



HYDERABAD FILM CLUB NEWS LETTER

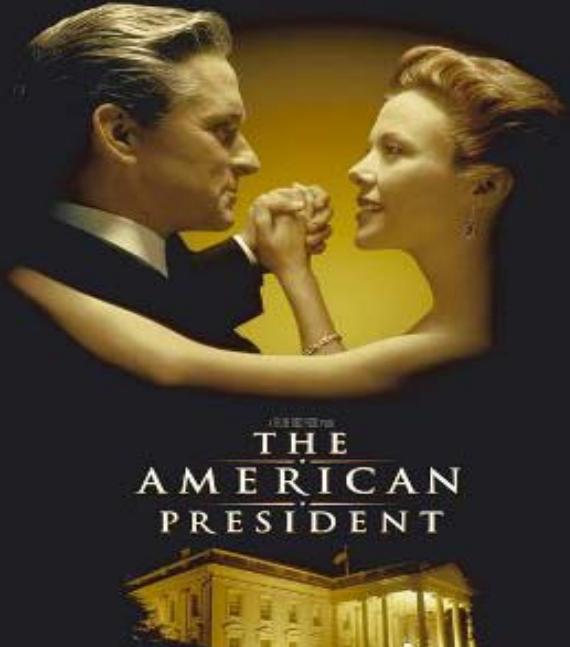
MAY 2011

Editor : Bh.S.S. Prakash Reddy

Vol.XXV

Issue : 3

Rs. 2



PROGRAMME

10-05-2011, Tuesday, 6.30 p.m.

YOU AND I

in collaboration with
Alliance Francaise of Hyderabad
at Sri Sarathi Studios Preview Theatre, Ameerpet

20-05-2011, Friday, 6.30 p.m.

THE AMERICAN PRESIDENT

in collaboration with
US CONSULATE GENERAL HYDERBAD
at Prasad Labs Preview Theatre, Banjara Hills

24-05-2011, Tuesday, 6.30 p.m.

ME AND MY SISTER

in collaboration with
Alliance Francaise of Hyderabad
at Sri Sarathi Studios Preview Theatre, Ameerpet

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103, Padmavathi Mansion,
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FILM SOCIETY MOVEMENT

Film Societies made their appearance in 1925 for the first time in Europe with the primary objective of screening films which did not find an outlet in the regular commercial theatres. In India this activity had its first roots in the 1940s.

The Federation of Film Societies of India, an organization at the national level to support and represent the film societies in India is completed 51 years. In the early years of formation in 1950s and 60s we never had access to foreign films other than Hollywood films which occupied all the available slots in the commercial theatres meant for foreign films on a regular basis.

The Film Society organizers had to face hurdles one after the other at every step to conduct their activities. Pleading with films enthusiasts, who were totally ignorant of this activity to become members, procuring films from various sources, organizing screenings, fulfilling all the statutory requirements like censorship exemption, entertainment tax exemption etc., all the impediments made the life miserable for organizers. In spite of all this, many of the pioneers held on to their fort to establish this movement in this country.

FILM SCREENINGS

The main activity of a Film Society is to procure and screen good films, films of interest and of their choice to the members. This is being done assiduously even today by many of the Film Societies in India. The first major breakthrough in importing films for the film society circulation was made in 1964, when Federation of Film Societies of India got a package of films loaned by Colombo Film Society. Addressing the members during the inauguration of the festival in February 1964 in Bombay, the then FFSI President Satyajit Ray said:

“ For me The Passion of Joan of Arc represents the summit of the silent cinema if you leave out the comedies of Chaplin and Buster Keaton. It is the one film in the present series that has not dated one bit in its psychological exploration and the means employed for the purpose and it is as modern as Antonioni. It contains the best single performance ever recorded in film-a performance

that has nothing of the theatre in it. In the precision and expressive range of its photography, in the depths of its emotional intensity and the simplicity and exactitude of the means employed, it remains the greatest single reason for the cinema to be regarded as Art and for the silent cinema to be considered as a valid and self sufficient form of expression.”

