

Entuziazm (Michael Baute, Volker Pantenburg, Stefan Pethke)

The Business Year 1978

A film archive, whether planned well in advance or, like the Arsenal archive, created more randomly as the result of enthusiastic cinema and festival practice and constantly expanding every since, does not just contain film prints. An archive also consists of a wide range of different objects (film rolls, dialogue lists, photos, letter exchanges, dust, paper clips), which simultaneously serve as evidence of various actions and processes (ordering films, paying invoices, preparing publications, writing letters, taking telephone messages, doing accounts.)

When we decided to devote our efforts to examining the business year 1978, we hoped that by concentrating on a manageable period of time chosen at random, we would be able to catch a glimpse of the archive's unspectacular daily existence 35 years ago, for focusing on routine and normality would have to reveal something of this archive's special nature. It soon became clear that this would not be entirely possible however. A fire in the cellar of Welserstraße 25 that took place at some point in the 80s which no one seems quite to remember destroyed some of the files, while the move to Potsdamer Platz in 2000 meant that additional archive materials had to be disposed of. The ten-year legal storage period for tax-relevant documents had long since passed anyway. And yet despite these restrictions, the various records from 1978, gathered in folders on individual films, hanging files containing work documents and binders full of contracts and notes, all of which spread across the various offices of the Arsenal staff, still enable different lines and points of emphasis to be made out.

The following 12 documents show Arsenal's various functions as a cinema, place of learning, distributor, organizer of the International Forum of New Cinema, publishing platform and much more: the business year 1978 as represented by one document per month.

Postscript: part of any archive search entails finding things you don't expect or weren't looking for. During our research, we came across a film by accident which only has a vague link to 1978 due to its long production history finally coming to an end in that year. ORG (1967-1978) by Fernando Birri, which was shot under the pseudonym FERMAGHORG, is a jagged "non-film" (Birri) that has hardly ever been shown, consisting of a total of 26,625 cuts in 177 minutes, with Terrence Hill taking on the role of producer and lead actor. The film unexpectedly took centre stage in our project, as from then on, the focus was not just on the archive year 1978 but also on the digitization and analytical interpretation of ORG.

JANUARY

The Friends of the German Film Archive open 1978 with a "Month of American Film – From 'Citizen Kane' (1941) to 'Harlan County, USA' (1976)". For one whole month, only films from the USA are screened. The one-line manifesto of the "Kommunal" cinemas, Germany's various publically funded, regional art house cinemas, - "Showing Different Films in a Different Way" – is taken here to mean allowing American film history and its wealth of forms to receive acknowledgment. The program is the continuation of a series that started in January 1977, when American films from 1895 to 1940 were shown. This second part focuses on six central themes: "The Story of American Avant-garde Film in Seven Episodes", "Orson Welles", "Preston Sturges", "The Black Series", "Nicholas Ray", and "John Cassavetes". The "Umfrage" (survey) section of the program sheet lists some of the gaps in this attempt at a historiography. The way in which brackets are used to reduce any explanation for the various omissions to the point of obviousness reveals that we live in a different cinema age in 2013. In moving from repertory cinemas to today's concept of arthouse cinemas, the business of film exhibition has done away with something that used to be standard practice: the regular screening of non-contemporary productions.

The only exception to the month of American film: Michael Klier's *Die erfolgreichen Piraten* from 1976 ("about private radio and TV in Italy"). Directly underneath is an announcement for *The Crimson Pirate* (Robert Siodmak, USA 1952) in the

“Adventures for Children and Adults” column, while *20,000 Leagues Under the Sea* (Richard Fleischer, USA 1954) also sails under the same flag. 176 people watch the film on January 28th, with another 91 catching it the following day. This makes it the best-attended film of the whole month, ahead of *Easy Rider* (Dennis Hopper, USA 1969) with 150 admissions and *Rebel Without a Cause* (Nicholas Ray, USA 1955) and *The Lady from Shanghai* (Orson Welles, USA 1946) each with 126 admissions. Although the various handwritten breakdowns of audience figures do not entirely add up, it would appear that January was the month with the largest number of screenings in 1978 (the number varies between 107 and 120). And as far as total audience figures are concerned (5,067 - 5,457 admissions), there were at most two months that were better attended. The average for January was close to the yearly average of 47 viewers per screening (which represents 25% of seats being sold in the 185 seat auditorium).

