

The generosity of the IRIS Summer Graduate Fieldwork Award enabled me to make significant advances on my doctoral research on the internationalization of the Algerian Film Industry. By allowing me to consult archives in Turin, Italy.

The first archival material that I consulted were the papers of Italian director, Gillo Pontecorvo. Pontecorvo, collaborating with an Algerian film company, directed *The Battle of Algiers*, the most important production of the post-independence era. In these archives, I was able to find an array of material pertaining to the production of the film, including contracts, audition dossiers, and correspondence between Pontecorvo and Saadi Yacef, the former revolutionary who spearheaded the film. Additionally, these archives contained detailed story summaries of an earlier unproduced film pertaining to the Algerian War as well as extensive material on the film's submission to and reception at the 1966 Venice Film Festival.

In Paris, the IRIS Summer Graduate Fieldwork Award permitted me to visit the archives of both the Cinémathèque Française as well as the Centre Culturel Algérien. At the Cinémathèque Française, I viewed diverse collections with material pertaining to the Algerian film industry. In the papers of the Cannes Film Festival, I found letters between festival programmers and Algerian government officials pertaining to the selection and exhibition of early Algerian films at the French festival. The papers of historian George Sadoul contained detailed lists of programs put on by the Algerian Cinematheque, run by cineaste Ahmed Hocine. Among these materials, one can also find papers detailing the attitudes of French filmmakers toward the Algerian War.

At the library of the Centre Culturel Algérien, I viewed copious back-issues of *Les 2 Ecrans*, a journal published in Algeria dedicated to the nation's film and television industries. *Les 2 Ecrans*—part trade press, part academic journal—is rich with filmmaker interviews and industry commentaries as well as more politically charged, theoretically inclined polemics on the state of revolutionary cinema. Supplementing this resource were large collections of press clippings from North African publications pertaining not only to Algerian cinema, but to that of Tunisia and Egypt as well.

The travel made possible by the IRIS Summer Graduate Fieldwork Award also allowed me to consult a great deal of secondary literature on Algerian cinema that is not as easily obtainable in the United States. I was able to purchase a collection of articles that appeared in Algerian publications detailing the beginnings of the Algerian film industry, the memoirs of Costa-Gavras, the French director who helmed one of the key Franco-Algerian coproductions, and a collection of films by Egyptian director Youssef Chahine, some of which were coproduced by the Algerian government. At the library of the Cinémathèque française, I consulted books from French and Algerian publishers that offer useful accounts of the evolution of various government-affiliated film-producing institutions.

Furthermore, the travel supported by the IRIS Summer Graduate Fieldwork Award allowed for fruitful meetings with European academics and archivists.