

# ACOFS Bulletin

## Australian Council of Film Societies

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November 2020

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

As you can imagine, very little has changed since the last Bulletin. Most film societies and film festivals have been in limbo, waiting for the restrictions on indoor gatherings to be lifted. Hopefully this will be by the end of 2020 or early in 2021. As a result, most film societies have a program of films, put together for 2020, but not screened.

Many film societies have decided to offer their 2020 members a free membership in 2021, and will be screening all the films programmed in 2020 but not screened. So the programmers will have an easier job this time around!

But for a few exceptions, little has happened with the distributors either. Some have had staff working from home, and there have been few acquisitions. There are some exceptions however, and this has made it worth the effort in publishing this issue of The ACOFS Bulletin.

Many film festivals have survived by running “on-line” festivals, and we are hoping to hear reports from them in due course as to how that worked out for them.

In the meantime, here’s hoping all will be back to normal for 2021, and we can all get back to living our lives “normally”.

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

## 2. Reports From State Federations

### WAFFS

This year, WAFFS only has five member societies. COVID 19 has affected our membership with some societies in recess; the screenings for our member societies have all been affected. Societies which screen in venues that allow 30 or more people to be present have commenced screenings, as social distancing has been possible at these venues. For some of our societies, the closure of the NFSA affected screenings, with film societies able to function but no films arriving to screen. Societies that did not rely on the NFSA for their films have only had a few amendments to their program.

Svet Micic (Secretary WAFFS)

### SAFFS

The South Australian Federation of Film Societies is in a state of limbo at present, with all Film Clubs, with the exception of Barossa Film Club, suspending all operations because of the difficulties of organising communal gatherings under the present COVID 19 pandemic regulations.

Barossa Film Club has not screened a film since February this year, but has decided to show a classic musical "Calamity Jane", starring Doris Day and Howard Keel, in November. This is partially a tribute to one of the Club's long-time members, Richard Latham, who passed away during the year. Richard was an active Committee member and a member of the film selection committee. He was a great admirer of classic fifties musicals, particularly those starring Doris Day, and "Calamity Jane" was his nomination for inclusion in the 2020 programme. The Club will also hold its Annual General Meeting on the same evening prior to screening. Attendance numbers are of course limited because of COVID and attendees are required to book beforehand.

Bill Biscoe (President SAFFS)

### TFOFS

Some Tasmanian film societies re-opened as early as late July. Others have preferred to delay their next screenings until early 2021, both to avoid any further coronavirus disruptions being caused by any "second wave" outbreaks, and also any need to make complicated short-term membership arrangements to cover the last few months of 2020. Pleasingly, two new film societies are starting up in Tasmania despite the many precautions currently needed to protect against coronavirus.

There have been some real innovative responses to this challenging new situation:

- Getting the re-opening film announced with a large photo and accompanying article in the local newspaper,
- Developing productive relationships with those local journalists who write articles about local events and activities, and when phoning their newspapers asking specifically for them and speaking with them directly - instead of sending unsolicited emails which may achieve nothing,
- Holding special film shows relating to the interests of certain outside bodies and events - e.g. the RSL, Mental Health Week, and Seniors' Week - with special assistance from these bodies and/or their event organizers, and the local Council, to help pay for them,
- Selecting films whose subject matter relates well to the partner organization involved, while remaining interesting to members,
- In addition to existing members, inviting members of the public to come and see these special films for free - both to promote the local film club to the wider community, and also as a way of saying thank you to these bodies for their help, and financial grants and/or contributions to the program,

- Using the Eventbrite booking system to register all who plan to attend these films (see <https://www.eventbrite.com.au/>), to ensure all those personal contact details that coronavirus regulations require of voluntary bodies are collected correctly,
- In some cases (eg the Mental Health Week film), holding a special Q and A session immediately after the screening, and e.g. with a specialist medical panel on hand to answer the audience's questions,
- As one local film society has done, replacing its pre-coronavirus popular after-film wine and cheese party with a pre-film drinks-and-chocolates welcome, and
- Film selectors using the unavoidable quietness of the coronavirus lockdown period to see as many films as possible, so having a much better chance of choosing films that are favoured by members, and therefore successful, compared perhaps with films selected in earlier days when movies may have been chosen "with fingers crossed" - based solely on trailers, IMDB and Rotten Tomatoes' ratings and comments, and what often turned out to be over-favourable articles in specialist newspapers.

