

ACOFS Bulletin

Australian Council of Film Societies



NUMBER 80

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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 your copy of The Bulletin does not get caught up in spam filters!

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

Have we seen the end of the NTLC?

Early in December 2024, ACOFS received an email from the NFSA (National Film and Sound Archives) stating that due to rising costs of renewing screening rights for their DVDs, and drastically reduced number of borrowings, they intend to close the NTLC (Non-Theatrical Lending Collection) immediately.

As a result of questions then put to the NFSA by ACOFS, further clarification of usage numbers was received – as follows.

- In 2023, only eight ACOFS members borrowed a total of 65 DVDs.
- In 2024, only seven ACOFS members borrowed a total of 31 DVDs.

The above information was conveyed to all ACOFS delegates on 17th January 2025, seeking the reaction of all member societies, and to date only three film societies (one in each of WA, Victoria and Tasmania) showed any concern over this announcement.

Data collected from 51 Victorian FVFS members (up to 20th January 2025) shows that only two Victorian members borrowed from the NTLC, borrowing one DVD each.

On the basis of all the feedback from member groups in all states, it is hard to mount a case for the NFSA to continue providing DVDs through the NTLC.

So now what are the alternatives? Some ideas are:



1. The State Federations or ACOFS could consider setting up a scheme to subsidise the purchase of selected DVDs and their screening rights to support the smaller film societies. But the question then, is which societies would qualify?
2. The Federations or ACOFS could examine the feasibility of setting up libraries of DVDs purchased and already screened by member societies, making them available to other groups either free or at a small loan fee. Rights would still need to be arranged by the borrower. The FVFS has already done this (www.fvfs.org.au/library/) but it has not been widely used. Nevertheless they plan to expand the list somewhat.
3. Smaller film societies (less than 12 members) might consider setting up in a private home where screening rights would not be payable as long as members join “by invitation” rather than through public promotion.

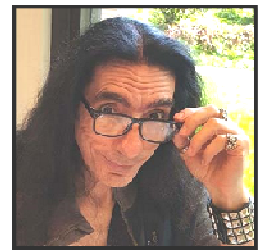
We request your input.

Please email me at ian24davidson@gmail.com and tell me how the closure of the NTLC will impact your film society. Would any of the above alternatives be worth considering? Do you have any other suggestions?

If we receive no reply from your film society we will assume that the closure will not affect you at all.

All comments and suggestions would be welcome.

I. Davidson, Editor ACOFS Bulletin.



2. From the ACOFS President

a. History: Australia’s First Film Society?

From John Turner’s illuminating book, *“The History of Australian Film Societies”* (available for purchase at acofs.org.au), we discover that Australia’s very first film society was founded in 1931 by a remarkable woman named Beatrice Tildesley, who was then aged 45.

Here’s a fascinating excerpt from the constitution of the original “Film Society of Australia”:

“Recognising the importance of the moving pictures as affecting ideals of taste, speech and conduct, and as a medium of knowledge; recognising also that their social and artistic tradition is still in course of development; and believing that they possess possibilities hitherto undeveloped and qualities that are often misused, the society aims at encouraging the production and screening of films:

- a. whose speech and subject matter reflect life that embodies the traditions and ideals, first of British civilisation, and next of the other great civilisations of the world, without continually stressing the poorer aspects of any national life;
- b. that reach a higher artistic standard both in content and methods of representation;
- c. that avoid, in particular, falsity, crude sentimentality and vulgarity generally.”

What’s intriguing about this statement is what’s notably absent: explicit mention of entertainment. Instead, the emphasis lies firmly on knowledge enhancement, character improvement, and artistic refinement—none of which, of course, excludes entertainment.

The Women Film Pioneers Project at Columbia University highlights Beatrice Tildesley’s lifelong dedication to “civilising moving pictures.” But what exactly does “civilising” mean in this context?

