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**FESTIVALS - AWARDS (EXCERPTS)**

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• **Czech Republic - Karlovy Vary International Film Festival [www.iffkv.cz](http://www.iffkv.cz)**

- **Frozen City (Aku Louhimies, FI) – Europa Cinemas Label**

FIPRESCI Award, Don Quijote Special Mention [www.solarfilms.com](http://www.solarfilms.com)

- **Reprise** (Joachim Trier, NO) – Best Director, Don Quijote Prize [www.sales.nordiskfilm.com](http://www.sales.nordiskfilm.com)

- **Christmas Tree Upside Down / Obarnata elha** (Ivan Cherkelov / Vassil Zhivkov, BG/DE) – Special Jury Prize

Ex-aequo [www.mdc-int.de](http://www.mdc-int.de)

- **Beauty In Trouble / Kráska v nesnázích** (Jan Hřebejk, CZ) – Special Jury Prize Ex-aequo

[www.ceskatelevize.cz](http://www.ceskatelevize.cz)

- **Several People, Little Time / Pare osób, maly czas** (Andrzej Baranski, PL) – Best actor (Andrzej Hudziak)

- **L'Enfant d'une autre** (Virginie Wagon, FR) – Special Mention

- **Other Worlds / Iné svety** (Marko Škop, SK/CZ) – Audience Award, Documentary Film Special Mention

[www.artileria.sk](http://www.artileria.sk)

- **Life in Loops (A Megacities RMX)** (Timo Novotny, AT) - Best Documentary Film (ex-aequo)

- **Monkeys in Winter / Maimuni prez zimata** (Milena Andonova (BG/DE) - East of the West - Best Film

- **White Palms / Feher Tenyer** (Szabolcs Hajdu, HU) - East of the West Special Mention

[www.fehertenyet.hu](http://www.fehertenyet.hu)

- **Tomorrow Morning / Sutra ujutru** (Oleg Novković, SX) - East of the West Special Mention –

[www.zillionfilm.com](http://www.zillionfilm.com)

• **Czech Republic - Zlin International Film Festival for Children and Youth [www.zlinfest.cz](http://www.zlinfest.cz)**

- **Bonkers / Knetter** (Martin Koolhoven, NL) – Best Feature Film for Children [www.knetterdefilm.nl](http://www.knetterdefilm.nl)

- **We Shall Overcome / Drømmen** (Niels Arden Oplev, DK) - Best Feature Film for Youth, Audience Award

• **Belgium - Brussels European Film Festival [www.fffb.be](http://www.fffb.be)**

- **Fresh Air / Friss Levego** (Agnes Kocsis, HU) – Best Film Ex Aequo

- **Taxidermia** (Györgi Palfi, HU) - Best Film Ex Aequo

- **Ca rend heureux** (Joachim Lafosse, BE) – Audience Award

- **PingPong** (Matthias Luthardt, DE) – RTBF Award

- **Grbavica** (Jasmila Zbanic, BX) – Canvas Award, Best Actress (Mirjana Karanovic)

[www.coop99.at/grbavica\\_website](http://www.coop99.at/grbavica_website)

- **The Botheresome Man** (Jens Lien, NO) – BE TV Award

• **Italy - Pesaro Film Festival [www.pesarofilmfest.it](http://www.pesarofilmfest.it)**

- **Longing / Sehnsucht** (Valeska Grisebach, DE) – Best Film

- **Eden** (Michael Hoffman, DE) – Audience Award [www.gambit-film.de](http://www.gambit-film.de)

• **Norway – Arne Skouens Award**

- **The Botheresome Man** (Jens Lien, NO) [www.bavaria-film-international.de](http://www.bavaria-film-international.de)

• **Romania - Transilvania International Film Festival - [www.tiff.ro](http://www.tiff.ro)**

- **12:08 East of Bucharest / A fost sau n-a fost?** (Corneliu Porumboiu, RO) – Best Film, Public Award, Best Romanian Director

- **Taxidermia** (György Palfi, HU) – Best Director

- **13-Tzametí** (Gela Babluani, FR) – Best Cinematography, Fipresci Award

- **En Soap** (Pernille Fischer Christensen, DK) – Best Actor (David Dencik) [www.trust-film.dk](http://www.trust-film.dk)

• **Russia - Moscow Film Festival [www.miff.ru](http://www.miff.ru)**

- **About Sara / Om Sara** (Karim Othman, SE) – Best Film

- **Driving Lessons** (Jeremy Brock, GB) – Special Jury Prize, Audience Award, Russian Film Critics' Award, Best Actress (Julie Walters)

• **Spain - Cinema Jove International Film Festival (Youth) [www.cinemajovefilmfest.es](http://www.cinemajovefilmfest.es)**

- **Ryna** (Ruxandra Zenide, RO) – Best Film

• **Slovakia - Teplice Art Film Festival [www.artfilm.sk](http://www.artfilm.sk)**

