



NËNTORI I DYTË



DEDICATED TO PRESERVING, RESTORING & PROMOTING ALBANIAN FILM HERITAGE
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Nëntori i dytë

1982. Running time: 93 minutes. Color. Filmed in 35mm and released in 35mm.

Aspect ratio: 1:33:1. Mono Sound. © Shqipëria e Re (Albanian Film Studio)

Cast:

Ismail Qemali.....Sandër Prosi
Luigj Gurakuqi.....Bujar Lako
Isa Boletini.....Reshat Arbana
Lymi.....Guljelm Radoja
Pandeliu.....Viktor Zhusti
Shpendi.....Mario Ashiku
Carriage driver.....Robert Ndrenika
Mytesarifi.....Demir Hyskja
Demiri.....Pandi Raidhi
Wife of Lymi.....Hajrie Rondo
Despot.....Ilia Shyti
Jani.....Agim Shuke
Mitroviç.....Vasjan Lame
Marigoja.....Rozalina Bendo

Crew:

Director.....Viktor Gjika
Producer.....Kinostudio Shqipëria e Re
Screenwriter.....Dhimitër Shuteriqi, Kiço Blushi
Photography.....Lionel Konomi
Scenographer.....Arben Basha
Music.....Kujtim Laro
Sound.....Gëzim Sula

Albanian premiere: November 27, 1982 in Vlorë, Albania

Originally released by Kinostudio Shqipëria e Re

Restoration by Colorlab Corp, The Albanian Cinema Project and Arkivi Qëndror Shtetëror i Filmit (Albanian Central State Film Archive). Restoration supervised by Dean Plionis and Jake Kreeger. 35mm original camera negative, original audio and archival print courtesy of Arkivi Qëndror Shtetëror i Filmit.

“It’s a very national story of Albania’s fight for independence - their Braveheart, if you like. Technically, the restoration is world-class, revelatory, turning a murky film into one of rainbow colours and inviting landscapes.” – Mark Cousins, *Sight & Sound*, Jan 2013, Vol. 23 Issue 1

Restoration

Nëntori i dytë was preserved by Colorlab Corp with funding from Colorlab Corp., the US Embassy in Tirana, Albania, The Orphan Film Symposium, The Albanian Cinema Project and a grassroots fundraising campaign. It was restored from the original 35mm original camera negative.

Colorlab's portion of the project began in the first week of September when they received the 35mm negatives and the 35mm negative optical soundtracks from Albania. The film title *Nëntori i dytë* translates to "The Second November," which sure enough, was also the lab's deadline for completing the restoration project for the screening. Preserving an 84-minute feature-length film within two months is not an easy endeavor, and ACP also added the task of creating English subtitles from a language for which no one on staff at Colorlab had any familiarity. Fortunately, the English language adaptations was completed by a crack team of writers and translators in Tirana Albania made up of Iris Elezi, Rain Nikolla, Erald Ylli, and Thomas Logoreci, but none of them could be on site at the lab in Rockville, MD to supervise the subtitling process.

Subtitles are burned-into a project at the duplicate negative stage. The reason for this is that brightness in the positive stage becomes denseness in the negative stage so it completely exposes the underlying silver within the text area, therefore, completely blocking out the underlying image. Given that our source was a single-strand color negative, the traditional workflow would have required Colorlab to make an interpositive of the picture, a separate hi-contrast positive roll for the subtitles, and set those up as A&B rolls when making the color duplicate negative, before they could finally proceed to an answer print with burned-in subtitles. Creating that subtitle roll, however, would have required it's own process of transferring the original color negative, digitally setting up in/out points of the subtitles, creating a film-out hi-contrast negative, and then making a positive print of that to serve as our B-roll to match up with the interpositive in order to make the burned-in duplicate negative and the answer print for screening. (Whew!)

Given the time and budget constraints with making these various elements, ACP and Colorlab considered another workflow of simply transferring the original color negative in 2K resolution, applying the subtitles digitally as we would have to do either way, and then outputting the whole footage, subtitles and all, to a new color internegative and answer print. As with any large-scale preservation project, it is always a good idea to test your workflow on a smaller scale to confirm you will get the results you desire.

