

ReelNews

The official newsletter of the
Federation of Victorian
Film Societies

#93

November 2011

In this issue ...

- Two Views on Cinema & Capitalism
- Results of FVFS Survey 2011
- Four Short Films to Kickstart the Evening!
- Starbox Results
- Halls Gap Film Festival
- Across the Film Society Circuit
- Ten Commandments of Film Societies
- Frequently Asked Questions
- DVD Distributors
- Latest DVD Acquisitions
- Crossword puzzle (19 films about individual & team enterprise)



Editor's Desk

What a fabulous year it's been! I hope you're looking forward to 2012 as much as we are!

Prodos told me some time ago that the NPV (Non-Profit, Volunteer) sector is as energised and creative as the For-Profit sector in Australia. Being part of the *Federation of Victorian Film Societies* and getting to know you all, is certainly confirming that! But let's face it, the FVFS *is* special, right? All the other Federations want to be like us! And can you blame them? 😊

This issue we dive right into it with an in-depth discussion with Professor Stephen Hicks about Cinema and Capitalism – are they compatible? -- and the strong views of the Australian film society movement's founders and pioneers.

Ian Davidson summarises for us the results of the FVFS Survey 2011. Find out what your fellow film societies are thinking, interested in, expect and want. Ian also addresses a couple of "Frequently Asked Questions" from members. **Ross Adams** offers tips on improving the film society experience. **Suzanne Nunn** reviews some interesting short films and suggests you give them a whirl.

And this issue's crossword puzzle, created by **Prodos** and illustrated by me, is a beauty! Feel free to copy and share it with friends and family.

Wishing you and your loved ones a safe and happy Christmas & New Year.

Okay! Are you ready?
Lights off. Imaginations: ON!!

Barboo A H Marinakis



STOP PRESS! ANNOUNCEMENT!

ACOFS takes on booking of DVD rights on behalf of Madman

In future, for all Madman DVD screening rights please contact Susan Davidson at dvdrights@acofs.org.au rather than Madman. When screened you will be billed by ACOFS for these bookings at the agreed rate of \$55 per screening.

Two Views on Cinema & Capitalism



The highly articulate pioneers and founders of the Film Society Movement of Australia, like Ken Coldicutt of Melbourne and Beatrice Tildsley of Sydney, were critical of Capitalism and its effects on cinema and the Arts.

In this feature interview for ReelNews, Prodos pitches their arguments to Dr Stephen Hicks, a documentary filmmaker, Professor of Philosophy at Rockford College, USA, and the author of “Explaining PostModernism”.

Prodos: In 1935, as a student at the University of Melbourne Ken Coldicutt (who, later, in 1949, helped form the FVFS and ACOFS) wrote a now famous essay in *Proletariat* called *Cinema and Capitalism*. In that essay he’s quite critical of Capitalism and commercial cinema, or, as he refers to it, “bourgeois values” and “bourgeois entertainment”. In your view, are Capitalism and Art -- such as Cinema -- are they compatible? Or does Capitalism run against the very nature of the Arts?

Stephen Hicks: I would say, if you want to have flourishing arts culture and maximise the number of individuals who are free to pursue their artistic vision, who have the freedom to live their own lifestyle, living in a society that can support them by generating lots of wealth, then Capitalism is going to be the way to go.

If you consider the major historical alternative systems: Socialism, Theocracy, or more primitively, Tribalism and various sorts of Feudal Empires, in none of those systems do you get either the lifestyle freedom or the amount of wealth that is going to sustain the great artists who are going to go on to make the great films.

Prodos: Are you arguing that the audience in a capitalistic, wealth-creating society, is better able to afford to *pay* for the Arts?

Stephen Hicks: Well, there’s two sides of the equation if you look at it -- (firstly in terms of) the economics -- there’s the *supply* side and there’s the *demand* side. So (if) you’re asking about the audience side, that’s the demand side.

Yes, if you have a wealthier society, then you’re going to have a whole lot more people with disposable income. And when people have a lot more disposable income, they spend a great deal of that -- once the necessities of life are looked after -- on luxuries ... They take additional time off work, they read books, they go to movies, they travel, and visit museums ... They have the time and they have the income to do those things. Also, if you have a wealthier society then you’re going to have people who are more educated. You’ll have a lot more young people (for instance) taking piano lessons when they’re kids ... so by the time they become adults they may not become artists but they will be more likely to have an interest in the Arts.

Prodos: I see. So, greater wealth allows people to test their own artistic talents. And that’s part of the education process. Someone may not become a pianist but by learning piano and studying music, they now have a greater appreciation, respect, admiration for the truly great composers and pianists and orchestral players -- and even of rock musicians. A lot of modern pop and rock and rap is very sophisticated.

Continued next page ►

Stephen Hicks: (We'll) now slip over to the *artist's* perspective -- or the "supply side" (as it's called) in economics, where a similar sort of dynamic happens.

If you're going to have a culture with a lot of Art -- and great Art really is a numbers game -- for every thousand people who are pretty good at it, you're going to have the one outstanding genius. So (in a wealthier system) we're going to generate lots and lots of people who are trying their hand at doing great Art. Well, that's a lot of people then who (among other things) need to have the necessary leisure time. And most great Art also requires people to have a fair amount of education -- most of the great artists in history have been immersed in their culture and received good liberal Arts education in (some way,) shape or form ...

Prodos: Right. They've got to be able to *buy* books to *read* books. They've got to be able to do some travelling. They've got to be able to stay warm and be fed. They've got to have enough money to eat healthily just to have the energy to do the Art.!

Stephen Hicks: Exactly. Another way to look at it is -- consider life expectancy. Through most of human history, life expectancy has been in the thirties. It's not really until the Twentieth Century that we have life expectancy (really) taking off greatly. The carnage of artists who died very young are things that would be very preventable now. It's appalling, really.

Prodos: You could even argue, when there are more options and there's more wealth, and there's cheaper and better food, then artists -- who can be a fairly obsessive kind of creature -- it's a lot easier for them to look after their well-being and health on less money. In this day and age, we can just go down the road, 24 hours a day and maybe get a roast chicken from the supermarket and some salad.

