

ReelINews

The official newsletter of the
Federation of Victorian
Film Societies

#94
March 2012

In this issue

- Raymond Fisher (1929 – 2011)
- Answers to Frequently (and Occasionally) Asked Questions by Ian Davidson
- Latest Starbox Results
- From the FVFS President
- Across the Film Society Circuit
- New DVD Acquisitions
- The Sue Nunn Seven (recommended DVDs)
- Crossword Puzzle: 19 films that achieved “first ever’s”

Editor's Desk

2012 is really rockin' on! For one thing, Prodos got me a Joan Jett *Barbie Doll* (!) for Christmas, then hounded me to listen to *all* his favourite heavy metal and punk bands. Darling, Gershwin is more my speed, but now I'm deaf (!) I might as well give that up and get me some tattoos.

Well, here's another blockbuster issue of *ReelNews* for you: John Turner pays tribute to the late Ray Fisher, one of the giants of the Film Society Movement. Ian Davidson provides a monumental collection of helpful tips for film

societies. Sue Nunn highlights 7 superb DVD's you might like to schedule from the FVFS library. And this issue's crossword puzzle is all about inspiring us to cross new frontiers, try new things: Dare to be first & reach for excellence in everything we do. Illustrations throughout, done by yours truly. ☺ See you at the AGM on the 24th!

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

Barboo A H Marinakis
ReelNews@FVFS.org.au



fvfs.org.au

MEET, GREET, LEARN AND SHARE WITH FELLOW FVFS MEMBERS!

@ The FVFS 2012 Convention & Annual
General Meeting on Saturday March 24

Richmond Library Meeting Room. 415 Church Street, Richmond. 3121

Melway: 2H A10. Google Map: <http://g.co/maps/medt6>

Starting time: 9.30 am. Finishing time: 3.30 pm. Lunch at midday.

John Arkins to lead brainstorm & discussion on “How healthy is your film society?”

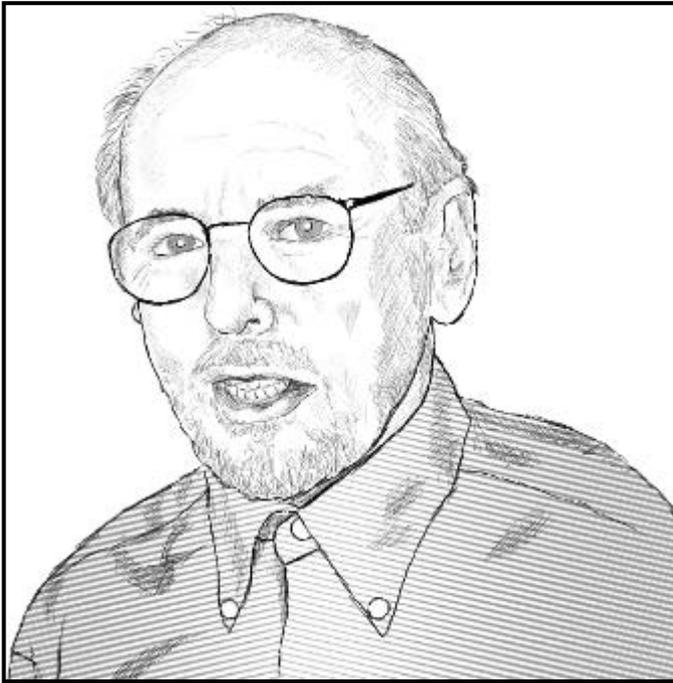
Professor Jeanette Hoorn & Prodos, Interview + Q & A on
“The Serious Art & Business of Musical Comedies”

Screening of Peruvian documentary,

The Power of the Poor with Hernando de Soto + VCA shorts.

Raymond V (Ray) Fisher

14/2/1929 – 25/12/2011



Ray Fisher developed a love of films in his teenage years in Balwyn and started the *Surrey Film Society* in 1948. He held the position of Secretary until Surrey joined with the *University Film Group* to form *Eastside Film Society* at the end of 1975. He was Eastside's original and only President until it closed in 1987- 88.

Ray represented *Surrey Film Society* at the inaugural meeting of the FVFS in 1949 and was FVFS Secretary in 1955/6. He became Vice-president in 1957 and President in 1962, which position he held until 1976.

Ray was elected to the *Melbourne Film Festival* committee in 1961 and became Chairman in 1964 until 1983. He was a delegate to ACOFS from 1955 to 1957 and was secretary for one year with **Erwin Rado** as President. He was on the sub-committee, in 1956, which investigated and formed the *Australian Film Institute*. Appointed a governor in 1968, he served until 1974. Also he was a director of the Film Secretariat for its entire existence, 1972 -82.

These are the bare facts about **Ray Fisher**, a very private and reclusively enigmatic person, who always retained his love of films, music and sport.

With the redoubtable **Betty Jope** and precise, calm and reliable **John McArthur**, he formed a triumvirate who administered the FVFS for some 15 years. Throughout this time he was a firm supporter of **Erwin Rado** and thus the *Melbourne Film Festival*, not always seeing eye-to- eye with **Betty Jope** who was much more orientated to supporting the member film societies who made up the Federation.

Ray, by his own assessment, was an 'ideas man' and marketing orientated, content to let others step in and take over the development of his original ideas. Indeed he was often perturbed by the success colleagues made of his original concepts. He was secretary of the first FVFS residential Film Weekend at Ocean Grove, three years after the Olinda weekend, and still going after many changes of venue 56 years later. In 1956 he edited the first few editions of *Federation News*, as a four-page information bulletin, which became the bible of the non-theatrical screening bodies in Australia.

