

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 67

August 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!

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

Since the ACOFS AGM, held electronically in April 2021, the draft minutes have now been circulated to the committee with some agenda items from that meeting being identified as being incomplete. The agenda for the 2021 AGM was quite extensive and unfortunately there was not sufficient time to complete all items listed on the agenda. After the 2021 AGM I listed items that needed to be addressed and ACOFS Secretary David Harcombe has circulated the details of the incomplete agenda items to the committee. I have requested the ACOFS committee to respond to the incomplete agenda items and provide a progress report at the end of August, September and October 2021. The next three months should see the ACOFS committee progressing and hopefully completing the incomplete agenda items.

I was hoping to report on some of the outstanding items in this bulletin. However, there has not been an opportunity to do so. As stated previously, the next three months should allow the ACOFS committee to report and I will provide an update in the next bulletin.



I am very aware that Victoria and New South Wales Federations and their film societies will be experiencing difficulties with imposed lockdowns which of course, impact on film screenings. Tasmania is very fortunate to be able to continue film society screenings and hopefully this will continue for the remainder of 2021. While COVID-19 remains, and until the population has been adequately vaccinated, there will be ongoing difficulties and issues that will continue to affect the screening of films for some film societies.

While I would hope that the ACOFS AGM 2022 will be held face-to-face in Melbourne, I have to expect that the meeting may have to be held electronically.

Mark Horner, President ACOFS.

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



We are again very grateful to the DVD distributors for supporting the Australian film society movement by sticking with the “ACOFS DFVD rights agreement” as outlined in ACOFS Facts Sheets 3A, 3B and 3C. As you no doubt know, Sheet 3B lists all the co-operating distributors together with their contacts. It is our part of the agreement that ACOFS distribute information on new DVD acquisitions and any special news to film societies through this bulletin.

But the film societies need to play their part also. The prices charged for DVD rights are dependent on film societies screening the respective DVDs under “non-theatrical” conditions – ie to members only, with no charge apart from a membership fee (and perhaps a genuine supper charge) and not to charge casual admission. Where charges are made for admission to any screening, those screenings are considered “commercial screenings” and higher rights fees are usually charged. This is usually the situation for film festivals where patrons can pick and choose their films, and where a group might charge a flat fee for “any three films” in a season.

The position becomes a little grey where a potential member wishes to come-and-try a screening of the society. It is unfair on paying members to see casuals constantly coming-and-trying screenings, so a number of options have been tried by several societies.

- Limit come-and-try admissions to once per person. But this is extra work and requires records to be kept of trial admissions.
- Entry by donation – A slippery slope! A donation is seen by the patron as an admission charge, and certainly is not a donation if mandatory!
- Short term memberships. The minimum acceptable is three months (or three successive screenings), but 6 months is more common. The difficulty with short term memberships is keeping track of memberships during the year. A choice of any three films out of an annual program is considered a commercial admission, and is similar to a cinema offering a frequent user “club” discount!
- Membership deposit. If a member cannot afford a full membership fee, or is not prepared to pay it initially, a deposit might allow them in for one screening, but admission to subsequent screenings should not be allowed until the remainder of the membership fee is charged.

Film societies generally, do follow all the rules of “non-theatrical” screenings and are persistent in finding the DVD rights holders to seek screening permission (with the help of the ACOFS Fact Sheet 3B!), and as long as this is the case, the distributors continue to be supportive of the film society movement.

ooooooOoooooo

Is this publication reaching all member societies? If it does not reach you, please let me know! But seriously, I get so little feedback from anybody that I can't help wondering if it is actually passed on to all member film societies. The Bulletin is prepared and distributed by ACOFS for the benefit of member film societies in all State Federations – especially those who screen DVDs and make use of the ACOFS DVD rights 'agreement'. So please send me a brief email acknowledging your receipt of this Bulletin to editor@acofs.org.au.

