

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 72

November 2022

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 Bulletin does not get caught up in spam filters!

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

The FVFS has recently run a technology survey asking a number of questions relating to society equipment technology, availability of DVDs and BluRay movies, the impact of streaming services, and the age of members. The survey was aimed at Victorian Film Societies, but societies in all other states were invited to respond but only societies in Tasmania did so!

The results are interesting, and to some extent contradicted the expectations that film societies are doomed! Here is a copy of the findings from this survey.



“The expectation that streaming services will have a huge negative impact on film societies, and the anticipated shaky future of DVDs, does not seem to be borne out in the experience reported by societies to date.

Many issues raised in this survey can be covered by education and promotion of the Information and Fact sheets already produced by the FVFS and ACOFS. (Eg. Don't seek screening rights for a DVD you are unable to purchase yet).

Some mentioned that TV and streaming services often show movies before the society has a chance to screen them. To me this underlines the importance of offering more than the “opposition” does, such as the social aspects of meeting with friends, suppers, discussion groups etc. Many considered streaming to be less convenient and less friendly than seeing a film at a film society screening. It also emphasises the need to offer the best quality sound and image, which is more attractive than watching a TV screen at home. So in other words, don't get put off if the film you want to screen is shown on streaming services, catch-up TV or even late-night TV. Most members will prefer to watch it on your big screen, in comfort and with friends at the film society.”

Most film societies responding to the survey reported that it was rare that a film they wanted to screen was “locked up” because a streaming services held the rights and would not make them available. Where this was so, it usually was because that streaming service initiated the making of that film for their own audience, so understandably wished to limit the use of the film outside their service.

Another question surveyed was in relation to 4K Ultra resolution discs. Not many societies were familiar with the details of 4K, but were interested to learn with a view to perhaps moving to 4K when the supply of material became more common.

The final question related to the age of film society members. Almost all said their members were in the retired age-group, and the average age was stable or in some cases getting older. Most were interested to hear how others attracted, and held on to their younger members.

Ian Davidson. Editor, ACOFS Bulletin.

2. ACOFS AGM Report

We hope to have a full report from the AGM in the next issue of the Bulletin, following completion of the extensive AGM minutes.

3. From the ACOFS President

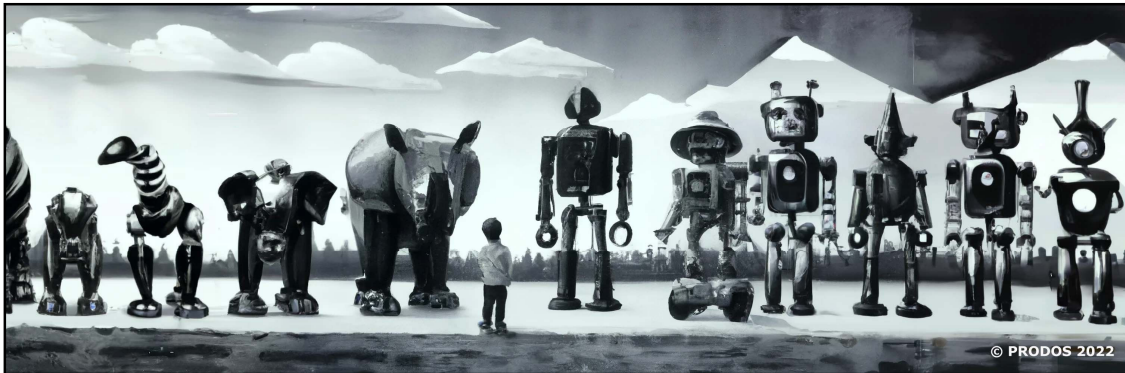


Image: “Happy Birthday, buddy!” Mixed media graphic by Prodos

Dear Friends & Colleagues,

On December 02 2022, I’ll be unveiling an online “app” I’ve been developing over the last year, that will help you locate the Film Distributor who handles the non-theatrical screening rights of almost any film you’d like to screen.

The app is called “FISMO” – rhymes with “gizmo” – and the name is simply an abbreviation of FILM SOCIETY MOVEMENT.

To use FISMO™ all you’ll need to do is enter the name of the film you’d like to screen (as well as your name & email address & the name of your Film Society, of course) and in a few minutes, FISMO™ will email you the name and contact details

of the Film Distributor you need to speak with. Easy!

FISMO™ will be restricted to DVD screening rights for now, but will be able to handle other formats later.

I’ve been busily “training” the offline version of FISMO™ and expect it to reach 80% reliability by December 02 ... which happens to be my birthday. And what a happy one it will be!

The design and development of FISMO™ would not have been possible without the extensive, detailed notes found in Ian Davidson’s various ACOFS “Fact Sheets”. Oh boy, does FISMO™ love devouring those Fact Sheets! Ian has also been incredibly (but not surprisingly!) generous in further sharing his knowledge and experience with me and my buddy,

FISMO™ - clarifying the various twists and turns involved in locating the right Distributor. It's been both fascinating and fun! So, thanks a million Ian!