Interestingly, around the same period, filmmaking technology itself was evolving dramatically. It was only in 1931, less than 100 years ago, that placing the soundtrack directly onto film became standard practice—replacing earlier methods of synchronising visuals with separate sound discs.

John Turner further notes:

“Miss Beatrice Tildesley was an extremely foresighted and enlightened person. Many of her prognostications as to the use of film as a propaganda tool, and also the influence of films, especially on children, became only too prevalent in the years to come. She was also twenty years ahead of her contemporaries in attempting to fight censorship...”

Curiously, none of these fascinating details appear in the current Wikipedia entry on Beatrice Tildesley! Should we rectify this oversight?

(A few minutes later). Done!

Five Lessons to Draw?

1. Moral Vision: Film Societies have historically encouraged thoughtful filmmaking and film appreciation, uplifting character, ethics, and human dignity.
2. Educational Passion: Film Societies have consistently aimed to expand knowledge, enhance critical thinking, and cultivate refined artistic tastes for adults and children.
3. Not Anti-Entertainment nor Anti-Commercial: Film Societies define themselves primarily by what they are for -- rather than by what they are against -- by actively championing creativity, innovation, and excellence.
4. Defenders of Free Expression: Film Societies were among the earliest advocates of freedom of speech—opposing censorship and state-imposed restrictions, while simultaneously promoting intelligent and constructive expression.
5. Curiosity and Respect: Film Societies actively foster curiosity about, and deep respect for, diverse cultures and global perspectives through the universal language of cinema.

b. ACOFS+ Updates

As mentioned in earlier Bulletins, ACOFS is rolling out a suite of innovative platforms, apps, and services valued at over half a million dollars to be made available to all ACOFS-registered film societies (provided they are located in the same state as their Federation). These will all be offered “for free -- forever”.

Here are some updates ...

NOW AVAILABLE: Introducing a new and massive **videoconferencing platform** built BY film societies FOR film societies.

- Can handle up to 500 participants per conference.
- Almost no limit on duration of conference.
- No limit on how many conferences per week you can host on the platform.
- Can record your conference if you want.

- You get a “permanent” customised URL for your unique conference room (unlike, for instance, Zoom, and other conference platforms where the URL is different for every meeting).
- The format of your conference room is as follows:
 - **FilmSocieties.love/(whatever)** for instance ...
 - The “Bunny Town Film Society” might have: filmsocieties.love/bunnytown
 - The “Adventures on Screen Film Society” might have: filmsocieties.love/adventures or filmsocieties.love/adventuresonscreen.
You get the gist.
- Later in the year, we’ll also be adding an automatic transcribing function to your conference room.
- Special thanks to the Federation of Victorian Film Societies – especially to Henry Screen, Susan Davidson, and Ian Davidson -- for test-running the new service and providing valuable feedback.
- Contact president@acofs.org.au and we’ll have your customised videoconference up and running within 24 hours.

IN DEVELOPMENT: FLIKITTY™

- This is a new app I’m building for current and future ACOFS-registered Film Societies that will allow individuals and small groups to stream and study the same films at the same time no matter where they’re located across Australia.
- FLIKITTY™ includes “flikitty-think cards” that pause everyone’s film at predefined moments (determined by the Organiser of the Online Film Society) and draw attention to interesting facts about a film or about the themes that are being explored through the use of film.
- The film, the themes and ideas can then be discussed by everyone during a videoconference.
- **Development status:** A fully functioning version was completed a couple of months ago. But I felt it was still not user-friendly enough. So we’re rebuilding the admin section.
- Also, before it’s released, we want it to play well with several more streaming services.
- Note: All participants of an Online Film Society need to be subscribed to the streaming service that offers the films.
- Special thanks to Lyn Prove (TAS) and Robert Chrzaszcz (SA) for offering to beta test FLIKITTY™ when it’s ready. If you’d like to join the “beta test team” please email: president@acofs.org.au

IN FINAL TESTING STAGE: FISMO™

- I’ve written about this app before so won’t go over it again now (it helps you locate the Film Distributors and Agents who hold the screening rights to films you’re looking to screen).

