



Fédération internationale des ciné-clubs
International Federation of Film Societies
Federación Internacional de Cine Clubes

Newsletter Number 16 September 2010

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IFFS news

IFFS GENERAL ASSEMBLY. 3RD WORLD CONFERENCE OF FILM SOCIETIES.

6TH to 12TH DECEMBER 2010. RECIFE (BRAZIL).

Paolo Minuto, IFFS President and Claudino de Jesus, Vice-president

Dear friends,

After having received the sad news from the Polish Federation that they were unable to organise the IFFS General Assembly this year, the Brazilian colleagues informed us about their opportunity to raise enough funds to do it. Right now Claudino de Jesus, the Brazilian Federation President and IFFS Vice President, has assured me that Brazil will be able to organise the General Assembly from the 6th to 12th of December this year in Recife, Pernambuco, Brazil. There will be a Forum as there has always been, but this year it will be the "Film Societies World Conference". Screenings of movies will be organised in addition to the event and you can submit suggestions of movies from your Country. Claudino will tell everybody how it will be possible to screen films in the Recife program. We are very happy with this successful and important news, particularly because after Cuba 1985 it's the first time that a General Assembly will be held out of Europe. The Brazilian colleagues are able to cover travel expenses and accomodation for the period mentioned above for the EC members as well as for one delegate from the member federations which haven't got any EC members and also for one delegate from all Latin American federations.

Therefore it's very important to inform Claudino and me at the following email addresses: paolo.minuto@libero.it and presidente@cineclubes.org.br Please indicate: name, surname, number of passport of the delegate of your federation (or film society) or of the EC member who will be open to participating at the next IFFS GA in Brazil.

This information must be sent before **September 30th**. After that date the organisation cannot guarantee the complete coverage of expenses due to the rise in associated costs. The Agenda for the

Assembly will be sent in due course. Looking forward to meeting you all in Brazil and we send you our warmest regards!

To participate with a right to vote at the General Assembly, organisations are requested to have paid the membership fees for 2009 and 2010; fees may be paid until the day before the GA.

Translations from English and Portuguese are guaranteed.

Assistance for Visa will be guaranteed by the Brazilian Federation of Film Societies.

Queridos amigos,

Después de conocer la triste noticia de que la Federación de cineclubs de Polonia no podrá organizar la Asamblea General de la FICC este año, los colegas brasileños nos anunciaron la oportunidad de obtener fondos suficientes para hacerlo en su país. En este momento Claudino de Jesús, el Presidente de la Federación Brasileña y vicepresidente de la FICC me confirmó que Brasil está en condiciones de organizar la Asamblea General del 6 al 12 de diciembre de este año en Recife, Pernambuco. Habrá un foro como siempre, pero este año bajo la forma de la "3ª Conferencia Mundial de Cineclubs". Una proyección de films será organizada junto al evento y ustedes podrán enviar sus propuestas de películas. Claudino les escribirá para saber cómo incluir sus films en el programa de Recife. Estamos muy contentos con esta exitosa e importante noticia, porque después de Cuba en 1985, es la primera vez que una Asamblea General se celebrará fuera de Europa. Los colegas brasileños pueden costear los gastos de viaje y alojamiento para el período antes mencionado para los miembros del CE y de un delegado de las federaciones asociadas que no tengan ningún miembro en el CE y de un delegado de todas las federaciones de América Latina.

Por lo tanto es muy importante que nos informen a Claudino y a mí a las siguientes direcciones de correo electrónico: paolo.minuto@libero.it y presidente@cineclubes.org.br del nombre, apellidos, número de pasaporte del delegado de la federación (o Cine Club) o de los miembros del CE, que podrán participar en la próxima Asamblea General de la FICC en Brasil.

Esos datos deben ser enviados antes del **30 de septiembre**. Después de ese día la organización no puede garantizar la cobertura completa de los gastos debido al aumento en los costos. La Agenda de la Asamblea será enviada a su debido tiempo más adelante.

Para participar con derecho a voto en la Asamblea General se requiere estar al corriente de la cuota de 2009 y 2010. Se puede pagar hasta el día antes de la AG. Traducción al inglés y portugués están garantizadas.

Asistencia para la obtención de Visa garantizada por la federación brasileña de cineclubs

¡Esperamos encontrarlos a todos en Brasil y les enviamos un cordial saludo!

Chers amis,

Après avoir reçu les tristes nouvelles de la Fédération polonaise de ce qu'ils ne pouvaient pas organiser l'Assemblée générale de la FICC cette année, les collègues brésiliens nous ont informés de la possibilité de réunir les fonds suffisants pour le faire. À l'heure actuelle Claudino de Jésus, le président de la Fédération brésilienne et vice-président de la FICC, m'a confirmé que le Brésil pourra organiser l'Assemblée Générale à Recife, Pernambuco, du 6 au 12 Décembre. Il y aura un forum comme toujours, mais cette année ce sera la «3eme Conférence mondiale des ciné-clubs». Des séances des films vont être organisées et vous pourrez envoyer vos propositions des films pour cela. Claudino va vous contacter pour vous expliquer comment mettre vos films au programme de Recife. Nous sommes très heureux de ce succès très important. En effet, après Cuba 1985, c'est la première fois qu'une Assemblée Générale aura lieu hors d'Europe. Les collègues brésiliens sont en mesure de payer les frais de voyage et d'hébergement pour la période ci-dessus pour les membres du CE, un délégué des fédérations membres qui n'appartiennent pas au CE et un délégué de toutes les fédérations d'Amérique Latine.

Par conséquent, il est très important de nous envoyer à Claudino ainsi qu'à moi-même à l'adresse mail suivante: paolo.minuto@libero.it et presidente@cineclubes.org.br vos nom, prénom et numéro de passeport, ainsi que le nom du délégué de votre fédération (ou Cine Club) ou des membres du CE pouvant participer à la prochaine AG de la FICC au Brésil.

Ces informations doivent être envoyées avant le **30 Septembre**. Après ce jour, l'organisation ne pourra pas garantir la couverture complète des frais en raison de la hausse des prix. L'ordre du jour de l'Assemblée sera envoyé en temps utile par la suite.

Pour participer avec droit au vote à l'Assemblée Générale il faut être au courant de la quote 2009 et 2010. C'est possible payer un jour avant l'AG. Traduction a l'anglais et portugais sont garantis.

Asistencia para la obtención de Visa garantizada por la federación brasileña de cineclubs

Au plaisir de vous rencontrer tous au Brésil, nous vous envoyons nos salutations les plus chaleureuses!



GRUPO AMÉRICA LATINA

LAZOS LATINOAMERICANO CON EL FESTIVAL DE CINE DE MARTIL - MARRUECOS

Cristina Marchese. Secretaria Grupo América Latina - FICC



Estimados, en la presente les hago conocer de las actividades que se sumaron este año, en referencia a los contactos con el Festival de Cine de Martíl, Marruecos, que como Secretaria para América Latina de la FICC, el año pasado fui invitada y tuve la posibilidad de conocer y disfrutar.

En esa oportunidad hemos acordado, por iniciativa de los organizadores, construir un puente cultural y audiovisual entre Latinoamérica y Marruecos, gestión que

agradezco profundamente por la bella posibilidad, de ofrecer un espacio de difusión a los nuevos realizadores, ofreciéndoles un marco tan especial como es un Festival.-

Este año, en la 10° Edición, que se desarrollo entre el 29 de Junio al 03 de Julio, Argentina fue homenajeada, con la participación de cortometrajes, documentales y un invitado especial.

El programa contenía 5 cortometrajes y dos documentales, además de un largometraje con la presencia del director.

Quiero agradecer profundamente a los organizadores, que forman parte del Cine Club & Cultura de Martil- Marruecos, el compromiso para con nuestro mancomunado trabajo, en difundir el cine de ambas culturas en los respectivos países.

Destacar que el Festival tuvo su inicio en el año 2000, y desde entonces este espacio viene generando además, actividades paralelas como ser: cursos, mesas redondas, encuentros con los directores, y no faltan las fiestas con músicos en vivo.

El Festival reúne cortometrajes y documentales, otorga varios premios en las diferentes secciones competitivas de su programa contando con un Jurado Internacional (formado por al menos siete profesionales de diferentes países). Este año participo como invitado especial el Cineasta Argentino, Alejandro Arroz, quien presenta a su vez, en el marco del Homenaje al Cine Argentino, el largometraje de su autoría, LUZ DE INVIERNO.

Para el Homenaje al Cine Argentino se seleccionaron las siguientes producciones:

Cortometrajes:

Paseo de Emiliano Penelas

El Idiota de Gastón del Porto

La llorona de Alejandro Carreras

Un arma peligrosa de Mariana Wenger y Paola Murias (animación)

La verdad sobre el caso Lisandro Carrillo de Agustín Kazah

El hombre que volvió de Mariano Rosa

Documentales

Huellas y Memoria de Jorge Prelorán de Fermín Rivera

Trombón de Arturo Castro Godoy

Saludamos y felicitamos por el trabajo entregado a su Director, **Ayoub Elanjari Elbaghdadi** ; Vice Director **Addellatif Zennan**, extensivo a todo el equipo que conforman la organización del destacado Festival, quedando desde ya con el compromiso para el año próximo invitar a otro país Latinoamericano.

