

# ACOFS Bulletin

## Australian Council of Film Societies

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NUMBER 39

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*This Bulletin has been compiled and edited by Ian Davidson, (ACOFS President) [president@acofs.org.au](mailto:president@acofs.org.au)*

**This Issue contains information important to your president, secretary, treasurer and programmers, so please pass it on to all your committee people - including those not on email.**

**And please ensure it does not get caught up in spam filters!**

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### **1. From the President – Does the NFSA have a Future?**

What is the future of the NFSA and the NTLC collection that so many film societies rely on for their screening material?

We were been invited to, and some members attended, public forums in the state capitals, where Michael Loebenstein (Chief Executive Officer, NFSA) outlined the difficulties facing the NFSA. Following this, the NFSA conducted a survey of their users to which they received a 150 responses. So far we have no information on the results of this survey.

We have now all been invited to attend stakeholder workshops, presumably to explore some of the ideas being canvassed and to help the NFSA develop a new “business model”. Have you all responded with an indication of your interest and concern?

A shortage of funds is one of the main difficulties being faced by the NFSA and the future of the NTLC (Now called the Screen Lending Collection – The SLC) is in doubt. Michael has warned us that it is no longer feasible to continue growing the SLC and that many of the existing rights will not be renewed when they reach their expiry date. This applies to both 16mm and DVD, but the future of the latter is of greater impact on the film society movement of today. It is likely that up to 300 DVD titles will have to be withdrawn from the

SLC in the next year when their rights expire. Even with funding this is unlikely to be reversed because many of the staff running the Screen Lending Collection (SLC) have now gone.

One suggestion canvassed was that future projects within the NFSA could be funded from external sources, for example the film society movement (ACOFs?) could fund the renewal of the rights for the DVDs in the collection. However I don't see the film society movement being able to afford the funds necessary to keep the rights up to date, let alone purchase new DVDs and rights. And would the other non film society users of the SLC make an equivalent contribution?

If the SLC do continue to supply films for loan it may be without rights, meaning that in future borrowers may need to negotiate rights separately from arranging to borrow the film or DVD. This will be the case more and more often as rights expire. As any programmer will attest, it is not always easy to locate the Australian rights owner of a DVD – especially when that title is an older title. Bookings made prior to June 2015 will be honoured however and the DVDs on deposit from the German Goethe Institute are unlikely to be affected.

John Turner of ACOFS has had one-on-one discussions with Michael Loebenstein, and it may be feasible to extend this deadline for borrowing until December 2015. It also transpired that ACOFS may be asked to support the NFSA in lobbying to obtain funds to keep the service alive.

If the NFSA does manage to obtain funding then it is likely to focus on Australian content ahead of international titles in future purchases.

It has been suggested that all DVDs, DVD rights purchases and renewals could be handed over to another body, such as ACOFS, but the cost and manpower requirements would be prohibitive for us to take it on. It is unlikely that any other organisation would be willing to take over this role.

ACOFs and member film societies will continue to be consulted as plans become clearer, but we do strongly urge everyone to let us know of your needs and concerns.

Would your film society survive if the source of cost-effective DVDs, with rights, through the SLC were to evaporate? Can you afford to obtain your DVDs and pay the rights each year through the ACOFS DVD screening rights agreement?

We need your participation and input so we can effectively represent your needs when we speak to the NFSA. Let us know what you think. Write to [DVDRights@acofs.org.au](mailto:DVDRights@acofs.org.au) with your thoughts and concerns.

(Ian Davidson, President ACOFS)

## 2. ACOFS Indie Films from Asia

In the last ACOFS Bulletin we announced the forthcoming arrival of several Indie (Independent) films from Asia for use by member film societies. I am pleased to announce they are here and available for film societies to borrow. They are being distributed on behalf of ACOFS by the FVFS (Victoria), through their Indie Library for just a minimal fee of \$10.