This involved scanning the parts of the first roll in 2K, adding sample subtitle text to the image, creating a film-out internegative with the burned-in sample text, and then printing an answer print in order to determine that, yes, this was in fact the best workflow we should utilize for the project. At this point in the process, we were now into early October with less than a month until an international screening date. ACP asked Colorlab to turn their attention to the soundtrack, where the

first thing they noticed was that there did not appear to be any recognizable sync marks in the leader between the picture negative and the negative optical soundtracks. Using a Steenbeck, Colorlab was able to locate reference points for the reels and they digitized the audio from the negative optical soundtracks to use as reference audio for laying down the subtitles.

Originally, consensus was to minimize the number of film and audio elements we had to create. We wanted to make only a new picture internegative with the burned-in subtitles and use the existing negative optical tracks to make the composite sound answer print. However, after digitizing and syncing the soundtracks to the 2K file, we discovered that the film and soundtracks had been set up for a dual projection system and not for plattering the film. The result of this is that the head of each new reel did not have the audio for the first second and a half of the new reel, which would have been found on the previous reel due to the 20 frame advance optical audio has on film prints. Thus, at each reel change, the audio would drop out for a second or so if the film was plattered picture-to-picture for projection. While plattering is not the ideal projection for archival prints, there was no other system available in the venue in Albania, so we had to think fast.

This left us facing the prospect of plattering the film anyway and letting the audio drop out during reel changes OR digitizing the audio to allow us to fix the issue and then make new negative optical



soundtracks that would be set up for plattering the film. Additionally, we now discovered that the original filmmakers had unintentionally (due to lack of available funding during post production in 1982) left out some sound effects that we would now need to fill in. The cues for this audio existed in the original shooting script that was reviewed at the archives in Tirana, and the decision was made to overlay these crowd sequence scenes. This ruled out using the existing negative optical soundtracks, at least on the reels affected by that missing audio.

While ACP considered what to do about the audio, Colorlab proceeded with getting the English subtitles placed on the 2K file. Even though Colorlab had an English translation, they still had no native-Albanian speakers on staff to conclusively know where we were at any given point in the script. For this portion of the project, ACP reached out to the Albanian embassy in Washington, DC, and they were able to send out to Colorlab's Maryland facility a Georgetown student and native Albanian speaker named Sarah Stratoberdha to help with placement of the subtitles. This process took about a day and a half and effectively gave us picture-lock on the project with about a week and half to go before our target shipping date!

At this point, ACP and Colorlab still hoped to deliver a new negative and answer print for the premiere screening on November 3, 2012 in Tirana but the audio issues, the screening deadline, and budget constraints forced us to decide it would be more prudent at this time to deliver the project as a DCP for the screening. With the remaining time, we decided to resolve the audio issues and proceeded by printing the existing negative optical soundtracks to new positive optical soundtracks. This was done because digitizing from positive optical soundtracks yields better sound fidelity than negative optical soundtracks, which is primarily a printing intermediate. Having a better quality digital audio track in hand, Colorlab re-synched this to the picture, fixed the overlap issue between the reels, and added the missing sound effects where needed.

Finally, on the weekend of October 27th and 28th, Colorlab had a completed DCP and HD Blu-Ray back-ups ready to ship to Albania with approximately one week to make it through international shipping and customs.

However, if that date sounds familiar to anyone in the mid-Atlantic region of the United States, you will recall that this was when Hurricane Sandy began pounding the eastern seaboard all the way from North Carolina to Rhode Island, wiping out all hope of getting any shipments out of the country until the following Wednesday at the earliest. By that time, however, it would prove impossible to get the package to Tirana in time for the screening.

Fortunately, a key member of ACP's Advisory Board and technical team, Ken Weissman, was heading to Tirana thanks to the generous support of the US State Department and the Library of Congress Audiovisual Conservation Center to inspect the Central State Film Archives facilities for ACP. Ken Weissman was able to personally carry the newly restored *Nëntori i dytë* to Albania for the screening. As Ken Weissman and ACP Director Regina Longo were scheduled to arrive in Tirana on the day of the screening, that eliminated their opportunity to pre-load the DCP the day before to make sure

everything was ready to go for the screening.

Fortunately, all flights were on time. Regina met Ken at the Dulles International airport on November 2, 2012, and they boarded the second leg of their flight to Munich together, holding all the restoration elements in their carry on luggage and keeping all good thoughts for an on time arrival in Tirana, Albania on November 3, 2012. Ken and Regina made it to Tirana with a few hours to spare, and the show went off without a hitch on Saturday, November 3, 2012.