Del mismo modo un agradecimiento especial a **Azíz Arbai**, (Marruecos) Secretario del grupo Mediterráneo, quien propició estos encuentros, comunicando además que nos encontramos trabajando

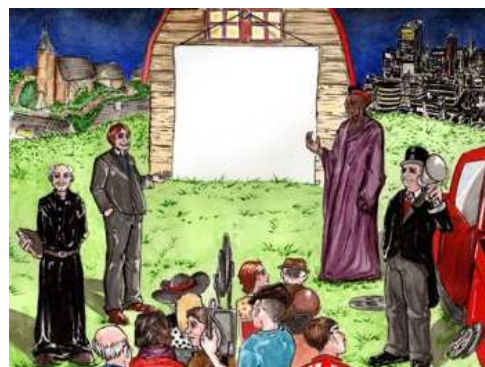
para presentar próximamente una muestra de Cine Clásico Marroquí, en los distintos países de Latinoamérica.

A NEW SITE AND DATABANK FOR EXPERIENCES WITH CINEMA AND ITS DIALOGUE WITH THE PUBLIC:

<http://poc.uqam.ca>

ORALITY AND MOVIES

Movies were never really silent. Edison, for instance, began with the phonograph, and his kinoscope was meant to be talkie. Moreover, since their beginning, moving images were accompanied by all sorts of sounds.



The most common, spread in most countries in the world, virtually present everywhere until the arrival of sound films, was the film lecturer, among many others: actors, singers, music, sound effects, etc. This historic figure is the French bonimenteur, the Japanese benshi or katsuben, the German kinoerzähler, the Dutch filmuitlegger, the Polish prelegent, the Spanish voceador or explicador, the Iranian turjumán, the Korean pyongsa, the former Zaire's cartouche, pre and post-colonial griots in the subsaharian Africa, the agitator in the cinefication period in Soviet Union...

As Germain Lacasse (a must read in the subject)¹ puts it, the film lecturer can be seen under several aspects, according to the context. In a first moment, before movie theaters, these salesman called the audience to see the spectacle, in the fairs that presented the first movies. Soon they assumed a fundamental role for spectators, since they explained how that new wonder worked, or helped to understand a narrative that was not yet developed, or read subtitles for a mostly illiterate audience. Later on, they helped the expansion of an industry already dominated by a few languages, doing live translations and adapting the stories to local experiences. In many cases, these lecturers had an important role of cultural resistance, not only allowing people to access the new medium, but using it as a civilizatory, educational and political tool.

Orality, community, cineclub: the public's voice

Oral practices always imply a dialogue, and have had an important role in public education, formation, and organization since

the magic lantern presentations - and it continued with the moving images. Presentations, explanations during the projections, conferences and debates were always present in community activities with cinema. Debate, which in many ways distinguishes and characterizes film societies, is one of the cinematic oral practices that survives even in the midst of so many changes we are experiencing in the world's audio-visual model. That is because oral practices, especially the debate, give voice to the public.

But orality is present in many other aspects of movies and other audio-visual formats. Direct cinema, for instance, can be considered as an extension of orality, with the same intention of giving word to the people, turning him into creator, instead of subject. This is not only incorporated in documentary films, but also into fiction that respects, highlights, reproduces popular language. Television is a medium where orality clearly imposes itself as the main characteristic of the medium and its language.

Cinematic (or audio-visual) Oral Practices are a rich terrain – and relatively little explored – that allow us to expand and deepen our comprehension of cinema.

A world data bank

POC (from french *Pratiques Orales Cinématographiques*) is a world databank that aims to gather, systematize and make available information about cinematic oral practices all over the world and since the beginning of moving pictures.

On the POC's site, researchers, students, cineclubbers and all those with an interest in the subject can find sheets with the most complete descriptions and data about oral experiences within cinema, in all periods of the moving image's history. These sheets include information on the activity, equipment, films and other resources that were or are used, organizers, commentators and commentaries, and the public involved. Besides, it is possible to localize geographically each activity. Several sheets include other documents, such as texts, photos and films related to the documented case.

.A bibliography – with more than 600 titles until now – is also available. As is a filmography, and a gallery of lecturers and organizers (and organizations) responsible for these practices.

The POC's website has just been created:: <http://poc.uqam.ca>
For now, it is only available in French but it is being translated and will soon be available in English and Spanish. It is an interactive site, where everyone can bring their experiences and knowledge. Everybody is invited to explore the site, discover its possibilities – far richer than briefly described here – and include their sheets or cases, to be

shared with an international community. Sheets and other commentaries will be examined by a council of researchers for validation - since the databank is a scientific initiative - and then added to the site.

POC is an initiative of the Center of Researches on Orality and Cinema, of the University of Montreal, along with other north-american and European universities and researchers from all over the world, It has been recognized and recommended by the Executive Committee of the International Federation of Film Societies.

If you want to participate and experience any difficulties with the language and/or have further questions, please contact Felipe Macedo, from the POC's team: macedofelipe@gmail.com

1. Lacasse, Germain and André Gaudreault (org.). «The Moving Picture Lecturer/Le bonimenteur de vues animées », *Iris*, no. 22, Fall 1996

CINESUD ACTIVITIES 2010



A PROJECT BY INTERNATIONAL FEDERATION OF FILM SOCIETIES

BRAZIL

**CINESUD IBEROAMERICAN SHORTFILMS SCREENING
IN ATIBAIA/SÃO PAULO**

Institutions: CINESUD
(Iberoamerica) and the City Hall of
Atibaia (Brazil)
Venue: Victor Brecheret
Convention Center for Events
(Secretary of
Culture and Events)
Date: July 27th, 2010



On July 27th, 2010, at 20h, began the session CINESUD -

Iberoamerican Short Films in the official program of the Winter Festival of Atibaia, São Paulo, Brazil. The screenings were admission free, in exchange for sweaters and blankets to help the "Winter Clothing Campaign 2010," demonstrating that cinema can also have a philanthropic character. The session started at 20:10 with a presentation letter by Gabriel Rodríguez, CINESUD's representative in Mexico and the person responsible for the selection of the program. The letter explained the history of the project - it aims to promote Iberoamerican films, by organizing sessions in non commercial venues like film clubs and film festivals.

More than 70 people, representing a wide range of profiles and ages, attended the session. Nevertheless, it was interesting to bring together students of language schools, who saw the program as an option to listen to different Spanish accents.

Eight short films from five different countries, including animation films, documentaries, experimental and fiction, made up the program. There was a very positive reception from the public. At the end of the screening, there was a debate with Caio Brasil, the person in charge of the event in Atibaia, during which he discussed the contents of the works shown, such as the contrasts of life, death and loneliness ("Que Viva El Muerto" and "La Ruta Natural"), the communication processes that generate cinema ("Por Primera Vez" and "O Sanduíche"), journeys and discoveries ("Insomnio 0" and "Conquistadores") and human relationships ("Comprometendo a Atuação").

Short Film Program by CINESUD:

- "Por Primera Vez" by Octavio Cortazar / Cuba
- "Insomnio 0" by Juan Pablo Mendez, and Ximena Franco / Colombia
- "Conquistadores" of Eloi Tomás / Spain
- "O Sanduíche" Jorge Furtado / Brazil
- "Que Viva El Muerto" by Randi Krarup / Ecuador
- "La Ruta Natural" by Álex Pastor / Spain
- "Comprometendo a Atuação" by Bruno Bini / Brazil

Written by Caio Brasil

Translation: Carolina Elias

PORTUGAL

KAMRAN SHIRDEL. IRANIAN CINEMA IN CINESUD



En la ciudad portuguesa de **Porto** se proyectan el 16 de junio 2010 documentales CINESUD del prestigioso director Iraní Kamran

Shirdel. El pase está organizado por el Cineclub Porto, en el cinema Passos Manuel.

Kamran Shirdel (Teerão, 1939)

Dotados de um cariz profundamente sócio-político e de um arsenal linguístico ímpar estes filmes foram confiscados e Shirdel perseguido pelo regime vigente, culminando no exílio.

À linhagem neo-realista de Roberto Rossellini, Pier Paolo Pasolini, Vittorio di Seta, entre outros, Shirdel acrescenta a repulsa violenta da repressão e do seccionismo. Dos latinos distingue-se pela visceralidade do seu olhar, pela – como confessou publicamente – recorrência ao filme de 8mm como arma. Na rodagem de Nedamatgah (Prisão de Mulheres, 1965), Qaleh (Quarteirão de Mulheres, 1966) e Teerão é a Capital do Irão (1966) ele empunha revólveres no lugar das máquinas de filmar; essa é a inegável impressão que nos fica.

A culpa de Kamran dizia o governo ser a do processamento da realidade que, na tela, resulta em denúncia. Estes seus filmes-interrogatório trazem à luz a injustiça social de que ele mesmo foi também vítima. É desta forma que hoje, volvidos mais de quarenta anos, o Cineclub do Porto pode orgulhosamente exhibir estes berros bravos silenciados por tanto tempo. Após estes anos é nosso dever trazê-los obstinadamente ao conhecimento do espectador devolvendo-os desta forma ao seu autor, desta feita, com o dever cumprido.