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

3. Reports From State Federations

FVFS – Victoria

We currently have 81 members, despite the impact of COVID-19. Almost all have been impacted by the virus in some way – ranging from reduced numbers at screenings or wearing masks to complete cancellation of screenings. The FVFS has however managed to continue publication of ReelNews, and has set up a scholarship at Deakin whereby the most promising students in their honours year of the FTVA course are awarded monetary scholarships to aid them in their final year. In return, the FVFS has received copies of several students' short films for screening at normal society screenings.

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.

The latest update of Fact Sheet 3B was on 24 June 2021, so if you don't have the latest, download it from www.acofs.org.au/resources.

Amalgamated Movies

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

Chick Fight
Dream Horse
End of the Storm, The
Happiest Season
Truffle Hunters, The
High Ground
Incitement
Marksman, The
Minari
Monsoon
Monster Hunter
Ottolenghi and the Cakes of Versailles
Peter Rabbit 2
Pinocchio
Racer, The
Saving Zoe
Seventh Day, The
Silk Road
Sound of Metal
Wild Mountain Thyme
Willy's Wonderland
Words on Bathroom Walls



Antidote Films

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

- Boys Who Said No!, The
- Brothers, The (Los Hermanos)
- Meet the Wallers
- Moment in the Sun, A



Array Now

Caroline Tran. caroline@arraynow.com
Cousins (NZ)

Madman

- (Booked through Amalgamated)
- Capharnaum
- Minari
- Mole Agent, The



Park Circus

Highlighting their Pathé library which includes the following titles:
For full details please contact chris.smith@parkcircus.com or 0410 441414

All About My Mother (Todo Sobre Mi Madre)	1999	Pedro Almodóvar
Bag of Marbles (Un sac de billes), A	1975	Jacques Doillon Jean-Jacques
Bear (L'Ours), The	1988	Annaud
Children of Paradise (Les Enfants du Paradis)	1945	Marcel Carné Raymond
Crucible (Les Sorcières de Salem), The	1957	Rouleau
Driving Miss Daisy	1989	Bruce Beresford
End of the Day (La fin du jour), The	1939	Julien Duvivier
Fever Mounts at El Pao (La Fièvre Monte à El Pao)	1959	Luis Buñuel
Gates of the Night (Les Portes de la nuit)	1946	Marcel Carné
Holiday for Henrietta (La Fête à Henriette)	1952	Julien Duvivier
It Happened at the Inn (Goupi mains rouges)	1943	Jacques Becker
Last Billionaire (Le Dernier Milliardaire), The	1934	René Clair
Late August, Early September (Fin août, début septembre)	1998	Olivier Assayas
Lolita	1997	Adrian Lyne Jean-Jacques
Lover (L'Amant), The	1992	Annaud
Man About Town (Le silence est d'or)	1947	René Clair
Man In Love (Un Homme Amoureux), A	1987	Diane Kurys
Marie-Octobre	1959	Julien Duvivier Raymond
Misérables, Les	1936	Bernard
Queen Margot (La Reine Margot)	1994	Patrice Chereau
Showgirls	1995	Paul Verhoeven

Simple Story (Une histoire simple), A	1978	Claude Sautet
Tess	1979	Roman Polanski
They Were Five (La Belle Équipe)	1936	Julien Duvivier
Three Seats for the 26th (Trois places pour le 26)	1988	Jacques Demy
Tie Me Up! Tie Me Down! (Átame!)	1989	Pedro Almodóvar
Two of Us (Le Vieil Homme et l'Enfant), The	1967	Claude Berri
Valmont	1989	Milos Forman
Winged Migration (Le Peuple Migrateur)	2003	Jacques Perrin

*The Full Park Circus library can be searched at www.parkcircus.com.
Also, worth mentioning is the large ITV catalogue. Please email Chris for more information.*

Pivot Pictures (previously FilmInk)

Erica@pivotpictures.com.au

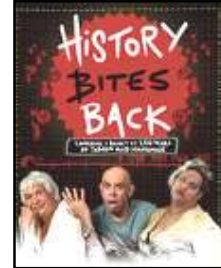
Family, A
Golden Voices
Crock of Gold
Unsound
Swallows of Kabul
Talking about Trees
Lion Returns, A

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> .

