

Latin American Cine Club Magazines

Nodes in Mid-century Networks of Film Culture

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The inaugural issue of *Gente de Cine* (1951–57), published by the Buenos Aires film society of the same name, opened with a concise statement of purpose: “It was an urgent necessity for the Gente de Cine Club to have an organ of information and film criticism of a permanent nature that would be, at the same time, a means of bringing its members closer together.”¹ This brief declaration encapsulates the shared ambitions of a wave of cine club magazines that appeared in Latin America from the late 1940s through the late 1960s. This moment was marked by art cinema’s emergence as a concept and phenomenon and by the expansion of the region’s urban middle classes, which fostered the growth of leisure practices that offered cultural prestige to the upwardly mobile. These publications sought to transcend the novelty-driven coverage of newspapers and fan magazines while serving as a point of contact between like-minded cinephiles at home and abroad. Offering an overview of Latin American cine club magazines, I focus on titles from the Río de la Plata region (Argentina and Uruguay), most available online from the Archivo Histórico de Revistas Argentinas (<https://ahira.com.ar/>) or Anáforas (<https://anaforas.fic.edu.uy>), a digital repository hosted by Uruguay’s Universidad de la República.

As the film society movement expanded in post–World War II Latin America, cine clubs moved into publishing in order to extend the reach of their activities. Their periodicals developed a discourse on cinema that aspired to greater complexity, depth, and theoretical rigor than existing press coverage.² For instance, *Cine Club* (1948–52), published by the Cine Club del Uruguay, declared that it “seeks to fill an inexplicable gap created by the almost total absence in South America of any other publication dedicated to the study and research of cinematic questions.”³

Magazines complemented the screening and discussion of films that cine club leaders deemed aesthetically and historically significant, furthering efforts to foster a sophisticated and discerning film culture and ultimately improve the “quality” of film production, bringing cinema closer to its desired status as a legitimate art.

As signaled by *Gente de Cine*’s emphasis on its “permanent nature,” film society magazines sought to offer lasting critical reflections and to give a more enduring character to the information contained in their screenings’ ephemeral programs, even as they grappled with the difficulties of sustaining niche periodicals without the backing of major publishing houses. If programs prepped audiences to evaluate films in relation to a director’s trajectory, a national cinema, or an artistic movement, magazines could add to this context with longer pieces or even supplant the program altogether.⁴ Detailed filmographies compiled by film societies’ leadership—a valuable resource for Spanish-speaking cinephiles of the period given the relative scarcity of specialized books—also appeared in both programs and magazines.

Despite their ambitions to serve as durable reference works, film society magazines struggled to maintain their continuity, to the extent that *Film*, a publication of Montevideo’s Cine Universitario, listed “not to be an ephemeral magazine” as the first goal in its statement of purpose that appeared in the first issue.⁵ Given that cine clubs were noncommercial in character—a stipulation of the national and international federations that regulated their activities, intended to allay commercial exhibitors’ fears of competition⁶—their magazines usually lacked a strong financial foundation, although nearly all included advertisements to generate income beyond subscriptions and single-issue sales. Due to their specialized nature, their audience was inherently limited; yet, nevertheless, they circulated beyond the clubs’ immediate membership. Film society magazines were sold in bookstores, in some cases on newsstands, and through the efforts of cinephiles who served as international distribution agents.⁷ Furthermore, their contents were repurposed in other Latin American cine clubs’ magazines and outside the region.⁸

As their circulation and reuse suggests, cine club publications fostered connections with a geographically dispersed network of film enthusiasts, even as they strengthened bonds among each organization’s ranks with columns that allowed members to engage in dialogue via letters and film reviews. In addition to including columns on domestic and international cine club activities, magazines recruited foreign correspondents to report on local film scenes and international festivals. Cine club magazines also commonly published translated texts that had first appeared in French, Italian, British, and US publications. To expand members’ access to international film criticism, the Buenos Aires magazine *Tiempo de Cine* (1960–68),⁹ published by Cine Club Núcleo, even offered to broker subscriptions to *Cinema Nuovo* (Italy), *Cinéma 61* (France), and *Film Culture* (United States).¹⁰ Cine club magazines also inventoried resources for film study through their commentary on specialized books and periodicals, which complemented

film societies' efforts to create libraries for member consultation. Through engagement with their international counterparts, film society publications positioned themselves as cultural mediators, seeking to enrich the local level of discourse on cinema with insights from abroad.

