

The core mission of MEDIA Salles is to profile European films, at all levels and within various areas. In order to succeed in this huge challenge it is vital to cooperate with a wide range of professionals within all relevant segments of the film industry, i.e. exhibition and distribution.

The ultimate target of all projects is of course the audience. Without an audience, film production is absurd. Thus any initiative from the MEDIA Programme is a political action, exercised in a practical, promotional and informative way.

MEDIA Salles has gone a long way towards enhancing proper knowledge of what is really going on in the exhibition business throughout the whole of Europe. The European Cinema Yearbook is a tool from which reliable national conditions are reflected in basic facts and figures, and as such can be regarded as a platform for concrete action.

It is absolutely vital that the cream of European films travels across national borders. We all know the obstacles – languages, lack of information and business relations, traditions, etc. To overcome these difficulties MEDIA Salles believes that the creation of networks and cooperative teams is one path to follow. The “Euro Kids Network” is such a path. By bringing together cinemas which share an interest in promoting quality films for children and the young, new possibilities for distribution arise. Once the demand is there – supply will follow.

The same concept is applied concerning European films outside Europe, principally in the U.S. A large group of independent exhibitors and distributors work hard to endorse our films. MEDIA Salles is now trying to team up with our American partners on this matter, and the essential research is already underway. Again, knowledge of how to find the most effective solutions is a prerequisite for success in this difficult task.

Wherever the industry gathers, wherever politicians meet to discuss media culture and policies, whenever the public expresses its desire for diversity, MEDIA Salles hopes to be present as an effective working tool for European exhibition, fulfilling its special brief alongside the many national and supranational players which strive to promote Europe's cinema industry.

Jens Rykaer  
 Treasurer of MEDIA Salles

## The circulation of European films

Every year in the European Cinema Yearbook, MEDIA Salles publishes information on the most successful films in each of the European countries analysed.

It is, in fact, possible (through the admissions) to discover for each country in the year under consideration, the 10 most successful films in absolute terms and the 10 most successful home-produced films, as well as the 10 European non home-produced films most widely seen.

Taking these “top tens” as a starting point (those available at this date), we have attempted to distinguish some trends in the circulation of European films outside their home countries, over the two-year period (1997-1998).

The accompanying table shows the European titles that appeared in the classification of the top ten European (non home-produced) successes in at least 3 countries in Western Europe.

For each title the results of the film in 1997 and/or 1998 are shown, as percentages, in terms of tickets sold compared to the national total in the same year.

The information regarding a specific film is thus only shown for a country, if it was a “European success” there (that is, one of the 10 most successful European films not home-produced).

Therefore, the table does not show either the films that were distributed in several European countries but did not emerge as amongst those most widely seen, or films that were successful in several countries but for which all were co-producers.

The films that can be seen from the table to have had most success in Europe can be divided into categories according to certain different features.

A first group is that consisting of films co-produced with the United States. Of these, *The English Patient* and *Tomorrow Never Dies*, co-produced with the UK, and *Le Cinquième Élément*, co-produced with France, stand out in particular. These are films made in English, with no specifically European cultural connotations. They are three films which were also widely popular on the US market (with a box-office of respectively around 63, 78 and 125 million dollars). To these three leading titles can be added other US co-productions, such as *Sliding Doors*, *Fierce Creatures*, *Michael Collins*.

The second and most numerous category

is that consisting of films co-produced with other European countries, or more often entirely produced, by the United Kingdom. In this second group, we find practically all the other European titles that have been circulating successfully in Europe; amongst these: *Bean*; *Full Monty*, *Spice-world*, *Borrowers*, *Shooting Fish*.

