; n°112 (fin 1959).

Cinéa devient *Cinéa-Ciné pour tous* devient
Cinéa et Ciné pour tous réunis (1921-1932) (Paris) :
1921 : n°s 4, 8, 9, 10, 12,13, 18, 21, 27
1922 : n°s 49, 50, 53, 63, 64, 67 à 70, 81
1923 : n°s 82 à 86, 88, 90, 91, 93 à 101
1929 ou 1930 : n°s 147, 148, 150
1930 : vol.1 n°s 1, 3, 8
1931 : n°s 14, 17, 19.

Cinémagazine (1921-1935) (Paris) :
1930 : n° de septembre
1931 : n°s de mars, mai
1932 : n° de mars
1933 : n°s de mai, septembre
1934 : année entière

Gazette des 7 arts (1923) (Paris) : n°1, 6, 7.

Filmafric (1936-1962) (Alger) : n°1 (1936)

Miroir de l'écran (1941-1945) (Nancy) :
1942 : n°s 4, 6
1943 : n°26

Nouvel art cinématographique (1925-1930) (Brest) :
1ère série : n°s 1, 2, 4

Photo-ciné (1927-1929) (Paris) :

1927 : 5, 7, 9

1928 : 10

1928 ou 1929 : 13, 15, 17, 20

Revue du cinéma éducateur (1935-1939) :

1ère série : 1, 2, 4

nouvelle série : 3

Technique cinématographique (La) (1930-1973) :

n°10 (octobre 1932)

UFOCEL informations (1946-1951) (Paris) :

n°2 (1946); n°8 (1947).

Vedettes (1940-1944) (Paris) :

n°5 (1940); n°8 (1940 ou 1941); n°9 (1941).

Belgique

Documents .. :

cinéma, critique littéraire, artistique et sociale (1933-1936) (Bruxelles) :

1933 : n° 1, 2, 5, 6

1934 (nouvelle série) : n° 1, 3.

Travelling : revue culturelle de cinéma (1945-1947) (Bruxelles) :

n°7 (fin 1945), n°15 (juin 1946).

Espagne

Cine universitario (1955-1963) (Salamanca) :

1957 : n°5

1961 : n°s 14, 15

1962 : n°s 17, 18.

Objetivo (1953-1955) :

1955 : n°s 7, 8, 9.

Etats-Unis

Cinemages (1955-1959) (New York) :

1ère collection (1955) : n°1, n°4, n°spécial « Birth of a nation »

Grande-Bretagne

Cinema quarterly (1932-1935) (Edinburgh) :

vol.2 n°3 (spring 1934), vol.2 n°4 (summer 1934).

Close-up (1927-1933) (London) :

1927 : vol.1 n°s 1, 2, 4, 5, 6

1928 : vol.2 n°s 1 à 5; vol.3 n°s 4, 5, 6

1929 : vol.4 n°s 3, 4; vol.5 n°s 1, 5

1931 : vol.8, n°4

1932 : vol.9 n°3

1933 : vol.10 n°s 1, 2.

Documentary news letter devient *Documentary film news* (1940-1949)
(London) :

1940 : vol.1 n°s 1, 2, 3, 10

1941 : vol.2 n°9, 10

1942 : vol.3 n°11, 12

1943 : vol.4 n°4, 5, 7 à 12

1944 : année entière (vol.5)

Penguin film review (1946-1949) (London) :
n°9 (mai 1949).

Science and film (1952-1960) (London) :
1952 : vol.1 n°1 (mars), n°2 (juin).

Sequence (1946-1952) (Oxford) :
n°5 (automne 1948)

2. Titres de revues pour lesquels la BiFi a des doubles échangeables :

France :