- Development status: Full public release has been delayed pending some updates. Hoping to have FISMO™ up and running within a few weeks.

COMING SOON: Wasbo Ring™ -- A document template platform for Film Societies.

COMING SOON: The House of PRODOSTRUCTION™ -- weekly online workshops on creative and constructive thinking skills designed just for the Film Society Movement.



c. Know Your Heart: Discover the Word

There's one word, found throughout the Hebrew Bible—the Old Testament—as well as in Ancient Greek texts, that has been misunderstood and mistranslated more than any other. And which, if understood in its proper original meaning, seems to have relevance to the Film Society Movement – as well as the stories we find in all great films – whether movies, TV, documentaries, or animation. That word is "Lev" (and its variations such as "Lev Tahor" or "Levav")

"Lev" (לֵב) is the Hebrew word usually translated into English as "heart." We typically understand "heart" as the seat of emotion, something associated primarily with feelings. But the original Hebrew meaning of "Lev" is far deeper and richer. "Lev" encompasses one's thoughts, intentions, moral character, inner wisdom, spiritual sincerity, as well as emotion. It's the whole inner self.

To better grasp this profound concept, let's consider an example from the Hebrew Bible. Put aside any specifically religious aspect. That's not what this is about. We're just focusing on etymology -- the original ancient meaning.

Example: Proverbs 4:23

"Above all else, guard your heart (Lev), for from it flow the springs of life."

Correct meaning: Guard your inner life—your thoughts, values, morality, and motivations—because your entire life and character flow from it.

Incorrect meaning (purely emotional): "Protect your emotions because feelings determine your life."

If we provided examples from Ancient Greek and Roman literature, we'd also find the same Ancient, lost meaning. Interesting, isn't it?

To summarise, in its Ancient meaning, "Lev" = Heart, does not mean "emotions" or "feelings."

It refers to:

- inner self
- morality

- wisdom
- intellect, and
- spiritual sincerity

And one more thing:

The Hebrew letter **Lamed (ל)**, the first letter in "Lev," literally means "learn," "teach," or "guide." Thus, the heart (Lev) symbolically represents the place of teaching and learning. Thus, the word "Lev" itself poetically suggests: "The inner house of wisdom and learning."

"Lev" beautifully symbolizes holistic education and lifelong learning.

It is the goal of ACOFS to be the Heart—the "Lev"—of the Film Society Movement, and to leverage that "Lev" to foster curiosity, deepen thoughtful exploration, and inspire meaningful, holistic learning throughout Australian culture.

I think we can do it.

At Your Service, Prodos S N Marinakis, Your Optimistic ACOFS President

Email: president@acofs.org.au Text: 0421 492 743

3. Reports from State Federations

3.1 From the FVFS (Victoria)

The FVFS member groups seem to have finally overcome the difficulties brought on by COVID. There are currently 72 paid-up members of the FVFS (and one more on the way) and most seem to be growing in number of members.

The recent closure of the NTLC has apparently impacted a couple of smaller film societies, but it seems that overall, the NTLC may not be missed. The FVFS is investigating ways in which the societies that did use the NTLC might be supported in future by other developments in the FVFS or by a change in programming choices.

Belonging to a community, particularly one that represents interests and activities you're interested in, one that is welcoming and inclusive, plays an important part of everyday life.

So it is for film lovers. There can be great satisfaction from enabling people to see good films, films that they haven't seen or may not have even heard of.

And so it is with the FVFS; helping our member societies to grow and prosper. Part of this is our successful and popular Information Day program.

Our Information Days are going well at present with enthusiastic buy-in from the host societies in recent times – Maldon FS, St Leonards FS, Films at the Bundy (near Stratford), and very soon the next will be Monash FS (incorporating the AGM). Later in the year we hope the north east of Victoria will be centre stage.