No passado dia 6 de Maio, Kamran Shirdel recebeu o título de Cavaleiro da Cultura e Arte atribuído pelo Governo Italiano.

<http://plataformacinesud.wordpress.com>

contactocinesud@gmail.com

<http://www.facebook.com/home.php?#!/group.php?gid=70291242888&ref=ts>

Around the world

ARGENTINA

NOTICIAS DE LA FEDERACIÓN ARGENTINA DE CINECLUBS

Cristina Marchese

La Federación Argentina de Cine Clubes, renovó la comisión directiva en la última Asamblea General, llevada a cabo en la Ciudad de Santa Fe, en la sede del Cine Club Santa Fe, el 26 de junio del corriente año.

Se da a conocer las nuevas autoridades del comité ejecutivo:

Presidente: Cristina Marchese de Cine Club Santa Fe (Sta.Fe)

Secretaria: Amalia Ester Dell'Orefice de Cine Club Mercedes (Buenos Aires)

Tesorero: Guillermo Cisterna Mansilla de Cine Club Buenos Aires Mon Amour (Buenos Aires).

La Federación cuenta con 10 regionales en todo el país, representados por Secretarios y/o delegados regionales, sus representantes son elegidos por los Cine Clubes que la componen, en estos momentos se está cumpliendo la renovación de los Secretarios en cada una de ellas.

El nuevo cuerpo ejecutivo inicia una serie de actividades que conforman distintas propuestas que tienen en común, el fortalecimiento de la actividad, desarrollo y expansión.

60 Años del Cine Club Rosario:

El 13 de Agosto el Cine Club Rosario, (Rosario, Santa Fe) precedido por Alfredo Scaglia, cumplió 60 años de actividad, transformándose en el primer Cine Club en la historia argentina que cumple sus primeros "60 años", este hecho enorgullece a toda la comunidad cineclubística argentina, demostrando una vez mas, la tradición cineclubística y sobre todo la dedicación generosa que Alfredo Scaglia, lleva adelante en la ciudad de Rosario.



Fotos: Alfredo Scaglia, Cristina Marchese, en el marco de los festejos, que se desarrollaron durante todo el mes de agosto, reuniendo una impecable programación, presentada en varias salas de cine de la ciudad.



AUSTRALIA

NOT THE LAST PICTURE SHOW



Not The Last Picture Show is a ten minute documentary film about community run cinema and ciné clubs in rural Australia. It features interviews with volunteer groups from four small towns. The towns experience the same problems of isolation because of great distances from town to town and little opportunity for commercial cinema to be viable.

Rather than trying to run traditional American films, the communities have decided to run alternative art-house and short films with varying success. The documentary provides an insight into success stories and also some of the problems these groups face in accessing short Australian films.

You can see the film at:

http://www.youtube.com/watch?v=OiHwM2LgTzk&feature=player_embedded

CATALUNYA - SPAIN

LISTE DES MATERIAUX DE LA FEDERACIÓ CATALANA DE CINECLUBS (FCC) POUR L'ARCHIVE DE LA FICC À LA CINEMATHEQUE SUISSE DE LAUSSANNE

Julio Lamaña

Suivant les indications du Comité Exécutif et du responsable de l'archive FICC, Robert Richter, la *Federació catalana de cineclubs* a envoyé des documents referents à la fédération et les ciné-clubs catalans pour être dans l'archive de la Fédération internationale des ciné-clubs (FICC).



La liste des documents :

- Memorandum des activités 2000
- Memorandum des activités 2001
- Memorandum des activités 2002
- Memorandum des activités 2003
- Memorandum 25 anniversaire de la FCC 2003
- Memorandum des activités 2004
- Memorandum des activités 2005
- Memorandum des activités 2006
- Memorandum des activités 2007
- Memorandum des activités 2008
- Memorandum des activités 2009

- Dossier. L'associazionismo cinematografico in Europa. Studi di caso nel Regno Unito e in Catalogna.

- DVD Fet i amagar 1. Col·lecció de cinema per a infants.
- DVD Fet i amagar 2. Col·lecció de cinema per a infants.
- DVD Fet i amagar 3. Col·lecció de cinema per a infants.
- DVD Fet i amagar 4. Col·lecció de cinema per a infants.

- Brochure info de la Federació catalana de cineclubs (FCC).

- Brochure info du catalogue "Sessions de Filmoteca". La FCC distribue des films en DVD de la Filmoteca de Catalunya.

- 3 cartes postales de promotion du groupe des ciné-clubs qui ont des festivals ou mostras.

- DVD avec:
 - Tous les newsletters de la FCC : 2003 – 2009. 260 numéros.
 - Photographies de la FCC même période.

INDIA

NEW CENTRAL EXECUTIVE COMMITTEE

R. Mani

Dear All,

Greetings from FFSI !

The FFSI expresses its heartfelt appreciation and thanks for your continued support/help/guidance in spearheading the film society movement in India.

At the recently concluded Central Council Meeting of the Federation of the Film Societies of India at New Delhi on the 29th August 2010, the following new members have been elected to the Central Executive Committee.

The elected members thank you all for the confidence reposed in them and pledge to carry the baton to achieve new heights.

Members of the Central Executive Committee of the Federation of Film Societies of India – 2010-12

Central Office:

President : Mr. H.N.Narahari Rao

General Secretary : Mr. R. Mani

Treasurer : Mr. Siddharth Pillai

Northern Region:

Vice-President : Mr. Gautam Kaul

Secretary : Mr. Anil Jain

Western Region:

Vice-President : Mr. Dilip Bapat

Secretary : Mr. Viren Chitrev

Eastern Region:

Vice-President : Mr. Premendra Mazumdar

Secretary : Mr. Bijan Sen Sarma

Southern Region:

Vice-President : Mr. V.T.Subramanian
Secretary : Mr. Varala Anand

Kerala Sub Region:
Vice-President : Mr. V.K. Joseph

Regional Secretaries:
Northern Region : Mr. Ashok Chakraborty
Western Region : Mr. Subhas Desai
Eastern Region : Mr. Sankar Pal
Southern Region : Mr. Bh. S.S.Prakash Reddy

The Central Office has been moved to the following address and kindly address your communication to:

Federation of Film Societies of India – Central Office

230, 45th cross, 8th Block, Jayanagar
BANGALORE-560082, India
Phone +91- 80 - 22446681
Fax: +91-80-26647296

Email id: ffsico@yahoo.com

Web: www.ffsi.org.in

I note to circulate the details of proceedings of the 8th Triennial Conference and the Central Executive Committee and Central Committee meetings held on the 28th and 29th August 2010 soon.

Kindly extend your valuable support and cooperation as you have extending all along.

With Warm Regards

IRELAND

ACCESS>CINEMA FILM CLUBS INVOLVED IN EXCLUSIVE RELEASE STRATEGY FOR IRISH FILM HIS&HERS

Maeve Cooke

In an exclusive for film clubs in Ireland, Irish director Ken Wardrop's multi award winning debut feature His&Hers screened in select access>CINEMA venues as part of its national release over the summer months.



The film opened in commercial cinemas in Ireland on June 18th. A parallel release strategy developed in partnership by access>CINEMA and the film's distributor Element Pictures saw the film also open in some film clubs around Ireland from that date.

In its first month of release His&Hers played to sell-out audiences in 8 regional film club venues. In several cases the film had to be brought back to these film clubs for repeat screenings to accommodate the demand from regional audiences.

His&Hers is a cinematic mosaic that tells a 90-year-old love story through the collective voice of 70 ladies at different stages in their lives.

The hallways, living rooms, and kitchens of the Irish midlands become the canvas for the film's rich tapestry of female characters. The story unfolds sequentially from young to old, and the characters are charmingly unabashed; while the younger contributors are animated in discussing their relationships with their other halves, the older women describe their love, and often their bereft love, with grace and candor.

His&Hers celebrates the ordinary moments that add up to the extraordinary. Individually each piece works on its own, but together they create an emotional portrait that explores the way we share life's journey with others.

The film has continued to break records at the Irish box-office. At the end of August, the documentary passed the €300,000 point, making it the most successful documentary in Ireland since Michael Moore's Fahrenheit's 9/11 in 2004. His & Hers has now taken more money than Irish hits such as Neil Jordan's Ondine and John Carney's Once.

The role of access>CINEMA's film clubs in this success has been paramount and has not gone unnoticed. Their involvement in the film's release has ensured that His & Hers screened in remote parts of Ireland at a very early stage thus generating strong word-of-mouth and positive reviews. This in turn has added to longevity for a beautiful film that continues to defy the normal trends.