The film had never before screened as its original creators had intended. This was due to the lack of sufficient chemicals in Albania for processing film elements in the 1980s. While the original camera negative held all the information that Colorlab was able to restore in the new digital version, the original projection prints for this film have always only shown a fraction of the visual information that the original camera negative holds. The festival opened with remarks by the film festival's director Artan Minarolli; Albanian Minister of Culture, Youth, Tourism and Sport, Aldo Bumci; and the film festival's president and one of the original actors in *Nëntori i dytë* Robert Ndrenika. These remarks were followed by an introduction to *Nëntori i dytë* by the director of the Albanian Central State Film Archive, Elvira Diamanti, and ACP Board members Mark Cousins, Iris Elezi, Regina Longo and Eriona Vyshka.

The quality of the restoration wowed everyone in the theater, including Lionel Konomi (the DP for *Nëntori* who flew in from Italy for the event), Festival President Robert Ndrenika (an actor, who played the role of Hakiu in *Nëntori*) and several of the festival's jury members as well as many legendary figures in Albanian cinema who came out for the event. After the final credits rolled, festival director Artan Minarolli stood up, caught his breath and proclaimed that he could only hope for every film in the Albanian film archives to one day be restored the way Colorlab and ACP had restored *Nëntori i dytë*.

At Colorlab Corp., colorist Thomas Aschenbach scanned the 35mm original camera negative at 2K. Dean Plionis and Jake Kreeger supervised the work including the proofing of the 2K transfer. The DCP was created at Colorlab Corp. in Rockville, MD.



Opening credit of *Nëntori i dytë* for Director Viktor Gjika

The Albanian Cinema Project is still working to raise funds to create a 35mm internegative and 35mm prints.

The original 35mm materials were provided by the Arkivi Qëndror Shtetëror i Filmit.

The preservation supervisors were Dean Plionis and Jake Kreeger at Colorlab Corp. Special thanks to: Elvira Diamanti, Flori Balliu, Eriona Vyshka, Hermalinda Troqe, Andi Lubonja and Alba Kongoli of the Arkivi Qëndror Shtetëror i Filmit; Artan Minarolli of the Albanian National Center for Cinematography, Rain Nikolla and Erald Ylli.

Restoration by Colorlab Corp.,

The Albanian Cinema Project and the Arkivi Qëndror Shtetëror i Filmit.

2K Conversion and DCP by Colorlab Corp.

Film Prepper: Eleanor Webb

Colorist: Thomas Aschenbach

Sound Digitization and Editing: Scott Mueller

Film Timer: Chris Hughes

Film Printer: Osheen Keshisian

Project Managers: Dean Plionis and Jake Kreeger

English Language Adaptation: Iris Elezi and Thomas Logoreci

Translation: Rain Nikolla and Erald Ylli

Subtitle Placement: Sara Stratoberdha and Thomas Aschenbach



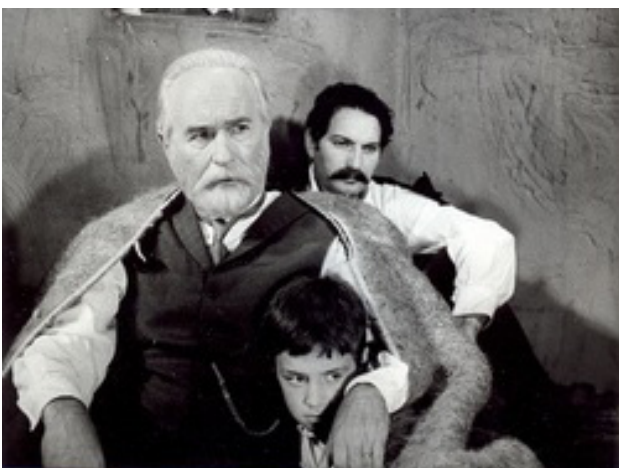
Production

The 1982 Albanian feature film *Nëntori i dytë* (The Second November) was written by the socialist realist author Dhimiter Shuteriqi (along with Kiço Blushi) and directed by Viktor Gjika. Made three years before the death of the country's dictator, Enver Hoxha, the film premiered in late November, less than a year after the mysterious demise of Mehmet Shehu, Hoxha's heir apparent. During the production of the film Albania entered one of its darkest periods in its fifty years of Marxist rule. Numerous purges and arrests of government officials and their families became the order of the day.