The Information Day format is fairly well established and seems to work well, but we are hoping to do even better. It has proven to be a great opportunity to meet with the different member groups, swap ideas and solve problems. Perhaps we could also explore new opportunities. Any ideas?

The issue of 'what is a film society?' is now a high profile issue because of recent changes to the Income Tax rules for Not-For-Profit organisations.

- Is a film society really a not-for-profit community group?
- Should it be Incorporated?
- Can it be defined as a charity? If so, should it?

- Does it have money to spend?
- Does it distribute profits? (If so, is it in line with Not-for-profit rules?)
- Should it have to pay tax?

According to new rules from the Australian Tax Office affecting the financial year 2023 - 2024 these questions must be addressed.

We would welcome input from any society that has explored these issues recently.

For further details please contact secretary@fvfs.org.au

3.2 From Tasmania

Brilliance Hidden in Plain Sight (in Tassie. Shhhh.)

By Prodos S N Marinakis, ACOFS President

Mixed media illustration © PRODOS

Question:

What do *King Kong* (2005) and *Muriel's Wedding* (1992) have in common?

What about *The Year of Living Dangerously* (1982) and *Chopper* (2000)?

Gallipoli (1981)? *My Brilliant Career* (1979)?



Answer: Terry Ryan! A former committee member of **TFoFS** (the Tasmanian Federation of Film Societies).

And by the way ...

Terry also happened to be the most highly awarded – and more importantly, the most **highly respected and adored** -- movie, television and theatre Costume Designer in Australia! There's hardly an Australian alive today who hasn't met Terry Ryan. You've all seen him. You just didn't realise it.

And there probably isn't a Film Society in Australia that doesn't have Terry Ryan listed in the credits of at least one film it's screened! It's there (in the fine print) if you look.

Or do it the easy way and go to: **TerryRyan.au/imdb** -- Browse the dozens and dozens of movies and TV series -- many of them now quite iconic -- that list Terry Ryan as their Costume Designer. And, by the way, that list doesn't include any of Terry's *theatre* credits!

The Dark & Hidden Art of ...

Costume Designers!

There are film genres such as period dramas and musical comedies where the way everyone is dressed pops with razzamatazz. But in most films, the apparel does not glitter or cha-cha. It blends and enhances the mood, the personalities, the dramatic flow and the unique Universe into which the tale is woven.

Most costume design is seamless and subtle. Even subconscious. Some examples to think about (but NOT from Terry Ryan's filmography) ...

- In *The Pursuit of Happyness*, Will Smith's ill-fitting suits reinforce his character's financial struggles without overshadowing the performance.
- In *Forrest Gump*, the simplicity of Tom Hanks' wardrobe mirrors the innocence and straightforwardness of his character.

- In *The Social Network*: Mark Zuckerberg's hoodies and casual wear contrast sharply with the formal settings of boardrooms and legal battles, quietly underlining his outsider status.
- In *The Godfather*, the muted, dark tones of characters' suits match the film's sombre, shadowy atmosphere.
- In *Good Will Hunting* Will wears baggy, inexpensive clothes that reflect his blue-collar roots and modesty. His outfits subtly contrast with the professional attire of the professors and therapists, underscoring his reluctance to fit into their world.
- In *No Country for Old Men* Anton Chigurh wears dark, almost outdated clothing—a plain button-up shirt and jeans—making him blend into the Texan landscapes and enhancing his unsettling, anonymous presence.

Creativity, Collaboration, Connection

Here's what I learned about Terry Ryan's approach to creativity:

He believed that creativity was not merely about artistic expression but also about connection. He often said that every piece of art should evoke emotion and tell a story.

This philosophy guided him in his work, whether he was designing a costume or crafting a set. He had an uncanny ability to breathe life into his creations, ensuring they resonated with audiences.

His approach to creativity was deeply collaborative. He thrived in environments where ideas could flow freely.

