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FESTIVALS – AWARDS

● Europe - European Film Awards

- Best film, Best director, Best actor, Best editing and Fipresci Prize: **Hidden** (*Caché*), by Michael Haneke, with Daniel Auteuil (FR/AT/DE/IT)
- Best actress, People's Choice Award of the best director and People Choice's Award of the best actress: **Sophie School – The Final Days**, by Marc Rothemund (DE), with Julia Jentsch
- Script: **Paradise Now** (NL/IS/DE/FR, Hany Abu-Assad)
- Prix Fassbinder (discovery): **Anklaget (Accused)** (DK, Jakob Thuesen)
- Prix Arte (documentary): **Un dragon dans les eaux pures du Caucase** (FR, Nino Kirtadze)
- Prix UIP (short): **Undressing my mother** (IE, Ken Wardrop)

● Egypt – Cairo International Film Festival

- Best film, Best director and Best actress: **Mother of Mine** (FI, Klaus Härö) with Maria Lundqvist
- Special Jury Prize, Best actor, Best script and Fipresci Prize: **Magic Eye** (AL/DE, Kujtim Çashku)

● Slovakia - Bratislava International Film Festival (First and Second feature films)

- Best film: **Die Höhle des gelben Hundes** (DE, Davaa Byambasuren)
- Best actor and Award of the Ecumenical Jury: **Stesti** (*Something Like Happiness*) (CZ/DE, Bohdan Slama)
- Special Mention of the Jury, Special Mention of the Ecumenical Jury and Award of the Student Jury: **The Death of Mr. Lazarescu** (*Moartea domnului Lazarescu*) (RO, Cristi Puiu)

● France – Belfort Entrevues films festival (First And Second feature films)

- Audience award and Best French long feature film: **Le Passager** (FR, Eric Caravaca)
- Non french films: Special mention of the Jury: **Pavee Lackeen** (IE, Perry Ogden)
- Best performance: Anna Cristina de Oliveira in **Odete** (PT, João Pedro Rodrigues)
- Support for the distribution: **A Perfect Day** (FR/LB/DE, Joanna Hadjithomas & Khalil Joreige)
- Best documentary: **Winterkinder** (DE, Jens Schanze)

● Estonia – Tallinn Black Nights Film Festival

- Best actor and FICC Jury Award: **Manslaughter**, by Per Fly (DK) with Jesper Christensen
- Special Prize and FICC's Special mention: **The Death of Mr. Lazarescu** (*Moartea domnului Lazarescu*) (RO, Cristi Puiu)
- Best actress: Maria Lundqvist in **Mother of Mine** (FI, Klaus Härö)
- Best Estonian film: **Pärnography** by Hardi Volmer

● Morocco – Tanger National Film Festival

- Great Prize, Best actress and Best sound: **L'Enfant endormi**, by Yasmine Kassari, with Rachida Brakni
- Special Jury Prize: **Mémoire en détention**, by Jilali Ferhati
- Best first film and Best script: **In Casablanca, Angels don't fly**, by Mohamed Asli
- Best actor and best editing: **Le Grand Voyage**, by Ismaël Ferroukhi, with Mohamed Majd and edited by Tina Baz

● France - Prix Louis Delluc

- Les Amants réguliers** (Philippe Garrel)
Best first film: **Douches froides** (Antony Cordier)

● 2007-2013 budget: heavy cuts for the MEDIA Programme?

The next meeting of the European Council is about to be held (12/15 in Brussels) and the state of the cultural industry could not be more critical. The budget proposal put forward in London implies that a total of only 520 million euros should be spent on culture, professional training, health, and audiovisual activities.

The latter would be the most affected sector: it has only been a month since the Commission and the Parliament requested a billion euros for the new MEDIA Programme 2007 and Britain is suggesting something which would ruin de facto all possibilities of creating a proper support scheme for the audiovisual sector in all twenty-five countries of the EU.

Were the MEDIA Programme to bear on its own all the envisaged cuts—which is unfortunately to be expected, to save money for culture and professional training—it would only be granted 300 million euros to support all member-states.