It's early days yet, but the committee of the Tasmanian Federation of Film Societies (TFOFS) has been talking about holding a 2-day conference next year, mainly for committee members of Tasmanian film societies, with the aim of finding ways to further strengthen the film society movement in our island state.  
David Harcombe (Secretary TFOFS)

## FVFS

In Victoria, virtually no member film society has screened since mid March, and it looks like they might not screen again before early in 2021. Some are offering a refund of the membership fees, while some are offering to extend the 2020 membership through to the end of 2021 at no additional cost.

The FVFS will also be offering all 2020 members an extension of their FVFS membership through 2021 at no additional cost. The FVFS has had few expenses in 2020 because our AGM was held electronically, and we have not had the chance to run any Information Days or visit any society, so can well afford this offer.

Our newsletter ReelNews has continued to be published on time, but naturally has had reduced content because of the impact of COVID 19. Hopefully all will be up and running within the next few months, although we still have our fingers crossed, hoping that our occupancy of the venues will not be restricted.

Susan Davidson (Secretary FVFS)

## 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. Only distributors who have provided information are included here, but all distributor contacts are still listed in ACOFS Information Sheet 3B. These lists are an indication of who holds the screening rights for the films/DVDs, but these distributors can not necessarily supply the DVDs.*

*ACOFS Fact Sheet 3B, which is updated regularly, can be downloaded from [www.acofs.org.au/resources](http://www.acofs.org.au/resources)*

*The contact details are included here only where they have changed recently.*

### **Amalgamated Movies**

See their new website:- [www.amalgamatedmovies.com](http://www.amalgamatedmovies.com)

### **Antidote Films**

*Antidote charge just \$35+ GST for screening rights for most of their DVD titles.*  
Love Opera [December]

**Film Art Media**

Brazen Hussies - Doco. [March]  
Show Must Go On, The - Doco. [March]

**Filminkpresents**

Dov Komits 0411 559 519 [dov@filminkpresents.com](mailto:dov@filminkpresents.com)  
Their website is still under construction – but watch this space.

**Moving Story Entertainment  
(Previously Champion Pictures / Jiff Distribution)**

Distributing Jewish Themed Titles.  
Lassie Come Home [January]

**Park Circus**

Chris Smith (In Australia), [Chris.smith@parkcircus.com](mailto:Chris.smith@parkcircus.com)  
When all else fails and you cannot find a DVD distributor in Australia, try Park Circus in Glasgow. Their ITV library for DVD and Blu Ray screenings contains over 900 titles and can be seen at:

[https://www.parkcircus.com/explore\\_films?query=&format=&genre=&decade=&territory=&language=&rights=&studio=ITV](https://www.parkcircus.com/explore_films?query=&format=&genre=&decade=&territory=&language=&rights=&studio=ITV)

**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](http://www.roninfilms.com.au) for details and purchase prices. Many of their titles are now available from KANOPY STREAMING.*  
Pumphead, 76 mins. (Doco exploring experiences following heart surgery)

**Transmission Films**

See their website <https://www.transmissionfilms.com.au>

**Umbrella Entertainment**

84 Charing Cross Road  
Blackhat  
Blackout, The: Invasion Earth  
Blood Vessel  
Can't Help Singing  
Cosmoball  
Deerskin  
Depraved  
Faith Based  
Half Baked  
House of Cardin  
Kim Ji-Young, Born 1982  
King Kong  
Koko: A Red Dog Story  
Lives of a Bengal Lancer, The  
Paper Champions  
Rent-A-Pal  
Skysharks  
Town like Alice, A  
Trench, The  
Whispering Smith  
Young Winston

For a full list of all Umbrella Entertainment Public Performance Rights List, contact [sales@umbrellaent.com.au](mailto:sales@umbrellaent.com.au)  
Call on 03 9020 5136 or [sales@umbrellaent.com.au](mailto:sales@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 and A.