FILM CRITICISM

Film Societies have played a crucial role in improving the quality of Film Criticism in India. Many of the noted film journalists have participated in the film society screenings, Film Appreciation Courses, Discussions and Seminars and they are richly benefitted which has brought a qualitative change in the style of Film Criticism.

THE CRISIS PERIOD

The Film Society movement in India had its golden era during 1970s. Under the guidance from the pioneers, a large number of film enthusiasts took active interest in starting film societies in all parts of the country. It was the work of passionate people who worked relentlessly and made sacrifices to establish film societies and run them by procuring films from various sources. It was a daunting task to over come the numerous obstacles that one had to face in running a film society. But all of them did it unselfishly and on honorary basis, because they loved cinema dear to their hearts, and they were successful in bring great classics of the world cinema to their members.

It was during the period from 1984 to the mid 90's that the movement faced a severe crisis. This was because of the advent of Colour TV and the Video. There was a big slump in the number of film societies, consequently the activities also badly suffered and the entire movement faced the threat of virtual extinction. However, within a decade the situation started changing favorably. Arrival of the DVD technology, coupled with readily available films in the DVD format from many sources, which are different from the established outlets like the foreign embassies, have given new hopes for a better future for this activity.

Hyfic

LACK OF RECOGNITION FOR MOTIVATION

Film Society activists who take up assignments as office bearers in running film societies discharge their responsibilities purely on honorary basis. They are not professionals. They do it because they love cinema. They spare their valuable time in the midst of pressing engagements in their professional work. Particularly a Secretary of a film society undergoes severe stress to organize film screenings and associated activities. Many a times they get abuses from the members for any lapses. But, strangely enough, there is no recognition of any kind even if one performs successfully for a long stint of his career in this activity. There are art academies like Sangeet Natak Academy, Sahitya Academy, Lalitha Kala Academy and my other NGOs who recognize merit and give awards in their respective fields. But there is no such recognition in this field. This is one of the reasons, the movement is not able to attract younger generation to its cluster in India.

INTERNATIONAL FILM FESTIVALS

Film Societies and Film Society activists are playing a major role in most of the International Film Festivals that are being held in India.

Organizing International Film Festivals is a professional job. Unlike Film Society Festivals, the event needs backing huge finance and experienced event managers. Many Film Society activists who are associated with Film Societies are able to provide expertise for organizing such events. International Film Festivals now being held annually at Kolkata (International For New Cinema), Trivadrum (TIFF), Chennai, Bengalore, Mumber (3rd Eye), Pune and Hyderabad are promoted by leading Film Societies of these cities.

Today, films are made in thousands around the world every year, but we can see only a few of the good ones from among them, how to select them, who will tell us about them, how to appreciate them and who will procure them and show it to us? - The answer is – Yes, it is only the film societies who can do these things – it means, their relevance continues to be essential and important.

- H.N. NARAHARI RAO

(Excerpts from his book THE FILM SOCIETIES MOVEMENT IN INDIA)

ATTENTION PLEASE !!

Members are requested to send their email ID to hydfilmclub@yahoo.co.in with their full name and Membership Number

HYDERABAD FILM CLUB

103, Padmavathi Mansion, Gayathri Nagar, S.R. Nagar (P.O.), Hyderabad - 500 038. Cell : 09391020243

RENEWAL & ENROLMENT NOTICE - 2011

	SINGLE	COUPLE
Renewal Fee	Rs. 600	Rs. 700
Fresh Enrolment (Inclusive of Admission Fee)	Rs. 750	Rs. 850
LIFE MEMBERSHIP	Rs. 4,000	

RENEWAL OF MEMBERSHIP IS DONE SUBJECT TO THE FOLLOWING CONDITIONS :

1. Old Identity Card should be surrendered along with Photograph. (If Photograph is in mutilated condition, a fresh Photograph should be given).
2. Renewal form should be filled up if there is any change in address.
3. Members desirous of renewing their membership by post must do so by remitting the prescribed amount by Crossed DEMAND DRAFT drawn in favour of HYDERABAD FILM CLUB to the above address along with the present membership card indicating change of address if any.
4. Existing single members desirous of taking couple membership in 2011 should give fresh application along with 2 passport size JOINT PHOTOGRAPHS. An admission fee of Rs. 100/- will be collected for the spouse of the member.
5. Fresh enrolment will be done on production of 2 passport size photographs (single / joint) along with application and prescribed fee.