There is no information as to how Arsenal audiences responded to the survey. Three American films were shown in the May 1978 program, all under the heading of “Cinema for Children and Adults”: *The Adventures of Robin Hood* (Michael Curtiz, 1938, May 5/6, 68/62 admissions respectively), *Sinbad the Sailor* (Richard Wallace, 1947, May 13/14, 48/54 admissions respectively), *Broken Arrow* (Delmer Daves, 1950, May 20/21, 24/31 admissions respectively).

FEBRUARY

The International Forum of New Cinema took place over one week in 1978, running from Friday, February 24 to Friday, March 3. It was a very warm February in Berlin, with average temperatures of around 10 degrees.

A total of 41 film programs were shown, some of which containing several films, including a block of works by Japanese director Shuji Terayama from 1975 and 1977, with the two largest series being “New German Films” (13 mostly feature length films) and “New American Filmmakers” which was itself divided up into 10 film and eight video programs originally shown at the Whitney Museum in New York. Another central theme was formed by popular films by Soviet director Vasily

Shukshin, who had died in 1974 at the age of 45.

The oldest film shown was Margarita Barskaja's *RWANYIE BASCHMAKI* (TORN SHOES) from 1933, "the first sound film for children" from the USSR. Erika Gregor mentions this film in a conversation in June 2012: "I discovered it by accident, no one knew it any more. The good thing was that we always went to the Moscow Film Festival, which took place every other year. So we saw the film there in 1977 and then ordered it from Gosfilmofond." The majority of the films shown in 1978 were however made between 1975 and 1978.

Other themes included the films of the Zurich Film Collective, Films from the East German University for Film and Television and films from West Germany directed by women (*DAS ZWEITE ERWACHEN DER CHRISTE KLAGES* by Margaretha von Trotta; *DIE ALLSEITIG REDUZIERTE PERSÖNLICHKEIT – REDUPERS* by Helke Sander; *SING, IRIS, SING – FRAUEN LERNEN MÄNNERBERUFE* by Monika Held and Gisela Tuchtenhagen).

The films shown over the course of the week came from a total of 20 different countries: Australia, Chile, Cuba, East Germany, France, Hungary, India, Iran, Italy, Japan, New Zealand, Poland, Switzerland, Spain, the United Kingdom, the USSR, the USA, Venezuela and West Germany.

A report made by the Senate to the Chairman of the Committee for Cultural Affairs in the Berlin City Parliament from April 15 1987 describes the Forum's achievements by mentioning an additional program consisting of 27 jazz films, some of which only consisting of excerpts. These belonged to a private film collector from Berlin and were shown in midnight screenings at Arsenal 2.

The *Film as Film* exhibition mentioned in the ad had already been put together by Birgit Hein and Wulf Herzogenrath in 1977 to accompany the *documenta 6*. The exhibition stopped off at several German cities after Kassel, including at the Akademie der Künste in West Berlin between February 19 and March 18 1978, before travelling on to London and through the USA and Canada.

Focal points of the February 1978 Arsenal program: New French Film Week – Eisenstein/Brecht/Kluge – Cinematic Adaptations of Hermann Hesse

MARCH

The focus on cinema from countries outside the centers of Western production is a key aspect of the work carried out by the Friends of the German Film Archive, the Forum and Arsenal.

This contextualizing approach towards viewing film is exemplified by the introduction to *Das Neue Venezolanische Kino* (New Venezuelan Cinema), which explores wider economic and political contexts before turning to the situation of individual filmmakers. Allusions to sympathies with popular forms also provide the first indication of a change in stance. Certain doubts with respect to the left-wing culture of instruction can be read into the text from the point of view of 2013, even if the choice of words remains characterized by tropes of a sociological and contentist bent.

Renowned Latin America specialist Peter B. Schumann, who had been linked to the Forum since its inception in the capacity of a program advisor for the region amongst other things, holds the position of sole editor for the publication. He structures it in three parts: his own introductory text *Kino zwischen Kommerz und Engagement* (Cinema Between Commerce and Commitment), a range of film descriptions, biographical information and filmographies and five overview and classification articles (including three by Latin American authors and a discussion involving writer Hubert Fichte).