LATIN AMERICAN CINE CLUB MAGAZINES: A PANORAMA

While cine clubs are typically understood as defined by their exhibition activities, the publication of specialized periodicals actually preceded the clubs' first screenings in a number of key cases. Indeed, the term *cine club* first gained public currency with the launch of French filmmaker and critic Louis Delluc's magazine *Le Journal du Ciné-club* in January 1920, six months before he organized the famous screening that marked the cine club's emergence as a social activity.¹¹ Suggesting how periodicals might effectively intervene in the public sphere when projecting films proved difficult, the Chaplin Club in Rio de Janeiro, one of Latin America's earliest film societies, initiated its activities with the publication of *O Fan* (1928–30). Beginning in August 1928, the magazine printed lectures delivered by club members—including vigorous defenses of silent cinema in the face of the transition to sound—alongside reviews of recent releases and other reflections.¹² *O Fan* quickly attracted attention from the local press, including the newspapers *O Globo* and *O Paiz*.¹³ Yet, due to logistical challenges, the Chaplin Club would not show its first film until a January 1930 screening of *Die Büchse der Pandora* (*Pandora's Box*, Georg Wilhelm Pabst, 1929).¹⁴

Similarly, the creation of *Cine Club*, Latin America's earliest postwar film society magazine, was the first official act of the Cine Club del Uruguay in February 1948.¹⁵ (Its debut session, featuring a reconstructed version of Abel Gance's *Napoléon* [1927], followed the next month.) Sharing its title with the magazine of the Fédération française des ciné-clubs (1947–54) and two periodicals published by film societies in Mexico City (1955–56) and Barranquilla, Colombia (1957–58), the Uruguayan *Cine Club* occupied one extreme of the broad range of production values among its counterparts. Duplicated by a club officer on a mimeograph machine, the first issue featured professionally printed photographs painstakingly glued into a hundred copies.¹⁶ Since this approach proved impractical as the organization's membership expanded, the editors outsourced the printing to professionals, only to return to self-publication two years later after acquiring an offset machine.¹⁷ The printing of the magazine's later iteration, *Cuadernos de Cine Club* (1961–67), was also done in house, making the Cine Club del Uruguay's publications the most literal manifestation of film enthusiasts' desires for an independent cinematic press.¹⁸

While the do-it-yourself methods of the Cine Club del Uruguay were unusual, its publications' limited scope and lack of visual polish were not. The Colombian



FIGURE 7.1. Color blocking in cine club magazines of the 1950s and 1960s: *Film*, *Séptimo Arte*, and *Tiempo de Cine*.

Cine Club resembled a film program with its compact measurements, although it included magazine-like features such as “Breviario del Séptimo Arte,” a digest of film-related news. While most film society periodicals of the 1950s and ’60s were closer to fan magazines in size—including the Uruguayan *Cine Club*, *Film*, and *Séptimo Arte* (1954–56), the short-lived magazine of Santiago de Chile’s Cine Club Universitario—they were also characterized by brevity and graphic simplicity. All used simple layouts, typically with one or two columns, and were printed in black and white. Cover designs that combined photographs with bold blocks of a single color predominated in this period and remained prevalent through the 1960s (see figure 7.1). *Gente de Cine*, the most enduring cine club magazine of the 1950s, distinguished itself from its counterparts with its tabloid-size dimensions and newspaper-like layout.

There was also considerable overlap in film society periodicals’ regular sections, a reflection of shared goals and close contact between organizations.¹⁹ As noted above, these magazines extended the functions of the program with articles on directors and individual works; interviews with and writings by filmmakers; filmographies; and announcements of clubs’ upcoming schedules. However, material with direct links to programming tended to diminish over time as publications took on a life of their own; for instance, *Gente de Cine* stopped including information on the club’s future screenings in late 1952. Stand-alone articles on an eclectic range of topics—major developments of the 1950s and ’60s like 3-D and widescreen, Italian neorealism, and new waves, along with broader issues like censorship and the relationship between film and other arts—were accompanied by explicitly topical columns. These included brief roundups of international happenings in the film world and more substantive updates on the national industry, in the case of Argentina, and on amateur filmmaking activities in Chile and Uruguay. Overall, cine club periodicals strove to stay abreast of recent developments—a challenge

given the irregular intervals at which they often appeared—while offering a retrospective look at film history and theory. The Uruguayan *Cine Club* included an “Archivo” section that showcased works of early cinema, mimicking a similar feature of the Italian magazine *Bianco e Nero* (1937–present), while *Tiempo de Cine* published a column entitled “Tiempo de Biógrafo” (In the Time of the Biograph), which compiled commentary on cinema from newspapers of the 1920s.