<i>L'âge du cinéma / A. Kyrrou</i>	<i>Film (Le)</i> (1940-44)
<i>Avant-scène cinéma</i>	<i>Film complet (Le)</i>
<i>Banc-titre</i>	<i>Film français (Le)</i>
<i>Cahiers du cinéma</i>	<i>Filmafric</i>
<i>Ciné-jeunes</i>	<i>Gazette du cinéma (La) / Rohmer</i>
<i>Cinéma (1955- ..)</i>	<i>Image et son (+ La revue du cinéma)</i>
<i>Cinéma nord-africain (1938-53)</i>	<i>Jeune cinéma</i>
<i>Cinéma-spectacles</i>	<i>Mon film</i>
<i>Cinémagazine</i>	<i>Petite illustration cinématographique</i>
<i>(La) Cinématographe / Langlois, Franju</i>	<i>Le photographe</i>
<i>La cinématographie française</i>	<i>Positif</i>
<i>Cinémonde</i>	<i>Pour vous</i>
<i>Cinéopse (Le)</i>	<i>Premier plan</i>
<i>Cinévie-Cinévue</i>	<i>Première</i>
<i>Ecran (1972-79)</i>	<i>Revue du cinéma (La) / Auriol</i>
<i>Ecran (L) (1916-51)</i>	<i>Studio magazine</i>
<i>Ecran français (L)</i>	<i>Technicien du film (Le)</i>
<i>Exploitation cinématographique (L)</i>	<i>Technique cinématographique (La)</i>
<i>Fiches du cinéma (Les)</i>	<i>Voix du cinéma (La)</i>

Belgique : *Ciné presse, La cinégraphie belge, Ciné-revue*

Etats-Unis : *Film comment, Film TV daily, Journal of the SMPTE, Motion picture herald*

Grande-Bretagne : *The cinema, The daily cinema, Today's cinema, The british kinematography, Kinematograph weekly, Monthly film bulletin*

Italie : *Araldo dello spettacolo, Cinema d'oggi, Cinema nuovo*

BIFI. 100 rue du Fg Saint Antoine. 75012 Paris. France

tél. : 33 01 52 02 22 40

fax : 33 01 52 02 22 49

Dossier suivi par Fortunée Sellam et Laurence Lecuyer.

Todor Dimitrov Andreykov (1933-1997)

Directeur de la Bulgarska Nacionalna Filmoteka de 1976 à 1981, Todor Andreykov est décédé à son domicile de Sofia le 19 janvier.

Diplômé de l'Académie des arts du théâtre, Todor Andreykov commença dès 1953 à publier des articles sur le cinéma. A partir de 1956, il enseigne, programme des cycles et parcourt la Bulgarie pour donner des conférences.

En 1958, il participe à la fondation de la Filmoteka, puis (de 1961 à 1963) travaille comme programmateur cinéma à la chaîne nationale de télévision. En 1972, il met sur pieds un circuit national de salles art et essai. En 1973, il devient professeur d'histoire générale du cinéma à l'Académie du théâtre et du cinéma.

Pendant ses années à la tête de la Cinémathèque, Todor Andreykov avait été l'initiateur d'un ambitieux projet d'histoire mondiale du cinéma qui regroupa plusieurs dizaines d'historiens du cinéma de tous les coins du monde, de 1977 à 1982. Durant cette même période, Andreykov siégea au Comité directeur de la FIAF.

Depuis 1981, Todor Andreykov était devenu professeur à temps plein. Historien, critique, archiviste et animateur, Todor Andreykov était aussi cinéaste, auteur de 12 documentaires et d'un long métrage de fiction godardien.

Tous ceux qui ont eu le bonheur de fréquenter Todor Andreykov garderont de lui le souvenir d'un homme passionné en toutes choses et porteur d'une immense connaissance du cinéma. (R.D.)

In Memoriam

Todor Andreykov, director of the Bulgarska Nacionalna Filmoteka from 1976 to 1981, and former member of the FIAF Executive Committee, died January 19. He helped to establish the Filmoteka in 1958, programmed films for television, set up a national circuit of art film cinemas, and initiated an ambitious world film history project that brought together historians from all over the world during the years 1977 to 1982. Since 1981 Todor Andreykov became a full-time university professor. Archivist, historian, critic, and educator, he made films as well, 12 documentaries and a feature film. His passion for everything he did and his knowledge of cinema is remembered by all who knew him.

Todor Andreykov, director de la Bulgarska Nacionalna Filmoteka de 1976 a 1981, falleció en su domicilio de Sofia el 19 de enero. Quiénes tuvieron la suerte de haber encontrado a Todor Andreykov, guardarán de él el recuerdo de un hombre apasionado, dotado de un inmenso conocimiento del cine.