The book was published by the Friends as the ninth volume in the *Materialien zur Filmgeschichte* (Materials on Film History) series, with Stefan Arndt, now the co-founder of production company X Filme, also being responsible for translations alongside Schumann.

The *Materials* series was barely a year old in 1978, being intended as an additional tool in efforts to make reflection upon film more systematic.

The following tenth volume from June 1978 is in line with this idea: *Der Dokumentarfilm – ein Modell-Seminar* (Documentary Film – A Model Seminar), edited by Wilhelm Roth. Roth worked as an editor at the WDR film department as well as for the magazines *Filmkritik* and *epd Film* and belonged to the inner circle of those

close to Friends' founders, which included his work as a member of the Forum selection committee.

The *Kinemathek* (Cinematheque) series also published by the Friends had existed since the association was founded in 1963. Three volumes in this series were published 1978: volume no. 55 entitled *Valeska Gert* (edited by Erika and Ulrich Gregor) in May, volume no. 56 entitled *Jean Rouch* (edited by ethnologist and DFFB graduate Heike Behrend-Engelhardt) in June and volume no. 57 entitled *Film in Algerien ab 1970* (Film in Algeria after 1970) (edited by Algerian journalist Abdou B.) in December. These all correspond to central themes in the Arsenal program, as highlighted by the texts in the respective program sheets.

Quote from a Senate report on film funding in Berlin from 15.4.1978 (relating to 1977): "The Arsenal program leaflet is the 'Friends' most important publication and also its most important vehicle for advertising. It appears monthly with a current print run of 18,000 copies and provides a calendar of events, texts to accompany these events and photos. (...) Other publications include the 'International Forum of New Cinema' information sheets and the distribution catalogue."

Focal points of the March 1978 Arsenal program: Venezuela – Márta Mészáros – Vera Chytilová – Luis Buñuel – Repeat screenings of the '78 Forum

APRIL

"At that time [around 1974], I did what I believe to have been the right thing to do: I watched as many films as possible, trying to absorb all the images and to digest them as well as I could. It was not only experimental films and not only the classical cinema, but I discovered Vertov and Nekes at the same time, and Eisenstein and Jonas Mekas. I saw everything simultaneously and I was able to make sense of each element in relation to each other."(*) Alf Bold (died August 1993), who had moved to Berlin to avoid military service like many from the southwest German provinces, started off as a ticket-seller after Arsenal opened in 1970. "I was allowed to sit in the auditorium after having taken the tickets, and I got my education through watching innumerable films – my practical education, that is." In time, he became a film

programmer and made sure that the already sizable collection of experimental films belonging to the Friends of the German Film Archive were shown regularly. In April 1978, this resulted in a fixed slot, as Bold recalls in a conversation with Noll Brinckmann from July 1989: "For a number of years, we had a regular experimental film night at the Arsenal every Monday. People could arrive informally any time during the program, which was attractive and worked well for a while. But ideas like that begin to fail when they become an automatic procedure, and so we discontinued the Monday night routine." The Monday night slot was replaced by one to two experimental film nights per year, where films were shown until around 3 in the morning. Only a few films were programmed in advance, with Bold deciding on the next film spontaneously film (much like a DJ) according the feeling of the moment and audience reactions. The 16mm-projector was in the auditorium itself and Bold stacked up large numbers of film rolls next to him that he could take his pick from.

The practice of showing "older" and "newer" films together and the idea of regarding the avant-garde in suitably broad terms, in similar fashion to Jonas Mekas (Anthology Film Archives) and Peter Kubelka (Austrian Film Museum), may also express a desire to think of the "two avant-gardes" separated from one another by Peter Wollen in 1975 (Godard, Straub etc. vs. the Co-op Movement) in the same terms. (*) All quotes by Alf Bold taken from a conversation with Noll Brinckmann: "The Art of Programming. An Interview with Alf Bold, July 1989," *Millennium Film Journal* 23/24 (Winter 1990-91), p. 86-100.

