

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 60

November 2019

This Bulletin has been compiled and edited by Ian Davidson, (ACOFS committee) editor@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 - Mark Horner.

Firstly, I would like to say thank you for the responses received so far from members of film societies keen to get involved with the working party to discuss what the future of film screening will look like. ACOFS secretary, Suzanne Nunn, will soon collate a list and will be contacting those interested to get the ball rolling. Your input will be extremely helpful in forming a discussion that will be progressed at the next ACOFS conference in April 2020 in Melbourne.

Secondly, I want to mention a very Tasmanian success story, BOFA (Breath of Fresh Air) Film Festival, that commenced its amazing journey with a film society!

BOFA was launched with the support of the Launceston Film Society and in 2020 will be celebrating 10 years.

The festival started in 2010 as a result of Owen Tilbury, then a committee member of the Launceston Film Society (LFS), asking why Tasmania was the only state without a major film festival. The LFS provided financial support and Owen along with his wife, Helen, ran the first festival in June 2010 with 1000 people attending. The first festival was so successful that Screen Tasmania and Events Tasmania undertook to fund ongoing festivals.

The late John Arkins, (past ACOFS President and Secretary), was a regular visitor to BOFA and enthusiastically took part in judging the short films entered in the Festival. I fondly recall meeting John in Launceston at the BOFA red carpet openings with his wife Gail, watching the opening night Festival film, engaging in film chat and then continuing on to the BOFA after party to talk more and enjoy the hospitality offered by Owen and Helen.

BOFA has been and indeed, continues to be, a truly unique Film Festival experience. Owen Tilbury, Festival Director and Helen Tilbury, Program Director have certainly made that happen. For more information about BOFA, visit www.breath-of-fresh-air.com.au.

Finally, as film societies approach the end of another year of screening films, I would like to say thank you for what you do in your community and thank you for getting involved. It truly is worth the time and effort.

Cheers,
Mark.

[If you are interested in ACOFS developing any new ideas to help film societies, please email Mark with your suggestions and comments at president@acofs.org.au].

2. Reports From the Federations

From the FVFS (Victoria)

The latest issue of ReelNews (#123, November) includes a wide range of topics of interest to film societies, namely:

- David Stratton (well-known film critic and patron of the FVFS) has prepared five short film introductions on MP4 for member film societies to use to introduce their film screenings. The films are Burning, Parasite, The Guilty, Vice and Woman at War.
- David Stratton continues his regular feature, listing “The best films from the last 3 months” to aid societies in their program selection.
- Updates from the Healesville mini Film Festival, The North Bellarine Film Festival, The Corangamite Film Festival and the Chewton Film Society.
- Plus regular features – “StarBox score results” and “What’s being seen at film societies across Victoria”.

3. News From the DVD Distributors

These titles have been provided by the respective distributors as being either new acquisitions or titles of interest to film societies. It is an indication of who holds the screening rights for the films, but these distributors can not necessarily supply the DVDs.

For the latest distributor contact details and websites see ACOFS Fact Sheet 3B on www.acofs.org.au/resources (Updated regularly). The contact is included below only where it has changed recently.

Amalgamated Movies (Available now or soon to be released).

Also handles Madman rights bookings.

A Dog's Way Home

All is True

Apollo 11

Brightburn

Celebration

High Life

Jean Paul Gaultier : Freak & Chic

Men in Black International

Miss Bala



The Best of Enemies
The Hummingbird Project
The Purity of Vengeance
The Wedding Guest
Yellow is Forbidden

Coming Soon to Amalgamated

Spiderman Far From Home
Once Upon a Time in Hollywood (35mm Print Available)

Antidote Films

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

Judy
Last Days here
Gore Vidal : The United States of Amnesia

Curious Films

Please note our contact addresses:
PO Box 7632 Bondi Beach NSW 2016
steve@curiousfilm.com Stephen Fitzgibbon
www.curiousfilm.com +64 9360 7880 (NZ)

Hi Gloss

The Reports on Sarah & Saleem (MA, Palestine, 127min)

Label Distribution

Suzi Q

Potential Films

New contact: Lisa Farinosi. lisa@potentialfilms.com. 03 9328 5000

I am No Bird
RockAbul
The Mystery of Happiness
The Song Keepers
The Space in Between
The Third Wife
Wajib – The Wedding Invitation
Working Woman
Marina Abramovic in Brazil

Roadshow

Miss Fisher and the Crypt of Tears

Ronin Films

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.