- **En Soap** (Pernille Fischer Christensen, DK) – Best Actor (David Dencik), Don Quijote Award (FICC)

- **White Palms / Feher Tenyer** (Szabolcs Hajdu, HU) – Best Screenplay

### • Digital projection: in search of the European model

**While digital films seem to be on track in the United States, Europeans are wavering around a possible move to digital technology. But the diversity of players in the continent makes settling on a common economic model problematic.**

(...) In that field, the situation has changed little for a year. Ireland, supposed to be converting its 500 cinemas to digital, has so far fitted out just 23 screens. The company Avica, which has been carrying out the project until now, has withdrawn and handed its subsidiary over to three local investors. The consortium, renamed Digital Cinema Limited, is far from in a position to spread the net further. 'These 23 cinemas, which we have fitted out for free, should serve as a life-size test,' emphasises Kevin Cummins, from DCL. 'Our first objective is for our material to meet DCI standards. Without that, it will be difficult to get studios to agree.'

In Europe, economic discussions are making progress, with two main strategies for the transition to digital technology apparently opposing each other.

On the one hand, investors propose fitting out cinemas free of charge in return for 'virtual print fees' (VPF), a tax on digital prints which, according to our information, would cost distributors as much as a 35 mm print (around 1,000 euros). This system requires the capacity to raise significant sums of money – entry to this scheme will cost several hundred million euros – and the agreement of the large studios over a ten-year period. That is the model which Technicolor and Access IT are in the process of proposing to European exhibitors, with a few adjustments. (...)

Furthermore, a model is emerging whereby exhibitors invest directly in the material, whose technical management they entrust to contractors. One variant of this model is being tested by the three big American entertainment groups (AMC, Cinemark and Regal) who are planning to create an investment company to fit out their 14,000 screens, that is, a third of all screens in the country. So, behind the scenes in Europe, wide-reaching initiatives have begun to convince the large networks that such or such model is appropriate. (...)

Among the European candidates, those with practical experience appear the firm favourites.

Such is the case of the Belgian XDC (230 digital cinemas in Europe), official partner of the Cannes Film Festival for digital screenings (...). Will the company, which until now has proposed a system of hire-purchase whereby exhibitors and distributors would each pay their share, move towards a classic investor model whereby equipment is offered free of charge to cinemas? 'The players in the European market have yet to come to an agreement,' explains Bernard Collard, manager of XDC.

'And this hasn't happened yet, although there is now a feeling that there is real interest on the part of independent distributors. On the other hand, one thing is certain: studios will not pay the cost of transition on their own, as is the case in the United States.'

The UK Film Council chose the equally well-placed company Arts Alliance to equip Digital Screen Network (DSN), a network of 250 digital cinemas, at a cost of 20 million euros, with the intention of promoting the screening of independent films in the United Kingdom. It has just completed the installation of 50 screens in the centre of London and around Manchester, to Jpeg 2000 standard. The second phase of the project (190 screens) should be completed by the end of 2007. In the meantime, the company is carefully watching burgeoning projects in other European countries, particularly in Norway where the government and local communities – which own the country's 450 cinemas – are examining the transition to digital technology. (...)

Another company involved in the Norwegian project is the British Unique Digital, specialising in the screening of digital adverts in cinemas. 'We have already installed 12 of 20 screens scheduled for the end of the year,' explains Patrick von Sychowski, in charge of digital cinema at Unique Digital. 'A third are equipped with 4K and the rest with 2K. (...)'

Among the other players with European ambitions is Éclair Digital Cinema, the subsidiary created in September by the holding company of Laboratoires Éclair, Télétota and GTC. Éclair, which controls the entire photochemical and digital chain, holds a strategic advantage over its competitors who supply only digital prints. But the group wishes to go even further and position itself as a technical operator capable of assisting distributors and exhibitors in the operational management of the transition to digital technology including content routing, management of authorisation keys and preventive maintenance, etc. (...)

Confirming its European ambitions, Éclair Digital was chosen in December by Nordisk Films, the historic Danish exhibitor, to bring its four digital cinemas to DCI standard. A first step towards a system of investment? Jean Mizrahi, general manager of Éclair Group, says '(...) In Europe, the issue of finance is different to the way it is managed in the United States, due to a more diversified market, but also because exhibitors wish to retain their independence. (...) It is too soon to say which solution will be chosen. But, whatever the case, it should guarantee cultural diversity and maintain the balance between exhibitors and distributors'.

*Source: adapted from Le Film Français, 23 June 2006, Patrick Caradec (Excerpts)*

- **David Hancock, analyst with Screen Digest:**

(...) **What is the advantage for studios if Virtual Print Fees (VPF) cost as much as 35 mm prints?**

It is a long-term economic model. After seven to ten years, studios will no longer have anything to pay. And, with the drop in prices, you could reasonably bet that, in 2010, a digital system would cost the same as a 35 mm projector.

**And in Europe?**

It is complicated, since the market is very fragmented. We cannot yet refer to a European model. We have to think on a national level.

