

ReelINews

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Editor's Desk

Swifter! Higher! Stronger! (Starting gun fires!) "Go! Beat your personal best!" Although the Olympics are set up as contests that's what the motto really means, isn't it?

Prodos and I were discussing this with friends after a film screening a couple of weeks ago, and just as Allyson Felix sprinted 200m to win Gold on the 8th day of the 8th month, Ian Davidson emailed to say the FVFS had just beaten *its* own personal best! Yes! We had just surpassed our all time highest membership record (set in 1963) and the FVFS now had 75 member film societies! Yay!

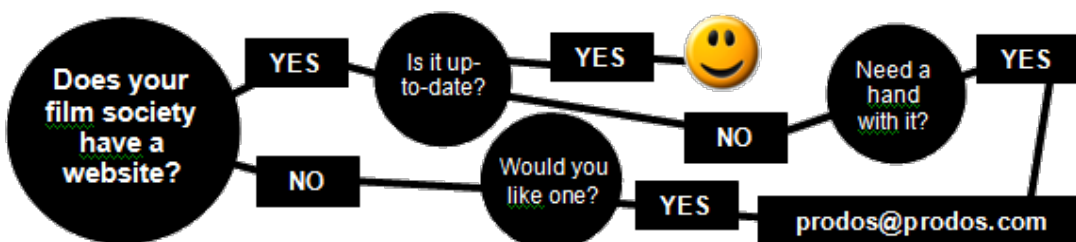
So ... what have we got for you in this issue? As well as our regular Starbox results, What's On Across the FVFS Circuit and latest available DVD's from distributors, **Ian Davidson** tackles a few more "Frequently Asked Questions": On getting film rights, finding film reviews

and pictures you can use in your newsletter or website, and dealing with technical problems. **Prodos** takes us to *Treasurers Island* via an encounter with a dastardly pirate, where you can read Ian's helpful notes on what's involved in being a film society Treasurer. And if you're looking for equipment for your film society, read **David DeLeon**'s article about shopping online at eBay. Illustrations all done by me. Do share this newsletter with all your film society's members! They'll appreciate it. Your feedback and ideas are always welcome. Keep doing wonderful things! On your mark. Get set. Go! Lights off. Imaginations: ON!!

Barboo A H Marinakis
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fvfs.org.au



Across the Film Society Circuit

Please post or email your annual or monthly screening information to the FVFS Secretary at admin@fvfs.org.au. Where entries are blank we have not received the relevant information.

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

www.FVFS.org.au

Arapiles Motion Picture Society

Happy Go Lucky, UK, 2008.
Rosso Come il Cido, Italy, 2008.
Peaceful Times, Germany, 2008.
Second-Hand Wedding, NZ, 2008.

Australian Bing Crosby Society (Film Society Arm)

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

Ballarat Film Society & Buninyong Film Festival

Bannockburn Movies Film Society & Film Festival

The Wrong Box, UK, 1966.

Barwon Heads Film Society

The Whistleblower, Germ/Can, 2010.
The Eye of the Storm, Aust, 2011.
Submarine, UK, 2010.
The Human Resources Manager, Israel/Ger/Fra/Romania, 2010.

Bright Film Society

The Garden of Finzi-Continis, Italy, 1970.
The Debt, UK, 2010.
The Women on the 6th Floor, France, 2010
Kolya, Czech, 1996.
The Iron Lady, UK, 2011.
My Afternoons with Margueritte, Fr, 2010.

Camberwell Film Society

The Kite Runner, USA/China, 2007.
North West Frontier, UK, 1959.
The Weeping Camel, Ger/Mong, 2003.
Red Dog, Australia, 2011.
The Pajama Game, USA, 1957.

Corangamite Film Society

The Court Film Society

Croydon Film Society

Red Dog, Australia, 2011.
Mademoiselle Chambon, France, 2009.
The Kids are All Right, USA, 2010.
Blinky Bill, Australia, 1992.
Norwegian Wood, Japan, 2010.
The Eye of the Storm, Australia, 2011.
The Illusionist, France, 2011.
Meek's Cutoff, USA, 2010.
Submarine, UK, 2010.

F-Project Cinema

Tomboy, France, 2011
Yogawoman, Australia, 2011
Soul Kitchen, Germany, 2009
Herb and Dorothy, USA, 2008

Far East Film Society

Ferntree Gully Film Society

Midnight in Paris, Spain/USA, 2011.
Mozart's Sister, France, 2010.
The Conspirator, USA, 2010.

Flexible Respite Film Society

Flickside Film Society (Arts Yackandandah)

Geelong Classic Cinema Inc

Goulburn Valley Film Club

The Italian, Russia, 2005.
Winter's Bone, USA, 2010.
In a Better World, Den/Sweden, 2010.
Welcome to the South, Italy, 2010.

Goulburn Valley U3A Film Group

Grampians Film Society

Hamilton Film Society

Heathcote Film Group

Seraphine, France, 2008.
Molokai – the story of Father Damien, Australia, 1999.
Who's Afraid of Virginia Woolf, USA, 1966.
Waking Ned Devine, UK, 1998.