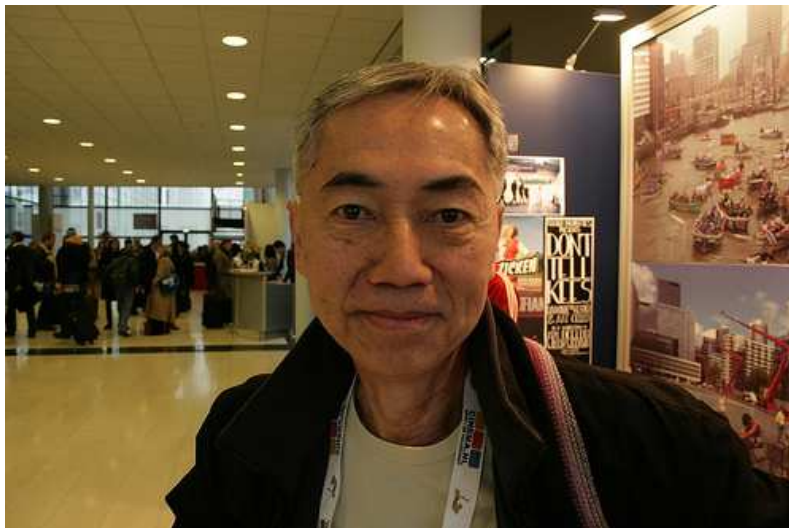
His&Hers will play in another 30 film club locations in Ireland before the end of 2010. It will also be released in due course in the UK, Australia and New Zealand.

To view the His&Hers trailer <http://www.hisandhers.ie/trailer.html>

MALAYSIA

EVENTS IN MALAYSIA TO CELEBRATE 200 YEARS OF MEXICO'S INDEPENDENCE

Wong Tuck Cheong



The Secretary of the Asian Group, Wong Tuck Cheong, is a member of a team organising a Mexican photo exhibition and a film festival in June-July 2010 to mark 200 years of Mexican independence. The film event will feature 5 films by Luis Buñuel: *El Gran Calavera*; *La Hija del Engaño*; *Subida al Cielo*; *La Ilusion Viaja en Tranvia*; and *Nazario*

SWITZERLAND

CINELIBRE – CINEMA ITALIANO

Robert Richter

**CINEMA
ITALIANO**

VOM 26. SEPTEMBER BIS ENDE
DEZEMBER 2010 IM KINO:
5 NEUE ITALIENISCHE FILME IN
SCHWEIZER KINOPREMIEREN.

5 NUOVI FILM ITALIANI IN PRIMA VISIONE SVIZZERA:
DAL 26 SETTEMBRE FINO ALLA FINE DEL 2010

www.cinema-italiano.ch
www.cinelibre.ch

For the second time, Cinélibre organises the tour festival "Cinema italiano" with five new Italian films in the German speaking part of Switzerland from end of September until end of December 2010. The tour festival which takes place in nine cities is co-organised with "Made in Italy" in Rome.

**GALANTUOMINI
EHRENMÄNNER**
von Edoardo Winspeare.



Italiens tiefster Süden: Untersuchungsrichter Ignazio kehrt nach Jahren im Norden in die Provinzstadt Lecce zurück. Hier trifft er seine Jugendliebe Lucia wieder. Mittlerweile hat Lucia ein Kind von Infantino, einem stadtbekanntem Drogendealer, und betreibt einen Parfümladen. Was Ignazio nicht ahnt: Der Laden ist nur Tarnung. In Wirklichkeit ist Lucia die rechte Hand des rücksichtslosen Mafiapaten Carmine Zà, dessen Organisation Sacra Corona Unita mit Anschlägen und Auftragsmorden versucht, die kriminelle Unterwelt Apuliens zu beherrschen. Ignazio soll die Verbrecherorganisation bekämpfen, nimmt aber auch die leidenschaftliche Beziehung mit Lucia wieder auf.

Ignazio e Lucia si conoscono sin dall'infanzia. Sono cresciuti insieme, ma la loro diversa estrazione sociale, nel tempo, li ha divisi. Lui, figlio dell'alta borghesia dei "galantuomini", è diventato un magistrato; lei, figlia di contadini, si è data alla malavita e dirige un'organizzazione criminale. Una serie di eventi porterà Ignazio e Ada ad un forzato ravvicinamento.

**GIULIA NON ESCE LA SERA
GIULIA GEHT ABENDS NIE AUS**
von Giuseppe Piccioni.



Als Schriftsteller hat es Guido endlich geschafft. Er ist unter den fünf nominierten Kandidaten eines wichtigen Literaturpreises. In der Zeit vor der Preisverleihung begleitet er seine Tochter Costanza ins Schwimmbad, wo sie Schwimmunterricht bei Giulia erhält, einer attraktiven jungen Frau, die im Wasser in ihrem Element zu

sein scheint. Guido verliebt sich Hals über Kopf in sie, doch die beginnende Beziehung gestaltet sich schwierig. So geht Giulia abends nie aus, denn Giulia verbirgt ein Geheimnis.

Guido Montani è uno scrittore affermato, ha appena pubblicato un romanzo che è entrato nella fase finale di un importante premio letterario. Deciso a trovare un piacevole diversivo cui dedicarsi nel tempo libero si iscrive in piscina per imparare finalmente a nuotare. In quel luogo incontrerà Giulia, una donna bella e misteriosa, che nasconde un drammatico segreto. Tra i due inizia una difficile relazione.

IL PAPÀ DI GIOVANNA GIOVANNAS VATER von Pupi Avati



Der Kunstlehrer Michele Casali führt im Bologna der Dreissigerjahre ein unauffälliges Leben mit seiner Frau und seiner achtzehnjährigen schüchternen Tochter Giovanna, die er über alles liebt. Dann ereignet sich eine schockierende Tat. In der Turnhalle der Schule wird Giovannas beste Freundin ermordet aufgefunden. Im Zuge der Polizeiermittlungen stellt sich bald heraus: Die Täterin ist niemand anderes als Giovanna, die ihre Freundin in einem Akt plötzlicher Eifersucht umgebracht hat. In der bürgerlichen Gesellschaft, zu der die Casalis gehören, löst der Mord einen ungeheuren Skandal aus. Der jungen Frau bleibt das Gefängnis indes erspart, aber sie wird als psychisch gestört in eine Nervenheilanstalt verbracht. Der einzige Mensch, der sich weiter um sie kümmert, ist ihr Vater.

Sotto il fascismo imperante, un insegnante, infelicemente sposato, si dedica anima e corpo all'educazione di sua figlia, un'adolescente timida, insicura e non troppo bella. L'uomo è deciso a costruire per lei un grande futuro, quando un giorno, per una folle gelosia, la ragazza uccide la sua migliore amica. Dichiarata insana di mente, la figlia viene rinchiusa in un ospedale psichiatrico. Il solo a rimanerle vicino sarà il padre, che a lei dedicherà la sua vita.

LA RAGAZZA DEL LAGO DAS MÄDCHEN VOM SEE von Andrea Molaioli



Ein idyllisches Dorf in der Bergwelt des Friaul. Eines Tages findet ein kleines Mädchen am See die Leiche einer jungen Frau. Ein erfahrener Ermittler reist an, Kommissar Sanzio aus Neapel, der sich im ihm fremden Milieu des Dorfes zuerst nicht leicht tut. Und je mehr er über die Hintergründe des Falles herausfindet, umso weniger gefällt ihm, was er sieht. Die spannende und psychologisch eindringliche Kriminalgeschichte, die überzeugende Porträts der Menschen zeichnet, basiert auf einem Roman der norwegischen Schriftstellerin Karin Fossum.

In un piccolo paese del Nord Italia, il commissario Sanzio indaga sull'assassinio di una giovane ragazza, il cui corpo senza vita è stato trovato in riva al lago. La ragazza aveva lavorato per molto tempo come baby sitter per la famiglia Canali, fino a quando il loro bambino era morto in circostanze strane. Pian piano Sanzio scopre che la facciata pulita degli abitanti del paese non è senza colpe come sembra.

SI PUÒ FARE WIR SCHAFFEN DAS SCHON von Giulio Manfredonia



Milano in den bewegten Achtzigerjahren. Der aufmüpfige Gewerkschafter Nello wird zu einer Spezialaufgabe verdonnert. Er soll sich um eine Gruppe ehemaliger Psychatriepatienten kümmern, die nach der Auflösung aller psychiatrischen Anstalten in Italien eine Kooperative gegründet haben. Die Patienten stehen unter der Fuchtel eines Arztes, der sie mit Medikamenten ruhig stellt und sie stumpfsinnig Briefe frankieren lässt. Nello ist überzeugt, dass eine richtige Arbeit ihnen eine neue Würde geben kann. Es gelingt ihm, die Gruppe zu motivieren und sie zum professionellen Verlegen von Parkettböden auszubilden. Die einstigen Patienten blühen regelrecht auf. Mit viel Situationskomik und einem Schuss Tragik zeigt der Film die turbulenten Abenteuer dieser ungewöhnlichen Kooperative auf ihrem Weg zurück ins Leben.

Milano, anni ottanta. Nello è un sindacalista in crisi professionale e politica che, per una forma di punizione, viene mandato a lavorare in una cooperativa di ex malati mentali. Contro il parere degli psichiatri, Nello si batte perché i ragazzi imparino un mestiere e siano in grado così di mantenersi economicamente, riappropriandosi della loro dignità. Un percorso difficile, a tratti anche drammatico, che sarà un'occasione di crescita per tutti.

« L'AVENIR DES NICHES »

En juin 2010 s'est tenue à l'Alte Kaserne de la ville de Winterthur la rencontre de travail « L'avenir des niches », organisée par Cinélibre et Focal (la Fondation de formation continue pour le cinéma et l'audiovisuel en Suisse) en collaboration avec le Filmfoyer Winterthur

(Ciné-club membre de Cinélibre) et soutenue par le département de la culture de la ville de Winterthur.

