

ACOFS Bulletin

Australian Council of Film Societies



NUMBER 81

July 2025

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

WARNING – Don't get caught out!

Two FVFS member film societies have recently been incorrectly listed as members of an alternative, purportedly Australia-wide, Film Society body.

In both cases, no-one in these societies had any communication with that body, and certainly had not requested to join them.

Your membership with your State Film Federation automatically also gives you full membership with ACOFS (Australian Council of Film Societies), the body that negotiated the ACOFS Screening Rights agreement with film distributors.

This ACOFS agreement ensures that all member film societies can get discounted prices for screening films (using DVDs, BluRay and 4K discs) to their members. As part of this agreement, ACOFS informs members of the availability of new films and rights, published in the ACOFS Bulletin and website.

The State bodies listed here are the only organisations affiliated with ACOFS and are best placed to support film societies at all levels.

FQFS - The Federation of Queensland Film Societies

FVFS - The Federation of Victorian Film Societies

NSWFFS - The NSW Federation of Film Societies

SAFFS - SA Federation of Film Societies

TFoFS - Tasmanian Federation of Film Societies.

WAFFS - WA Federation of Film Societies

As members of ACOFS you also have access to a wide range of Fact Sheets on the ACOFS Website, written by ACOFS.

Please be alert, and let us know if you find yourselves listed with another film society representative body, or are approached to leave the ACOFS linked Federation to join them.

2. From the ACOFS President

As I mentioned in an earlier article, one of the goals of ACOFS is to build the world's biggest and most thorough searchable archive of Film Society history. Not just for Australia, but worldwide.

To this end, I am forever wading through the literature and research -- and acquiring academic texts -- as if there's no tomorrow.

Very well then, today let's go to Germany and Austria. It's the early 20th Century, shortly before WWI.

From my disorderly notes, let me share with you a few interesting insights & discoveries I've come across that will be useful to the Film Society Movement of today ... and tomorrow.

Before the rise of interest in "Arthouse" films, the earliest film societies were focused on promoting science and education.

I was speaking with the lovely Alison Bainbridge, Secretary of Grampians Film Society the other day. She happened to be in Queensland attending a conference of the Crochet Guild of Australia. Yes, crochet. No, I'm not a member. A quick review of the history of crochet does not reveal any period during which there existed "crochetphobia" -- an intense fear of the potentially harmful moral or mental health effects of crocheting.

In sharp contrast to this, in every Western country I've studied, the formation of film societies was driven by a powerful and motivational, intertwined thread of "cinephobia" and "cinophilia".

Apparently, film has the power to enlighten us and film has the power to dumb us down. This is just as true of supposedly sophisticated -- and often nihilistic -- Arthouse films as it is of kooky slapstick.

Crocheting, not so much.

Something to think about ... or not.

Read the complete article here:

<https://filmsocieties.au/prodos-lessons-from-early-german-film-societies/>



Coming soon from ACOFS ...

In future articles, I'll update you on what ACOFS is working on in the following areas:

- ACOFS Partnerships & Collaborations (with the Lifelong Learning Movement, Amateur Theatre, Book Clubs, etc.)
- Traditional Film Societies (public screenings)
- Private Home Film Societies (private screenings run at home with friends & family)
- Online Film Societies (networked streaming)
- Education-based Film Societies (Using films specifically to study subjects & themes -- not unlike the first German Film Societies of the 1910s)
- TV series Film Societies (Instead of using movies, using TV series)

- ACOFS+ ... This is a suite of apps and platforms I have been building over the last 3 years with a market value of around \$750K, that will be made available to all ACOFS-registered film societies "For free. Forever."

And look out for my forthcoming article: "Know Your Heart (Part 2): Does it Take Guts to Start a Film Society?"

3. Reports from State Federations

3.1 From the FVFS (Victoria)

The past year has been busy. We have wrestled with the issues of tax-free status for film societies in the light of new rules from the ATO, to find the best 'not for profit' structure for both new and existing film societies. Our updated Information Sheet 05 covers the details and requirements; in brief summary we generally recommend that having an ABN and registering with the ACNC (Australian Charities and Not-for-profit Commission) will establish a society's charitable and tax exempt status.

After some concern regarding the operation of "auspiced" societies the FVFS issued a survey for all our auspiced societies to complete. A summary of the responses is the basis of another FVFS Information Sheet update. We thank those societies who responded.