Heidelberg Film Society

The Wages of Fear, France/Italy, 1953.
Oranges and Sunshine, Australia, 2010.

Horsham Film Society

In a Better World, Den/Sweden, 2010.
My Tehran for Sale, Aust/Iran, 2009.
The Italian, Russia, 2005.

International Film Group

The Eye of the Storm, Australia, 2011.
Poetry, South Korea, 2010.
The Artist, France, 2011.
Le Havre, France/Finland, 2011.

Jim Crow Film Society

Lounge Lizards Film Society

Macartan Club (Inc) Film Society

Macedon Ranges Film Society

Melbourne Horror Film Society

C.H.U.D., USA, 1984.
The Stuff, USA, 1985.
Dead and Buried, USA, 1981.
Dead Heat, USA, 1988.

Moira Film Group

My House in Umbria, UK/Italy, 2003.
Waking Ned Devine, UK, 1998.
By the Light of the Silvery Moon, USA, 1953.
The Terminal, USA, 2004.
Midnight in Paris, Spain/USA, 2011.

Moviehouse

Wonder Bar, USA, 1934.
Above Suspicion, USA, 1943.
Chicken Every Sunday, USA, 1949.
Born Yesterday, USA, 1950.
Harmony Row, Australia, 1933.
Footlight Parade, USA, 1933.
Newsfront, Australia, 1978.
Ride the High Country, USA, 1962
Harriet Craig, USA, 1950.

Moving Clickers Inc & Lorne Film Festival

Murrindindi Film Society

Red River, USA, 1948.
On the Town, USA, 1949.

Myrtleford Film Society

Network Film Club

Old Scotch Film Society

The Importance of Being Earnest, UK, 1952.
A Tale of Two Cities, USA, 1935.
Le Havre, Fin/Fra/Germany, 2011.

Phillip Island Film Society

Plaza Cinema Group

Port Fairy Film Society

Burning Man, UK/Australia, 2011.
The Women on the 6th Floor, France, 2010
A Separation, Iran, 2011.
Wish You Were Here, Australia, 2012.
The Kid with a Bike, Bel.Fra/Italy, 2011.
Norwegian Wood, Japan, 2010.

Portarlington Film Society

Across the Film Society Circuit

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Portland Film Society

Midnight in Paris, Spain/USA, 2011.

PRODOS Film Study Group

What Black Men Think, USA, 2007
The Power of the Market, USA, 1990
Perdie Across America, USA, 2012
The Islamists Within, USA, 2011
Socialism's Legacy, USA 2011
Oscar's Cuba, USA, 2010

Prom Coast Film Society

Barney's Version, USA, 2010.
Norwegian Wood, Japan, 2011.
Lantana, Australia, 2001.
Tabloid, USA, 2011.

Queenscliff Film Society

Red Rock Film Society

A Separation, Iran, 2011.
The First Grader, UK/USA/Kenya, 2010.
The Hunter, Australia, 2011.
The Human Resources Manager,
Israel/Ger/Fra/Romania, 2010.
Submarine, UK, 2010.

Red Rum Film Society

The Magnificent Seven, USA, 1960.

RMIT Film Society

The Magician, Australia, 2005.
Toomelah, Australia, 2011.
The Girl Next Door, USA, 1999.

Shimmy & Shake FilmSociety

Smart Girls Film Club

Films featuring fascinating females

Splodge! Film Society

St Andrews 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

Mary and Max, Australia, 2009.
Incendies, Belgium, 2010.

Waverley Film Society

Whale Rider, NZ, 2002.
The Importance of Being Earnest, UK,
1952.

Whitehorse Film Society

Made in Dagenham, UK, 2010.
Mother, South Korea, 2009.
Matching Jack, Australia, 2010.
Heartbreaker, France, 2010.
Winter's Bone, USA, 2010.
Father of My Children, France, 2009.
Griff the Invisible, Australia, 2010.

Williamstown Film Society

Newsfront, Australia, 1978.
Yojimbo, Japan, 1961.
Topsy Turvey, UK, 1999.

Yarra Ranges Film Society

Angele & Tony, France, 2010.
Mid August Lunch, Italy, 2008.
Of Gods and Men, France, 2010.
The Ladykillers, UK, 1955.

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 & democracy?

Science & Technology NPV Film Festival

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

Zionism & Israel NPV Film Festival

Theme: A Celebration of Life

Queensland Brisbane Film Study Group

Queensland Cinema Pomona Film Society

Queensland Gold Coast Film Study Group

New South Wales Bundeena-Maianbar Film Society

New South Wales
Deniliquin Film Society
Unfinished Sky, Australia, 2007.
The Artist, France, 2011.
The Ox-Bow Incident, USA, 1942.
Pather Panchali, India, 1956.
Kid with a Bike, Bel/Fra/Italy, 2011.
Russian Ark, Russia/Germany, 2002.
Adam's Rib, USA, 1949.

New South Wales Lithgow Valley Movie Club

South Australia
Adelaide Cinematheque
Vive Sa Vie, France, 1962.
Eternity & A Day, Greece, 1998.
Insignificance, UK, 1985.
Act of God, UK, 1980.
The Lacemaker, France, 1977.
Logan's Run, USA, 1976.