NO HALF - YEARLY MEMBERSHIP FOR FIRST HALF (JANUARY TO JUNE)
RENEWAL & ENROLMENT IS DONE ONLY ON SCREENING DAYS AT THE VENUE

MAY 2011

Hyfic

YOU AND I

(Toi et moi)

(France/2005/Color/90 mins.)

Director : Julie Lopes-Curval

Cast : Marion Cotillard, Julie Depardieu and Jonathan Zaccâï

In Paris, Ariane and Lena are sisters. Ariane writes photo novellas for the magazine "Toi et Moi." She's emotional and her long-time boyfriend, Farid, has her in a state because he won't propose, won't ask her to live with him, and often is unavailable. Lena is a cellist, quiet and circumspect in life and in her playing. She lives without passion with her boyfriend François; they're talking about having a baby. Suddenly the women have options: a cheerful and outgoing Spanish construction worker pays attention to Ariane, and Lena finds herself attracted to Mark, a passionate soloist leaving soon to play in Asia. What will the women - and men - do? Is life like a photo novella?



Festivals Participated

French Film Festival in Japan - 2006

Hong Kong French Cinepanorama - 2007

Kiev Molodist International Film Festival - 2006

Lisbon - French Film Festival - 2008

Mexico City - Franco-Mexican Film Festival - 2006

New York New Directors New Films Festival - 2006

Prague - French Film Festival - 2007

Seattle International Film Festival - 2006 :

Tel Aviv French Film Festival - 2006 :

Vienna (Viennale) - International Film Festival - 2006

ME AND MY SISTER

(Les soeurs fâchées)

(France/2004/Color/93 mins.)

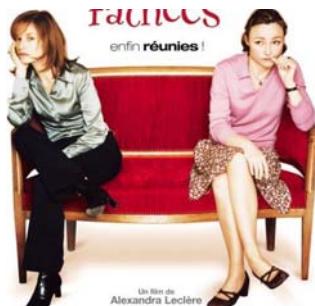
Director : Alexandra Leclère

Cast : Isabelle Huppert, Catherine Frot and François Berléand

Pragmatic and sensible elder sister Martine (Isabelle Huppert) has consciously worked to shed her provinciality and cultivate an air of sophistication in Paris while the fanciful and quirky Louise (Catherine Frot) remained in Province to lead a humble life as a beautician and aspiring writer. When Louise comes

to stay in Paris, however, it is clear Martine's seemingly comfortable, lush life is also far from ideal.

Trapped in a passionless marriage and bound by social restraints, Martine has



become increasingly exacting and hardened to the people around her, and invariably, Louise's unpolished manners, idiosyncrasies, and interminably bubbly personality quickly begin to fray her carefully cultivated social decorum. Alexandra Leclère's film is a charming and effervescent comedy on manners, sibling rivalry, and the unbreakable bonds of family.

THE AMERICAN PRESIDENT

(USA/1995/Color/114 mins.)

Genre: Comedy | Drama | Romance

Director : Rob Reiner

Andrew Shepherd is approaching the end of his first term as President of the United States. He's a widower with a young daughter and has proved to be popular with the public. His election seems assured. That is until he meets Sydney Ellen Wade, a paid political activist working for an environmental lobby group. He's immediately smitten with her and after several amusing attempts, they finally manage to go on a date (which happens to be a State dinner for the visiting President of France). His relationship with Wade opens the door for his prime political opponent, Senator Bob Rumson, to launch an attack on the President's character, something he could not do in the previous election as Shepherd's wife had only recently died.



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