During the 1960s, this balance of historical and contemporary topics shifted decisively towards the new as France’s *nouvelle vague* and other young cinemas took critics and cinephiles by storm. As film culture became increasingly imbued with the leftist politics that energized the New Latin American Cinema movements of the 1960s, cine club magazines abandoned their precursors’ treatment of aesthetics as an autonomous sphere disconnected from social issues. These 1960s publications also broke with the more conventional layouts of their precursors, utilizing splashy fonts, collage, multiple bright ink colors, and superimpositions of image and text (see figure 7.2). Key titles of the period include *Cuadernos de Cine Club* and *Nuevo Film* (1967–69), respectively reboots of *Cine Club* and *Film*. These two titles had been casualties of their editors’ success; as contributors were recruited to work as film critics at major periodicals, they had less and less time to devote to cine club publications.²⁰ Magazines of the 1950s that survived into the next decade, such as *Revista de Cinema* (1954–64), based in Belo Horizonte, Brazil, were a rarity.²¹ Entirely new titles include *Tiempo de Cine*, the Brazilian *Cineclub* (1960–67), and the Chilean *Cine Foro* (1964–66). The Peruvian magazine *Hablemos de Cine* (1965–85) also debuted in this period. While not officially a film society publication, its editors served as programmers for the Cine-Club de la Universidad Católica in Lima and the club kept the periodical financially solvent.²²

Cine club magazines of the 1960s intensified their precursors’ ambitions to make weighty contributions to film criticism. *Cuadernos de Cine Club* offered lengthy and highly polemical discussions of new waves and cinema’s relationship to politics that irritated some local critics.²³ Originally conceived as a venue for monograph-length texts by club members, the magazine’s issues regularly exceeded a hundred pages. With its strident tone and intellectualized approach—its title’s similarity to *Cahiers du cinéma* was likely no coincidence²⁴—*Cuadernos de Cine Club* reached a maximum circulation of fifteen hundred in 1963.²⁵ The print run of *Tiempo de Cine*, likely the most popular cine club magazine of the period, topped out at five thousand.²⁶

The relatively small size of cine club periodicals’ audience enabled, at least in theory, a sense of proximity between readers. At the same time, these publications sought to bring geographically distant cinephiles closer together through their circulation abroad and dispatches sent from overseas. The remainder of this essay maps how two groups of contributors beyond magazines’ staff—readers/club members and foreign critics—participated in their efforts to foster film culture locally and internationally.

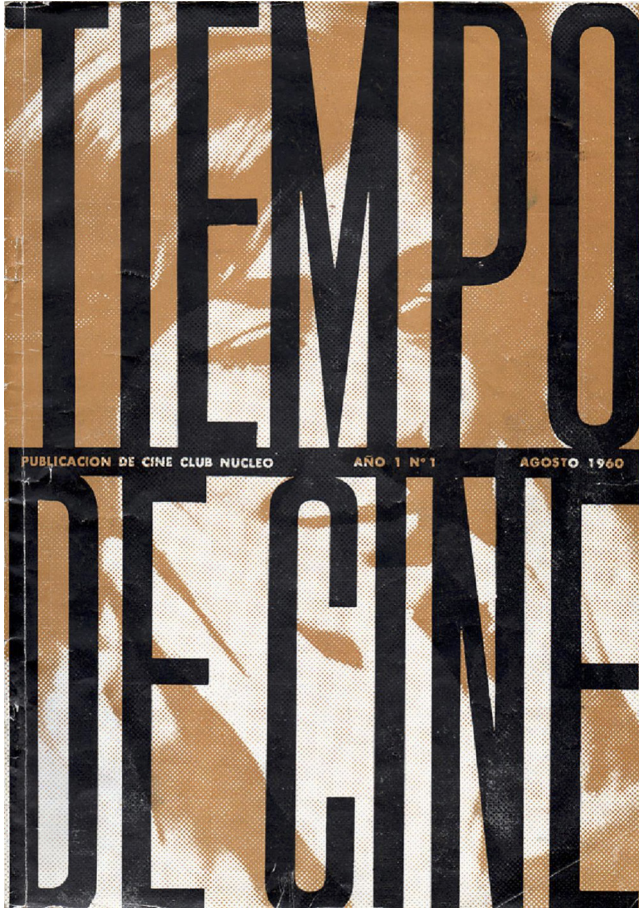


FIGURE 7.2. The 1960s brought bold graphic choices to cine club magazines, such as the cover of the inaugural August 1960 issue of *Tiempo de Cine*.