South Australia Adelaide Film Study Group

South Australia Adelaide University Film Society

South Australia
Barossa Film Club
Butch Cassidy & the Sundance Kid, USA,
1969.
Zatoichi, Japan. ?
The White Ribbon, Germany +, 2009.

South Australia Port Lincoln Film Society

South Australia
Reels @ Wehl Film Society
TropFest 2012.
Potiche, France, 2010.
Shame, UK, 2011.
Wish You Were Here, Australia, 2012.
Headhunters, Norway/Germany, 2011.

South Australia RiAus Film Society

Treasurers Island

Inspired by the verified accounts of a real life Film Society Treasurer, this blood curdling tale of cold calculation tells of a Pirate who held the fate of a Society's leading figures in the balance. And a boy - just like you - who pitted his wits against him - ultimately teaching the rascal about the things in life that count. And how to count them!

"Oh wretched hell and damnations! Oceans ye mock me! Arrr! All is against me! But sure as this wooden leg be of the finest mahogany, so shall I wreak a most gruesome revenge upon ye! Arrr! Every last one of ye! Arrr!"

I was just a lad of 12, concluding my business trip in London, when I heard this chilling oath from yonder Tavern as its doors flew open and out burst a swaying, staggering, grizzling bear of a man -- one hand braced on his walking rod, a cutlass drawn in the other, and between 3 and 12 pistols upon his belt.

The swirling look of menace on that weather lashed face spoke of pain beyond endurance. The eyes burned with rage and cruelty. But was he persecutor or was he victim? Or was he both?

"Woe the wooden leg! Woe the wooden leg!" squawked a hysterical high pitched voice.

Egads! A bleedin' parrot! I must have misspoken my thoughts aloud for a nearby stranger leaned down and said, "Aye lad. Tis non other than Admiral Fulllength Jack Flix himself. Ne'er there were, more vile and bitter pirate than he!"

"A pirate?!" I exclaimed, eagerly.

"And ... and a good day to you young sir." The stranger touched his hat and quickened away. For the rogue was gazing directly upon us, unblinking, unmoving, staring into the infinite. As he then keeled over.

Instinctively, and oblivious to the chain of events I would set in motion, I rushed over to assist. The loud thud of his own fall must have awoken him, for one eye slowly opened, then the other. He looked about him, lifting his head slightly.

Gold coins had scattered, several still rolling about. They were his. I gathered them, proudly counting as I



did and placed them all in several neat stacks in front of where he lay, almost inert. Like the villain he was, he watched it all with seething discontent and began to stir as he mumbled to himself.

"It's all there, sir!" I replied to the imagined accusation. "Are you able to get up now?" I advanced to assist but hesitated, purely out of fear - and felt a touch of shame.

"All there is it, laddie!? All there? Arrr!" he bellowed, then grimaced as if stabbed by a knife by some familiar phantom that mocked him. "You would swear on that wouldn't you boy?" A slight smile had surfaced.

"Yes sir, indeed. Thirty one coins, sir. A prime number no less!" At which point I forgot my fears, fetched the rogue his walking rod and helped coordinate him into again standing.

"Woe the wooden leg! Woe the wooden leg!"

Infernal parrot. I couldn't help but look down, and Admiral Flix couldn't help but notice my doing so.

"Aye matey, arrr what's a pirate without 'is wooden leg? Arrr!" Then for half a minute he laughed like a hurricane rounding the Cape of Good Hope. At the ships he'd ransacked and sunk. At the scurvy dogs he'd cut down or throttled with his bare hands. At the laws he'd flouted

and the ransoms he'd extracted. I could hear it all and see it all in his laughter, cast like moving pictures onto a wall. He laughed so long and so hard that by the end he could hardly stand or breathe. Finally, the seas were calm again.

"Now lad. Arr! But I knows what ye be thinkin! Arrr! A smart fella as you clearly be. If this be a Pirate True, then surely he'd be searching for a treasure! Arrr!"

"A **Treasurer?**" I asked, now alert, emboldened and in my element! The call of duty brought me to attention. I was but a whisper from saluting that Union Jack that

Well! I very much liked that idea! Indeed I did! But reluctantly admitted, first to myself and then to the world, that I could not honestly lay claim to such an honorific title. (Although I knew boys of my own age who would not hesitate to do so! Scallywags!) Be that as it may, as "conceivable piratical prodigy" to real pirate, I felt we had a genuine bond, and explained to my new friend that I had come to London to purchase a 282 year old letter written by Leonardo da Vinci to his mathematics teacher, Friar Luca Bartolomeo de Pacioli, in the year 1500. (Pictured below, right..)



TYPICAL MONTHLY FINANCIAL STATEMENT				
DATE	TO/FROM	PURPOSE	BANK	CASH
March 1		Starting balance =	\$1,234.56	\$12.34
Income				
March 2	Fred Filing	Membership	\$50.00	
March 3	Peter Peck	Discount membership	\$45.00	
March 3	Mary Moore	Donation		\$10.00
March 10	John Jenkins	Memberships x 2	\$100.00	
Sub Total			\$195.00	\$10.00
Expenses				
March 5	Aust Post	5 stamps		\$3.00
March 5	JB HiFi	DVD purchase (Illusionist)	\$30.00	
March 10	ACOFs	DVD rights (Illusionist)	\$55.00	
March 11	Council	Hall rental April	\$150.00	
Sub total			\$235.00	\$3.00
March 31		Final March Balance =	\$1194.56	\$19.34

waved eternal in my heart!