Considering the current budget of the old Media Plus Programme amounts to about 400 million euros, the British proposal would clearly put and end to all developments in the audiovisual sector, since it would lose €100M, that is, the Commission would only be granted 70% of the requested money.

The European Council will soon start working on this. In the meantime, several associations representing the audiovisual sector agreed to act as lobbies to the national governments to try to prevent the cuts from being approved. They unanimously intend to have the original budget request satisfied, because the requested amount is a 'necessary minimum' to deal with the 'chronic under-capitalisation' of the sector, as Ruth Hieronymi, who drafted a report on MEDIA 2007 for the European Parliament, explained.

Source: www.cineuropa.org, 09 December 2005, Alessandro Menon (Eurocinema)

● Aviva Silver - New head of Unit for MEDIA

Aviva Silver has just been nominated the new Head of Unit of the MEDIA programme of the E.U., taking up her new position on the 16th of December. Mrs. Silver was responsible so far for the horizontal aspects of the programme.

The current Head of Unit, Domenico Raneri, will assume new functions in the recently created Education, Audiovisual and Culture Executive Agency, a new administrative structure which will replace the current TAO (Technical Assistance Office) from next January onwards.

Source: www.cineuropa.org, 09 December 2005, Vitor Pinto (Excerpts)

● 14 co-productions supported by Eurimages

At the 98th reunion, in Paris from 4 - 7 December, the direction committee for the Eurimages Fund of the Council of Europe accorded co-production aid to 14 features with a total of 4.492.145 euros. Created in 1988 to help co-production, distribution exhibition of European works, Eurimages currently includes 32 Member States. (...)

Here are the supported projects:

Verliebt in eine Leiche by Markus Stein & Milan Puzic (DE/AT/HR)

Un Secret by Claude Miller (FR/DE)

Klopka by Srdan Golubovic (SX/DE/HU)

Jas sum od Titov Veles by Teaona Strugar Mitevaska (MK/FR/SI/DE)

Takva by Özer Kiziltan (TR/DE)

Bathory by Juraj Jakubisko (SK/CZ/HU/GB)

Mia et le Migou by Jacques-Rémy Girerd (FR/IT)

Petites Peurs Partagées by Alain Resnais (FR/IT)

Mon Colonel by Laurent Herbiet (FR/BE)

Erik Nietzsche – de unge ar by Lone Scherfig (DK/SE/FR)

Fine Pena Mai by Davide Barletti & Lorenzo Conte (IT/FR)

Dennis P. by Pieter Kuijpers (NL/BE)

Fantom by Jovan Todorovic (SX/HU/BG)

Ayşe'yi Kim Sevmiyor by Elfe Uluç (TR/FR)

Source: www.cineuropa.org, 08 December 2005, Vitor Pinto (Excerpts)

● Europe gets on the web at last with its .eu domain

D-day for '.eu'. This Wednesday, 7 December (...), this new register of Internet sites was launched. The 779 accredited offices throughout the European Union will, at the same time and through the Internet, send the registration requests to EURid, the non-profit organization appointed by the European Commission to operate the new domain.

Brussels is expecting a 'veritable stampede', in the words of Viviane Reding, the European Information Society and Media Commissioner. 'In fact, very many requests have been received, we have never seen such crowds before. Proof of the sector's health,' confirmed Stéphane Van Gelder, joint director of Indom (which sells domain names) and member of the board of directors of the French branch of ISOC, the Internet Society, and of Afnic, the French registry for Internet names (...). At the EURid offices in Brussels, preparations have been made to register 'several hundred thousand requests' from day one, and around 1 million domain names are expected to be registered a year from now. Not that this will frighten the great rival domains, particularly the American '.com' which has a monopoly with 44 million site names, over half of the 84 million registered Internet addresses in the world, or the German '.de' (9 million sites), the second suffix of the worldwide web, before '.net' and '.org'.