Hoxha, who cultivated his own cult of personality as an ardent nationalist, approved production for the film, which detailed the 1912 struggle for Albania's independence by the legendary patriot Ismail Qemal Bey Vlora (1844-1919). To play the part of the revered gray-bearded Vlora, director Gjika cast the highly regarded theater and film actor Aleksander 'Sandër' Prosi (1920-1985). The talented and troubled Prosi had given rich supporting performances in numerous films during the communist Kinostudio era. *The Second November* gave Prosi the opportunity to create one of the indelible characterizations of Albanian cinema.

Helming the film was one of the most accomplished craftsmen of Albania's communist-era cinema, a graduate of the famed Moscow film academy (VGIK), Viktor Gjika (1937-2009).

The Second November premiered one day before the seventieth anniversary of Ismail Qemal Bey Vlora's independence declaration on November 27, 1982. Before the film premiered, the regime ordered that Gjika cut a sequence that portrayed a confrontation with the neighboring Serbs. During production, Kosovar Albanian students had revolted and the notoriously paranoid Hoxha worried about possible tensions with the Yugoslavs. After being removed, the sequence disappeared from the film archive and has yet to be re-discovered. After *The Second November*, Viktor Gjika became the head of the New Albania Film Studios, a position he held until the fall of the communist system in 1991.



Sandër Prosi as Ismail Qemali

Sandër Prosi made just two more feature films before dying mysteriously in the port city of Durrës on March 25, 1985, several weeks before the death of Hoxha. Even today the passing of the venerated Prosi is a subject of some controversy with some claiming that he committed suicide while others maintain the actor accidentally fell from a hotel window.

VIKTOR GJIKA

JUNE 23, 1937-MARCH 3, 2009

“As far as the nature of reflection and image are concerned, feeding fertility and dynamic movement, transformation and reconfiguration of this human continuity, we may identify the name Viktor Gjika in Albanian film history with the name of a violent river that animates life. He continues to bring to the screen this life, the concerns of his people, and their Albanian existence.”

– *Natasha Lako, Writer, Screenwriter, Former director of the Arkivi Qëndror Shtetëror i Filmit*



Far right: Viktor Gjika on the set of Nëntori i Dytë

Në fillim ishte ëndrra...
Ëndrra zgjoi ëndjen,
Ëndja rini, pasion i zjarrtë
Pushtoi ekranin e kinemasë!
Eh! Kinema e shtrenjtë, kinema...
Plot të vërteta, plot vegime
Kinema e dashur, jeta ime!

In the beginning was the dream...
The dream awakened delight,
Weaving together youth and fiery passion
Invading the screen!
Eh! Cinema, dear Cinema...
Full of truth, full of visions
Cinema my darling, my life!

– *Viktor Gjika*

Motion picture director, writer, producer and cinematographer Viktor Gjika was born on June 23rd, 1937, in Korçë, Albania, into a family that hailed from Trebickë. He pursued his film studies in Moscow at the Cinema Institute “VGIK”.

During his time in the Soviet Union, Gjika and fellow student, the future director of many Albanian films, Dhimiter Anagnosti, co-directed a twenty-minute student film, *Askush Kurrë Nuk Vdes* (Nobody Ever Dies), based on a novel by Ernest Hemingway. Though the film went on to win the grand prize at the 1961 Lodz festival of student work, the print and negative have vanished.

After serving as cameraman along with Anagnosti on Hysen Hakani's 1961 masterpiece, *Debatik*, Gjika turned to directing with the black and white post-war *Komisari i Dritës* (Commissar of Light) in 1966. Gjika directed three more black and white fiction features: *Clear Horizons* (1968), the partisan sagas *The Bronze Bust* (1970) and the *Stars of Long Nights* before making what are considered two high watermarks of Albanian motion picture production. His first color feature *Rrugë të Bardha* (1974) (White Roads) and *General Gramophone* (1978) cemented his reputation as the country's leading dramatic director.