Stephen Hicks: Then you've got all the (convenient) machines and technology for cooking, and to clean your clothes with, and so on.

Stephen Hicks: We've been emphasising the material side of the equation. But the other side is the closely related psychological side. Economic freedom is of course just one sub-species of freedom. Free market capitalism says "You can do whatever you want with your life". And that is very psychologically liberating.

Of course what some people will do is pursue wealth. But if you're living in a system that makes freedom the fundamental (principle), then that frees up artists psychologically. They can live how they want to live, pursue whatever kinds of ideas they want. And that's going to be more respected in that kind of society. So you're going to have a whole lot more creative people. Of

course a lot of them are going to be eccentric, but a lot of great stuff comes out of that.

Prodos: In the early days of the Film Society Movement, in the 1920's, 30's, 40's there was no recognition of a connection between Capitalism and freedom. The connection with wealth was understood, but not with freedom. For example, Ken Coldicutt was a Communist and a strong opponent of censorship, which he thought was part and parcel of a Capitalistic system. He felt Capitalism was an intellectually/artistically repressive system. And that censorship was a basic part of it.

Stephen Hicks: Okay. So (is he arguing) a Capitalist system, as he's defining it, requires a certain kind of cultural ethos? And that has to be enforced by some state apparatus that might come out in the form of censorship?

Prodos: For instance, here, Ken Coldicutt quotes directly from the *British Board of Film Censors*, which states: The Board forbids "films dealing with strikes". It forbids "stories and scenes which are calculated and possibly intended to foment social unrest and discontent." It forbids "scenes depicting the forces of order firing on an unarmed populace". It forbids "stories showing any antagonistic or strained relations between white men and the coloured population of the British Empire".

Stephen Hicks: (both laughing) It seems quaintly archaic doesn't it? (I think what we have here) is a package deal. You've got economic freedom, and you've got someone coming at Capitalism from a broadly Marxist perspective. But then you've also got actual historical examples of nineteenth and early twentieth century British attitudes which were still a mixture of Victorian ethical attitudes - a hangover of authoritarian political attitudes from its long legacy of Feudalism, mixed in with a certain amount of respect for economic liberalism. So you've got a culture in transition. I think it's largely a historical accident that you've got those two elements conjoined with each other. Certainly, in the British context in the early twentieth century, (we find) a real intellectual maelstrom of different cultural, philosophical, political, economic, and so on trends.

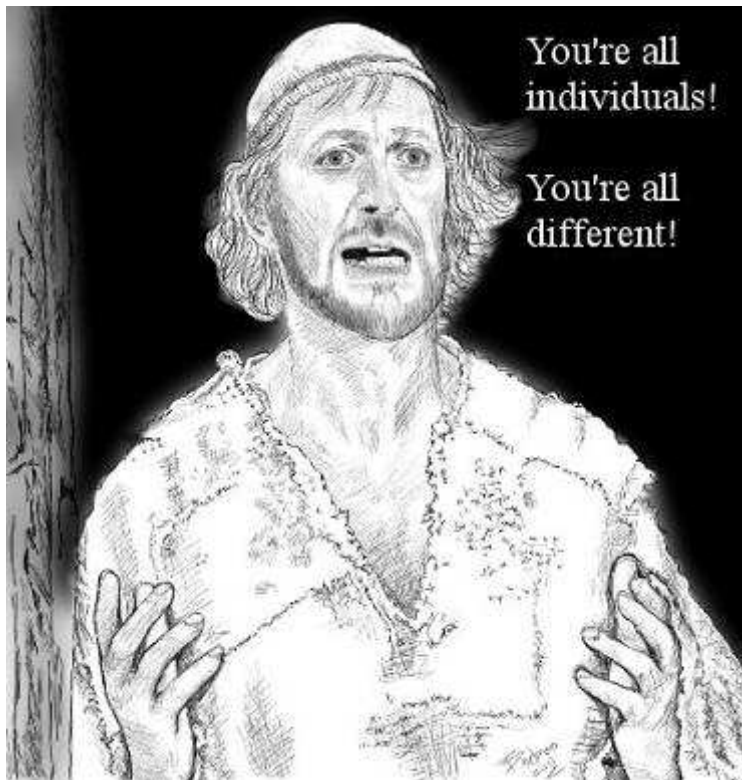
Prodos: The Americans were also big on censorship too. At certain times the Americans have been shockingly censorial.

Stephen Hicks: Perhaps even more so than the Australians and British.

Prodos: One of the constant references that Ken Coldicutt and thinkers of his era made, they referred to film as an art form which was "enchained by profit-making, bourgeois ideology, and fascist repression". In contrast, they said, let us now turn to the films of Soviet Russia which they felt were *not* "chained" in this way.

Read the rest of this article online at
www.FILMS.org.au/two-views-cinema-capitalism

Results of FVFS Survey 2011



The Editors: Yes, Brian, we *are* all individuals. We *are* all different. Every one of the members of the Federation has their own distinctive background, goals, ways of doing things, preferences, paradigms and priorities. It's beautiful.

And, as independently-minded individuals, running independently minded groups, we come together as a Federation of film societies: To cooperate and to share, and to try to achieve some common goals through our enthusiasm and voluntary efforts.

In June 2011, we -- the shiny new FVFS Executive -- put together a set of questions to ask our members their views on a wide range of matters. To gain a better understanding of *your* needs and *your* expectations, to check whether or not we're on the right track, to make sure we're not missing something important, to get your ideas and feedback. To help us understand how to serve you better.

But can a survey really help? If treated with care and a pinch of salt, the collected and collated results of questionnaires can be helpful guides or starting points for further thinking and planning. Not definitive, but useful.

Did the survey reveal any surprising results? Did it confirm what was already known or "sensed"?

Well, one of the biggest (and nicest) surprises was the fact that 31 of our (then) 67 FVFS member organizations responded to the survey! Surely, such an astoundingly

high participation rate is *itself* a telling and very interesting "survey result"!

What does it say? For one thing, it dispels forever any myth that our members are passive, indifferent, apathetic.

There may be a lot wrong in the world, but the film society movement ain't one of them!