Ronin Films

History Bites Back (55 mins)
How the West was Lost. (DVD and Digital file) (72 mins)
Holding Tightly (30 mins)
Nice Coloured Girls (17 mins)
Not Just Numbers (53 mins)
Wolf in Australian Art, The (42 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

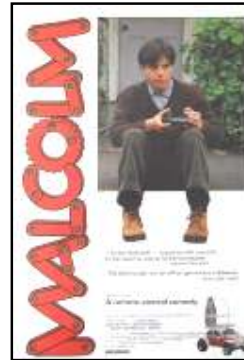
Robert Slaviero, 0419 249 676, Robert.slaviero@ambienceentertainment.com

Call on 03 9020 5136 or sales@umbrellaent.com.au

Another Round.
Avenger Dogs 2: Wonder Dogs
Avenger Dogs: Jurassic Bark
Behemoth
Being John Malkovitch – Bluray
BMX Bandits
Breaker Morant - Bluray
Bye Bye Morons



Devil Below, The
 Fire
 Fire in the Stone, The
 Grim Pickings
 Gunda (2021)
 Harder They Fall, The
 In Fabric
 Initiation
 Just a Gigolo (1978) - Bluray
 King Otto (2021)
 Love it was not
 Lowdown Dirty Criminals
 Malcolm (1986)
 Meander
 Nightmares (1980)
 Occupation: Rainfall - DVD And Bluray
 Paprika – Bluray
 Patrick (1978) & Patrick (2013) – Bluray
 Proposition, The (2005) - Bluray
 Pursuit of Happyness, The – Bluray
 Requiem for a Heavyweight
 Reunion
 Save Yourselves
 Sea Horses
 Showgirls
 Slither (2006) – Bluray
 Sniper, The (1952) – Bluray
 Tarantula (1955) & The Incredible Shrinking Man (1957) - Bluray
 They're a Weird Mob
 Vincent Price Double: The Mad Magician & The Tingler - Bluray
 Whiplash – 4k
 Wild One, The (1953)
 Windrider (1986) – Bluray
 You Don't Nomi



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.

Umbrella are consistently re-mastering old masters into 4K. Recent remasters include Windriders

Stone

Not Quite Hollywood

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

Umbrella also invite you to inspect their new on-line store. www.Umbrellaent.com.au

Vendetta Films

Offered by Emma Blackman of Vendetta:-

Cousins

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

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:

Berlin Um Die Ecke – BR

Die Stadt von morgen – Experimentierfeld Asien – BR

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. New Films From the Norwegian Embassy 2021-2022

The following films are now available for free loan from the Norwegian Embassy. See how to borrow them at the end of this article.

Adult Feature Films

Amundsen, Dir: Sandberg, 2019, 120 min, Drama, Rated 12. (See definition below).

Beware of Children (Barn), Dir: Haugerad, 2019, 157 min, Drama, Rated 9.

Disco, Dir: Jonunn, 2019, 96 min, Drama, Rated 12.

Hope (HAP), Dir: Sedahl, 2019, 125 min, Drama, Rated 9.

Sonja – The White Swan, Dir Sewitsky, 2018, 110 min, Drama, Rated 12.

Psychobitch, Dir: Lund, 2019, 110 min, Drama, Rated 12.

Out Stealing Horses (U tog stjæle hester), Dir: Moland, 2019, 123 min, Dra, Rated 12.

Feature Films for younger Audiences

Los Bando, Dir: Lo, 2018, 94 min, Drama/comedy, Rated U.

Louis and Luca – Mission to the Moon, Dir: Siversten, 2018, 80 min, Animation, Rated U.

Documentaries

69 Minutes of 86 days, Dir: Larsen, 2017, 70 min, Rated U.

Childhood (Barndom), Dir: Olin, 2019, 90 min, Rated U.