Gjika spent much of the early 1960's honing his skills as a cameraman not only on fiction films but also on documentaries. Gjika served as both director and cameraman on the short documentaries *Takimet në Helsinki* (Encounters in Helsinki) (1962) and *Bistrica 63* (1964) which received the national film prize in 1964. In fact, throughout his film career Gjika would refine his method of working between fiction and non-fiction film by producing a documentary after the completion of every two of his feature films.

Viktor Gjika directed and shot twelve features and documentary shorts from 1970 to 1980. Gjika worked mostly in short and feature documentaries in the 1980's and was made the director of the Kinostudio 'New Albania,' a post he held till the fall of communism in 1991. Viktor Gjika was a member of the Advisory Board of the European Film College, and a member of juries at international film festivals in Varna (1965), Istanbul (1979), Annecy (1991), Montpellier (1992) and Saint-Etienne (1998).

His last film, a documentary, *Kur ikin Korbat* (When the Raven Leaves) (2000) capped nearly forty years of Albanian motion picture craft. Two years before his death on March 3, 2009, Viktor Gjika was the subject of a television documentary about his prolific career entitled *Në 70 Vitet e Viktor Gjika* (Viktor Gjika at 70) (2007).

“Viktor Gjika is one of those types that are not difficult to recognize and define. He is open, direct, present and active wherever his artistic or social mission calls him, both impulsive and rational, persevering in creation and polemical in debate, a kind of combination of gentleness and austerity, an untiring runner of long distances...he has everything that makes one an artist, rejecting retirement, he has remained an artistic life force in Albania.

As classmates in the former French Lycee of Korçë, in my memory Viktor Gjika belonged to

those who were “found everywhere.” With a sonorous voice and the ability to sing anthems, he was always one of the three or four soloists in the school and could be found on theater stages, in the literary club, on podiums delivering greetings and declamations, in activities of the pioneer houses or at youth events, and in the cinema halls of the town – all this placed him constantly at the center of attention, and caused boys and girls alike to seek his friendship.

Viktor Gjika could have studied and worked in any profession with great success. However, it was undoubtedly a lucky hour for him and for Albanian film that he chose to study cinematography in Moscow. After returning with the Grand Prize from the Lodz Film Festival in 1961, Viktor Gjika began to write his own chapter in the history of Albanian film. He has indelibly carved his name in this stone for all time. He knows how to choose time. Dramatic time and climaxes of history. Under the difficult conditions of state censorship, he belongs with dignity to the group of artists that have managed to bring the romanticism of patriotism, the heroism of people’s wars, as well as other truths, frequently bitter ones, to Albanian cinema and history.” – *Teodor Laço, Writer, Screenwriter*

“We may assert that Viktor Gjika is a true master of carving unique characters that are somewhere between clever and brave, and somewhere between strange and dare-devil. Still to this day, to describe virtues or vices of persons or specific acts, politicians, journalists and the common people continue to recall and use some of the expressions made famous by the characters in Gjika’s films. Thus the films of Gjika remain permanently in motion, shedding light on Albania’s contemporary realities.” – *Dritëro Agolli, Writer*

“All this comes to the spectator like a visual pyramid where the character shines like a biblical figure and not as a propaganda fetish. Gjika’s films are a school containing a deep meditation on our nation, our history, nature and our people...We the young generation of cineastes have gained a lot and could still gain from his artistry, over which no one can see even the smallest cloud of dust.” – *Gjergj Xhuvani, Filmmaker*

A 'Neglected' National Cinema

The very first motion picture theater in Albania was built in the northern city of Shkodra in August 1912 by an Austrian distribution company three months before Albania declared independence from Turkey. Made possible with the efforts of acclaimed painter and photographer Kole Idromeno, the theater remained open until the outbreak of World War I in 1914.

In 1920, the Përparimi (Progress) Theater opened in the southern port city of Vlore, followed by cinemas in Shkodra, Berat and the capital city of Tirana. By the time the Italian fascists invaded Albania, there were 18 movie theaters in the country. During the Italian occupation, there were several attempts to start a film industry. Before the Germans took over in 1943, a young cineaste, Mihallaq Mone (1917-1984) shot several documentary shorts and even attempted to direct the country's first feature - *Takim në Liqen* (Meeting at the Lake) - with the leading star of Romanian film, the Albanian actor Kristaq Antoniu.