### **Vendetta Films**

The following new titles are available from November or soon thereafter.

Amber Light (Vimeo only)  
Bump Along the Way, A [February]  
Calm with Horses  
Cut Throat City [December]  
Ideal Palace, The  
Look Back in Angus (Vimeo) [January]  
Lucky Grandma [February]  
Master Cheng (Vimeo only)  
Only  
Out of the Blue  
They Call me Dr Miami (Vimeo) [January]  
Two of Us (Vimeo only) [ December]  
Vai  
Vintage (Vimeo only)

Vendetta may be able to approve rights for a DVD screening even if they don't have the DVD. For a full list of what's available go to [www.vendettafilms.co.nz](http://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 almost 1,000 DVD and BluRay titles available for loan to film societies at \$22 (including rights and delivery to you). See their catalogue at [loans.nfsa.gov.au](http://loans.nfsa.gov.au)

Jedd Bishop has taken over from Phil Hore as the NTLC contact at the NFSA. email [nontheatric@nfsa.gov.au](mailto:nontheatric@nfsa.gov.au).

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

1,000 Eyes of Dr Mabuse, The.	Bush Sings, The: Injalak – An Aboriginal Arts Centre
Al Capone von der Pfalz	Cabinet of Dr Calgari, The
Alex Schweder La – Space Time Performance	Career (1971, Germany)
Anima for Kids	Cat and Mouse (1966, Germany)
Animation in the Classroom	Cerita Indonesia: Three Lenses on Java (Series)
Baader Meinhof Complex, The	Dam, The (1964, Germany)
Barra Tactics 2	The Deadly Yarns 2: Indigenous Short Films
Berlin Alexanderplatz	Denok & Gareng (2012, Indonesia)
Berlin Alexanderplatz – Remastered	Der Jung Muss An Die Frisch Luft: All About Me (2018, Germany)
Berlin Um Die Ecke (Blu Ray)	Die Before Blossom
Big Fish Estuaries	Director: Dang Nhat Minh (Films Collection series)
Black Coal Flaming Hearts	Dr. Mabuse. The Gambler
Black Comedy	Emil und die Detektive Unter der Zeit-Lupe
Bomber Pilot, The	
Bran Nue Dae (Blu Ray) (2009, Australia)	
Bright Beach on the River Saale, A – An Arts Centre Recounts	

Estuary Flathead  
 Estuary Tactics 1  
 Estuary Tactics 2  
 Europa und der Zweite Apfel  
 Family or Schroffenstein, The  
 Faust Sonnengesang / Das Sind Die  
 Gewitter in Der Natur  
 Film or Power (1970, Germany)  
 German Dada (1981, Germany)  
 Girl on the River, The  
 Grey Nomad 101  
 Grey Nomad 102  
 Guava House, The  
 Gwyn Hanssen Pigott – A Potters Film  
 Gwyn Hanssen Pigott – Education  
 Resource Pack  
 Hanoi – Winter 1946  
 Haus Tugendhat  
 Hearts and Bones  
 Heinrich Penthesilea von Kleist  
 Imagining Canberra (2013, Australia)  
 In the Kingdom of Naples  
 Jahrgang 45 & Drei von Vielen (1961,  
 Germany)  
 John Wolseley – The Smokers Have  
 Taken the Gold  
 Journey Into the Night (1920, Germany)  
 Julie Gough – We Walked on a Carpet of  
 Stars  
 Kafka Goes to the Movies  
 Kleist Trilogie – Filme von Hans  
 Neuenfels (Series)  
 Knowledge Painting and Country  
 Kurt Weiler – Die Kunst des  
 Puppenanimationsfilms  
 Land Beneath the Fog, The (2011,  
 Indonesia)  
 Liebelei (1933, Germany)  
 Lighthorsemen, The (Blu Ray)  
 Logan's Run (Blu Ray)  
 Lola Montes (1956, Germany)  
 Mama, I'm Alive (Blu Ray) (1976,  
 Germany)  
 Mein Freund der Morder  
 Michael Klier 10 Short Films (2015,  
 Germany)  
 New National Gallery, The (2017,  
 Germany)  
 Nostalgia for the Countryside  
 Original Mermaid, The  
 People among us, The (1926, Germany)  
 Peter Churcher – The Master at Work  
 Reckless Kelly (1993, Australia)  
 Red Dog (Blu Ray) (2011, Australia)  
 Return, The  
 Robert Jacks – The Artist's Journey  
 Schluckauf + Kurzfilme (Hiccup + Short  
 Films)  
 Shards (1921, Germany)  
 Singin' in the Rain (Blu Ray)  
 Swept Away (Blu Ray)  
 Temora Remembers  
 Das Testament des Dr Mabuse  
 Die Stadt von Morgen –  
 Experimentierfeld Asien (Blu Ray)  
 Town in Reach, The  
 Under the Lantern (1926, Germany)  
 When the Tenth Month Comes  
 Yellow Submarine (Blu Ray)