The closure of the NFSA's Non-Theatrical Lending Collection (NTLC) has been an issue for some members, particularly smaller societies and those with limited financial resources. It throws a spotlight on the ever present issues of sourcing and affording appropriate film titles. Comparable alternatives are limited . . . various suggestions include public libraries, free streamers such as Kanopy and Beamafilm, and Embassy collections from countries such as Norway and Germany. There is also digital downloading; where the distributor can supply the film as a download over the internet, along with the associated rights - sometimes the rights fee includes the download. The future of the NTLC films in that catalogue is not yet resolved - ACOFS could be an appropriate home. [and has been requested to explore this possibility – Ed]. One issue with a digital download film version is that you don't own it, unlike the DVD/Blu-ray version which you own forever. The Distributor or Streamer may limit the number of uses or length of time you have access and use the file.

Further, on the topic of DVD sourcing, I urge societies to hold on to their existing collections of physical media (DVDs and Blu-rays), even though they may believe they won't use them again. I say this because in the current environment, with streaming services gobbling up titles via mergers and acquisitions, locking them away behind paywalls or simply withholding the rights so as to deny their competitors the ability to show them. It's a form of 'land banking' as we see with the big two supermarket operators buying prime real estate sites with no intention of developing them, but simply to lock out their competitors. This 'film banking' is a shadowy process, as we often won't find out until we look for a particular title. Add to this those films that are produced/owned by the Streamers e.g. Netflix, Apple, Prime, Disney and so on, for which rights and DVDs are typically unavailable. There is also some pressure on Studios and Distributors to reconsider their approach to releasing titles on physical media (DVDs, Blu-rays & 4K) - sales of physical media are shrinking as streaming makes its presence felt. So, in summary, I believe the

collection of films on DVD held by FVFS member film societies is a valuable and permanent resource which will help future-proof our access to films.

I look forward to another great 12 months, watching great films, in great company. Henry Screen, President FVFS.

3.2 From WA

The WA Federation of Film Societies (WAFFS) delegates descended on Augusta at the very tip of south western Australia on the first weekend in May 2025 for the WAFFS AGM.

It turned out to be a film enthusiasts' weekend for Augusta as our AGM coincided with a special screening and Q&A of the film "Scrublands: Silver" which was made on location in Augusta in 2024 and premiered on Stan in April 2025.

Our second face to face AGM since Covid was hosted by Paul Sofilas, President of WAFFS with the meeting and evening film held at the Augusta Historical Society & Museum.

Paul also happens to be the Cape Leeuwin Lighthouse Keeper so some delegates were fortunate to stretch their legs on a tour to the top of the lighthouse after our AGM.

Dinner including popular local seafood was enjoyed by all at the Augusta Hotel, followed by a screening courtesy of the Norwegian Embassy, "Disco" by Jorunn Myklebust Syversen.

Starring Josefine Pettersen (who played Marianne in "So Long Marianne" -Leonard Cohen Story) this was a challenging film as it attempted to confront the issues affecting a teenage girl competing in the World Disco Dancing Championships whilst the victim of a sexually abusive father and religious cult leader parents! Certainly not a movie about Disco music and won't leave you feeling good about the world!

The Norwegian Embassy have kindly lent us (at no cost) their entire DVD collection of Norwegian films and short stories which will be shared around WAFFS Members. This is just one option we are exploring to replace the loss of the NFSA NTLC service. [Note the reference to this resource in ACOFS Fact Sheet 3B – Ed].

Our next AGM will be hosted by York – another exciting and historical town!

Neil Graham, Treasurer, WAFFS

4. Warner Bros. responds to 'disc rot' issue

Movie fans with a lovingly curated DVD collection might want to check the condition of any Warner Bros. discs in their library.

It turns out that hundreds of DVD titles manufactured by the entertainment giant between 2006 and 2008 have succumbed to a long-known phenomenon called "disc rot," a deterioration in a DVD's condition that results in freezing, glitches, or complete failure during playback.

DVDs that are properly stored and handled really shouldn't fall apart like this in such a short space of time, suggesting that a serious issue during the manufacturing stage has impacted these particular Warner Bros. discs.

The good news is that the company has acknowledged the problem and is offering replacements — though not refunds — for affected discs. But only if the movie is still in print, and so long as Warner Bros. still has the rights to the title.

In a statement shared by movie site JoBlo, Warner Bros. said it is “aware of potential issues affecting select DVD titles manufactured between 2006 – 2008, and the company has been actively working with consumers to replace defective discs.”

The statement continued: “Where possible, the defective discs have been replaced with the same title. However, as some of the affected titles are no longer in print or the rights have expired, consumers have been offered an exchange for a title of like-value. Consumers with affected products can contact the customer support team at whv@wbd.com.”