With the communist takeover in 1944, Enver Hoxha, under Soviet and Yugoslav guidance, quickly realized the power of film as a propaganda tool. The first Albanian documentary, *Komandanti Viziton Shqipërinë e Mesme dhe të Jugut* (The Commander Visits Central and Southern Albania) chronicled the dictator's travels through the country.

The Albanian film industry finally got underway on July 10, 1952 with the inauguration of the Soviet-built 'New Albania' film studio complex (Kinostudio) on the outskirts of Tirana. At this time, students were sent to Czechoslovakia and the Soviet Union to begin their filmmaking studies, among them the future directors Dhimitër Anagnosti, Viktor Gjika and Piro Milkani.

The first 'New Albania' fiction feature was a co-production with the Soviet Union, *Scanderbeg* (1953), an epic about the 14th century warrior who held off the Turkish occupation until his death. Directed by the Russian Sergei Yutkevich and featuring Albanian actors, the film showcased several astonishing battle sequences and went on to win the International Prize at the 1954 Cannes film festival.

A notable period in Albanian filmmaking followed, with the first entirely homegrown production, Kristaq Dhamo's *Tana* (1958) and continued through the next decade with Hysen Hakani's moving *Debatik* (1961) and *Toka Jonë* (Our Land, 1964). In 1967, the partisan drama *Ngadhënjim Mbi Vdekjen* (Victory Over Death), co-directed by Gezim Erebara and Piro Milkani, introduced the leading actors Timo Flloko and Rikard Ljarja to the big screen.

With Albania's break from the Soviet Union and subsequent expulsion from the East bloc, the country entered into an alliance with Maoist China. Bypassing the revolution occurring in world cinema, Albanian motion pictures became a propaganda tool bereft of stylistic innovation. However, some films were successfully produced outside the tight strictures of the regime, most notably Muharrem Fejzo and Fehmi Hoshafi's uproarious comedy *Kapedani* (Captain, 1972), Anagnosti's *Lulëkuqet Mbi Mure* (Red Poppies on the Wall, 1976) and Rikard Ljarja's *Skëterrë 43* (Hell 43, 1980), but they were the exceptions to the rule.

Surprisingly, for a country isolated from much of the world, Albania produced an average of thirteen movies a year between 1975 and 1990. Since owning a television was still a luxury for Albanians, cinema attendance averaged around 20,000,000 seats sold in 450 indoor and outdoor theaters annually. This means that every inhabitant of the country attended ten films a year. From the time of *Tana* (1958) until 1995, 270 feature films, 700 documentaries and 150 animated films were produced in Albania. A fortunate outcome of the closed regime of Enver Hoxha is that the film archives managed to keep track of nearly all of the features, shorts, documentaries, newsreels and animated films produced in Albania since 1952. The archives also holds film stills, posters, press books, screenplays, continuity scripts, musical scores and many other production elements that are often lost in more dispersed collections. This is also another reason why the move to more sound storage facility is essential to saving these important documents of Albanian cinema.

The two decades of transition since the 1991 collapse of the communist system have been difficult for Albanian cinema. Though the former 'New Albania' became the Albafilm Studios, production was reduced to a trickle by the 1990's, with an average of one or two films produced annually. In 1996 The National Center for Cinematography (QKK), sometimes referred to as the National Film Center, which was created by the Albanian government and decreed according to the "Law on Cinematography nr. 8096, datë 29.04.1996, article 3," also took up residence in the former Kinostudio. Despite this difficult transition, several talented filmmakers have emerged eager to give voice to the Albanian experience, among them Fatmir Koci (*Tirana Year Zero*, *Nekrologji*), Gjergj Xhuvani (*Slogans*, *Dear Enemy*) and Bujar Alimani (*Gas*, *Amnestia*).

– Thomas Logoreci

THE ALBANIAN CINEMA PROJECT

The Albanian Cinema Project (ACP) was started in 2012 by Iris Elezi, Thomas Logoreci and Regina Longo. Across two continents and thousands of miles between Tirana, Albania and San Francisco, California, USA the three devoted film enthusiasts have turned their individual passions for art, history, restoration and cinema to the long neglected and under represented Albanian national cinema.

In less than a year, ACP has gained the support of: the Albanian Ministry of Culture, the US Embassy in Tirana, the Albanian National Center of Cinematography, the Albanian Film Commission, the Association of Moving Image Archivists, the US Library of Congress Audiovisual Conservation Center and concerned members of the international film and film archives community. The Albanian Cinema Project is dedicated to preserving, restoring and promoting Albanian film heritage.

