

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 28

FEBRUARY 2012

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*This Bulletin has been compiled and edited by Ian Davidson, (ACOFS President)
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This Issue contains information important to your president, secretary, treasurer and programmer, so please pass it on to all your committee people.

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From the President

For many years now Australia has had just four state film federations serving all of Australia. While the WA and Tasmanian federations represented societies in their own states the Victorian federation served South Australia as well as Victoria while the NSW and Associated federation has served Queensland, ACT and Northern Territory in addition to NSW.

But has this generosity in supporting societies from other states been a help or a hindrance? Has it removed the incentive for federations to be set up in those states where no federation currently exists?

Greater numbers of independent federations leads to a healthier film society movement with ideas and input from several sources. Should any federation become moribund or in threat of closure assistance can come from other federations to keep things rolling along.

One of the stated aims of ACOFS is to help the creation of a federation in every state and, as far as possible, to ensure that it is successful.

Perhaps it is time for the federations in Victoria and NSW to consider how their member societies from other states can be prompted into forming their own federations.

A document entitled "How to start a state federation", available on our website www.acofs.org.au/documents is intended as a starting point to anyone thinking of starting up a state federation. But it is just that – a starting point.

Further information and assistance is available from ACOFS – just email secretary@acofs.org.au.

Ian Davidson
President ACOFS

Madman DVD rights through ACOFS

As advised in the last Bulletin, ACOFS is now handling all bookings from member film societies for Madman DVD screening rights (Under the ACOFS DVD Rights agreement)

Susan Davidson (ACOFS) will handle all your bookings for all Madman DVDs at dvdrights@acofs.org.au or 03 9873 1369. The screening date must accompany any booking. Invoices will be sent out at the time of screening and are to be paid promptly to ACOFS. ACOFS will reimburse Madman, in full, every three months.

The fee of \$55 (including GST) is for the non-theatrical screening rights where you supply the DVD. ACOFS is not in a position to supply a copy of the DVD.

The Madman for-sale catalogue is on their website www.madman.com.au. But be aware that their latest acquisitions may not yet be on their website, and as Madman distribute some titles for other companies they may not hold the rights for all titles on their website. Susan Davidson however, will have the latest list of Madman titles which can be approved for screening so check with her.

A list of 50 or so titles of interest to film societies taken from the 15 pages of Madman titles was provided in the last Bulletin. Some of the more popular ones are:

The Band's Visit. 2007, Israel/USA/France, 87 mins. Dir. by Eran Kollirin.

A band comprising members of the Egyptian police force head to Israel to play at the inaugural ceremony of an Arab arts center, only to find themselves lost in the wrong town.



Me and Orson Welles. 2008, UK, 114 mins. Dir. by Richard Linklater. A teenager is cast in the Mercury Theatre production of "Julius Caesar" directed by a young Orson Welles in 1937.

Sarah's Key, 2010, France, 111 mins. Dir. by Gilles Paquet-Brenner. In modern-day Paris, a journalist finds her life becoming entwined with a young girl whose family was torn apart during the notorious Vel' d'Hiv Roundup in 1942.



Still Walking. 2008, Japan, 115. Dir. by HiraKazu Koreeda. A family drama about grown children visiting their elderly parents, which unfolds over one summer day.

New DVDs In the NTLC

Since our last Bulletin the following DVD titles have been added to the NTLC (Non-Theatrical Lending Collection at the National Film and Sound Archives).

Accident (2009)
Attack Force Z (1982)
Belle of the Nineties (1934)
Bonjour Balwyn (1971)
Chaotic Ana (2007)
Cry of the City (1948)
Dispossessed, The (1959)
Flame and Citron (2008)
Hamlet (Restored version) (1920)
Hanussen (1987)
Highest Honour, The (1981)
Intruders, The (1969)
King of the Coral Sea (1954)
Lila Lila (2009)
Morituri (1948)
Nickel Queen (1971)
Phantom Stockman, The (1953)
Plot to Assassinate Hitler, The (1955)
Public Access (1993)
Soul Kitchen (2009)
Stowaway, The (1958)
Sylvia Scarlett (1953)
Walk into Paradise (1956)
When we Leave (2010)



To search the NTLC catalogue go to <http://loans.nfsa.gov.au/>

Fees for borrowing DVDs from the NTLC are \$16.50 (for registered film societies), which includes the rights and outward freight.

Is your film society listed on the ACOFS website?