THE ACTIVE VIEWER/READER

The relationship between cine club publications and their readership was shaped by a paradox inherent to these organizations' mission in the late 1940s and '50s: to institute a rather elitist form of cinematic enjoyment on a mass scale. To achieve this goal, film enthusiasts solicited the active engagement of viewers, who had to be trained out of their presumably passive consumption of film's seductive pleasures. In the polarized Cold War moment, film reformers—often aligned with supranational organizations like the United Nations Educational, Scientific and Cultural Organization and the Office catholique international du cinéma—championed

active spectatorship as a means of managing cinema's potent psychological, moral, and political effects.²⁷ If one could promote a critical mindset in spectators through post-screening discussions—a staple of cine clubs' practice, particularly in France, that was widely adopted as an ideal by their Latin American counterparts²⁸—film society magazines extended these debates in their pages. Yet the organizations' structure inevitably imposed limits on the agency of rank-and-file members. A small leadership typically determined programming, and often complained of members' lack of receptivity to older or more challenging films.²⁹ For their part, cine club magazines explicitly opened up space for member/reader opinions, but often curtailed them in practice.

Like the post-screening discussion, reader contributions to film society magazines had French roots. When the Uruguayan *Cine Club* launched the section "Tribuna del Cine Club" (Cine Club Forum) in June 1950, its editors noted a precedent in the *Fédération française des ciné-clubs'* magazine of the same name. The section proved to be short lived, lasting only two issues before *Cine Club* went on hiatus during 1951. *Gente de Cine* featured a more lasting section with an almost identical title: "Tribuna de los socios," or "Members' Forum." After appearing in the club's programs, the column was transplanted to *Gente de Cine* in April 1951. Initially, it provided space for members to weigh in on past club screenings, but its scope quickly expanded. In September 1952, the magazine placed clear limits on reader contributions, claiming a need to maintain strong editorial control: "It has been decided we will not accept film reviews in this section, except when these—of an obviously polemical nature—render the inclusion of opinions other than those of the editorial board a matter of public interest. In this regard, we want to clarify that by no means are we restricting freedom of expression, but rather that we reserve for ourselves the review of new releases, a fundamental section for a film magazine."³⁰ If reader contributions had originally expanded on the post-screening discussion, they now encroached on territory that *Gente de Cine's* editors were unwilling to cede. Some worked professionally as film critics, notably editor-in-chief Andrés José Rolando Fustiñana (Roland), and their livelihood depended on their role as arbiters of opinion. The often unfulfilled promise of reader participation persisted in film society magazines into the 1960s: *Tiempo de Cine* promised to devote space to reader letters in November 1960 and in February 1961, but only began to publish correspondence in 1963.³¹

While sections devoted to reader contributions failed to fulfill the promise of spirited debate between equals, they nonetheless led to memorable exchanges. One such dialogue, which unfolded in *Gente de Cine*, pitted a defense of "art for art's sake" against the imperative that films incorporate moral or social "messages." In a brief text published in October 1951, director Leopoldo Torre Nilsson rejects this latter idea, writing, "A film that proposes a message displeases like a sonnet whose last verse recommends a brand of cigarettes."³² A lengthy response by writer Leo Sala, who introduces himself as a bookseller and frames his text as

a tongue-in-check sales pitch, appeared in the following issue. Sala—who would become known for his film columns published in mass-circulation magazines starting in the late 1950s—recommends that Torre Nilsson acquire the complete works of Dostoevsky to familiarize himself with the Russian author's conviction that literature should serve the highest aims, namely religious salvation.³³ Noting that he was left cold by Torre Nilsson's short *El muro* (*The Wall*, 1947), which he describes as "perfect art and one of the purest things there has been in the history of cinema," Sala ironically states, "But I am just a bookseller, easily influenced by the renown of those celebrities who speak [here he quotes Torre Nilsson] 'with growing and terrifying naturalness' of messages in art."

