

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 53

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

This Issue contains information important to your office bearers and film society programmers. Please also pass it on to all your committee and other interested people - including those who are not on email.

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

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1. From the President

In the Feb 2017 issue (No. 49) of the ACOFS Bulletin, I asked the question, “What impact will the emerging internet video streaming services have on film societies?” I think we now have the answer – No impact!

There are now dozens of video streaming services available, offering subscription services, pay-per-view, or free “catch-up” TV programs. While some offer movies, many focus on programs made for TV or for the video streaming market. These services offer video programs over the internet, and viewed on “Smart TVs” or through special “set-top” boxes to your normal TV set. Only people with a very large TV or a projected video image would offer a facility resembling a cinema or film society.

Reports in the press indicate a 5-10% drop in cinema attendances each year, as well as a reduction in DVD sales. Presumably the slack is being taken up by streaming. And the choice of movies at the cinema is becoming more restricted to just the big-budget high-profile movies with the “Art-house” movies getting just a few airings on ever-fewer cinemas. Film Societies can still buy most movies they want on DVD however.

The number of film societies registered with State Federations is still on the increase. There are always some that do not renew their affiliation with a State Federation, but these tend to be through loss of key personnel through them moving away or just old age! As much as the State Federations try to push the need for succession planning, there are always a few societies who cannot continue when their committee moves on.

So the film society scene is still healthy overall, with society members still getting together to watch and often discuss the films they have generally selected themselves. As long as we remain focussed on the business of selecting the right films, and screening them under the right conditions to active members, I feel sure that film societies will continue to flourish. We must remember that a Film Society is a lot more than just a place to watch movies!

Interestingly, since writing the above, some Film Societies have been approached by a UK company, "FilmDoo" who offer downloaded "arthouse" movies, especially French, and lesser-known films. Their prices appear to be just a few dollars per feature and shorts are free – but this probably excludes the right to screen to an audience in a public place. We have responded with some questions with a view to perhaps making some of these available to interested Film Societies. If you would like to check this out yourselves or stream some films for your own viewing, go to www.filmdoo.com.

If you are interested in us developing this further, please email me with your ideas and comments at : president@acofs.org.au

Ian Davidson, President ACOFS

2. To the President

The following correspondence was received after the last ACOFS Bulletin was distributed:

- i. From Phillip Island Film Society (with some min

Hi Ian

Loved this edition, lots of great information and resources for us to use.

I found the discussion about the role of a film society very good as this has been our belief from studying film. I believe the 'unknown film' is the most crucial part of a film society and for that reason, discussion about the film is essential. Unfortunately that is not what we have at present, due to our late finish time. Main stream films generally, are traditional stories with a start, story and finish that is easily followed. On the other hand, 'unknown' films will have interrupted story line and possibly have an open-ended finish. That is often what confuses and interferes with "the Pleasure Principle" of mainstream film for members. Also often 'unknown' films have sub titles and this can be a problem for people used to main stream films.

The Oaxaca Film Festival article is also great and I wondered if a city and a rural film society could run this festival here for all FVFS members? I would offer as a rural club but we cannot show films during the day and a weekend day films would be necessary. I am sure it would be great for a place like Fish Creek...I think that was represented at our last meeting. I am sure members would like to go and stay for the weekend.

Again the films from the Norwegian Embassy sound terrific. Would they also have the Distribution Rights to these films. [They do, and there is no charge – not even for delivery! – ID]

Once again, thank you for a most interesting Bulletin.

Kind regards

Margaret Byrne

PIMC

ii. From the NFSA

Hi Ian,

Thanks for the newsletter, (and the plug on new titles on our system) it was very informative and there are some great points in there regarding the value of unknown movies. Ideally under screened films should be screened, to give them a chance to be enjoyed as long as the story and production quality merits a spotlight. Although, I know of many film fans who love to watch "bad" movies and enjoy them for the unintentional comedy! Anyway, keep up the good work. The newsletter helps keep us informed. If we have any news to report next time we will surely send it your way.