So, here now I bring you **Ian Davidson**'s summary of the results of the FVFS Survey 2011. If you'd like further details, simply email the FVFS Secretary at secretary@fvfs.org.au. **Over to you, Ian**

1. Marketing

Most member organisations appreciated the StarBoxes supplied by the FVFS. They are easy to use and provide valuable feedback to pass on through ReelNews to other members. The majority of organisations did not want any further marketing material prepared or supplied.

2. Security

There is strong support for FVFS continuing to provide film loss and damage insurance (through ACOFS) and optional public liability insurance.

3. Information

There was strong support for continued supply of information to film societies through ReelNews, the website and by email (but the latter only when there is something important to say). There was less support for workshops although 14 were in favour and 5 against regular workshops.

4. Liaison

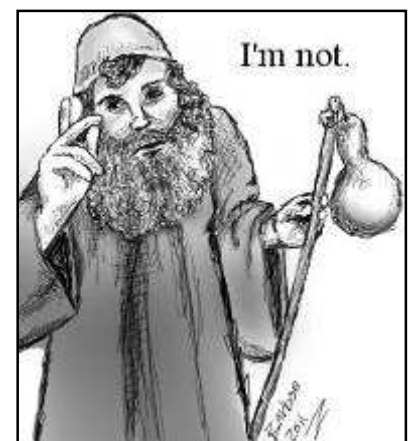
There was very strong support for continued society liaison, annual conventions and visits to members (where invited) and on-going support of members' film festivals.

5. DVD appraisals

A majority of members are in favour of regular free DVD appraisals of both features and shorts at nearby locations – not centrally in Melbourne.

6. Annual Awards

Members were ambivalent towards annual awards to individuals or groups (eg Buster Award) – many regarding it as "not useful".



7. Equipment Supply

Members felt the FVFS should recommend equipment and suppliers rather than get involved in the supply. Perhaps the FVFS could also help with loans for equipment upgrades. While supply of software for film society management was possibly full of traps, advice and regular articles in ReelNews was suggested.

8. DVD Supply and Rights

There was a wide range of views on the supply of DVDs and rights, but general agreement on the need to assist film societies find the DVD screening rights, particularly for lesser known titles.

9 Industry Liaison

There was very strong support for FVFS (and ACOFS) to maintain good liaison with NFSA, distributors and the government.

10. Film?

Several comments were made that the FVFS is ignoring 16mm and 35mm film users. *(Aside: In response, we should note that these technologies are well known and there are very few changes to manage or notify. But the digital screening technology and the need to obtain DVD screening rights is a developing area, which is why we have been focussing on it in recent issues.)*

A second part of the survey was designed to ascertain the societies' expectations regarding **ReelNews**. The results are summarised in this table:

	Yes	No
New DVD acquisitions?	28	1
General news from other groups?	26	1
News from the FVFS Executive?	25	2
Feature film reviews?	25	3
DVD Rights news?	25	3
News from Community Film Festivals?	24	0
News from ACOFS?	23	3
Short Film Reviews?	23	3
StarBox results?	23	1
What's on at other societies?	23	3
Technical information (eg digital projection)?	20	6
Ideas for promotion?	19	5
News from NFSA and NTLC?	17	2
News from 16mm libraries?	17	6
Recommended DVDs from the NTLC?	17	4
"How to" articles.(eg, make a StarBox)	16	6
News from IFFS?	15	1
Recommended titles from the distributors?	14	4
35mm film availability?	14	6
Exact dates of screenings in "what's on"	5	18

4 Short Films to Kickstart the Evening!

By Suzanne Nunn

Using shorts prior to screening your main feature can really start an evening program off well. Why not think about using some of the shorts produced by Victoria's own young film graduates? Here is a selection of the better ones from the 2007 *VCA Film Graduate Program*. These DVDs are available for borrowing from Sue Nunn.

Email sjnunn@ncable.net.au and Sue will send out the DVD. It's a free service.

Director's Cut

b/w, animation, 7 min., Dir. Samuel Bryant.

A half-rate film director shooting a silent film gets knocked out by his 'gumby like' characters. They end up shooting a really good film. Smart camera work, interesting sound track and intelligently filmed and edited. This short would be good to screen before a silent film like *Dr. Plonk*.

Igor and Mal

col., 9 min. Genre: Horror. Dir. Michael Kratochvil. Igor brings back his brother from the dead and what plays out is what makes this short rather interesting. Influences from director Peter Jackson, this short would be good to screen before a horror film. Excellent atmospherics, shadowing and script. Recommended.

Please Kill Trevor Dowset

12 min, Dir. Ben Plazzer.

A short set in the 1940s world of paparazzo. Excellent tight filming which shows the director's skill. Story line a little weak but would be good to screen before a film noir like *LA Confidential* or *The Sweet Smell of Success*.

In Evergreen Memory

11 min, Genre: Documentary. Dir. Adam Philips.

A look at various Elvis Presley fans and the influence he has on their lives. This short is well done, with an amazing character development of the informants given the film is only 11 minutes long. Recommended before a documentary of any sort.

Latest Starbox Results

Please send your Starbox results to: reelnews@fvfs.org.au or to admin@fvfs.org.au