Film societies must be financial members of a state federation before they can benefit from the ACOFS \$55 DVD rights agreement. Distributors regularly check the listing of current societies on the ACOFS website and any society not there may miss out on this benefit. So the message is – ensure your society is listed and your contact details are accurate on our website www.acofs.org.au

If your society is not listed or your contact details are incorrect please contact your federation secretary. NOTE: If you require that your contact details be suppressed for privacy reasons please let your federation secretary know. Otherwise it will be assumed that we can publish your contact details.

Distributors supporting the ACOFS DVD rights process.

The ACOFS DVD rights agreement allows registered film societies to pay a \$50 fee (plus GST) for the non-theatrical screening rights to the rights owner to screen their own copy of the DVD. But it must be a non-theatrical screening (ie to members only and no charged admission), and it applies to the situation where the film society provides the DVD. They may either own it or borrow from a friend or another film society.

Current signatories of the agreement are:

Roadshow Entertainment
Madman

And other distributors who honour the agreement although not signatories to it are:

Sharmill
Potential
Hopscotch
Shock
Umbrella Entertainment
Rialto Distribution
Kojo Pictures
Beyond Home Entertainment
Magna Pacific / Magna Home Entertainment
Curious Films
Antidote Films
Accent Film Entertainment
Palace
Arena
Queen Ant Films
All Interactive Distribution / Pinnacle Films / Vendetta Films
Aztec International
Anchor Bay Entertainment
Gryphon Entertainment

Further details are available on the ACOFS website at www.ACOFS.org.au/documents. Then select the pdf document "Obtaining DVDs and Getting Screening rights".

Theo Angelopoulos dies at 76

ACOFS deeply regrets the tragic death of Theo Angelopolus, creator of cornerstones in world cinema and former President of the International Federation of Film Societies. His work as an artist striving towards a better world through journalism and film is an invaluable legacy. May he rest in peace and his films live on forever.



The Weeping Meadow

The following report has been copied (with some edits) from the British film journal Sight and Sound.

We were shocked and saddened to hear of the death last night of Theo Angelopoulos, one of the true greats of world cinema. The 76-year-old director was hit and killed by a motorcycle while crossing a road near the set of The Other Sea, which was to be the closing chapter of a trilogy after 2004's The Weeping Meadow and 2009's The Dust of Time, his most recent features.

David Jenkins interviewed Angelopoulos last November for an article which runs in the February issue; of Sight and Sound. Time seems to have suddenly moved very fast, but we hope that David's appraisal of Angelopoulos's career, and the director's own recent voice presented therein, will serve to honour the achievements of this master of the historical fresco and trailblazer of the sequence shot.

An obituary will run in their March issue.

NEW DVD ACQUISITIONS FROM UMBRELLA

Autoluminescent (2011, Australia. Documentary about legendary musician Roland S Howard from director Richard Lowenstein (Dogs In Space))

Julia's Eyes (2010, Spain. Horror thriller box office hit from Guillem Morales (The Orphanage) - available on Blu-ray)

My Son My Son What Have Ye Done (2010, America. Produced by David Lynch and directed by Werner Herzog – stars Willem Dafoe and Michael Shannon)

Stake Land (2011, America. Vampire horror film that was a box office success – Blu-ray available)

Belle Epoque (1994, Spain. Oscar for Best Foreign Film)

Diva and Betty Blue (1982/1986, France. Two award winning films from Jean Jacques Beineix)

Theorem (1968, Italy. Starring Terence Stamp - from director Pier Paolo Pasolini)

Matador (1986, Spain. Directed by Pedro Almodovar and starring Antonio Banderas in an early role)

The Tit and The Moon (1994, Spain. Cult comedy drama from Bigas Luna (director of Jamon Jamon))

Blackfellas (1993, Australia, Brand new telecine transfer – winner of 2 AFI Awards)

Caddie (1976, Australia. Brand new telecine transfer – stars Helen Morse – winner 4 AFI Awards)

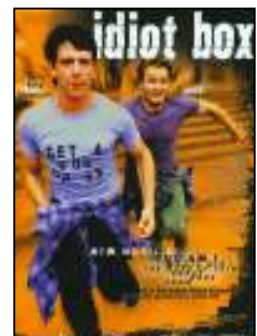
TNT Jackson (1974, Legendary 'sexploitation' classic from cult filmmaker Roger Corman)

Precious Life (2010, Israel. Short-listed for Best Documentary at 2011 Oscars)

Dark Age (1987, Australia. Brand new telecine transfer – cult classic starring John Jarratt)

Blame (2011, Australia. Box office hit starring Sophie Lowe (Beautiful Kate) and Damian De Montemas (Underbelly))

Idiot Box (1996, Australia. Brand new telecine transfer - classic comedy from director David Caesar (Dirty Deeds/Prime Mover))



COMPETITION - SPECIAL OFFER from UMBRELLA

Any film group who books any of the films on this list before 30 March 2012 will go into the draw to win 5 Umbrella DVDs of their choice. Winner drawn in the first week of April!