The project nearest to Ray's heart and the one that gave him most satisfaction in his later years was the work he did in the 60's with *La Trobe University* to set up a *Department of Cinema* within the *Arts Faculty*. This came to a head in 1969 when the University finally agreed to accept the proposal and formed a sub-committee to implement it. Lack of finances stalled the process and eventually the involvement of **Phillip Adams** and **Barrie Jones** brought about the appointment of **Jerzy Toeplitz** as a visiting professor which in time led to the formation of the *Department of Cinema Studies* which remains to this day.

Ray, although associated with many female friends over the years remained a confirmed bachelor, and for the last thirty-odd years of his life worked with *K.M.Campbell* (Advertising Agency) as Artistic Director and many of the committees chaired by Ray held their regular meetings in the board room at 20 Victoria Street, Carlton.

John Turner, January 2012

ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS

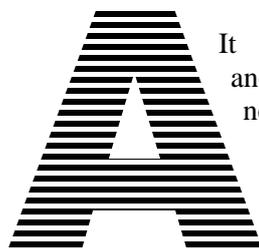


Dual venues?

Our film society works closely with the local Arts Centre where our films are screened. Recently the Arts Centre have requested that we hold some screenings in a nearby town under our banner. In the main, the program would follow ours, with the monthly film being screened here and then in the other town a week later. Patrons at the other town would pay a subscription for a season and consequently become members of our society. The Arts Centre would take responsibility for the actual screenings and would fully cover for insurance, staffing, etc.

We would, of course, pay two screening rights fees for each film.

Do you foresee any problems for our film society in this arrangement? Does this in any way compromise our standing with the federation?



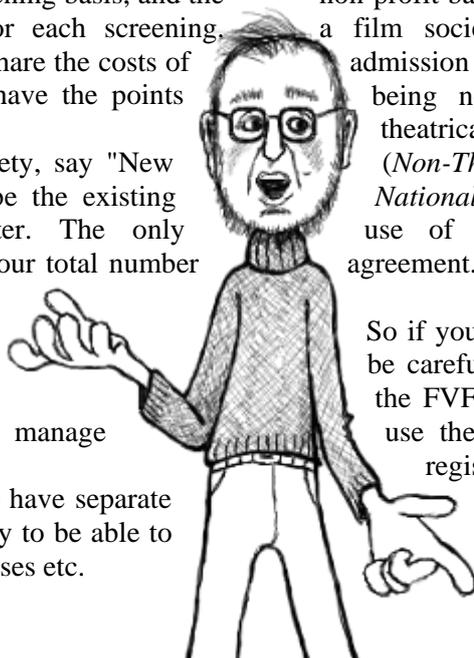
It sounds like a good place for another film society. That is good news.

In your question it is clear you are aware of the important issues like the need to have members, not admitting people on a per screening basis, and the need to pay screening rights for each screening. There is no reason you shouldn't share the costs of buying DVDs, etc. I think you have the points covered.

It could be set up as a new society, say "New town film society" or it might be the existing Film Society – second chapter. The only implication for the latter is that your total number of members would increase.

It is also likely that the second group may, after a while, want to do their own thing or have different movies. How will you manage that if it occurs?

My guess is that you will want to have separate accounts for the two groups simply to be able to monitor performance, costs, surpluses etc.



What is an NPV Cinema?



An NPV cinema is a Non-Profit, Volunteer-run Cinema -- the new, more precise name --

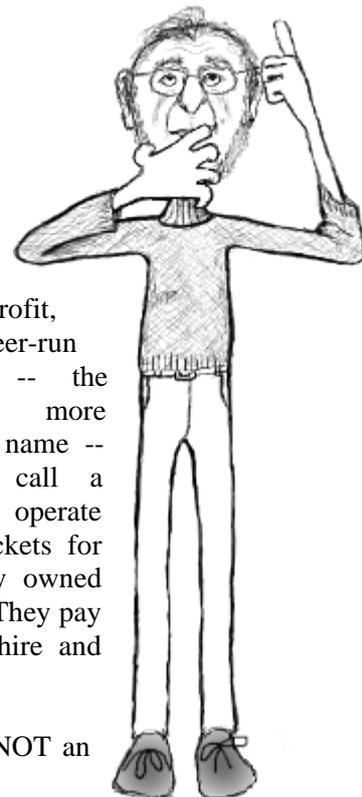
for what we used to call a "community cinema". They operate like any cinema, selling tickets for admission but are generally owned and operated by volunteers. They pay commercial rates for film hire and DVD screening rights.

Note that a film society is NOT an NPV cinema and vice versa.

An NPV cinema does not have members and does not screen non-theatrically.

An organisation that screens films and/or DVDs on a non-profit basis to members can seek qualification as a film society, and if they do not charge for admission to individual screenings they qualify as being non-theatrical. Only if they are non-theatrical can they borrow from the NTLC (*Non-Theatrical Lending Collection* at the *National Film and Sound Archives*) and make use of the ACOFS DVD screening rights agreement.

So if you do operate as a bona fide film society, be careful when you apply for registration with the FVFS that you apply as a film society and use the appropriate form – do not apply for registration as an NPV cinema. If you mistakenly apply as an NPV cinema you may be barred from using the NTLC and the ACOFS DVD rights agreement.



ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS



Rights for older films on DVD

Some of the films we screen from DVD are well out of copyright, so do we need to ask permission to screen it and perhaps pay a screening rights fee?



Expiry of copyright is complex and is fully explained on the Australian Copyright Council website. See also our own Information sheet 12 on the FVFS website.

Putting it simply . . .

If a film regarded as a “dramatic work” was made before 1 May 1969 and the creator of the film died before 1 January 1955 then the copyright has expired. If the creator of the film was alive on 1 Jan 1955 then the copyright expires 70 years after the death of the creator of the film or “author” of the images.

If a non-dramatic film was made before 1 January 1955 then the copyright has expired. Otherwise it expires 70 years after the death of the “author” of the images.

Copyright on any film made after 1 May 1969 exists for 70 years after first being published.