"Well, that is something I know a good deal about, Admiral Pirate Sir!" I said as I reached into my pocket and pulled out the proof, **being a version of the document pictured above, left**, and proudly – perhaps too proudly – handed it to him.

He was obviously taken aback at both my forwardness and the enormous monetary quantities listed. He became serious, sceptical, suspicious.

(Editor: Consider that £1,000 in 1780 would, by some reckonings, now be equal to over £8,000,000 today.)

"And, pray, what sort of map or chart be this!? Of what Treasures? Arr!" he asked.

"Of Treasurers Island!" I proclaimed, "To where I happily set sail in the morning!"

"By Neptune's Trident, boy! Be you some kind of Piratical Prodigy?!"

He certainly knew of da Vinci and expressed the utmost admiration for both the artistry and science of that Italian genius. However, he was utterly unacquainted with the great Pacioli, Father of Accounting! Unshruggable Atlas of all **Treasurers!**

I would balance the history books! He listened with growing awe as I told of the many magnificent da Vinci/Pacioli collaborations and achievements in art, mechanics, and mathematics and how they were all brought to an abrupt end, it seems, in 1499 when they were forced to flee the city of Milan as French King, Louis XII, took control.

"Great Thundering Troy! Then it means that even the greatest inventors, artists, and mathematicians can be treated no different from the pettiest of pickpockets to the most terrifying of pirates! Some Kings can not tell one from the other!" Given King George III's recent loss of the American colonies, this was probably a treasonous statement to make, though I didn't realise it at the time and no passersby dared intervene.

And so, the cause of the pioneer and rebel was my friend's cause! Now it was his turn to educate me, elaborating at length on recent, astounding discoveries and inventions such as Ben Franklin's lightning rod, Lavoisier's discovery of Oxygen, the Harrison navigational clock, Watt's steam engine, and Lesage's electric telegraph. Even the publication of Adam Smith's *Wealth of Nations*.

Delighted, and returning to my favourite theme I said, "And, if I may venture to add, all the aforementioned brilliancies -- as well as the very success of the Empire's most prosperous industries, most energetic civic associations, (*Editor: That includes your film society!*), our hospitals, churches, charities and pubs would be impossible to maintain without the work of ... Pacioli!" I smiled and bowed. "And his devoted disciples!"

We shook hands firmly and the three of us went indoors for a meal. But the restless seafarer was silent for most of it, deep and turbulent in his reveries, variously smiling, scowling, and mumbling, quietly, fiercely debating within.

Finally, resolved, he looked hard at the parrot, and on the verge of tears turned to me and said, "Arrr! ... After 100 years of bearing witness to the most grotesque utterances of Continental intellectuals, poor Immanuel – this ancient bird and faithful companion that he be – could nay speak a thing but it were gibberish. And today, any common folk that hear him letting loose cower and panic, evicting us both from Taverns and Towns, certain that he – through me – be channelling the Devil's Handbook of Eternal Damnation..And how would they know? Arrr! But upon my Oath as a celebrated cutthroat, when I happened upon Immanuel he were dictating notes to a popular little German philosopher in Königsberg. And when that murderous Goblin sprung me eaves-dropping he fired his pistol at me, but instead shot away poor Immanuel's leg. I grabbed the wretched, crippled bird and fled - instead of avenging my little mate, as I should have done." The tears flowed.

"Twas this that turned me to piracy, lad!" And after a pause, added, "And a good thing it's been, says I! Arrr!" He banged the table with conviction, startling the already disquieted patrons.

Admiral Fulllength Jack Flix then proceeded to expound, with a logic that would have stumped Socrates himself: That if he would but master the skills of being a **Treasurer** he would thence become a pirate without equal. However! ... If that attainment be founded upon the practice of responsible financial management, the ability to keep track of incomes and expenses, to budget carefully and responsibly, would this not act to reduce the very need for plunder in the first place? And therefore the necessity for piracy itself!? Would not a "**Treasurer Pirate**" be a mockery of both Arts? Of each by the other?

However! ... Since no True Pirate ever feared either death or torture, and since a dead pirate is no longer a pirate (much as a dead parrot might be considered *exo parroto* -- an ex-parrot) he would certainly not shirk learning the **Treasurer's** Trade merely out of fear it might cause him to ex-Pirate! (How sound reasoning makes heroes of us all!)

"Then onwards lad! Do yerr worst! Arrr!" And so we sailed forth, navigating the longitudes and latitudes of the Monthly Financial Statement and then on to an Annual Statement. Oh, he was a mighty quick learner! I foresaw he would make a fine **Treasurer**. And he did.

The next morning I boarded my ship to sail back to the Isle of Pacioli, otherwise known as Treasurers Island. Otherwise known as Home.