Girl With the Dragon Tattoo	Reels @ Wehl FS	5.0
Weeping Camel, The	Barossa FC	4.8
After the Wedding	Whitehorse FS	4.5
Concert, The	Whitehorse FS	4.5
Departures	Barwon Heads FS	4.5
From Time to Time	Lithgow Valley FS	4.5
Hope and Glory	Lithgow Valley FS	4.5
Kite Runner, The	Whitehorse FS	4.5
Mao's Last Dancer	Croydon FS	4.5
Concert, The	Yarra Ranges FS	4.4
Education, An	Horsham FS	4.4
Lives of Others	Murrindindi FS	4.4
Children of Heaven	Williamstown FS	4.3
Gold Rush, The	Williamstown FS	4.3
The Young Victoria	Whitehorse FS	4.3
Bran Nue Dae	Croydon FS	4.2
Concert, The	Portland FS	4.2
Gran Torino	Croydon FS	4.2
Welcome	Whitehorse FS	4.2
Animal Kingdom	Camberwell FS	4.1
Secret In Their Eyes, The	Croydon FS	4.1
Animal Kingdom	Croydon FS	4.0
Bliss	Reels @ Wehl FS	4.0
Brides	Reels @ Wehl FS	4.0
Concert, The	Reels @ Wehl FS	4.0
Easy Virtue	Lithgow Valley FS	4.0
In Search of Beethoven	Whitehorse FS	4.0
Last Tango in Paris	Reels @ Wehl FS	4.0
Soul Kitchen	Portland FS	4.0
Me and Orson Welles	Yarra Ranges FS	3.9
Western Union	Heathcote FS	3.9
Agora	Reels @ Wehl FS	3.8
Boy	Croydon FS	3.8
Dean Spanley	Whitehorse FS	3.8
I Am Love	Horsham FS	3.8
Secret in Their Eyes, The	Goulburn Valley FC	3.8
Time After Time	Williamstown FS	3.8
Welcome	Goulburn Valley FC	3.8

Battle of Algiers	Murrindindi FS	3.7
Bright Star	Croydon FS	3.7
In Bruges	Croydon FS	3.7
Last Station, The	Bright FS	3.7
Searchers, The	Barossa FC	3.7
Eden is West	Croydon FS	3.6
Soul Kitchen	Croydon FS	3.6
Bright Star	Whitehorse FS	3.5
They All Kissed the Bride	Lithgow Valley FS	3.5
Father of My Children	Reels @ Wehl FS	3.4
Garden of the Finzi Continis, The	Croydon FS	3.4
Black Orpheus	Barossa FC	3.3
Broken Embraces	Croydon FS	3.3
Caravaggio	Reels @ Wehl FS	3.3
How Much Do You Love Me?	Reels @ Wehl FS	3.3
Please Give	Portland FS	3.3
Serious Man, A	Croydon FS	3.3
Up in the Air	Whitehorse FS	3.3
Father of My Children	Croydon FS	3.2
White Ribbon, The	Whitehorse FS	3.2
I Am Love	Croydon FS	3.1
Lessons on Chocolate	Reels @ Wehl FS	3.1
Road to Nhill	Bright FS	3.1
Starstruck	Williamstown FS	3.1
Broken Embraces	Whitehorse FS	3.0
Cold Souls	Reels @ Wehl FS	3.0
Genova	Murrindindi FS	3.0
Moon	Croydon FS	3.0
My Tehran For Sale	Reels @ Wehl FS	3.0
Van Diemen's Land	Reels @ Wehl FS	3.0
Y Tu Mama Tambien	Barossa FC	3.0
Waiting City	Bright FS	2.8
Detective Dee ...Phantom Flame	Croydon FS	2.6
Knife in the Water	Barossa FC	2.6
Blow Up	Yarra Ranges FS	2.4
French Kissers, The	Croydon FS	2.4
Certified Copy	Horsham FS	2.2
Red Hill	Portland FS	2.0

32nd Annual Halls Gap Film Festival

Friday November 18 → Saturday → Sunday November 20

@ Classic Cinema, Centenary Hall, Grampians Road, Halls Gap

Enjoy a rich, captivating programme of critically acclaimed, beautifully made films. Screened in a charming country cinema, hosted by good old fashioned country hospitality -- all in the heart of breathtaking *Grampians National Park* -- *The Halls Gap Film Festival* is a dream fulfilled for true friends of film art. A pilgrimage to a time and place where mountainous panoramas meet cinematic dramas. Where the world shares stories that delight and disturb against the backdrop of Australia's rugged natural splendour. The 2011 line-up includes *Kid With a Bike*, winner of the *Cannes Film Festival Grand Prix*. Plus films from the Czech Republic, France, Finland, Belgium, USA, and of course, as always, an outstanding Australian collection.



Get the online brochure & all info @

VisitHallsGap.com.au/filmfestival

Across the Film Society Circuit

Film Societies: Please post or email your annual or monthly screening information to the FVFS Secretary.

Film Afficionados: Many film societies and festivals have websites with more info. We link to them all from:

www.FVFS.org.au

Arapiles Motion Picture Society

Australian Bing Crosby Society (Film Society Arm)

Each session screens a Bing Crosby film plus supporting feature from the same era.

Ballarat Film Society

Rules of the Game (France 1939)
The Last Waltz (USA 1978)
Up the Yangtze (China 2007)

Barwon Heads Film Society

The Syrian Bride (France +, 2004)
My Life as a Dog (Sweden 1985)

Black Flat Community Film Society

Bright Film Society

The Last Station (Germany 2009)
Invictus (USA 2009)
Noodle (Israel 2007)
My Best Friend (France 2006)
The Hurt Locker (USA 2008)
The Concert (France 2009)

Camberwell Film Society

The Reader (USA/Germany 2008)
The Blind Side (USA 2009)
Chicago (USA 2002)

Corangamite Film Society

Micmacs (France 2009)
Summer Coda (Australia 2010)

The Court Film Society

Oranges & Sunshine (Australia/UK 2010)
Of Gods & Men (France 2010)
Incendies (Canada 2010)
Last Train Home (Canada 2009)

Crowlands Film Society

The Titfield Thunderbolt (UK 1953)
High Noon (USA 1952)

Croydon Film Society

Cloudy with a Chance of Meatballs
(USA 2009)
Eden is West (France 2009)
Genova (UK 2008)
Leaving (France 2009)
An Education (UK 2009)
Julie and Julia (USA 2009)

Echuca-Moama Film Society

Far East Film Society

Ferntree Gully Film Society

South Solitary (Australia 2010)
The Tree (Australia 2010)
Bran Nue Dae (Australia 2009)

Flexible Respite Film Society

Flickside Film Society

Nov 19: Short Films made during recent
Beechworth Film Workshops +
The Anzac Day Story from grade 3/4
Yarck Primary School

Future Art Research Film Society

Geelong Classic Cinema Inc

Thunder Road (USA 1958)
Foreign Correspondent (USA 1940)
The Maggie (UK 1954)

Goulburn Valley Film Club

The White Ribbon (Germany 2009)
As It Is In Heaven (Sweden 2004)
Beautiful Kate (Australia 2009)