The films are:  
**Flight Of An Angel**  
**Flower In The Pocket**



## It Gets Better Pepot Artista

See [www.fvfs.org.au/indie-films](http://www.fvfs.org.au/indie-films) for more information on these titles.

The FVFS has several other films in their Indie Library which they are prepared to make available to member societies in other states, as follows:

**A Day in a Life**

**Blue Lies**

**Crushed**

**Four of a Kind**

**Little Lies**

**McLean's Money**

**Pearls of the Far East**

**Sita Sings the Blues**

**Songs They Sang, The**

**What I Have Written (R)**



More details on all these DVDs can be found on [www.fvfs.org.au](http://www.fvfs.org.au) in the Indie library section.

### 3. Finding Rights Owners to Screened DVDs

ACOFs Fact sheets cover the process in detail. See [www.acofs.org.au/resources](http://www.acofs.org.au/resources).

Fact Sheet 3A explains the purpose of the ACOFS rights agreement and provides a broad overview of the process, while Fact Sheet 3B provides the latest contact details for all the DVD providers we are aware of and who have agreed to support the agreement.

In summary:

- If you wish to screen a DVD to the members of your film society, you must first obtain permission from the rights holder for that DVD.
- You can generally ascertain the company that owns the rights by checking [www.classification.gov.au](http://www.classification.gov.au). This is the censor database and finding which company applied for the censorship rating will be a good indication of the rights owner. Other ways to determine the owner is to check the website [www.urbancinefile.com.au](http://www.urbancinefile.com.au) or [www.devoteddvd.com.au](http://www.devoteddvd.com.au).
- Once you know the likely rights owner, check the listing in ACOFS Fact sheet 3B to determine who to approach for permission and who to pay for the rights.
- Note that:
  1. The agreement only applies to DVDs supplied by the film society. They may own it or borrow it from a member etc.
  2. The agreement only applies to non-theatrical screenings (members only). If you operate a screening where people are charged for admission (eg a film festival) normal commercial rates apply. This includes all fund raising screenings.
  3. On older titles the Australian rights purchased by the local distributor may have expired and so they would no longer be able to agree to a screening. But this does not mean that the titles is in the public domain as copyright may last for at least 70 years or more from when the film was made. (Read more about copyright in the last Bulletin)

### 4. The ACOFS DVD Rights Agreement

The DVD rights agreement Fact Sheet 3B is constantly being updated as new distributors come to our notice or existing ones change their contact details. Download

one today to keep up to date. [www.acofs.org.au/resources/](http://www.acofs.org.au/resources/) . There have been some changes to the contacts. The latest version was uploaded on 25<sup>th</sup> August 2014.

The ACOFS agreement applies only to societies that screen DVDs non-theatrically (ie to members only) and only where the society sources their own copy of the DVD. The agreement does not cover supply of the DVD from the distributor, although the society may make their own arrangements in this regard.

The ACOFS agreement does not apply to 16mm, 35mm or 2K digital screenings.

## 5. News From the DVD Distributors

These DVD distributors are party to the ACOFS DVD rights agreement, under which member film societies pay special affordable prices for their DVD screening rights. As ACOFS' part of the agreement, we promote the distributor's catalogues and especially information on any new acquisitions. Information is listed below where provided by the distributor.

For contact details and websites see ACOFS Fact Sheet 3B on [www.acofs.org.au](http://www.acofs.org.au) (Updated regularly).

### Roadshow

*(Chrystal Remington)*

And While We Were Here

Any Day Now

Attila Marcel (Foreign)

Bad Words

Belle

Beyond The Edge (Documentary)

Broken Circle Breakdown

Chef

Child's Pose (Foreign)

Chinese Puzzle (Foreign)

Divergent

Fading Gigolo

Fault In Our Stars

Grace Of Monaco

Grand Budapest Hotel, The

Half Of A Yellow Sun

Ida (Foreign)

Invisible Woman, The

Like Father, Like Son (Foreign)

Maleficent

Monument's Men, The

Noah

Romeo & Juliet

Rover, The (Australian)

