

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 66

May 2021

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!

In this issue:

1. From the President of ACOFS
2. From the Editor
3. Reports from State Federations
4. News from the DVD Distributors
5. New Titles from the NTLC at the NFSA
6. Augmenting the Product (or Service)
7. Z-Shorts
8. Drop Me a Line
9. Ram Thoughts
10. Letters



1. From the President of ACOFS - Mark Horner president@acofs.org.au

Thank you to the 2020 ACOFS Executive Committee and a huge thank you to ACOFS Secretary David Harcombe for completing the ACOFS AGM 2020 minutes. The AGM 2020 was conducted by email and generated a huge task for preparing the minutes recorded by former ACOFS Secretary Suzanne Nunn. David managed the task of unravelling emails from the AGM 2020 and delivered the AGM 2020 minutes. I sincerely thank you David and hope that the AGM 2021 minutes will be much easier to document. Thank you to Prodos for arranging the gaggle email meeting for the AGM 2021. For another year ACOFS did not hold a face-to-face AGM and conducted it electronically. Thank you to all the delegates that participated by email at the AGM 2021. Your commitment to be involved is appreciated.

As with 2020, the 2021 AGM allowed us to complete our meeting. This year we were able to complete the meeting in one day. It took two days to complete the 2020 AGM. Unfortunately not all delegates were able to stay online for the whole meeting and most delegates indicated they were not available for Sunday 18 April 2021 to continue the meeting online. This meant the meeting needed to be completed on Saturday 17 April 2021 and some agenda items were missed or hurried. That was unfortunate and the ACOFS Executive will work on completing the missed or hurried agenda items and hopefully the outcomes will be reported on over future editions of the ACOFS Bulletin.

Congratulations to the newly elected ACOFS 2021 Executive Committee and once again, the ACOFS Executive is represented by all Federations. COVID-19 may have

affected the way ACOFS meets but it has not prevented ACOFS from operating. Let's hope a face to face ACOFS AGM will happen soon.

March 2020 saw a national shut down for cinemas and public screenings of film. Some Film Societies managed to recommence screening in 2020 while other Film Societies have had to wait until 2021. All Federations and Film Societies have been affected by COVID-19. Federations and Film Societies that have had to cease or modify their screening activities are now beginning to recommence, recover, rebuild and revive local voluntary Film Society interest in their localities and I wish them well and the very best in their efforts. Thank you to Ian Davidson for his time and commitment to ACOFS and his extremely valuable role as editor of the ACOFS Bulletin.

Federations and Film Societies certainly endured difficulties in 2020 and had to comply with the constraints imposed by the COVID-19 virus. While it is not certain what will happen in 2021, most Film Societies have through their initiative and innovation risen up resilient and flexible to face the challenges of screening films and keeping the film movement alive. While we have become familiar with streaming films into our lounge rooms, there is nothing like viewing a film on the big screen.

Federations and Film Societies are volunteer based. Their very existence relies on volunteers to attend and participate on the committee that runs the Film Society. Film Societies make up a Federation and Federations make up ACOFS. Engaging volunteers can be a challenge at the best of times and in the current COVID-19 climate it may be even more of a challenge. Re-engaging, rejuvenating and revitalising Federations and Film Societies means getting involved and encouraging others to get involved. Yes, this is easier said than done but it is not impossible.

Film societies rely on the support and resources of volunteers who share their time and talents without any compensation. Screening films, under current constraints, for members (who may or may not be attending) doesn't just happen, it takes time and effort from volunteers who engage, contribute and get involved. Members choosing to "stay away" may ultimately mean that Film Societies are losing members and Federations are losing Film Societies. I am aware that some Film Societies have chosen to offer a reduced rate for 2021 membership and some Federations are waiving the membership fees for Film Societies. The economic and social impact of COVID-19 on membership for Film Societies and Federations may well decide the fate of them and this needs discussing.

Thank you to the ACOFS 2020 Executive Committee and members for your work and support in what has been an extremely difficult year.

Mark Horner
President
ACOFS

2. From the Editor – Ian Davidson editor@acofs.org.au

Thankfully, most societies are now up and running again. The exceptions seem to be those that screen in Council halls and meeting rooms, which are still limited to around 50% of their potential audience. Hopefully they will be allowed to screen without restrictions in the near future. Reports of screenings are at last coming in again.



Expanding on the President's report, here is the list of the ACOFS committee for 2021.

President	Mark Horner (Tas)
V President	Prodos Marinakis (Qld)
Secretary	David Harcombe (Tas)
Treasurer	John Turner (Vic)
ACOFS Bulletin Editor	Ian Davidson (Vic)
Committee	Kerry McKinnon (Qld)
	Bill Biscoe (SA)
	Jason Lockwood (NSW)
	Neil Graham (WA)

Write in to the editor and let us know your thoughts.