Epilogue

And what became of Admiral Flix and his Mahogany legged rambler, you ask?

Years later I received a package of newspaper clippings from across Britain and Europe reporting on the notorious *Imperial League of Magic Lanteneers & Phantasmagorians*. (*Editor: A possible ancestor of the modern film society movement.*)

The articles reported on the spread of volunteer run clubs across the land designed to variously educate, intrigue, inspire or terrify audiences through the use of the new "magic lantern" technologies that projected lighted images and astounding animated effects upon screens and walls.

One of those clubs, so it was claimed, specialised in raising and speaking with the spirits of the most "horrifically gruesome evil". Even the reporter, hard-nosed and well acquainted with both science and trickery, found himself quaking uncontrollably when before him appeared the apparition of a grotesque one-legged goblin king, blood spitting out of a cavity in his skull as he poured forth an endless stream of loud Germanic Gibberish, with images of Mayhem, dead and half-dead humans and beasts swirling about him.

So! Admiral Flix had put his own brilliance and daring as well as Immanuel's hundred years at Königsberg to good use! Most amusing. Also included in the package was a flyer that all the clubs studied entitled, *The Work of the Treasurer*. (*See next page.*)

The clubs spread and Jack Flix travelled the world with his Phantasmagoria, terrifying and delighting men, women, and children. Meeting and mixing with scientists, artists and philosophers. Frequently offending monarchs and bishops and sent packing.. But his financial records were always in order. As were those of all the clubs of the League. And they did very well.

THE WORK OF THE TREASURER

As recommended by the Imperial League of Magic Lanterneers & Phantasmagorians

Editor: The following notes – originally written in 1801 - have been updated for a 21st Century audience and modified for use by Film Societies. They hold as true today as they did 211 years ago – as attested by boys and girls, pirates and parrots. And the Honorary Treasurer of the Federation of Victorian Film Societies, Mr Ian Davidson.

INTRODUCTION: The Film Society Treasurer's job, while it may be important and carry responsibility, is in my opinion, actually the easiest!

It is just a matter of tracking expenses, paying bills, recording income and banking all that loot collected from members. So where's the difficulty in that?

Many people use the excuse "I don't have a computer" but the Treasurer's job in a Film Society does not need a computer. (*Editor: Original version referred to the - at the time - new calculating machine developed by Philipp Matthäus Hahn in 1774, based on a concept by Leibniz.*)

Yes, it may be easier with one, and reports are certainly easier, but accounting has been done for centuries on old-fashioned paper and books, so can still be done that way if preferred. Let's take a look at the real job of a Treasurer.

INCOME: Keep track of all incoming monies, and register the dates, amounts and source of the income. This can be done in a multi-column paper accounting book with separate columns for date, source, purpose, cheque or cash.

PAYMENTS: Keep track of all payments, recording the date, recipient, purpose, cheque number or if cash, and retaining the invoice or receipt. A separate page on the accounting book will suffice for this purpose. I run a separate cash-box, with a small notebook keeping track of payments and receipts in cash – duplicating to a certain extent the main account book.

BANKING: The society probably has a bank account requiring at least two signatures for cheques or transactions and another term deposit or high interest account. Monthly statements will list all bank transactions, and they can be used to cross check with the account book mentioned above, and to be reconciled each month.



MONTHLY REPORTS: Most film societies committees meet monthly, and it is wise to present a monthly financial report showing all receipts and expenditures as well as a current bank and cash balance. When printed this should be filed with all relevant invoices and receipts stapled to it.

ANNUAL REPORTS: Generally an annual financial statement, including annual profit or loss, and current bank balance is prepared for the AGM by the Treasurer. This should be vetted by another member of the committee and if required by the constitution, by an auditor.

BIG FINANCIAL DECISIONS: Never fear. The big financial decisions such as buying a new projector or increasing the membership fees are generally made by the full committee. The Treasurer may be required to make a statement on the current finances or profit or loss for the year, but as far as the big decisions go, the Treasurer is just one of the committee.

Visit Treasurers Island!

Better yet, let us bring Treasurers Island to you!
If you'd like a **workshop** on any aspect of running or growing your film society contact:

FVFS President: **John Arkins**
president@fvfs.org.au

Bonus: Prodos & Barboo will come along too and present a live "theatrical reading" of the *Treasurers Island* story for your group!



Red Rock Film Society Launch

(Cheryl Creighton with her FVFS membership)

Cororooke is about 145 Km west of Melbourne with a population of only 383, a General Store/Post Office and now a film society of 86 members - The Red Rock Film Society. The film society is fortunate because it has a privately provided venue and Cororooke is just 10Km from Colac, a city of some 9,000 residents where most members live.

The venue was built as a church in around 1900 with an annex built around 1960 and foyer added in recent years. The annex has now been fitted out with tiered seating, stage, screen and HD projected video. All it needed was a film society.

This is where John Simmonds comes in. John is a resident of Colac, a film buff from way back, who suggested to Andrew, the venue owner, that it would be perfect for a film society. Andrew mentioned this to Cheryl, who contacted Rhonda, and then the FVFS. Now, just months later the Red Rock Film Society had its inaugural screening of "A Separation", with 75 attending out of a full membership of 86 - and a waiting list.