Selfish Giant (Foreign)

Sunshine On Leith

Transcendence

Two Faces Of January, The

Under The Skin

Venus In Fur (Foreign)

Young And Beautiful (Foreign)



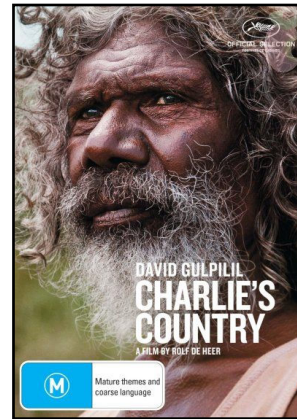
### Upcoming releases...

A Most Wanted Man

And So It Goes

Begin Again

Belle & Sebastien  
 Calvary  
 Charlie's Country  
 Ernest & Celestine  
 Felony  
 Galore  
 Healing  
 Jersey Boys  
 Snowpiercer  
 Still Life  
 These Final Hours  
 Yves St Laurent



Roadshow charge for their DVD rights on the basis of average audience, so if you have not registered your membership size with your State Federation you may be charged DVD rights at the highest rate!

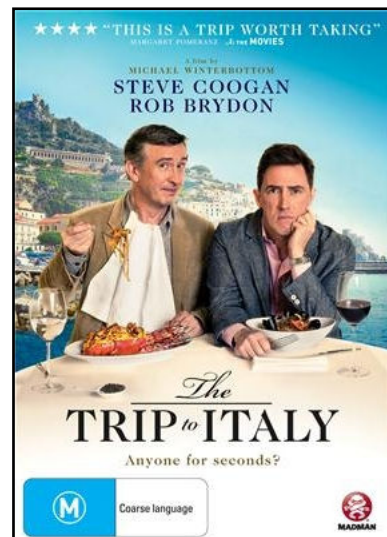
**Madman**

(Susan Davidson ACOFS) [dvdrights@acofs.org.au](mailto:dvdrights@acofs.org.au)

Since 2011 ACOFS has been handling the member film society bookings for Madman DVD screening rights on their behalf, and Susan Davidson is the contact at ACOFS. But please remember Susan does have a life outside the film society movement and would appreciate sufficient notice to be able to confirm your booking in plenty of time.

**Recent Acquisitions at Madman since the last Bulletin include:**

009-1: The End Of The Beginning  
 Act Of Killing, The  
 Battle Of The Sexes, The  
 Berserk The Golden Age Trilogy  
 Beyond Outrage  
 Blue Ruin  
 Double, The  
 Finishers, The  
 Frank  
 Gatekeepers, The  
 God's Pocket  
 Grand Seduction, The  
 Joe  
 Kill Team, The  
 Mistaken For Strangers  
 New World  
 Omar  
 Only Lovers Left Alive  
 Outlaw Michael Howe, The  
 Pantani: The Accidental Death of A Cyclist  
 Prince Avalanche  
 Raid 2, The  
 Summit, The  
 Third Half, The  
 Tiger Eyes  
 Trip To Italy, The  
 We And The I, The



Note that Madman does not hold non-theatrical screening rights for all titles on their website. Some titles might only have commercial rights while other titles are being sold by



Madman on behalf of other smaller distributors. So always check apparent Madman titles with [dvdrights@acofs.org.au](mailto:dvdrights@acofs.org.au) and give plenty of notice!

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**Accent Film Entertainment**

(George Papadopoulos)

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**Amalgamated Movies**

(Steven Snell) Can also ship if a copy if required.

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**Anchor Bay Entertainment**

(Simone Murray)

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**Antidote Films**

(Originally known as Gil Scrine Films.)