FISMO™ will be available to all Film Societies in Australia, free of charge forever. In fact, helping you find the right Distributor is only the beginning. The "platform" I've developed for FISMO™ will – over time – be expanded to offer many more useful, practical, time-saving functions and services for all Film Societies. I think you'll like it.

Speaking of Birthdays ...
Congratulations to the Federation of Queensland Film Societies (FQFS) on completing its 10th year of operation! A massive thanks to the president and secretary of FQFS, Kerry McKinnon and Christine Zimmer for their dedication and work. Well done, guys!

Make it Awesome with ACOFS,
At Your Service,
Prodos S N Marinakis

4. Reports from State Federations

4.1 From Victoria – FVFS

Most film societies seem to have survived the ravages of Covid and most are starting to resume normal activities. The FVFS has started receiving StarBox scores from most societies, indicating that screenings are underway again and we have received several planned 2023 programs. It is too soon to know how many societies closed as a result of the virus lockdown period, but we should be in a good position to report numbers early in 2023 when all FVFS affiliations become due. It is interesting to note that we have already received an affiliation request from one new film society and two others have approached us for information.

Over the past year the FVFS has conducted an interesting survey to gauge the impact of streaming services on film availability and the threats of new technology on film societies, The short answer is that to date, there is no indication that the days of DVDs are numbered because of the impact of technology or streaming. There has been little impact on the ability for film societies to screen what they want, and many have shown interest in 4K Ultra technology but few have done anything about it to date.

The full report is published in our newsletter ReelNews, and a summary provided elsewhere in this ACOFS Bulletin.

We also wish to thank the Tasmanian Federation and their societies who have contributed to the survey.

5. News From the DVD Distributors

These titles have been provided by the respective distributors as being either new acquisitions or titles of interest to film societies. Only distributors who have provided information are included here, but all distributor contacts are still listed in ACOFS Information Sheet 3B.

These lists are an indication of who holds the screening rights for the films/DVDs, but these distributors can not necessarily supply the DVDs.

ACOFS Fact Sheet 3B, which is updated regularly, can be downloaded from www.acofs.org.au/resources

The contact details are included here only where they have changed recently.

The latest update of Fact Sheet 3B was on 18 Feb 2022, so if you don't have the latest, download it from www.acofs.org.au/resources.

Note.ACOFS receives regular emails on all 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 those rights!

Amalgamated Movies

Cinderella

Crimes of the Future

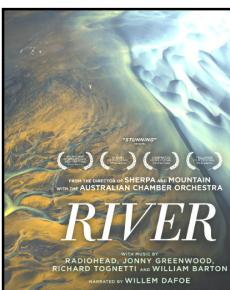
Elizabeth – A Portrait in Parts

Fatherhood

Glengarry GlenRoss

Hot Seat

How to Please a Woman
 Julia
 Kitchen Brigade, The
 Loveland
 Morbius
 Off Country
 Official Competition
 Panama
 Parallel Mothers
 Per Tutta La Vita
 Princess, The



River
 Shane
 Father Stu
 Studio 666
 Survivor, The
 Uncharted
 Unplugging
 Vivo
 Where The Crawdads Sing
 Worst Person In The World, The

Antidote Films

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

Meet The Wallers

Limelight Distribution

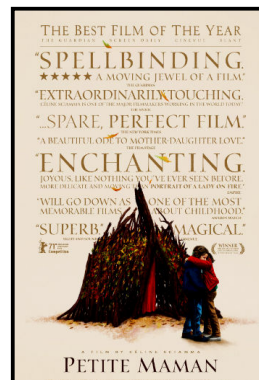
(Rights Booked through Amalgamated)
 Artbeats – Munch: Love, Ghosts and Lady Vampires
 Bright Star: Whetu Marama
 Everybody Hates Johan
 Gloriavale
 Good Boss, The
 Jonsson Gang, The
 Ladies of Steel
 Mermaid in Paris, A
 Redemption of a Rogue



Madman

(DVD rights booked through Amalgamated Movies)

Minari
 Petite Maman
 Quiet Girl, The



Potential Films

Blue Caftan, The
 Drive My Car
 Night of the 12th
 Wheel of Fortune and Fantasy

Roadshow

According to Domenic Malsom, all up-coming film availabilities are listed on the Collections section of the Roadshow website at: <https://ppl.roadshow.com.au/collections> . Drover's Wife, The – The Legend of Molly Johnson

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. 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 at a film society. Craig McConnell on orders@roninfilms.com.au

Eg:
 Bride Flights, The, 58 mins, 2022, DVD or digital,

Lake of Scars, The, 2022, 95 mins, DVD
Signed, Theo Schoon, 100min, DVD or digital

Umbrella Entertainment

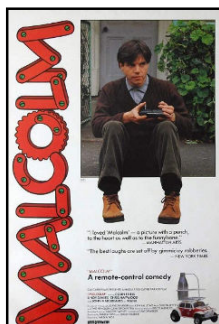
Recently restored:

Black And White
Breaker Morant
Head On
Malcolm

The Big Steal
The Right Hand Man
Windrider

Also;

A Dangerous Summer
Beyond The Wasteland
Dead End Drive in
Death in Brunswick (4k
remaster)
Employee of the Month
Falling for Figaro
Inn of the Damned
La Strada
Love Serenade
Martyrs
Metal Skin



Midnite Spares
Night Of Fear
Nobody Has To Know
Sky Pirates
Slumber Party Massacre
Sons of Steel
The Most Dangerous Game
The Possessed
Tuesday Club
Wake in Fright

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

6. NFSA New Additions

The following are listed on the National Film & Sound Archive website as having been added in the last 90 days.