With the exclusion of the UK, there are few films that can be considered “European successes”. Amongst them are the entirely Italian-produced *La Vita è Bella*, the German-Swedish-Canadian co-production *Pippi Langstrump* and some French-produced titles, such as *Le Dîn-*

(continues on page 2)



## Europe - USA

How far away is America? The report, presented on 31 July at the TaorminaFilmfest '99 and entitled “Cinema Exhibition and Distribution in the United States. The release of European Films: an overview”, and the list of European films on release in the USA in the next months – published in this issue of the Newsletter – are some of the tools through which MEDIA Salles intends contributing to a deeper knowledge of the North American market. In order to prepare the report, as much data as possible was collected and elaborated on the distribution of European films in the United States.

(continues on page 3)



From left to right: Giovanni Castellani (President of the Commission for Culture of the Chamber of Deputies, Italy), Luciana Castellina (Italia Cinema), Romano Fattorossi (MEDIA Salles).

## NOW AVAILABLE, THE 1999 ADVANCE EDITION

On 28 September 1999 the advance edition of the European Cinema Yearbook was presented in Rome during the Eurovision Festival. The Yearbook, now at its eighth edition, confirms its position as the most detailed and up-to-date overview of cinema exhibition in Europe. As from this year, the research has been extended to include Latvia and Yugoslavia and analyses a total of 30 European countries, by means of 40 statistical indicators, for the 1989-1998 period.

"As complexity increases, so does the necessity for decisions to be supported by data."

The MEDIA Salles European Cinema Yearbook, which is distributed free of charge

er de Cons, *Les Visiteurs 2*, *Taxi*. In the case of the French films, it should, however, be pointed out that they have circulated mainly in French-speaking countries: Belgium, Switzerland, Luxembourg.

Let us now see what happens to the great "national successes". How many of the films that are a success in their home country (and thus appear in the "top ten home-produced films") also become successful in other European countries (and therefore appear amongst the ten European, non home-produced, films most widely seen)? We found the titles of the "top ten home-

produced films" of the five largest European markets in 1997 and compared them to the titles appearing in the accompanying table, showing the most widely circulated European films.

Of the 10 greatest national successes in France in 1997, three films were successful in Europe. The first is *Le Cinquième Élément* which, as we have seen, is not a typically European film. The other two are *Microcosmos* (that already had an international circulation in 1996) and *On Connaît la Chanson* (the latter also characterised by its good results being obtained main-

ly in French-speaking countries).

Amongst the ten greatest home-produced successes in Italy in 1997, only *La Vita è Bella* circulated widely abroad.

For Spain and Germany, too, only one of the top ten home-produced titles in 1997 appears in the table (*Carne Tremula* and *Knockin' on Heaven's Door*).

The situation is quite different for the UK: 9 out of 10 titles became European successes (of these, 3 co-produced with the USA).