The new European extension is more than just 'an opportunity to increase area', observes Sébastien Bachollet, president of the ISOC, who is sorry it happened so late. 'It would have been better had this extension taken place several years ago. It could perhaps have allowed for a more simple and more collective expression of Europe.' (...)

So, to promote a rapid take-off of '.eu', Brussels opted for a more open method, following the principle of 'first come first served'. The company PricewaterhouseCoopers is operating a validation office, in return for remuneration, in each member state. The process will take place in three phases. From 7 December 2005 to 6 February 2006, registration of names will be reserved for public authorities and holders of registered trademarks. From 7 February to 6 April 2006, it will be the turn of eligible parties (artists, companies and places able to prove their prior right to a name). Finally, from 7 April 2006, the '.eu' domain will be open to all, including private individuals. For the 'Sunrise Period' (reservation phase), EURid is asking registrar offices for 55 euros for requests by a public body or a company, 95 euros for the holder of a trademark or an eligible party and 10 euros for private individuals. Potential charges by intermediary companies must be added to these costs.

The European Commission has taken the precaution of blocking 1400 names by request of the Union's member states. (...) In cases of litigation, the Czech Arbitration Court, in the Czech Republic, will hear complaints.

Source: adapted from Le Monde, 06 December 2005, Olivier Zilbertin (Excerpts)

● Europeans watch on average 5.8 DVDs a month

Europeans who own DVD players watch on average 5.8 DVDs a month, according to a study on the five main European video markets (Germany, Great Britain, Spain, France and Italy) published on Wednesday by CNC, the French Centre for Cinematography.

The British (7.1 DVDs/month) and the Spanish (6.8 DVDs/month) emerge the biggest consumers of DVDs. And the French say they watch the fewest DVDs, with an average of 4.8 per month.

The French also hire the least in Europe. Nevertheless, it is in France that automated distributors are used the most, since nearly one DVD out of two is hired in this way.

The Germans rent the most DVDs in Europe, with 3.8 DVDs out of every 10 entering the home being rental videos (behind purchases, which represent 5.1 DVDs out of every 10).

The Italians buy the most second-hand DVDs: 75% of Italians owning a DVD player buy second-hand DVDs often or occasionally.

Finally, the British have the biggest DVD collections, with nearly 80 titles on average.

The publication of this study, which is based on an online survey of 5,000 owners of DVD players carried out by the Opinion Way institute from 18 October to 3 November, coincides with PEVE, European Video Perspective, being held from 7 to 8 December in Biarritz.

Source: adapted from AFP, 07 December 2005

EUROPA CINEMAS

• Great public and critical success of *Le Petit Lieutenant* in France

Le Petit Lieutenant, which has been awarded the Europa Cinemas Label at Venice Days by a jury comprising exhibitors who are members of Europa Cinemas, was released in France on 16 November in 200 cinemas.

In three weeks of exhibition the film by Xavier Beauvois has been seen by 479,922 viewers and, according to the magazine *Ecran Total*, it could reach 650,000 viewers, a very good figure for a thriller d'auteur. Now in its fourth week, the film is still being screened at 174 cinemas, after having been shown in as many as 247 cinemas.

Among members of Europa Cinemas, 22 cinemas have scheduled it and 16 of these have billed the film for 4 weeks. By granting a Bonus, Europa Cinemas provides network exhibitors with an incentive to keep the film which has been awarded the Europa Cinemas Label on the programming schedule for as long as possible. This financial Bonus is implemented after two weeks of exhibition and a minimum number of screenings.

The film's run abroad will begin in Belgium (Cineart) on 4 January before releases planned in Austria (Filmladen), Portugal (Lusomundo) and Switzerland (JMH).