After the Apology, 2017, 82 min.
Another Country, 2015, 75 mins.
Balanda and the Bark Canoes, The, 2006, 52 mins.
Crocodile Dreaming, 2006, 27 mins.
Escher: Journey into Infinity, 2018, 81 mins.
Gulpilil: One Red Blood, 2002, 56 mins.
Home By Christmas, 2009, 90 mins
Homeland Story, 2020, 87 mins.



of



Mr Strehlow's Films
 Still Our Country, 2015, 88 mins.
 The Burnside Conversations, 115 mins.
 The Miracle of the Little Prince, 2018, 90 mins.
 The Ramingining Cycle.
 The Scribe, 71 mins, includes 16 minutes not seen on TV.
 Twelve Canoes, 2008, 66 mins.
 War Stories, 1995, 88 mins.
 Wild Honey, 2019, 30 mins.



Umbrella Entertainment

New Films

Art of the Dead
 Back of the Net
 Goodbye Paradise
 Her Smell
 Immortal Wars: Resurgence
 In Your Hands
 One Night Stand
 The Field Guide to Evil
 The Girl on the Third Floor
 The Immortal Wars: Resurgence
 The Light Horse Century
 The Man Who Killed Don Quixote
 The Wheel
 The Wind
 Ulysses: A Dark Odyssey
 Under the Silver Lake
 Valentine: The Dark Avenger



New Classic Film releases

Cut
 The Texas Chainsaw Massacre
 Wills & Burke

Upcoming Theatrical Releases

Buoyancy
 Emu Runner
 Martha: A Picture Story
 Promised
 The Wild Goose Lake

New Classic and French Titles

THE 400 BLOWS – <https://www.imdb.com/title/tt0053198/?ref =nv sr 1?ref =nv sr 1>
 JEAN DE FLORETTE
 – <https://www.imdb.com/title/tt0091288/?ref =nv sr 2?ref =nv sr 2>
 MOUCHETTE – <https://www.imdb.com/title/tt0061996/?ref =nv sr 1?ref =nv sr 1>
 JULES ET JIM - <https://www.imdb.com/title/tt0055032/?ref =nv sr 1?ref =nv sr 1>
 150 MILLIGRAMS - <https://www.imdb.com/title/tt5247544/?ref =nv sr 2?ref =nv sr 2>
 BACK IN CRIME - <https://www.imdb.com/title/tt2843344/?ref =nv sr 1?ref =nv sr 1>
 BAG OF MARBLES - <https://www.imdb.com/title/tt5091612/?ref =nv sr 1?ref =nv sr 1>
 CAMILLE REWINDS (CAMILLE REDOUBLE) –
<https://www.imdb.com/title/tt2253939/?ref =nv sr 1?ref =nv sr 1>
 CHILDREN OF PARADISE, THE (LES ENFANTS DU PARADIS) –
<https://www.imdb.com/title/tt0037674/?ref =nv sr 1?ref =nv sr 1>
 COURTED (AKA L'HERMINE) –