Paola Bertinotti

### Admissions of non home-produced films (percentage of total tickets sold)

Title	Nationality	B		CH		D		DK		E		F		FIN		P		IS*		L		NL		S		UK*	
		1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998	1997	1998
A LIFE LESS ORDINARY	UK											0,1%	0,3%														0,4%
AN AMERICAN WEREWOLF IN PARIS	L, F, NL, USA, UK									0,4%		0,2%									0,3%						
BEAN	UK			3,0%		4,1%		3,0%		1,9%		2,0%		6,5%	0,6%	3,3%		4,1%	3,0%	3,7%		5,3%		3,4%		2,5%	
BORROWERS	UK					0,2%			0,3%	0,3%		0,3%						0,3%						0,4%		0,6%	
BREAKING THE WAVES	DK, NL, S, F							0,3%					0,8%					0,2%			0,2%						
CAREER GIRLS	UK							0,3%				0,1%				0,3%											
CARNE TREMULA	E, F		0,2%							1,3%					0,6%			0,3%									
ELIZABETH	UK, IND														0,5%				0,3%		0,3%					0,6%	
FIERCE CREATURES	UK, USA	0,5%								0,6%		0,2%		0,4%												0,6%	
FULL MONTY	UK	1,7%		2,1%	0,1%	1,0%		1,0%	3,2%	2,5%	1,0%	1,5%	0,7%	1,3%		2,4%	2,3%	0,4%	1,8%		0,5%	0,5%	1,5%	1,9%	5,9%		
HAMLET	UK, USA								0,5%			0,1%				0,5%											
KNOCKIN' ON HEAVEN'S DOOR	D, NL, B			0,6%			2,4%														1,9%						
KOLYA	CZ, UK, F					0,4%								0,2%	0,4%	0,8%					1,9%		0,2%		0,3%		
LA VITA È BELLA	I		1,3%	0,2%								1,9%		3,0%	3,2%						1,4%		0,2%				
LE BOSSU	F, D, I	0,4%										1,0%														0,0%	
LE CINQUIEME ELEMENT	F, USA	2,6%		2,4%		2,3%		2,1%		1,4%		5,0%		2,3%	2,4%						2,6%			2,0%		1,0%	
LE DINER DE CONS	F		1,6%	0,1%									5,1%								2,5%						
LEFT LUGGAGE	USA, NL, B		0,0%																					1,2%		0,0%	
LES VISITEURS 2	F		2,1%		0,1%								4,6%								0,9%						
LOLA RENNT	D			0,1%		1,4%															0,6%						
MICHAEL COLLINS	USA, UK, IRL	0,3%								0,4%		0,2%												0,3%			
MICROCOSMOS	CH, F, I											0,9%										0,4%				0,0%	
ON CONNAIT LA CHANSON	I, CH, F	0,5%		0,0%								1,1%	0,6%														
PIPPY LANGSTRUMP	S, D, CA				0,8%		0,3%	0,7%						0,3%	0,8%							0,4%	1,9%				
SECRETS AND LIES	F, UK							0,4%										1,2%				0,6%					
SHINE	UK, AU	0,5%		1,6%																						0,6%	
SHOOTING FISH	UK				0,1%							0,2%						0,3%						0,3%		0,5%	
SLIDING DOORS	UK, USA		0,3%					0,8%						0,4%		2,3%		0,6%		0,5%						1,8%	
SPICEWORLD	UK							0,9%				0,2%	0,2%	1,3%			0,4%	0,6%		0,5%		0,6%			0,9%		
TAXI	F		1,0%										3,7%						0,4%		0,9%						
THE BOXER	USA, IRL									0,4%				0,1%							0,4%					0,2%	
THE ENGLISH PATIENT	UK, USA	2,8%		2,9%		2,2%		2,6%		2,3%				3,3%		2,2%				2,1%		3,7%		2,4%		1,8%	
THE TURKISH BATH - HAMAM	I, TR, E							0,3%														0,2%		0,1%			
TOMORROW NEVER DIES	UK, USA	1,8%		2,7%	0,2%	1,7%		3,2%	0,8%	0,7%	1,4%	0,7%	3,1%	2,7%	0,5%	0,4%	2,6%		2,2%		2,5%	2,6%	2,4%	2,4%	1,4%		
WILDE	UK															0,4%						0,1%		0,1%			

(1) Top 10 European films not available (European films appearing amongst overall top 10 successes).

(2) Idem.

(3) Source Cinetel.

(4) Reykjavik only.

(5) Estimates.

Source: MEDIA Salles, European Cinema Yearbook (1998 data not definitive).

Data may be reproduced on condition that the source is mentioned.

# TION OF THE EUROPEAN CINEMA YEARBOOK

ported by figures, both for individual companies and for institutions": with these words Carlo Boschetti, professor of Business Strategy at the Faculty of Economics of Bologna University, emphasised, during the presentation, the importance of the Yearbook as a tool for operators. Also presented at Atlantic City, during ShowEast '99, at Strasbourg, during the European Film Forum, and at Budapest, during the Conference of Central and Eastern European Cinema Exhibitors, the complete Yearbook is now also available on website <http://www.mediasalles.it>.



Carlo Boschetti, Professor of Business Strategy at the Faculty of Economics at Bologna University, during the presentation of the "European Cinema Yearbook" - 1999 advance edition.

charge against payment of postage, may be requested at the MEDIA Salles offices.