*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. Drop me a Line

Thank you to all the readers who have emailed me, following the last edition of "The Bulletin", showing their appreciation for the discussion and ideas re COVID-19 shut-down and eventual resumption. If you want to have your say, please send all comments, suggestions and articles to [ian24davidson@gmail.com](mailto: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.

Do you make use of the list of recent acquisitions supplied by distributors in every issue? Are they useful? Drop me a brief email to let me know if we should continue with this feature.

Many thanks for all contributions. Ian Davidson, editor.

## 6. Know these Movies?

When movies travel abroad, their titles can get a little lost in translation. Check out what your favourite films are called overseas! (Source unknown)

### **The War of the Stars**

That's the French title for Star Wars. In Spanish it was The War of the Galaxies which does make sense! The title isn't the only thing that got a major switch in translation. In Germany, the Millennium Falcon became the Speeding Falcon. In France, Hans Solo was instead Yan Solo and his Wookiee sidekick got the name "Chico." And their ship was the "Millennium Condor." The Force definitely wasn't with those translators.

### **Knight of the Night**

It kind of makes sense...? In Spain, that was the title of The Dark Knight. You may have thought that the Batman movie got its title from its brooding protagonist and gloomy cityscapes, but in Spain they were much more literal – it's because so many scenes take place at night!

### **Super Power Dare Die Team**

You're not going to be able to guess this one. Super Power Dare Die Team would have been the Chinese title for the Ghostbusters reboot starring Melissa McCarthy, Kristen Wiig and Leslie Jones – had it ever been released. Guidelines in China forbid movies that "promote cults or superstition," though the country's censors said the official reason was that it wouldn't appeal to the Chinese audience.

### **A Very Powerful Whale Runs to Heaven**

The beloved tearjerker Free Willy is known for its happy ending. The Chinese saw things differently, giving the movie the above title instead. Then again, Willy did jump (not run) to the metaphorical heaven of the open ocean.

### **He's a Ghost!**

The Sixth Sense has one of the greatest twist endings of all time – unless you happen to live in China. Although most audiences were stunned by the movie's revelation in the final minutes, Chinese viewers were already clued in by the title.

### **The Boy Drowned in the Chocolate Sauce**

Denmark gave Willy Wonka and the Chocolate Factory quite the dark (but also kind of hilarious) spin! While greedy Augustus Gloop does take a harrowing swim in a chocolate river, his fate is not quite that grim. While many countries kept the original title of the Gene Wilder classic, and others tweaked it to Charlie and the Chocolate Factory (the title of the Roald Dahl novel it's based on), Portugal changed it to Charlie's Wonderful Story and Spain picked A Fantasy World. But Denmark's interpretation definitely takes the (chocolate) cake.