Grampians Film Society

Live and Become (France/Israel 2005)
The Importance of Being Earnest
(UK 1952)

Hamilton Film Society

Heathcote Film Group

Sunday Too Far Away (Australia 1975)
Western Union (USA 1941)
On Dangerous Ground (USA 1951)
Fahrenheit 451 (UK 1966)
Strike Up the Band (USA 1940)

Heidelberg Film Society

Charlotte Gray (UK/Oz/Germany 2001)
Smallest Show on Earth (UK 1957)

Horsham Film Society

A Serious Man (USA 2009)
Soul Kitchen (Germany 2009)

International Film Group

Mademoiselle Chambon (France 2009)
Still Walking (Japan 2008)
Looking for Eric (UK 2009)

Lounge Lizards Film Society

Macartan Club (Inc) Film Society

Macedon Ranges Film Society

Melbourne Horror Film Society

Sheitan (France 2006)
Night of the Creeps (USA 1986)
House on Haunted Hill (USA 1959)
A Tale of Two Sisters (South Korea 2003)
People Under the Stairs (USA 1991)
Trick 'r Treat (USA 2007)
Black Christmas (Canada 1974)

Melbourne Uni Film Society

Moviehouse

Moving Clickers Inc

Candide (USA 2005)

Murrindindi Film Society

Myrtleford Film Society

Network Film Club

Old Scotch Film Society

Made in Dagenham (UK 2010)
The Lemon Tree (Israel/France 2008)
Gentlemen Prefer Blondes (USA 1953)
The Bounty (UK/USA 1984)
The Wind in the Willows (UK 1997))
Animal Kingdom (Australia 2010)
Me and Orson Welles (UK 2008)

Phillip Island Film Society

Plaza Cinema Group

Port Fairy Film Society

Incendies (France/Canada 2010)
Babies (France 2010)
Of Gods and Men (France/Algeria 2010)
Tree of Life (USA 2011)
Beginners (USA 2010)

Portland Film Society

Red Hill (Australia 2010)
The Concert (France 2009)
Please Give (USA 2010)
Lou (Australia 2010)
Agora (Spain +, 2009)
Copacabana (France 2010)

PRODOS Film Study Group

Churchill: Maverick Politician (UK 2003)
Free or Equal: Johan Norberg (USA 2011)
Commanding Heights: The Battle for the
World Economy, Part 2 (USA 2002)
Cult of the Suicide Bomber (USA 2006)

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Prom Coast Film Society

Australian Rules (Australia 2002)
A Clockwork Orange (UK 1971)
The Father of My Children (France 2009)
The King's Speech (UK 2010)

Queenscliff Film Society

Muriel's Wedding (Australia/France 1994)

Red Rum Film Society

The Illusionist (France 2010)
The Old Lady & the Pigeons (France 1997)
Boy (New Zealand 2010)
I Love You Phillip Morris (USA 2009)

'S 4 Reel

Meet Me in St Louis (USA 1944)
The 3 Amigos (USA 1986)
Paleface (USA 1948)

Silver Film Society

Smart Girls Film Club

Coco Chanel (USA 2008)
The Marva Collins Story (USA 1981)
Persepolis (France 2007)

Splodge! Film Society

St Dunstan's Hall Film Society

Teddy Bobo Film Club

1st Friday of each month screen & study a dozen (under 3 minute) digital web films and practice formal lateral thinking exercises on each.

Trentham Film Society

LA Confidential (USA 1997)
To Be And To Have (France 2002)
District 9 (South Africa +, 2009)

Waverley Film Society

Whitehorse Film Society

The White Ribbon (Germany/Italy 2009)
In Search of Beethoven (UK 2009)
Micmacs (France 2009)
Bran Nue Dae (Australia 2009)

Whroo Film Society

Williamstown Film Society

Phar Lap (Australia 1983)
Funny Girl (USA 1968)

Yarra Ranges Film Society

Me and Orson Welles (UK 2008)
Chinatown (USA 1974)
Boy (New Zealand 2010)

Leo Baeck Centre (NPV Cinema)

Theme: Films relevant to Judaism

Religion & Freedom NPV Film Festival

Theme: What makes a religion compatible or incompatible with reason, liberty, rights, & democracy?

Science & Technology NPV Film Festival

Theme: The passion of discovery & innovation. Scientific curiosity.

Zionism & Israel NPV Film Festival

Theme: A Celebration of Life

New South Wales Bundeena-Maianbar Film Society

New South Wales Deniliquin Film Society

New South Wales Lithgow Valley Movie Club

Hope and Glory (UK 1987)
Taming of the Shrew (USA 1967)
Easy Virtue (UK/USA, 2009)
They All Kissed the Bride (USA 1942)
From Time to Time (UK 2011)
Gorky Park (USA 1983)
Lost Horizon (USA 1937)
You Were Never Lovelier (USA 1942)
The Three Stooges: The Outlaws is Coming: (USA 1965)

Queensland

Brisbane Film Study Group

Monthly documentaries filmed talks and discussions on social issues, economics, history, and science.

Queensland

Cinema Pomona Film Society

The Book of Revelation (Australia 2008)
Amal (India 2007)
Revanche (Austria 2008)
Absurdistan (Russia 2008)

Queensland

Gold Coast Film Study Group

Monthly documentaries, filmed talks and discussions on social issues, economics, history, and science.

South Australia

Adelaide Cinematheque

South Australia

Adelaide University Film Society

South Australia

Barossa Film Club

Taking Sides (France +, 2001)
Unfinished Sky (Australia)

South Australia

Port Lincoln Film Society

South Australia

Reels @ Wehl Film Society

The Father of My Children (France 2009)
Agora (Spain 2009)
September TROPFEST 2011

South Australia

RiAus Film Society

Ten Commandments of Film Societies

By Ross Adams

Coordinator, Lithgow Valley Film Society

Editor, Dress Circle Magazine

Poor film product is a contributing factor to declining audiences at many cinemas. But many are “turned-off” because of poor presentation and lack of civility by staff. The same can be applied to film societies and community cinemas. There are residents in every community desperately seeking a niche where they feel comfortable, a place where they are welcomed and experience a friendly atmosphere. Often they are people who are tired of the usual second-rate programs on television or don’t have access to entertainment perhaps limited only to major cities.