(...) **Some speak of a European model whereby exhibitors would invest in equipment?**

Eventually, I do not think that cinemas will buy digital projectors and will make distributors pay directly. The importance of taxes on digital prints is that they do not change the relationship between exhibitor and distributor.

**And the issue of standards has not yet been completely resolved?**

It is true that there are as many Jpeg 2000s as there are manufacturers. We need to reach true interoperability between the different brands of equipment. I am quite optimistic because each has an interest in the success of digital technology.

**How do you see the deployment schedule?**

Let's say that 2006 will be the year of negotiation and signing of contracts. Once the technical standards have been stabilised, large-scale deployment can begin, from mid-2007. According to our forecasts, at the end of 2010, there will be 4,355 digital screens in Europe. In the United States, the 10,000 figure will be exceeded, out of a total of 35,000 screens.

*Source: adapted from Le Film Français, 23 June 2006, Patrick Caradec (Excerpts)*

- **UK's digital network shows 50th film**

Digital film services company Arts Alliance Media has announced that Momentum Pictures' *District 13*, opening in the UK today, is the 50th feature they have been digitally encrypted and shown on the UK Film Council's Digital Screen Network. The DSN is Europe's largest 2K digital cinema network. The network currently includes 56 screens, with a total of 240 planned during the rest of the rollout. Since the beginning of the rollout in October 2005, more than 11,000 digital shows have been played on the network (...).

*Source: Screendaily.com, 07 July 2006, Wendy Mitchell (Excerpts)*

- **Iceland. First digital cinema screens equipped with Dolby**

Dolby Laboratories has been selected by Iceland's SamFilm Group to provide the first digital cinema systems in Iceland. The SamFilm Group, the largest theatrical, video and DVD distributor in Iceland, purchased three Dolby Digital Cinema systems to install in its three-screen cinema complex in Reykjavik. For the first digital cinema presentation in Iceland, the SamFilm Group hosted a special private screening of Disney's *Cars*. (...)

*Source: Argv.co.uk, 07 June 2006 (Excerpts)*

- **Belgium. Kinopolis puts digital move into overdrive**

Cinema chain Kinopolis Group on Thursday announced plans to equip all of its Belgian theaters with digital projectors from imaging technology group Barco. French media group Thomson will install the Barco 2K Digital projectors (...), in each of Kinopolis' 130 cinema auditoriums in Belgium. (...) Kinopolis currently has 21 auditoriums featuring Barco 2K digital cinema projectors, 13 in Belgium, five in France and three in Spain.

*Source: TheHollywoodReporter.com, 07 July 2006, Leo Cendrowicz (Excerpts)*

- **Kinoton: the manufacturer of 35 mm projectors launches its digital range**

At Cinema Expo, Kinoton will unveil a whole range of 2K digital projectors for use with a Barco projection head. The ensemble will conform to Digital Cinema Initiative (DCI) recommendations. The famous German brand, a synonym for quality and innovation, is the last of the big 35 mm projector manufacturers to move over to digital. (...)

The Kinoton range comprises three projectors meeting all the needs of cinemas and postproduction studios. The DCP 70 is a compact console – 85 x 111 cm – for large screens of 18 to 20 m across. With an output of 23,000 lumens, it can be fitted with lamps of between 2.5 and 7 kW and, shortly, 8 kW, for screens over 20 m wide. The DCP 30L has the same capacity as its big brother but is designed in two parts. The upper section, which can be separated for use at events, comprises all the optical elements. The lower section, which serves as its support, houses the electricity supply and the server. And the DCP 30SX is a compact single unit projector whose power is adapted to screens from six to nine metres across. Designed primarily for use in postproduction studios, it can also be attached to the ceiling.

*Source: adapted from Le Film Français, 23/06/2006, Patrick Caradec (Excerpts)*

[www.kinoton.com](http://www.kinoton.com)



### ● **Cinema Expo. Geertsen says European industry should pay its share for digital revolution**

(...) Anders Geertsen [director of distribution at the Danish Film Institute and director of the commercial module at the European Digital Cinema Forum] explained that Europe and Hollywood must work together to devise a European Virtual Print Fee (VPF) model, a system which sees distributors paying a set fee per new film released digitally towards the cost of digital installation incurred by exhibitors, a system already working well in the US.

He emphasised, however, that although 67% of market share in Europe comes from US product while local product, European product and titles from the rest of the world each represent 11% of the market, that European distributors must pay their share. (...)

He warned that if the European industry did not partake fully in such a scheme then they might find their own films shut out from their own country's cinemas.

He also called for smaller exhibitors to form consortiums to negotiate deals on their behalf to avoid being shut out. Explaining that on average in Europe 12% of theatres generate 60% of the box office and half the theatres (77% of the screens) generate 90% of the box office, he warned that single-screen exhibitors could be in danger.