Here are some excerpts from the very good reviews of the film:

"The filmmaker made famous by *Nord* in 1992 has had his biggest start with his most popular film. By delving into the daily life of the Parisian police force, he is reaching a wider audience than usual. The presence of Nathalie Baye also contributes to the success of *Le Petit Lieutenant*, the actress confirming her capacity to rouse viewers as can few others in France. Furthermore, Xavier Beauvois has benefited from the unfailing support of critics who have praised his film to the skies. Not to mention clever communication through eye-catching bills (...)." (**Le Film Français**)

"We must salute the unerring precision of *Le Petit Lieutenant* in describing the routine of a Parisian police station, a precision made possible by laborious observation, an obsession with detail (...)." (**Les Cahiers du Cinéma**)

"Xavier Beauvois has achieved an incredible balance between thriller and social commentary. He delivers to us a disenchanting work with great exactness of tone, intense and thrilling, which lingers hauntingly." (**MCinema.com**)

"Without indulgence or over occupation with misery, *Le Petit Lieutenant* invites you to plunge into a tough world in which the impoverished private lives of several characters hurtle into contemporary ills. An intense type of film, profoundly realistic..." (**Le Point**)

Source: www.europa-cinemas.org , 13 December 2005

DIGITAL CINEMA

• Thomson to convert the United States to digital cinema

Thomson has just achieved a great coup. The French company has obtained the support of seven Hollywood studios to extend digital cinema to the United States and Canada. An agreement has been signed with DreamWorks, Sony Pictures, Universal Pictures and Warner Bros. The first phase will see the implementation, within 3 to 4 years, of a digital projection system in 5000 film theatres, compared with around 100 currently in use. Thomson is finalising similar negotiations with Twentieth Century Fox, New Line Cinema and The Weinstein Company to equip ultimately at least 15,000 film theatres with digital equipment over the next ten years. At a cost of between 90,000 and 100,000 dollars per auditorium, the turnover expected by Thomson may be estimated at 1.5 billion dollars, according to Julian Waldron, the group's finance director.

Thomson is aiming at 40 to 45% of the North American digital cinema market. In this venture it benefits from the experience and the fame of its subsidiary Technicolor, repurchased in 2000 for around 2 billion dollars while it was in the middle of reorganisation. As well as equipping cinemas, Thomson also intends to have a presence during all stages of the digital process, in 'post-production, the provision of equipment and network services, including digital distribution,' explains a communiqué. And you can be sure that contents will follow. So partner studios are undertaking to release films in 35 mm and digital at the same time, rarely the case at the moment. The industry will also give large subsidies for cinemas to be equipped, with Thomson receiving royalties on the screening of each film shown on a screen fitted with its system. (...)

Source: adapted from www.lexpansion.com, 10 November 2005 (Excerpts)

• Two Breton cinemas equipped with digital projectors

Digital projection is not solely the preserve of circuits and their multiplexes, as borne out by the initiative by Yves Goter, who decided to give it a go in two of his Breton cinemas. So the Eden in Saint-Cast in Côtes d'Armor and the Richemont in Sarzeau, Morbihan, have just been equipped with 2K projectors. Through Ciné Service, Barco DP90s and XDC CineStore Solo G2 servers have been installed. *Oliver Twist* was the first film to be screened digitally at both the Eden and the Richemont, on 25 November 2005. Roman Polanski's film has already been screened in this format at the Kinopolis in Nancy, which was equipped for the occasion last month. In France there are now fourteen digital projectors, four in Paris and ten in the provinces.

Source: adapted from Le Film Français, 25 November 2005, Anthony Bobeau (Excerpts)

GERMANY

• Cinema! Italia! - D'Alatri in Germany, a second coming

It was *La Febbre*, by Alessandro D'Alatri, which the German public most enjoyed during the 8th edition of **Cinema! Italia!**, an Italian film tour organised from the 18th of October to the 21st of December in Berlin and fourteen other German cities by the association **Made in Italy** which has been promoting Italian cinema in Germany since 1992, in collaboration with the arthouse theatre network AG Kino (197 screens in 74 cities) and with the support of the Italian Ministry of Culture.

Saturday night, two years after the victory of his film *Casomai* at this same festival, D'Alatri, present in Berlin, had his name put for a second time on the list of winners of this annual event. As it did other winners (...), Cinema! Italia! allowed D'Alatri to find a German distributor for *La febbre*. (...)