For DVDs there may be an additional copyright invested in the design and production of the DVD and its supporting programs, and as DVDs are relatively recent, would generally still be under copyright restrictions.

So the bottom line is that if there is any doubt ask the distributor of the DVD whether the copyright is still in force, and hence there is a need to request screening rights.

As always, if the screening is in a private house, there is no need to obtain screening rights.



Separate Membership Streams

Our film society has been requested to set up a separate program of films to suit the youth of the district, screening suitable films for the younger people. If we did so could they be defined as part of the film society? The youth film society would have a separate membership with a separate range of screenings.



It sounds like you are on the right track with your ideas.

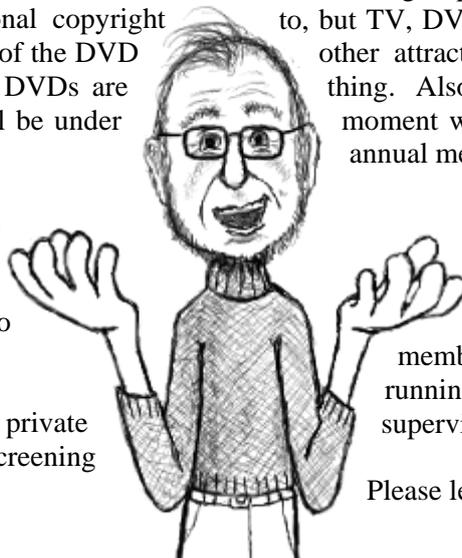
Two streams have been used by many societies. One I know has a 35mm modern stream plus a 16mm classic stream. It is up to you to decide how members pay for one or two streams, the only limitation being that you must take note of the film classification if you intend to let younger people in.

As far as the Federation is concerned, the only implication is determining the number of members to define the correct level of affiliation. I would suggest you simply add the two streams together, allowing for those that have joined both.

We would be very interested to hear how your experiment works because many groups have found children's groups don't work these days. They used to, but TV, DVDs, internet downloads, footy and all other attractions kept the kids doing their own thing. Also, kids like to decide at the last moment what to do, and tend not to favour an annual membership for anything.

I would suggest that you involve the younger members as much as possible in the running of the youth society - film selection, membership, promotion and actually running the screenings (with adult supervision of course).

Please let us know how you get on.



ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS



Sharing our DVD purchases?

We have a very successful film society and several of our members travel from a nearby town. They are very keen to start a film society there and we are more than happy to help them get started.

We buy our DVDs and organise copyright. If they become a member of the FVFS can they borrow our DVDs to screen? What we would like is to have the same programs for the year, eg. we show a film and they show it the following week using the films we have purchased and paid the copyright fee. Would this be legal?

there is no Australian distributor to give you permission to screen it.

Unfortunately, the Australian copyright act states that you may only screen a DVD in public if you have permission to screen the DVD from the rights owner.

If you borrow a DVD or film from the NTLC the rights fee is already included in the borrowing charge, so there is no need to negotiate separate screening rights.



Where's my receipt?

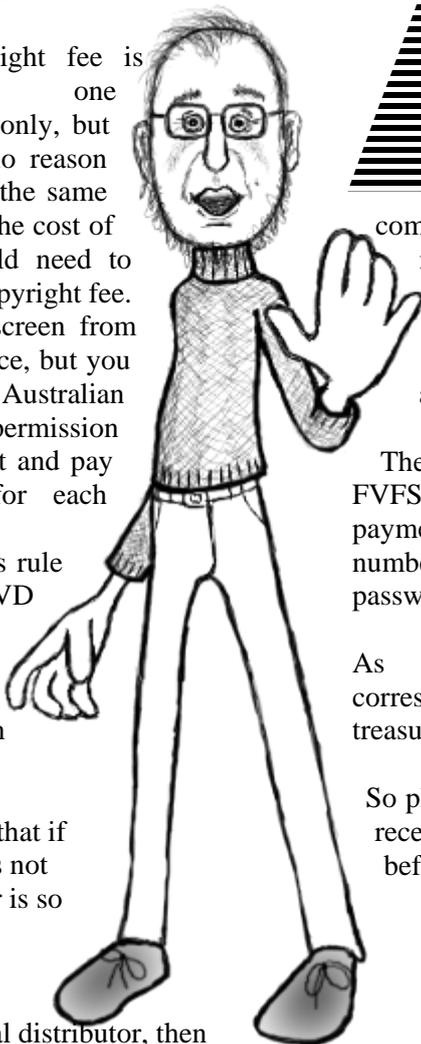


It is great to see societies helping each other get started.

Your copyright fee is good for one screening only, but there is no reason the new society could not use the same DVDs – perhaps even sharing the cost of the purchase - but they would need to arrange for and pay a second copyright fee. You may borrow a DVD to screen from anyone or buy it from any source, but you must always approach the Australian distributor of that DVD for permission each time you wish to screen it and pay them the appropriate fee for each screening.

One important exception to this rule is that you may not borrow a DVD from a retail Video/DVD hire shop for this purpose because these DVDs have rights which are limited to use in private homes only.

The implication of the above is that if the DVD you wish to screen has not been released yet in Australia or is so old that the Australian distributor's rights have expired and reverted to the international rights owned by the international distributor, then



We are constantly being asked to re-send the receipt for payment of the annual subscription to the FVFS.

In some cases this is to satisfy an auditor but more commonly it is to prove to film distributors current membership with the FVFS.

In most cases our response is “Ask your secretary” because that’s where it was sent, and usually that’s where it is found.

The FVFS always issues a certificate of current FVFS membership with an attached receipt for payment. This includes your current membership number/ receipt, for the year, and includes the password to access the FVFS website.

As advised in the membership form, all correspondence is sent to the society secretary and/or treasurer unless requested otherwise.

So please, if you are missing any correspondence or receipt please ask you secretary and treasurer before asking the FVFS for a replacement.

ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS



What DVDs should I Screen?

“How should I choose what DVDs to screen and where do I get them?”



This is one of the most common questions we get. The simple answer is to borrow them from the NTLC, FVFS library or commercial library, or buy them from commercial retailers or over the internet. Each approach has its own advantages and disadvantages.

Firstly, I am assuming your organisation is registered with the FVFS (or another state federation) as a film society and you don't admit anyone by charged admission. In other words, to borrow from the NTLC or FVFS or use the ACOFS \$55 screening rights agreement you must screen non-theatrically – ie to members only and with no charged admission.

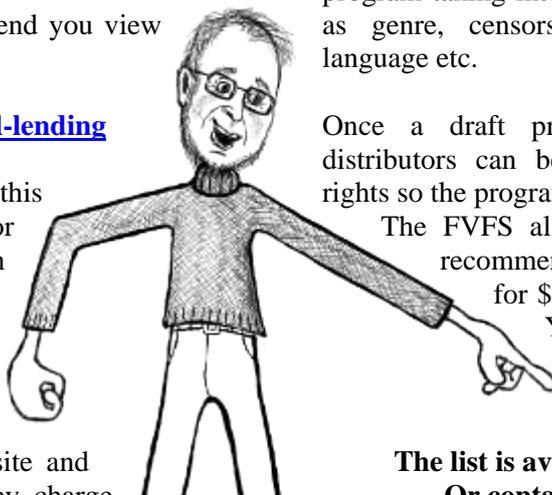
The NTLC has approximately 1,260 DVDs (including 842 features) licensed for screening by film societies, including classics, Australian and foreign titles.

To select from these we recommend you view the online catalogue at:

<http://tinurl.com/non-theatrical-lending>

Select say 30 titles and present this short list to your members or selection panel to vote on, then select your program keeping in mind the need for a balanced program.

Titles from the NTLC can be booked by phone, email or website and will be confirmed promptly. They charge \$16.50 per DVD, which includes the screening rights and outgoing postage. You pay the return postage, which should be registered.



For a wider choice of the more recent titles you will need to buy your own copy from outlets such as Ezydvd, JB Hi-Fi, Big W, Madman, Umbrella etc, or borrow from a member or a friend. Be careful if you buy from overseas, from Amazon for example, as there is no guarantee of an Australian distributor. This is important because you must get permission from the Australian rights holder before screening. Also the DVD will probably not be region 4, although Information sheet 20 deals with this issue.

The process for obtaining the rights is described in Information Sheet C on the FVFS website www.FVFS.org.au or “How to get your DVD rights” on www.ACOFS.org.au.

You will generally pay \$55 for the rights from participating distributors if you are a registered film society and screen non-theatrically.

So how do you decide what titles to select?

One common practice is to prepare a “long list” based on suggestions from members and the selection panel. Then cut this down to a “short list” by examining DVD availability (and hence likelihood of getting the screening rights), reviews, IMDB, and any other information available.

This “short list” can then be voted on by members so the selection panel can then produce a balanced program taking into account members' votes as well as genre, censorship rating, reviewers' reports, language etc.

Once a draft program has been decided the distributors can be approached for the screening rights so the program can be locked in for the year.

The FVFS also has a small DVD library of recommended DVDs available to borrow for \$5 post and handling charges only.

You will be expected to arrange screening rights for these but we can assist.

**The list is available on www.fvfs.org.au
Or contact library@fvfs.org.au**

You may also be able to borrow a DVD from another film society that has purchased and screened it. For ideas check out the series of titles listed under Information Sheet 17 or titles mentioned in this issue.

Latest Starbox Results

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

Red Dog	Portland FS	4.8
The Secret Garden	Heathcote FS	4.7
The Cruel Sea	Network FC	4.6
Strike up the Band	Heathcote FS	4.6
Captain Blood	Network FC	4.6
Oranges & Sunshine	Yarra Ranges FS	4.5
Oranges & Sunshine	Whitehorse FS	4.5
Havre, Le	Halls Gap FF	4.3
Taking Sides	Barossa FG	4.3
Welcome	Yarra Ranges FS	4.3
A Night At the Opera	Network FC	4.2
Hedgehog, The	Horsham	4.2
Lou	Portland FS	4.2
As it is in Heaven	Goulburn Valley FG	4.2
The Great Dictator	Network FC	4.2
Adam's Rib	Network FC	4.2
Sarah's Key	Goulburn Valley FC	4.2
Singin' In The Rain	Network FC	4.1
Kid with a Bike	Halls Gap FF	4.1
Kawasaki's Rose	Halls Gap FF	4.1
Buck	Halls Gap FF	4.1
An Education	Croydon FS	4.1
Me and Orson Welles	Whitehorse FS	4.1
The Getting Of Wisdom	Network FC	4.0
Boy	Yarra Ranges FS	4.0
White Ribbon, The	International FG	4.0
Eden is West	International FG	4.0

My Life as a Dog	Barwon Heads FS	4.0
Cosi	Portarlington FS	4.0
Unfinished Sky	Barossa FC	3.9
Terri	Halls Gap FF	3.8
Easy Virtue	Goulburn Valley FG	3.8
The Man In the White Suit	Network FC	3.7
Soul Kitchen	Barwon Heads FS	3.7
Fahrenheit 451	Heathcote FS	3.7
Chinatown	Yarra Ranges FS	3.6
Jedda	Network FC	3.6
Last Stand at Nymboida	Halls Gap FF	3.6
Tuya's Marriage	International FG	3.6
Agora	Portland FS	3.6
The Devil and Miss Jones	Network FC	3.5
Ninety Nine Percent	Halls Gap FF	3.5
Clay	Halls Gap FF	3.5
The Guard	Goulburn Valley FC	3.5
South Solitary	International FG	3.4
Central Station	International FG	3.4
Parting	Croydon FS	3.4
Copacabana	Portland FS	3.4
Mademoiselle Chambon	International FG	3.3
Genova	Croydon FS	3.2
Griff The Invisible	Portland FS	3.1
Conformist, The	International FG	3.0
White Ribbon	Goulburn Valley FG	2.8
Once Upon a Time in Anatolia	Halls Gap FF	2.6

From the FVFS President

I am very pleased to note the number of new organisations that joined the *FVFS* in 2011. A total of 13 groups have joined the *FVFS* for the first time, all but one are newly formed – aided by the information available on our website. Ten of these are film societies and three film festivals.