"When 90% of box office can be gained from digital screens the majors will most likely stop supplying 35mm prints to those without digital equipment," he said. "And those cinemas will go bankrupt."

*Source: Screendaily.com, 26 June 2006, Robert Mitchell (Excerpts)*

## **CINEMA EXPO - AMSTERDAM**

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### ● **Euro filmgoers lobby for better lobbies**

Grumpy customers of all ages are complaining that theater lobbies are cold, cramped and uninviting, Barry Jones, director of international cinema at the Coca-Cola Co., told Cinema Expo delegates Tuesday. (...)

Moviegoers would like more cafes and restaurants incorporated into theaters, places where they can relax, chat with friends. (...) In the U.K., 48% of moviegoers go to a bar or restaurant before or after the show. For the exhibition biz that represents lost revenue, Jones said. He reported that older customers, who are making up a growing proportion of the audience, said they'd like to have restrooms in the lobbies. But how to satisfy both young and old remains a challenge. While the young said price and time were precious, for the older customers the quality of the service and food is more important. While teens complained that there was nothing to do in theater lobbies, oldsters complained that there were too many teens hanging around. (...)

*Source: Variety.com, 27 June 2006, Leo Barraclough (Excerpts)*

### ● **NATO, Euro exhibitors on same screen**

Theater owners in North America and Europe are on the same page when it comes to protecting the future of the moviegoing experience, National Association of Theater Owners president John Fithian said Monday as Cinema Expo got underway.

Fithian told an audience of European exhibitors at the opening day's keynote address that he believed the single biggest threat to exhibitor livelihoods was the need for a protected theatrical release window. (...)

Said Fithian: "I believe if you collapse the windows, it is not just the cinemas that go out of business but the studios will also feel a reduction in the size of their share in the market."

He also said NATO recommends that exhibitors always bear in mind the current U.S. average theatrical window of four months and 18 days (...).

*Source: TheHollywoodReporter.com, 27 June 2006, Stuart Kemp (Excerpts)*

## **EUROPE**

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### ● **12 films with the Eurimages stamp**

A total of €4,158,500 was allocated last week by Eurimages, the European Council's support fund, to 12 new European titles still in production.

The Eurimages Board of Directors further decided to back 31 distribution companies – most of them from Eastern Europe and the Balkans – in releasing non-domestic titles in their territories. The chosen films include: Michele Placido's *Crime Novel*, which UCD Distribucija will release in Croatia and Union Film in Serbia; Jasmila Zbanic's Golden Bear-winning *Grbavica*, distributed in Romania by Chicago Tour SRL; and Lars Von Trier's *Manderlay*, released by Issa Film I Video in Bosnia-Herzegovina.

Within the framework of the Eurimages' Cinema Support scheme, the Board of Directors decided to include eight new cinemas in the **Europa Cinemas** network: two in Bosnia, three in Serbia, two in Turkey and one more in Romania. Consequently, the Europa Cinemas/Eurimages network now includes 49 cinemas. (...)

*Source: [www.cineuropa.org](http://www.cineuropa.org), 03 July 2006, Vitor Pinto (Excerpts)*

### • **Central Europe could see admissions boom by 2010**

Cinema admissions in central Europe could pass 80 million by 2010, an increase of 40%, according to a new report from Dodona Research.

The Cinemagoing Central Europe report profiles Bulgaria, Croatia, the Czech Republic, Hungary, Poland, Romania, Slovakia and Slovenia. (...)

Areas poised for the largest growth are Croatia, Slovenia and Slovakia, which Dodona predicts could see admissions grow by more than 50% by 2010. (...)

In terms of exhibition maturity, Poland is still seeing multiplex development thanks to a shopping mall boom especially in second cities. Cinema growth is also seen in the Czech Republic and Bulgaria.

Countries needing exhibition investment include Croatia and Romania. "Both these countries need to see multiplex or multi-screen development in the largest towns and cities for any real growth to emerge," said Katharine Wright, the report's author. (...)

Hungary saw its first multiplex shut in 2005, but still has the highest rate of cinema-going in central Europe, of 1.2 visits per person in 2005. In Budapest, each person visits an average of four times per year.

The growth of digital cinema isn't impacting the region yet but the concept is supported by some players in the region. (...)

*Source: Screendaily.com, 12 June 2006, Wendy Mitchell (Excerpts)*

## **UNESCO**

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### • **France ratifies convention; U.S. opposes**

France has become the first member of United Nations cultural body UNESCO to ratify the Convention on Cultural Diversity - a principle that the U.S. fears will create more trade barriers to keep Hollywood at bay - following a unanimous vote in the Senate Wednesday.

The National Assembly, France's lower house, approved the bill earlier this month.

France was the driving force behind the convention, adopted in October by 191 countries, the vast majority of member states in the United Nations Educational, Scientific & Cultural Organization, but opposed by the U.S. and Israel. Four countries abstained from the vote.

The convention states that countries have a responsibility to protect cultural diversity, a principle that France holds dear when it comes to its film and television industry.