The issue appears to affect a wide range of titles, including classic Hollywood movies such as *Stanley Kubrick: Director's Series* edition of *2001: A Space Odyssey*, Superman movies up to *Superman Returns*, and popular TV series like *Looney Tunes Collections* and *Batman: The Animated Series*.

While Warner Bros. is at least doing what it can to ease the irritation for customers, some folks' DVD libraries may be left with gaping holes through no fault of their own.

5. Documentary Film is Changing – The Antidote - With Gil Scrine

Who reads Russian novels anymore?

I recently received a disturbing message from the outside world called: “Documentary as an activist’s weapon” by Jan Rofekamp.

Jan is a legendary documentary distributor (Films Transit was his company) and these are his thoughts on how the world of documentary films is changing and how the rise of authoritarianism in this crazy world could benefit from the skills of doco makers. Jan is retired and lives in Athens, but he still goes to documentary pitch events around Europe, and he admits (I’ve edited his rave for brevity):

“I am a bit lost: with a world on fire all around us....the pitch events keep circling around the traditional media, (broadcasters)....while the multitude of the honourable, politically correct ideological funds seem oblivious to the fact that the next generation walks the streets with their iPhone in their hands and are NOT watching these films....Most of them have never seen a feature length doc and never will as they have no patience for this. Game over.”

Is it Game Over...Jan ? Why? Because documentary filmmakers and the funds that support them, are still focussed on making feature length films when phones now dominate the media space?

Jan continues:

“WHY aren’t all these engaged filmmakers ...not UNITING to fight the omnipresent authoritarianism? Many are still so focused on making a ‘feature’ doc for the cinema and festivals, but this is no longer where the real audiences are....Just recently the power of TikTok almost killed the Romanian democracy and let this be a lesson to us all.”

I don’t want to appear quite as jaded. A documentary feature film is a highly evolved medium that, once seen and acted on, can still change the world, though hardly ever in the ways you might expect.

Change and Ideas take time to catch on and grow. Look how long it’s taken for (most of the world) to give up smoking. The world of positive, progressive change isn’t like instant noodles or Tik Tok. I reckon it’s true what the anthropologist Margaret Mead supposedly said: ***“Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it’s the only thing that ever has.”***

Jan asserts that the “real audiences” are all on their iPhone, but the “real

audiences” to me, are still curious, intelligent humans of good will. People say “the big picture” is something we should grasp. But social media hates “the big picture” because the more subscribers they can entice to consume “small pictures” the richer they will become. In *Understanding Media*, Marshall McLuhan describes the “content” of a medium as a juicy piece of meat carried by the burglar to distract the watchdog of the mind. - **Distraction as a business model.**

Jan continues,

“Am I disillusioned about the documentary field? I must admit...a bit... the films rarely reach an audience beyond the already converted BUT....THE WORLD IS CAUGHT IN A SERIOUS SHIT STORM...the Doc World must play a more active role... WE NEED TO INVADE THE SOCIAL MEDIA as here is where it is happening.”

I wonder if the short attention spans (that are becoming ever shorter), might be the problem. Can a Tik Tok user be converted to a cause while crossing the road? More likely they'll be run over. When Jan says, the Romanian government recently averted a TikTok driven right-wing populist win, I'm thinking...Yes, and there have been other examples: the Brexit campaign was said to have been managed via short messaging but look at Britain now! A basket case where a lot of Brits are saying, “let us back in, we're sorry!” Brexit was a dumb decision. Dumb people can be persuaded to believe almost anything, especially if distracted. Maybe Hilary did engage in paedophilia in a back room in a pizza shop?

To me the real struggle is about justice vs gullibility. The ‘converted’ that Jan says we all preach to with our documentaries, are usually on the side of justice and the morons crossing the road with their eyes on a screen are the gullible.....because you'd have to be stupid in the first place. If you accept Marshall McLuhan's assertion that “The medium is the message”, maybe it's the erosion of our attention span that is the real problem. Who reads Russian novels anymore? Imagine telling student doctors they can learn all they need to know about human health and illness via 30 second messages? Then set them loose on the sick.

The phone and the computer might be tools for change, but justice still requires acceptance of MLK's famous line: the arc of the moral universe is long, but it bends toward justice.

Speaking of documentary features in the cinema...Antidote Films has screenings in July of TWILIGHT TIME, John Hughes's doco about Des Ball. If you don't know who Des was, and you share Jan Rofekamp's concerns that the world is caught in a serious shitstorm, then the story of Des Ball's life and work is for you. Spread the word and take your time. Forget Tik Tok and the rest. Don't give in to Instant Noodles. Come to the cinema for your entertainment and enlightenment.

