

ACOFS Bulletin

Australian Council of Film Societies

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From the President

Update to ACOFS Constitution for incorporation

At the ACOFS AGM in April 2011 it was decided that the organisation should be incorporated and this was to be arranged by the incoming executive committee. ACOFS has been in existence for over 60 years and has owned films, run meetings and conventions and operated a film loss and damage insurance policy, so it is timely that ACOFS becomes incorporated. Becoming incorporated is quite straightforward but does rely on first upgrading the constitution to a standard acceptable to Consumer Affairs of Victoria. Incorporation of a non-profit organisation is done at the state level and Victoria has been chosen as the appropriate state to do this. It will not affect the national character and responsibility of ACOFS.

One option was to start with the Consumer Affairs Model Rules and add clauses specific to ACOFS, but we chose to retain as much of the existing ACOFS

Constitution as possible, adding those clauses required by Consumer Affairs. This will retain the look and feel of the current constitution while still meeting the requirements of incorporation. Most of the revision has been completed and will be submitted to all ACOFS delegates shortly for comment. Once comments have been received and taken into account a formal notice of motion will be sent to all delegates for adoption at the next AGM, scheduled for April or May of 2012. It is a requirement that no change to our constitution can be made except at an AGM and must have 12 weeks notice of the proposed changes. Application to Consumer Affairs for incorporation would follow once the new constitution is adopted.

Only necessary changes have been made to the constitution, and they fall into four main categories -

1. Additional clauses to meet the requirements of incorporation. These include clauses relating to voting, AGM, reporting and conflict resolution.
2. Removal of clauses that no longer apply to the current method of operation of ACOFS, such as six-monthly financial reports etc.
3. Clarification of the meaning of several clauses, which have proved to be ambiguous, such as number of delegates etc.
4. Addition of two types of "film-society-like" organisations which, over the years, have been treated as acceptable types of member organisations: Non-Profit Volunteer Cinemas, and Non-Profit Volunteer Film Festivals.

Examples of NPV Cinemas might be anything from a group of volunteers screening regularly at a historic country cinema to a quarterly community-run "Meal and Movie night". NPV Film Festivals might be one-off or annual events and run by volunteer groups and open to the public.

Public Liability Insurance.

At each of the last 3 AGMs the Victorian Federation was requested to check whether the public liability insurance policy the FVFS holds could be expanded to include societies from other federations. The offer was therefore made that the FVFS would approach the insurance company for confirmation and a quotation based on the number of societies showing firm intention to proceed. To date no society has shown any interest so the matter has not been pursued. The offer is still open, however, and interested societies should make themselves known through their respective federations. The society should also indicate where they screen, how many members they have and how many additional attendees they expect per screening.

The FVFS public liability insurance premiums (\$10 million cover) for 2011/2012 are listed below.

“Equivalent” members.*	Charge including GST and stamp duty (pro-rata applies). Add \$25 broker’s fee
1-50	\$261
51-100	\$333
101-200	\$405
201-400	\$477
401 +	\$549

* “Equivalent members” = financial members plus 1.6 times the average additional attendance (Visitors, guests and paid-for single admissions).

Film Loss and Damage Insurance

All member organisations are still automatically covered for Film Loss and Damage insurance by being a financial member of a registered federation. It covers loss or damage from the time the film or DVD leaves the distributor until it is returned. But delivery mechanism must be traceable, eg. sent by courier or registered mail.

If your society is not listed on the ACOFS website (www.acofs.org.au) then you may not be covered. All federations therefore have a responsibility to keep ACOFS informed of their current financial members.

ACOFS Annual General Meetings

The minutes of the AGM held in April 2011 are now available for download from www.acofs.org.au. However, the ACOFS annual financial report for 2010 is still not finalised but the current indications are that ACOFS had approximately \$10,000 deficit for the year. Full details will be distributed to all delegates when available.

Planning is underway for the 2012 AGM in April or May in Canberra.

Certificate of Membership

Many DVD and film distributors are now asking to see societies’ certificate or receipt of payment for membership with a federation and hence ACOFS, before agreeing to a reduced non-theatrical price for rental or screening rights. The benefits of federation membership are such that the distributors need to be certain they are not giving away these benefits to non-members.

Ian Davidson
President ACOFS

Relationship Between ACOFS, Federations and Societies

Ideally, every state or territory of Australia should have a federation of film societies. In reality, only some states have federations – namely Victoria, NSW, Tasmania and WA, and in general, societies from these states belong to their

respective state federation. The only exceptions are those societies that require services (such as public liability insurance) which are not available from their state federation, or societies that have a greater business affinity to another state. And this occurs only after consultation between the society and the two federations concerned.