### **Die Hard: Mega Hard**

Let's face it: It's only a matter of time before Hollywood co-opts this Danish title for Die Hard with a Vengeance. In Denmark, mega means huge, but it also signifies a million. Those Danes are intense. "Die Hard: A million times hard."

### **I'm Drunk and You're a Prostitute**

The Japanese get points for brutal honesty with this title for Leaving Las Vegas. Nicolas Cage won the Best Actor Oscar for his devastating performance, and his co-star Elisabeth Shue was riveting in her role in the acclaimed drama. Nonetheless, he was portraying a drunk, and she did play a prostitute. (The title also happens to be a paraphrase of one of Cage's lines from the movie.)

### It's Raining Falafel

Israel, where meatballs are not a popular dish, clearly wanted to make Cloudy with a Chance of Meatballs more appealing to its audience. So the Hebrew title swapped out the meatballs for falafel, a more recognisable food. In the film itself, though, the animated meatballs were not altered.

## 7. From Dress Circle

Dress Circle is a highly recommended film buffs magazine edited and distributed from Lithgow, NSW. We found the following article about one film society's re-emergence after COVID interesting, and thought it potentially useful to our readers.

### **LOCAL FILM SOCIETY RE-OPENS WITH ALL SAFETY PRECAUTIONS**

While most film societies remain closed because of Covid 19 restrictions, the Lithgow Valley Film Society in the Central West of NSW reopened on the 2<sup>nd</sup> August with the classic British movie *The Magic Box*, the story of Frieze Greene played by Robert Donat. To ensure they complied with the regulations, the society invested in a temperature gun, installed a hand-sanitizing station and sneeze screens at the counter and where tea and coffee is served. Members were restricted to every second seat reducing the overall seating from 64 to 35. The re-opening came at a critical time when funds were almost depleted. Movies are continuing on a weekly basis. The local newspaper, the *Lithgow Mercury*, featured a full-page article about the re-opening and the measures taken to comply with government regulations which included having to register as a Covid-Safe business. All volunteers now wear rubber gloves and face masks and the cinema is completely disinfected before and after each session. Paper cups for tea and coffee replace the previous-used ceramic mugs and the only food served at interval is factory-wrapped biscuits and slices.



## 8. Letters

The secretary of T FoFS (Tasmania) David Harcombe, wrote to tell me of an interesting article published in the Launceston and Burnie newspaper (*The Advocate*) and attached the following correspondence describing how it came about. The author was Laurence Harrould, President of the North West Film Society (of Tasmania) - ie NWFS - who took over from David there last year. I have edited it slightly for ease of reading the resultant discussion. (Editor)

David Harcombe to Lawrence Harrould.

“Hi Laurence

Well done with your news item in last Friday's *Advocate*! Was it easy (or not) to get it into the newspaper? If so, do you have any tips for other voluntary local film societies on how to get items like it into papers? “

Lawrence to David

“Re your question about how to get articles published, there were two steps:

1. Get a relationship with the journalist. Lachlan contacted me when CMax changed to Reading. At the time there wasn't anything I could offer him as it was a complete unknown as to how it would work out. However, that call meant I had his phone number. I called him directly when there was news that I wanted to share.
2. Have something which is of interest to the broader community beyond the film society. Coming out of COVID hibernation was the primary reason for my call



but the main thing Lachlan picked up on was the fact that we are working with a number of different organisations to run joint events eg Mental Health Week, Jazz Week, the event with the RSL.

3. The only thing I would add to that is to find a local journalist who is open to community activities/events and writes articles around that. That's the person who would be most relevant. Then contact (call) the paper and ask to speak to that person. My experience with The Advocate was that the person on reception was very happy to pass messages when I asked for Lachlan specifically. A general email to the paper would probably fall into a black hole and hence not get anywhere.

Laurence V Harrould President - North West Film Society. Tas. “

David to Laurence:

“Hi Laurence

Thank you for your interesting reply, particularly re the journalist's attention being drawn to your having "something which is of interest to the broader community beyond the film society", especially "the fact that we are working with a number of different organisations to run joint events eg Mental Health" etc. And also the reference to your phone contacts with the journalist - probably a much better method than just sending off an unsolicited email (which he must get lots of).