Regards

*JOHN KLYZA, Non-theatrical Loans Officer
Community Engagement (NFSA)*

iii. From the SA Federation of Film Societies (copy of email to members)

Dear SAFFS Members

Attached please find the latest ACOFS Bulletin. Some interesting thoughts on what Film Clubs should be considering when selecting films for the coming season, as our Selection Committee has just done. The trick is to walk the line between popular and thought-provoking. I think films where half the audience is in raptures and the other half thinks it is a load of rubbish are just what we need. Film is an art form and designed to stimulate our emotions, whether positive or negative. If it merely leaves us with a vague frisson of pleasure it is not what we should be offering our members.

What do you think? I am sure Ian Davidson, who puts the Bulletin together, would love to hear your views.

Regards

*Bill Biscoe, President,
South Australian Federation of Film Societies.*

iv. From the LV Film Society (Victoria)

Hi Ian

I've just finished reading the ACOFS bulletin and am responding to your call for feedback. I still find the bulletin interesting and appreciate the effort you put into compiling it.

As a regional film society, we just want to be able to see good movies that we wouldn't otherwise have the opportunity to see. I also see it as a way of broadening the perspective of our regional community, increasing their understanding and compassion for people that are different to them. Our film society has also provided an important social touch-point for many of our members.

Nonetheless, if a good Palace or Readings cinema were to open in Traralgon, I'd personally feel pretty comfortable with ending our film society - it all comes back to our primary purpose, which is simply to be able to see good movies in our part of the world. There are enough great movies around that our local Village cinema would never screen for us to have no need to go searching for 'unknown' titles.

Anyway, thanks again.

*Wayne, Secretary,
LV Film Society*

v. From Reels Film Society (SA)

Hi Ian,

I loved this piece about CC "A much-repeated story claims that he once entered a Charlie Chaplin lookalike contest and finished third! In some versions of the story, he came in second." Keep them coming, Ian

Regards Rob Forgan

3. News From the SA Federation

The South Australian Federation of Film Societies has not physically met since its Annual General Meeting in July, 2017, which indicates that members have not had any major concerns which they raised with us. Informal conversations with member representatives indicate that Clubs' concerns centre mainly on the availability and cost of accessing quality films. ACOFS Bulletins and "Reel News" are invaluable in providing advice on these matters and are distributed to all members.

All Clubs have selected their films for the 2018 season and look forward with optimism to the year ahead.

Bill Biscoe, President,
South Australian Federation of Film Societies.

4. The ACOFS DVD Agreement

See www.acofs.org.au/resources/ .The latest version was ready for uploading to the website on 29 Jan 2018.

Rights check list:

First confirm that you can get the rights approval BEFORE buying the DVD or committing to a program. To determine the Australian distributor of a DVD, and the probable rights holder:-

- Check the cover.
- Look it up on www.urbancinefile.com.au or other Australian reviewer website.
- Look up the censor classification index www.classification.gov.au .
- If not listed on the classification listing, try searching using an alternative name or even just the director's name.
- Look it up on www.jbhifi.com.au or other on-line DVD outlet.
- Find out from your Federation newsletter or information sheets whether another society has screened it and ask them.
- Check the website catalogues of the known distributors.
- Allow plenty of time to get approval before buying the DVD.
- If the rights cannot be found in Australia try Park Circus in the UK (Although they might charge as much as \$120 per screening) – or find a new title!

Things to remember:

1. The ACOFS agreement applies only to member film societies, that screen their own copies of DVDs non-theatrically (ie to their members only).
2. If you screen the DVD more than once then you need to advise the distributor.
3. ACOFS members can be very thankful that the Australian distributors still look very favourably on film societies screening their DVDs. We believe this is because societies have been honest in their dealings with the distributors, have "owned up" to all their screenings, and used the "agreement" wisely. In order to get the best from your rights from Roadshow and Amalgamated Movies (who operate a sliding scale for their rights charges), remember to keep ACOFS informed of your membership numbers AND your average attendance (if not 60% of members) each year. If your numbers have changed, you may be paying an incorrect amount for your rights with these distributors.

5. News From the DVD Distributors

Owing to space constraints this issue contains only the distributors who have new acquisitions or have some changes in their contact details.

For contact details and websites see ACOFS Fact Sheet 03-B on www.acofs.org.au (Updated regularly).

Amalgamated Movies

(Steven Snell)

Also handles Madman rights bookings.

Ali's Wedding.

All Saints.

Baby Driver.

Blade Runner 2049.

Brigsby Bear.

Flatliners.

I am Not Your Negro

Mountain.

My Little Pony.