He encouraged others to share their thoughts and often incorporated their suggestions into his designs. This openness not only enhanced his work but also fostered a sense of community among his collaborators.

Terry's collaborative spirit stood out, as he often engaged with his team to brainstorm ideas. He valued the input of others, creating an environment where creativity flourished.

Love & Respect. And insults.

TFoFS president, Mark Horner, was first introduced to Terry Ryan 10 years ago.

Mark recounts: "At a theatre event, as Terry became more involved in theatre in Launceston, I found myself having a cigarette with him at interval, and that was quite regular."

"He'd often asked me if he could have one ... as he'd just given up. And 'I might take a couple for later'!!"

"Over the first five years, we chatted, laughed, and insulted each other."

Then becoming a couple, together for five years, Mark described Terry Ryan as:

"Fabulous, fun, beautiful, creative, passionate, cheeky, naughty ... inappropriate. That was Terry. It has been my privilege to know and to love Terry."

Suggestion to Film Societies:

Notice the Art of Costume Design in the next film you screen!

Here are a few ideas for what to look for when studying costumes:

- **Character Identity:** How do the costumes reflect each character's personality, background, or social status?

- **Emotional Storytelling:** Pay attention to how costume colours, textures, or styles shift with the character's emotional journey.
- **World-Building:** How do the costumes create the world of the film, whether it's a historical setting, a fantastical universe, or contemporary life?
- **Subtle Symbolism:** Look for recurring patterns or specific colours that might tie into the film's themes or motifs.
- **Integration with Other Design Elements:** Notice how costumes complement the set design, lighting, and cinematography to create a cohesive visual experience.

Try watching with fresh eyes—who knows what layers of brilliance you might uncover?

Irony of Ironies!

As with my mother, who passed away recently, I've gotten to know more about Terry now that he's left us than I ever knew about him while he was alive. I think that's unfair. But Death always is.

Perhaps this is the ultimate "invisible art" Terry mastered so brilliantly: we don't always notice its profound impact while it's happening. Only in hindsight do we see how deeply it has shaped our experience, how vital it was to the story.

And like my mum, who didn't seek the spotlight but gave generously to those around her, Terry supported others in ways that may not always have been obvious but were deeply felt.

If Mum and Terry were to end up meeting—in whichever of the two places they happen to now be for all Eternity—I think they'd get along just beautifully.
So, Party on Dudes.

Thank you, Terry Ryan, for elevating the craft, for mentoring the talented, and for inspiring us by your example. And thank you Mark Horner for knowing how to honour, care, respect and love this great, delightful, and decent Australian.

We see you now.

Terrence John Patrick Ryan: Dec 07, 1949 (Brisbane) – Dec 30, 2024 (Launceston)



4. DVD Screening rights - Ian Davidson (ACOFs and FVFS)

At the request of the DVD distributors, ACOFS maintains a full list of all film societies that are current members of ACOFS (by virtue of their State Federation membership). This list is then supplied to the DVD distributors so they can double check the status of any society requesting special ACOFS discounted rights. It is up to the State Federations to advise ACOFS when a society becomes a member, and confirm their membership status each year. To date, the only societies that are confirmed and on the list are those with the FVFS. If your society wishes to be part of the discounted DVD rights scheme, please ensure your society is a current financial member of your State Federation and that they, in turn, report your membership status to ACOFS. If you are not on the list you may be refused the discounted rights fees.

The key to seeking DVD screening rights is familiarity with the process. Read how to find the rights, in ACOFS Fact Sheet 3B (available for download from our website), and give it a go. Email us if you have any queries.

Also, if you come across any examples of films that are hard to classify or do not result in identifying a source for the screening rights, please let us know.

5. News From the DVD Distributors

These lists are compiled from information supplied by the companies that hold the screening rights for the films and DVDs, but these distributors can not necessarily supply the DVDs. Their contact details are included here only where they have changed recently.

