

ACOFS Bulletin

Australian Council of Film Societies



NUMBER 78

July 2024

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!

In this issue:

- | | |
|-----------------------------------|------------------------------|
| 1. From the Editor | 7. Drop Me a Line |
| 2. From the ACOFS President | 8. Want to create a QR code? |
| 3. Reports from State Federations | 9. Letters |
| 4. DVD Screening Rights | 10. Something Else |
| 5. News from the DVD Distributors | 11. Future Deadlines |
| 6. News from the NFSA | |

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

Technology is changing all around us at an ever-increasing rate.

These changes have impacted not only movie making, recording and projecting, but also computing and communications – all which can have an impact on film societies.

We have seen vast changes in film making – often with the assistance of computers. Better quality focus, lighting, and of course sound recording. Animation has benefitted vastly through more powerful computers and better software creating the images. Some of those monsters can be so life-like!

Delivery of movies has changed from the older reel-to-reel celluloid to digital based systems such as DCP (Digital Cinema Package), DVD, BluRay and 4K. The impact of these changes is that it is no longer prohibitively expensive to set up an excellent home cinema. Sound systems have also improved, offering Dolby and ATMOS processing over 5+1 or 7+1 channels.

Communication changes have ushered in the now ubiquitous Internet and NBN allowing connection to a wide range of sources (not all of which are available to film societies, unfortunately). 4G and now 5G mobile technology can even bring you movies over the airwaves.

But computers have not only impacted the making of, the delivery and screening of your movies, they have also introduced a range of programs and Apps which can make the business of running a film society easier. For example, can you imagine any of these services without the internet? There are Email services, Trybooking, IMDb, Rotten Tomatoes. The Classification Index, direct access to Distributor's DVD catalogues and so on.

With the help of my (modest) computer, I can now even research movies on line, decide on an annual program of films, purchase all the DVDs on line, design a coloured poster of the



program and either print it on my colour printer or email it to a print shop for printing dozens of copies – all without leaving home.

And now that most people have mobile phones, we can use QR codes to promote our film society and link to our publicity material such as our website.

One can't help wondering what is coming next? Ian Davidson, editor.

2. From the ACOFS President

President's Report @ ACOFS AGM 2024

This is a modified version of the opening remarks presented by Prodos S N Marinakis on the morning of Saturday, 29 June 2024.

Good morning Wonderful Friends & Colleagues! Welcome!

I'm delighted to be with you on this lovely day for the ACOFS 2024

AGM, and to be part of advancing Australia's longest-running, independent, artistic, cultural institution, the **Australian Council of Film Societies!**

I'm feeling incredibly positive about where we're at and where we're heading -- with ACOFS and the Film Society Movement of Australia.

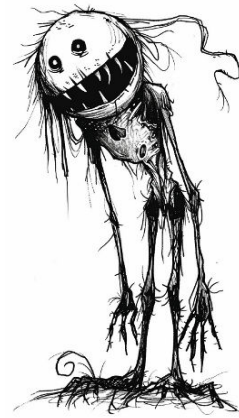
But first ... let's talk about ... (dark mood sets in) ... the bogeyman!!



**When the night is dark and the winds howl so loud,
The bogeyman rises from his shroud.
He creeps through the shadows, silent and slow,
Seeking the children, his whispers low.**

**He hides in closets, under the bed,
Waiting to fill your dreams with dread.
With every creak and every groan,
You know the bogeyman is not alone.**

**Beware, beware, of his creeping gait,
For he's always lurking, lying in wait.
So close your eyes and hold on tight,
The bogeyman's coming to your room tonight.**



The bogeyman! Yes! He takes many forms. Let's examine a couple.

Bogeyman number one is ... Streaming films.

Everyone is nervous about streaming films. Distributors are scared of them, production companies are scared of them, many in the Film Society Movement are perplexed and nervous about this ... bogeyman.

But I say: **Let's be the Bogeyman!**

Let's embrace streaming films!

So today I'm asking ACOFS to support the development of "**Online Film Societies**".

These will be serious Film Societies that are built on synchronizing streaming films across computers and (eventually) Smart TVs located within people's homes.

By the end of July, I'll have completed the development of a new app called **FLIKITTY™** which enables people to create and run their own Online Film Societies. Get ready for it!