Louise Beaudet, Curator for animation cinema at the Cinémathèque Québécoise, died on January 3rd. For thirty years she dedicated herself to the animation cinema, rediscovering the work of Otto Messner, Charlie Bowers (with Raymond Borde), and Raoul Barré, writing about animation and helping program important animation retrospectives at the international festivals of Annecy, Zagreb and Cannes. In 1995, she was awarded the Prix Asifa-East and in 1996, the prix Héritage Norman McLaren. In her 28 years at the Cinémathèque Québécoise, Louise Beaudet attended several FIAF congresses and was well known to colleagues in the film archive world for her generous help.

Louise Baeaudet, conservadora del cine de animación en la Cinémathèque Québécoise, en la que trabajó durante 28 años, falleció en Montreal el 3 de enero. Habiendo participado de varios Congresos de la FIAF, Louise Beaudet gozaba del aprecio de los colegas de numerosos archivos.

Louise Beaudet (1927-1997)

Conservateur du cinéma d'animation à la Cinémathèque québécoise jusqu'au 15 octobre 1996, Louise Beaudet est décédée à Montréal le 3 janvier dernier.

Auteur de nombreux textes historiques, essais et monographies, Louise Beaudet avait consacré sa vie à l'animation. Etroitement liée à la redécouverte des pionniers américains de l'animation, elle avait notamment travaillé à éclairer la carrière et l'oeuvre d'Otto Messmer, père de Felix the Cat, de Charlie Bowers (avec son ami Raymond Borde) et Raoul Barré.

Plusieurs festivals internationaux (Annecy, Zagreb, Ottawa) avaient fait appel à ses talents de programmeur pour de grandes rétrospectives: Chomon, McLaren, Fischinger et Tsarévitch, entre autres.

En 1995, Louise Beaudet avait reçu le Prix Asifa-East, soulignant son apport au cinéma d'animation et, en 1996, le prix Héritage Norman McLaren.

Au cours des 28 années passées au service de la Cinémathèque québécoise, Louise Beaudet avait participé à plusieurs congrès de la FIAF et était bien connue dans les archives du film où l'on avait fréquemment recours à ses bons offices. (R.D.)

FIAF Bookshop / Librairie FIAF

FIAF publications available from the FIAF Secretariat,

1 rue Defacqz, 1000 Brussels, Belgium

Journal of Film Preservation (previously FIAF Bulletin)

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

Annual Bibliography of FIAF Members' Publications

from 1979, BF350 + banking costs.

Bibliography of National Filmographies

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

Cinema 1900 - 1906: An Analytical Study

Proceedings of the FIAF Symposium held at Brighton, 1978.

Vol.1 contains transcriptions of the papers. Vol.2 contains an analytical filmography of 550 films of the period. FIAF 1982, 372p. BF1500

Glossary of Filmographic Terms

A polyglot dictionary (English, French, German, Spanish, Russian) with definition of film and television credits terms. Compiled by Jon Gartenberg, FIAF 1985, 141p. BF1000

Glossary of Filmographic Terms, Version II

This new edition includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian, Bulgarian. Compiled by Jon Gartenberg. FIAF 1989, 149p. BF1500

Manuel des archives du film

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

Handling, Storage and Transport of Cellulose Nitrate Film

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

Preservation and Restoration of Moving Images and Sound

A report by the FIAF Preservation Commission, covering in 19 chapters the physical properties of film and sound tape,

their handling and storage, and the equipment used by film archives to ensure for permanent preservation. FIAF 1986, 268p. illus. BF1500

Physical Characteristics of Early Films as Aids to Identification

by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of the early film producing companies.

Written for the FIAF Preservation Commission. 1990, 81p. illus. BF1400

Technical Manual of the FIAF

Preservation Commission / Manuel technique de la Commission de Préservation

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

Third FIAF Study on the Usage of Computers for Film Cataloguing

Provides description of computers, software and systems in use in various archives around the world, analysing differences and similarities. By Roger Smither for the FIAF Cataloguing Commission, FIAF 1990, 59p. BF900*

Evaluating Computer Cataloguing Systems - A Guide for Film Archivists

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

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

The Slapstick Symposium

Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, May 2-3, 1985. Edited by Eileen Bowser. FIAF 1988, 121p. BF800

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

Annuaire de la FIAF publié pour son 50ième anniversaire, contenant une description de ses 78 membres et observa-

teurs et un compte rendu historique de son développement.

