



NEWSLETTER 10

An ornithological variation on a theme

This little birdy went to market,
This little birdy stayed home.
This little birdy ate peanut mix.
This little birdy had none.
And this little birdy joined the **Phoenix** at their early early bird rate, thus ensuring itself of another year of the best in world cinema.

It's Early Early Bird time again

Yes it is that time of year when we once again make our crazy crazy offer for you to renew your membership of the Phoenix for next year's programme 2016-2017. And just when you thought you would need to see your bank manager about securing a second mortgage for the privilege of seeing the best in World Cinema at the Phoenix, we can proudly announce that yet again, our prices will be held at the same prices as last year. That means that for just **£50** upfront our 2016-2017 programme will be yours for keeps. However, please remember, as always our Early Early

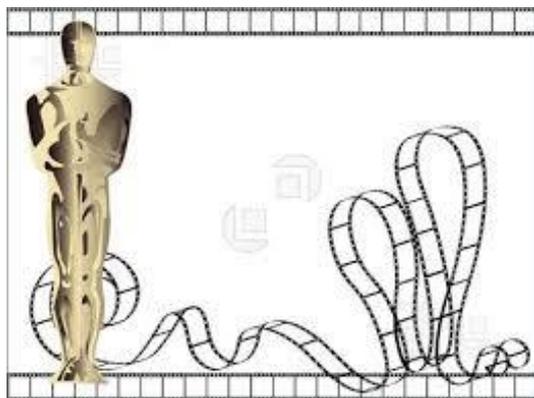


Bird offer will only run until just after the closing credits of **Mystery Road** on Wednesday June 01, our last film of this year's programme. There will be one key change to our programme from September, and that will see a return to our screenings beginning at 8 p.m., which for a long time was our intro and opening credits moment. That aside, we hope to have our customary selection of the best in World Cinema in our 2016-

2017 programme, including our traditional Christmas evening and our members' gap week film vote. So please make sure you have a membership form from Adrian (also available to print out on our website) and return completed legibly, especially your email contact details, by that evening. Thereafter, the cost of being a true World Cinema fan will rise, so **Renew Now**. You know it makes Technicolor, widescreen and Dolby Surround Sound sense!



Why the Academy Awards should recognise films regardless of language!



In our film introductions, we have often referred to the various gongs that have been awarded to some, but definitely not all, of the films we show. I suspect that if we screened more mainstream films (which is simply not what we are about) the O word would be heard more often since that is where the majority of the Oscars go at the late February LA junket. So why are so few foreign language films from around the world rewarded with accolades from the likes of the Academy and BAFTA organisations? Some thoughts from a student at the University raise some interesting points on the issue.

Films from around the world have gained more recognition on the American awards stage of late, picking up nominations and wins in the Academy Award category for Best Foreign Language film, which is pretty much the only major award in Hollywood as far as non-American, foreign language cinema is concerned. However there is still a lot of progress to be made in the recognition and promotion of world cinema. Separating films and confining them to one award simply because they have been shot in a different language or in another distant part of the world doesn't help when it comes to encouraging audiences to

Little  Birdy

broaden their horizons and experience a wider range of storylines and cultures. It's not because foreign language films are considered as inferior by critics either – films such as **Amélie** and **El Laberinto del Fauno** have been included on many must-watch lists and have since become popular worldwide. But many others remain confined to the Best Foreign Language film award in terms of their nominations – an award which isn't really promoted or highlighted during the ceremony on the night itself, which is perhaps the most prominent promotion for the Academy Award nominees and the one that sticks in the mind of the audiences.

The award itself has been the subject of contention and controversy for a while now, with a variety of films not being accepted for nomination onto the long-list. The nomination for one film representing each country is decided on by a committee composed of film judges and experts from that country. Such a one-nomination policy has been criticised in the past because of its implication that some worthy films have missed out on nomination for the award and are unlikely to be recognised in other categories.

Although some individuals who have worked on films from the Best Foreign Language short-list have in the past been nominated for other awards to recognise their work, it still doesn't seem fair.

The Film Federation of India was accused of personal bias by director Bhavna Talwar in 2007, when it nominated **Eclayva: The Royal Guard** for the award instead of his film **Dharma** which he suggested was due to the connections that Federation members had with the film's producers.

The definition of what a country is has also proven to be an issue of contention, with some Palestinian films being excluded in the past because the Academy has not considered the area which has sent the nomination to be a "country", meaning that some foreign films covering divisive or relevant current issues have also failed to make the longlist. Humbert Balsan, who produced the acclaimed Palestinian film **Divine Intervention**, was told it could not be nominated as the Academy did not consider the state to be a country.

In such a complex situation, the solution must be to recognise all films at award ceremonies on an equal basis, regardless of the language in which they have been filmed, and place every single one on an equal footing based on its cinematic content, rather than the language that it has been filmed in or the geopolitical situation in the area in which it was produced. (We are delighted to acknowledge the writer of this article, Cameron Ridgway, who has given us permission to reprint it; it first appeared in the World Issue of SUSU's *The Edge* magazine www.theedgesusu.co.uk)

[A few loose musical ends tied up ... these are the musics we have had playing this term as you sit awaiting the main feature.](#)

Winter Sleep (April 27): [spotify:album:1HJXnyq0CPtAN1dBsBJrDQ](https://open.spotify.com/album/1HJXnyq0CPtAN1dBsBJrDQ)

Girlhood (May 03): [spotify:user:sonymusicbelgium:playlist:5xU3ufigrzXn5I7kQApVdg](https://open.spotify.com/playlist/5xU3ufigrzXn5I7kQApVdg)

Pelo Malo (May 11): [spotify:album:0ujmMlyc1N3CjtPmBbb1Iw](https://open.spotify.com/album/0ujmMlyc1N3CjtPmBbb1Iw)

Grandma (May 18): [spotify:user:gcole1951:playlist:1xVvUj3bwDqLDWhcAp9WYC](https://open.spotify.com/playlist/1xVvUj3bwDqLDWhcAp9WYC)

The Lobster (May 25): [spotify:user:prugnebriscola:playlist:1R5016DOcNjqaHpChVWICt](https://open.spotify.com/playlist/1R5016DOcNjqaHpChVWICt)

Mystery Road (June 01): [spotify:album:7hCKSajpXRJr5Acgy5Ayzl](https://open.spotify.com/album/7hCKSajpXRJr5Acgy5Ayzl)



If you use Spotify you have the links above, and don't forget that if, like me, you still buy those quaint (but latterly hugely popular) things called records, or indeed the little shiny CD versions of such artefacts, Oxfam by the Bargate always has an excellent selection of very reasonably priced film OSTs.



And so to the new seats! We believe that after all the will they/won't they be installed saga, their arrival is most welcome, and, in our opinion, they do offer real respite from the uncomfortable no-legroom abominations we had so long suffered. We do understand that there are still problems for some of our members accessing them, and we are working to try to overcome these difficulties, staying within the dreaded Health & Safety guidelines. I would say watch this space, but that might divert your gaze away from the screen towards each other's backsides, so let's stick to sitting comfortably for now! Incidentally, we are also working to improve the hearing loop system in the cinema, and Union Films is also looking at introducing better technology to their arrangements for partially sighted cinemagoers.