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. This information sheet, which is updated regularly, can be downloaded from www.acofs.org.au/resources

The latest update of Fact Sheet 3B was on 4 March 2025, so if you don't have the latest, download it from www.acofs.org.au/resources or use this QR code.



NOTE regarding this list: ACOFS receives regular emails on released titles as well as emails in response to specific requests for non-theatrical titles, so the following list may include some titles which do not have non-theatrical rights. At least this list identifies the company who is most likely to hold the rights you are seeking!

Amalgamated Movies

Apprentice, The
Garfield Movie, The
Harold and The Purple Crayon
Horizon
In Restless Dreaming
It Ends With Us
Kneecap
Monster
Mountain, The
President's Wife, The
Radical
Stop Making Sense (40th Anniversary)
Teacher's Lounge, The

Antidote Films

Burden of Dreams (4K restoration)
Fitzcarraldo
Twilight Time (2024)
Wild Parrots of Telegraph Hill, The (4K restoration)

Beamafilm (On demand)

1968 – Sport and revolution.
Agatha and the Truth Murder
All in Time
Amazing Racer
And Then There Were None
Art of Preserving Art, The
Australia Dayz
Babette's Feast
Being the Change at 85
Best Offer, The
Building Bridges
Cercle Rouge, Le
Charade
Chinese Puzzle
Christmas on 5th Avenue
Christmas Wedding Planner
Christmas With a View
City Lights (HD)
Climate Changers
Cobbler, The
Coherence
Condor, Un
Country Hearts
Cuisine Royale
Cyrano de Bergerac
Dashing Home for Christmas
David Lynch – The Art Life
Dawn Rider
Dressed to Kill
Duran Duran Unstaged
Eat Drink Man Woman
Empire of Silver
Expatriate, The
Falling, The
Ferrari – 312B
Franklin
Frida
Frozen Ground
Gardener, The
God of the Piano
Good Kids
Hit & Run
Holiday
Ingrid Bergman – In Her Own Words
It's a Wonderful Life
Jean de Florette
Kairos
Keeping Room, The
Knowing the Score
Lake Mungo
Last Emperor, The
Last Madame
Last Wave, The
Late Night with the Devil
Legend of Sarila, The
Lost Viking, The
Love Opera
Love's Bitter Mystery
Manon des Sources
Marshland
Mary Queen of Scots
Maverick Modigliani
Meet the Wallers
Metropolis
Moon Rock for Monday
Mr Holmes
Munch
My Dad's Christmas Date
Night Train to Lisbon
Nightingale, The
Pieces
Playhouse
Raging Grace
Redemption of a Rogue
Reef, The
Royal Baby, The
Sabotage
Secret Impressionists
Star is Born, A - 1937
Strawbale Dream Home
Talk to Me
Taverna, The
The Man in the Hat
There's Still Tomorrow
Tintoretto – A Rebel in Venice
Titian: The Empire of Colour
Tracing Heritage
Van Gogh
Venice – Infinitely Avant Garde
We're Scrooged
Whetu Marama – Bright Star
Women He's Undressed
World of Oceans
Yellow is Forbidden
Yellow Sea, The

Kismet Movies

(DVD rights through Roadshow at Roadshow prices.)

Anora
Colours Within, The
Different Man, A
Emilia Perez
Maria
This Time Next Year
White Bird

Limelight

(DVD rights through Amalgamated Movies)

Chuck Chuck Baby
Lies We Tell
Return, The
Rosalie
There's Still Tomorrow

Madman

(DVD rights booked through Amalgamated Movies)

| | |
|------------------------|--|
| Apprentice, The | Megalopolis |
| Becoming Led-Zeppelin | Memoir of a Snail |
| Crying Game, The | My Freaky Family |
| Different Man, A | Paris. Texas |
| Ezra | Pool, The |
| Filth | Queer |
| Flow | Road to Patagonia, The |
| Girl You Know its True | Sing Sing |
| Greedy People. | Spring, Summer, Fall, Winter...and Spring |
| Growing Happiness | Substance, The |
| Kneecap | There's Something in the Barn |
| Last Showgirl, The | This Time Next Year |
| Leon the Professional | You Were Never Really Here. (4K) |
| Magic Beach | |

Potential Films

Email nik@potentialfilms.com for any marketing or publicity enquiries and mark@potentialfilms.com for exhibitor/ distribution enquiries.