One can only wish the same luck to the other Italian movies presented on this German tour: *Lavorare con lentezza* by Guido Chiesa, *Certi bambini* by Andrea and Antonio Frezza, *Caterina va in città* by Paolo Virzì, *Mobbing* by Francesca Comencini, and *Buongiorno, notte* by Marco Bellocchio.

Source: www.cineuropa.org, 13 December 2005, Bénédicte Prot (Excerpts)

FRANCE

• Cooperation agreement between the FNCF and CielEcran

The FNCF, National Federation of French Cinemas, and the network CielEcran, which specialises in video transmission of shows and events on the big screen, have just signed an agreement whose objective is to define ways for cinemas and the network's theatres to coexist and cooperate. The aims of this agreement are twofold. Firstly, to spare cinemas represented by the FNCF from competition from CielEcran in the area of cinematographic exhibition. Secondly, to promote synergy between CielEcran and the FNCF in the area of non-cinematographic exhibition. Under the terms of this agreement, CielEcran undertakes that its activities will not provide direct competition with film theatres which are members of the FNCF, in particular by not showing cinematographic works. For its part, the FNCF undertakes to promote the social and cultural interest of CielEcran's activities among its members. (...)

Source: adapted from Ecran Total, 07 December 2005, Bertrand Lott (Excerpts)

<http://www.cielecran.fr/>

• Image education in Europe

Organised by Kyrnéa, an association which coordinates nationally the work on image education, in place in every French region, (the plan for image education called "cinéville-summer in the cinema"), three days of meetings will take place in Paris from Thursday.

A unique plan in France within image education out of school hours, broadcast in every region by the organism (APPCV for example) or a company (Cinéma Jean Eustache in Aquitaine, too), "cinéville-summer in the cinema" covers more than 26 regions and sets up 2000 activities aimed at allowing the discovery of cinema in all public places and taking it to places where it doesn't normally reach (hospitals, prisons, poor neighbourhoods,...)

This year, Kyrnéa, french member of the european network YEFF (Young European Film Forum), puts the accent on European construction of the network for image education. The first day of the meetings will deal with Europe with projections of work shop by films associations ISMU in Italy, Os Filhos de Lumière from Portugal, Truc Sphérique in Slovakia and Loupiote in Belgium), in the

presence of numerous representatives who have come to present diverse initiatives in place, like YEFF (initiated by RAA Berlin, regional agency for the promotion of intercultural projects and educational alternatives and is made up of 10 countries) and NISI MASA, network of associations for young screenwriters and cinephiles from 15 European countries.

Source: www.cineuropa.org, 13 December 2005, Anne Feuillère (Excerpts)

Links:

<http://www.kyrnea.com>

<http://yeff.net>

<http://nisimasa.immingo.net/>

- **'Travelling' on Algiers. The 17th edition of the Rennes festival celebrates Algerian cinema**

After London, Cairo, New York, Tokyo and Dublin, the 17th edition of the Travelling festival, from 4 to 17 March 2006, will focus on Algiers. (...)

'The goal of this festival is to introduce Algerian cinema to French audiences on the one hand by way of productions which deal with the reality of this country, and on the other hand through films and documentaries on the city of Algiers from an architectural and urban viewpoint,' added Mrs Le Hinaff, the coordinator, who has been in Algiers for a week in the company of two colleagues. She will say that 'thanks to the help provided by the Algerian Cinemathèque, the festival committee was able to see a series of feature-length and short films (...). This viewing and the contact with Algerian actors and filmmakers have enabled us to rediscover the richness of Algerian cinema and, above all, the incalculable value of certain works'. (...)

'Cité-ciné: Algiers' will present *Rachida* by Yamina Bachir, *Viva Algeria* by Nadir Moknèche and *Cousines* by Lyes Salem. 'Algiers at the cinema' will revisit the beginnings of Algerian cinema during the 50s, its birth after independence (*Viva Didou!*) and the appearance of the social commentary (*Omar Gatlato*), a genre completely apart. The section 'The Algerian War, Discussions' will deal with the war of liberation at the cinema with 'René Vautier and the Underground Cinema' and 'Cinq Colonnes à la une: la guerre d'Algérie à la télévision française'. 'Women in front of and behind the camera' will be the section devoted to young Algerian films and to immigrant filmmakers.