(Ruari Elkington)

More than Honey <http://antidotefilms.com.au/details.php?filmid=4449>

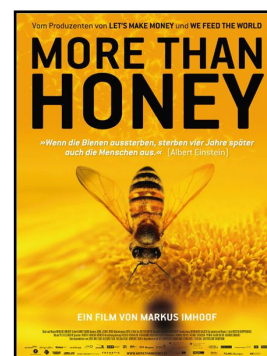
Good Ol Freda <http://antidotefilms.com.au/details.php?filmid=4448>

Gore Vidal: The United States of Amnesia

<http://antidotefilms.com.au/details.php?filmid=4454>

Premiere <http://www.elleryinparis.com/>

The Irish Pub <http://irishpubfilm.com/>



Antidote Films also offer beamafilm, a subscription film streaming service. Films downloaded to be screened non-theatrically at a member film society would be charged \$35 per screening for the rights. See also News Item 10.

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**Aztec International Entertainment**

(Nicki Jackson)

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**Beyond Home Entertainment**

(Jason Behan)

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**Chapel Distribution**

(Mark Spratt)

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**Curious Films**

(Stephen Fitzgibbon)

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**Entertainment One (Was Hopscotch)**

(Emily Batts)

'71

Black Sea

Child 44

Good Lie, The

Insurgent

Kill Me Three Times

Little Death, The

Maps to the Stars

My Old Lady

Nina

Pride

Son of a Gun

Water Diviner, The



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**Gil Scrine Films**

See Antidote Films.

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**Gryphon Entertainment**

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**Hi Gloss Entertainment**

(Simon Killen)

Crimes of Passion (6 Agatha Christie features)

The Spider

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**Imagine Films International**

(Megan George)

---

**Jump Street Films**

(Jamie Bialkower)

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**Magna Pacific**

(Jason Behan)

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**Palace Films**

(Tony Zrna)

The Gilded Cage

Stories We Tell (These were wrongly attributed to Madman in the last Bulletin)

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**Pinnacle Films**

(Donnah Kosman)

Manipulation

P-51 Dragon Fighter

Torment

Two Lives

Venus in Fur

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**Potential Films**

(Mark Spratt)

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**Regency Film Distribution**

(Lee Hunter)

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**Rialto Distribution**

(Hayley Weston) Or book the rights through Roadshow.

Amazonia

Authors Anonymous

Ernest & Celestine

Face of Love, The

Falcon Rising

Gunshot Straight

Jimmy's Hall

Jungle Safari (BR)

Lords of London

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## **Ronin Films**

(Andrew Pike)

2 Degrees

Fukushima – Memories of the Lost Landscape

Gough Whitlam: In His Own Words

Growing Cities

Message From Mungo

Missing Presumed Dead

No Burqas Behind Bars

.See [www.roninfilms.com.au](http://www.roninfilms.com.au) for details and purchase prices.

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## **Sharmill Films**

(Katherine Thornton)

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## **Shock**

(Naomi Kume)

Beyond, The

City of the Living Dead

House by the Cemetery

Monty Python Live (Mostly)

Moulin Rouge

Niagara

Notorious

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## **Titan View**

(James Hicks)

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## **Umbrella Entertainment**

(Achata Datar)

400 Blows, The

Accidental Hero

Adaptation (BR)

And God Created Women

Babadook, The

Betty Blue (BR)

Black Beauty

Black Orpheus

Boulevard of Broken Dreams

Breathless

Burke and Wills (1984)

Bush Christmas

Careful He Might hear you

Carmen Jones

Cars That Ate Paris

Chabrol Collection

Devil's Playground, The (BR)

Dogs in Space

Dogs in Space

Electric Boogaloo

Eraserhead (BR)

FallComing, The

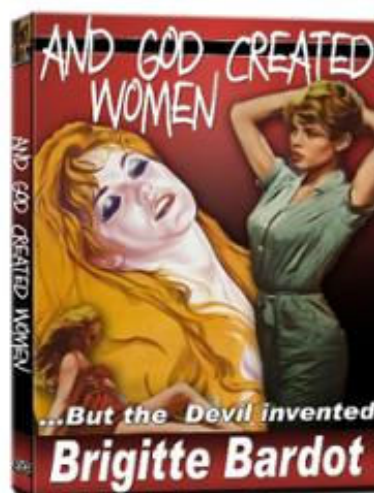
Grendel Grendel Grendel

Invasion of the Body Snatchers (BR)