Each federation is run by an executive committee comprising elected delegates from film societies within the respective state.

Societies in states or territories without a federation are free to join any federation that offers the services they need.

ACOFS has been set up as a national body to represent the interests of all Australian film societies at a national and international level. It comprises delegates from all of the operating federations in Australia.

ACOFS is in turn, a member of IFFS, the International Federation of Film Societies.

ACOFS also recognises and supports the concept that some federations admit as members, non-profit volunteer cinemas and non-profit volunteer film festivals.

The History

ACOFS and the state federations of Victoria and NSW were set up in 1949, and ACOFS very rapidly became a significant organisation working for the benefit of film societies. WA and Tasmania federations formed in the next decade on the initiative of one or two people in each of those states, who saw the need, but SA did not have an operating federation for many years. When the SA federation was formed it was the result of the work of a field officer paid for by ACOFS with the assistance of a grant from the AFC. For various reasons this lively federation only lasted a few years. In the last 3 years the SA societies have been supported by the Victorian federation.

There has never been a federation in Qld, NT or ACT but these societies have been served by the NSW federation.

The move to start a film society occurs from a few people getting together to view films of their own choice and convincing others to join them. These film societies recognise there is value in coming together to form a federation to support each other and offer advice and support to others starting film societies. This impetus and creative energy comes from the ground up and so it should. This is the way to ensure the organisations so formed meet the real needs of the members. The film society movement as it is today has evolved as a result of the enthusiasm of a diverse collection of passionate volunteers.

Past Achievements of ACOFS

Although, by its nature, ACOFS necessarily maintains a low profile, it is worth noting a few of the many typical outcomes to its credit – all of direct, practical

benefit to Australia's film societies and all achieved through ACOFS' current structure.

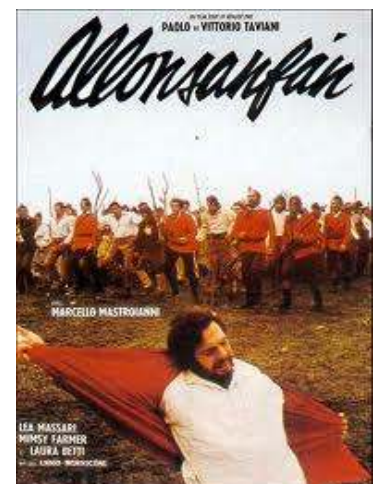
ACOFS was set up to represent the film societies and state federations as a single representative voice when approaching the government, film libraries or other national bodies. It should be charged with doing those things that the federations can not do on their own. It has done this well over the years and has many outcomes to its credit:

- ACOFS was an influential player in setting up the NFSA (National Film and Sound Archive) as a body separate from the NLA (National Library of Australia) and able to determine its own priorities.
- Ensuring the ongoing availability of 16mm films and DVDs in the NTLC (Non-Theatrical Lending Collection) at the NFSA. Without the ACOFS input the NTLC may not exist today.
- Cost effective DVD rights agreements with distributors, without which many societies would fold.
- Produced a national 16 mm film catalogue. Now obsolete because of the decline in 16mm libraries. The catalogue is the main reason for the existing ACOFS bank balance.
- Produced and maintained "The Film Society Handbook", now published on the website.
- Published many film projector operators' manuals, available on CD and on the website.
- The ACOFS website itself, with a current list of film societies, society handbook and projector manuals.
- Film loss and damage insurance, which has had some claims over the years.
- Annual conferences of ACOFS delegates generally attended by NFSA, ACMI, AFC until it merged with Film Australia, AFI when it was in film distribution and other film bodies.
- Imported about a dozen films (16mm and 35mm) and had 16mm prints made from the latter. These are now all in the NTLC.

Films Celebrating 150 Years of Italian Unification

As we reported briefly in Bulletin #25, the Italian Cultural Institute has made available DVDs free of charge and including screening rights for screening by Australian Film Societies. Perhaps the film to attract most attention has been *Allonsanfan*, made by the Taviani Brothers (Paolo and Vittorio) in 1974.