The screenings, debates and gatherings accompanying them will be presented by the Algerian writer Malek Benmalek, the historian Benjamin Stora, the filmmaker Bertrand Tavernier and the journalist Florence Aubenas. Travelling will also pay homage to Mohamed Lakhdar Hamina, Merzak Allouache and Mohamed Chouikh who will be in Rennes alongside other Algerian and French filmmakers of all generations (...).

Source: adapted from *La Tribune (Algiers)*, 05 December 2005, Hassan Gherab (Excerpts)

HUNGARY

- **A German weekend in Budapest**

This week-end, **German Films** organises the first German film festival ever held in the Hungarian capital. The event starts today at the great Urania theatre [member of Europa Cinemas], opened by *Die weiße Massai*, an outstanding success at the German box-office which will be screened in presence of the director, Hermine Huntgeburth, and the actor Jacky Ido. Besides the short film selection 'Next Generation 2005', the festival will present four other features: *Shadows of Time (Schatten der Zeit)* by Florian Gallenberger, *Vom Suchen und Finde der Liebe* by Helmut Dietl, *Schiller* by Martin Weinhart (who will be there to meet the Magyar public) and *Es ist ein Elch entsprungen* by Ben Verbong (...).

Source: www.cineuropa.org, 16 December 2005, Bénédicte Prot (Excerpts)

BALTIC COUNTRIES

• BDG behind multiplex expansions

Baltic Multiplex Ventures, the new exhibition operator owned by entertainment group Baltic Development Group (BDG) and other Estonian, US and Hungarian investors, has just inaugurated the five screens/1000 seats Cinamon multiplex in Kaunas, Lithuania, the first of a series of multiplexes that the company intends to open throughout the Baltic countries over the next couple of years. Baltic Multiplex Ventures (BMV) is the first to challenge the Finnish Finnkinno Group, the only exhibitor owning multiplexes in the Baltic countries with two sites in the Lithuanian capital Vilnius, one in the Estonia capital Tallinn and one in the Latvian capital Riga.

During its first year of operation in the Lithuanian market, BMV will invest a total of €3.5m between the Cinamon Kaunas and the future six screens Cinamon multiplex which will open in the spring 2006 in the city of Klaipeda. "Lithuania is the biggest country of the Baltics and the Lithuanian cinema market was less developed in comparison to other Baltic states", commented Peeter Rebane from BMV. "There was no modern multiplex in Kaunas, a city which has half a million residents alike Bratislava or Ljubljana". BMV's next multiplex openings in 2006 will be in the Estonian cities of Tartu and Tallinn, and later on in Riga and Vilnius.

According to Chris Lowe managing director of BMV (...), the Cinemon chain will combine state of the art technology with attractive pricing policy (€3,5 tickets for adults and €2,6 for children, students and pensioners). (...)

Based in Tallinn, BDG is the exclusive distributor of Buena Vista International's titles in the Baltic States and it sometimes acquires European films such as *Dogville*, or *Swimming pool* bought in 2004. BDG also owns the one screen **Cinema Sõprus** in Tallinn, part of the Media Programme's Europa Cinemas Network.

Source: www.cineuropa.org , 14 December 2005, Annika Pham (Excerpts)

ALGERIA

• French film festival in Algiers

A festival of French film is to be held for the first time in Algiers from 14 to 16 December in the El Mouggar cinema, an initiative devised by the Unifrance association and the French Embassy in Algeria and the distributors Sora Production, M.D. Ciné, Cirta Films, Tassili Films and Kinomax, under the patronage of the Algerian Ministry for Culture. Five unreleased French films are on the schedule for this event and will be screened as previews. The directors of these films will be present, that is, Costa-Gavras, Jean-Pierre Sinapi, Bourlem Guerdjou, Michel Munz, Gérard Bitton and Michel Ocelot, as well as the comedians Aziza Nadir, Sami Bouajila, Simon Abkarian and probably Pierre Richard. The films billed are *Le Couperet*, *Camping à la Ferme*, *Zaïna*, *Cavalière de l'Atlas*, *Le Cactus* and *Kirikou et les Bêtes Sauvages*. As well as these films, the festival will give a broad view of French cinema in terms of dramatic, adventure, comedy and animated films. (...)