Jules et Jim

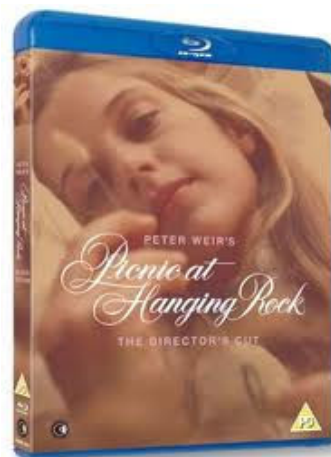
L'Avventura

La Dolce Vita





Lasseter's Bones  
Last Emperor, The  
Last Wave, The  
Lighthorsemen, The  
Like Water for Chocolate  
Linsanity  
Man From Cox's River  
Mango Tree  
Miami Blues  
Mountains of the Moon  
Old Curiosity Shop, The  
Picnic at Hanging Rock (BR)  
Picture Show man, The  
Postcards From the Edge  
Puberty Blues  
Puberty Blues (BR)  
Quiet Earth, The  
River Kings, The  
Room With a View  
Sheltering Sky, The  
Slim Dusty Movie  
Stag, The  
Un Chien Andalou  
War and Peace  
Way, The (BR)  
We of the Never Never (BR)



#### **Soon on DVD**

Man from Cox's River, The  
Words & Pictures  
Tinker Tailor , Soldier , Spy

Keep an eye on the Umbrella website [www.umbrellaent.com.au](http://www.umbrellaent.com.au) because they regularly have **DVD sales** of titles that may be of interest to film societies and film buffs on sale for as little as \$5 each.

Subscribe to the Umbrella newsletter on their website for all the latest bargains.

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#### **Vendetta Films**

(Ivan Vukusic)

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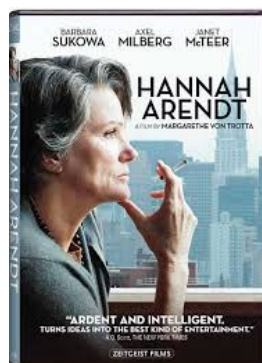
## **6. New DVDs from the SLC at the NFSA**

The SLC (Screen Lending Collection) is part of the NFSA (National Film and Sound Archive) in Canberra. There are over 1,024 DVD and BluRay feature films available for loan to film societies at \$22 (as at Aug 2014 - including rights and delivery to you). See their catalogue at [loans.nfsa.gov.au](http://loans.nfsa.gov.au)

The following DVDs or BluRays have been added in the last 90 days, and are available for screening by film societies.

The American Friend, The (1977)  
Bridge to Ibar (2012)  
Carbide and Sorrel (1963) DVD and BR  
Five Cartridges (1960), BR  
The Foster Boy, The (2012)

Hannah Arendt (2012)  
 Hero of the Dardanelles (1915)  
 Hitler's Children (2011)  
 Home from Home (2012)  
 Jakob the Liar (1974), BR  
 Kaddish for a Friend (2011)  
 Lotte Reiniger – Dance of Shadows (2013)  
 Naked Among Wolves (1963), BR  
 State of Things, The (1982)  
 Strange Little Cat, The (2013)  
 Suspicion, The (1990), BR



Also don't forget that the SLC has many older titles, with rights, that are not available for screening otherwise as the Australian distributor no longer hold current rights for them.

Note: You can search the SLC database yourself at

<http://loans.nfsa.gov.au/htbin/wwform/076/wwk770>

You can search for a specific title, or search by year, acquisition date, country of origin etc., but remember that not all titles are necessarily available to film societies. Make sure you mark "titles licensed for screening" when searching. One quick and easy tool is the "Quick search list" which includes pre-defined searches such as:-

"All titles - All formats - Licensed for screening"

"DVD and Blu-ray titles licensed for screening"

"DVD and Blu-ray feature films licensed for screening".