For any bookings regarding these films or any other Umbrella films
Please contact Scott Harding. Phone: 03 9020 5146 / Mobile 0450 955 690
Email: scotth@umbrellaent.com.au.
For a wider range of films, please visit their website www.umbrellaent.com.au

Ed Note. Umbrella recognise the ACOFS DVD rights agreement available to member film societies.

The 2012 ACOFS AGM

The 2012 ACOFS AGM will be held in Canberra on Friday 11th and Saturday 12th May 2012 at the National Film and Sound Archives in Canberra.

Anticipated Agenda:

Around 6:00pm Friday, meet casually at the University Bistro for a casual dinner.

7:30pm – 10:00 Meeting at the NFSA, with reports

Saturday

9:00am Meeting continues

1:00 – 1:45 pm lunch

5:00 meeting ends.

Dinner arrangements tba

Film tba

Anyone interested in attending the meeting either as a delegate or as a visitor, please contact secretary@acofs.org.au or 03 9428 1234

L'Orchestra di Piazza Vittoria

This film by Agostina Ferrente has been made available through the International Federation of Film Societies at no charge to film societies apart from a \$55 screening rights fee. It is available from Suzanne Nunn, who is handling all bookings on behalf of ACOFS, at dvdlibrary@fvfs.org.au or phone 03 5341 2266.

Details:

Italy, 2006, 93 min, Doco, Dir. Agostina Ferrente.

From a review by Amber Wilkinson.

The orchestra of the title begins as a pipe dream for Mario Tranco, keyboard-player with Italian group Avion Travel, and documentarian Agostino Ferrente. They live in the Piazza Vittorio district of Rome – a working-class area that is also home to a huge ethnic mix of migrants. With the aim of saving the area's Apollo Theatre – due to be turned into a bingo hall – they set up the Apollo 11 committee. Their secondary

mission? To gather together musicians from across the globe to found a fusion orchestra that will become the focal point of the new multi-ethnic community hub.

Needless to say, ambition is one thing and achieving it very much another. Ferrente records their five-year journey with a humorous verve, finding a wry glee in their tribulations – from riding the subway all day just to catch up with an itinerant cimbalom player to facing a barrage of shaking heads as they ask shopkeeper after shopkeeper if they know any musicians who want to join in, and their attempts to get everyone from a Tunisian singer to an Indian tabla player to sing from the same sheet.



There is a rough and ready energy to the camerawork, which gathers you up in its enthusiasm. Each of the musicians – from countries as far removed as Senegal, Ecuador, Greece and the USA – has their own story to tell and are frequently captured in unguarded moments, as Mario and Ferrente buzz about on a scooter like men possessed. There is a home video feel to certain segments, such as a Bollywood-style episode over the opening credits, which invites you in – as though their audience, like their orchestra, are just an extended family they haven't met yet.

The action is set to the music of the orchestra, which has a catchy, cosmopolitan feel, as instruments and voices which wouldn't normally get to share houseroom, glide over one another in fresh harmonies. Although this is not an overtly political film, demonstrations – many scarily anti-immigrant – are glimpsed in the backdrop of the action, giving an insight into what inspired the men to try to promote a multi-ethnic approach. Let's hope their continued success soon has more marching to the tune of racial harmony – complete with all its glorious quirks.

Comment from Ian Davidson

It is 2001 and the Italians of Rome are objecting to immigrants taking over their neighbourhood and shops, selling cheap imports and taking their jobs. The immigrants threaten to go on strike to demonstrate how much the Romans rely on their services.

Against this background, Ferrente leads a group called Apollo 11, campaigning against the closure of the old Apollo cinema and attempting to set up an orchestra of immigrant musicians to play there – but that is not as easy as he had hoped.

But for me, the hand-held camera movement, the grainy images often out of focus or poorly lit – although perhaps adding realism – left me underwhelmed.

And when looking for musicians, why not approach music and instrument shops, check the local yellow pages and gig guides? I was not in the least surprised that canvassing local shop owners, stall-holders and people in the street, resulted in no discovery of hidden musical talent.