Professional gatherings, presented by specialists from the Algerian and French film industries, are also included on this event's menu, such as the one to be held on 15 December to discuss cinematographic cooperation between Algeria and France. (...)

Source: adapted from *La Tribune (Algiers)*, 01 December 2005, Farida Belkhiri (Excerpts)

MOROCCO

• Tangier. Cinematheque aims to become influential exhib in region

(...) Now the groundbreaking Tangier Cinematheque, a renovation of the '30s Cinema Rif, hopes to give Tangier an equally artistic future. Opening May 29, it aims to become an influential arthouse for North Africa - and a flagship project for Morocco's derelict exhibition sector. Designed by France's Jean-Marc Lalo, the renovations include two screening rooms -- with 380 and 60 seats -- Dolby SRD Sound, DVD and DV projections, a reading room and a video library. (...)The cinema's projectors can also turn outward to provide open-air screenings for 4,000 people.

"The Cinematheque sets out to be a first-class movie theater for quality independent cinema and a greenhouse for talent," says New York writer-actor Sean Gullette, who founded the 212 Society to raise money for projects in Morocco, including the cinema.

"The Cinematheque will organize workshops and commission filmmakers to work locally, using its editing suite", says programmer Yto Barrada. (...)

"The bane of Moroccan cinema is exhibition," says Moroccan film institute director general Nour-eddine Sail.

Screen count has plunged to 105, many in poor condition. Tickets average \$1.60, or even less for Bollywood pics, which had a 36% market share last year. DVD bootlegging has whammied attendance in 2005, reports Mohammed Layadi, owner of Marrakech's Cine Colisee [supported by Europa Cinemas within the frameworks of the Euromed Audiovisual Programme I].

But 50% of Moroccans are under 25. Cultural events such as Tangier's annual Tanjazz fest play to capacity crowds. Morocco's first multiplex, Casablanca's spanking Megarama 14-plex [also supported by Europa Cinemas within the frameworks of the Euromed Audiovisual Programme I], built on a trendy seaside strip between two McDonalds, repped 26% of total B.O. in 2004. Next year, a seven-plex will bow in Marrakech, and a four- to six-screener in Agadir. The government is pushing multiplex creation, says Sail. (...)

Source: Variety, 04 December 2005, John Hopewell (Excerpts)

● **Ciné-Agadir – Immigration Films festival**

With its third edition the Ciné-Agadir festival is honouring immigration films. Furthermore, several Moroccan talents, cited as the model of integration in their host countries, are invited. (...)

'For the last few years Moroccan cinema has been served by a generation of young filmmakers most of whom have been immigrants. It is natural that these filmmakers, who have for the most part either grown up or live abroad (for example, Ismaël Ferroukhi has lived in France since the age of 3, Hassan Legzouli currently lives in Lille, Noureddine Lakhmari lives in Norway and Yasmine Kassari lives in Belgium), should produce different films which are not made solely for local audiences but which have an international dimension,' Boubker Hihi tells us, quoted by the magazine "Ciné. Ma." This new cinematographic reality has come into confrontation with that of the directors who continue to produce films at home, and this has had the (happy) result of stimulating debates on national cinematographic practice. (...)