Before it becomes a full-fledged international treaty, the convention must be ratified by at least 30 countries, a process that is expected to take at least two years. (...)

*Source: Variety.com, 28 June 2006, Alison James (Excerpts)*

## **GERMANY**

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### • **Vision Kino: President Köhler to support budding filmmakers**

As announced by Vision Kino on June 6, the president of the Federal Republic, Horst Köhler, has decided to sponsor the network, which was set up in February 2005 with the objective of providing film training to German school children.

The financial backing will "honour the efforts of all institutions, establishments, teachers and pupils committed to developing film and media culture," said Vision Kino director Sarah Duve. The president's support also contributes towards the importance of cinema in cultural training.

On an initiative of Köhler's, a screening of *The Lives of Others* is set to take place today, June 16, at Bonn's German Modern History Museum, which will be attended by the president himself along with the film's director Florian Henckel von Donnersmarck and actress Martina Gedeck, as well as pupils from several schools. (...)

*Source: [www.cineuropa.org](http://www.cineuropa.org), 16 June 2006, Bénédicte Prot (Excerpts)*

[www.visionkino.de](http://www.visionkino.de)

### • **Zucker, Schultze, Summer,... Laughter is the best medicine**

(...) A handful of German filmmakers are slowly carving out a comedy enclave, making sharp, biting films that use laughter to deal with some very unfunny realities of modern Germany. Some are now even making humor out of that great taboo, Nazism.

Recent examples are numerous. Andreas Dresen's *Summer in Berlin* takes a bittersweet view of the hardscrabble life of Berlin's aged and unemployed; Marcus Mittermeier's *Quiet as a Mouse* and Jan Henrik Stahlberg's *Bye Bye, Berlusconi!* are bitter satires about Europe's moral and political decline; Michael Schorr's Venice Jury Prize winner *Schultze Gets the Blues* is a dry and hilarious look at the industrial collapse in former East Germany, and Dani Levy's *Go for Zucker!* which won eight German Film Awards last year, finds laughs in the unexplored world of ordinary Jews living in modern-day Germany.

"For a long time there was a general mistrust of comedy in German cinema," says director Wolfgang Becker, who arguably started this new trend in Teutonic humor with his 2003 laugher *Good Bye, Lenin!* "People didn't think you could make a demanding, sophisticated film in the form of a comedy.(...)"

Traditionally, the comedies that did get made in Germany were low-brow slapstick and gag-driven romantic efforts. While many were boxoffice hits at home, the humor proved untranslatable.

By contrast, *Good Bye, Lenin!* sold almost worldwide, and in some cases, like France, broke boxoffice records for a German film in the territory. Recent German comedies such as *Summer*, *Zucker* and *Schultze* have found a similarly receptive audience abroad. (...)

The fall of the Berlin Wall in 1989 not only provided a rich new source of material, it also exposed West German filmmakers to East German comedies, many of which had never been seen outside the GDR.

"They had a big influence on me, more so than the West German comedies," says Levy. "There were a lot of great GDR comedies. They had this very dry, very laconic humor that I really love. It was often slightly ironic and often contained within it a hidden criticism of the system."

Dresen, who grew up in eastern Germany, sees a connection between the social-realism of films like *Schultze* and *Summer in Berlin* and the documentary tradition of the old GDR film schools. "For the first year-and-a-half of film school, we were forced to use documentary techniques exclusively," Dresen explains. "I hated it at the time, but it has really helped my work because I learned to first look to the reality on the street before going home and trying to create a world on the typewriter."

A willingness to confront reality, and not retreat into escapism, is a unifying theme among this new wave of German comedies. Many filmmakers use hand-held cameras to give the laughs a rougher, more authentic edge. (...)

Like any good comedian or filmmaker, Levy and company now want to see how far they can go. Schorr's next film, *Schroeder's Wonderful World*, is a no-holds-barred satire of German political breakdown. Mittermeier is working on an as-yet-untitled road-trip comedy that simulates a live on-camera execution.

And Levy is breaking the biggest taboo of them all with his upcoming *Mein Fuehrer: The Really, Real Truth About Adolf Hitler*. (...)

Source: [TheHollywoodReporter.com](http://TheHollywoodReporter.com), 20 June 2006, Scott Roxborough (Excerpts)

## BELGIUM

### • Releases - *Johanna*, *Cheating Love*, *April*, *Eleven Men Out...*

Hungarian cinema is in full force and taking Belgium by storm. After joint prizes for *Taxidermia* and *Fresh Air* at the Brussels European Film Festival, the very beautiful second feature by Kornél Mundruczó, *Johanna*, is being released by Beek Turtle on Belgian screens this week. (...)

This week's nine releases feature three other European films, including two French comedies: *Cheating Love* by Ivan Calbérac, released by Kinopolis Film Distribution and *April in Love*, Gérald Hustache-Mathieu's directorial debut released by Cinéart (...).