https://www.imdb.com/title/tt4216908/?ref=mv_sr_1?ref=mv_sr_1
DARK DIAMOND - https://www.imdb.com/title/tt3759370/?ref=mv_sr_1?ref=mv_sr_1
DR KNOCK - https://www.imdb.com/title/tt6515342/?ref=fn_al_tt_1
FINALLY SUNDAY! - https://www.imdb.com/title/tt0086551/?ref=fn_al_tt_1
GORGEIOUS GIRL LIKE ME, A -
https://www.imdb.com/title/tt0069442/?ref=mv_sr_1?ref=mv_sr_1
HAPPY EVENT, A - https://www.imdb.com/title/tt1987018/?ref=mv_sr_1?ref=mv_sr_1
IN YOUR HANDS (AKA AU BOUT DES DOIGTS) -
https://www.imdb.com/title/tt6858020/?ref=mv_sr_1?ref=mv_sr_1
ISMAEL'S GHOSTS - https://www.imdb.com/title/tt5687040/?ref=mv_sr_2?ref=mv_sr_2
LOOKOUT, THE - https://www.imdb.com/title/tt1946298/?ref=mv_sr_3?ref=mv_sr_3
LOVE CIRCLES - https://www.imdb.com/title/tt0098221/?ref=mv_sr_1?ref=mv_sr_1
MAN IN A HURRY, A - https://www.imdb.com/title/tt6948326/?ref=mv_sr_2?ref=mv_sr_2
MANON DES SOURCES (JEAN DE FLORETTE - PART 2) -
https://www.imdb.com/title/tt0091480/?ref=mv_sr_1?ref=mv_sr_1
NEW GIRLFRIEND, THE -
https://www.imdb.com/title/tt3184934/?ref=mv_sr_1?ref=mv_sr_1
ON MY WAY - https://www.imdb.com/title/tt2289538/?ref=mv_sr_1?ref=mv_sr_1
REDOUTABLE - https://www.imdb.com/title/tt5687334/?ref=mv_sr_3?ref=mv_sr_3
RODIN - https://www.imdb.com/title/tt5771710/?ref=mv_sr_6?ref=mv_sr_6
SEE YOU UP THERE - https://www.imdb.com/title/tt5258850/?ref=fn_al_tt_1
SOFT SKIN, THE - https://www.imdb.com/title/tt0058458/?ref=mv_sr_1?ref=mv_sr_1
TWO ENGLISH GIRLS -
https://www.imdb.com/title/tt0066989/?ref=mv_sr_1?ref=mv_sr_1
WOMAN NEXT DOOR, THE -
https://www.imdb.com/title/tt0082370/?ref=mv_sr_1?ref=mv_sr_1
2 OU 3 CHOSES (2 OR 3) -
https://www.imdb.com/title/tt0060304/?ref=mv_sr_1?ref=mv_sr_1
AU HAZARD BALTHAZAR - https://www.imdb.com/title/tt0060138/?ref=fn_al_tt_1
BEAST, THE (LA BETE) - https://www.imdb.com/title/tt0072752/?ref=fn_tt_tt_3
BELLE CAPTIVE, LA - https://www.imdb.com/title/tt0085226/?ref=mv_sr_1?ref=mv_sr_1
CHRONIQUE D'UN ETE (CHRONICLE OF A SUMMER) -
https://www.imdb.com/title/tt0054745/?ref=fn_al_tt_1
DESCRIPTION D'UN COMBAT (DESCRIPTION OF A STRUGGLE) -
https://www.imdb.com/title/tt0054799/?ref=fn_al_tt_1
DIMANCHE A PEKIN (SUNDAY IN PEKIN) -
https://www.imdb.com/title/tt0049144/?ref=fn_al_tt_1
FANTASTIC PLANET (LA PLANETE SAUVAGE) -
https://www.imdb.com/title/tt0070544/?ref=mv_sr_1?ref=mv_sr_1
FRUITS OF PASSION -
https://www.imdb.com/title/tt0082422/?ref=mv_sr_1?ref=mv_sr_1
HIROSHIMA MON AMOUR -
https://www.imdb.com/title/tt0052893/?ref=mv_sr_1?ref=mv_sr_1
IMAGINES ROBINSON, TU (IMAGINE ROBINSON) -
https://www.imdb.com/title/tt0197980/?ref=fn_tt_tt_1
IMMORAL TALES (CONTES IMMORAUX) -
https://www.imdb.com/title/tt0071359/?ref=fn_al_tt_1
JETEE, LA - https://www.imdb.com/title/tt0056119/?ref=fn_al_tt_1
SANS SOLEIL - https://www.imdb.com/title/tt0084628/?ref=mv_sr_1?ref=mv_sr_1
L'AMOUR C'EST GAI, L'AMOUR C'EST TRISTE (LOVE IS GAY, LOVE IS SAD) -
https://www.imdb.com/title/tt0064021/?ref=fn_al_tt_1
LETTRE DE SIBERIE (LETTER FROM SIBERIA) -
https://www.imdb.com/title/tt0050633/?ref=mv_sr_1?ref=mv_sr_1
LEVEL FIVE - https://www.imdb.com/title/tt0116866/?ref=mv_sr_1?ref=mv_sr_1
MASCULIN FEMININ - https://www.imdb.com/title/tt0060675/?ref=mv_sr_1?ref=mv_sr_1
MURIEL OU LE TEMPS D'UN RETOUR (MURIEL) -