The inaugural screening included a champagne welcome and a sumptuous supper afterwards. Ian and Susan Davidson from the FVFS executive attended the screening, and presented the society with a certificate of FVFS membership and a StarBox.

Other films planned for this year are "The First Grader", "The Hunter", "The Human Resources Manager" and "Submarine", all possible because of the ACOFS DVD rights arrangement for member film societies.

Although Red Rock FS only joined the FVFS in April of this year there have been four new societies join the FVFS since then. The film society movement is certainly looking healthy.

Ian Davidson

Latest Starbox Results

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

Film Title	Film Society	Sore
Incendies	Reels @ Wehl	5
Face to Face	Warburton FF	4.6
Twin Rivers	Warburton FF	4.6
The Secret in Their Eyes	Portland FS	4.5
In a Better World	Warburton FF	4.5
The Secret in Their Eyes	Portland FS	4.5
A Separation	Warburton FF	4.4
The Secret in Their Eyes	Warburton FF	4.3
Everlasting Moments	Whitehorse FS	4.3
City Island	Whitehorse FS	4.2
Sarah's Key	Portland FS	4.1
The Skin I Live In	Reels @ Wehl	4
The Perfect Date	Reels @ Wehl	4
The Guard	Portland FS	4
Jane Eyre	Croydon FS	4.0
Mad Bastards	Croydon FS	4.0
The Hunter	Horsham FS	4.0
This Way of Life	Warburton FF	4.0
The Illusionist	Warburton FF	4.0
My Afternoons with Margueritte	Goulburn Valley FC	4.0
Le Quatro Volte	IFG	3.7
A Blonde in Love	IFG	3.7
Taking Off	IFG	3.7
Barney's Version	Whitehorse FS	3.7
Cave of Forgotten dreams	Croydon FS	3.5
Ides of March	Reels @ Wehl	3.5
Winter's Bone	Warburton FF	3.4
My Wedding and Other Secrets	Warburton FF	3.3
The Oyster Farmer	Yarra Ranges FS	3.3
Still Walking	Whitehorse FS	3.3
Griff the Invisible	Portland FS	3.2
Never on Sunday	Yarra Ranges FS	3.1
Of Gods and Men	Portland FS	3.1
The Illusionist	Portland FS	3.1
Le Quattro Volte	Croydon FS	3.1
In the Eye of the Storm	Goulburn Valley FC	3.1
Melancholia	Reels @ Wehl	3
Blue Valentine	Horsham FS	2.5
Mademoiselle Chambon	Goulburn Valley FC	2.4

Latest DVD Acquisitions

All distributors listed here (except NTLC) participate in the ACOFS DVD rights agreement

Roadshow

chrystal_remington@roadshow.com.au
Chrystal Remington: 02 9552 8685

Adventures of Tintin: Secret of the Unicorn
Sherlock Holmes 2: Game of Shadows
Journey 2: The Mysterious Island
Snow Flower and the Secret Fan
I Don't Know How She Does It
Flying Swords of Dragon Gate
We Need To Talk About Kevin
Don't be Afraid of the Dark
Tinker Tailor Soldier Spy
Memories of Anne Frank
Women on the 6th Floor
The Three Musketeers
Salvation Boulevard
The Bang Bang Club
What's Your Number
Final Destinations
The Son of No One
Crazy Stupid Love
Our Idiot Brother
Midnight In Paris
The Tillman Story
Eye of the Storm
1911: Revolution
The First Grader
The Darkest Hour
The Inbetweeners
We Bought a Zoo
Mozart's Sister
The Descendants
Skin I Live In
A Dolphin Tale
New Year's Eve
A Few Best Men
Ides Of March
Albert Nobbs
Staten Island
The Iron Lady
The Change-up
Life in a day
Whistleblower
Five Star Day

Hugo
Pina
Super Drive
Win Win
In Time
The Cup
Puncture
Shanghai
The Help
The Debt
Trespas
War Horse
Footloose
Abduction
Beginners
Contagion
Apollo 18
The Caller
Dreamhouse
The Double
My Kingdom
The Divide
Real Steel
Burning Man
Young Adult
Chalet Girl
Monte Carlo
Fright Night

Umbrella Entertainment

kacy@umbrellaent.com.au
Kacy Magedman: 03 9020 5139

The Way

Jump street Films

jamie@jumpstreetfilms.com.au
Jamier Bialkower: 03 9867 5566

Swerve

Aztec International Entertainment

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

The Solitude of Prime Numbers
Happy Happy
The Runway
The Recipe
On Tour

Pinnacle Films

<http://pinnaclefilms.com.au>
rhiannon.anderson@pinnaclefilms.com.au
Rhiannon Anderson: 07 5556 1872

Captain Thunder and the Holy Grail
The Warring States
Zombie Apocalypse
Legendary Amazons
The Decoy Bride
The Life Coach
Circumstance
Pick Pocket
Blackthorn
Red Nights
Jo's Boy
Lullaby
Demoted
Cat Run
Spud
Jig

Shock Entertainment

<http://www.shock.com.au>
Charlie Baylis charles.baylis@shock.com.au

Charles and Diana - A Palace Divided
How Bruce Lee Changed the World
Nigel Marven's Collection
The Kingdom of the Oceans
Two Greedy Italians
The Story of Wales
Appropriate Adult
Above Suspicion
The Jury
Burnside

Rialto Distribution

hayley@rialtodistribution.com
Hayley Weston: 03 9696 0844

The Duel

Sharmill Films

distribution@sharmillfilms.com.au
Katharine Thornton: 03 9826 9077

Le Havre
This is Not a Film

NTLC

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

Sturm
Chained
Lila Lila
Men in War
Jitterbugs
Party Girl
The Silence
The Big Sky
Skirts Ahoy!