Allonsanfan stars Marcello Mastroianni, Lea Massari and Mimsy Farmer, and is set in the early 19th century. It tells the story of how Lombard aristocrat Fulvio Imbriani (Marcello Mastroianni), former political extremist who fought with Napoleon, is finally released from an Austrian jail after a long term sentence due to his involvement in the activities of a secret society. He would like to resume a



normal life but his lover, Charlotte, and his former comrades talk him into taking part in a revolutionary cause in southern Italy. Being skeptical about the effectiveness of revolutionary actions, he does not stop his sister Esther from alerting the authorities. However, the trap set to stop the party fails, and while they are trying to flee first Charlotte and then Fulvio perish at the hands of soldiers and peasants.

As mentioned in a previous Bulletin, other "Italian Unification" films are available. These are:

La presa di Roma (1905) 6 mins
Il Piccolo Garibaldino (1909) 9 mins
San Michele aveva un gallo (1972) 90 mins
Quanto é bello morire acciso (1975) 85 mins
Bronte, cronaca di un massacro (1972) 109 mins
Viva l'Italia! (1961) – History, 106 mins
Arrivano i bersaglieri (1980) Comedy, 120 mins
Piccolo mondo antico (1941) – Drama, 106 mins
Ma che storia (2010) – Docufilm, 77 mins

Further details of these films, and the conditions of borrowing them, can be found on the ACOFS website www.acofs.org.au. Societies interested in screening these films should contact Suzanne Nunn (ACOFS committee), Ph: 03 5341 2266. Email: sjnunn@ncable.net.au

Reports from the Tasmanian and NSW Federations

From New South Wales Michael O'Rourke, the President of the **Federation of NSW and Associated Film Societies**, comes this report of what has been happening in the film society scene there:

It is almost a year since Australia's largest film society, the ANU Film Group, hosted the most successful Federation AGM we have had for many years. Much has happened since we gathered in Canberra on that second Saturday in October, 2010. The biggest blow was the resignation of our Secretary Beris Bradford, whose encouragement and support of new societies was the stuff of legend. Beris will be sorely missed, though, of course, enforced change often brings with it the chance for re-invigoration and fortunately this has been the case for us.

Michael Lines-Kelly of Mullumbimby's Left Bank Film Society has stepped in as our new secretary and has been a powerhouse within the Federation. Not only has Michael assisted with the formation of several new societies but he has also found a company willing to provide affordable Public Liability Insurance for our members. This is a huge achievement and a solution to a problem which for many years has caused several otherwise viable film societies to fold. The lack of Public Liability insurance has also prevented many others from getting off the ground in the first place.

Recently, several societies within the Federation have organised screenings, short festivals and even filmmaking workshops for children, which is a very

welcome new development. The difficulty of attracting younger members has always been a problem for film societies across Australia. Interestingly, the International Federation of Film Societies has a committee dedicated specifically to Children's Cine-Clubs. In Denmark, for instance, there are 70 such clubs which aim to give young children an appreciation of the art of cinema. If even a small proportion of the children who attend these screenings go on to join a film society in their later years it will be of huge long-term benefit for the movement.

Now with 44 societies (and growing) the Federation is at its healthiest level of membership since the early 90s. Ironically, however, the committee itself is in need of support and it is hoped that our upcoming AGM may help to provide it. At the AGM we will be seeking also to establish relationships with other screen culture providers. Members of our Sydney-based societies have already been invited to attend screenings at the Italian Cultural Institute where we have seen films presented by directors such as Andrea Lodovichetti and Agostino Ferrente, whose documentary *L'Orchestra di Piazza Vittorio* will be screening at the Workshop Film Group's Residential Film Weekend in October (along with one of the titles from the Institute's collection of DVDs on the Theme of Italian Unification). We are also hoping to work more closely with Australia's Silent Film Festival, which for the last five years has been organising a large array of screenings, all with live musical accompaniment. It is pleasing to note that some of the Silent Film Festival's future programs will be travelling to Victoria and then, hopefully, further afield. There will be a session at the AGM, dedicated to the fostering of new relationships such as these...but more on that next time!

President: Michael O'Rourke
Secretary: Michael Lines-Kelly
Treasurer: Denise Wales
Committee: James Sandry & Brian Dunne

And plenty has been going on in Tasmania, as reported by Tom Busby and Jim Mansbridge. The **Tasmanian Federation of Film Societies** is going from strength to strength, with three new societies being formed within the last year. The first is at Eaglehawk Neck and centres around their community hall. The second, at Ross, includes the Campbell Town and Oatlands communities. The third new society is only a few weeks old and is based in the small town of Sprent. In all the Federation has thirteen members. These range from the very large (Launceston with 1350 members) to the quite modest (Break O'Day with 22 members). Many types of media are employed - 35 mm and 16 mm film, DVD and video. To find out more about the Tasmanian film societies and what they are doing, visit the ACOFS website www.acofs.org.au and select tab "News".