<https://www.imdb.com/title/tt0057336/?ref =nv sr 1?ref =nv sr 1>
NIGHT AND FOG (NUIT ET BROUILLARD) –
<https://www.imdb.com/title/tt0048434/?ref =fn al tt 1>

For a full list of all Umbrella Entertainment Public Performance Rights List, contact James Brennan james@umbrellaent.com.au

Want something special on DVD that you cannot get anywhere else? Create a list of what DVDs you would like and send your list with the subject: "What We Want on DVD and Blu-Ray" to James at Umbrella.

Contact James for bookings or call on 03 9020 5136 or james@umbrellaent.com.au

For Australian titles in the Umbrella catalogue, Umbrella may be able to assist you to invite the director to attend your screening for a Q&A. Ring James Brennan.

Vendetta Films

(Can approve rights for DVD screening even if they don't have the DVD)

Alice Davies: alice@vendettafilms.co.nz

Available Now:

Barbara
Girl
Girls of the Sun
Gone are the Days
Lancaster Skies
No Dress Code Required
Orchestra Class
Out
Support the Girls
The Happy Prince
The Ideal Palace



Coming Soon:

Vai

Full list of what's available @ www.vendettafilms.co.nz

4. New Titles from the NTLC at the NFSA

The NTLC (Non-Theatrical Lending Collection) is part of the NFSA (National Film and Sound Archive) in Canberra. There are 1,682 DVD and BluRay titles, of which 851 are feature films available for loan to film societies at \$22 (including rights and delivery to you). See their catalogue at loans.nfsa.gov.au

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

Alphabet, 2013
Amelie Rennt, 2017
Auf Augenhöhe, 2016
Baal, 1969
Berlin Um Die Ecke, 1957
Bran Nue Dae, 2009
Chairs Game, The, 2018
Cinemanya Weltweit, 2018
Cleaners, The, 2018
Deine Schonheit ist nichts wert, 2011
Democracy: Im Rausch der Daten, 2015
Dreamed Path, The, 2016

Friendship of Men, 2016
 Fritz Lang, 2016
 Happy, 2016
 Land in Sight, 2018
 Love Steaks, 2013
 Magical Mystery or: The Return of Karl Schmidt, 2017
 My Wonderful West Berlin, 2017
 Neuland, 2013
 Parchim International, 2016
 Queen of Niendorf, 2017
 Stations of the Cross, 2014
 Die Stadt von Morgen – Experimentierfeld Asien, 2015
 Toni Erdmann, 2016
 Western, 2017
 Wildes Herz, 2017
 Young Karl Marx, The, 2017
 Young Torless, 1966



Contact nonthetric@nfsa.com.au for details.
 Your new contact there is Phil Hore.

Also don't forget that the NTLC 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 NTLC may have purchased the screening rights themselves.

The NTLC may be able to licence a viewing of your own copy of a DVD where they hold the screening rights to that title in their collection. This means that if a title held by the NTLC is already booked out when you want it, you can use your own copy after paying the NTLC the normal \$22 fee for the screening rights for that title.

5. BOFA 2020

In 2020, which is our 10th Anniversary festival, we plan to develop the Hobart BOFA (15-17 May) to equal status as the Launceston BOFA (1-3 May) as follows:

Film Program

BOFA will have 48 screenings compared with 42 in 2019, at Village Cinemas: Launceston Fri 1st – Sun 3rd May; Hobart Fri 15th – Sun 17th May. These are grouped into eight (8) categories/themes of: Stories of Us, World Stories, Eat and Drink, World of Change, Star Studded, Into the Wild, The Good Life, and Irish Stories. In the 6 weeks leading up to the festival there will be BOFA Fringe screenings of classic films in quirky Launceston and Hobart locations such as churches/restaurants.