While the commitment and enthusiasm of the organisers and most of the musicians is evident, the film shows up the lack of planning and influence of the organisers.

But the final result is interesting – not a traditional orchestra either. Musicians, mostly from South America, Africa and Eastern Europe, create an unusual fusion, a little mindful of the group in Beuna Vista Social Club.



Summary of ACOFS Exec meeting

The ACOFS executive met on November 26 2011 at Mitcham, with one delegate from Tasmania joining us by telephone. The key outcomes from this meeting can be summarised as follows:

- ACOFS is now a fully paid up member of the IFFS (International Federation of Film Societies).
- ACOFS delegates on the NFSA advisory board are John Turner and Ian Davidson.
- The constitutional editing sub-committee has received comments from all state delegates and on suggestion, sought “legal” comments from 3 constitutional experts and their feedback has been taken into account in the latest draft. All expressed praise for the draft, which is now in its final form and circulated to all delegates together with a notice of motion to adopt it at the forthcoming AGM.
- The 2010 financial report, that could not be presented at the 2011 AGM has now been finalised and will be presented at the 2012 AGM. The financial report for 2010 shows a deficit of \$4,190. The deficit for 2011 will be over \$5,000 due mainly to the net expenses for the 2011 AGM. This report will also be available at the AGM.
- The ACOFS executive has examined the film loss and damage insurance and decided to continue with the status quo. All member societies are still covered for lost or damaged films and the federations will be charged a flat rate per society to cover premiums. ACOFS will continue to be self insuring and collected premiums will be retained in a special “insurance” account to cover any claims.
- Public Liability Insurance. No society outside the members of the Victorian federation have taken up the offer to be included in the Victorian insurance policy, despite the offer being available over the past 3 years. The FVFS arrangement with the insurance company has now changed and as a result the FVFS is no longer able to make this offer. The FVFS executive are however willing to assist any other federation set up their own public liability policy if assistance is needed.
- ACOFS has published a new information sheet on our website aimed at assisting any group of societies thinking of starting their own state federation. It is along the lines of “Starting a film society” but targeting the setting up of a possible new state federation.

What Insurance should a film society carry?

Five types of insurance cover may be required to cover all eventualities

1. Film Loss and Damage. All federations through ACOFS have an insurance policy which automatically covers all member societies for loss or damage of films. You are covered for this automatically once you become a member of a state federation.
2. Public Liability. Many venue hirers insist on an organisation carrying up to \$5 million or even \$10 million public liability insurance if they are to hire their premises. Some federations operate a public liability insurance policy available to member groups on payment of a competitive premium. Because it is an umbrella cover for participating member groups the premium has been kept to a level far below that available commercially to an individual group.

3. Voluntary workers accident. Few groups take out this insurance preferring to take a calculated risk. This decision does not preclude the voluntary worker attempting to recover damages by legal action.
4. Workers' compensation. Only relevant where there are paid workers, which is not usually the case with the average film society.
5. General property, sometime called commercial or fire and theft. Just like the situation with home insurance, many groups are prepared to risk the loss of equipment through fire or theft. For those that feel the need to insure their equipment, some federations have a commercial insurance cover available, at a competitive rate

And then there is the question of incorporation. For a small annual fee, a non-profit organisation like a film society may be incorporated through their state consumer affairs office. Incorporation protects the members and especially the office bearers of an organisation by limiting their liability (eg if being sued) to the assets of the organisation.

Further details on incorporation and insurance can be found on the ACOFS website under www.acofs.org.au/documents and selecting the appropriate chapter of the "Handbook" to be downloaded in pdf form.

New Acquisitions from Aztec International

Contact Paulette Arvizu. Paulette@aztecinternational.com.au

Web: www.aztecinternational.com.au

03 9419 4655. 19-21 Johnston St., Collingwood, Vic. 3066
Aztec International recognise the ACOFS film rights agreement.

The Runway: Ireland/Luxemburg, 2010, 100 mins. Drama. (Dir. Ian Power)

Watch the Trailer: <http://www.6sales.es/theRunaway.html>

The Recipe: Korea, 2010, 107 mins. Drama. (Dir. Anna Lee)

Also, recommendations from the catalogue.

A Christmas Tale: France 2008, 145 mins. Drama. (Dir. Arnaud Desplechin)

Red Like the Sky: Italy, 2006, 96 mins. Drama (Dir. Christiano Bortone)

White Material: France, 2009, 102 mins. Drama (Dir. Claire Denis)

Ian Davidson 20 Feb 2012.