Born to Dance
The Hurricane
The Hucksters
When We Leave
Rough Diamonds
The Red Danube
Texas Carnival
Edward, My Son
Sylvia Scarlett
Cry of the City
Bachelor Mother
Smilin' Through
Border Incident
A Lesson in Love
Rhapsody in Blue
The Dispossessed
Call of the Wild
No Man of her Own
The Narrow Margin
Christopher Strong
The Body Snatchers
His Royal Highness
Little Miss Marker

Age of Consent, The
Little Nellie Kelly
On Dangerous Ground
Fanny and Alexander
Always Another Dawn
The Phantom Carriage
Travels With My Aunt
Intruder in the Dust
Wife Versus Secretary
Belle of the Nineties
The Strawberry Blonde
Secret Beyond the Door
I've Never Been Happier
Dr Erlich's Magic Bullet
Smiles of a Summer Night
The Member of the Wedding
A Midsummer Night's Dream
For the Term of His Natural Life
The Rise and Fall of Legs Diamond

Chapel Distribution

www.chapeldistribution.com
mark@potentialfilms.com
Mark Spratt: 03 9328 5533

An American Werewolf in London
Saturday Night Fever
New 2K DCP titles:
Sixteen Candles
Flashdance
The Thing
Ghost

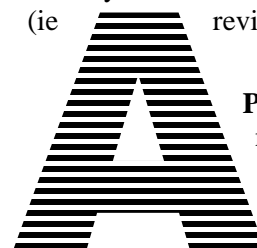
ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS



Where can I get non copyrighted material for my film society's newsletter?



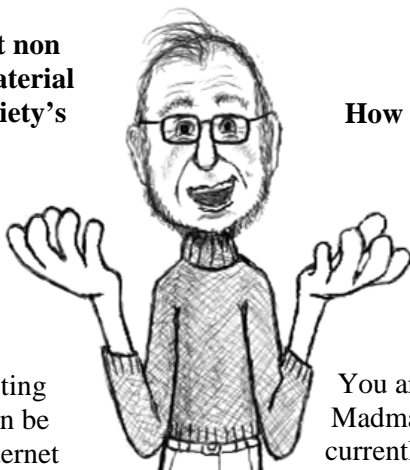
Text: The most comprehensive listing of film credits can be found on the Internet Movie Data Base, www.imdb.com. If you then select "External Reviews" found under the Opinion heading, you will be taken to a long list of published reviews by well known reviewers. Some are copyrighted and need permission to copy but most are available to copy to use in your newsletter - but always quote the source (ie reviewer's name).



Pics: To get photos for your newsletter or publicity, go to Google "Images" and search on the name of the film. Add "DVD" if the results are too broad. Click on the appropriate images and you will see a larger image and be shown the file size. Choose one that is not too large (about 50Kb seems about right for most purposes) and "right click" on it then "Save image as..", and save it to your hard drive in an appropriate folder. Do not "Copy" and "Paste" it as this does not give you the same facilities for handling the image in the document.

When it comes to using the image, for example inserting into "MS Word", select "Insert", "picture", "from file" and choose the appropriate image. When in the Word document highlight it, select "Format", "Picture", "Layout" "Square". Then if you wish, select a line size to surround the picture. .75 pt usually seems about right.

The picture can then be re-sized by pulling from the corners - but not the edges as this will change the ratio! It can also be positioned anywhere within the text with the text flowing around the picture. Double clicking on the picture will give you the tools to modify the brightness and contrast. Cropping from here is not recommended as all it does is mask portion of the image. Cropping is best done in an image editing program before inserting the picture.



How do I get rights for Madman DVDs?

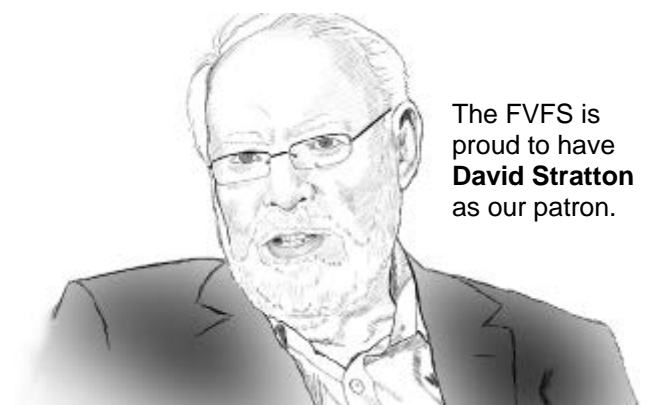


You are right to ask because the Madman rights are the ones currently handled by ACOFS. If a registered film society wishes to obtain non-theatrical screening rights to a DVD for which Madman hold the rights, contact dvdrights@acofs.org.au or call **Susan Davidson** on **03 9873 1369** with the titles and screening dates.