Sala signals his inferior position in relation to Torre Nilsson within a hierarchy of cultural workers while nevertheless asserting his right to criticize the filmmaker's claims. In the letter's opening, Sala notes that in his profession "one in some way helps to 'distribute' culture" before going on to borrow the authority of a celebrated author to justify his subjective impressions. While Torre Nilsson was still early in his career in 1951—he had a single feature film credit, *El crimen de Oribe* (*The Crime of Oribe*, 1950), which he codirected with his father, Leopoldo Torres Ríos—Sala's text nevertheless feels daring given the divide separating filmmaker and spectator. In March 1952, Torre Nilsson renewed the polemic, suggesting his own reading list to Sala (namely, a critic who affirmed that Dostoevsky's merits were entirely separate from the moral lessons he sought to convey) and "congratulat[ing] him [Sala] for his resolution to keep selling books, for it seems it would be quite terrible if he resolved to write them."³⁴ Attacking Sala's erudition, Torre Nilsson reserves the role of cultural producer for himself.

As this example suggests, sections like the "Tribuna de los socios" opened space for member/reader reflections on film while simultaneously reinforcing the cultural authority of cine club organizers and filmmakers. Nevertheless, film society magazines proved somewhat insecure about their own critical clout given their generally dim view of the state of local discourse on cinema. As a result, cine club periodicals endeavored to connect their readers with a vibrant film culture always imagined as elsewhere.

COSMOPOLITAN HORIZONS

When the Uruguayan *Cine Club* resumed publication in June 1952 after a gap of more than a year, it announced a new program of activity with an international scope. Reflecting local intellectuals' perception that they inhabited the periphery of film culture, the editors affirmed: "The relative isolation in which our critics must work, distanced from the major centers of international opinion, and without possibilities of direct discussion, will motivate the inclusion in future issues of commissioned contributions from abroad, in order to facilitate the exchange and very necessary confrontation of ideas."³⁵ *Cine Club* ceased publication a year

and a half later without bringing this goal to fruition beyond a few scattered articles.³⁶ Yet texts by foreign correspondents and works translated from European and US publications often dominated the pages of Latin American cine club magazines.

During the 1950s, articles from foreign magazines most often worked to contextualize cine club programming through interviews with directors, excerpts from their books and essays, and critics' reflections on individual films and filmmakers. Translation also played a key role in magazines' efforts to elevate discourse on cinema from subjective evaluation to theoretical reflection. Writings by Rudolf Arnheim and Vsevolod Pudovkin, now considered part of the canon of classical film theory, appeared alongside seminal texts for 1950s movements. Cesare Zavattini's "Alcune idee sul cinema" (Some Ideas on the Cinema), which articulated the ideals of Italian neorealism, was serialized in *Gente de Cine* in 1953; Alexandre Astruc's 1948 essay "The Birth of an Avant-Garde: *La caméra-stylo*," a precursor of the French *politique des auteurs*, was published in *Cuadernos de Cine* at the height of the *nouvelle vague* in the early 1960s.³⁷ Beginning in the 1960s, excerpts from film scripts, including Alain Resnais's *Hiroshima mon amour* (1959), Federico Fellini's *La dolce vita* (1960), and Jean-Luc Godard's *Vivre sa vie* (1961), began to appear as well, offering readers a glimpse into the production process.³⁸ Foreign periodicals and books also made their presence felt in bibliographic sections and citations in quasi-academic essays. Although cine club magazines borrowed from each other and from local publications, like the Uruguayan weekly *Marcha*, the bulk of their sources were European: *Sight and Sound* (1932–present) and *Sequence* (1947–52) from the UK; *Bianco e Nero* and *Cinema Nuovo* (1952–96) from Italy; and *Cine Club* (1947–66; the magazine was renamed in 1954 with a title that incorporated the current year, e.g., *Cinéma 61*), *L'Écran français* (1948–52), *Cahiers du cinéma* (1951–present), *Cinémonde* (1928–66), and *Revue du cinéma* (1928–48) from France. US publications such as *Films in Review* (1950–96) and Jonas and Adolfas Mekas's magazine *Film Culture* (1955–96) figure as sources more infrequently.