FIAF yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development. FIAF 1988, 203p. illus. BF950

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

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

Handling, Storage and Transport of Cellulose Nitrate Film

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

The Categories Game / Le Jeu des Catégories

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

Newsreels in Film Archives edited by Roger Smither and Wolfgang Klaue

A survey based on the proceedings of the 'Newsreel Symposium' that was part of the 1993 FIAF Congress in Mo i Rana, Norway. The book contains more than 30 papers on newsreel history, and on special problems and archival experiences in preserving, cataloguing and providing access to newsreel collections.

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

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

Available from other sources

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

Recent publications:

International FilmArchive CD-ROM

Includes International Index to Film/TV Periodicals 1982 to present; Bibliography of FIAF Members Publications 1966 to 1995; International Directory of Film and TV Documentation Collections, Database of FIAF holdings of over 20,000 silent films, Bibliography of Latin-American cinema, etc.
Annual subscription (two disks, Spring/Autumn, updating all files) £295 or US\$ 450.

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

Edited by Michael Moulds. 571p. £90.00

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

Edited by Michael Moulds. 636p. £80.00

Subject Headings (Film) 1996

127p. £18.50

Subject Headings (Television) 1992

98p. £16.50

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

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

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

***FIAF Classification Scheme for Literature
on Film and Television***

by Michael Moulds. 2d ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992. £38

Handbook for Film Archives, A

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

Archiving the Audiovisual Heritage (I)

Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT & IASA. 30 papers covering the most recent developments in the preservation and conservation of film, video and sound. Berlin 1987, 169p. DM 45. Available from Stiftung Deutsche Kinemathek, Pommernallee 1, 14052 Berlin, Germany.

Archiving the Audiovisual Heritage (II)

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

Règles de catalogage des archives de films

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

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

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

***Terms and Methods for Technical
Archiving of Audiovisual Materials***

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

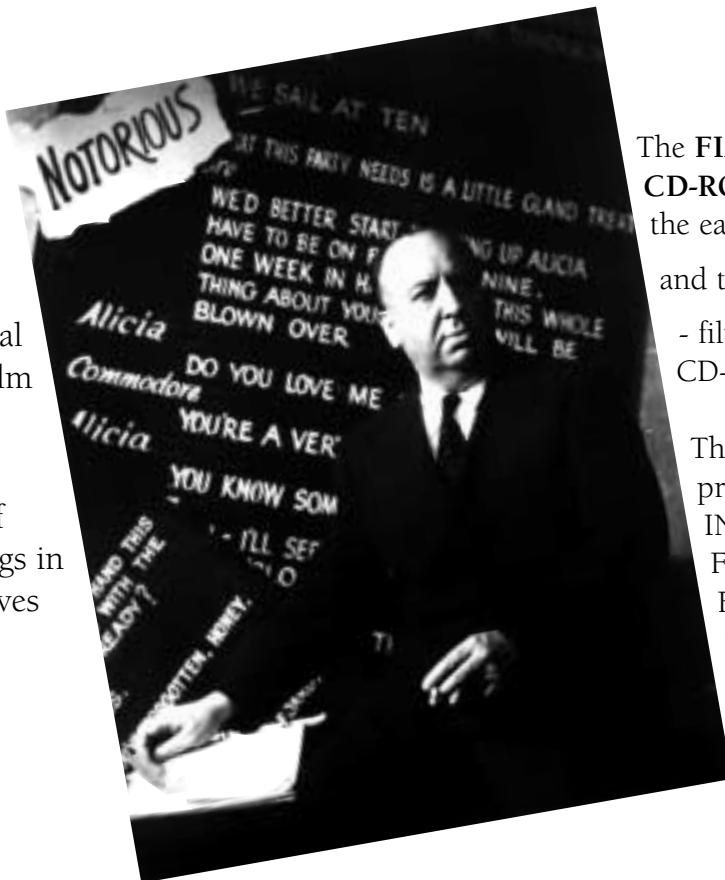
***The FIAF Cataloguing Rules for Film
Archives***

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

***World Directory of Moving Image and
Sound Archives***

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

FIAF INTERNATIONAL FILMARCHIVE CD-ROM



The FIAF Filmarchive
CD-ROM is
the easiest to use -
and the most authoritative
- film reference
CD-ROM on the market.