Short Film Competition

A short film competition will be run with a major prize of say \$20,000 (or more) for two categories:

Stories of Tasmania – open to Tasmanians and non-Tasmanians – short films made on specifically Tasmanian themes;

Tasmanian Shorts – open ONLY to Tasmanian film makers resident or non-resident in Tasmania - short films made by Tasmanians (no matter where based) on any theme or topic.

This event will help to cement the move of the festival to Hobart and also offer a free event to BOFA supporters showing off BOFA's positioning as "proudly Tasmanian" especially in the 10th anniversary year.

Red Carpet Events: Launceston

There will be a 10th anniversary party at Drysdale before opening night screening (1 May). A show-reel of past BOFAs will be produced. BOFA supporters will be invited to share their memories of BOFA. Guests will include founder supporters like Karina Slaninka (ex- CEO of Screen Tasmania now in Adelaide), Mystate Financial and City of Launceston; important government and corporate sponsors government; film directors, producers and actors who have attended in the past; and key volunteers.

Red Carpet Events: Hobart

Sponsors, guests and audience will be invited to drinks in the Village Cinemas Gold Class Lounge before the opening night screening (15 May). Guests will include founder supporters, important government and corporate sponsors government; film directors, producers and actors who have attended in the past.

A free event is planned on Saturday 16th May at the Stanley Burbury Theatre (TBC) at the Sandy Bay Campus of UTAS Hobart to: show the top-ranking short films from 10am – 4 pm (number dictated by the length of films and the time frame available); and at 5.30 pm show the top 3 short films from each category of the competition followed by the presentation of the prizes of \$10,000 each to the two winning short film makers.

Action Sessions

The “inspiring positive change” mantra will be achieved by:

1. Organising experts and film makers to lead longer Q &As after >50% of our film screenings
2. Running a one-day Climate Emergency Action conference starting with a film about actions then workshopping initiatives that individuals, groups, business, community and all levels of government can take to make a difference
3. Special interest activations such as on the subject of fermentation.

A Day on the Kingsway Food and Wine Festival

The Kingsway in central Launceston runs beside the Village Cinemas. BOFA will again partner with Kingsway Association, who have approved the change of date to Sunday 3 May, 2020. The concept of further growth with a Saturday night market and music line-up will be canvassed with the Association.

Art Exhibition

The success of the Art Exhibition on My Favourite Film in 2019 will be continued and updated in 2020 at the UTAS Academy of the Arts Gallery.

Contact: Owen Tilbury Festival Director, 0407 501 287, director@breath-of-fresh-air.com.au

6. Six Basic Requirements for a Successful Film Club

As a member over the last 7 years of 2 Tasmanian film societies, a former official & committee member of one of them, & a committee member of TFOFS (the Tasmanian Federation of Film Societies) for 4 years (& currently one of its officials), there seems to me to be 6 basic requirements for a film club to be successful. These are:

- choosing good movies (ie ones that are likely to appeal to most of its current members - whilst also appealing to potential new ones),
- in a venue that members like,
- at a membership price that they consider to be reasonable,
- & running things smoothly & efficiently on film nights,
- while having a behind-the-scenes operation that members can be confident will protect their & their society’s interests & monies effectively, &

· undertaking marketing & publicity activities that encourage the retention of existing members, & the finding of sufficient numbers of new ones, to always cover the society's running costs.

While I was thinking about these 6 points, I compared them to some of the ideas revealed by the Father of Modern Marketing Philip Kotler, the advertising genius David Ogilvy, Steve Jobs & his most famous marketing quotes, & Jack Ma's tips on finding opportunities. If it's useful, I'm happy to select some marketing ideas from these specialists, & then relate them to the needs of local film societies. If this works out, I'd then be happy also to contribute some pieces, based on these studies, for one or more of your future editions of your bulletin.

Any feedback will be much appreciated.
Thank you & with all best wishes
David Harcombe [TFOFS]

[Please let me know at editor@acofs.org.au if you would like David to prepare some contributions based on these marketing ideas. Ed.]

7. PRESENTATION - The Key to Success

By Ross Adams, Editor Dress Circle Magazine & Coordinator Lithgow Valley Film Society.