Beyond these links to international film culture mediated by print publications, Latin American cine club magazines drew heavily on the work of foreign correspondents. Periodicals took advantage of preplanned trips by editors that reflected the cosmopolitan yearnings and geographic mobility of film societies' largely upper-middle-class leadership. For instance, in 1952, *Film* announced that editors Giselda Zani and Julio Ponce de León would respectively send reports from the Venice film festival and the United States.³⁹ In other cases, editors relied on contacts abroad. Argentine and Uruguayan publications most often listed foreign correspondents across the Río de la Plata and across Brazil, with representatives from Bolivia, Chile, and Paraguay mentioned more rarely. Magazines' connections with Europe were especially robust, with the largest number of correspondents hailing from Southern European countries (Italy, Spain, Portugal, France). West Germany,

the USSR, and Poland were represented less frequently. *Tiempo de Cine* had a particularly prominent lineup of foreign correspondents, including Italian Marxist critic Guido Aristarco; George N. Fenin, an editor of *Film Culture* with close links to the New American Cinema Group; and Jerzy Toeplitz, founder of Poland's Łódź Film School and longtime president of the *Fédération internationale des archives du film*.⁴⁰

This cosmopolitanism became a target of criticism by the early 1960s as left-leaning intellectuals championed the quest for an "authentic" national culture in response to what was increasingly viewed as cultural colonization by the United States and Europe. Writing in *Cuadernos de Cine Club* in April 1963, Manuel Martínez Carril commented skeptically on *Tiempo de Cine*'s reliance on foreign contributors, who had penned almost 40 percent of the articles in the magazine's first twelve issues. The critic observed, "Each of these correspondents has a point of view shaped by a different milieu (New York, Paris, Italy, Montevideo) but does not represent an Argentine perspective. We want to know what they really think in Buenos Aires about various aspects of cinema."⁴¹ Three years later, Martínez Carril acknowledged *Cuadernos de Cine Club*'s own role in this dynamic. In a retrospective look at Uruguayan film criticism, he reflected that "we were indiscriminately following *Cahiers*, *Sight and Sound* or any other foreign magazine."⁴² More broadly, he noted a disconnect between film criticism and pressing social issues that enabled intellectuals to turn their back on the nation: "All the cinema that is seen and written about in Montevideo is foreign. Thus, for a generation of critics, writing about cinema is an understandable vocation because it avoids any reference to our own reality and because it works in favor of the culture of consumers that to some extent characterizes us. Watching and writing about foreign cinema allowed a generation to evade its responsibilities."⁴³ Viewed from the vantage point of the late 1960s, the efforts of film society magazines to open up international horizons to their readers read as a means of sidestepping social commitments, suggesting the intense politicization of Latin American film culture during the decade.

CONCLUSION

Working locally to expand its members' critical faculties (albeit within strict limits) while facilitating international connections, Latin American cine club periodicals embodied the contradictions of the organizations that created them. Through the early 1960s, cine clubs cultivated national film culture largely through exposure to European and US films and criticism, rather than through attention to domestic or regional film production, an approach reflected in the translations and reports from foreign correspondents that appeared in their magazines' pages. In a similarly counterintuitive way, these periodicals actively solicited reader opinions while jealously defending professional critics' and filmmakers' role as cultural arbiters. Cine club magazines thus registered the simultaneously elitist

and democratizing impulses that pervaded the postwar film society movement in Latin America.

NOTES

1. "A los lectores," *Gente de Cine*, March 1951, 1. For a detailed look at this periodical, see Ana Broitman, "La cinefilia en la Argentina: cineclubes, crítica y revistas de cine en las décadas de 1950 y 1960" (PhD thesis, Universidad de Buenos Aires, 2020), 215–72. Broitman notes that prior to the launch of its magazine, the *Gente de Cine* club published a brief bulletin starting in 1945.

2. On the perceived flaws of local film criticism, see R.O., "Omisiones de la prensa nacional: la crítica cinematográfica," *Cine Club*, September 1949, 8; Ad-Hoc [pseud.], "Sin mala intención," *Gente de Cine*, May 1953, 3; and Homero Alsina Thevenet, "La cultura cinematográfica en el Uruguay: situación hasta la fecha," *Film*, November–December 1953, 28–32.

3. "Editorial," *Cine Club* (Montevideo, Uruguay), May 1949, 1.

4. Cine Universitario temporarily replaced its hand programs with *Film* in 1952. "La cultura cinematográfica (Uruguay 1952)," *Film*, December 1952, 32.

5. "Principio," *Film*, March 1952, 1.

6. Typically, film societies' noncommercial character was guaranteed by making screenings open only to members. These and similar conditions were enforced by the Fédération internationale des ciné-clubs and the Fédération internationale des archives du film, whose members provided cine clubs with many of their vintage prints.