Interestingly, three of the new film societies are from interstate, one from South Australia and two from Queensland.

Our position in the *FVFS* is to accept such groups from states where there is no local federation, and ultimately we happily encourage and support them in creating their own independent state federation. Unfortunately, while we have 13 new member

groups, we have lost six film societies, most of which have folded because key personnel have moved away with no-one able or willing to take over the reins. Don't let this happen to your society. Ensure the key jobs are shared around so that even if the "expert" retires others can step up and take charge.

The *FVFS* is here to assist as well. Not only do we offer assistance to help new societies get started but we offer a mentoring system to help any society in difficulty.

So let us know if you see some difficult time ahead – before it is too late.

Ian Davidson, March 2012

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	Flickside Film Society (Arts Yackandandah)	Macedon Ranges Film Society
Australian Bing Crosby Society (Film Society Arm) Each session screens a Bing Crosby film plus supporting feature from the same era.	Future Art Research Film Society	Melbourne Horror Film Society The Burning, USA/Canada, 1981. Pieces, Spain/USA, 1982.
Ballarat Film Society & Buninyong Film Festival	Geelong Classic Cinema Inc	Melbourne Uni Film Society
Bannockburn Movies Film Society & Film Festival	Goulburn Valley Film Club The Guard, UK, 2011. Sarah's Key, France/USA, 2010. The Eye of the Storm, Australia, 2011.	Moviehouse The Best Years of Our Lives, USA, 1946. Little Nellie Kelly, USA, 1940. Mata Hari, USA, 1931. Call Northside 777, USA, 1948. Major Barbara, UK, 1941. Billy Rose's Jumbo, USA, 1961.
Barwon Heads Film Society	Grampians Film Society	Moving Clickers Inc & Lorne Film Festival
Bright Film Society Summer Hours, France, 2008. The King's Speech, UK, 2010. The Flying Scotsman, UK, 2006. Quiet Chaos, Italy, 2008. Genius Within: the Inner Life of Glen Gould, Canada, 2009.	Hamilton Film Society	Murrindindi Film Society
Camberwell Film Society	Heathcote Film Group The Secret Garden, USA, 1993. Red Dog, Australia, 2011. A Face in the Crowd, USA, 1957. Water for Elephants, USA, 2011.	Myrtleford Film Society
Corangamite Film Society	Heidelberg Film Society Dial M for Murder, USA, 1954. The Man Who Sued God, Australia, 2001. Bicycle Thieves, Italy, 1948.	Network Film Club
The Court Film Society	Horsham Film Society Potiche, France, 2011. The Way Back, USA, 2010. Blue Valentine, USA, 2010. The Hunter, Australia, 2011.	Old Scotch Film Society Tribute to Pavarotti, UK/USA, 2010. The Painted Veil, USA/China, 2006. Chinatown, USA, 1970. The Trouble with Harry, USA, 1955.
Croydon Film Society Oranges and Sunshine, UK/Aust, 2010. Incendies, Canada/France, 2010. Made in Dagenham, UK, 2010. Uncle Boonmee Who Can Recall His Past Lives, Thailand, 2010. True Grit, USA, 2010. Cave of Forgotten Dreams, Canada+, 2010. Jane Eyre, UK/USA, 2011.	International Film Group Amal, India, 2007. The Illusionist, France/UK, 2010.	Phillip Island Film Society
Far East Film Society	Lounge Lizards Film Society	Plaza Cinema Group
Ferntree Gully Film Society Submarine, UK/USA, 2010. Oranges and Sunshine, Aust/UK, 2010. Never Let Me Go, USA, 2010. Incendies, France/Canada, 2010.	Macartan Club (Inc) Film Society The Bridge on the River Kwai, UK/USA, 1957. Forrest Gump, USA, 1994. Robbery Under Arms. The Sound of Music, USA, 1965. On the Waterfront, USA, 1954. Rear Window, USA, 1954. The Story of Sea Biscuit.	Port Fairy Film Society
Flexible Respite Film Society		Portarlington Film Society Goodbye Lenin, Germany, 2003 Seraphine, France/Belg, 2008
		Portland Film Society Griff the Invisible, Australia, 2010. Sarah's Key, France/USA, 2010. Of Gods and Men, France, 2010. The Illusionist, France/UK, 2010.
		PRODOS Film Study Group New Rules of the Game Gene Kelly: Anatomy of a Dancer Winston Churchill: To Conquer or to Die The God Delusion Debate The Prophecy of Atlas Shrugged Raid on the Reactor

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

Prom Coast Film Society

Slumdog Millionaire, India, 2008.
Oranges and Sunshine, Australia, 2011.
Bobby, USA, 2007.

Queenscliff Film Society

Red Rum Film Society

I Love You Phillip Morris, USA, 2009.
Inglourious Basterds, USA, 2009.
Biutiful, Mexico/Spain, 2010.

Smart Girls Film Club

Films featuring fascinating females

Splodge! Film Society

St Dunstan's Hall Film Society

Teddy Bobo Film Club

Most Friday evenings: screen & study a dozen short (under 3 minute) digital web films and practice formal lateral thinking exercises on each.