3. Reports From State Federations

FVFS – Victoria (From the President's report at the FVFS AGM)

Federation of Victorian Film Societies President's Report - from outgoing FVFS President Andrew Oldroyd (& incoming President Henry Screen).

From Andrew Oldroyd -

My 2021 report is brief this year as your Federation has largely been in a holding pattern and not really conducting any activities. The past twelve months have been a wild ride for everybody across the globe. I've mentioned it a couple of times in ReelNews, but I think it's worth reiterating that COVID-19 and the associated restrictions on our social interaction has hit our members hard. Shared experience is at the very heart of the Film Society movement. I certainly missed our monthly screenings in 2020 and the raw excitement in the Fish Creek Hall during our first two screenings this year has re-affirmed the importance of what we do!

Despite the COVID-19 experience, we had 79 member organisations at the end of 2020, and our Federation is still in a great position to support them. As with any community based organisations, our biggest challenge to remain viable is succession and renewal. This must continue to be a key focus for the Federation in the coming years.

I'd like to acknowledge the work of the FVFS committee for the past twelve months. Everyone's work in the background in keeping your Federation going should not be underestimated. I'd like to personally thank Beverly Bloxham from the Chewton Film Society who has been editing ReelNews for the past two years. Beverly has decided not to continue on the Executive Committee this year and we will be looking for somebody to take over the editor's roll for this fantastic publication. I will not be re-nominating for the President's role this time round, but am willing to continue on the Executive Committee if elected to do so.

Andrew Oldroyd.

From Henry Screen (incoming FVFS President)

As the newly elected President of FVFS I wish to thank Andrew Oldroyd for his efforts as President and note he will remain on the FVFS executive as a committee member.

A piece of good news in 2021, after the interruption of 2020 by covid, was the awarding of our inaugural 'Victorian Film Society scholarship' for an outstanding student/s in the Deakin University Film Television & Animation course at the Deakin School of Communication and Creative Arts.

An amount of \$3000 was provided and it was agreed with Deakin that the scholarship would be shared equally between two students. An independent panel judged the seven 2020 FTVA Honours students' pitches and agreed on two recipients: Leo Ma and Amber Ryder.

Originally intended to be presented at the Deakin FTVA Honours award screenings in March 2020, the presentation was re-scheduled to March this year. Ian and Susan Davidson attended the event to represent FVFS and reported that the awards were very well received and the Federation and Film Society activity in general received excellent exposure.

It has been agreed with Deakin University to continue the scholarship annually. And, in a nod to the challenges presented to all member societies by Covid, we have waived FVFS membership fees for 2021.

Henry Screen. President 2021

From SA



Unfortunately, there is very little I can tell you about the South Australian Federation of Film Societies, because the Society is moribund. Several attempts have been made to contact members to ascertain if they have been able to resume activities since the coronavirus restriction effectively closed down many social activities last year, but only the Barossa Film Club has responded, and it has a full programme of screenings for 2021. No other Film Club in South Australia has replied to our requests, which is disappointing, as the SAFFS had a promising start and could have given a strong voice to Film Clubs in South Australia.

The exception appears to be Barossa Film Club, whose report is as follows:



Barossa Film Club has started its 2021 Season by scheduling regular monthly screenings, mostly on the third Friday of the month, although this is varied sometimes to allow for other activities, for example, the recent Barossa Vintage Festival. Of course, we still have to observe Covid-19 rules to ensure the safety of our members and guests. Hence, this year, all attendees must book in advance, by telephone or email, so that numbers are not exceeded. In addition, there is no tea or coffee served, and attendees bring their own refreshments if required. The room where the screenings are held, the Wine Education Room at the Faith Lutheran College, is large enough for about 40 seated audience.

The first three films screened were very well received. The Club uses the Starbox method of recording votes by members, which are then averaged. In February, we saw "La Femme du Boulanger" ("The Baker's Wife"), made in France in 1938, which scored 4.57 out of 5. The March screening was the 2011 Danish "Haevnen" ("In a Better World"), which averaged 4.4. And in April, we saw the 1975 Australian classic "Sunday Too Far Away", starring the quintessential Aussie actor of his time, Jack Thompson. This was of particular interest, being the first feature produced by the South Australian Film Corporation and the first Australian film selected for the Director's fortnight at the Cannes Film Festival. The audience rated it 3.7 out of 5.

The Club is seeking to kindle the interest of our young people in the art of film by investigating the organisation of a Young Film Makers' award, perhaps as part of the forthcoming South Australian Living Artists (SALA) Festival later this year. Hopefully, this will come to fruition by the middle of the year.