Spiderman.

Spookers.

The Country Doctor.

The Osiris Child

Una.



FEBRUARY

My Life as a Zucchini.

This Beautiful Fantastic.

MARCH

Eric Clapton: Life in 12 Bars.

Loving Vincent.

The Killing of a Sacred Deer.



Antidote Films

Antidote charge just \$35+ GST for screening rights for most of their DVD titles.

www.antidotefilms.com.au

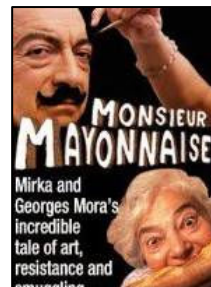
Black Hole.

Monsieur Mayonnaise.

School Life.

The Most Dangerous Man in America.

The United States of Amnesia.



Curious Films

sarah@curiousfilm.com 02 8565 5000

selena@curiousfilm.com

www.curiousfilm.com +64 9360 7880 (NZ)

Hi Gloss

Good Time.

Kedi.

Like Crazy, Italy.



Madman

Madman titles (non-theatrical rights) are now handled by Amalgamated Movies – Steven Snell.

Pinnacle Films

Ann.fenchuck@pinnaclefilms.com.au (07) 5556 1872

Sherard.kingston@pinnaclefilms.com.au

Roadshow Films

(Contact amelia_ulrick@roadshow.com.au) (Note the underscore in the address)

Manager paul_mackenzie@roadshow.com.au

Big Little Lies.

Breath.

Ronin Films

(Andrew Pike)

For member prices refer to the "private purchase" price, but remember you then have to pay the appropriate screening rights fee. Ronin will accept the recommended \$50 plus GST for DVD screening rights. www.roninfilms.com.au for details and purchase prices.

We Don't Need a Map, Aust, 85min, Thornton.

Hope Road, 103 min, Zubrycki.

Night Parrot Stories, 89 mins, Nugent.

On Richard's Side, 90 mins, Wiseman.

Sharmill Films

(Bec Brown)

See their website: <http://www.sharmillfilms.com.au/film>

Slack Bay.



Shock

(Naomi Kume)

40 Days and 40 Nights.

American Dreamz.

Hounds of Love.

Mixed Nuts.

Out of Sight.

Serpico.

Sweet Liberty.

The Borrowers.

The Dilemma.

The Fan.

The Soloist.

Thin Ice.

What if it Works?



StudioCanal

Andrew Rolfe, 02 9003 3985 andrew.rolfe@studiocanal.com.au

Ballerina.

Madame.

The Beatles: Eight Days A Week – The Touring Years.

The Lost City Of Z.

As well as remastered versions of:

Dunkirk. (1958)

Mulholland Dr. (2001)

The Graduate. (1967)

And the recent restorations of Agatha Christie films:

Death on The Nile. (1978)

Evil Under The Sun. (1982)

Murder On The Orient Express. (1974)

The Mirror Crack'd. (1980)



Umbrella Entertainment

(Danielle Bertozzo) Please contact Danielle at theatrical@umbrellaent.com.au for screening enquiries or call 03 9020 5134.

A Chorus Line.

Babette's Feast.

Breaker Morant.

Cannibal Apocalypse.

Chaplin.

Contempt (Godard).

Go-Betweens: Right Here.

Happy Hunting.

In This Corner Of The World.

Jungle.

Lucky.

My Fair Lady. 1964

Namatjira Project.

Orca.

Playing Beattie Bow.

Servant or Slave.

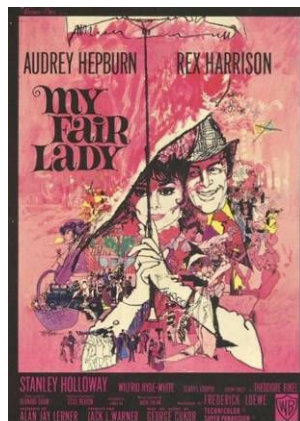
That Good Night.

The Land That Time Forgot.

The Portrait of a Lady.

We of the Never Never.

Zach's Ceremony.



Umbrella are constantly offering special deals on their range of titles and regularly add to the list of titles available for streaming.

More titles are available for Public performance screenings - go to <http://www.umbrellaentfilms.com.au/public-performance/>

Also keep an eye on their website for their regular sales of DVDs that may be of interest to film societies and film buffs for as little as \$3 each.