## 7. beamafilm - Special Offer from Gil Scrine of Antidote Films

As well as DVDs (see listing above), Antidote Films is also a half owner of beamafilm, a subscription and rental film streaming service. They host a range of documentaries and features that are either more expensive elsewhere (iTunes for example) or simply cannot be found anywhere else. See [www.beamafilm.com](http://www.beamafilm.com).

If you go to beamafilm's "Libraries" page you will find 30 Municipal Libraries are now signed up. This means members of those libraries can use their member card to sign in and watch anything for free, and not just at the library, at home or on your mobile devices.

ACOFs members should check the list to see if their local library is a member. If not you could suggest it to your library next time you visit. Beamafilm have around 50% Australian films, most of which were funded by us, the taxpayer. Therefore being able to view for free via your local library seems like a fair thing. The filmmaker still gets a royalty from the annual license paid by the Library. Beamafilm is proud of the 30 libraries they now have but there are over 200 more! So ask your local library to become a member today.

Beamafilm was created out of a vision for a VoD site that championed documentaries and independent features. Beamafilm Directors Louise van Rooyen and Gil Scrine won a grant from Screen Australia for the idea and today are entering their 4<sup>th</sup> year in existence. There are many much bigger sites around, and there are many ways to watch films for free— Youtube, Catch-up TV, [smh.tv](http://smh.tv), with more starting all the time— and there are many places online where you can pay for Hollywood and TV viewing. But beamafilm is unique for its content (no Hollywood, no cooking shows, no reality TV)

ACOFs members will be familiar with many of the films in beamafilm but Gil Scrine would like you to be familiar with the beamafilm service - The new world of movies.

While beamafilm is designed for private viewing and fees take that into account, Gil Scrine has agreed that any movie streamed from beamafilm for screening to members at a film society screening would be charged screening rights at the rate of \$35 per screening.

#### **Special offer from Gil Scrine at beamafilm**

*“Any ACOFS member wishing to trial beamafilm can have free access for a week just by signing up as a subscriber. They must remember to opt out after the free week is up, or we will charge their credit card a whopping \$ 5.99 per month. This is about the cheapest subscriber deal you will find on a VoD site anywhere. The price of one rental is \$4.99 for 48 hours. Not all our films are able to be viewed by subscribers but subscribers get 15% discount on our Premium Catalogue (only available to rent).”*

## **8. What Else is ACOFS Doing?**

The ACOFS Executive committee and working parties are currently researching some other questions of potential interest to film societies, and this includes

- **Internet Video Streaming.** Where is it headed? Will it impact the operation of film societies in either positive or negative ways? How can film societies benefit? What are the implications on rights if a society screens a streamed video to its members?
- **Film Loss and Damage Insurance.** ACOFS currently provides all film societies with automatic insurance cover for film (and DVD) loss and damage. Is the insurance keeping up with societies' needs considering the decline in 16mm and 35mm film? Are film societies that screen 35mm or DCP (Digital Cinema Packages) covered by the cinema insurance contracts? We need to bring our thinking up to date.
- **Indie Films.** As the NFSA is reducing their holding of DVDs with rights, should ACOFS and the State Federations spend greater effort on obtaining independently made films on DVD and securing the rights for film society use. This is an extension to the work described in item 2 of this Bulletin.
- **Rights to “Orphan” films.** Many of the films societies would like to screen, especially the older ones, no longer have current screening rights in Australia held by Australian companies. To what extent should ACOFS develop processes or contacts so that film societies can get screening rights for these films at reasonable rates?

These are some of the questions being discussed at ACOFS executive level, and at the ACOFS AGM. Do you have any feedback or suggestions on these or any other issues facing film societies today? If so please get in touch with us with your ideas and comments.