## European movies opening in the US (October 1999 - October 2000)

Film Title	Distributor	Opening*	Country of origin	Film Title	Distributor	Opening*	Country of origin
LOVE, ETC.	PHAEDRA CINEMA	1-10-99	F	MIFUNE	SONY CLASSICS	25-2-00	DK,S
PLUNKETT & MACLEANE	USA FILMS	1-10-99	UK	THE CLOSER YOU GET	FOX SEARCHLIGHT	28-2-00	IRL
DIVORCE IRANIAN STYLE	WOMEN MAKE MOVIES	1-10-99	UK	BEAUTIFUL PEOPLE	TRIMARK PICTURES	28-2-00	UK
THE STRAIGHT STORY	BUENA VISTA	8-10-99	F,US	ON GUARD (Le Bossu)	PHAEDRA CINEMA	2/00	FD,JI
WHITE BOYS	FOX SEARCHLIGHT	8-10-99	F,US	OUTLAW! (Ormai è fatta)		2/00	I
NOT LOVE, JUST FRENZY (Más que amor, frenesí)	JOUR DE FETE	8-10-99	E	LE PETIT VOLEUR	NEW YORKER	1-3-00	F
THE GRANDFATHER (El abuelo)	MIRAMAX	8-10-99	E	EAST/WEST	SONY CLASSICS	3/3/00	EE,RU,BG
L'ENNUI	PHAEDRA CINEMA	8-10-99	F	THE FILTH AND THE FURY	FINE LINE	31-3-00	UK
BEYOND THE CLOUDS (Par-delà les nuages)	SCENERIES ENTERTAINMENT	8-10-99	F,D,I	EAST IS EAST	MIRAMAX	31-3-00	UK
BEEFCAKE	STRAND	13-10-99	F,CA,UK	THE LAST SEPTEMBER	TRIMARK PICTURES	31-3-00	UK,IRL
SAME OLD SONG (On connaît la chanson)	ARTISTIC LICENSE	15-10-99	F	8 1/2 WOMEN	LIONS GATE FILMS	3/00	NL,UK,L,D
A GIRL CALLED ROSEMARIE (Das Mädchen Rosemarie)	CASTLE HILL	15-10-99	D	BENEATH THE SURFACE (Under tyan)	PHAEDRA CINEMA	3/00	S
FEVER PITCH	PHAEDRA CINEMA	15-10-99	UK	THE WIND WILL CARRY US	NEW YORKER	1-4-00	IR,F
SHOW ME LOVE (Fucking Amal)	STRAND	15-10-99	S	ME MYSELF I	SONY CLASSICS	7-4-00	AU,F
MONDANI A MONDHATLANI: ELJE WIESEL ÜZENETE	PANORAMA ENTERTAINMENT	22-10-99	HU,F	THE GUY RITCHIE PROJECT	SONY PICTURES	14-4-00	UK
UPSTATE	PALM PICTURES	27-10-99	UK,US	MAD ABOUT MAMBO	USA FILMS	14-4-00	UK,US
THE LEGEND OF 1900 (La leggenda del pianista sull'oceano)	FINE LINE	29-10-99	I	HOOFBEATS	SONY PICTURES	30-4-00	EAFRICA
DREAMING OF JOSEPH LEES	FOX SEARCHLIGHT	29-10-99	UK,US	ALICE ET MARTIN	USA FILMS	30-4-00	FE
MY BEST FIEND (Mein Liebster Feind - Klaus Kinski)	NEW YORKER	3-11-99	D,UK	UP AT THE VILLA	USA FILMS	12-5-00	UK
TRAIN OF LIFE (Train de vie)	PARAMOUNT CLASSICS	3-11-99	F,NL,B	THE MATCH	USA FILMS	16-6-00	UK
PORTRAITS CHINOIS	PHAEDRA CINEMA	5-11-99	F	CHICKEN RUN	DREAMWORKS SKG	23-6-00	UK
A MOMENT OF INNOCENCE (Nun va Goldoon)	NEW YORKER	10-11-99	IR,F	WHATEVER HAPPENED TO HAROLD SMITH	USA FILMS	31-7-00	US,UK
THE SILENCE (Sokkout)	NEW YORKER	10-11-99	IR,TJ,F	THOMAS AND THE MAGIC RAILROAD	DESTINATION	14-8-00	UK,US