Queen Without Land (Dronning uten land), Dir: Helgestad, 2017, 70 min, Rated U.

The Men's Room (For vi er gutta), Dir: Sommer & Svendsen, 2018, 75 min, Rated U.

Shorts for Adults

Apple (Eple), Dir: Fikke, 2018, 18 min, short drama, Rated U.

The Proposal (Frieri), Dir: Sporadic Film Collection, 2018, 6 min, Dra/com, Rated U.

Little Boy, Dir: Pedersen, 2018, 5 min, Animation/experimental, Rated U.

Mobile, Dir: Meby, 2018, 13 min, Drama, Rated 9.

Polyfonatura, Dir Vatne, 2019, 20 min, Doco, Rated U.

Daughter of the Sun (Beaivvi Nieida, Solas datter), Dir Sara, 2018, 11 min, Rated 9.

To Plant a Flag, Dir: Peers, 2018, 15 min, Dra/Comedy, Rated U.

The Manchador, Dir: Tehrani, 2019, 20 min, Com/Satire, Rated U.

Shorts for Children

Hermann, Dir Olsen, 2018, 20 min, Dra/comedy, Rated U.

Origin of Man, Dir: Sapegin, 2019, animated, Rated U.

Bog Hole, Dir: Iversen, 2018, 13 min, Drama, Rated U.

Dad, Dir: Blakseth, 2019, 8 min, animated, Rated U.

Bike Bird, Dir: Klyve-skaug, 2018, 15 min, Drama, Rated U.

Wanda, Dir: Hauser, 2018, 13 min, Animated, Rated U.

Ratings for the Norwegian Embassy films:

- U -- Universal (suitable for all)
- PG -- Parental Guidance
- 9 -- Unsuitable for under 9s
- 12 -- Unsuitable for under 12s
- 15 -- Unsuitable for under 15s
- 18 -- Suitable only for adults.

See the details and images of these free-loan Norwegian films, and the borrowing procedures and application forms on the ACOFS website www.acofs.org.au, under the “resources” tab.

Alternately, you can request an email copy of these three documents from editor@acofs.org.au.

7. New CEO at the NFSA

“It’s an exciting time for the National Film & Sound Archive of Australia, with the appointment of new Chief Executive Officer, Patrick McIntyre. With more than twenty years’ experience in the arts and cultural sector, including with the Sydney Film Festival and Australian Ballet, Patrick will join us on October 18 from the Sydney Theatre Company, where he has been its successful Executive Director since 2010.

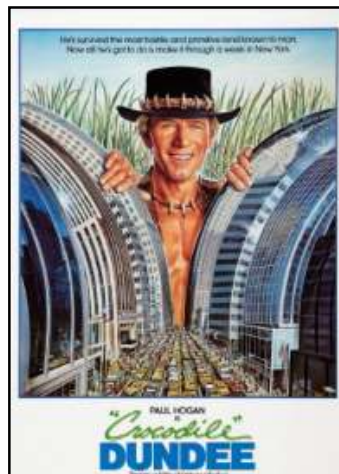


Check out his essay/presentation “The Pie Chart of Happiness” at www.sydneytheatre.com.au, where he discusses how society can define the value of culture. Could it be as ‘simple’ as it makes us happy? We can’t wait to welcome him into our community.”

8. Top 25 Australian films (adjusted box-office).

As reported in The Age, June 2021.

1. Crocodile Dundee (1986)
2. Babe (1995)
3. The Man From Snowy River (1982)
4. Crocodile Dundee 2 (1988)
5. Australia (2008)
6. Gallipoli (1981)
7. Alvin Purple (1973)
8. Mad Max 2 (1981)
9. Moulin Rouge (2001)
10. Happy Feet (2006)
11. Strictly Ballroom (1992)
12. Picnic at Hanging Rock (1975)
13. Young Einstein (1988)
14. The Adventures of Priscilla (1994)
15. Lion (2017)
16. The Great Gatsby (2013)
17. Phar Lap (1983)
18. Muriel’s Wedding (1994)
19. The Dish (2000)
20. Peter Rabbit (2018)
21. Mad Max (1979)
22. Red Dog (2011)
23. Mad Max Fury Road (2015)
24. The Dressmaker (2015)
25. The Piano (1993)



How many have you seen?