Gil Scrine – Manager Antidote Films.

6. DVD Screening rights – Ian Davidson (ACOFs and FVFS)

Quote your attendance, not your total membership.

When booking screening rights for your DVDs under the ACOFS agreement, don't forget to quote the average attendance as the key to deciding the DVD rights fee.

In the past, the total society membership was the key factor, but that has now changed because it was unfair for societies experiencing low attendance figures.

After all, the screening rights fees should be linked to the number of people actually watching the movie – not those that could have attended!

Is your society listed?

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. 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.

Be familiar with Fact Sheet 3B

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 the ACOFS 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.

6.1 A Case of “Who is the distributor”.

An excellent example of some of the traps for the unwary....

I was asked if I could find the rights for "There is still tomorrow", so here is a summary of the rambling path I followed to get to the answer.

Firstly, I checked with IMDb and found no such title. Nor was it in the classification index. However, there is a movie called "There's still tomorrow (2023)" so I followed this one down the rabbit hole!

It turns out that "There's still tomorrow" is available at JB Hifi, and rated M. So I went back to IMDb for a closer look and discovered it also has an Italian title, "C'e ancora domani" which can be found on classification.gov.au (but only under its Italian title) and it states the distributor is Limelight. I checked their catalogue, and it is in there. - <https://www.limelightdistribution.co.nz/>

For Limelight films I would normally go to Amalgamated, but it is not listed in their catalogue – but you could try asking them to double check. Or you could email Fergus at fergus@limelightdistribution.co.nz.

I see the image on the JB website is branded with Madman, but it is not in the Madman catalogue. You would normally go to Amalgamated for Madman films so there is another reason to email Amalgamated!

On IMDb it is listed with an Italian distributor, "Vision Distribution", but there is normally no point going to any overseas distributors as they would likely charge you \$300 Euro. But there are exceptions when a distributor might approve a small film society screening for no charge!

No final answer, but at least some avenues to try!

I Davidson (ACOFS and FVFS)

7. 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 30th May 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!

Antidote Films

Hermanos, Los (The Brothers)
Moment in the Sun, A
Our Blue Heart
Scattered People
Twilight Time

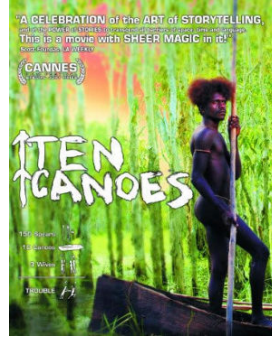
Beamafilm (On demand)

100 Days to Victory
39 Steps, The
About Face
All Quiet on the Western Front
Another Round
Before Dawn
Bicycle Thief, The (Remastered)
Black Sheep
Breaker Morant
Breaking Bread
Bride to Be
Brothers, The
Cercle Rouge, Le
Dallas Buyers Club
Dancing in the Sky
Days of the Bagnold Summer
Dial M For Murder
Dr Knock
Driving Madeleine
Eat Drink Man Woman
Eric Ravilious – Drawn to War
Exit
Flyways
Frozen Ground
Hannah Arendt

Harvey Girls, The
Haute Cuisine
Inch"Allah
Increasing Echo
Ironclad
It Must be Heaven
Jamaica Inn
Julieta
Knowing the Score
Larry Crowne
Last Will
Lighthorsemen, The
Little Woods
Lodger, The
Love Sarah
Mad About the Boy
Marguerite
Moment in the Sun, A
Mussolini's Legacy
My Life Without Steve
Night of the Living Dead
Only the Animals
Operation Mincemeat
Pan's Labyrinth
Percy
Quintessentially British
Reasonable Doubt

Sayonara
 Sen Sen
 Sepideh
 Shadow
 Shine
 Skies of Lebanon
 Suffragette
 Suzi Q
 Telegram Man, The
 Ten Canoes
 Testament of Youth
 Trust
 Watandar
 Whina

Woman in Green, The



Hi Gloss Films
 No Other Land

Kismet Movies

(DVD rights through Roadshow at Roadshow prices.)
 Anora
 Crocodile Dundee – The Encore Cut
 Together



Limelight

(DVD rights through Amalgamated Movies)

ArtBeats | Picasso: A Rebel in Paris
 Bolero
 Chuck Chuck Baby
 French Job, The
 Holy Cow
 How to Make a Killing
 Inter Alia (National Theatre)