The Western Australian and Victorian Federations will report in the next issue.

Around and About

Cannes Film Festival.

This year's Cannes Film Festival, which ran from 17 to 23 May was, as usual, not without controversy. And, of course, who better to precipitate a scandal than the Danish *enfant terrible* Lars von Trier? At a press conference for his film *Melancholia*, von Trier made a rambling speech which was widely interpreted as anti-semitic and pro-Nazi, and as a result was declared "persona non grata" at Cannes, a measure that many thought was an over-reaction. In spite of that, *Melancholia* won an award for the acting of its star, Kirsten Dunst. And not a little of the controversy at Cannes was Australian in origin: the film *Sleeping Beauty*, directed by first-time director and novelist Julia Leigh, divided the critics and had half the audience walking out and the other half praising its originality and the performance of its lead role, Emily Browning. Another Australian entry, Justin Kurzel's *Snowtown*, shocked audiences with its violence but won praise from the critics. In the event, the top prize, the Palme d'Or, went to Terence Malick's *The Tree of Life* (which also received mixed reactions from the Festival audience), and the prize for a first-time feature director, the Camera d'Or, was won by Argentinian Pablo Giorgelli's *Las Acacias*.

Sydney Film Festival

The Sydney Film Festival, which ran from 8 to 13 June 2011, was declared by many to be the best ever. The \$60,000 Sydney Film Prize was won by the Iranian film *A Separation* by Asghar Farhadi, and the Foxtel Documentary Prize was won by Bryan Mason and Sophie Hyde's *Life in Movement*, an account of the life of the choreographer Tanja Liedtke. Other films to receive awards were Anthony Maras' *The Palace* (Dendy award for live action short), *Tethered* (Reuben Mamoulian award for best director), and *Nullarbor* (Yoram Gross animation award). The audience voted *This is England '86*, *Kung Fu Panda 2* and *Africa United* as the most popular films.

Melbourne International Film Festival

The Melbourne International Film Festival has come and gone, and audiences have been treated to the usual extraordinary diversity of films that we have come to expect from festivals of this nature, a tribute to the world-wide importance of film as a medium of communication, education and enlightenment. One of the highlights of the Festival were the talks and masterclasses given by visiting French director Francis Verber, famous for comedies such as *La Cage aux Folles* and *The Dinner Game*. However, there has been some criticisms of the way the MIFF is run, with Tom Ryan of the "Age" newspaper pointing out that some venues – particularly the older ones – are unsuitable for a Film Festival, and that it may be necessary in future to move part of the Festival out to suburban venues. The "Age" Critics Award for the best feature went to Fred Schepisi's *The Eye of the Storm*, the TeleScope Award for the best new talent from the EU went to Markus Schleizer's *Michael*, and a range of awards was won by short films: the City of Melbourne Grand Prix Award



for Best Short Film to *A Fine Young Man*, the Film Victoria Erwin Radio Award for Best Australian Short Film to *The Palace*, the Transmission Films Award for Emerging Australian Filmmaker to *At the Formal*, the Cinema Nova Award for Best Fiction Short Film to *Green Crayons*, the Holmesglen Award for Best Animation Short Film to *Nullarbor*, the Swinburne Award for Best Documentary Short Film to *Leonids Story*, and the Melbourne International Film Festival Award for Best Experimental Short Film to *A History of Mutual Respect*.

British Federation of Film Societies

Meanwhile overseas the British Federation of Film Societies is gearing up for its National Conference on Community Cinemas, to be held at the Institut Francais in London on the weekend of 17-18 September. And, of course, early in the year were the Academy Awards, many of which went to *The King's Speech* (Best Picture, Best Director, Best Actor, Best Original Screenplay, a quadrilla many would envy!). Best Animated Feature was won by *Toy Story 3* and Best Foreign Language Film by Danish Director Susanne Bier's *In a Better World*.

Adelaide Film Festival

Closer to home, the 2011 Bigpond Adelaide Film Festival, a biennial non-competitive event designed to showcase cinema, was held on 24 February to 6 March, and was well attended. Audiences voted *Snowtown* as the best feature, *Senna* as the best documentary, and *The Palace* as the best short film.