ROSETTA	USA FILMS	10-11-99	B,F	THE FAITHLESS (Troloisa)	SAMUEL GOLDWIN	10/00	S
FELICIA'S JOURNEY	ARTISAN ENT.	12-11-99	UK,CA	NOT OF THIS WORLD (Fuori dal mondo)	ENTERTECH	/2000	I
THE MESSENGER, JOAN OF ARC	SONY PICTURES	12-11-99	F	DANGER IN THE DARK	FINE LINE	/2000	S,DK
42 UP	FIRST RUN FEATURES	17-11-99	UK	BABYMOTHER	FINE LINE	/2000	B,F,L
GOODBYE 20TH CENTURY!	SALT CITY PRODUCTIONS	18-11-99	MK	A PORNOGRAPHIC AFFAIR (Une liaison pornographique)	FINE LINE	/2000	UK
MANSFIELD PARK	MIRAMAX	18-11-99	UK	GENESIS (La Genèse)	KINO INTERNATIONAL	/2000	FML
COTTON MARY	ARTISTIC LICENSE	19-11-99	UK	FEVER	LIONS GATE FILMS	/2000	UK
THE WORLD IS NOT ENOUGH	MGM/UA	19-11-99	UK,US	EVERYBODY LOVES SUNSHINE	LIONS GATE FILMS	/2000	UK
ALL ABOUT MY MOTHER (Todo sobre mi madre)	SONY CLASSICS	19-11-99	F,E	SET ME FREE (Emporte-moi)	MERCHANT IVORY	/2000	CH,F,CA
THE END OF THE AFFAIR	SONY PICTURES	3-12-99	UK,US	BIRTHDAY GIRL	MIRAMAX	/2000	UK
VIRTUAL SEXUALITY	SONY PICTURES	3-12-99	UK	LOVE'S LABOUR'S LOST	MIRAMAX	/2000	UK,US
THE WAR ZONE	LOT 47	10-12-99	UK	THE WISDOM OF CROCODILES	MIRAMAX	/2000	UK
DIAMONDS	MIRAMAX	10-12-99	D,US	HUMAN TRAFFIC	MIRAMAX	/2000	UK
SIMPATICO	FINE LINE	17-12-99	F	THE GOLDEN BOWL	MIRAMAX	/2000	UK,US
THE EMPEROR AND THE ASSASSIN (Jing ke ci qin wang)	SONY CLASSICS	17-12-99	F,CN,JP	BUTTERFLY'S TONGUE (La Lengua de las Mariposas)	MIRAMAX	/2000	E
ANGELA'S ASHES	PARAMOUNT	22-12-99	IRL,US	LE BEAU TRAVAIL	NEW YORKER	/2000	F
THE NINTH GATE	ARTISAN ENT.	24-12-99	FE	THE GIRL ON THE BRIDGE (La Fille sur le pont)	PARAMOUNT CLASSICS	/2000	F
TOPSY-TURVY	USA FILMS	24-12-99	UK	ON THE RUN (En fuga)	PHAEDRA CINEMA	/2000	US,P
ONEGIN	SAMUEL GOLDWIN	31-12-99	UK	ALONE (Solos)	SAMUEL GOLDWIN	/2000	E
HEART OF LIGHT (Lysets hjerte)	PHAEDRA CINEMA	end 1999	DK,GL	BELOVED/FRIEND (Amic/Amat)	STRAND	/2000	E
GHOST DOG: WAY OF THE SAMURAI	ARTISAN ENT.	14-1-00	US,D,F	HISTORY IS MADE AT NIGHT	TRIMARK PICTURES	/2000	UK,FD,SF
THE QUARRY	FIRST RUN FEATURES	14-1-00	UK	KINGDOM COME	UNITED ARTISTS FILM	/2000	UK
THE BIG TEASE	WARNER BROS.	21-1-00	UK,US	THE IDIOTS (Idioterne)	USA FILMS	/2000	DK
KESTREL'S EYE (Falkens öga)	FIRST RUN FEATURES	1/00	S	BLOODY ANGELS	USA FILMS	/2000	N,UK
THE CARRIERS ARE WAITING (Les convoyeurs attendent)	SAMUEL GOLDWIN	11-2-00	B,F	HUMANITY (L'humanité)	WINSTAR (Fox Lorber)	/2000	F
WONDERLAND	USA FILMS	18-2-00	UK				