9. A Source of Extra Money for Small Film Societies?

David Harcombe [Secretary: ACOFS and TFOFS]

It's becoming extremely important for very small film societies to find extra money. Close to a quarter of ACOFS' member societies are small ones, with 32 or fewer members. Indeed two film societies have just eight members or less, and a further two have just 12 each.



But does small size matter? Not if the membership fees you charge cover all your costs: eg distributor fees, video purchases or rental costs, venue and equipment hire, insurance - and also routine miscellaneous clerical, and printing, costs, such as having a special website and a post box etc. Yet a film society's very survival depends on earning sufficient revenue to cover all these costs.

This can be quite a tall order for small film societies to bear, so what can they do? Very simply: (i) recruit more members, and (ii) look for grants and sponsorships - in return for providing a public service, which is what a film society effectively does. That's especially relevant if you're living in an area where there are no cinemas nearby.

If your film society acts as if it is the local cinema, & therefore brings business into your town, surely it should have some official local support, shouldn't it? And aren't you making it easier for people to stay and/or live longer in your area, rather than moving away to the attractions of a larger town or city? I'd say so. And wouldn't you also?

So how can a film society acquire sponsorships and grants from public bodies? By showing films that will appeal both to the sponsor and also to their members.

A Tasmanian film society has succeeded in this by securing grants from several non-film organizations. These include the RSL, Relationships Tasmania, their state's Mental Health Council - and also their local council, both for a film about an Australian artist, and (several times over recent years) choosing movies that have been appropriate ones to show during the annual Seniors' Week.

Some of these films have been followed by Q & A sessions, with each one led by a panel of specialists. These discussions have generated a considerable amount of very positive audience participation, including some remarkably freely-given, and often very moving, personal testimonies from audience members.

Another source of financial help is where councils have quality premises that they own, and therefore want used - and are pleased if the local film club will regularly show movies there. This is in return, of course, for a low or generously subsidized rent. The society may still be required by the council to take out public liability insurance cover for both members and voluntary helpers, and - very important - at a level that the council considers adequate.

There is, of course, a downside to seeking sponsorship. A sponsoring organization may not be happy to be associated with the movie(s) that the film society wishes to screen, especially if the society chooses to be "adventurous" or "contentious". It is difficult territory if a sponsor starts to dictate the society's programming decisions. But subject to that proviso, free money like this is always useful - and may be that little extra which keeps your film club alive!

David Harcombe [ACOFS] 19 July 2021

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. Editor@acofs.org.au.

10. CATHS Cine Collector's Fair

Cinema and Theatre Historical Society
of Australia Inc. *Presents ...*

The Annual CATHS Ciné Collectables Fair & Auction

SUNDAY 10 OCTOBER 2021

(Subject to any government imposed restrictions)

SCOUT HALL - BELAIRS AVE YARRAVILLE (MELBOURNE) Opp. SEDDON
TRAIN STATION

Doors open at 8.30 for SELLERS

General admission from 9.30.

NOTE: To allow sellers time to set up, the 9.30 general admission time will be strictly enforced.

Sales from 9.30

Auction starting at approx. 11.00

Admission \$5.00. - Wives & Partners free.

- Free (but limited) table space
- No auction commissions charged
- Free Coffee/Tea and bikkies
- Easy parking
- Open to **all** Collectors and Enthusiasts

Sales table and auction of items will include –

- FILMS
- BOOKS
- PROJECTORS
- EQUIPMENT
- ACCESSORIES
- POSTERS

**An Activity of the Cinema and Theatre Historical Society of Australia Inc. Supported
by the Reel Deals team.**

A limited number of tables are available - bookings suggested, or better still BYO.