Many titles can be manufactured "on demand", or streaming, including many with John Clarke: Death in Brunswick, The Games. They also have Westerns and classics.

Want something special on DVD that you cannot get anywhere else? Create a list of what you want on DVD and send your list with the subject: "What We Want on DVD and Blu-Ray" to Umbrella at: customerservice@umbrellaent.com.au.

Contact theatrical@umbrellaent.com.au for bookings or call on 03 9020 5134.

Vendetta Films

Use these addresses rather than the ones in the Fact Sheet!

lynette@vendettafilms.co.nz

or info@vendettafilms.co.nz

6. New Titles 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 1,603 DVD and BluRay titles, of which 870 are feature films available for loan to film societies at \$22 (as at January 2016 - including rights and delivery to you). See their catalogue at loans.nfsa.gov.au

The following licenced DVD titles are listed as having been added in the last 90 days:

Alki Alki, Germany, 2015, 98 min.

House Without a Roof, Germany, 2016, 114 min.

Overgames, Germany, 2015, 158 min.

To be a Teacher, Germany, 2016, 103 min.

Wild, Germany, 2016, 94 min.

Years of Hunger, Germany, 1980, 114 min.

Also don't forget that the SLC may have some older titles which you will not be able to get elsewhere. Even where the original Australian distributor no longer holds current rights, the SLC may have purchased the screening rights themselves.

7. Films From the Norwegian Embassy

Don't forget the Norwegian features and shorts available from the Embassy at no charge, as written up in recent Bulletins and on the ACOFS website.

Your contact at the embassy in Canberra is Merete Aarhaug, 02 6270 5715, Merete.Aarhaug@mfa.no

Detailed information on each film and a booking form is on the ACOFS website under www.acofs.org.au/resources/

Please let ACOFS know if you use any of them so we can track what is useful to Film Societies and continue to be relevant.

8. ACOFS AGM

For the attention of all ACOFS Committee and ACOFS delegates, the 2018 ACOFS AGM and discussion day will be 9.00-5.00, Saturday 21st April, at The Willis Room, Whitehorse Civic Centre, Nunawading. Let us know if you are interested in attending, or would like to join us for a Friday evening welcome meal, a Saturday night meal, or a movie on Saturday night. Also, if there are any issues you would like ACOFS to discuss at the meeting.

9. History of Australian Film Societies

As many of you are aware, John Turner is writing a comprehensive history of Film Societies in Australia and hopes to have it completed and published within a couple of months.

In John's words, the history ...

"Details the contribution of film societies to Australian social and cultural life.

It includes chapters on the many people involved, the individual societies, State Federations, ACOFS and the National and State organisations which emerged from the movement or were affected by its activities.

The publication is generously illustrated, and is a book which anyone who has been involved, in any capacity, with film society organisations, will wish to own.

There are over 400 pages of film society history in this comprehensive book."

While the exact price and distribution is yet to be finalised, anyone who might be interested in obtaining a copy is welcome to register their interest at secretary@acofs.org.au and we will keep you informed.

10. Drop me a Line

Please send all comments to president@acofs.org.au

Many thanks. Ian Davidson, editor.

11. Trivia

Did you know that the Internet Movie Database (IMDb) has a section on the biographies of most film actors as per the following extract:



“Judy Davis was born April 23, 1955 in Perth, Western Australia. She was educated at Loreto Convent and the WA Institute of Technology, and graduated from the National Institute of Dramatic Art (NIDA) in 1977. Judy came to prominence as Sybylla Melvyn in the film adaptation of Miles Franklin's novel, *My Brilliant Career* (1979) and had international success with the role of Adela Quested, in *A Passage to India* (1984), for which she was nominated an Oscar. Judy went on to appear in several Woody Allen films. In *Husbands and Wives* (1992) she played Sally, one-half of a couple going through a divorce, earning Judy her second Oscar nomination.” – *from IMDb*



More recently, Judy played Molly Dunnage in the Australian movie *The Dressmaker*. (ID)

ACOFS - Australian Council of Film Societies

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Secretary, Email: secretary@acofs.org.au

If you want to have the ACOFS Bulletin emailed to you directly, please email me at president@acofs.org.au

Our website is www.acofs.org.au

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.

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.