\* Release dates are subject to change. Data updated at Oct. 99. Elaborated by MEDIA Salles from the following sources: ACNielsen EDI, Film Journal Int'l, Film Finders, Internet Movie Database. MEDIA Salles thanks Fine Line Features, Lions Gate Films, Phaedra Cinema, Miramax and New Yorker Films for their co-operation.

Whilst the data is not exhaustive – to date there are no standardised sources for this market, nor external findings apart from data supplied by operators – it does, however, allow for an initial analysis. It shows a clear prevalence of US productions although there are also some positive signs for Europe, which has managed on several occasions to successfully find a place in the distribution network which some American operators – such as Miramax but not Miramax alone – have set up over the years and where there is space for films linked more closely to the criteria of quality.

At first sight the data is not encouraging: in the States, where almost a billion and a half tickets were sold in 1998, the market share of non-American films hardly reaches 3%. However, there are success stories, such as the affirmation of the English film *Full Monty*, initially presented on six screens only and subsequently reaching 687 theatres within a couple

of months. Another record – even more striking, considering that it is an Italian language film and thus penalised by having subtitles – is *La Vita è Bella*. Benigni's film, which was also released in only six theatres initially, succeeded in reaching as many as 1 130 screens within six months from its first showing. The result: gross box office takings of more than 57 million dollars. Not so much, seen from the perspective of the American blockbusters, used to figures amounting to ten times more than this, but worthy of all respect at home: in terms of local currency, the film has, in fact, taken over 54 million euros, only slightly less than in Europe (almost 60 million euros), where it was enthusiastically acclaimed.

But what, then, do the Americans watch, apart from the films they produce themselves? Which other films reach their cinemas? And how many of these are not part of the privileged anglophone group? The list of European films programmed for

release in the USA from October '99 to October 2000, attempts to give an answer to questions like these. Here, too, a first reading yields results that are not encouraging: films which are not made in English amount to less than half. This is not a high percentage, added to which is the rather slow rate at which the films reach the cinemas. *Par-delà les Nuages*, a Franco-German-Italian co-production, directed by Michelangelo Antonioni and Wim Wenders, was released in October, with a four-year delay compared to its appearance in European cinemas. If this is one of the more extreme cases, a delay of a couple of years from the European release is quite frequent: to quote only a few examples, *Le Bossu*, another European co-production, will come out in February 2000, after a two-year delay, and *The Idiots* by Lars Von Trier, presented at the 1998 Cannes festival, is programmed for release in the year 2000.



## Received and Published

Starting with this issue, the *European Cinema Journal* is enriched by a new column. In it, the editors will publish a selection of short news items from outside sources, which cover themes of interest to the readers of the Newsletter.

### CINEMAGIC

From 2 to 12 December, the tenth "Northern Ireland International Film Festival for Young People" will be held in Belfast; operators in the film industry and educators will be invited to reflect on the importance of the cinema for the education of younger audiences.

For further information, contact:  
Richard Gaston, tel. +44 (0) 1232 311900;  
e-mail info@cinemagic.org.uk

## Subscription to the Newsletter for 2000

If you have received the *European Cinema Journal* by mail, it means that you are on our mailing list and that you will always receive the issues published in the year 2000 free of charge.