Your information had some specific references to Tasmania, eg the journalist Lachlan (from the Examiner & the Advocate of Fairfax News at Launceston & Burnie as I recall), which may be of value to other Tasmanian film societies.

Thank you again, & all the best to you & the North West Film Society as it comes out of 'hibernation'. “

And here is the article being discussed....

## NEWS

# Cinematic connection

BY LACHLAN BENNETT

THE North West Film Society is hoping to harness the power of cinema to spark conversations about important issues.

The endeavour would involve partnering with community groups to host thematically relevant film nights and possible panel discussions.

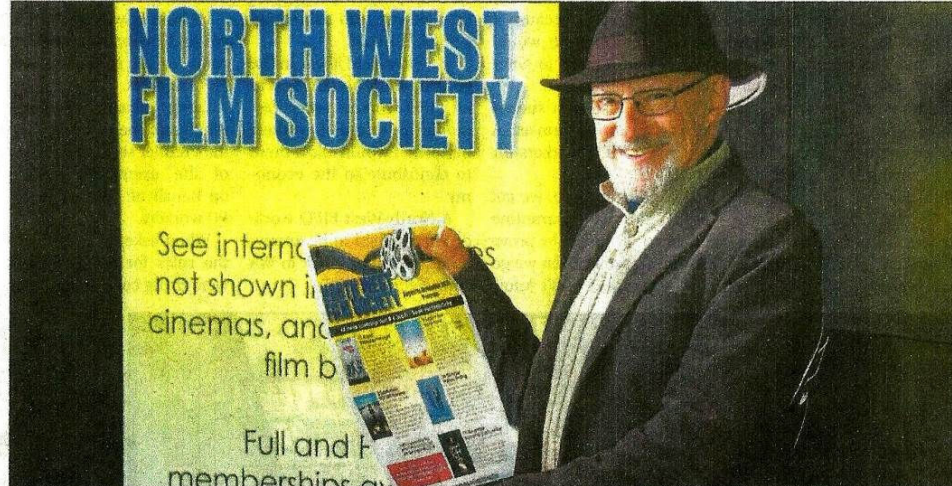
Society president Laurence Harrould said the initiative would help provide a springboard into explorations of important issues.

"There is the old adage of a picture is worth a thousands words," he said.

"So the storytelling that you can get into in movies is much deeper and much more impactful than simply having someone speak up about a topic."

The society trialled the initiative during Mental Health Week last year by showing *Infinitely Polar Bear*, a bitter-sweet comedy about a man with bipolar disorder grappling with his family life.

Mr Harrould said the film society had also teamed up with Devonport RSL to host a



**THE SHOW:** North West Film Society president Laurence Harrould is looking forward to building relationships with other organisations. Picture: Brodie Weeding

showing of *Sgt. Will Gardner* next month.

"We're open to discussions with any organisation who would like to put on something like that," he said.

The push for partnerships comes as the North West Film Society resumes its regular showing schedule following a COVID-related hiatus.

But the society has had

to shift to the parnaple convention centre because Reading Cinemas at Devonport was not large enough to fit all members amid social distancing.

Mr Harrould said the society was unsure whether it would stay permanently at the convention centre, however, it was an option given the venue was more

cost effective.

"While it's not the full cinema experience with the comfortable chairs, we're hoping that because of the quality of the venue it will be a good experience for everybody and it gets people back out and socialising again," he said.

The society will kick off the new season on Wednesday

with *Blinded by the Light*, a lighthearted flick about a boy growing up in the 1980s who finds his voice through the music of Bruce Springsteen.

"We're starting off with a light, fun movie because we figure people need a bit of lightening up at the moment," Mr Harrould said.

For more information or to join visit [nwfs.org.au](http://nwfs.org.au)

## 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 [editor@acofs.org.au](mailto:editor@acofs.org.au)

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