## **9. VALE: Edwin Schefferle**

Edwin Schefferle (Scheff), who died on the 22<sup>nd</sup> October at the Westgarth Aged Care, was truly one of the originals of the Film society movement in Australia. He was involved with the inauguration of the Federation of Victorian Film Societies and ACOFS - the Australian Council of Film Societies, both in 1949.

Whilst working as a Research Officer and Instructor at the Gordon Institute of Technology he started the Geelong Film Society and when appointed librarian of the State Film Centre (SFC) in 1951 he became involved with the Federation and was on the organizing committee for the Olinda Film Festival (forerunner to the Melbourne Film Festival) in 1952. His mentor was John O'Hara who progressed to the National Library of Australia as curator of the fledgling film collection.

Scheff was a great supporter of country film groups and would take programmes out to them by train at the weekends or by car and trailer if he had to take all the equipment as well. He was aided in this work by Betty Joje who, as well as serving as the FVFS Secretary, worked at the SFC. It was due to Scheff that the SFC programme notes were of a very high artistic standard. Because of his position at the SFC he was an ex-officio or co-opted member of the Federation executive, raising many pertinent issues, for several decades, especially at General Council meetings. He was, however, a member of the Melbourne Film Festival organising committee from the early 1970's until 1984. Scheff. was also involved in the setting up of the Australian Film Institute although never on the Board.

He built up a world class collection of films at the SFC particularly in the areas of documentary, experimental and animated films. Very strong associations with the Canadian Film Board meant that he assembled probably the most complete collection of Norman McLaren animated films outside of Canada. One of Scheff's passions was to get the FVFS to appraise new films as they came into the SFC collection and for many years he organized these sessions.

After his retirement from the SFC in 1983, Scheff joined the FVFS Executive and was the Secretary from 1993 – 1997 and President briefly in 1997. Being a tireless worker himself he had little patience when initiatives tabled at Executive meetings were not acted upon immediately and would 'take over' tasks which had been allotted to other people, much to the chagrin of his fellow committee members.

When Scheff retired from the Victorian Federation at the end of 1997 he continued to organise Camberwell Film society for the next decade until his health intervened and he could only advise. Until his death he was organizing a "Film Society" to view films from his collection at the retirement home where he resided for the last few years. Certainly a life devoted to spreading the wonders of film in all its many iterations.

## 10. An Easy Sudoku for You

Are you tired of attempting an "Easy" or "Gentle" Sudoku puzzle only to find it is virtually impossible or at least as difficult as a "Diabolical" version.

Well here is a guaranteed "Easy" version, so get puzzling while your projector warms up!

	7		1		3	9	6	5
	9					2		7
		6	7			4		
6			5		1			
	4			8		6	5	1
7	1		2			3		9
	5			7		1		
1					4	8	9	
	3	2					7	

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This bulletin is the official newsletter of

**ACOFS - Australian Council of Film Societies**

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If you want to have the ACOFS Bulletin emailed to you directly, please email me at [president@acofs.org.au](mailto:president@acofs.org.au)

Our website is [www.acofs.org.au](http://www.acofs.org.au)

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**NOTES:**

1. *If clicking on a highlighted link in this newsletter does not take you to your Internet browser, try copying it and pasting it into your browser search bar.*
2. *Please ensure your spam filter is NOT set to capture our emails which include relevant material from ACOFS, such as this Bulletin.*
3. *ACOFS and the State federations do not necessarily endorse the statements or view contained in any personal statements in articles, letters to the editor or in the films mentioned in this Bulletin.*

*The answer:*

8	7	4	1		3	9	6	5
5	9	1	4	6	8	2	3	7
3	2	6	7	9	5	4	1	8
6	8	9	5	3	1	7	2	4
2	4	3	9	8	7	6	5	1
7	1	5	2	4	6	3	8	9
9	5	8	6	7	2	1	4	3
1	6	7	3	5	4	8	9	2
4	3	2	8	1	9	5	7	6