Lies We Tell
 Lucky Winners
 Merchant Ivory
 Return, The
 Streetcar Named Desire, A (National Theatre)
 Tarrac

Madman

(DVD rights booked through Amalgamated Movies)

Adam Elliot Collection, The
 Anora
 Becoming Led-Zepellin
 Emilia Perez
 Flow
 Last Showgirl, The
 Magic Beach
 Maurice and I
 One To One: John and Yoko
 Penguin Lessons, The
 Queer
 Seven Samurai (4K)

Sing Sing
 Substance, The (4K)
 Surfer, The
 Tina (Mother)
 Wake in Fright
 Wilding



Roadshow

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

Ronin Films

(Movies are available on DVD or digital file)

Big Name No Blanket
Coolbaroo Club, The
Editor's Anthology, An
Genocide in the Sunflower State
Hillmen, The – A Soccer Fable
How the West Was Lost

John Farrow: Hollywood's Man in the Shadows
Language of Light, The
Last Violin, The
More Than a Fish Kill
Tupaia's Endeavours
Two Homelands

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>

Sharmill Films

These films are available or coming soon.

Barbiere Di siviglia, Il (Met Opera)
Green Border
Hans Zimmer and Friends: Diamond in the Desert
Inter Alia (Met Opera)
Streetcar Named Desire, A (National Theatre Live)
Tosca



Umbrella Entertainment

(Nikita Leigh-Pritchard)

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

Agitator
Angst (4K)
Black Sheep (4K)
Dale Frank: Nobody's Sweetie
Every Little Thing
Fall, The (4K)
Heads or Fails
Intacto

Moogai, The
Ritual, The
Salute of the Jugger (4K)
Science of Sleep, The
Shutter (4K)
Suburban Mayhem
Summerfield (4K)
We Need to Talk About Kevin

Wonderfilm Australia

Lisa Farinosi lisa@wonderfilm.com.au

Before What Comes After
Niki
This Life of Mine
Universal Language



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/>

8. 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.

9. Letters

9.1 Rights for Community screenings

To ACOFS,

“ I’ve been approached by a local cafe who wants to run monthly screenings and have asked for our help with licensing.

The screenings would be outdoors but in the enclosed (fenced) garden of their venue, and they would be free (no admission charged in any form). Audience numbers would be limited (probably 20-50) and would be open to anyone.

Are we able to clear screening rights under the ACOFS agreement with distributors? Would we pay an amount the same as for our film society screenings but just let the distributor know of the changed venue?

Regards, (Name withheld).”

Reply,

The fact that public are invited to the screening (even if free) means that it does not come under the ACOFS agreement which is specifically screening your own DVD non-theatrically (ie to Film Society Members only).

The best you can do is to seek a PPL (Public Performance Licence) for each and every screening. If it is with Roadshow/PPL that might cost you about \$140 per screening for that size audience. But you should really ask Michael Firmani at Roadshow/PPL (If indeed you are considering titles handled by Roadshow.)

michael_firmani@roadshow.com.au

We are now doing just as you are considering, at the Whitehorse Civic Centre (Council offices) where we are screening a movie to seniors at no charge.

Interesting to note that through an oversight, we had not yet booked the screening, and Roadshow saw it advertised so approached us regarding the screening rights! So it pays to be up-front about your screenings!

Regards, Ian Davidson, ACOFS

9.2 From Gundaroo

“Hello and thanks for your excellent guides/note - I read the David Harcombe 2021 article on sound.

I should mention that Gundaroo Film society now provide eight individual Avantree headphones that are wirelessly linked to a small transmitter that slaves off the sound output (we use the optical out but they fit 3.5mm jack as well). They have a voice boost to separate the talking a bit from the sound track, and individual volume control and muting. They are cheap but easily cleaned and establishing the linking has been easy. I am sure there are many types - some Bluetooth, some other protocols, but we have found them fine for our society.”

Regards, Wayne Kotzur, Projectionist, GundarooFilms.org.au

[Note from Editor – I note that several film societies now switch ON the captions for the hard of hearing – presumably to overcome the increasing muddiness of movie soundtracks and the louder “incidental” music often drowning out the dialogue]

9.3 Good films feedback

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

10. Something Else – Did you know?

Donald Duck was banned in Finland because he doesn't wear pants.

Tweety Bird used to be a baby bird without feathers until the censors made him have feathers because he looked naked.

Charlie Chaplin once won a third prize in a Charlie Chaplin lookalike contest.

Robin Williams was voted in high school as the least likely to succeed.

11. 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!

12. 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