This week's third European release is *Eleven Men Out*, the third feature by Robert Douglas. The film, about the coming out of a professional footballer, was co-produced by Iceland's Icelandic Filmcompany, Finland's Solar Films and UK outfit Film and Music Entertainment – F&ME. *Eleven Men Out* is being released in Belgium by A-Films. (...)

Source : [www.cineuropa.org](http://www.cineuropa.org), 12 July 2006, Anne Feuillère (Excerpts)

### • ... *Pavee Lackeen*, *The Betrayal*, *A Perfect Couple*, *Adam's Apples*, *Taxidermia*

(...) The second main European release of the week is the beautiful and dry *Pavee Lackeen*, dubbed the Irish Rosetta. Perry Ogden's film shows a day in the life of Winnie, depicting the struggle and misery of the Irish travelling community. Imagine Film Distribution are handling the film's release, along with the third European release of the week, *The Betrayal* by Philippe Faucon. The outfit's line-up also includes other European titles, such as *A perfect Couple*, a French production by Japanese director Nobuhiro Suwa; the Hungarian title *Taxidermia* by Györgi Pálfi, slated for release on August 30; *Adam's Apples* by Anders Thomas Jensen, due to arrive on screens on September 20; the Norwegian feature *The Bothersome Man* and Germany's *PingPong* (both still without release dates).

Source : [www.cineuropa.org](http://www.cineuropa.org), 19 July 2006, Anne Feuillère (Excerpts)

## FRANCE

### • Cinemas brimming with French films

Addressing the difficulties currently facing theatrical releases, a report written by Jean-Pierre Leclerc for the Centre National de la Cinématographie (CNC) offers a range of solutions to public authorities (regulations, laws) and professionals (agreements).

In order to control the number of releases, it recommends stabilising the production of French films and using distribution funding to limit the influence of TV distribution arms. To control increases in prints, the report suggests the possible introduction of a nationwide or regional ceiling (for example, no more than 10% of screens per film) and an extension of programming measures already in place that encourage diversity – by giving priority to European cinema and placing a limit on several screenings in multiplexes.

The report also suggests setting up of funding for films released between June 15-August 15, in order to improve admissions during the summer months. Leclerc also calls for the revision of the status of arthouse theatres by a redefinition of the label (giving access to funding) for more vulnerable films. Another solution would be to create obligatory periods for the theatrical runs of these films, either through programming measures (all the weekly screenings for a film), which would penalise small exhibitors, or by requiring a film to have a minimum two-week release if it is distributed independently (with the exception of integrated companies, US majors, and possibly TV broadcasters).

Lastly, Leclerc's report insists on the need to restructure the funding system by asking broadcasters and the TPS cable company for an annual contribution for distribution, such as that currently paid by Canal+, and also by reforming the CNC's selective funding for distribution.

These technical measures must also be accompanied by improved relations between distributors and exhibitors by establishing written rental contracts, so as to avoid the law of the jungle, and by developing codes of good practice for the promotion of films in theatres.

Source: [www.cineuropa.org](http://www.cineuropa.org), 06 July 2006, Fabien Lemerrier

#### • **Dijon. The Eldorado mobilised against the Grand Olympia project**

On 7 June, Côte d'Or's planning department, the CDEC, ratified the Darcy Palace project (an organisation merging the Massu group and EuroPalaces), which aims to create a 9-screen cinema in the centre of the capital of Burgundy, replacing the Olympia (6 screens), currently in operation. Out of the 7 CDEC voters, the consumers' representative and the representative from the European Audiovisual Observatory voted against the plan – a sign to the Eldorado team that it was not in the interests of filmgoers nor of the films.

The Eldorado [a member of Europa Cinemas] led the debate when this project became public. For Alain Cramier, its director, it is not so much the creation of a new multiplex which poses a problem as the failure to reconstruct the town's cinemas. Faced with the generalist 38 screens offered by the Davoine group and the Massu-EuroPalaces pairing, 'The Eldorado and its three screens will have no chance of survival'. 'We show 220 films a year and half of the takings are achieved through 20 successful films d'auteur', emphasises Alain Cramier. (...)

At the end of April, the Eldorado presented to the mayor of Dijon a proposal to repurchase Le Darcy complex of 6 theatres belonging to the Massu group in the centre of the town. This has not been followed up. It is, however, similar to the restructuring of cinemas which has been implemented in other towns on the arrival of a multiplex. Thus, in Nancy, one of the UGC complexes in the centre was taken over again by the Caméo team [member of Europa Cinemas] and in Montpellier, the Gaumont Capitole has become the flagship of the Diagonal cinema group [also a member].

Alain Cramier is shortly to request the Minister for Culture's support to exercise his right to recourse against the CDEC's decision (...).