If you happened to pick up the *European Cinema Journal* during a cinema event and you wish to be included in our mailing list, please send a message to: newsletter@mediasalles.it, or fax it to: +1 781 9988427

## MEDIA Salles at Atlantic City and Shanghai

Placing European films in the limelight during the most important meetings of exhibitors in Europe and on the major world markets: this is the objective of the "Focus on Europe" events, organised by MEDIA Salles since 1996. This October was marked not only by the seventh "Focus on Europe" on a market as crucial as that of the United States, but also by the presentation of this formula on the Chinese front.

In the United States MEDIA Salles consolidated its presence at ShowEast, the traditional meeting which unites exhibitors and distributors in Atlantic City, centering on the films on release for the winter season.

The program of "Focus on Europe" at ShowEast 1999 saw various different moments: from the projection on the wide screen of three European productions soon to be released in the United States, to the presentation of the MEDIA Salles award to George Mansour for a career dedicated to the programming of European films of quality, and to Fine Line, for their efforts in distributing European works, as well as the presentation of the European Cinema Yearbook



Participants at the meeting organised by MEDIA Salles at the headquarters of the European Union in Washington DC. In front, from right to left: Mario Liggeri (Department of Entertainment, Italy), Carol Bidault de L'Isle (Medi-aFusion), Elisabetta Brunella (MEDIA Salles), Carol Balassa (US Trade). Behind, from right to left: Jens Rykaer (MEDIA Salles), Cary Jones and Doug Freer (Landmark Theatres).

and management of a stand in the exhibition area of ShowEast, which counted over 2 000 visitors this year.

On the MEDIA Salles stand information was distributed and video trailers of over 100 recently produced European titles were presented. There was also the opportunity to navigate the European Cinema On-line Database, where MEDIA Salles now gives space to more than 4 000 European films and over 10 000 companies working in the production, distribution, international sales and exhibition of European titles.

For the first time, the "Focus on Europe" program at ShowEast 1999 was completed by a presentation of MEDIA Salles and its initiatives concerning information and promotion on behalf of exhibiting theatres and European films. The meeting, which was held at the headquarters of the European Union in Washington DC, gathered representatives of the US film industry,

and of those sectors most sensitive to European production, together with members of public bodies operating in the audiovisual sector. On this occasion MEDIA Salles illustrated the main content of the research, to be carried out over the next few months, on the distribution of European films in the US. The objective will be to provide institutions of each European country and in the EU as a whole, with the elements for acquiring knowledge and finding their bearings with a view to circulating European films in the New Continent.

With the prospective of sounding out the opportunities offered by the Chinese market, MEDIA Salles took part in Film & TV Market, held at the 1999 Shanghai Film Festival, the only competitive festival for foreign films throughout Chinese territory. Thanks to an intense round of meetings with representatives of the organisations dealing with the import of Western-produced audiovisual works, MEDIA Salles laid the bases for setting up a showcase of the most recent European works at the next Shanghai markets.



The MEDIA Salles stand at the Film & TV Market, held at the 1999 Shanghai Film Festival.



Romano Fattorossi, President of MEDIA Salles, with members of the Italian delegation at Shanghai. From left to right: Paolo Virzi, Romano Fattorossi, Fulvio Wetzl, Omero Antonutti.

## European films on the wide screen at the seventh "Focus on Europe" event - ShowEast '99

*Todo Sobre Mi Madre* by Pedro Almodóvar

*The Last September* by Deborah Warner

*The Closer You Get* by Ailee Ritchie

These films will soon be released on the US market by, respectively, Trimark Pictures, Sony Pictures Classics and Fox Searchlight Pictures.

## European Cinema Journal no. 3 presented at the Venice Festival 4 September 1999, Club Piper - Ciak



From right to left: Elisabetta Brunella (MEDIA Salles), Lene Løken (KKL - Norway) and Beat Glur (Schweizerische Depeschagentur - Switzerland).



From right to left: Romano Fattorossi (MEDIA Salles), Luciana Castellina (Italia Cinema) and Mario Liggeri (Department of Entertainment - Italy).