Being the editor of a magazine and the Coordinator of a film society, I am often approached by committee members of various organisations – not just film societies but various types of community groups. They are troubled because of dwindling memberships.

Those groups with predominantly senior members, of course, will lose members due to age-related deaths and others moving into nursing homes or distant retirement villages. What many do not realise is that those up to retiring age, while not interested because of work-related time restraints, will eventually retire and be looking for retirees entertainments and interests – whether in one of many Men's Sheds, Community Drivers, or film societies. So promotion of your group is partly the key – Presentation is the other key element.

Organisations, whatever they are, - film oriented, cinema, sports, rail preservation, family history, Men's Sheds etc, supposedly attract people who are like-minded. It is often a sad fact, that sometimes these groups attract people of opposing views who cannot accept what the group stands for. Some just can't work harmoniously with other people.

My Dress Circle Magazine exists to bring together like-minded people who share the love of collecting or screening movies. If people don't like the magazine or disagree with articles in the magazine they don't have to subscribe. The same with organisations. If you don't like movies, don't go to the cinema and don't join a film society. If you don't like woodwork or metalwork, don't join a Men's Shed group.

Now, what about those people who are dissatisfied with the organisation they have joined? Sadly the presentation of programs in some film societies (and indeed in many commercial cinema) leaves much to be desired.

Several years ago a group from our Film Society attended a "so-called" Film Festival. It was due to commence at 2.00pm and was held in a former commercial cinema. We arrived ten minutes before time. A few fold-up seats were being laid out but no sign of anything vaguely resembling projection equipment or a screen. Around ten past two the

organisers 'breezed in' to the small audience telling us that we were "in for a smashing good afternoon of movies". They then started to lay out power and speaker cables and set up a DVD projector on a table near the stage. Still no screen!. The organisers were scruffy, badly dressed and gave a very unprofessional image. Around 2.30pm a portable screen was erected and then we received another spiel about the 'great afternoon' we were going to have.

Only one of the 8 short films before interval were intelligible and we all left as did half of the already depleted audience. We travelled some distance to attend the 'festival' and ended up at a cafe on the way home.

If something is well presented in a professional manner, whether it be a movie, a stage play, concert or even a lecture, it gives the participant a sense of belonging to or attending an event apart from the humdrum of everyday life – something more dignified and meaningful than our daily grind. IT GIVES US THAT SENSE OF OCCASION.

Can you imagine the conductor of a Symphony Orchestra or the musicians appearing in jeans, a tee shirt and thongs?

During the "Golden Age" of cinema we were used to seeing the manager of a cinema



formally attired as were the Usherettes and Ushers. These days, anything goes. Talent and Talk-Back shows on television seem to attract performers and commentators so badly attired that they look like unemployed hoboes. Many men are unshaven and appear to have no pride in themselves and no respect for their host and audience. In years gone by, cinema managers would line-up the ushers and ice cream boys and even inspect their hands to see that they were clean as well as inspecting uniforms.

The powerbrokers of today tell us that we must "move on" and not live in the past, but if "living in the past" means excellent, courteous service; professionalism, smart tidy appearance, good manners and all the things that give dignity to life, I would rather 'live in the past'.

I have attended weddings and funerals where some of the congregation have been so inappropriately attired to be an embarrassment to the wedding or funeral families.

Film societies have the opportunity to bring back some elegance to movie-going. Preparation, even if only in a small country hall is essential. Members don't want the indignity of waiting while chairs are set out; screen erected; projection equipment set up. All of this should be done at least an hour before starting time. Other niceties such as pre-movie refreshments or refreshments at interval or after the show often need a little refinement. And, the projectionist, whether film or digital needs to know how to use the equipment, not "experiment" in front of an audience. Film and cinema is now regarded as an art form and should be approached as such.