Trentham Film Society

Chocolat, UK/USA, 2000.
Black Balloon, Australia, 2008.
Gosford Park, UK/USA/Italy, 2001.
Mother, South Korea, 2009.

Waverley Film Society

For Me and My Girl, USA, 1942.
Goodbye Mr Chips, UK, 1939.
Malcolm, Australia, 1986.

Whitehorse Film Society

Me & Orson Welles, UK, 2008.
Oranges and Sunshine, Aust/ UK, 2010.
Lourdes, Austria/Fra/Ger, 2009.
My Afternoons with Margueritte, Fra, 2010
Inception, USA, 2010.

Williamstown Film Society

My Year Without Sex, Australia, 2010.
Mikey and Nicky, USA, 1976.
Gone with the Wind, USA, 1939.

Yarra Ranges Film Society

Oranges and Sunshine, Aust/UK, 2010.
My Afternoons with Margueritte, France, 2010.
Don't Look Now, UK, 1973.

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

The Guard, Ireland, 2011.
Memento, Australia, 2000.
Dr. Plonk, Australia, 2007.

New South Wales Lithgow Valley Movie Club

Queensland

Brisbane Film Study Group

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

Queensland

Cinema Pomona Film Society

The Overlanders, Australia, 1946.
The Triplets of Belleville, Belgium, 2003.
Poetry, South Korea, 2010.

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 Film Study Group

South Australia

Adelaide University Film Society

South Australia

Barossa Film Club

Million Dollar Baby, USA, 2004.
Virgin Spring, Sweden, 1960.
The Band Wagon, USA, 1953.

South Australia

Port Lincoln Film Society

South Australia

Reels @ Wehl Film Society

The Perfect Date, France, 2010.

South Australia

RiAus Film Society

In the Shadow of the Moon, USA, 2007.

FREE WEBSITE SERVICES FOR FILM SOCIETIES!

Get your Film Society its very own free, beautiful, easy-to-manage website!

Email prodos@prodos.com to find out more. Groups already benefiting from this service include:

International Film Group, Barossa Film Club, Camberwell Film Society, Smart Girls Film Club, Old Scotch Film Society, Teddy Bobo Film Club, Gold Coast Film Study Group, Ferntree Gully Film Society, Taree Film Society, Valuers Film Society, Adelaide Film Study Group, and many more!

New DVD Acquisitions

Distributors participating in the \$55 ACOFS DVD rights agreement are shown with a ☺

☺ Madman

dvdrights@acofs.org.au
Phone Susan Davidson on:
03 9873 1369

ACOFS now handles all Madman DVD non-theatrical screening rights, bookings, and invoicing for member film societies.

Most of the titles for which Madman hold rights can be seen on their website www.madman.com.au, but beware! This site includes some titles Madman distributes on behalf of others so we cannot approve screening rights for those.

Note that we cannot supply the DVD. You will need to purchase the DVD or borrow from a friend or another film society.

Madman DVDs already requested for non-theatrical screenings by member film societies in 2012 include:

Bal (Honey)
Being Elmo: a puppeteer's journey
Biutiful
Departures
Girl Who Leapt Through Time, The
Hedgehog, The
Hunter, The
Illusionist, The
In the Shadow of the Moon
Kid with a Bike, The
Lost Thing, The
Man on Wire
Me and Orson Welles
Mother
Paris, Texas
Perfect Date, The
Sarah's Key
Still Walking
Submarine
Terri
Trip, The

☺ Potential Films

www.PotentialFilms.com
Mark Spratt
mark@potentialfilms.com
(03) 9328 5000

Irvine Welsh's Ecstasy

NTLC

Non-Theatrical Lending Collection @
National & Film Sound Archive
<http://loans.nfsa.gov.au>

Accident (2009)
Attack Force Z (1982)
Belle of the Nineties (1934)
Bonjour Balwyn (1971)
Chaotic Ana (2007)
Cry of the City (1948)
Dispossessed, The (1959)
Flame and Citron (2008)
Hamlet (Restored version) (1920)
Hanussen (1987)
Highest Honour, The (1981)
Intruders, The (1969)
King of the Coral Sea (1954)
Lila Lila (2009)
Morituri (1948)
Nickel Queen (1971)
Phantom Stockman, The (1953)
Plot to Assassinate Hitler, The (1955)
Public Access (1993)
Soul Kitchen (2009)
Stowaway, The (1958)
Sylvia Scarlett (1953)
Walk into Paradise (1956)
When we Leave (2010)

☺ Aztec

International

www.aztecinternational.com.au
Paulette Arvizu
paulette@aztecinternational.com.au
Phone: 03 9419 4655

The Runway
The Recipe

Also, recommended
from the catalogue:
A Christmas Tale
Red Like the Sky
White Material

☺ Umbrella Entertainment

www.umbrellaent.com.au
Scott Harding
scott@umbrellaent.com.au
Phone: 039 0205146
Mobile 0450955690

Autoluminescent
Julia's Eyes
My Son My Son What Have Ye Done
Stake Land
Belle Epoque.
Diva and Betty Blue
Theorem
Matador
The Tit and The Moon
Blackfellas.
Caddie,
TNT Jackson
Precious Life
Dark Age
Blame.
Idiot Box

**SPECIAL OFFER FROM
UMBRELLA
ENTER A COMPETITION
FOR 5 FREE DVDs**

**Any film society who books any
of the films on this list before
April 30 2012 will go into the
draw to win 5 Umbrella DVDs of
their choice.**

**Winner to be drawn in the first
week of May!**

ReelNews is published by the
Federation Of Victorian Film Societies Inc.
No. A0028942B ABN: 62 373 979 409

Editor: **Barboo A H Marinakis**
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.



The Sue Nunn Seven: Episode 1

Here they are! This issue's selection of 7 high quality, highly recommended films from the new FVFS DVD Library. Brought to you by Sue Nunn.