Bogeyman number two is: "A.I."

Oooh! So-called "Artificial Intelligence". Everyone is scared of AI!

"Will it make me obsolete?" ... "Will AI be smarter than me?" ... "Will AI reveal that maybe I wasn't that smart to start with?" ... "Will AI become our Overlords?" ... "Will it corrupt us?" ... "Will it destroy us?"

And closely related to AI and with similar levels of scariness, we have robots and machine-learning. Machine-learning, of which AI is a subset. That's another bogey man!

But I say: **Let's be the Bogeyman!**

Let's embrace AI!

With the [ACOFS+ Project](#) we can and will lead the way ... in using AI constructively and creatively.

Several of the tools and platforms within the **ACOFS+** collection offer the most advanced AI systems and models on the planet, bar none. These are systems that surpass the capabilities of the biggest corporations and the "finest" Universities.

You can use them for brainstorming, for organizing ideas, for researching, for coming up with, and assessing business ideas, and even just for fun.

ACOFS is now equipped to offer advanced, customized AI tools not only to existing film societies who may like to try them and take them for a spin, but also to new film societies!

So today I'm asking you to open up ACOFS and the Film Society Movement to "Online Film Societies" ... and ... to a suite of advanced and quite unique AI and machine-learning tools.

But there's more! Yet another bogeyman? Oh no! Oh yes!

I am asking you today to also support ACOFS becoming a member of *Adult Learning Australia*.

So that we can **expand our brand** → explicitly and clearly into the education sector.

In fact, we're already in that sector. So, let's **be** in it, let's be stakeholders in the Lifelong Learning Movement!

Let's **take** things from it and **give** things to it.

Let's include the Lifelong Learning Movement explicitly in ACOFS branding and ACOFS projects.

So here it is:

1. Embrace Online Film Societies!
2. Integrate AI & Machine Learning systems & lead the way in its constructive, creative application!
3. Partner with the Lifelong Learning Movement!

Let's be the bogeyman!

Follow-up

By the end of the AGM, all three Bogeymen received enormous support from the Delegates ... and in the days after the AGM, I received emails, texts, and phone calls from many Delegates lavishing me with all sorts of praise and enthusiasm. What's wrong with these people!?!? Just kidding. Thank you everyone. You're the best!



ACOFs is now a member of Adult Learning Australia (ALA)

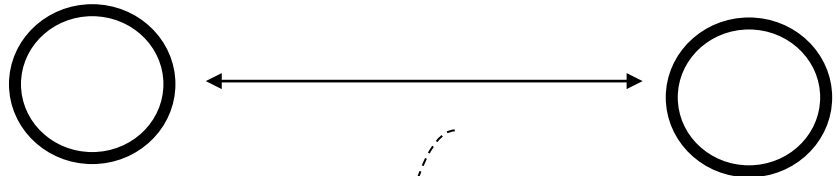
The objectives of ALA as stated in their Constitution are:

- a) to advocate and promote accessible and quality learning for adults
- b) to research and advance innovative approaches to adult learning
- c) to develop and influence policy on adult learning
- d) to celebrate the joy of learning throughout the adult years.

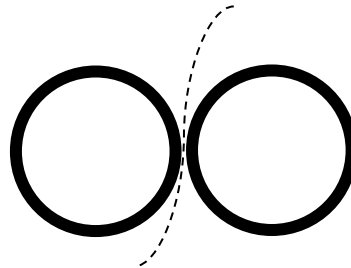
What excellent compatibility with ACOFS!

As **Robert Chrzaszcz**, our excellent Delegate from South Australia pointed out, think of a Venn Diagram. Our common ground, our area of compatible aims, and the ways we can contribute to each other ...

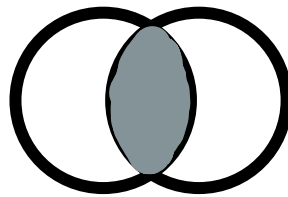
... does **not** look like this:



And it does **not** look like this:



This is what it looks like!



Nice, isn't it?

In fact, there are also many *historic* parallels in the Journey and the Mission of the *Film Society Movement* and that of the *Lifelong Learning Movement*.

Does that really come as a surprise to **anyone**?

The ACOFS Dynamite Committee is ...