Source: adapted from *Ecran Total*, 21 June 2006, Frank Dupoux (Excerpts)

## **ITALY**

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#### • **Vieri Razzini (Teodora): Five films against market rules**

Five films seen and awarded at top festivals (Cannes, Venice, Berlin, Sundance). Five arthouse films that could not find normal distribution in Italy. They were chosen by Vieri Razzini and Cesare Petrillo of Teodora Film as an example of the many high quality, original and unconventional films that audiences miss out on every so often because of so-called "market rules".

A series entitled **Five Easy Pieces** (...) will bring these five films in their original, subtitled versions, simultaneously to audiences from June 16-July 14 in ten cities (Rome, Milan, Bologna, Florence, Genoa, Padua, Pordenone, Turin, Udine and Savona).

The films are: **Time to Leave** (France) by Francois Ozon; **13 Tzameti** (France/Germany) by Gela Babluani; **A Soap** (Denmark) by Pernille Fischer Christensen; **Tough Enough (Knallhart)** (Denmark) by Detlev Buck, and **The Yes Men** (US) by Dan Ollman, Sarah Price and Chris Smith.

*Cineuropa: Teodora, who has brought young directors to Italy such as Per Fly, Maria Blom, Susanne Bier, Lucrecia Martel, Cesc Gay, is trying to take on the market of a summer that promises nothing new. What are these "rules" that hinder the distribution of quality films?*

Vieri Razzini: The first, wholly Italian, obstacle is dubbing, which costs €30-40,000. Advertising costs are also prohibitive, both for television and radio, which are practically obligatory.(...)

*The market is capable, above all, of conditioning audiences.*

Market conditioning consists of the fact that for the past 20 years, because of television, audiences have become used to a certain kind of entertainment, to television rhythms that are different from those of cinema. It is a different language, and people are not used to arthouse cinema's, to its audacity. Quality cinema finds no space on TV (...)

Source: [www.cineuropa.org](http://www.cineuropa.org), 13 June 2006, Camillo de Marco (Excerpts)



## POLAND

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### • Era New Horizons to open with *Volver*

The sixth Era New Horizons Film Festival (July 20-30) will open with Pedro Almodovar's *Volver*. The festival, based in Wroclaw, Poland, will close with Ken Loach's *The Wind That Shakes The Barley*.

Among the 18 features in competition are: Lukas Moodysson's *Container*, Julia Loktev's *Day Night Day Night*, Shinya Tsukamoto's *Vital*, Bruno Dumont's *Flanders*, Abderrahmane Sissako's *Bamako* and Aleksiej German Jr's *Garpastum*.

For the first time, Era New Horizons will hold a competition in the section of New Polish Films. It will comprise eight Polish films including *Savior's Square* by Krzysztof Krauze and Joanna Kos-Krauze. (...)

Source: [Screendaily.com](http://Screendaily.com), 17 July 2006, Wendy Mitchell (Excerpts)

[www.eranowehoryzonty.pl](http://www.eranowehoryzonty.pl)

## UNITED KINGDOM

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### • Releases - *Atomised* and *Mr Lazarescu*

Six new films are hitting UK screens today, including two European titles: *The Death of Mr Lazarescu*, released by Tartan Films on 3 prints, and *The Elementary Particles*, released by Momentum Pictures on 25 prints under the title *Atomised*. (...)

Next week, three new European titles will open in the UK: French film *Les Amants réguliers* by Philippe Garrel released by Artificial Eye, the UK mainstream kid's movie *Stormbreaker* by Geoff Sax, released by Entertainment Film Distributors; and the Italian documentary *Viva Zapatero!* by Sabina Guzzanti, released by Dogwoof Pictures.

Source: [www.cineuropa.org](http://www.cineuropa.org), 14 July 2006, Annika Pham

### • *Lobo* on 35mm and digital prints

(...) Dogwoof Pictures' release today of *Lobo* on twenty 35mm prints and 10 digital prints is being backed by the UK Film Council's P&A Fund, which means the UK independent distributor has been able to book a strong advertising campaign on broadsheet newspapers such as The Guardian, The Telegraph and The Independent as well as in monthly film magazines such as Sight & Sound and the weekly entertainment guide Time Out. The mix of digital screens and normal 35mm screening venues had already been used for previous Dogwoof releases such as *King's Game* and *Fateless*, one of the company's biggest successes so far. (...)

Source: [www.cineuropa.org](http://www.cineuropa.org), 16 June 2006, Annika Pham (Excerpts)

## SWITZERLAND

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### • Long-term success for *Vitus*

Released to date only in German-speaking Switzerland, *Vitus* by Fredi M. Murer has been on screens for four months and garnered 160,000 admissions. Although it may have slipped somewhat in the box office ratings, the film is still in the Top 25. This record – in main part due to excellent reviews and word-to-mouth from music lovers and seniors – is good news for *Vitus*' international career.

Cologne-based sales outfit Media Luna Entertainment has already sold the film to several European territories, including France, Germany, Austria, Hungary, with agreements with the Benelux countries, Spain and Scandinavia expected to be signed. Other territories that have acquired the film include Japan, Korea and Israel, and negotiations with China are about to be concluded.