Focal points of the April 1978 Arsenal program: Kenji Mizoguchi Retrospective – Renato Berta – Seminar: Criticizing Political Film

MAY

The *Atomic Energy in Film* seminar (Friday to Sunday) probably catches the eye because the same subject has suddenly become highly topical again in the wake of the reactor catastrophe at Fukushima. The program text printed here was only

partially included in the May 1978 Arsenal program, with a lack of space probably meaning that the information on the story of the Diesterweg Hochschule (which stands to this day in Ahornstraße 5 in Berlin Schöneberg) and the background to the budget reduction by the Berlin Senate had to be cut. The text was written by Lutz Mez, who also headed the seminar. He went on to become co-founder and managing director of the Environmental Policy Research Centre at the FU Berlin, publishing extensively on energy and environmental policy and atomic energy in particular. The seminar was split into four blocks: "Reactor Technology and Radiation Protection", "The Atomic Industry Complex", "Resistance to Atomic Power Stations" and "Alternatives to Atomic Energy". Some of the films shown as part of the seminar: *Grohnde, 17. März 1977* (directed by Fritz Poppenberg, DFFB student from 1974 to 1978), *LOVEJOY'S NUCLEAR WAR* (1975, directed by Dan Keller and shown at the 1976 Forum), *Kaiseraugst* (Switzerland 1975, directed by the Zurich Film Cooperative Collective, 16mm, color, 24 min)

The cinema as an educational establishment: seminars regularly took place at Arsenal in the seventies. Some additional examples from 1978: *Zur Kritik des Politischen Films* (Criticizing Political Film) (with Peter Nau, to coincide with the publication of his book of the same name by DuMont, April 1978), *Banned Films 1933 to 1945* (with Kraft Wetzel, May 1978).

Focal points of the May 1978 Arsenal program: Valeska Gert – PIROSMANI – Banned Films '33-'45 – Ousmane Sembène – Seminar: Atomic Energy in Film – Films by Women – Japan – Cuba

JUNE

A few months after the end of the 1978 Berlin Film Festival, Georg Siemoneit, managing director of Pahl Film (owned by Beate Pahl) thanked the Friends for their willingness to transfer commercial rights to Nanni Moretti's first feature-length film *IO SONO UN AUTARCHICO* to his company.

Simoneit and Pahl both worked on the film *Corinna*, which had been produced by the Tübingen Production Community and was shown at the Forum in 1978 in the *New German Films 1977/1978* series.

It can be assumed that the festival did not only provide the opportunity for these two films to come together but gave their makers the chance to meet at the same time. But what do people who have just made a portrait of a withdrawn adolescent from the stuffy West German provinces see in the exceedingly ironic treatment of gestures of resistance in Rome's left wing cultural scene? Perhaps they saw precisely the sort of shared ideas concealed by such blatant differences: work carried out within a collective, with non-professional actors and without public funding, as well as work aimed at portraying community, the everyday, the efforts of rebellion.

It goes without saying that enabling trade to occur is also the function of a festival.

Polytel (to whom Pahl Film were referred by the Friends for final clarification regarding licensing issues) make a pointedly professional impression in their PR materials, which seems almost arrogantly inappropriate for this obviously independently made film, which was blown up from Super 8 to 16mm. The trail goes cold on Polytel at the start of the 1980s, to say nothing of Pahl Film, which practically never even existed on the Internet. The Tübingen Production Community's hesitant realism clearly did not have a future, as it's impossible to find out about any other activities beyond *Corinna*. According to filmportal.de, it is only *Corinna* cameraman Blahacek who was able to find ongoing work (even extending up to 2006) in the film and television industry.

The exuberant energy of solo performer Moretti has on the other hand been channeled into a true cineaste's oeuvre. He returned to Berlin with *La Messa è finita* in 1986, this time in Competition, and went on to win the Silver Bear (Special Prize of the Jury).