- **President:** Prodos S N Marinakis (QLD)
- **Vice President:** Mark Horner (TAS)
- **Secretary:** Jason Lockwood (NSW)
- **Treasurer:** Kerry McKinnon (QLD)
- **Bulletin Editor:** Ian Davidson (VIC)
- **Committee:** Robert Chrzaszcz (SA)
- **Committee:** Neil Graham (WA)
- **Committee:** David Harcombe (TAS)
- **Committee:** Henry Screen (VIC)
- **Committee:** John Shortridge (VIC)



What a terrific group of individuals!
Great to have you on board!

**Creative Superpowers for
Film Societies and Federations
(and our Friends)**

FOR FREE.

FOREVER.

ACOFS+

FISMO™

Find screening rights in minutes instead of hours or days.

FLIKITTY™

Start an Online Film Society.

Princess Penny™

Mindmapping and research platform (using advanced AI)

The Waterfall Project

Brainstorming and developing action plans.
(using advanced AI)

Mr. Moonlight™

- The “Two humans + One robot” service to ghostwrite short non-fiction eBooks

“MEET”

Freakin’ massive capacity videoconferencing platform

The House of PRODOSTRUCTION™

(coming soon)

Weekly online workshops on lateral thinking skills conducted by Prodos



AND THERE'S MORE.

[CLICK HERE](#) TO READ THE ACOFS+ PAMPHLET.

3. Reports from State Federations

3.1 From Victoria – FVFS

Another year rolls by . . . and we are still standing! 'Steady as she goes' could be our theme for 2023, well mostly. Although FVFS activities have continued smoothly enough we are not without our challenges; specifically in the human resources area.

This past year we have seen the retirement of two long standing FVFS committee members, namely John Turner and Jean Middleton; both have been on the FVFS committee for many years in various roles. Many of you will be aware of John Turner's epic book 'The History of Australian Film Societies', copies of which are available for your society on request. There will be much more to say about John and Jean's contributions in the next edition (August) of ReelNews but for now – a HUGE THANK YOU to both. Also leaving the committee is Mike Tye (President of the Southern Fleurieu Film Society in South Australia) Yes, we have members in South Australia who appreciate the support FVFS delivers. You may recall Mike's video presentation on how SFFS creates their excellent movie review segments that are screened before their main film. We hope Mike will be able to rejoin us in the near future.

Our finances are in good shape as can be seen in the Treasurer's report (thank you Ian Davidson) and we continue to explore how we may best use some of this money.

Membership is down somewhat; we are currently at 70 paid-up member societies. In 2023 membership was 76, in 2022 it was 79 and in 2021 81. Is this a long-term trend, or just a temporary blip? On the upside we do have a steady trickle of enquiries from new or potential new Societies. We will monitor the changes closely.

We have continued with our support for young aspiring filmmakers via our annual Award for Honours student/s in the Deakin University's Film Television & Animation course. The Award is \$3000 shared between the winning students (usually two). The winners are chosen by Deakin University course leaders and the award goes to assist these students with their production costs.

We are currently having discussions with Deakin about other options to support their Film students; one option is a Scholarship instead of the Award as presently constructed. Early days for this, and no decision has been taken yet.

Also arising from our relationship with Deakin University is the possible opportunity to produce a documentary about the Film Society movement. I think this is an exciting idea requiring a lot more discussion and research to ascertain whether it is feasible and what form it could take. So many questions; we will keep you informed as we explore the idea.

And finally, the most important issue on my mind is the 'human resources' issue I began with. As with committees in many voluntary organisations most of the work falls on the shoulders of a dedicated few; the FVFS is no exception. We are in need of help; please consider joining the FVFS committee, it isn't a demanding commitment. We meet 3 – 4 times a year via online video conference; any tasks that arise are shared around and so the more eyes, ears and knowledge we have available the easier it is to solve problems or develop new initiatives. Also having more people involved makes the important process of transition and succession a reality; at present it is not. The same people can't continue to serve indefinitely. Hands up please!

Henry Screen, FVFS President.

3.2 From WA - WAFFS

This is copied from the WAFFS ANNUAL REPORT TO the 2024 ACOFS AGM.

2024 has seen our membership return to six following the addition of Manjimup and Cineforum Dante (Perth Italian Club) but with the loss of Chidlow.