Presided over by Fadila Laânan, the Belgian French-speaking community's Minister for Culture and Youth, Ciné-Agadir has also invited an outstanding personality from the world of French cinema: the Franco-Algerian actress Isabelle Adjani. In terms of screenings, the organisers (Cultural Initiative) plan to revisit a selection of films bearing the signature of great figures from immigration cinema: Christophe Ruggia's *The Kid from Chaaba*, Djamel Bensalah's *Il était une Fois dans l'Oued*, Yasmine Kassari's *L'Enfant Endormi*, Dani Laferrière's *Comment Conquérir l'Amérique*, Daoud Aoulad-Syad's *Tarfaya*, Mohamed Ismaïl's *Ici et Ailleurs* and Ismaël Ferroukhi's *Le Grand Voyage*. (...)

Source: adapted from Aujourd'hui le Maroc / aujourd'hui.ma, 01 December 2005, M'hamed Hamrouch (Excerpts)

TUNISIA

● **Tunis. French film festival**

From 17 to 19 December Tunis screens will welcome a new event: an encounter with French films. Such occasions are not like ordinary festivals but are, rather, events which aim to support Tunisian distributors who have already purchased French films and to help them make the commercial release of these films successful. (...)

How were the films selected?

Véronique Bouffard (Unifrance): The distributors selected the films. We had no editorial choice in the matter. The directors will be there and also some actors.

Jean-Christophe Baubiat (Unifrance): We have created an event which we are carrying out in the three Maghreb countries with a different schedule for each, depending on the films available. Since it is technically impossible to create a touring event, we chose to create three separate festivals. And we are starting in Algiers on 14, 15 and 16 December. Straight afterwards it will be Tunis, then Morocco. In Tunisia just two distributors have purchased French films and we are organising this event with them.'

Source: adapted from La Presse (Tunis), 03 December 2005, Asma Drissi (Excerpts)

[Programmation: *Man to man* (Régis Wargnier), *Anthony Zimmer* (Jérôme Salle), *Lila says* (Ziad Doueiri), *Chok Dee* (Xavier Durringer), *Iznogoud* (Patrick Braoudé). Films are screened at the Colisée and Mondial cinema Theaters. The cinema Mondial was supported by Europa Cinemas within the frameworks of Euromed Audiovisuel I.]

ARMENIA

• European Film Festival 2005 to be held in Yerevan and Gyumri

Delegation of the European Commission to Armenia, Embassies of United Kingdom, France, Germany, Italy, Greece, Poland and British Council Armenia and Cervantes institute organize "European Film Festival 2005" in "Moscow" cinema. The European Film Festival will start in Yerevan from December 1, 2005 to December 8, 2005, and from December 3 to December 6, 2005 in Gyumri. In Yerevan the films will be screened in "Moscow" cinema and in Gyumri in "Hoktember" cinema. (...)

Source: www.armradio.am, 30 November 2005 (Excerpts)

RUSSIA

• Multiplex for Petersburg

Moscow-based Cinema Park is due to open what will be St. Petersburg's largest cinema, a nine-screen \$13 million multiplex (...). Located in the Grand Canyon shopping center, north of the city, the cinema will show its first film December 14 and will hold 2346 people.

Cinema Park, which aims to capture up to 20 percent of the cinema market in the country, said that after opening it will be the second biggest player in the local market, after Kronverk Cinema. (...) Cinema Park said they are targeting those who currently don't go to the cinema to make up a large part of their audience.

Source: *TheStPetersburgTimes*, www.sptimes.ru, 09 December 2005, Yevgenya Ivanova (Excerpts)

• German Film Festival - Three degrees colder in Moscow

In a few hours, *Three Degrees Colder (Drei Grad kälter)*, Florian Hoffmeister's first feature, will open the 4th German Film Festival in Moscow (7-11 December), during which German Films and its partners (including the German embassy in Moscow, the Goethe Institute, and many regional funds) will present 16 films — 9 new features, 2 documentaries, a TV fiction, and 4 short films— and 'Next generation 2005', a selection of shorts. (...) After Moscow, the same selection of films will be screened in Saint Petersburg.

Source: www.cineuropa.org, 07 December 2005, Bénédicte Prot (Excerpts)

Europa Cinemas' Press Review:

jbselliez@europa-cinemas.org

www.europa-cinemas.org