Film Societies and Community Cinemas may well fill that void. A prospective member’s first visit may well be their last as much depends on the welcome they receive and the way in which the movie is presented.

Regardless of whether the group is screening film or digital, members judge the operators on their own expectations. They expect a reasonable degree of professionalism. They expect the operators to know what they are doing and they expect to feel as if they are welcome. I have been to film society screenings where the operators started setting up the venue after the audience had arrived. The audiences were treated as a hindrance and made to wait after the advertised starting time.

It is important to implement “The Ten Commandments” for film societies.

1. Make a good impression.
2. Treat new members well and make them feel welcome.
3. Committee Members should identify themselves with name tags.
4. Converse with prospective and new members.
5. Make your venue user friendly.
6. Don’t leave everything to “others”.
7. Follow-up with prospective and new members.
8. Accept others views & preferences with regard to programs.
9. Ensure variety in programming to cater for all members.
10. Have compassion.

Some groups have an 11th condition: Follow-up with members who have not recently attended movies. While some may be on holidays, others may be ill or in hospital. Drop them a line by post or give them a phone call or personal call.

Frequently Asked Questions

By Ian Davidson

President, Federation of Victorian Film Societies

Question: Where do you get the still movie pictures to put in the newsletter?

Answer: From Google. When in your browser, go to www.google.com and enter the required film title followed by DVD. For example “Atonement DVD”, and make sure the “images” tab at the top of the Google page is selected.

You will be presented with several pages of small images. When you find a potentially good one, click on it and you will be shown a larger version, then right click on it and select “save as” to store it on your hard drive “C”. Select your preferred images folder.

Later, when editing your newsletter in “Word” (or equivalent) you can simply “insert/image/from file” to add it to the document. I suggest you then click on the image and select “Format/picture/layout/square” to make the image free to be moved around. (This is equivalent to clicking on the small button with a small picture of a dog in a square. Then I suggest you put a line around it by selecting the button with the lines shown, next to the dog.

You can change the contrast and brightness of the image by double clicking on it then selecting the best settings.

Hint: Don’t “copy” the image from the website and expect to “paste” it in a document because it will not behave rationally! Also, it will be in a TIFF format which is a larger file than jpg

Question: Who do I ask for permission to screen a DVD ?

Answer. We are asked this question so often I wonder if everyone has read Information Sheet C, which covers all the processes in getting DVD rights, as well as listing the contacts at all of the distributors we have dealt with.

This Information Sheet is updated regularly as contacts change, so make sure you have the latest information before contacting a distributor.

Remember, you Must get permission BEFORE the screening or the distributor may charge you up to \$300 (the non-member, commercial rate) for the rights. The distributor may ask to see your certificate of membership with the FVFS – but this is expected. How else can they be sure this benefit is not provided to non-members?

DVD Screening Rights → → DVD Distributors

STOP PRESS! ANNOUNCEMENT!

ACOFS takes on booking of DVD rights
on behalf of Madman

In future, for all Madman DVD screening rights please
contact **Susan Davidson**
at dvdrights@acofs.org.au rather than Madman.

When screened you will be billed by ACOFS for these
bookings at the agreed rate of \$55 per screening.

The DVD distributors shown **on the right ...**
recognise the *ACOFS DVD Rights Agreement*, and will
generally agree to provide DVD screening rights to
member film societies for the agreed rate.

The conditions of the agreement are:

1. The film society must be a current member of a film society federation and operate non-theatrically.
2. The request for screening rights should be only for DVDs owned or otherwise obtained independently by the film society.
3. The request must be made well in advance of the screening.
4. Payment (at \$55 per screening) must be made as soon as possible after the screening and receiving the invoice from the distributor.
5. No DVD should be screened at any time without permission from the respective distributor.
6. The Federations in return, will promote the new acquisitions and special announcements from the participating distributors.

Further details of the process and the contacts at all the participating distributors, and the studios they represent are updated regularly in the information pages at the FVFS and ACOFS websites.

www.fvfs.org.au

Information sheet C:

“How to Get Approval to Screen a DVD”

www.acofs.org.au

“Obtaining DVDs and Getting Screening rights”

Roadshow: chrystal_remington@roadshow.com.au

Madman: dvdrights@acofs.org.au

Sharmill: distribution@sharmillfilms.com.au .

Potential: mark@potentialfilms.com

Hopscotch: nina@hopscotchfilms.com.au

Shock: joshua_hibberd@shock.com.au

Umbrella: carolyn@umbrellaent.com.au

Rialto Distribution: Josh@rialtodistribution.com

Kojo Pictures: 03 9428 7400

Beyond Home Entertainment

jbehan@beyondhe.com.au

Magna Pacific / Magna Home Entertainment

Jason.behan@magnahomeentertainment.com

Curious Films: steve@curiousfilm.com

Antidote Films: ruari@antidotefilms.com.au

(was Gil Scrine Films)

Accent Film Entertainment: george@accentfilms.com

Gryphon Films: james@gryphonentertainment.com.au

Palace: antony.zeccola@palacefilms.com.au

Arena: Robert@arenafilm.com.au

Queen Ant Films: Queenantfilms@gmail.com

**All Interactive Distribution, Pinnacle Films,
and Vendetta Films**

richard.sheffield@allinteractive.com.au

Aztec International:

paulette@aztecinternational.com.au

Anchor Bay: simone.murray@starz.com

“Dress Circle” published by Ross Adams

Four times a year this “Little Titan” of a magazine in A5 size, comes out absolutely jam-packed with over 70 pages of information, ideas, & resources. Includes articles on: historic cinemas, profiles of film industry personalities, technical how-to articles, reviews of books & films. Features a “Trader” section where you can advertise “for sale” or “wanted” items. Offers an Events Diary, interesting Film Society news, and movie world news. It’s gigantic!