Our members continue to access the NFSA for DVD's but there continue to be some quality issues (picture freeze) which have been reported to NSFA.

Again, Roadshow and Amalgamated were the main choices for approximately half of all screenings where DVD's were sourced privately and screening rights paid .

The ACOFS Qtly Bulletins are received by our secretary and forwarded to all member societies – much appreciated thanks!

The challenge for most of our film societies remains the aging membership and that the burden of organising screenings falls to a small number of keen individuals. (This is the main reason why we lost Chidlow this year).

The ACOFS membership fee was discussed at our 2024 WAFFS AGM with the consensus being that WAFFS is in a healthy financial state and can sustain the reintroduction of an annual membership fee of around \$20 per member if required.

Our 2024 WAFFS AGM was held in person at Albany with a Dinner and Film to follow on the 20th of April 2024. A fun afternoon/evening enjoyed by all who were able to attend.

I have been introduced to some of the software/apps that Prodos has been working on for ACOFS and think there are many exciting innovations that ACOFS and all member societies could benefit from, not least of which "FISMO", "Flikitty" (an online film society?) and "Meet" which I see we are using for this ACOFS AGM video link.

I commend Prodos for his energy and enthusiasm and look forward to seeing how these apps can be utilised.

I was again nominated at our AGM as WAFFS Delegate to the ACOFS AGM.

Neil Graham, WAFFS Treasurer

4. DVD Screening rights - again *Ian Davidson (ACOFS and FVFS)*

4.1 The key to seeking DVD screening rights is familiarity with the process. Here are some more examples of how to find your screening rights for the non-theatrical screening of a DVD that you already possess.

Example 1. "This Beautiful Fantastic", 2016. Directed by Simon About.

The Classification index (classification.gov.au) tells us that this film was classified PG on 4th October 2016, and the applicant was Madman Entertainment. The listing states "DCP", but they have rights for other formats. As indicated by ACOFS Fact Sheet 3B, Amalgamated were able to approve DVD non-theatrical screening rights.

Example 2. "The Olive Tree", 2016. Also called "El Olivo". Directed by Iciar Bollain.

You will need to search "Classifications" using the alternative name. It was classified M on 15th November 2017, and the applicant was Limelight Distribution. Amalgamated Movies approved the rights. This entry states that the format submitted for classification was "DVD".

Example 3. "Roman Holiday", 1953. Directed by William Wilder.

The Classification index tells us that this was most recently rated G on 16th January 2003 being submitted on a DVD. The applicant was Paramount Home Entertainment and ACOFS Fact Sheet 3B tells us to approach Roadshow for the rights.

Example 4. "Hive", (Original name "Zgjoi"), 2021. Directed by Blerta Basholli.

There are several films with similar names, so make sure the date and director matches. This film was classified M on 1st June 2021, the applicants being Icon Film Distribution. ACOFS Fact Sheet 3B says to go straight to Roadshow for the rights. The

format submitted for classification was “DCP”, but rights for all formats should be with Roadshow.

Example 5. “Rachel’s Farm”, 2023. Directed by Rachel Ward & Ljudan Michaelis-Thorpe. This film was given a PG rating on 16 June 2023, and the applicant was Madman Entertainment P/L. Fact Sheet 3B tells us to approach Amalgamated for the rights. The format submitted for classification was DCP but Madman own the rights for other formats. When searching on “Classifications”, use the full, correct title, as this is one instance when the shorter “Rachels Farm” is not successful.

Example 6. “Red, White and Brass”, 2023. Directed by Damon Fepulea’i. This was classified PG on behalf of Madman Entertainment on 14th April 2023. Fact Sheet 3B tells us to approach Amalgamated for the rights. The format submitted for classification was DCP, but they have the rights to other formats also.

*Are these examples useful? **Send me an email if you want more in future Bulletins** – ian24davidson@gmail.com.*

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 me know.

4.2 Please pay on time.

The DVD distributors participating in the ACOFS agreement, bringing you bargain priced DVD screening rights fees, are doing all film societies a favour, so please be sure you pay your invoices on time. It costs a distributor time and effort to follow up unpaid invoices, so please don’t forget that all-important invoice.