Editor's Note. Reel Deals has an interesting website on which they have published a number of short articles – mainly about the different film formats and film projectors. Go to reeldeals.com.au/articles.htm.

11. 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.

12. Random Thoughts

Getting old.

I just discovered my age group! I am a Seenager (Senior teenager).

I have everything that I wanted as a teenager, only 55-60 years later. I don't have to go to school or work. I get an allowance every month. I have my own pad. I don't have a curfew. I have a driver's licence and my own car.

I have ID that gets me into bars and the wine store. I like the wine store best. The people I hang around with aren't scared of anything. They have been blessed to live this long, why be scared? And I don't have acne. Life is good!

Also, you will feel much more intelligent after reading this, if you are a Seenager. Brains of older people are slow because they know so much. People do not decline mentally with age; it just takes them longer to recall facts because they have more information in their brains. Scientists believe this also makes you hard of hearing as it puts pressure on your inner ear.

Also, older people often go to another room to get something and when they get there, they stand there wondering what they came for. It is NOT a memory problem, it is nature's way of making older people do more exercise.

SO THERE!

I have more friends I should send this to, but right now can't remember their names. So please forward this to your friends as they may be my friends too.

13. Letters

1. From Karena Slaninka, CEO Mercury CX // Cinema & Lounge Bar.

"We are running Hothouse Residencies which include a cinema programmer/projectionist role. These flexible creative residencies, delivered in partnership with City of Adelaide provide an opportunity for hands-on development and include an MCX Industry membership and access to MCX Screenmakers 2021. There are also screenwriter and producer residencies, but our shared audience is the programmer residency.

The emerging cinema programmer/projectionist will be provided with hands-on experience of the process of scheduling and curating cinema programs. They will be mentored by Mercury CX's in-house team to understand film booking process, contracts, and the fine art of programming for specific audiences. During the course of their residency, the participant will learn to run the projection booth and will be mentored by our highly-skilled, in-house projectionist."

For more information go to

<https://mercurycx.glueup.com/event/emerging-hothouse-scheme-application-39723/>

2. From Madman Entertainment

"Madman Wins at the 2021 Cannes Film Festival

Cannes 2021 has come to a close, and we are excited that to celebrate Madman's 25th birthday, we've picked up a big bag of presents from this year's incredible line-up. From this year's Cannes Competition selection we're delighted to be bringing Australian and New Zealand audiences four films, which each won an award at the closing ceremony:

NITRAM (WINNER – Best Actor – Caleb Landry Jones)

THE WORST PERSON IN THE WORLD (WINNER – Best Actress – Renate Reinsve)

ANNETTE (WINNER – Best Director – Leos Carax, and WINNER – Cannes Soundtrack Award)

MEMORIA (WINNER – Jury Prize)

Additionally, from the Un Certain Regard section of the festival we will be releasing **GREAT FREEDOM** (WINNER – Jury Prize), the thrilling **LAMB** (WINNER – Prize of Originality) and **LA TRAVIATA, MY BROTHERS AND I**. Plus from the Directors' Fortnight section **BETWEEN TWO WORLDS**.

From the Out of Competition Premiere we are honoured to be releasing **WHERE IS ANNE FRANK** as well as the documentaries **COW**, and **THE VELVET QUEEN** over the coming year.

Book-ending our swag, we have also snagged the closing night film – **OSS 117: FROM AFRICA WITH LOVE**.

You can catch the film that opened the festival, **ANNETTE**, on the big screen at the 2021 Melbourne International Film Festival, and in cinemas across the country from August 26. Plus you can also see **GREAT FREEDOM**, **LAMB** and **COW** at MIFF 2021.”

14. Future Deadlines

We aim to distribute The ACOFS Bulletin at the start of February, May, August and November and would be happy to receive articles for publication at any stage – but note our deadlines are the end of the month preceding publication.

Items we hope to receive include new acquisitions and special DVD announcements from distributors, and items of interest to our film society readers, especially from members of other film societies.

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.