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

Amalgamated Movies

I Am Greta
Vanguard
Flood, The
Oliver Sacks – His Own Life
Racer, The
Chickfight

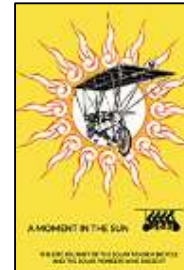
Also, see their website:- www.amalgamatedmovies.com



Antidote Films

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

90 mins of Goodness
Boys who said NO, The
Meet the Wallers
Moment in the Sun, A
Brothers, The



Array Now

Caroline Tran. caroline@arraynow.com

This is the Life
Middle of Nowhere

Film Art Media

Brazen Hussies
Why Did She Have to Tell the World



Madman

(Booked through Amalgamated)

Supernova
Portrait of a Lady on Fire
BPM (Beats Per Minute)
Monsoon

Park Circus

Coraline, 2009
ParaNorman, 2012
The Boxtrolls, 2014
Kubo and the Two Strings 2016

Also, worth mentioning is their large ITV catalogue. Please email Chris for more information at Chris.smith@parkcircus.com



Potential

Mark Spratt offers us the following recent releases, which are all available on DVD and well reviewed for film societies:-

Trouble With Being Born, The, 2020
Wild Things, 2020



Pivot Pictures

(Was Filmink Presents)

Golden Voices, 2019

Crock of Gold, A Few Rounds with Shane MacGowan

Unsound



Roadshow

According to Domenic Malsom, all up-coming film availabilities are listed on the Collections section of the Roadshow website at: <https://ppl.roadshow.com.au/collections>.
Nomadland

Ronin Films

Million Acres a Year, A , 52 mins, Doco.

beDevil, PG, 1993, 90 mins.

Great Strike 1917, The

Picturing Home (Director's cut), PG, 52 mins.



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. Many of their titles are now available from KANOPY STREAMING.

Umbrella Entertainment

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

Robert Slaviero, 0419 249 676, Robert.slaviero@ambienceentertainment.com

Call on 03 9020 5136 or 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.

Absence of Malice

Adventures in Fishtales Reef, 2020

Amazing Aliens, 2019.

Another Round, 2020

Awoken, 2019

Bad Boy Bubby, 1993, Australia.

Black Water, 2007

Blood Vessel, 2019.

Conquest of Everest

Cook, The Thief, His Wife and Her Lover, The

Cosmoball, 2020.

David Gulpilil: Walkabout to Hollywood. 1980, Australia.

Deerskin, 2019.

Depraved, 2019.

Django Shoots First

Dustwalker, The, 2019

El Americano, 2016

El Cid, 1961

Enigma of Arrival, The, 2018.

Faith Based, 2020.

Fishmas, 2019.

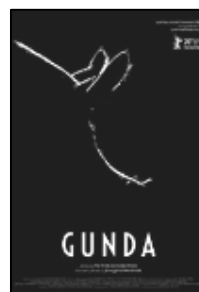
Furnace, The, 2020, Australia.

Glorias, The

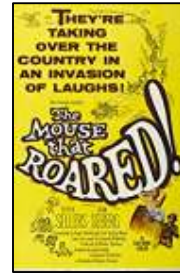
Gunda, 2020

Hard Day's Night, A, 1964

House of Cardin, 2019.



Jungle Jim 3 Movie Collection
 Kim Ji-Young, Born 1982, 2019.
 Last Stand, The, 2020
 Leap of Faith
 Lino, 2017
 Lost Lion Kingdom, The, 2019.
 Maybe this Time, 1981
 Morocco
 Mouse That Roared, The
 Not Quite Hollywood – The Wild, Untold Story of Ozploitation, 2008
 Original Schtick / Schtick Happens, 1999 / 2002.
 Ozploitation Classics: The Adventures of Barry Mckenzie, 1972.
 Paper Champions, 2020.
 Penguinland, 2019.
 Psycho Gorman, 2020.
 Rent-A-Pal, 2020.
 Revolutionary Road
 Sator, 2019
 Sheep Without a Shepherd, 2019.
 SkySharks, 2020.
 Stepping Out
 Stone 1974
 Sunburnt Screens 02: Dingo, 1999.
 Sunday Too Far Away, 1975, Australia.
 Synchronic, 2019
 The Blackout: Invasion Earth, 2019.
 The Questor Tapes
 Then Came You, 2020
 Town Like Alice, A, 1981, Australia.
 Trickster
 We of the Never Never
 Windrider, 1986
 Zappa, 2020



4K Restorations at Umbrella

Last Wave, The, 4K
 Stone, 4K
 Bad Boy Bubby, 4K
 Dingo, 4K

(Contact Kristy Wang for a full list of 4K restorations.)