4.3 And now a reminder about not charging for admission to a screening.

Many film societies now screen from DVDs (which includes BluRay and 4K discs) or from memory sticks. If the film society is a member of a State Federation registered with ACOFS they can take advantage of the discounted screening rights offered by most DVD distributors – but only on the condition that they do not make any charge for admission to a screening. Individuals may come to a single screening on a “come-and-try-it” basis, but they should not be charged for doing so. These “members only” screenings are what is known in the trade as a “non-theatrical” screenings. If members are even charged a small entry fee to attend a screening, it no longer qualifies for bargain-priced screening rights fees.

A screening from DCP (A Digital Cinema Package) does not include the same conditions, so a film society screening DCP may charge for admission and not upset the agreement with the movie distributors.

That is not to say that a registered film society can never charge for admission. For example, if they open a special screening up to the public and charge admission, they would still qualify for PPL (Public Performance Licencing) rates, of the order of \$250 per screening. Some State Federations will also welcome film societies that regularly admit paying audiences (for example, one screening in a cinema venue), but on the understanding that they do not qualify for the discounted rights fees. These film societies must still meet the conditions of Federation membership, which includes the requirement that the majority of their audiences hold period memberships.

According to the movie and DVD distributors and the NFSA (National Film and Sound Archive), a film society member is defined as someone who pays for a period of films, normally 12 months, but could be as short as 3 months (ie 3 successive films). A ticket to see any 3 films in a year (for example) does not qualify as a film society membership. This is more akin to buying cinema admission tickets at a reduced rate!

A streamed movie, or one downloaded to watch later, may still qualify for the reduced screening rights fee, but it must be obtained legally, and the rights owner still has to approve the screening. Where that movie and its rights are fully owned by the streaming company, it is unusual to be granted permission to screen the movie. Added to this issue, there is the technical hurdle of managing the download without breaks in transmission, recording it (if needed) and replaying through a video projector and quality sound system. Few societies have solved these issues.

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 17 October 2023, so if you don't have the latest, download it from www.acofs.org.au/resources.

Note. 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!

Beamafilm (On demand)

Angels' Share, The
Apex
Audrey in the Alps
Ballad of Lefty Brown
Ben and bEartha
Blue Apple Tree, The
Butterfly Tree, The
Cities by the Sea
Darklands
Days of the Bagnold Summer

Everybody's Oma
Handmaidens and Battleaxes
Kast Madame
Love You Like That
Runaway Millionaires
Six Minutes to Midnight
United Kingdom, A
Unsound
Vanishing Asia
You Were Never Really Here

Kismet Movies

Convert, The
High and Low
Miller's Girl

Origin
Strangers, The: Chapter 1
Uproar

Limelight

Edge of the Blade, The
Great Friend, A
Jackie Stewart
Lucky Winners
Mad About the Boy: The Noel Coward
Story

Marguerite's Theorem
Neneh Superstar
Rosalie
Sitting Duck, The
Suddenly (22nd August)
There's Still Tomorrow

Madman

(DVD rights booked through Amalgamated Movies)

Anatomy of a Fall
Little Richard
Monster
Mountain

Perfect Days
Priscilla
Radical
T.I.M.

Teacher's Lounge, The
Uproar

Zone of Interest, The

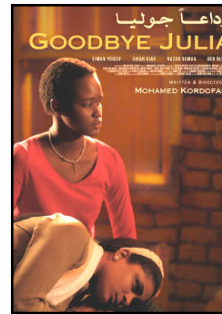
Pivot Pictures

(Louisa Balleti)
Big Dog, The
Brand Bollywood Downunder
Conference, The
Crock of Gold
Darklands
Humanist Vampire Seeking
Consenting Suicidal Person

Integrity of Joseph Chambers. The
It Is In Us All
Killing of Two Lovers, The
Miss Marx
Murder Party
Rambin Racer
Taste of Hunger, The

Potential Films

lisa@potentialfilms.com
Goodbye Julia



Roadshow

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

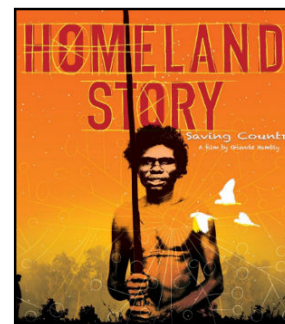
Force of Nature: The Dry 2.
Hardest Line, The – Story of Midnight Oil
Animated and Live action Shorts – see “Letters”