En discussion : les perspectives d'avenir pour les cinémas et ciné-clubs sans but lucratif ainsi que les moyens de renforcer la collaboration entre les membres dans le cadre du réseau Cinélibre. Dans des exposés introductifs et les discussions qui ont suivi, les intervenants ont porté un regard extérieur sur l'importance et le positionnement des institutions « de niche ». Au sein de quatre groupes, les responsables de programmation ont ensuite pu exposer leur appréciation, leurs expériences et leurs besoins. Dans la discussion plénière finale, il est apparu que dans différents domaines, un développement des activités de Cinélibre est clairement souhaité : échanges d'informations et de programmes entre les membres, bases de données sur la disponibilité des films et de leurs droits ou sur les contacts auprès des médias, offensive d'information dans la branche et auprès du public, instruments de promotion des pouvoirs publics (au niveau de la diversité de l'offre) pour des cycles de films et la collaboration au sein du réseau. Les personnes présentes se sont montrées en outre très favorables à une rencontre annuelle des membres intéressés, qui permettrait tant d'approfondir une thématique que d'intensifier les contacts et les échanges entre les membres.

Les intervenants invités étaient Frédéric Gonseth (réalisateur et producteur), Primo Mazzoni (Filmpodium Zurich), Franziska Reck (productrice), Nina Scheu (critique culturelle indépendante), Peter Schneider (spécialiste en projection cinématographique et technique du son) et Laurent Steiert (Section film, Office fédéral de la culture). Plus de 50 personnes ont pris part à « L'avenir des niches ». Le sondage organisé par Focal auprès des participants montre que la rencontre a été jugée précise et enrichissante au niveau de son contenu, et bien organisée.



Don Quijote awards

THE 45TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL FICC JURY REPORT

David O Mahony

The 45th Karlovy Vary International Film Festival took place from 2nd to 10th July 2010. The picturesque town of Karlovy Vary in west Czech Republic was once again the platform for an ambitious programme of new features - both international and domestic - retrospectives and imaginative sidebars with special attention placed on new titles from former Soviet Bloc countries as showcased in the perennial East of The West strand. The festival is non-specialized and competitive with Grand Jury awards given to titles screening in the official features, documentary and East of The West selections.

It was the role of the FICC jury (one of the six non-statutory juries at KVIFF) to award the Don Quijote Prize to the best film in the official feature selection.

This year's festival was attended by 11,105 accredited visitors. Of that number 9,424 had Festival Passes, 315 were filmmakers, 767 film professionals and 599 journalists. 126,808 tickets were sold for 413 film screenings. A total of 207 films were shown: 173 feature films (152 full-length and 21 short) and 34 documentary films (28 full-length and 6 short). 15 films received their world premiere, while 29 had their international premiere and 10 their European premiere.

The headquarters are in the imposing Thermal Hotel; a late 1970s building in the brutalist style, it is a reminder of this otherwise quaint town's Communist history. It was here that the opening and closing ceremonies, along with all gala competition screenings were held. Six other theatres accommodated the busy schedule, of which two are dedicated cinemas, and the remainder temporary screens erected in gallery spaces etc for the duration of the festival (the absence of tiered seating in a number of these bespoke venues proved to be an issue with subtitled screenings).

Screenings were never less than full, due in large part to the fact that students are offered a cheap daily rate, provided they wait until the full price audience is seated at which point all available seats are quickly occupied. Organisation and administration of this egalitarian

system was impeccable with not one film starting later than advertised.

The festival proper began in deceptive fashion with the opening Friday night gala screening of Scott Cooper's *Crazy Heart*, for which Jeff Bridges won an Academy Award earlier this year; this soft landing gave way to more rigorous fare when the competition films began on Saturday, with two screenings a day up to Thursday. It was the opinion of the FICC jury that the quality of the titles in the official competition selection was of a comparatively poor standard, with only three or four titles of the twelve making an impression. Deliberations were split between the mockumentary *Hitler in Hollywood* (directed by Frédéric Sojcher), *Brother & Sister* (*Dos Hermanos*, directed by Daniel Burman) and *The Mosquito Net* (*La Mosquitera*, directed by Agustí Vila).

The Don Quijote Prize was awarded to Spanish title *The Mosquito Net*, a decision mirrored by the Grand Jury who awarded their top prize to this highly original and amusing family drama. The Grand Jury also gave a special mention to the imaginative *Kooky* (*Kuky se vrací*) from Czech director Jan Svěrák, and applauded its use of simple puppet animation.

Each year KVIFF awards a Crystal Globe for outstanding artistic contribution to world cinema; this year saw two recipients: Juraj Herz, one of the most significant Czech directors of the 1970s and 80s, whose 1971 film *Oil Lamps* screened as a tribute and Nikita Mikhalkov, Russian director of such titles as *Burn by The Sun*, and its sequel *Burnt by The Sun 2*, which played out of competition at the festival. Both directors collected their awards at the closing night ceremony.

One of the many pleasures of the 45th KVIFF was its dedication to sidebar programmes and retrospectives; the Open Eyes selection featured eleven of the most interesting films from this year's Cannes Film Festival, showcasing titles such as Xavier Beauvois' *Of Men and Gods* (*Des Hommes et des Dieux*) and Lee Chang-Dong's compelling *Poetry* (*Shi*). Coincidentally, South Korean director Lee Chang-Dong was a member of this year's Grand Jury.

A further highlight was the tribute to the films of Michael Powell and Emeric Pressburger, with a total of seven films screened in all their Technicolor glory. Scottish director Kevin McDonald, famous for his documentary *Touching The Void* (2003) and feature film *The Last King of Scotland* (2006), was on hand to introduce a number of the films, such as *Black Narcissus* (1947), which was appropriate given that Pressburger was his grandfather.

The Midnight Movies programme provided some much needed comic relief at the end of long days of film watching; this year the focus was on Ozploitation, which is the colloquial term for low-budget Australian genre films for the 70s and 80s. Quirky offerings such as Patrick (1978) and Dead-End Drive In (1986) were screened to receptive and enthusiastic audiences willing to enter into the spirit of proceedings.

The festival closed on Sunday evening with a gala screening of Pascal Chameil's Heartbreaker (L'arnacoeur), a lively French romantic comedy starring Roman Duris and Vanessa Paradis.

Further details can be found at www.kviff.com

"MORGEN" DE MARIAN CRISAN, THE NEW DON QUIJOTE AWARD IN LOCARNO 2010. (SWITZERLAND)



IFFS jury in Locarno 2010:

Gramegna Fabio - CH

Barbara Fischer-Rittmeyer - Germany

Cristian Carmosino - Italy

Report FICC Jury: 63rd Festival del Film Locarno

Our experience as the FICC Jury during the Festival del Film Locarno 2010 was very positive in many ways. The staff at the Festival gave us a warm welcome and our hotels were nice (although a bit far from the centre). The three of us formed a joyful and united team. We had a very good time exchanging ideas about cinema and enjoying the wonderful pizzas (joke) next to the Piazza Grande.

Except for a few movies that, in our humble opinion, should not have been part of the International Competition, the selection made by the new artistic director Olivier Père was rather convincing. Many countries were represented, with directors coming from all around the world. However, the majority of productions came from Europe and there was no African movie. Two Chinese movies attracted considerable attention this year. One of them, a comedy – that did not make any of us three laugh – called Han jia (Winter Vacation),

won the main award, the Pardo d'Oro. We gave a special mention to the other one, a six-hour long documentary – Karamay by Xu Xin – about a tragedy that killed around 300 children in 1994. Although we were first afraid that this movie would be too long, especially at the end of the Festival, we were finally all convinced by its high quality. Concerning the movie we awarded – Morgen – we particularly appreciated the way the young director Marian Crisan told this story of a Romanian hiding and helping a Turk illegally at the frontier between Romania and Hungary. Crisan found the right distance, humanity and humour to move us. We were not the only ones to love Morgen since it received many other prizes: Jury Special Prize, Ecumenical Prize and Junior Jury 3rd Prize. We would be very glad if this movie could be shown in many Cine-clubs around the world. There were of course other movies that we enjoyed but that we did not mention at the final ceremony. We particularly liked the magnificent photography in Womb by Benedek Fliegauf, the actors in La Petite Chambre by Stéphanie Chuat and Véronique Reymond, the sound and direction in Pietro by Daniele Gaglianone, the songs in the Greek-like tragedy Beli Beli Svet (White White World) by Oleg Novkovic, etc. These movies will probably not all be remembered and shown in Cine-clubs. However, they would deserve it.

Besides the International Competition the Locarno Festival offers other interesting sections such as the Concorso Cineasti del presente (feature films), the Concorso Pardi di domani (short films) and the Settimana della critica. So there are a lot of chances to discover good and innovative films for our work. This is the reason why we hope that the FICC will go on being interested in the Festival del Film Locarno that is as old as our Federation.