The only CD-ROM
produced by THE
INTERNATIONAL
FEDERATION OF
FILM ARCHIVES -
the world's leading
experts in film
research and
archive science.

- International
Index to Film
and TV
Periodicals
- Database of
film holdings in
FIAF Archives
- and much
more.....

SUBSCRIBE TODAY AND YOU RECEIVE TWO CD-ROM DISCS A YEAR!!!

To order by credit card call: (32-2) 534 91 30

Or use the attached order form:

I would like to order:

International FilmArchive CD-ROM 1997

Subscription May/November 97, updating all files, at US\$450 or £295*

(Includes *International Index to Film/TV Periodicals* 1979 to present)

I enclose payment: Please invoice me: Order No: _____

name: _____

institution: _____

address _____

Send to: International Federation of Film Archives

1 rue Defacqz, 1000 Brussels, Belgium

Fax: (32-2) 534 4774 VAT reg. GB 340 3896 56

* UK customers please add VAT

EC customers please record their VAT reg. no. _____

Please add 12% to the total if you want to network the CD-ROM

Order Form



DEBRIE has during a period of 100 years acquired an International reputation in the manufacture of Film laboratory equipment.

The merger in 1993 with **CTM**, a very forward looking company with dynamic postproduction equipment broadened **DEBRIE**'s product line and allowed the group to supply a very wide range of machines and systems for the Motion Picture Industry, the preservation and restoration of moving images.

The **DEBRIE TAI step printers** are highly advanced equipment recommended for linear, blow-up and reduction optical printing. This includes the famous and unique Archive suited printer which is able to print out the most delicate of visual details.

Till the mid 50's, films were made on highly inflammable and chemically instable nitrate stock. To prevent these masterpieces from being lost and to preserve their splendor, they must be restored and duplicated on modern acetate and safety stock.

STEP OPTICAL PRINTER: TAI



In order to guarantee safe passage of the original through the wet printer gate and a stable image for the duplicate, the TAI step printer is equipped with unique film transports systems with pin & registration pin whereby the distance inbetween is adjustable. The new generation of TAI step optical printer now features:

- full modularity: all machines feature interchangeable printing heads for both original & unexposed film stock format including liquid gate & projection lenses. These heads may be changed in minutes without the use of special tools. Translation of the camera film transport mechanism is controlled by block micrometer. Sprocket location, film transport rollers & printing aperture gate rollers are all factory pre-aligned. The lens support is mounted on ball rails to make movement easier & is controlled by micrometric screw & clock micrometer.
- new original optical components along with a reduced distance between the lamphouse & the optical bar providing a major increase in light available at the printing aperture and higher operating speed (5 to 25 fps).
- new PC based printer control system including diskette driver & program tape reader.
- new unique wet printing liquid circulation system assuring reliable anti scratch & bubble free wet printing.
- new closed wet printing gate with special devices to capture solvent vapours and to exhaust fumes.
- new extended drying cabinet ensuring that the film is perfectly dried before it is being spooled.

CTM / DEBRIE also manufactures:

Processing machines

A complete range of demand drive from 50 to 200 fpm suitable for every type of film ECN2, ECP2, Black & White.

Video color analyser

For professional grading, the Setter allows: negative & positive film inspection directly on video, Data collection, Color analysis ie grading of negative/positive film with storage in memory of RGB, FCC, fades.

Different models of 16, 35, 16/35 mm, **2 or 4 plates flatbeds viewing tables** with projection by prism in order to view & check copies. Possibility to view movies in their original speed 16, 18, 20, 22, 24 or 25 frames per second & to accept shrunk copies. Upon request, low cost film to tape transfer system for the format of your choice (silent or with sound), 16 or 35 mm, negative or positive. Your video copy is instantly for workprint or demonstration purposes.