The Amusu Theatre in Western NSW and the Franklin Palais in Tasmania are two groups that come to mind that know how to "present" movies. At the Lithgow Valley Film Society cinema in NSW, we are fortunate that we have a lease on a City Council-owned property where we have proper cinema lounge seats and the little elegances of screen curtains, fading lights and even a chandelier. This year we commissioned an opening DVD which has the Australian National Anthem, a tag Welcoming people to the cinema and then a tag reminding them to switch off their mobile phones. The National Anthem commences with

the Australian Flag and fades to images of Ayres Rock, the Sydney Opera House, Parliament House and the Australian Coat of Arms. We were unsure how this would be received, but now, everyone stands and many sing the words of the Anthem. This gives a formal and dignified start to the movie session accepted by all members. About the only time you hear the National Anthem these days is at sporting matches with some 'pop' singer belting out words that can't be understood!

Presentation seems to be a "lost art" in the 21st Century. It may well be that the proliferation of home cinemas and television is the reason why we have lost the art of "dressing up" to attend movies and concerts. Perhaps another reason might be that some multiplex cinemas are built like shipping containers and audiences don't feel the need to "dress up". You don't have to be screening movies in an elegant art deco cinema (as in this photo) to give a first-rate presentation.



Most film society presenters should be capable of giving their best to members.

How does your film society rate in the PRESENTATION STAKES"?

[We would love to hear from you at editor@acofs.org.au with your responses, whether in agreement or debating the view presented here. Ed.]

8. Drop me a Line

Please send all comments, suggestions and articles to ian24davidson@gmail.com

This newsletter is intended to reflect information and news from all societies, so please let us know about anything of interest at your society.



A Note from David Donaldson:

"Societies wishing to purchase from the list of French films released by Umbrella that was circulated in October may like to contact David Donaldson in Adelaide. Trading as Filmart Associates, David operated a 16mm hire library throughout the time that 16mm was a preferred medium among film societies.

Some of the most popular films in the French DVD list are for sale at \$20 including postage. Societies would of course need to clear the screening rights with Umbrella. Some other European feature films, and a large number of Australian films, are also available.

Seeking your chosen title, or for a list of suggestions, contact David Donaldson 08 8267 5069 filmart@dodo.com.au .

*I have tried to build a holding of Australian films, which are often deleted rather quickly after release.
David Donaldson."*

Another Note from David Donaldson

"Seeing that LADIES IN BLACK is scoring well, this article may interest - <https://insidestory.org.au/on-the-road-with-the-ladies-in-black/>

Being my time in Sydney, the film actually brought moisture to my optics.

Cheers

David Donaldson.'

A letter from SCO (Small Cinema Owners)

In this letter, which is too long to reproduce here in full, the author explains how the NBN is going to bring down the costs of obtaining movie titles for small cinema owners who today, use DCP technology. (DCP = Digital Cinema Package, in which a complete film is delivered digitally, on a computer hard-drive).

By downloading the full movie digitally over the NBN, the main savings will include:

“

1. The cost of shipment of DCP drives from and back to state dispatch locations.
2. The labour in fetching/receiving and dispatching the drives.
3. The labour in ingesting and making sure the drive passes data integrity tests.
4. Storing, management and upkeep of the library of DCPs drives at the location.
5. Ensuring the DCP drives are kept secure and cannot be walked off site.”

The letter goes on to say:

“Due to this new dynamic in the cost of distribution, it opens up a large opportunity for smaller cinemas. Traditional costs of physical distribution required a \$300 est. minimum guarantee that most distributors require. It makes it very difficult for smaller cinemas to offer a wide range of content as the requirement of the \$300 MG restricts offering niche content. Smaller cinemas cannot archive the minimum guarantee with niche content in a smaller market.

It also allows locations to more easily navigate periods when policy contractual agreements leave no room to play a film with enough sessions a week to reach minimum guarantee.

These issues will be significantly reduced when digital delivery reduces the minimum guarantee to near, or more likely, to ZERO. (Most likely Zero, as it is expected that keeping track of a minimum guarantee will cost more than it returns to the distributor.)

With digital content distribution, lower cost and ease of implementation, a film that may only attract or be limited to 1-3 sessions in a week will be a viable and profitable path.”

Many thanks for all contributions. Ian Davidson, editor.

ACOFS - Australian Council of Film Societies

Incorporated in Victoria: A0057904W ABN: 69 667 887 179

Secretary, Email: secretary@acofs.org.au

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