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. 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

Angels of War
Carnival, The
Close to the Bone
Coolbaroo Club - restored (DVD and DCP)
Editor's Anthology, An: Three Short Films about Women and Cinema
Geoff Dixon: Portraits of Us
Homeland Story
Sex, Drugs and String Quartets
Tupaia's Endeavours
Also – Check their First Nation catalogue at
<https://www.roninfilms.com.au/video/819.html>



Screen Inc

(Dov Kornits)

Fight to Live (Australia)

Heart of the Man (Australia)

Here be Dragons (Australia)

Sharmill Films

These films are available or coming soon.

Freud's Last Session

Macbeth (Dir by Simon Godwin)

Umbrella Entertainment

(Nikita Leigh-Pritchard)

Before Dawn

Caligula – The Ultimate Cut

Chain Reaction

Darling

Dating the Enemy (restored)

Demon Disorder, The

Dune Collection, The

Emu War, The

Goodnight Mommy

Hell House – Complete Collection

Irresistible - restored

Joint Security Area (4K)

Lizard in a Woman's Skin

Longest Weekend, The

Primer

Primevals, The (restored)

Quiet Family, The

Raid, The

Red, White & Brass

Ten Canoes – Remastered (4K)

Trash Humpers

Upstream Colour

Wake in Fright - restored (4K)

Winnie the Pooh: Blood and Honey

You'll Never Find me



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 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/>

See also section 9.4 (below)

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 following is what we found:

New Acquisitions at NTLC

The Affairs of Julie (Germany, 1957) DVD

ARCHlab Web Encyclopaedia (Germany, 2015) BluRay

Blackest Heart (Germany, 1990) DVD

Deine Schönheit ist nicht wert (2011) DVD

Last Bridge, The (German, 1954) DVD

What does end mean here? (German, 2015) DVD



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. Want to create a QR code?

QR codes, those funny squares of dots and dashes (see example), are becoming more common on all sorts of promotions, articles and merchandise, and that is because they are so simple to use with most mobile phones, and equally simple to generate.

If you use the Chrome Internet browser on your PC or laptop, there is an extension that you can download to Chrome called “QR Code Generator”. When installed, all you do to create a QR link to your website (for example), is to go to the web address you wish to link to, ask the extension to display the QR code for that address, then just copy it to wherever you wish to display it.

Here is an example that links you to the ACOFS website. Test it in your phone.

There are sure to be equivalent extensions available to use with other internet browsers.



9. Letters

9.1 From Virginia O’Connor (Roadshow Public Performance Licencing)

“We’re pleased to advise that this year, the 2024 Oscar-Nominated Short Films will be available to licence for public screenings. [Oscar Nominated Short Film 2024 New Trailer](#)

Each nominee will be released in one of two feature-length compilations according to their category of nomination: Live Action or Animation. The five short films from both categories are below.

LIVE ACTION SHORT FILMS

- The After – Misan Harriman and Nicky Bentham, 18 min., UK (in English)
- Red, White and Blue – Nazrin Choudhury and Sara McFarlane, 23 min., USA (in English)
- Knight of Fortune – Lasse Lyskjær Noer and Christian Norlyk, 25 min., Denmark (in Swedish/Danish)
- Invincible – Vincent René-Lortie and Samuel Caron, 29 min., Canada (in French)
- The Wonderful World of Henry Sugar – Wes Anderson and Steven Rales, 37 min., US/UK (in English)

RUN TIME: 133 min

ANIMATED SHORT FILMS

- Our Uniform – Yegane Moghaddam, 7 min., Iran (in Farsi)
- Letter to a Pig – Tal Kantor and Amit R. Gicelter, 17 min., France/Israel (in Hebrew)
- Pachyderm– Stéphanie Clément and Marc Rius, 11 min., USA (in English)
- Ninety-Five Senses – Jerusha Hess and Jared Hess, 13 min., USA (in English)
- War is Over! Inspired by the Music of John & Yoko – Dave Mullins and Brad Booker, 11 min., USA
- Additional “Highly Commended” short listed films to be included:
 - I’m Hip – John Musker, 4 min., USA