Focal points of the June 1978 Arsenal program: Retrospective Murnau – Tanner – Visconti – Godard – Film and Ethnography: Jean Rouch – On the Situation of the American Indians – Achternbusch/Valentin

JULY

Video and Super 8 are the seventies' two media utopias. Both of these find prominent place in the 1978 Arsenal program, perhaps most explicitly in December's thematic focus on "Super 8 und Video", for which the calendar included the following text: "Super 8 and Video Film Weekend: the Berlin Film Amateurs' Club shows Super 8 films from 1975-1978 by Klaus Tuschen, Lothar Peter, Hubert Blenk, Kurt Baumgart and many more, accompanied by amateur rock group "Summit" and followed by a discussion!" Super 8 also makes its presence felt in October via a series of films by Hellmuth Costard ("Hellmuth Costard: Work on 'Another Cinema'"). The interest in video is apparent at many different junctures: the special program of "a series of films and video tapes" put together by John Hanhardt of the Whitney Museum entitled *New American Filmmakers* shown at the International Forum of New Cinema (February 24 to March 3); a program of videos made by women stretching over several days (program text: "Vroni Bauriedl and Rosemarie Blank are showing video tapes at Arsenal 2 from 1.6. – 4.6. created in connection with *Warehouse Worker Christa* and *Housewife Inge* from 1976-78.") The interesting things about the second of these two programs is that only women were invited to attend its first two days, with just the two remaining days being open to "women, children and men."

The document printed above is a note by Manfred Petersen: "our (unfortunately now deceased, but not forgotten) cinema projectionist, technician and warehouse administrator of the time" (Ulrich Gregor). The note concerns the technical preparations for a two-day event on July 12 and 13 called "Experiments with the Video Synthesizer". The program text describes the event as follows: "Over two days, Wolfsburg composer and educator Walter Schröder-Limmer will be demonstrating the possibilities of the video synthesizer in the form of an exhibition and a workshop. The video synthesizer is a device that creates electronic signals that can be visualized on screens (monitors) as abstract forms and moving patterns. The device is also able to "process" all types of sound signals (sounds, music, language) as well as real images from an electronic camera. Schröder-Limmer's performances are open-form and are as much exhibitions as they are concerts. "Video music" or

“musical objects”: these pieces form a new type of “independent” electronic art, given that an aesthetic system is created via the control of all its internal elements as one.”

Schröder-Limmer’s video works *Video-Synthesizer* (1976) and *Debatte* (1978) are today part of the Neuer Berliner Kunstvereins (n.b.k.) collection.

Focal points of the July 1978 Arsenal program: Catalan Film Week – DER UNTERTAN – Wedekind – 1933 – 45: How It Could Come to That

AUGUST

Stefan Pethke: The collective film CINÉMA MORT OU VIF shows the production of an Alain Tanner film, *Jonas qui aura 25 ans en l’an 2000* (Switzerland 1976), whose progress from conception to film shoot to postproduction is traced via one single scene. The story contains several autonomous protagonists, with the one scene being observed in which all the characters come together, a sequence shot.

Michael Baute: To me, Tanner’s film seems to see itself as some sort of remembrance ritual for May 1968. The film excerpts exude a sense of languor, inertia and lethargy that appalls me. Everything comes across as limp, even the weather, and the movements above all, as if the people had sewed heavy weights into their clothes.

SP: 35 years later, we know differently: *Jonas* became a cult film for a whole generation of late hippies and proto-environmentalists across Europe. Tanner, whose cineaste origins lie in British Free Cinema, is now more seen as paving the way for the arrival of art-house and its more self-reflecting manifestations.

MB: The social democratization of the auteur film.

SP: Tanner and co’s mutterings about the use of “long takes” as a distancing effect to combat naive realism come across as naive, stale and conceited, as if to assert that “Punk will never EVER happen”.

MB: They all seem to share the auteur’s feeling of being insulted without ever questioning it. From today’s perspective, it feels like watching spoiled children who have no reason to wonder at or question anything anymore. I remember the four blurry exterior shots of Zurich cinemas where the film was showing.

SP: Cameraman Renato Berta encapsulates the whole enterprise quite casually when he says that such projects allow him to work on far less well-financed films that are truly radical, referring to Straub/Huillet amongst others. There's a great moment when a cat jumps on to the shoulder of a young tie-wearing producer with medium length hair from off-screen.

Focal points of the August 1978 Arsenal program: 13 Films by Francois Truffaut – The Travelling Players – Rohmer's "Moral Tales" – Milestones – Syberberg

SEPTEMBER

1978 was not a leap year and the Arsenal cinema at Welserstraße 25 was open 364 days of the year, only staying closed on December 24.

In 1978, there were three different evening slots for film screenings at Arsenal starting at 6:30 pm, 8:30 pm and 10:30 pm respectively, which came to a total of 1,071 screenings for the year (minus the week of the Forum at the end of February/start of March).