Brazilian and Mexican audiences will also have the opportunity to discover the director's beautiful story, which recounts the relationship between a young piano virtuoso who refuses to give up his childhood for music and his grandfather (admirably played by Bruno Ganz).

Source: [www.cineuropa.org](http://www.cineuropa.org), 02 June 2006, Françoise Deriaz

[www.medialuna-entertainment.de](http://www.medialuna-entertainment.de)

### • 120 open-air film festivals!

In all appearances, the Swiss like to see (and often see again) films beneath the stars during the summer. In ten years, the number of open-air screenings has increased fivefold. (...)

Ten years ago, there were only 18 open-air cinemas in Switzerland, according to the Federal Office of Statistics (OFS). In 2005, there were 91, that is, five times more.

(...) The great majority of people organising open-air screenings also run cinemas. Now, in the summer, these cinemas attract fewer people.

One interpretation suggested by Europlex, coorganiser of the open-air screenings in Lausanne-Bellerive, is that, during recent years, large releases have been arranged for July and August. So emphasises its head of exhibition, Teodor Teodorescu. This means that the slack summer period is less significant than previously.

'Fundamentally, it was simply a question of offering an alternative to traditional cinemas during the summer,' he states. An alternative which has had unbelievable success. The open-air cinema of Bellerive, for example, anticipates around 33,000 filmgoers during its 45 evenings.

It has to be said that the festival in Lausanne has no direct rival, unlike the large cities of German-speaking Switzerland. In Zurich, no less than eight events of this type will take place from mid-June to the end of August.

In these conditions, the organisers must make sure they stand out. Some count on a specific programme schedule, such as the Kunstmuseum cinema in Berne which will show four films by the French François Ozon, from 14 to 17 July.

Others will play on their geographic position. The ecological organisation Pro Natura, for example, screens films in the most beautiful Swiss landscapes, such as the Aletsch glacier in Valais, Zerne national park in Graubünden or the Vounetz in Charmey, Fribourg.

La Broye open-air cinema in Moudon, Vaud, is counting on another speciality: a drive-in unique in French-speaking Switzerland. (...)

In terms of programme schedules, open-air cinema festivals give priority for the most part to American super productions or films which were successful during the year, and preview screenings to attract the public.

Contrarily, Swiss films are a rare provision on the open-air menu. Festivals grant a place to several German-language films which were successful in cinemas this year, such as *Grounding*, *Jeune Homme* and *Mein Name ist Eugen*. (...)

In 2005, 78 out of 91 festivals were organised in German-speaking Switzerland, compared with 11 in French-speaking Switzerland and just two in Ticino. According to the Federal Office of Statistics, which publishes these figures, the disparity between French-speaking and German-speaking Switzerland reflects the distribution of the population and of cinemas. On the other hand, the small number of open-air screenings organised in Ticino is surprising. The OFS believes that it may be necessary to see 'the Locarno phenomenon' there.

*Source: Swissinfo, 11/7/2006 (Excerpts)*

## **MEDITERRANEAN COUNTRIES**

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### **EGYPT**

#### **• Yacoubian admissions exceed 60,000 on its first day**

(...) The \$4 million *Yacoubian Building* received a rapturous response from the 2,000 strong audience following its unveiling at the Cairo Opera House, which had to install extra seats due to unprecedented demand.

Opening on 70 screens - roughly a third of all screens in Egypt - *Yacoubian* immediately sold out its opening performances, despite its near three-hour running time and challenging subject matter. The film's producers, Good News Group, told Variety that admissions had exceeded 60,000 on its first day. "It has been our dream that one day people would really appreciate this kind of art (...)", Good News chairman Emad Adeb says. (...)

Good News execs also revealed it would be the first fully Egyptian-funded pic to receive a Gallic theatrical release, after Bac Films picked up worldwide rights for the pic. Bac will be releasing the film in France in August. Pic has spent the past few months touring film fests, including Berlin, where it received its world preem, and Tribeca (...).

*Source: Variety.com, 25 June 2006, Ali Jaafar (Excerpts)*

## **AFRICA**

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### **SOUTH AFRICA**

#### **• Tsotsi. South African films being shown in Johannesburg townships**

The authorities in Gauteng province, in which Johannesburg lies, have decided to show South African films in the townships, with the aim of making the inhabitants of these poor suburbs, and particularly the young people, 'proud of their history'.

The initiative was launched during 'Youth Development Month' – celebrated in South Africa every June – with the free screening of *Tsotsi* last week in the townships of Alexandra, to the north-east of Johannesburg, Soweto, to the south-west, and Thokoza, to the south. The experiment, led [by Gauteng Film Office] in collaboration with a film distribution company, Film Resource Unit, FRU, and development projects in the townships concerned, aims to 'get closer to communities' in these areas, where the standard of living is often very much below the national average. (...)

*Source: AFP/avmaroc.com, 30/6/2006 (Excerpts)*

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