7. For example, a list of bookstores that carried *Gente de Cine* appeared in the magazine. *Gente de Cine*, July 1953, 14. *Tiempo de Cine* was available at both bookstores and newsstands according to "Libros y revistas," *Cuadernos de Cine Club*, April 1963, 92.

8. For instance, in March 1951 *Gente de Cine* reproduced program notes on *Antoine et Antoinette* (Jacques Becker, 1947) that had appeared in a 1950 issue of *Cine Club*. A dossier on Alberto Cavalcanti that was published in *Film* in September 1953 was reprinted in English translation in *The Quarterly of Film Radio and Television*. See Emir Rodríguez Monegal, "Alberto Cavalcanti," *The Quarterly of Film Radio and Television* 9, no. 4 (Summer 1955): 341–58.

9. *Tiempo de Cine* is the most extensively studied of Latin American cine club magazines. See Daniela Kozak, *La mirada cinéfila: la modernización de la crítica en la revista Tiempo de Cine* (Mar del Plata, Argentina: 28 Festival Internacional de Cine de Mar del Plata, 2013); and Ana Broitman, "Aprender mirando: Los cineclubes y sus revistas como espacios de enseñanza-aprendizaje del cine en las décadas de los cincuenta y sesenta," *Toma Uno* 3 (2014): 233–45.

10. *Tiempo de Cine*, April–June 1961, 48.

11. Christophe Gauthier, *La passion du cinéma: cinéphiles, ciné-clubs et salles spécialisées à Paris de 1920 à 1929* (Paris: Association Française de Recherche sur l'Histoire du Cinéma, 1999), 14.

12. The literature on the Chaplin Club is extensive; see, for example, Ismail Xavier, *Sétima arte, um culto moderno: o idealismo estético e o cinema* (São Paulo, Brazil: Editora Perspectiva, 1978), 199–263; Fabricio Felice Alves dos Santos, "A apoteose da imagem: cineclubismo e crítica cinematográfica no Chaplin Club" (master's thesis, Programa de Pós-graduação em Imagem e Som, Universidade Federal de São Carlos, 2012); Tatiana Heise and Andrew Tudor, "Constructing (Film) Art: Bourdieu's Field Model in a Comparative Context," *Cultural Sociology* 1, no. 2 (2007): 165–87.

13. "Nós, de novo," *O Fan*, October 1928, 1.

14. "Sessão especial do Chaplin-Club: apresentação de 'A Caixa de Pandora,'" *O Fan*, January 1930, 4.

15. Eugenio Hintz, *Algo para recordar: la verdadera historia del Cine Club del Uruguay* (Montevideo, Uruguay: Ediciones de la Plaza, 1998), 19. On *Cine Club* and other Uruguayan film society periodicals, see also Mariana Amieva, *De amores diversos: derivas de la cultura cinematográfica uruguaya (1944–1963)* (Quilmes, Argentina: Universidad Nacional de Quilmes, 2023).