Barbara Fischer-Rittmeyer (Germany),
Christian Carmosino (Italy)
and Fabio Gramegna (Switzerland)

Don Quijote award:

Morgen

- * 2010 - 35 mm - Color - 100'
- * Directing: Marian Crisan
- * Section: Concorso internazionale
- * Original version: Romanian/Hungarian/Turkish
- * Website <http://www.morgen.ro>
- * France/Romania/Hungary

Cast: Hathazi Andras, Yalcin Yilmaz, Elvira Rimbu; Cinematography: Tudor Mircea; Screenwriting: Marian Crisan; Editing: Tudor Pojoni;

Production: Slot Machine; slotmachine@slotmachine.fr;
Coproduction: Mandragora; anca@mandragora.ro

IFFS JURY
50th KRAKOW FILM FESTIVAL 2010
DON QUIJOTE WINNER

Bálint Szalóky



50th KRAKOW FILM FESTIVAL

JURY MEMBERS:

1. **Lila Majchrzycka** - Poland
2. **Balint Szaloky** - Hungary
3. **John Bjørnebye** - Norway

The short film industry still has a long way to go in Hungary - it does not have much chance to show itself to the public and those festivals that want to change this around are still in their infancy. Not far from us there is a great tradition of short films and dedicated festivals: the Krakow International Film Festival has been held since the '60s and its specialty is the films being held on the periphery elsewhere.

The film festival in Krakow is not only the eldest one in Poland but it is also among the oldest of festivals across Europe. In its early years it was a festival for Polish films only, but as time passed more and more films came from across the border until the festival became what it is today, an international muster. They hand out prizes in three main categories – documentaries, international and Polish short films; there are also feature films included in the documentary section since 2007. The tarnished award for lifetime achievement (which went to the almost 90-year old avant-garde artist Jonas Mekas, who worked together with Andy Warhol back in the days), the parties, conferences, panel meetings and the film fare - Krakow is an elemental part of the yearly film festival calendar, despite the fact that it can only bring in famous names amongst its jury, for example Krzysztof Zanussi who was the head of the short film jury.

Besides the 250 films on the race-card there were retrospective and out-of-competition films on the program as well. This year the festival focused on Israeli filmmakers and their productions - this was granted a separate section. The biggest hit amongst the audience was Bartek Kulas's Millhaven, a 7 minute long animation work. The film took place in Millhaven, adapted from a song from Nick Cave & the Bad Seeds, and presented the story of a 15 year old girl. Tomasz Bagiński's The Kinematograph was technically outstanding and would

shine in any festival - however it misses that small plus which could make it unforgettable.

A lot of directors chose some kind of social related topics to work with, amongst them Hanoi-Warsaw which focused on immigration. A young Vietnamese girl goes through horrible afflictions when arriving to Poland in the hope of seeing her lover again. She is raped during travelling and when she finally arrives in the country she surrenders to the police because she has heard that her boyfriend was arrested - she thinks that in this way she can meet him somehow. Despite the fact that the film addresses actual issues, the execution of the film is only mediocre. Maybe it would have worked out better if it had been shot as a full-time motion picture. In addition to Hanoi-Warsaw which is about immigration, Out Of Reach is a short documentary based on a story of emigration. Two teenagers decide that they will find their long time missing mother. Their persistence is awarded with success when they find the woman in Paris who subsequently invites the elder girl to France where she becomes aware that life is not a fairytale. In most of the films - documentary, fiction, or animation - this lesson was proven well.

JURY MEMBERS IN THE 33th INTERNATIONAL CHILDREN'S FILM FESTIVAL. LUCAS 2010

IFFS JURY

- 1- Germany Bundesverband Jugend und Film e.V. - **VERA HUETTE** -
- 2 - Germany - **HAUKE LANGE-FUCHS**
- 3 - Hungary - **GABOR BOSZORMENYI**

DON QUIJOTE PRIZE (also Lucas Prize):

I AM KALAN India. Producer & Director: Nila Madhab Panda. 87'
Production: Eleanora Images Pvt. Ltd., 12, 2nd Floor Uday Park,
110049 New Delhi. Phon +91 11 41645938 / 40.
info@eimagesindia.com Www.eimagesindia.com World Sales: I
Dream Independent Pictures, 161 Star City Cinema, 2nd Floor,
Manmala Tank Rd., Mahim West 400016 Mumbai.
Phon + 91 22 6740 0900
Fax + 91 22 2438 1374
soniya@idreamproduction.com
www.idreamproduction.com

Special mention (also CIFEJ Prize):

MIN BEDSTE FJENDE (My Good Enemy) Denmark. Director: Oliver Ussing. 90'

Production & World Sales:
Bullitt Film ApS, Rådmandsgade 43, 2200 København
Phon: +45 2612 5001
elise@bullittfilm.dk
www.bullizzfilm.de

NEXT FESTIVALS WITH IFFS JURIES AND DON QUIJOTE AWARD

FIKE 2010 - 9^o International Short Film Festival 19-23 | 10 | 2010
Évora | Portugal. Deadline for nominations is 05.10.2010

CAMINHOS XVII - COIMBRA 14-23 Nov 2010. COIMBRA | Portugal
Deadline for nominations is 20.10.2010

17th INT'L FILM FESTIVAL ETIUDA& ANIMA November 19-25,
2010. Krakow | Poland. Deadline for nominations is 31.10.2010

14TH TALLINN BLACK NIGHTS FILM FESTIVAL. Tallinn, Estonia.
November 24 - December 5, 2010. Deadline for nominations is 03.10.2010

Film Societies

BRASIL

CINECLUBE OSCARITO



Marcos Madalena disseny for the Cineclube Oscarito (Sao Paulo - Brazil) 80'

MAROC

CINÉ-CLUB DON QUIJOTE. TANGER



Programme des activités 2010/2011

I. Automne:

i. **Nouvelle génération:**

- 1) Les frères Coen: No Country for Old Men (2007)
- 2) Jim Jarmusch: Broken Flowers (2005)
- 3) Alejandro González Iñárritu: Babel (2006)
- 4) Emir Kusturica: Underground (1995)
- 5) David Fincher: Fight club (1999)
- 6) M. Night Shyamalan: The village (2004)
- 7) Quentin Tarantino: Pulp fiction (1994)
- 8) Takechi Miike: Sukiyaki Western, Django (2008)
- 9) Kim Ki Duk: 3-Iron (2004)

ii. **Cinéma Italienne:**

- 1- Federico Fellini: 8 ½ (1963)
- 2- Giuseppe Tornatore: Cinema paradiso (1988)
- 3- Ettore Scola: A special Day (1977)

iii. **Cours du cinéma:**

- I- Lecture filmique (Atelier) par *Khalil Damoun*
II- Analyse de l'image filmique (Séminaire) par *Idrissi*

II. Hiver:

i. **Documentaire:**

- 1) Nanouk l'esquimau (1922) de *Robert Flaherty*
- 2) Ouarzazat movie de *Ali Essafi (F.A.F)*
- 3) Earth, Un jour sur terre (2008) de *Alastair fothergill*
- 4) L. Yacoubi, l'amour de l'art et de la vie de *Driss Chouika (F.A.F)*
- 5) La hora de los hornos (1968) d'*Octavio Getino*
- 6) Mères célibataires de *Rachid Kasmi (F.A.F)*
- 7) Le monde du silence (1956) de *Jacques Yves Cousteau*

8) *Ahmed Baidou (F.A.F)*

9) Notre musique (2004) de *Jeau Luc Godard*

NB. **F.A.F** = Face à face

ii. **Cinéma Italien:**

- 4- *Michelangelo Antonioni*: Blow-Up 1(966)
- 5- *Luchino Visconti*: The Leopard (1963)
- 6- *Sergio Leone*: The Good, the Bad and the Ugly (1966)

iii. **Cours du cinéma:**

III- Management Culturelle (Atelier) par *Rachid Chlieh*

III. Printemps:

i. **Écoles du cinéma:**

▪ Expressionisme:

- 1- Le Cabinet du docteur Caligari (1919) de *Robert Wiene*
- 2- Nosferatu (1922) de *Friedrich Murnau*
- 3- Sin City (2005) *Robert Rodriguez* et *Frank Miller*

▪ Surrealisme:

- 1- L'âge d'or (1930) de *Luis Buñuel*
- 2- Le sang d'un poète (1930) de *Jean Cocteau*
- 3- Orange Mechanique (1971) *Stanly Kubrik*

▪ Neorealisme:

- 1- Umberto D (1952) de *Vittorio de Sica*
- 2- Rome, ville ouverte (1945) de *Roberto Rossellini*
- 3- Les amants diaboliques, ossession (1943) de *Luchino Visconti*

ii. **Cinéma Italien:**

- 7- *Vittorio De Sica*: Le voleur de la bicyclette (1948)
- 8- *Pier Paolo Pasolini*: Les milles et une nuits (1974)
- 9- *Bernardo Bertolucci*: The dreamers (2003)

iii. **Cours du cinéma:**

IV- Écriture du scénario (Atelier)

IV. L'été:

i. **Le Cinéma Arabe engagé:**

- 1) Naji El Ali
- 2) Al hodoud
- 3) Essfayeh men dahab

ii. **Cinéma Italien:**
10- *Paolo Sorrentino: Il Divo* (2008)

iii. **Cours du cinéma:**

V- La critique filmique au Maroc
(Table ronde)
*Khalil Damoun, Ahmed Eddaferi,
Karim Ouakrim et Hamid Aidouni*

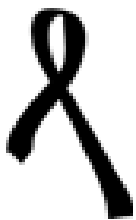
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Notre Président Honorable Ba El Arbi Yakoubi et le président du Ciné-Club Aziz Arbai.

