

AODR
Official
Newsletter



A Message from the Team

The life of a deathracer is tough. It's not easy as some people seem to think.

You work hard tracking down festival films and no one nominates them. You search for other awards shows to try and pass the time. We started racing the Golden Globes, and those got cancelled. So you just spend your days catching up on previous awards winners.

Today I had to be up by ten in the morning to double-check the upcoming sprints. Then I'd gone to the website to see the latest improvements. Then to the discord. There were dozens of things to do. By five o'clock, I'd finally finished the final draft of this newsletter, meanwhile checking my messages constantly to see if anyone had any word on whether or not the Philippines had finally submitted their International Feature for the Oscars.

In the morning, my inbox had been full of short film submissions! What was I supposed to do? How can I watch them all? After all, we can only accept so many!

I've been obsessed with movies my entire life. I grew up on "Star Wars", and when I was 10 years old, I saw "13 Going on 30"! I was a kino conossieur. Waltzing into my favourite seat in the cinema, surrounded by comfort, and all I thought about was popcorn and blooper reels. Now I'm 27, and all I think about is awards!

I was beginning to realize that the only way to make this evening bearable, would be to ask Tonno a few questions. Asking questions always relaxes me. In fact, I sometimes think that my secret profession is that I'm a private investigator, a detective. I always enjoy finding out about people. Even if they are in absolute agony, I always find it very interesting.

- Ian, Jeff, Mark, Alex, Cris, Lukas, Andy, Cathy, James





The Academy of Death Racers Festival

The Academy of Death Racers Festival is an international online film festival celebrating the best short films of the year and promoting widely available screenings for the public. The first AODR Festival will be held from the 14th – 30th January 2022.

The 2022 AoDR Festival will have 4 competitive strands, the winner of each receiving a cash prize of \$250 apiece for excellence in the following categories:

Animated short film

Documentary short film

Live action short film

Film with LGBTQ+ theme (short or feature)

In addition, a \$100 prize for Audience choice will be awarded to the film given the highest rating by the attendees of the festival.

Selected filmmakers will also be given the opportunity to partake in live Q&A or panel sessions as part of the festival.

Winners will be announced in our live ceremony, which will take place online on Saturday 26 March 2022.

All genres of film are accepted, with a maximum runtime for shorts of 40 minutes including all credits. Films entered in the LGBTQ+ category can be of any length, and any genre.

Films should be submitted digitally through FilmFreeway.

A non-exclusive licence worldwide screening is expected for all films entered, however, we will consider and make reasonable accommodations for geolocking specific films in specific circumstances. As well as enabling us permission to securely stream the films, this licence would enable us to use short clips from selected films to create trailers for the festival, as well as extracts to display as part of the Awards ceremony.

All films should be submitted as a streaming optimized first (usually a .mov or .mp4 file), and have subtitles where English is not being spoken. As a festival with the aim of being as accessible as possible, we aim to offer closed captions for all selected films, so require either: an .srt (or similar) caption file, or the transcript of the film so we can generate captions.

Please also supply a digital version of the poster, selected stills from the film, details of the cast & crew, and a brief summary of the film, all of which may form part of the content on our website, and other promotional content we create. If you have one, please also include a link to a trailer for the film too.

Dates and Deadlines

September 1, 2021
Submissions Open

November 30, 2021
Earlybird Deadline

December 31, 2021
Regular Deadline

January 7, 2022
Notification Date

January 14 - 30, 2022
Event Date

Submit your film:
filmfreeway.com/aodr

For more info:
aodr.net/festival-2022

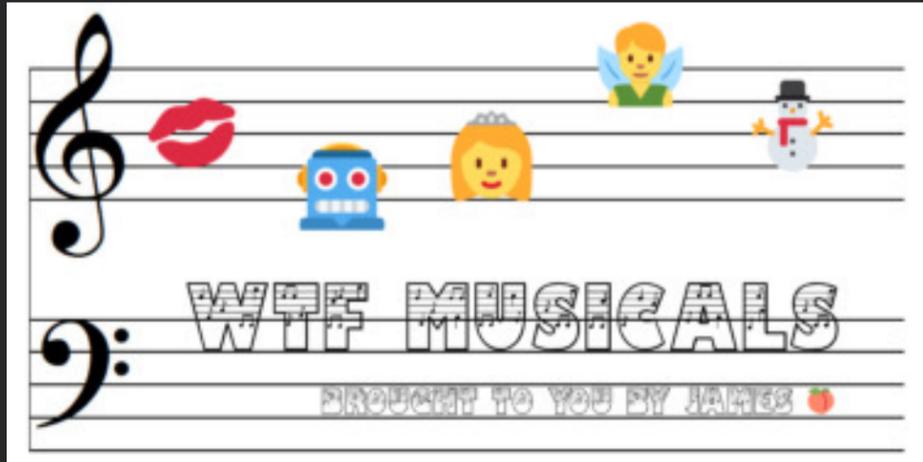


The Movie Club



Every month, members of the community nominate themed "sprints" of five movies to watch. Deathracers are naturally completionists, so we over in the Movie Club try to watch all these movies before the end of the month!