National Film and Sound Archive

The National Film and Sound Archive (NFSA) has announced several new appointments, the most important of which are a new chief executive officer and a newly structured board. Michael Loebenstein, who hails from Vienna where he has been curator for special film programs at the Austrian Film Museum, has been appointed as the new chief executive officer of the NFSA. He was a Research Fellow with the NFSA and starts his new appointment in October. Chris Puplick AM has been reappointed as Chair of the NFSA board, Catherine Robinson as Deputy Chair, and Dr Andrew Pike AM as a member of the board, while the Board will gain a new member, Patricia Amphlett AM. Further appointments to the NFSA board will be made shortly.

Australian Silent Film Festival

One of the more unusual events in the film calendar is Australia's Silent Film Festival 2011, a one-day event which screens in Melbourne in October at the Astor Theatre, 1 Chapel Street, St Kilda, after successful silent film screenings in Sydney, Brisbane and the Southern Highlands. It premieres with a restored digital version of *The Phantom of the Opera*, and includes *The Last of the Mohicans* (1920), Cecil B DeMille's *Chicago* (1927), and two sessions of short films by comedy greats such as



Charlie Chaplin, Buster Keaton, and Roscoe Arbuckle. For more information ring 0419 267 318 or visit www.ozsilentfilmfestival.com.au

British Film Institute

Australians are continuing to make their mark overseas, the latest being Clare Stewart, former head of programs at the Australian Centre for the Moving Image and a very successful Director of the Sydney Film Festival for the last five years. She has become Head of Exhibition at the British Film Institute in London, where she will be responsible for programming the London Film Festival, the London Lesbian and Gay Film Festival, and the Southbank and IMAX cinemas' 12-month film schedules.

'Breath of Fresh Air' Film Festival

Not many people know that Tasmania now has its very own film festival, The Tasmanian 'Breath of Fresh Air' Film Festival. This year it will run over Wednesday 23rd to Sunday 27th November 2011 in Launceston. Building upon its launch in June 2010, Tasmania's premier film festival (known simply as BOFA) is set to become an annual fixture on the cultural calendar of Tasmania. It includes features, shorts and documentaries, as well as master-classes and industry debate. In announcing this year's BOFA, Festival Director, Owen Tilbury, said that Tasmania was, until now, the only state in Australia without its own major film festival. Highlights planned for the 2011 program and further information can be seen on their website, www.bofa.com.au.

Recent additions to the DVD libraries for 2012 bookings

(Compiled by John Turner)

Non Theatrical Lending Collection

Did you know that the NTLC at the National Film and Sound Archive has more than 1000 titles, mostly feature films, on DVD. ACOFS contributed \$3000 when DVD's started to be acquired and this purchased some 30 titles. For newer societies there is now a mouth watering selection of classic films from Ingmar Bergman, Satyajit Ray, Louis Bunuel and Jacques Tati, all eminently suitable for societies who haven't before screened them or wish to see them now in pristine condition. For those wishing to screen Australian films, all of Paul Cox's titles are now available, including classics such as *Man of Flowers* and *Lonely Hearts*, and lesser known films such as *Cactus*.

I would recommend to any society to dip into the collection of documentaries by the master of this genre, Frederick Wiseman. All his films are there, ranging from his first, *Titicut Follies*, through to *Domestic Violence* (2001), and his wonderful cinema verite style can be sampled in the classics, *High School*, *Hospital* and *Welfare*.

There are also many newer titles, and a few highlights are *Cloud Nine* (2008) from Germany (a very understanding, perceptive and touching insight into a love triangle between three elderly pensioners), *Central Station* (1998) from Brazil (a

very popular, part travelogue, part neo-realist fable which has not been generally available), and *Lilya4Ever* (2002), Lucas Moodysson's humane and naturalistic account (told in flashback) of a 16-year-olds' rejection and exploitation by her family and society in general. Also worth considering are the taut thriller from Germany *The Lives Of Others* (2006) and Michael Haneke's *The Piano Teacher*, with Isobel Huppert in a courageous performance.

Other recent additions you should certainly consider for your programs are *Silent Light* (2007) Mexico, the absorbing examination of infidelity in a modern but alien culture; *Since Otar Left* (2003) from France/Georgia, a beautiful depiction of family life in post-Soviet Tbilisi with a stand out performance by the 90 year old Esther Gorintin as grandma; and *Still Life* (2006), Jia Zhangke's nicely shot and sensitively observed account of personal relationships in a small town about to be submerged in the Three Gorges Dam.

There are many others including many English and American titles but I have attempted to highlight some of the more obscure of the recent additions to the collection.