MEXICO

CARLOS RODRÍGUEZ AJENJO



Mundokino lamenta profundamente la pérdida irreparable de Carlos Rodríguez Ajenjo (Ciudad de México, 1949-2010) el pasado 9 de septiembre, quien participó activamente en el Cine Fórum de la asociación civil PROCUAC en León-Guanajuato, México entre 1971 y 1973, la cual proyectó en el salón de actos del desaparecido Instituto Mexicano del Seguro Social, el cine de Luis Buñuel así como numerosos autores inaccesibles en las pantallas leonesas. Además de estar cerca de numerosas causas y luchas gremiales, sociales y cívicas, Carlos Rodríguez apoyó incondicionalmente el surgimiento y desarrollo del observatorio del cineclubismo global Mundokino y contribuyó de manera invaluable en la comprensión del papel del cine en la transformación de la sociedad.

Hacemos votos por su descanso eterno.

IFFS Members

FFS Full Members

Afghanistan

Afghanistan Cinema Club
Mr. Malek Shafi'i
Street 1, Distract 6, House
No: 38 Kart-e- Se, Kabul
cacakabul@gmail.com
www.basafilm.com |
www.afghanistancinemaclub.com

Argentina

Federación Argentina de
Cineclubes/Argentine
Federation of Film
Societies
Cristina Marchese,
San Martin 1655, 10 A3000
Santa Fe, Argentina
Phone: +54/342/459 41 73
Fax: +54/342/459 41 73. E-
mail:
cmcinema@ciudad.com.ar

Bangladesh

Bangladesh Federation of
Film societies
Convener : Professor Abdus
Selim
aselim@nortsouth.edu,
Mobile : +88 01199 071068)
Member Secretary :
Mosharaf Hossain Miraj
mmiraj2001@yahoo.com,
Mobile : +88 01711 072 434)
Board member: Golam
Rabbany Biplob,
grbiplob@gmail.com , Mobile
: +88 01713039651
Suit : 7/9, Eastern,
Commercial Complex
73 Kakrail, Dhaka-1000,
Bangladesh
Official E-mail:
secretary@bffs.net
URL : www.bffs.net

Brazil

Conselho Nacional de
Cineclubes
Brasileiros - CNC
President: Antonio Claudino
de Jesus
Adress: Rua Fernando de
Noronha, 19 -
Jardim Guadalaajara -
Vila Velha - Espírito Santo -
Brasil CEP
29109-040
Tel 55 - 27 - 32393028 / 55
27 88111898
presidente@cineclubes.org.br
r

International Assistant -
Felipe Macedo -
felipe.macedo@cineclubes.org.br
URL: www.cineclubes.org.br

Burkina Faso

Guy Desire Yamego -
Burkina Faso
e-mail : guydesir@yahoo.fr

Croatia

Croatian Film Clubs
Association
Contact: Vera Robic Skarica
vera@hfs.hr
President: Hrvoje Turkovic
hrvoje.turkovic@zg.htnet.hr
URL: www.hfs.hr

Czech Republic

Asociace ceskych filmovych
klubu, o.s.
(Association of Czech Film
Clubs)
Produkce ACFK – Sportovni
halanamesti
Miru 86068601 Uherske
Hradiste
Czech Republictel: +20 572
501 989
fax: +420 572 501 400
email: produkce@acfk.cz
webpage: www.acfk.cz
Representative: Mr Petr
Korc,
petr.korc@acfk.cz

Cuba

Federación Nacional de Cine
Clubes de Cuba
Federation of Film Societies
of Cuba
Rafael Martinez A.,
presidente
Calle 23 No 1155 Vedado. La
Habana, Cuba
Tel (537) 832-4551 al 53 Ext.
207
anaiky265@yahoo.com

Denmark

Danske Børne- og
Ungdomsfilmklubber
Danish Film Clubs for
Children and Youth
Mr. Ebbe Preisler, Lis
Lorentzen
Rosenørns Allé 35, 1DK-
1970
Frederiksberg CDenmark
Phone: +45/33 21 41 76
Fax: +45/33 21 41 60E-mail :

sekr@dabuf.dk,
landskonsulent@dabuf.dk
URL: www.dabuf.dk

Dominican Republic

Federación de Cineclubes de
República
Dominicana - FCRD
President: Carlos Francisco
Elias
Adres.: Plaza de La Cultura,
Gazcue, Santo
Domingo, RD
Tel: (1809) 449-4905 - Fax:
(1809) 685-9396
cinematecadominicana@yahoo.es

Estonia

Eesti Filmiklubide Selts
Estonian Federation of Film
Societies
Mr. Raivo Olmet
Vikerlase 13 - 62
EE-13616 TallinnEstonia
Phone: +372/632 46 62 or
372/ 554 60 42
(GSM)
Fax: +372 6055713 (attn.
Raivo Olmet)
raivoolmet@hotmail.ee (or)
aime.kons@mail.ee

Finland

(see Suomi)

Georgia

Cinemaclub
www.cinemaclub.ge
Kutaisi 4600
Abashidze str. # 6/33
Phone: +995 55791341
Ms.Tea Gabidzashvili
tea.gabidzashvil@yahoo.com

Germany

Bundesverband Jugend und
Film e.V.
Mr. Reinhold T. Schöffel
Ostbahnhofstr. 15
D-60314 Frankfurt/Main -
Germany
Phone: +49/69/631 27 23
Fax: +49/69/631 29 22
mail@BJF.info
URL: www.BJF.info
Contact person FICC
matters:
Mr. Hauke Lange-
FuchsBarstenkamp 32,
24113 Kiel, Germany- phone:
++49-431-
65370fax ++49-431-653701
e-mail:

h.lange-fuchs@web.de
Germany

Bundesverband kommunale
Filmarbeit
Mr. Eckhard Schleifer
Schweizer Strasse 6
D-60594 Frankfurt
Germany
Phone: +49/69/62 28 97
Fax: +49/69/603 21 85
info@kommunale-kinos.de
URL: www.kommunale-
kinos.de/

Great Britain
(See United Kingdom)

Hungary
Magyar Filmklubok és
Filmbarátok
Szövetsége
Hungarian Federation of Film
Societies
Budakeszi út 51/B, 1021,
Budapest,
Hungary President: Durst
György.
Secretary: Kárpáti György.
Phone: +36 20
940 2887 E-mail:
cinephile@filmklubszov.hu,
info@filmklubszov.hu,
kgy@mozinet.hu

India
Federation of Film Societies
of India
President: Mr. H.N.Narahari
Rao
Secretary: Mr. R. Mani
(Central Office)
230, 45th cross, 8th Block,
Jayanagar
BANGALORE-560082, India
Phone +91- 80 - 22446681
Fax: +91-80-26647296
Email id: ffsico@yahoo.com
Web: www.ffsi.org.in

Ireland
access CINEMA
Miss Maeve Cooke. The
Studio Building, Meeting
House
Square, Temple Bar
Dublin 2. Ireland
Phone: +353/1/679 44 20
Fax: +353/1/679 44 1
info@accesscinema.ie
URL: www.accesscinema.ie

Italy
Federazione Italiana dei
Circoli del Cinema
Presidente: Mr. Marco Asunis

Consigliere e responsabile
per le relazioni
internazionali: Paolo Minuto
Via Nomentana 427
I-00162 Roma
Italy
Phone: +39/06/863 282 88
Fax: +39/06/863 282 87
info@ficc.it
<http://www.ficc.it>

Morocco
Fed. Nationale des ciné-
clubs au Maroc
Aziz Arbai
Place Navarre, Immeuble
San-Francisco
1er étage N°3 Tanger
00212679097550
URL: www.ccm.ma
e-mail: fnccmaroc@yahoo.fr

Norway
Norsk Filmklubbforbund
Norwegian Federation of Film
Societies
Mr. Jon Iversen
Filmens Hus, Dronningens
gate 16
N-0152 OsloNorway
Phone: +47/22 47 46 80
Fax: +47/22 47 46 92
e-mail: nfk@filmklubb.no
URL: www.filmklubb.no

Poland
Polska Federacja
Dyskusyjnych Klubów
Filmowych
Polish Federation of Film
Societies
Mr. Maciej Gil (Secretary
General)
Address: ul. Puławska 61,
02-595
Warszawa, Poland
Phone: +48 503 035 073
E-mail: mg@pfdkf.pl
web: www.pfdkf.pl

Portugal
FPCC - Federação
Portuguesa de
Cineclubes
Portugues Federation of Film
Societies
Miss Rita Freitas, President
Rua de S. Pedro, Edifício
Carneiro 1200 Abrantes,
Portugal.
email: fpcc@fpcc.pt url:
www.fpcc.pt

Serbia
Dragan Milinkovic
Email: fimon@ptt.yu.