· Wild Summons – Karni Arieli and Saul Freed, 14 min., UK (in English, narrated by Marianne Faithfull)

RUN TIME: 79 min

The short film compilations will be available to licence at regular film society rates. They will be treated as a full-length film according to their category, charged per screening. We will have “Live Action” and “Animated” DVDs available to loan directly through Roadshow for an additional \$25+GST per DVD (on top of the regular licence fee). Viewers will be able to either select the titles they would like to screen, or play all titles on the DVD (please note, each screening will be charged a licence fee, so we generally recommend viewing all titles in a category at once). At this stage DVD availability is quite limited; however we will increase stock depending on demand.”

Virginia O’Connor (Roadshow)

9.2 From Andrew Pike, Ronin Films

“Ronin Films is a proud supporter of the production of JAPARTA, a new feature-length documentary directed by Andrew Pike and Ann McGrath (the team that made the award-winning MESSAGE FROM MUNGO).

The film is currently in post-production in Canberra.

JAPARTA explores the life, work and legacy of the Japanese historian, Minoru Hokari, who died in 2004 at the age of 32.

Please support the production of JAPARTA with a tax-deductible contribution to the film at the Documentary Foundation:

<https://documentaryaustralia.com.au/project/japarta/>

Every donation will be welcome, and will help us to complete the film to the best of professional standards.”

Andrew Pike (Ronin Films).

9.3 From Madman Entertainment

“This NAIDOC week 2024, Madman Entertainment would like to celebrate the unbreakable spirit of our First Peoples by making the First Nations films in our catalogue available to watch for free.

Just visit the Madman our NAIDOC WEEK 2024 page and click to rent any of the films in the list and then use the promo code in checkout.

MMNAIDOC24.

Note: The promo code is only valid between the dates 7th – 14th July 2024.”

9.4 From Umbrella Entertainment

“Sunburnt Screens Podcasts - Season Two

Last month, we returned with FOUR new episodes of Sunburnt Screens with host Alexei Toliopoulos! In the first season, we saw the likes of Sean Byrne, Brian Trenchard-Smith, Goran Stolevski, and more. This season, we continue the trend with guests Rolf de Heer, Gillian Armstrong, Bryan Brown, Gregor Jordan, and even Bernard Fanning!

Check out <https://umbrellaent.com.au/?s=sunburnt+screens> “

9.4 From Nikita at Umbrella

“Please see our PPL catalogue. Here is sample.

UMBRELLA ENTERTAINMENT PUBLIC PERFORMANCE LICENSING

 BEFORE DAWN (2024)	 YOU'LL NEVER FIND ME (2024)	 BIRDEATER (2024)	 WINNIE THE POOH: BLOOD AND HONEY 2 (2024)	 MEMENTO (2000)
 LARS AND THE REAL GIRL (2007)	 TEN CANOES (2006)	 METAL SKIN (1994)	 HELLRAISER (1987)	 Love Serenade (1996)
 STUNT ROCK (1978)	 BABETTES FEAST (1987)	 THE BEATLES A HARD DAY'S NIGHT DIRECTED BY RICHARD LESTER (1964)	 TWO HANDS (1999)	 THE MAN FROM HONG KONG (1975)
 BMX BANDITS (1983)	 8 1/2 (1963)	 BICYCLE THIEVES (1948)	 the last days of chez nous (1992)	 Girls Just Want to Have Fun (1985)

Umbrella Entertainment is passionate about showcasing diverse and engaging films and we would love to assist in making your next screening night a success. Our screening rights catalogue currently holds over 600+ films, and this list is always growing. Screening rights are available for Theatrical and Non-Theatrical Film Societies. Please go to www.umbrellaent.com.au/screenings to view the full catalogue and complete a booking enquiry. Bluray and DVD materials can also be purchased via our webstore directly.” nikita@umbrellaent.com.au

10. Something else

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

A survey in Britain has found that 65% of Britons do not know which US city the hit musical and movie “Chicago” is set in, and 57% do not know where the TV soapie “Dallas” was set. I wonder if it is the same 64% who do not know in which country the French Alps are!

11. Future Deadlines

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.

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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.

*To go to the ACOFS Website use this QR code
Or click on www.acofs.org.au*