Umbrella Entertainment

Umbrella have a large catalogue of DVDs from classics such as *Cinema Paradiso* to the very recent Andrej Wajda's superb *Katyn*. There is the largest range of Australian features on offer and Blu-Ray is now being added to the catalogue which can be obtained from www.umbrella.com.au. For up to date listings and bookings please contact Scott Harding, Business Development and Account Manager 03)9020 5146.

Here are four of their most recent releases which would be of interest to film societies. The first is *Amal* (India) (2007, 99 mins, M), a melodrama from India which stays in the mind for days after a first viewing. The reason is mainly because of the really excellent performances, especially Rupinder Nagra as Amal, a poor hardworking autorickshaw driver in New Dehli, who faces a number of calamities and challenges to his innate sense of honesty and responsibility. The production values and technicalities are first class and the film has the advantage of very little exposure in Australia. The second is *The Interview* from Australia (1998, 101 mins, M), winner of three AFI Awards including Best Picture. This is an extremely powerful drama with an outstanding performance by Hugo Weaving. The claustrophobic story totally concentrates on the interrogation of the only suspect in a major criminal investigation. A film such as this depends almost totally on the acting of the small cast and in *The Interview* they never miss a beat. This is one for those who like their drama to be very much 'in your face'. Then from Italy there is *The Man Who Will Come* (2009, 114 mins, M) which was Winner of the Special Jury Award, Rome Film Festival 2009. It is an extremely powerful evocation of the futility of war and the totally precarious nature of life for those caught on the fringe. Seen through the eyes of a small girl, the events, in a small village in Italy's northern hills, become random, disconnected and increasingly desperate as the Germans advance in 1943. Although portrayed with commendable restraint, the events shown in Giorgio Diritti's excellent film pull no punches. This film will be remembered as one of Italy's major

contributions to this genre. Finally there is *Rembetiko* from Greece (1984, 148 mins, M), winner of the Silver Bear at the Berlin Film Festival 1984, which charts the tragic, true story of one of Greece's most popular rembetiko singers, Marika Ninou. Conceived in epic proportions, taking in the period 1919 to 1956, *Rembetiko* is operatic in its denouement. Of course the music is everything, and in this film it is all-encompassing in practically every scene. The film should be a huge success amongst the Greek community. Other titles just released from Umbrella include *Betty Blue*, *Diva*, *Bandit Queen*, *Shoeshine* and *Theorem*.

Sharmill Films

Sharmill Films has an extremely high quality catalogue on 35mm and is now extending to release many of these on DVD. Among the latest of these are *Copacabana* from France (2010, 105 min, M) with Isabelle Huppert, as you have seldom seen her. She is the central character in this beautifully scripted film, written and directed by Marc Fitoussi. A comedy which works just as well as a character study that encourages us to empathise with a decided oddball. A fantastic performance! There is also *Mademoiselle Chambon* (France, 2009, 96 mins, M), a "chamber music" film in which very little is said but everything is revealed with the slightest of looks and gestures. Directed and part scripted by Stephane Brize, the film is populated by characters in which we can always believe and one of its strongest points is that it is difficult to pin down what exactly the two lovers see in each other. The performances can hardly be faulted and if you remember *Brief Encounter* with nostalgia, then this is the film for you. Another film of interest is *The Round Up (La Rafle)* (France, 2010, 120 mins, M), Rose Bosch's meticulously researched film is based on the personal testimonies of people who witnessed, or were involved in the events which took place in Paris on 16th July 1942 and subsequent weeks. Bosch uses fiction to show a reality which, for these events, a documentary film cannot capture. Seen by more than three million people in France it is a film which will stir and educate audiences about the reality of French complicity with Nazi Germany. *Kiss Me Again* (Italy, 2010, 145 mins, MA) is the sequel to the very popular *The Last Kiss*. Gabriele Muccino catches up with the characters of his earlier film, nine years later. Welcomed by local critics when it was released here last year, audiences will not be disappointed by this very entertaining sequel. And look out for *Le Havre* which will appear in cinemas towards the end of the year and on DVD late in 2012. It is the latest from Aki Kaurismaki and is to be previewed at the Halls Gap Film Festival. Two other recent titles which would grace any film society program are *Eden Is West*, a very funny film from France, and *Of Time and The City*, Terence Davies' heartfelt ode to his native Liverpool.

For more details and web sites of all the above films contact Katherine Thornton or Kate McCurdy at distribution@sharmillfilms.com.au.

More later on films from Roadshow, Madman and Potential.