Divertimento
Goodbye Julia
It Must Be Heaven
Memory
Night of the 12th, The
Origin of Evil, The
Last Summer
Grand Tour

Roadshow

All up-coming films are listed on the Collections section of the Roadshow website at: <https://ppl.roadshow.com.au/collections> .

| | |
|---------------|----------------|
| Batman Begins | Moonfall |
| Call | Never Let Go |
| Gotham | Rope Me In |
| John Wick | Unbreakable |
| Joker | Widow Clicquot |

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 for ACOFS members. Go to www.roninfilms.com.au for details and purchase prices. Many of their titles are now available from KANOPY STREAMING, but approach Ronin for the DVD or digital file and screening rights for a member film society. Craig McConnell on orders@roninfilms.com.au

Also – Check their First Nation catalogue at <https://www.roninfilms.com.au/video/819.html>

Big Name, No Blanket
Bliss - Restored
Bread and Dripping - Restored
Genocide in the Wildflower State.
Japarta
Language of Light, The
Road to Nhill
Sons of Namatjira

Sharmill Films

These films are available or coming soon.

Green Border
Tosca

StudioCanal

(DVD Rights should be booked through Roadshow at Roadshow prices.)
Conversations with My Gardner (for file download)

Umbrella Entertainment

(Nikita Leigh-Pritchard)

(Ask raf at raf@umbrellaent.com.au to provide a link to their non-theatrical master list).

| | |
|--|--|
| Ablaze | Metal Skin |
| Andy Warhol: American Dream | Moogai, The |
| Birdeater | Open Your Eyes |
| Black Death | Pulse (4K HDR restoration) |
| Boiling Point (1993) | Salute of the Jugger, The (4K HDR restoration) |
| Control (2007) | Sasquatch Sunset |
| Creep | Severance |
| Daybreakers (4K HDR version) | Shutter (4K HDR) |
| Every Little Thing | Speedway Murders |
| Extremity Collection (BR), includes | Storm Warning |
| Anatomy of Hell, High Tension, | Suburban Mayhem |
| Frontier(s) and Martyrs. | Ten Canoes |
| Eyes Without a Face (4K HDR restoration) | Thai Horror Collection – 8 rare films. |
| Fall, The (4K HDR) | Timecrimes |
| Grafted | Wake in Fright (4K) |
| Hounds of Love | You Should Have Been Here |
| House of the Devil | Yesterday |
| Lars and the Real Girl | |
| Last Stop in Yuma County | |

Go to www.umbrellaent.com.au/screenings to view their full catalogue and complete a

booking enquiry. Blu-Ray and DVD materials can also be purchased via their webstore directly. www.Umbrellaent.com.au

Or contact nikita@umbrellaent.com.au or theatrical@umbrellaent.com.au or call on 03 9020 5136.

Contact Nikita to be added to the mailing list of new releases.

For Australian titles in the Umbrella catalogue (of which there are many), Umbrella may be able to assist you to invite the director to attend your screening for a Q and A.