Vendetta Films

*These DVDs have been offered by Alice Davies of Vendetta:-
 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*

Bump Along the Way, A
 Calm With Horses
 Charlatan
 Cousins
 Ideal Palace, The
 iHuman
 Into the Labyrinth
 Lucky Grandma
 Master Cheng
 Miss Virginia
 Mystery of D.B Cooper, The



Only
Out of Blue
People Upstairs, The
Two of Us
Vai
Vintage

5. 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

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

100 Jahre Adolf Hitler – Die Letzte Stunde im Fuhrerbunker, 1989.
Adam & Evelyn, 2018
Berlin Um Die Ecke, 1957, BluRay
Coup, 2019.
Das Deutsch Kettensagenmassaker = Blackest Heart, MA, 1990.
Die Goldfische – The Goldfish, 2019.
Gundermann, 2018
Happy Lamento, 2018.
In the Name of Scheherazade or the First Beergarden in Tehran, 2019.
Nachlass, 2017.
Sommerhauser = The Garden, 2017.
Terror 2000 – Intensivstation Deutschland, R, 1992.
Die Stadt von Morgen – Experimentierfeld Asien, 2015, BluRay.

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.

6. Augmenting the Product (or Service)

David Harcombe [Secretary: ACOFS and TFOFS]

Although most local voluntary film societies have found responding to the coronavirus lockdown challenging, it has also given them time both for a more careful film selection process, and also for what marketing specialists call **Augmenting the product** - whether consciously or not.

What do we mean by this, and what examples do we have of what some film societies have done? "Augmenting the product" (or service), in marketing terms, means adding on extras which cost, eg to a film society, virtually zero - or very little more. Yet these additions considerably increase its perceived attractiveness and value to its members, and therefore their attendance and enjoyment of its film nights.

There are a multitude of recent examples:

- i) Offering wine and cheese, chocolates, and snacks etc - or a coffee, cola, or alcoholic drinks bar - before or after the film,
- ii) Combining the film with a culturally-related meal, especially when foreign movies are shown, or one supplied by a local trader - either before, after, or even at an appropriate moment midway through, a film,



- iii) Having a midway break in the movie to give members a chance for a wine and a chat,
- iv) A local musician performing before the film - especially if there's a musical element to the movie,
- v) Having two screenings on the same night, or even one or two screenings during a Sunday matinee session,
- vi) Having outdoor film shows during the summer,
- vii) Q and A sessions after some of the films, especially those that are controversial or unusual in some way,
- viii) Decorating the premises (if it's normally rather drab) with festival-type decorations to make it seem more welcoming,
- ix) Having a DVD lending library for members, of movies shown previously by the film society,
- x) Keeping members informed with a regular newsletter, and having Facebook and Instagram accounts, and
- xi) Getting grants and sponsorships from various bodies (eg councils), allowing the film society to put on more films than before - but at the same membership fee levels as previously etc.

You may be able to suggest some more, or have already tried some of these ideas out yourselves. If so, please tell us, or the ACOFS Bulletin editor, all about them. Thank you in advance.

David Harcombe [ACOFS Secretary] secretary@acofs.org.au

7. Z-Shorts

Hi ACOFS members

The attached contact has been made by a US film organization called ZShorts, who are looking for participation from an Australian film society in their planned ZShorts International Film Festival in September this year.

Anyone interested - eg yourselves, or some of your state's film societies?

Please pass it on to them.

Thanks & regards, David Harcombe, Secretary ACOFS.

Hello

This is probably a long shot but I am reaching out to see if your Film Societies might have an interest in participating as an **Australian** host for *ZSHORTS International Film Festival* in September in your community.

We anticipate that September will be a great time to help breathe life and entertainment back into our communities.

Participation requires no upfront investment and, for obvious reasons, everything is very flexible.

The **Festival Overview for Film Societies** is available here <https://zshorts.com>.

Our **Facebook** page ... <https://www.facebook.com/ZShortsIFF>

Our **FilmFreeway** page (for film submissions)

... <https://filmfreeway.com/ZShortsInternationalFilmFestival>

Please share with your colleagues and anybody else who might be interested.

Many thanks. Cheers!

Michael Flint, Founder, Mike@ZShorts.com ZShorts.com

1.805.308.2150 (USA), 07 379 503 362 (UK)

8. Drop me a Line

Thank you to all the readers who have emailed me. If you want to have your say, 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.

Many thanks for all contributions. Ian Davidson, editor.

9. Random Thoughts

An idea for your next Teleconference.



How film titles translate to other language. Here are some of the stranger examples.

The War of the Stars

That's the French title for Star Wars; in Spanish, it was The War of the Galaxies. Makes 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, Han Solo was instead Yan Solo and his Wookiee sidekick got the name "Chico." And their ship? 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.

If anyone has additional titles that have dubious translations, please let us know. We would love to expand this list.

10. Letters

None this quarter. Perhaps because societies have been hibernating!

ACOFS - Australian Council of Film Societies

Incorporated in Victoria: A0057904W ABN: 69 667 887 179

Secretary, Email: secretary@acofs.org.au

If you want to have the ACOFS Bulletin emailed to you directly, please email me at editor@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.