To borrow? Book directly with Sue by email: library@fvfs.org.au or by phone: 5341 2266.

Postage? It costs \$5 to post the film to you. As a trial introductory offer, the FVFS will pick up the tab on this. But you do need to post the DVD back to us as soon as your screening is done -- at your own expense. Pretty good deal, I reckon!

Screening right? It's up to your film society to secure the rights, of course. However, if the film you want is from **MADMAN**, you can easily arrange this by emailing ACOFS and they'll invoice you: dvdrights@acofs.org.au

Wendy and Lucy

2008, USA, 80 min

A delightful story about a young woman and her dog on their way to Alaska where she hopes to find work in a cannery. Stars Michelle Williams. American independent film.

Screening rights (check with admin@fvfs.org.au)

How I Ended This Summer

2011, Russia, 124 min

Gritty Russian thriller set in the windswept Artic Circle where old Russian values meet new ones. A morality tale played out on a Gulag 'made for two'.

Screening rights from MADMAN

The Band's Visit

France/Israel, 2007, 85 min

A lost Egyptian band in a bleak and almost forgotten small Israeli town somewhere in the heart of the desert. Immensely charming and subtly funny.

Screening rights from MADMAN

Up The Yangtze

Canada, 2007, 93 min

The Three Gorges dam provides the epic backdrop for this feature documentary on the life inside modern China.

Screening rights from ANTIDOTE FILMS

Burnt By the Sun

1994, Russia, 134 min

A summer's day at a dacha in Russia in Stalinist Russia in 1936 a family basks in the delights of summer until the sinister appearance of an old acquaintance who changes their lives forever. Winner of Academy Award for Best Foreign Film in 1994 and Grand Jury Prize, Cannes.

Screening rights from UMBRELLA FILMS

Somers Town

UK, 2008, 71 min. b/w stock

A film by Shane Meadows. Two teenagers, both newcomers to London, forge an unlikely friendship over one summer. A sensitive and funny film.

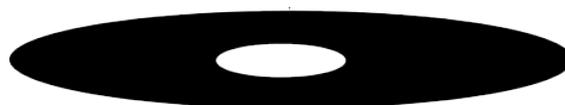
Screening rights from MADMAN

Terri

USA, 2011, 101 min

Sensitive, overweight and awkward, Terri is aware that he is on the outer at school. A sensitive coming of age film that is essentially uplifting. American independent.

Screening rights from MADMAN



FVFS LIBRARY

library@fvfs.org.au

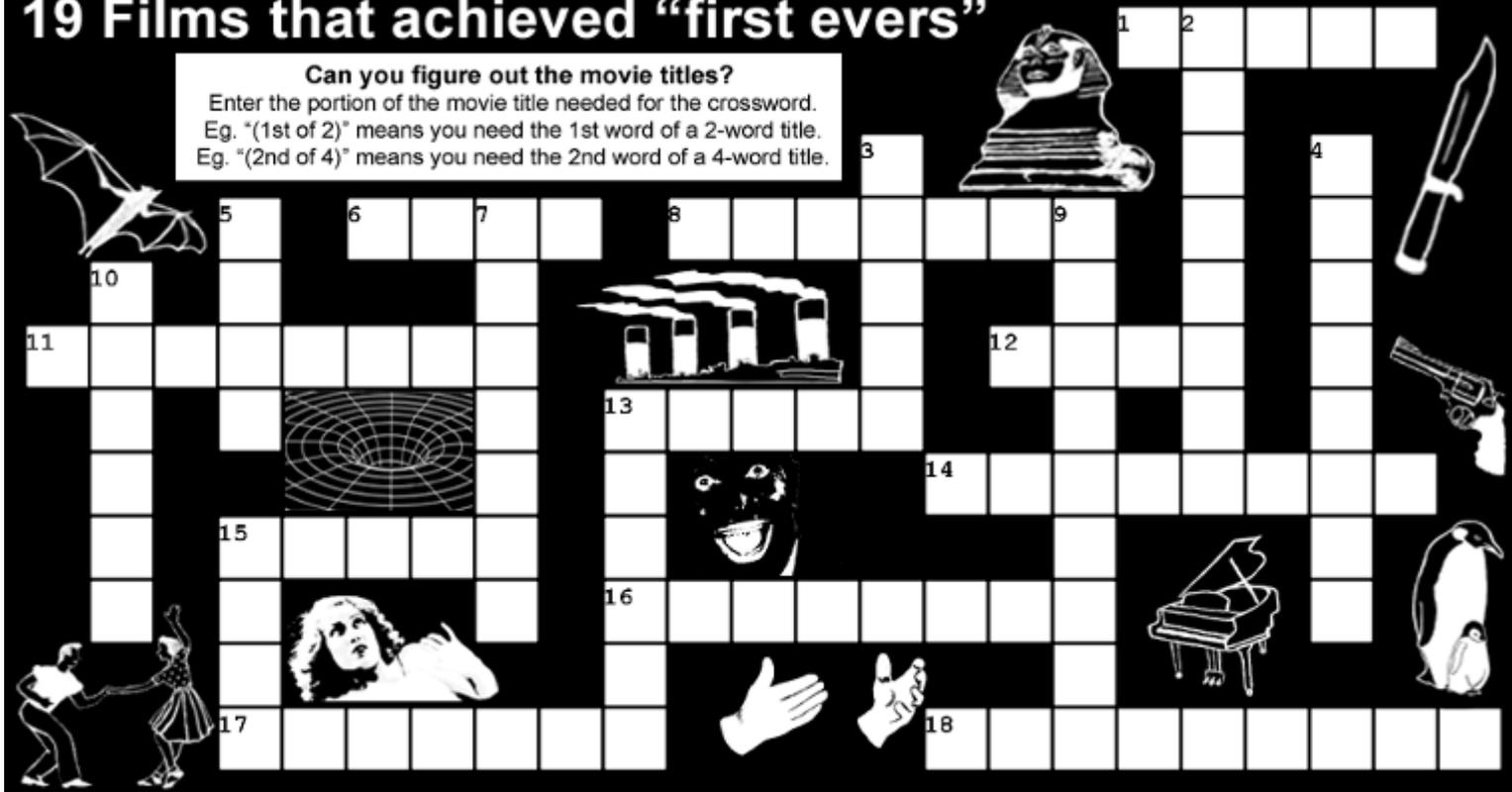


The FVFS is proud to have **David Stratton** as our patron.