The campaign to relocate the collections of the archives to a new, mold free facility is at the heart of ACP's mission. They intend to achieve this goal by continuing to develop partnerships with governmental and intergovernmental agencies, and the concerned community of international filmmakers, film archivists, and film scholars.

Due to the nearly 50-year long regime of dictator Enver Hoxha, Albania remained cut off from the rest of the world. Most Albanian films made before 1991 were never translated into another language and were rarely screened outside of Albania. The Albanian Cinema Project's newly launched preservation initiative aims to change this fact, bringing a 'new' national cinema to international screens.

FIVE FILMS IN FIVE YEARS

ACP believes the time is now to bring Albania's film heritage to the world.

As in the rest of the Balkans, Albania's post-WWII narrative is of a communist partisan struggle against foreign occupation and, ultimately, of a communist takeover. Yet, Albania's story is unique among Eastern European countries. Dictator Enver Hoxha's schism first with Yugoslavia and later with the Soviet Union led him to proclaim that the Albanian version of Marxist-Leninism was the only true path to communism. Practicing a strenuous form of Stalinism for nearly 50 years, Albania denounced most Eastern European socialist countries as revisionists, and maintained a strict observance of Hoxha's own brand of socialist realism. Albanian communists determined that the self-isolation of their country was the only way to implement their puritan brand of state socialism.

As a result, foreign influence on Albanian cinema was limited to minute cracks in the thick curtain that separated Albania from the rest of the world. Television broadcasts from neighboring countries (especially from Italy), or rare personal journeys of foreign film professionals to the country were

the only moments of rupture. The almost complete reliance on socialist realism in filmmaking during communism has caused many Albanians to reject their own cinematic history. More than twenty years have passed since the fall of Hoxha's regime, yet there is still much resistance to a re-examination of Albania's state sponsored film productions. For this reason, many have languished in inadequate vaults and are now in danger of being lost forever.

While Albania leaps into the 21st century, the Albanian Central State Film Archives remain shrouded in darkness. The Albanian Cinema Project is working overtime to bring Albania's rich cinema history back into the light.

The Albanian Cinema Project's ultimate goal is to build a new archives and exhibition space in Tirana, Albania. To achieve this, we have partnered with film preservation laboratories and film festivals throughout the world to preserve 5 Albanian films in 5 years. Each title will screen first at film festivals, with ACP's partnering institutions and then to the larger public.

Nëntori i Dytë /The Second November (Viktor Gjika, 1982)

Ballë per Ballë/ Face to Face (Kujtim Cashku and Piro Milkani, 1979)

Tomka dhe Shokët e tij / Tomka and His Friends (Xhanfise Keko, 1977)

Kapedani / The Captain (Fehmi Hoshafi and Muharrem Fejzo, 1972)

Ngadhënjm mbi Vdekjen/ Victory over Death (Gëzim Erebara and Piro Milkani, 1967)



Balle per Balle (Face to Face)



Tomka dhe Shokët e tij (Tomka and His Friends)



Kapedani (The Captain)



Ngadhënjm mbi Vdekjen (Victory over Death)

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THE ALBANIAN CINEMA PROJECT WOULD LIKE TO THANK...

The people who made the restoration possible:

Artan Minarolli

Arkivi Qëndror Shtetëror i Filmit: Elvira Diamanti, Flori Balliu, Eriona Vyshka, Hermalinda Troqe,
Andi Lubonja and Alba Kongoli

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The Albanian Ministry of Tourism, Culture, Youth and Sports

The donors who made the restoration possible:

Yoshikazu D Aoki, Suela Bako, Florian Bitu, Van Christo, Melissa Dollman, Dennis Doros, Benko Gjata, Kreshnik Gjoleka, Brendan Hennessey, Janna Jones, James Kahn, Sharon Krautkremer, Alan Kuhn, Andrea McCarty, Alexa Potter, Carol Radovich, Angela Reginato, Carmen Reginato, Amy Richau, William Ryan, Dalya Sachs, Karan Sheldon, Fation Spaho, Roxanne Suratgar, Eriona Vyshka, Shivakumar Viswanathan and Frederic Wilner.