Complete range of Inspection desks and **manual electric rewinders** or **electronic rewinders** for all film formats 16, 35 mm with or without shrinkage.

A low cost environmentally safe film cleaner

Designed for CTM rewinding table, 2 mounting devices with PTR rollers made from polyurethane allow to remove from both side of film, dust, dirt & unwanted particles. No less than 95 % cleaning efficiency. Rollers can be cleaned with water.

A sprocketless **film cleaning machine** safe for your old films. It works with Perchloroethylene and uses both ultrasonic cavitation and 5 velvet covered rollers for eliminating all marks of grease, dust, dirt, fingerprints, oil. Variable speed up to 4000 m/h (220 feet/minute).

CTM / DEBRIE: 125 Avenue Louis Roche - 92230 GENNEVILLIERS - FRANCE
Tel: +33 1 40 85 85 82 - Fax: +33 1 40 85 82 63 - E-mail: ctm@club-internet.fr

Advertising Rates / Tarifs publicitaires

The FIAF *Journal of Film Preservation* has a print-run of 1000 and reaches more than 200 film and television archives, libraries which means about 2000 individual professionals all over the world.

Le Journal of Film Preservation de la FIAF est tiré à 1000 exemplaires et touche plus de 200 archives et bibliothèques, soit environ 2000 professionnels dans le monde.

Printing / impression	black and white / blanc et noir
Journal page format / format page	23.6 x 17.8cm
To be provided / matériel à fournir	copy in camera-ready form, graphics and text/ prêt à imprimer tel quel, graphiques et textes inclus
Price / Prix	600, - US\$ per page
2 years (4 ads) / 2 ans (4 annonces)	450, - US\$ each / 450,- US\$ p. annonce
Special offer for Subscribers: two years (4 ads)	300, - US\$ each
Offre spéciale Souscripteurs: 2 ans (4 annonces)	300, - US\$ p. annonce

Subscriptions / Abonnements

Subscribe for 2 years at the special price of 1500,-BEF (50,-US\$)

Abonnez-vous pour 2 ans au tarif spécial de 1500,-BEF (50,-US\$)

Annual Subscription / Abonnement annuel 1000,-BEF (35,-US\$)

+ banking costs if bank transfer / + frais bancaires si virement

Name / Nom

Address / adresse

Postal code / Code postal

Town / Ville

Country / Pays

Please debit my credit card / Veuillez débiter ma carte de crédit

American Express Visa Diners Club Master Card / Eurocard

N° _____

Expiry date / date d'expiration

or please transfer directly from your bank account to FIAF account, Brussels

ou veuillez transférer de votre compte bancaire au compte de la FIAF, Bruxelles -

Crédit Communal 068-2107754-68

Date:

Signature

FIAF - rue Defacqz, 1 - 1000 Bruxelles, Belgium



John E. Abbott was the first Director of the Film Library of the Museum of Modern Art (New York).

Richard Brown is an independent film historian and co-author with Barry Anthony of the forthcoming *A Victorian Film Enterprise: The History of the British Mutoscope and Biograph Company*.

Francisco Gaytan is Head of Preservation of Filmoteca de la UNAM (Mexico).

Christopher Horak is the Director of Filmmuseum / Muenchner Stadtmuseum.

Brian Jenkinson is a member of the technical staff of the National Film and Television Archive (London) and a member of FIAF Technical Commission.

Ross Lipman is an independent filmmaker, archivist, and instructor. Currently cataloger at the Pacific Film Archive, he has previously taught at the San Francisco Art Institute, the University of London, and the Hungarian Academy of Film and Drama. His recent film, *Rhythm 93*, was honored with Director's Choice at the 1995 Black Maria Film Festival

Dinu-Ioan Nicula est filmologue et fait partie de l'équipe de l'Archiva Nationala de Filme de Bucarest.

Il est également l'auteur d'une histoire du cinéma roumain d'animation et, travaille à plusieurs études sur les pionniers du film roumain.

Roger Smither is Head of Film Archive of the Imperial War Museum (London).