16. Hintz, *Algo para recordar*, 19–20.
17. Hintz, *Algo para recordar*, 31, 39.
18. *Cuadernos de Cine Club*, July 1962.
19. On the links between Argentine and Uruguayan cine clubs documented in *Gente de Cine*, see Ana Broitman, “Por los cine-clubs’: dinámicas de intercambio entre cineclubes argentinos y uruguayos en la revista *Gente de Cine*,” *Revista Encuentros Latinoamericanos* 4, no. 2 (2020): 96–115.
20. M[anuel] Martínez Carril, “Chau a los súpercríticos,” *Cuadernos de Cine Club*, December 1966, 17.
21. On this publication, see José Américo Ribeiro, *O cinema em Belo Horizonte: do cineclubismo à produção cinematográfica na década de 60* (Belo Horizonte, Brazil: Editora Universidade Federal de Minas Gerais, 1997), 63–93; and Mario Alves Coutinho and Paulo Augusto Gomes, eds., *Presença do CEC: 50 anos de cinema em Belo Horizonte* (Belo Horizonte, Brazil: Crisálida, 2001).
22. Jeffrey Middents, *Writing National Cinema: Film Journals and Film Culture in Peru* (Hanover, NH: Dartmouth College Press, 2009), 47, 49–50.
23. “La opinión ajena,” *Cuadernos de Cine Club*, January 1963, 81–3. See also Martínez Carril, “Chau a los súpercríticos,” 20.
24. Both *cahiers* and *cuadernos* translate to “notebooks.”
25. *Cuadernos de Cine Club*, October 1963, 2.
26. Broitman, “Aprender mirando,” 322.
27. See Zoë Druick, “UNESCO, Film, and Education: Mediating Postwar Paradigms of Communication,” in *Useful Cinema*, ed. Charles Acland and Haidee Wasson, 81–102. The literature on the Office catholique international du cinéma is considerable; see, for example, Léo Bonneville, *Soixante-dix ans au service du cinéma et de l’audiovisuel* (Anjou, Québec: Editions Fides, 1998); Gaye Ortiz, “The Catholic Church and Its Attitude to Film as an Arbiter of Cultural Meaning,” in *Mediating Religion: Conversations in Media, Religion, and Culture*, ed. Jolyon P. Mitchell and Sophia Marriage (London: T&T Clark, 2003), 179–88; Fernando Ramírez Llorens, “So Close to God, So Close to Hollywood: Catholics and the Cinema in Argentina,” *Journal of Latin American Cultural Studies* 23, no. 4 (2014): 325–44.
28. Rielle Navitski, “The Cine Club de Colombia and Postwar Cinephilia in Latin America: Forging Transatlantic Networks, Schooling Local Audiences,” *Historical Journal of Film, Radio and Television* 38, no. 4 (2018): 808–27.
29. Navitski, “The Cine Club de Colombia and Postwar Cinephilia in Latin America,” 816.
30. “Tribuna de los socios,” *Gente de Cine*, September 1952, 11.
31. “Miscelánea,” *Tiempo de Cine*, November–December 1960, 24; “Espacio y Tiempo de Cine,” *Tiempo de Cine*, February–March 1961, 36; “Cartas de los lectores,” *Tiempo de Cine*, July 1963, 44.
32. Leopoldo Torre Nilsson, “Sobre el mensaje,” *Gente de Cine*, October 1951, 2.
33. Leo Sala, “Cartas de un vendedor de libros al Sr. Leopoldo Torre Nilsson,” *Gente de Cine*, November–December 1951, 10.
34. Leopoldo Torre Nilsson, “Tribuna de los socios,” *Gente de Cine*, March–April 1952, 10. The debate continued in Pedro Barstz, “Crítica de la crítica del cine,” *Gente de Cine*, February–March 1953, 4; and Leopoldo Torre Nilsson, “Mensaje y compromiso,” *Gente de Cine*, August–September 1953, 1. On Sala’s career, see Lelia González, “Leo Sala, la crítica como mediación,” *Imagofagia* 5 (2012), <http://asaeca.org/imagofagia/index.php/imagofagia/article/view/701>.
35. “Punto crítico,” *Cine Club* (Montevideo, Uruguay), June 1952, 1.
36. Eugenio Hintz, “Con Alexander Mackendrick en los estudios Ealing,” *Cine Club*, December 1952, 14–15; see also a series of heated letters relating to Giselda Zani’s participation in the 1952 FIAF conference, “Cartas,” *Cine Club*, December 1953, 32–42.
37. Vsevolod Pudovkin, “Teatro y cine,” *Gente de Cine*, July 1951, 7; Vsevolod Pudovkin, “Peculiaridades del material cinematográfico,” *Séptimo Arte*, July–August 1956, 15–18; Rudolf Arnheim, “Film y realidad,” *Cine Foro*, September–October 1964, n.p.; “Astruc: La cámara-stylo,” *Cuadernos de Cine Club*, January 1963, 66–69; Zavattini’s text appeared in *Gente de Cine* between May 1953 and November 1953.

38. *Cuadernos de Cine Club*'s inaugural February 1961 issue, distributed to club members only, was devoted to *La dolce vita* and included a Spanish translation of the full script. Fragments also appeared in *Tiempo de Cine* in September, October, and November–December 1960. *Tiempo de Cine* published a scene from *Hiroshima mon amour* in August 1960, and *Cuadernos de Cine Club* dialogue from *Vivre sa vie* in April 1963.

39. "Film en el exterior," *Film*, August 1952, 30.

40. *Tiempo de Cine*, February–March 1961, 2.

41. M[anuel] M[artínez] C[arri], "Libros-revistas," *Cuadernos de Cine Club*, April 1963, 92.

42. Martínez Carril, "Chau a los súpercríticos," 21.

43. Martínez Carril, "Chau a los súpercríticos," 19.

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