Umbrella now have a FREE and ad-free on-demand service - **brollie** with hundreds of films such as those at <https://watch.brollie.com.au/>

6. News from the NFSA

- The NFSA has a new website, which can be accessed at <https://loans.nfsa.gov.au/> You will be able to see newly added titles via the “New Item List” and “New item Search”.
- The NTLC part of NFSA has closed since the last Bulletin.
- NFSA Player is your one-stop shop for streaming over 60 titles from their collection. Visit to unlock explosive documentaries, gripping real-life dramas, fascinating historical experiments, and uplifting stories from their collection – all available to stream on-demand.
- New to NFSA Player this month: Peter Weir’s cult classic *NFSA Restores: The Cars That Ate Paris*. Also streaming are fan favourites like the outback adventure *Rangle River*, Australia’s first animated feature *Marco Polo Jnr Versus the Red Dragon*, and the powerful First Nations documentary *Dhakiyarr vs. the King*.
No subscription needed – just pay for what you want and enjoy unlimited views for 30 days.

7. Drop me a Line

Thank you to all the readers who have emailed me in the past. 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 State Federations and your members, so please let us know about anything of interest.

Please send me a brief email to say the information included in this Bulletin is valuable to you, and what other information you would like.

Ian Davidson, editor.

8. Letters

8.1 From Y Holmes (Maldon Golden Movies)

“Perseverance pays off sometimes”

I wanted to update you on my adventures of trying to source the rights for 'Conversations With My Gardener'.

While we were at the Info Day I mentioned that I was having trouble and Henry (I think) found that Shock DVD was listed as the applicant on the Film Classification website.

Today I tried to contact Shock DVD as listed in the ACOFS Fact Sheet of distributor contacts. The listed website is 'for sale', the telephone number disconnects without ringing and when I googled 'shock film distributor Australia' I found the following:

“Shock Records was acquired by Regency Media Group in 2010 and rebranded as Shock Entertainment. Regency Media

Group later launched Regency Film Distribution in 2012, which was led by Ivan Vukusic, a former Shock employee. Regency Media Group entered voluntary administration in February 2023”

However, the good news is that I tried Studio Canal as they are listed as the production company on the film classification website and they do have the rights. They also have the film available as a file for download which is terrific as it appears the DVD is no longer in stock for sale.

I hope our members appreciate the hurdles I have navigated in order to bring them this film when we screen it in February.

*Regards
Yvonne Holmes
Secretary
Maldon Golden Movies*

8.2 From Ian Davidson. Whitehorse Film Society.

“Having trouble finding that special DVD title?”

I have found that “Fishpond.com.au” is usually a reliable source for many of the older DVDs (and some not so old). The DVDs they sell are from individual private suppliers, and their prices include postage. The quality is usually excellent as long as you stick with the “New” and “As new” DVDs. I use them all the time. And unlike some retailers, the DVDs they list on their website are normally in stock and delivered within days. eBay also list several DVDs for sale, but most have been used and their quality may be suspect – or they could be non-Region 4!

8.3 From Gil Scrine, Antidote Films.

Antidote Films is ever-changing. We've been at this film distribution game for over 30 years, the last 15 as "Antidote Films" and before that as "Gil Scrine Films". You can check out most of the films we've distributed over the years here: [https://en.wikipedia.org/wiki/Antidote_Films_\(Australia\)](https://en.wikipedia.org/wiki/Antidote_Films_(Australia)). Maybe you have some favourites among them. If so, let us know; we'll try to bring them back.

My particular favourites are *Sophie Scholl – The Final Days*; *Tabloid*; *The Wild Parrots of Telegraph Hill*; *Divided We Fall*; *Manufacturing Consent*; ...somebody stop me! They were distributed back when Australia had many arthouse cinemas, documentaries like *The Corporation* and *Waco: The Rules of Engagement* played for many weeks on 16 mm prints; there was no streaming and DVD shops were a cherished community space.

9. Something else

Seen any good films lately? Please email me with your recommendations so we can pass your thoughts on to other members.

We aim to distribute The ACOFS Bulletin at the start of March, July 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. Amusing anecdotes are always welcome.

10. Any Questions

We will answer any questions that societies wish to ask, whether to find solutions to problems they may have come across or just as interesting research – just send your questions to editor@acofs.org.au

We will attempt to answer any question you like to throw at us, regardless of topic!

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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.

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