To subscribe or find out more phone 02 6353 1897 or Email lawsonco@vic.chariot.net.au

New DVD Acquisitions

Rialto

RialtoDistribution.com

Viva Riva
The First Grader
Cave of Forgotten Dreams
Mozart's Sister
The Conspirator
Love Crime
Get Low
In a Better World
Girl Who Kicked the Hornet's Nest

Coming soon

My America
The Salt of Life
The Monk
6 Plots

Also recommended

Dalkeith

Aztec International

Paulette Arvizu

paulette@aztecinternational.com.au

Happy Happy
Medianeras
The Solitude of Prime Numbers
25 Carat
A Matter of Heart
On Tour
The Double Hour
Gallants

Roadshow

chrysal_remington@roadshow.com.au

Anything For Her
Blitz
Ceremony
Incendies
Source Code
Cold Mountain
Confessions of a Dangerous Mind
Frida

Kate and Leopold

Madman

dvdrights@acofs.org.au

13 Films by Wim Wenders
Babies
Bangkok Knockout
Bedevilled
Big Mamma's Boy
Beautiful
Brighton Rock
Carlos the Jackal
Certified Copy
Chocolate
City Island
Company Men, The
Cronos
Death Note Movie 1 & 2
Dogtooth
Exit Through the Gift Shop
Four
Heartbeats
Hedgehog, The
Hidden
His and hers
Housemaid, The
Hunter, The
I Killed My Mother
Illusionist, The (2010)
In the Loop
In the Shadow of the Moon
Just a Beginning
Kyofu
Laputa
Machuca
Magnificent Tati, The
Meek's Cutoff
Page One: A Year Inside The NY Times
Paris, Texas
Perfect Date, The
Rashomon
Sarah's Key
Smash His Camera
Snowtown
Submarine
Trip, The
William S Burroughs: A Man Within
Wings of Desire

NTLC

Non-Theatrical Lending Collection @
National & Film Sound Archive

http://loans.nfsa.gov.au/

The Barkleys of Broadway (1949)
Because You're Mine (1952)
Ben-Hur: A Tale of the Christ (1925)
Bordertown (1934)
Children of the Revolution (1996)
Cloud Nine = Wolke Neun (2008)
Down to the Sea in Ships (1948)
Epsilon (1995)
Excuse My Dust (1951)
The Far Paradise (1928)
Fury at Furnace Creek (1948)
The Ghost Ship (1943)
Giorgio Mangiamele Collection 1965)
Give a Girl a Break (1953)
Good Morning, Night (2003)
Hallelujah (1929)
I Was a Communist for the FBI (1951)
Incident at Raven's Gate (1988)
The Informer (1935)
Interrupted Melody (1955)
Joe Leahy's Neighbours (1988)
Laura (1944)
The Leopard Man (1943)
Lovely to Look At (1952)
Mad Love (1935)
The Man Who Cheated Himself (1950)
Manganinnie (1980)
Meet Me in Las Vegas (1956)
The Merry Widow (1925)
Morocco (1930)
Odd Man Out (1946)
Orange Love Story (2011)
The Parallax View (1974)
The Primrose Path (1940)
The Quiet Room (1996)
Svengali (1931)
The Tale of Ruby Rose (1987)
A Tale of Two Cities (1958)
The Three Musketeers (1948)
Too Much, Too Soon (1958)
Wills & Burke (1985)
Woman on Pier 13 (1949)
Young Bess (1953)

FREE WEBSITE SERVICES FOR FILM SOCIETIES

Get your Film Society its very own free, beautiful, easy-to-manage website! Go to **FILMS.ORG.AU** or write to **prodos@films.org.au** to find out more. Groups already benefiting from this service include:

- Barossa Film Club
- International Film Group
- Camberwell Film Society
- Old Scotch Film Society
- Smart Girls Film Club
- Teddy Bobo Film Club
- Science & Technology Film Festival
- Ferntree Gully Film Society
- Taree Film Society
- PRODOS Film Study Group

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SubEditor: **Prodos**

Items for possible publication are welcome, including your StarBox results, info about your Film Society's activities & any ideas!