Sri Lanka
Sri Lanka Federation of Film
Societies
Mr. Ashley Ratnavibhushana
188, Dehiwala
RoadBoralesgamuwaSri
Lanka
Phone: H50+94/77/318 610
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Fax: +94/1/50 95 53 or 519
923
netpac@sltnet.lk

Slovak Republic
Asociácia slovenských
filmových klubov
Association of Slovak Film
Clubs
Mr. Peter Dubecký
Brnianska 33
811 04 BratislavaSlovak
Republic
Phone: +421/2/54652018-
19Fax:
+421/2/54652017
asfk@stonline.sk
URL: www.asfk.sk

Spain - Catalonia
Federació Catalana de Cine
Clubs /
Catalan Federation of Film
Societies
President: Josep Costa.
Internat. responsable: Julio
Lamaña
C/Casanova 3-5-7,
escala esquerra, Entresol 7a.
CP-08011 - Barcelona Spain
Phone: +0034/93/2890562
Fax:
+0034/93/2890563
e-mail:
fcc@federaciocatalanacineclubs.cat
juliolamana@federaciocatalanacineclubs.cat
URL:
www.federaciocatalanacineclubs.cat

Suomi - Finland
Suomen elokuvakerhojen
liitto SEKL ry.
Castréninkatu 3
00530 Helsinki
tel +358-(0)9-694 33 64
Email: seki@elokuvakerhot.fi
www.elokuvakerhot.fi

Sweden
Sveriges Förenade
Filmstudios
Swedish Federation of Film
Societies
Mrs. Astrid Friberg

PO Box 27126
S-10252 StockholmSweden
Phone: +46/8/665 11 00
Fax: +46/8/666 37 48
sff@sff-filmstudios.org
URL: www.sff-filmstudios.org

Switzerland

Cinélibre
Federation of Swiss Film
Societies and Non Profit
Cinemas
Mr Robert Richter
Postfach 534
CH-3000 Bern 14
Switzerland
Phone: +41/31/371 61 00
Fax: +41/31/371 32 72
cinelibre@gmx.ch
URL: www.cinelibre.ch

Tunisia

Fédération Tunisienne des
Ciné-Clubs
Tunisian Federation of Film
Societies
22 bis, rue du Caire
1004 TunisTunisia
Phone: +216/1/348 435
Fax: +216/1/348 435
ftcctunisie@yahoo.fr
<http://lafcc.org/>

United Kingdom

British Federation of Film
Societies (BFFS)
The Workstation, Paternoster
Row,
SHEFFIELD, S1 2BX, UK.
Chair: Donna Anton
Operations Coordinator:
Jacqueline Chell
Block Booking and RVC: Ami
Aubrey
Adminstrator: Jacqueline
Chell
Email: info@bffs.org.uk
Tel: +44 (0)114 2210314
www.bffs.org.uk

Uruguay

FICCU (Federación de
instituciones de
Cultura cinematográfica del
Uruguay)
Sede. Cine Universitario .
Canelones 1280,
Montevideo; 11000. Tel. +
598 2901 6768
Representante: Fernando
Henríquez
ficcu2006@gmail.com. URL:
cchhelvecia@gmail.com

ASSOCIATE MEMBERS:

Australia

Australian Council of Film
Societies
Mr John Turner (President)
20 Crathie Avenue, Park
OrchardsVictoria
3114Australia
Phone: -
Fax: +61/3/9808 4714
JOHNTURNER10@telstra.com

Malaysia

(only Kelab Seni Filem
Malaysia)
President : Mr. Wong Tuck
Cheong
21 Jalan BU 11/2
Bandar Utama
47800 Petaling Jaya.
Selangor, Malaysia
email:
tcwong89@yahoo.com:
Mobile:6012-2255136 . Fax:
603-2711 2331

México

Cineclub Bravo
Mundokino
Mexico City
Mexico
<http://mundokino.net>
gaborodal@gmail.com

Former Members:

France

Union Nationale Inter Ciné-
Clubs/U.N.I.C.C.
- Inter film
Mrs. Janine Bertrand,
Présidente. 22 rue
des Cordelières
F-75013 Paris
France
Phone: +33/1/45 35 35 39
Fax: +33/1/47 07 81 20
info@cineclubsinterfilm.
com
URL: www.cineclubs-
interfilm.com

France

Fédération des Ciné-Clubs
de la
Méditerranée
Federation of Mediterranean
Film Societies
Mrs. Henriette Baldivia
5, passage Magrou
F-34500 Béziers
France
Phone: +33/467 31 27 35
Fax: +33/467 31 73 06
fccm@wanadoo.fr

Germany

Interessenverband
Filmkommunikation
Mr. Wieland Becker
Veteranenstraße 21
D-10119 BerlinGermany
Phone: +49/30/449 30 63
(449 10 67)
Fax: +49/30/449 30 63 (448
39 61)
wiebec@snafu.de

Greece

Greek Federation of Film
Societies
IFFS / FICC Newsletter 11.
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Mr. Manolis Stavrakakis
Klissovis Street 12
106 77 Athens Greece
Phone: +30/1/384 73 93 or
383 50 33
Fax: +30/1/384 73 93 or
+30/1/382 45 21
okle@filmfiles.gr

Italy

Unione Italiana Circoli del
Cinema
Pier Paolo Mignone
(Presidente)Largo
Leopardi 12
I-00185 Romaltaly
Phone: +39/06/474 55 47 or
482 73 58 +
Fax: +39/06/482 73 58
info@uicc.it
www.uicc.it/

Italy

Unione Circoli
Cinematografici Arci Nova
Mr. Massimo De Grandi
(Presidente
nazionale)
Direzione Nazionale, via dei
Monti di
Pietralata, 16
I-00157 Roma
Italy
Phone: +39/06/416 09 220 or
416 09 225 or
+39/348/264 85 22 (mobile)
Fax: +39/06/416 09 2
ucca@arci.it

Lithuania

National Association of Film
Societies of
Lithuania
Z.Sierakausko 30-7, Vilnius,
Lithuania
tel.: +370 687 26020e-mail:
info@menoavilys.org internet
site:
www.kinoklubas.lt

New Zealand

New Zealand Federation of Film Societies
Mr. Bill Gosden (Director),
Mrs. Sharon
Byrne
P.O. Box 9544, Marion
Square
Wellington
New Zealand
Phone: +64/4 385 01 62
Fax: +64/4 801 73 04
eneddff@octrix.gen.nz

Philippines

Independent Cinema
Association of the
Philippines
Tikoy R. Aguiluz
76 - B Scout Gandia St., P.O.
Box 2877
Quezon City Central Post
Office 1168
Philippines
Phone: H41+632-412 76 86
Fax: +632-371 88 2
miff@cinemania.com.ph or
ara62002@yahoo.com

Russia

Russian Cine Clubs
stalkerfest@mtu-net.ru

Slovenia

Sklad Republike Slovenije za
Ljubiteljske
Kulturne Dejavnosti
Republic of Slovenia Fund for
Amateur
Cultural Activities - Slovenian
Federation of
Film Societies
Mr. Peter Milovanovic Jarh
Stefanova 5
1000 Ljubljana
Slovenia
Phone: +386/1/24 10 500 or
24 10 521
Fax: +386/1/24 10 514
peter.jarh@slkd.si

Spain - Galicia

Federacion de Cineclubes de
Galicia
IFFS / FICC Newsletter 11.
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Federation of Film Societies
of Galicia
Mr. Anxo Santomil
Rúa Ramón Cabanillas 1,
Entrechán
E-32004 Ourense, Galicia
Spain
Phone: +34/988/23 59 46
Fax: +34/988/23 59 46 - e-
mail:
feciga@mundo-r.com

Ukraine

Cinema Clubs Federation
Ukraine
Mr. Valerii Tsyferov
Saksaganski Street 6
252033 Kiev, Ukraine
Phone: +380/44/553 90 55
Fax: +380/44/227 46 72

USA

Tallahassee Film Society
Mr John M. Fraser
PMB #250, 1700-11 North
Monroe Street
Tallahassee FL 32303
USA
filmnews@tallahasseeffilms.c
om
www.tallahasseeffilms.com

CONTACTS:

Afghanistan, Algeria,
Colombia, Nepal,
Japan, Indonesia, South
Korea, Vietnam,
Ecuador, Burkina Faso,
Egypt, Serbia,
Thailand, Lebanon, Iran,
Venezuela,
Bolivia, Chile, Finland, Cabo
Verde,
Mongolia, Pakistan (only
Karachi Film
Society), Singapore (only
Singapore Film
society)

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President: **Paolo Minuto** (Italy)

Vice/President: **Antonio Claudino de Jesus** (Brazil)

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Children's film: **Hauke Lange-Fuchs** (Germany)

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Cristina Marchese (Argentina), Latin-America
Aziz Arbai (Morocco), Mediterranean group,
Astrid Friberg (Sweden), Nordic.

Auditor: Torbjorn Svensson



IFFS website

www.ficc.info

another's links

www.mundokino.net

<http://www.flickr.com/photos/mundokino/>

<http://plataformacinesud.wordpress.com/>

diseño y edición: julio lamaña
juliolamana@federacioncatalanacineclubs.cat
english language support: Maeve Cooke