These were further supplemented by the 4 pm screenings at weekends (usually on Saturdays and Sundays, sometimes Fridays too), where "Films for Children and Adults" were shown. In September, these were the German dubbed versions of Richard Fleischer's Jules Verne adaptation *20,000 Leagues Under the Sea* (USA 1964), Henry Hathaway's *Prince Valiant* (USA 1954) and Buster Keaton's *THE CAMERAMAN* (USA 1928).

The Filmverlag der Autoren in Munich confirmed the order of a print of the film *Aus einem deutschen Leben* on 28.9.1978, six weeks before its screening at Arsenal (on Wednesday, 8.11.1978). The minimum guarantee for the print rental comprised 100.00 DM.

The film was shown in a series to coincide with the 40th anniversary of the so-called "Kristallnacht" (of November 9 1938). This series of 13 films, each of which was shown at Arsenal at 6:30 pm from November 1 to 12, showed films on "subjects relating to Germany's past and Hitler's fascism that take a critical look at the period and impart indispensable basic knowledge". Alongside *Aus einem deutschen Leben*,

the series also included the German version of Alain Resnais' NUIT ET BROUILLARD (France 1956), Helmut Käutner's IN JENEN TAGEN (Germany 1947), Ulrich Leineweber's *Nazis, gibt's die noch* (West Germany 1977) and Frank Beyer's NACKT UNTER WÖLFEN (East Germany 1963).

Aus einem deutschen Leben tells the fictional story of Franz Lang (played by Götz George), which is based on the biography of Rudolf Höß, Kommandant of the Auschwitz Concentration Camp. Theodor Kotulla (1928-2001), the director of the film, started off working as a writer before turning to film. He was one of the first (together with Ulrich Gregor, Enno Patalas and others) to write for the magazine *Filmkritik* (1957-1984).

Focal points of the September 1978 Arsenal program: Federico Fellini Retrospective – Hellmuth Costard – Chilean Exile Cinema – Resistance and Toeing the Line: German Film 1933-1945

OCTOBER

The two evenings with Maria Lassnig presented in this program sheet indicate the long-standing collaboration with the DAAD which continues to this day. Lassnig was born in Austria in 1919, moved to New York in 1968 and then took advantage of a DAAD grant in 1978. In the Arsenal program, she describes her films as “experimental in subject, the drawing techniques used and the treatment of text; prejudices, superstitions and other human modes of behavior are presented either with humor or sadness.” The second evening, which showed films by the New York “Women Artist Filmmakers” group to which Lassnig also belonged, indicates the presence of contemporary feminist positions at Arsenal. The first Woman's Film Seminar, which was conceived by Helke Sander and Claudia von Alemann and served to launch the *Frauen und Film* magazine (founded by Sander in 1974), took place in 1973 at Arsenal. In a discussion, Erika Gregor remembers 1978 as “the year of the women”: “That was my topic from the beginning. I've known that I'm discriminated against as a woman since I was five and had no doubt at all by the time I was ten. I looked for films by women. Not women's films, but rather films by

women." This was also reflected in the following programs in 1979: Márta Mészáros and Vera Chytilová (March 1978), the Valeska Gert Retrospective (May 1978), "Films by Women" (Marguerite Duras, Helke Sander, Safi Faye, Vera Chytilová, Laura Mulvey / Peter Wollen, (May 17 to 25)). Sander's film *DIE ALLSEITIG REDUZIERTE PERSÖNLICHKEIT - REDUPERS* was shown in the program of the *International Forum* in 1978. The monthly avant-garde screenings in Arsenal 2 (see April 1978) also regularly showed films by women. The "Monthly Meeting of Berlin Female Filmmakers" should also be mentioned in this context, which took place on the first Wednesday of the month at 8:30 pm at Arsenal 2.

All the 16mm films by Maria Lassnig shown on October 25 1978 are in the Arsenal archive.