19 Films that achieved "first ever's"

Can you figure out the movie titles?

Enter the portion of the movie 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.



ACROSS

- 1:** 1996. Stars **1st** Australian-born actor to receive Oscar. (Peter Finch won his posthumously). "The Rach 3. It's monumental!" ... "It's a mountain. The hardest piece you could Everest play!" (1 of 1)
- 6:** 1956. **1st** Rock'n'Roll musical. Its title song was **1st** rock song ever used in a Hollywood feature. But that was in Blackboard Jungle. Made Bill a star. Or a comet? (1st of 4)
- 8:** 1997. **1st** movie to gross \$1 billion. No wonder its writer/director felt like saying "I'm the king of the world!" (1 of 1)
- 11:** 1969. **1st** and only X-rated film to win Oscar. **1st** movie for TV actor, Jon Voight. Plays male prostitute. (1st of 2)
- 12:** **1st** Western (possibly **1st** movie) to tell a story in real time (story transpires in roughly same amount of time as length of film). **1st** movie for Lee Van Cleef, who plays bad guy. He doesn't speak in the film. **1st** movie promoted by its theme song (Do Not Forsake Me) rather than vice versa. Lead actor had 1 scene in *Wings*, the **1st** movie to win an Oscar, 1927. 4 yrs & 9 movies later, leading lady moved to Monaco. (2nd of 2)
- 13:** World's **1st** ever feature-length narrative film was made in Australia. No govt funds. Premiered in Melbourne, Boxing Day 1906. Over 1 hr long, but only 17 min have survived. (5th of 6)
- 14:** 1929. **1st** Hollywood all-talking musical. **1st** musical by MGM. **1st** sound film to win Best Picture Oscar. Title song later featured in *Singin' In the Rain* as magnificent "ballet" (2nd of 3)
- 15:** 1937. "Magic Mirror, on the wall ..." which is the **1st** ever animated feature film? **1st** to be in full colour? **1st** ever film to release an official movie soundtrack album? (2nd of 6)
- 16:** 1973. **1st** movie to use rock & roll music non-stop through all soundtrack. Made by George Lucas for under \$1 million (after THX 1138, on a dare by Francis Ford Coppola). Has now grossed over \$200 million. Teenagers & cars. (2nd of 2)
- 17:** 1954. **1st** film to spin off from a TV show. Detective never says *Just the facts, ma'am*. That's just a myth, ma'am (1 of 1)
- 18:** 1963. Stars Elizabeth Taylor, **1st** actor to earn a \$1 million salary (plus perks, she made \$7 million) more than the Queen of Egypt ever earned! (1 of 1)

DOWN

- 2:** 1934. **1st** comedy to win Best Picture. **1st** to win "Big 5": Best Picture, Director, Actor, Actress, & Screenplay. **1st** ever "screwball comedy". Clarke Gable. Claudette Colbert. (2nd of 4)
- 3:** 2006. **1st** Australian film to win Oscar for Best Animated Feature Film. Most expensive Aussie film ever made (cost \$200 million). "Whatcha doin' there, boy?" .. "I'm happy, Pa!" .. "Whatcha doin' with your feet?" ... "They're happy, too!" (1st of 2)
- 4:** 1994. **1st** movie to have official website. Sci-Fi, starring Kurt Russell. Soundtrack composer, David Arnold: "... the basis for (film's) score (was) moving forward with a sense of majesty instead of being frightened by what's around the corner." (1 of 1)
- 5:** 1933. **1st** film to be a hit with an animated leading player who was **1st** model made with metal skeletons & joints instead of wood. Stars **1st** "scream queen", Fay Wray. Released on laserdisc (pre-DVD) in 1984, was **1st** film to include a scene-specific audio commentary/lecture track (by film historian, Ronald Haver). Later giant-monster films often "ape" this one. (2nd of 2)
- 7:** 1941. **1st** film in which cast of characters age throughout film. **1st** to use the "wipe" where one image is "wiped" off screen by another. Use of shadow & light anticipated Film Noir. Failed box office but some say is greatest American film of all time. True or overhyped? Would a "Rosebud" smell as sweet? (1st of 2)
- 9:** 1985. **1st** Aussie comedy to achieve world success. Most commercially successful Aussie films ever. **1st** & still only non-Hollywood film to be most successful film internationally in its yr of release. Lead actor's & director's **1st** movie. "Afraid of) dying? Nah. I read The Bible once. You know God and Jesus & all them apostles? They were all fishermen, just like me. Yeah, straight to heaven for (MD). Yep, me and God, we'd be mates." (1st of 2)
- 10:** 1927. **1st** feature length film to use spoken dialogue. Opening lines: "Wait a minute, wait a minute, you ain't heard nothin' yet!" & launched the era of talkies! (3rd of 3)
- 13:** 2008. **1st** film to be digitally rented on Facebook. **1st** to be based on comic book to get Oscar for acting (Best Supporting Actor). "some men aren't looking for anything logical, like money. They can't be bought, bullied, reasoned, or negotiated with. Some men just want to watch the world burn." (2nd of 2)
- 15:** 1939. **1st** all-colour film to win Best Picture. Had **1st** black person to win Oscar (Best Supporting Actress). Top grossing film of all time. "Frankly my dear, I don't give a damn!" (4th of 4)