Email: ReelNews@fvfs.org.au

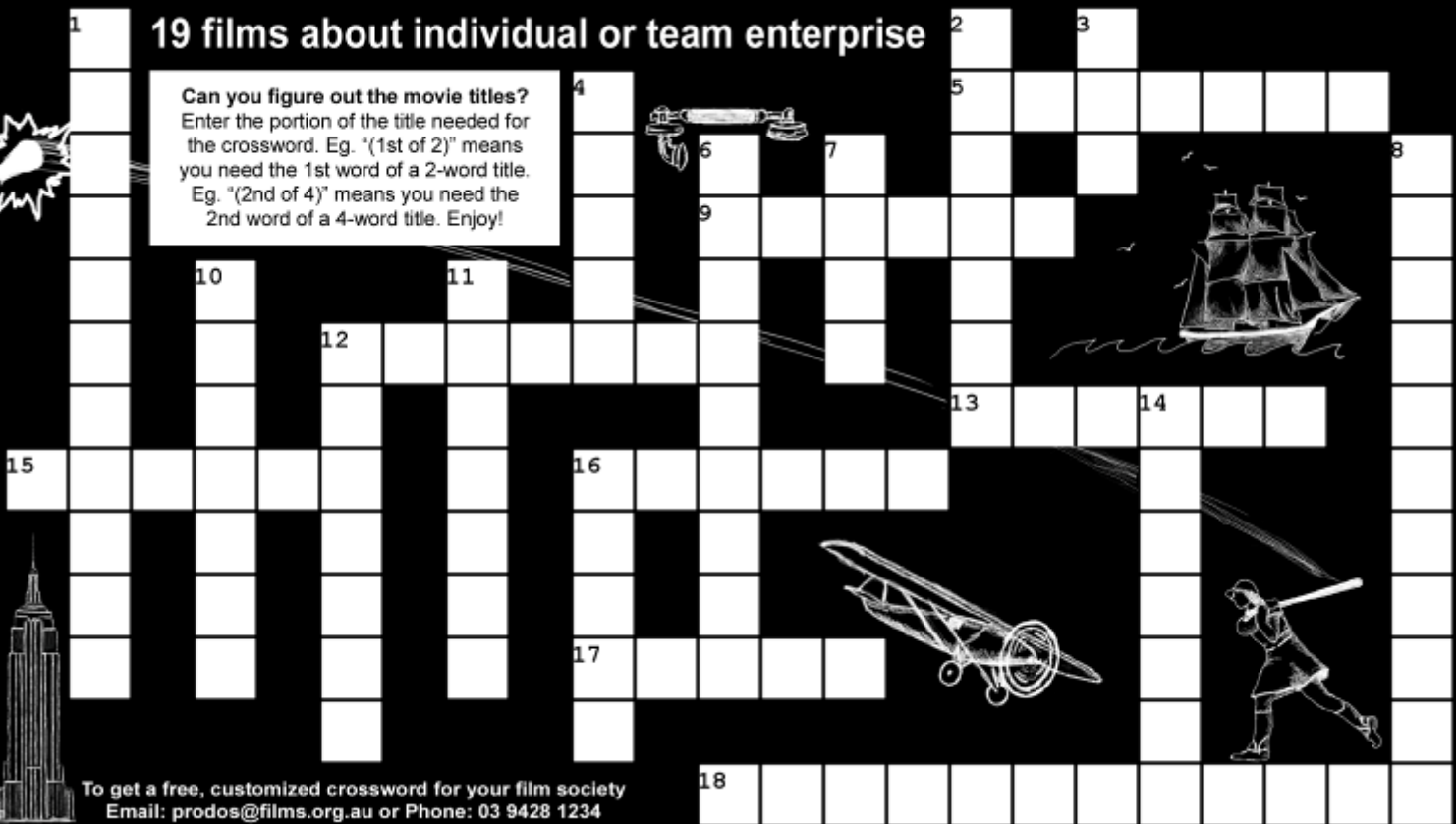
Phone: (03) 9428 1234

PO Box 125, Mitcham Vic 3132

Views expressed herein do not necessarily reflect the opinions of the editors or the FVFS.

19 films about individual or team enterprise

Can you figure out the movie titles?
Enter the portion of the title needed for the crossword. Eg. "(1st of 2)" means you need the 1st word of a 2-word title.
Eg. "(2nd of 4)" means you need the 2nd word of a 4-word title. Enjoy!



To get a free, customized crossword for your film society
Email: prodos@films.org.au or Phone: 03 9428 1234

ACROSS

- 5:** "I've got a tiger by the tail here and I'm not about to let go!" Directed by Scorsese. True story of billionaire entering film production and aircraft industries. (2nd of 2)
- 9:** While men are away fighting WWII, candy manufacturer puts together 1st pro all-women baseball team. (2nd of 5)
- 12:** "Maybe it can't (fly) and we'll all be killed. But if there's just one chance in a thousand that he's got something, boy, I'd rather take it than just sit around here waiting to die." Jimmy Stewart's plane crashes in the desert. One of the passengers designs a new plane out of the wreckage. They work together to build it. (5th of 5)
- 13:** "I'm an inventor. I can't be told what to do. I've got to do the things I want to do ... Nobody - not even I - knows how useful they're going to be or how profitable until I had a chance to work them out in my own way." (1st of 3)
- 15:** "Jack, I fear you have burdened me with a debt I can never fully repay." ... "Nonsense! Name a shrub after me. Something prickly and hard to eradicate." English ship out to defeat a superior Napoleonic ship. (1st of 3 or 1st of 9)
- 16:** "Talking pictures!? That means I'm out of a job! At last I can *start suffering* and write that symphony." ... "You're not out of job, we're putting you in as head of our new music department." ... "Oh, thanks! At last I can *stop suffering* and write that symphony." (1st of 4)
- 17:** Visiting Germany after Hitler takes power, a brilliant English aircraft engineer, alarmed by what he observes, sets out to develop a new breed of aircraft. The Spitfire. "We shall need it in 12 months. Sorry, but that's all the time we can give you." ... "You shall have it in eight. Because... because that's all the time *I* can give *you*!" (2nd of 5)
- 18:** "Personally, I liked the university. They gave us money and facilities. We didn't have to produce anything! You've never been out of college! You don't know what it's like out there! I've *worked* in the private sector. They expect *results*." A bunch of geek losers stop Armageddon. (1 of 1)

DOWN

- 1:** Did he cheat? How could a kid from India's slums get this far? His next answer could win him millions. (2nd of 2)
- 2:** "Show me the money!" Sports agent has moral epiphany & loses all but one egotistical clients. (2nd of 2)
- 3:** Boy's wish to be grownup granted by fortune-telling machine. He lands job testing & developing toys. (1 of 1)
- 4:** "You're happy, aren't you?" ... "Every man is when his dream is materialized." Directed by Fritz Lang. Ex crook joins team to build telegraph line in 1861. (2nd of 2)
- 6:** Defending his invention & reputation in court: "Do that, & you stop the clock of progress. You smother the spark of genius that lies hidden here & there throughout the world. Do that, and the world stands still." (4th of 6)
- 7:** A little bookshop driven out of business by a megastore (or rather by fact that customers prefer the megastore). "How can you forgive this guy for standing you up and not forgive me for this tiny little thing of ... of putting you out of business?" (3rd of 3)
- 8:** Government overregulation puts superheroes out of business, so, evil gets back into business. (2nd of 2)
- 10:** "There's such a very thin dividing line between *inspiration* and *obsession*, that sometimes it's very hard to decide *which* side we're really on!" True story of development of "bouncing bomb" during WW II. (3rd of 3)
- 11:** "I'm not gonna spend the rest of my life working my ass off & getting nowhere just because I followed rules that I had nothing to do with setting up!" Melanie Griffith (1st of 2)
- 12:** Will Smith to his son: "Hey. Don't ever let somebody tell you, you can't do something. Not even me. Alright? (1st of 2)
- 14:** Ambitious mail boy, Michael J Fox, occupies a vacant office, masquerades as an up-and-coming executive, and proves his brilliance in business. (5th of 5)
- 16:** "Lord, guard and guide the men who fly, through the great spaces in the sky." Highly competitive test pilots vying to be selected as America's first astronauts. (3rd of 3)