Focal points of the October 1978 Arsenal program: Jean-Luc Godard – Cameraman Robby Müller – Maria Lassnig – Latvian Films – New Cinema from Romania – Iran: Cinema of Opposition

NOVEMBER

This letter from the inmate of a young offenders' institution (the only one for young offenders in Germany from 1977 onwards) that was responded to with a distribution catalogue references the distribution activities carried out by the Friends of the German Film Archive. The distribution costs for feature films were 1.50 DM per minute, meaning "a film with a running time of 90 minutes thus costs 150 DM" (page one of the *Verleihkatalog 1978/79* (1978/79 Distribution Catalogue))

The *Verleihkatalog 1978/79* was published in October 1978. It was the fourth edition of the catalogue, the third having appeared in 1977. The catalogue consists of 305 pages in A4 format. The film titles are listed alphabetically and are each supplemented with comprehensive texts (interviews, production notes, reviews, etc.) The first film (p. 1) is *LAS A.A.A. SON LAS TRES ARMAS* (German title: *ZEUGNIS DES TERRORS*; Argentina 1978; Director, producer, camera, editor: Cine de la Base Argentina; 18 minutes, 16mm, b/w, sound-on-film, German dubbed version), the last

(p. 275f) ZORN'S LEMMA (USA 1970; director: Hollis Frampton; 60 minutes, 16mm, sound-on-film, color).

The pages that follow are printed on yellow paper and contain various indexes, including an alphabetical list of the both directors (from Tengis Abuladse to Christian Ziewer) and film groups and collectives (from the "Abteilung Filmkunst der Universität Chile" (Department of Film Art at the University of Chile) to the Winter Film Collective from New York).

The distributor's mode of operation and its fundamental link to the Forum is made clear in a report made by the Friends of the German Film Archive to the Committee for Berlin Cultural Matters of Berlin from April 15 1978:

"(...) The majority of prints of "Forum films" stay in Berlin after the festival and remain available for film cultural work in the Federal Republic. The Forum thus forms the basis for the ongoing work carried out over the entire year by the "Friends of the German Film Archive" in their own distribution wing. (...) The number of films distributed in 1976 (including to Austria and Switzerland) comprised 1,945 and already shows a strong upward trend for 1977."

The number of films distributed in 1978 could not, 35 years later, be ascertained.

Focal points of the November 1978 Arsenal program: Ukrainian Film Week – Dovzhenko Retrospective – November 1938 "Kristallnacht" – New Theatrical Release: Tarkovsky's "Mirror" – Ivens – Dreyer – Spain: "El Caudillo"

DECEMBER

Letter dated 17.12.1978 sent to Ulrich Gregor to Heinz Emigholz c/o The Collective for Living Cinema, New York City. After being founded by film students in 1973, the artists' collective quickly developed into an important address for avant-garde cinema. For 19 years, films were both made and screened there and discourse work carried out. Alf Bold spent a year here too, which also entailed his putting together his own programs.

Emigholz suggests in the letter that his films ARROWPLANE, STUHL and DEMON be combined to form a complete 60-minute program. As far as payment is

concerned, he sets out the following rules: "The net distribution price, that is, what remains for me per rental, should not come to less than 100 DM for the entire program; the sort of cheaper standard distribution rates would appear to be based on fully subsidized production practices, which are not comparable to my own."

DEMON is the last of 46 films to be added to the Friend's distribution roster in 1977.

The start of the licensing agreement is the same date as that written in the letter from New York. This new acquisition can also be seen as preparation for the upcoming festival: in February 1979, DEMON was shown at the ninth Forum as a German premiere, having already received its world premiere at Amsterdam in 1977. In 1978, it won the Special Jury Prize at the Festival International du Jeune Cinéma in Hyères (which had been in existence since 1963 and may well have acted as a model for both the name and the orientation of the Forum), the jury being an illustrious trio consisting of Marguerite Duras, Annette Michelson, who co-founded the influential New York magazine *October* in 1976 (and who was already an apologist for The Collective for Living Cinema during her time as editor of *Artforum*) and Deke Dusinberre, British film Co-op-Activist, critic and translator. Today, a film with a similar history would no longer have any chance of success at the Forum. Films can now only be submitted that were completed within 12 months of the beginning of the festival. German films have to be world premieres.

Competition has replaced collegial exchange between festivals.

Focal points of the December 1978 Arsenal program: French Film Week – Film in Algeria – Frederick Wiseman – Super 8 and Video – Werner Herzog – Herbert Achternbusch – Visionaries and Anarchists