Berlin Alexanderplatz, 2020:

Curveball: Wir Machen die Wahrheit, 2019:

Deutschlandreise = Trip to Germany, 2020:

Die Mauer = The Wall, 1961:

Enfant Terrible, 2020:

Futur Drei = No Hard Feelings, 2020:

Lehmann - Der Letzte Kulturdiplomate, 2020:

Lene Und Die Geister Des Waldes, 2020:

Lovemobil, 2019:

Mitten in Deutschland: NSU Die Tater - Heute ist nicht alle Tage, 2016:

o.k., 1970:

Schlingensiefel - In das Schweigen hineinschreien, 2020:

Undine, 2020:

Zustand und Gelände = Condition and Terrain, 2019:

7. Drop me a Line

Thank you to all the readers who have emailed me. If you want to have your say, please send all comments, suggestions and articles to ian24davidson@gmail.com
This newsletter is intended to reflect information and news from all societies, so please let us know about anything of interest at your society.
Many thanks for all contributions. Ian Davidson, editor.

8. Random Thoughts

Following is a list of 20 of the weirdest film titles we can find. Has anyone seen any of them and are the films as weird as the titles? Please let us know.

1. Sorority Babes in the Slimeball Bowl-O-Rama (1988)
2. The Adventures of Buckaroo Banzai Across the 8th Dimension (1984)
3. Demon Wind (1990)
4. Cannibal Women in the Avocado Jungle of Death (1989)
5. The House with Laughing Windows (1976)
6. The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom (1993)
7. The Men Who Stare at Goats (2009)
8. The Incredibly Strange Creatures who Stopped Living and Became Mixed-up Zombies (1964)
9. Surf Nazis Must Die (1987)
10. Dick (1999)
11. To Wong Foo, Thanks for Everything! Julie Newmar (1995)
12. Attack of the Killer Refrigerator (1990)
13. Killer Condom (1996)
14. Death Bed: The Bed that Eats (1977)
15. The Perils of Gwendoline in the Land of the Yik Tak (1984)
16. Don't Be a Menace to South Central While Drinking Your Juice in the Hood (1996)
17. The Man Who Loved Cat Dancing (1973)
18. The Ghost in the Invisible Bikini (1966)
19. Rat Pfink a Boo Boo (1966)
20. Freddy Got Fingered (2001)

9. Letters

A Question Regarding On-Screen Image Ratios.

Hi Ian

Hope you can help....we have a question about the screening of DVD's on our big drop down screen at the Hall.

All the DVD's we purchase are filmed in 16:9 aspect ratio so show on the screen with black margins top and bottom.

Have you any ideas about how we can show in full screen mode? Has any other club had this issue? We have spoken to the people who installed the audio/visual equipment but no luck....changing it in the settings just means we crop out bands left and right of screen.

Reply,

Movies are made in many formats (ratios), but the main ones are -

- "Standard", or 1.33 to 1. or 4x3) - The Old TV screen size.
- "Widescreen" or 1.8 to 1, or 16x9 - the modern TV screen shape
- "Cinemascope" or 2.35 to 1.

You didn't say what ratio your screen is. Presumably 4x3.

So if that is correct, the only format that will fill the screen is the old "Standard" ratio.

If you want to screen a "widescreen" or "Cinemascope" image on the 4.3 screen, your choices are -

- Show it at the correct ratio, but with black bars top and bottom. (This is commonly how cinemascope movies are screened on a modern TV,
- or 2. Blow up the image to fill the top and bottom of the screen, but then a large portion of the image is lost left and right! This is not recommended.
- or 3. Change the ratio of the image to match the ratio of the screen. This means the image is distorted, and people are taller, cars shorter etc. This is definitely not recommended. And besides, a good projector setup should not allow you to do this.

Information Sheet 13 covers these issues, (Can be downloaded from www.fvfs.org.au)

The conclusion is that you should ALWAYS screen a movie in the ratio in which it was made, and never cropped or stretched to fit the screen. With digital projectors the image edges are sharp (unlike the older celluloid film projectors, so they do not need any black masking. With the venue lights out, the digital projector is usually so good that the viewer is not even aware of where the screen edges are!

At the Whitehorse Film Society (for example) we have a cinemascope ratio screen (4.7m wide x 2m high), so only Cinemascope images fill the screen. Any "Widescreen" or "Standard" ratio movies will have the black bar on both sides of the image. No-one has ever complained.

I hope that answers your query.

Regards, Ian Davidson, FVFS (Editor)

10. Future Deadlines

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

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

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Our website is www.acofs.org.au

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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.