Here are the sprints for November:



WTF Musicals

suggested by someguynamedjames



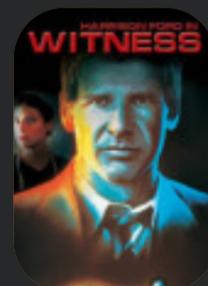
suggested by rach

Girls Just Want to Have Fun



Keystone Kino

suggested by at34712



rach is one of the newest members over on the oscardeathrace discord server! Having joined during the off-season, she's already made a splash in the community and become one of the regulars! rach also suggested November's second sprint: Girls Just Want to Have Fun! We caught up with rach to learn more!

How did you get involved with the Oscars Death Race community?

In what turned out to be probably the most wholesome internet experience of my life, the community found me! I am a long time bad movie fan, and I realized one of the absolute worst movies I'd ever seen New World Order had 0 reviews on Letterboxd, so I reviewed it in hopes of getting more people to see it. A couple weeks later I got a barrage of notifications from people saying they were watching it and it was unimaginably terrible (which it is) and eventually someone gave me the link to the server! I joined and was welcomed in. The next day we watched Pig, a genuinely good movie, followed by Ghost Ship, a new favorite bad movie, Pixel Perfect by my request, and ECupid. And now I have a bunch of really awesome friends!

What's your favourite movies you've watched for the Oscars Death Race?

Well I haven't been around for an official Death Race yet. Pig was phenomenal, and I probably wouldn't have seen it if not for the server.



Tell us about your sprint!

For my sprint, I really wanted to focus on movies about women breaking out of their prescribed roles without being quite as traumatic to watch as a classic rape revenge. These movies, like those of the rape revenge genre, are blunt instruments. They aren't always nuanced, fair, or reasonable. They are reactive, and they represent a reflex of revenge or primal urge to escape which is often a result of living life as a woman in society as we know it. But these are fun!! Even when they're serious, there's a sense of glee that allows them to be cathartic without being traumatizing to the viewer. Also, they are some of my favorite movies.

Do you think women are adequately represented in cinema?

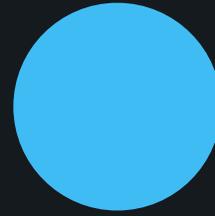
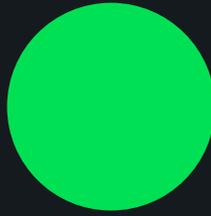
This is a really tricky question. Short answer: no. Long answer: white, straight, ciswomen are probably the closest to being fairly and equally represented on screen in film. Women of color, LGBTQ+ women, non-Western women, fat women, and any others who do not fit a very narrow definition of "screen-worthy" are certainly not having their stories told near what could be considered "adequate." Moreover, women are still underrepresented behind the camera. In my opinion, a focus on allowing women their share of control within the industry is the most effective way to attempt to approach fair representation. There are movies that ultimately feature few women that can still be considered "universal," stories that apply to all of us regardless of gender. Not everything needs to bolster "women" exclusively to be representative of women's lives and experiences, but we cannot trust the same groups of white men to give us these universal stories when they have been steeped in the same sexist culture that created many of the problems in the industry in the first place.

Which recent movies feature the most interesting discussions of gender?

One thing I love about looking at gender in movies is that it isn't always about being "offended," as some people seem to believe it is. Looking at gender is fun! I wrote about Malignant on my sub stack because I thought it was fun and had the sort of blatant gender analysis only found in the horror genre. Titane had a very interesting portrayal of gender and sexuality. The most interesting and enlightening gender analysis can often be found in movies not explicitly addressing it; often they accidentally reveal the opinions and views held by the filmmakers. ECupid for example gave us some of the best gender analysis I've ever seen: It forgot women even existed in the first place! But seriously... it's interesting to see how male homosexuality can be misogynistic in its ability to exclude women altogether, and this movie revealed it in such an organic way that actually proves self-evident.



Featured Review



Drive My Car

Review by Killua



Grief has been captured in many movies before, and many to come, yet over here its conveyed in a way which feels fresh & layered (...layers for us to peel off throughout!)



I think I may have just found my new favourite Hamaguchi. What a wonderful movie. I truly understand why this won Best Screenplay at Cannes.

Stretching out at the 3 hour mark, I'm simply shocked that a film (deliberately) paced this slow was so damn engaging. It lets everything breathe and develop so organically. I've said this before with his previous film from this year & I'll say it again, his dialogue is one of the most natural, authentic and realistic I've come across, every line just feels real.

Trauma, mourning, confession and betrayal are just a handful of things present in this movie, however, grief is the one that sticks out to me. Grief has been captured in many movies before, and many to come, yet over here its conveyed in a way which feels fresh & layered (...layers for us to peel off throughout!). It accurately shows you how it lingers on in ones life, no matter how much time has passed -- things left unsaid, avoiding the truth, moments replaying like a song on repeat, are just a few things effortlessly captured here.

Simultaneously, it is fantastic in the way it portrays how much can come to light whilst being enclosed in something private & closed off from the world (in this case, the car). Hamaguchi plays with this specific point perfectly and every single scene feels needed - all the pieces gradually fall into place. Not a minute nor frame was wasted. The ending was flawless.

A rich, profound & poetic watch, backed up by terrific performances, intimate cinematography & masterful storytelling. Do not miss this!