This agreement applies where the film society screens non-theatrically, and where the film society provides their own DVD.

Note that the Madman website includes some DVD titles for which they only hold theatrical rights, or which they are selling on behalf of other distributors, so always check with Susan before promoting a title in your program.

The detailed agreements and procedures and all known contacts in relation to the ACOFS DVD rights agreement can be found in the FVFS Information Sheet C (available to FVFS members on www.fvfs.org.au) or on the ACOFS website www.acofs.org.au, under "resources", "Fact Sheet 3" which is accessible to all.



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

ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS

Occasionally we are asked questions which we cannot answer definitively, but can only make some suggestions for things to try – as happened in this instance, which I summarise for this report. And sometime we even get feedback.



The original problem was described as follows:

“Our screening was marred by a voice-over audio description which could not be switched off. The audio description had not been present at either of the test screenings,

one of which was on an LG player identical to the one used on the night and the other on a Sony. Later tests revealed the problem was still on the LG player but not on the Sony player, on which the audio description could be switched on and off. Batteries of the LG remote tested OK and the remote performed other tasks satisfactorily. Why would the default setting change for the LG player and why could we not change the setting?”

Our reply was as follows



“As every player tends to be different, and different DVDs offer different options, I can only guess what may be happening and give you some general guidance.

What you heard may have been an audio guide for the visually impaired or the director’s comments – it is a bit hard to tell from your description. Either way, I would not expect it to be controlled during the screening from the remote. It is more likely to be controlled from the player or DVD setup menu.

In the DVD menu screen there is always a PLAY option, but there may also be an EXTRAS or DIRECTOR’S COMMENTS ON/OFF button or a separate DVD SETUP option. The ON/OFF might operate as a toggle and remain in force until toggled again at the menu page. Once selected it is not usual to be able to switch it off from the remote except by returning to the DVD menu page.

Failing this, I would go to the SETUP program for the LG player (you will need to stop the DVD playing) and see if there is any option there that makes sense in the situation you found.”

The feedback from the film society:

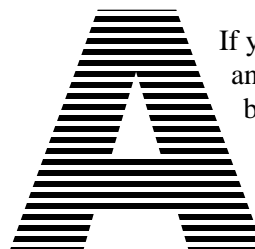
“The DVD setup menu had amongst other things, 4 selections:- Dolby Digital 5.1, DTS 5.1, Dolby Digital 2.0 and Audio Description. We mistakenly believed that the Audio Description was a separate choice from the rest, but on the LG player only one could be selected. We thought we had toggled it OFF, but every time we hit Audio Description, we were only re-affirming our choice of it. We should have selected one of the others to switch it off. To confuse the matter further on the Sony and Pioneer players the Audio Description registered as separate from the other three and could be toggled ON and OFF as we expected.”

Conclusion

Don’t take anything for granted. Know your player and all its options, so that when any are selected by mistake you will recognise it immediately and know what to do about it.



How do I find out which distributor holds a DVD copyright?



If you have the DVD the distributor and/or the production company will be listed on the cover. If you don’t already have the DVD, the easiest way is to look up an internet reviewer such as

www.urbanecinefile.com.au

who always lists the distributor along with other important details of the DVD being reviewed. Then by reference to the lists of distributors and contacts on the FVFS information sheet C (www.fvfs.org.au) or the ACOFS Fact Sheet 3

(www.acofs.org.au/resources) you will find who to contact for approval to screen that DVD.

Another possibility is to go to the Australian Film Classification database, as the applicant of the classification is usually the distributor. Go to www.classification.gov.au then select "search"

Ian Davidson, FVFS.

Technology Review

With David DeLeon: technology@fvfs.org.au

Shopping for your film society equipment (and other stuff) online at

www.eBay.com.au

Try it! It's safe and reliable. And, like most marketplaces, fabulous fun just to browse!

Can I find a DVD projector or a 16 mm projector on eBay?

Maybe. Probably. eBay doesn't stock things. It's a place *to* shop, but it's not *a* shop or a warehouse. It's "merely" a marketplace where those who have something to sell can offer it to the world. And if you like what's being offered you might be able to buy it.

You do that by placing a "Bid" on the item at those Sellers who are selling by "Auction". Or by directly purchasing it from those Sellers who are selling using the "Buy It Now" method.

Is anyone on eBay selling DVD projectors at the moment? Let's have a look.

I'm at www.eBay.com.au, I enter the words *DVD Projector* into the "search field" at the top of the eBay website and click the blue "Search" button. eBay searches all its Sellers and creates a list of things. It's a big list. Five pages worth.

I can "narrow down" the list in all sorts of ways. All the narrowing down methods and criteria are shown in the left hand column. For instance: Sold only in Australia, priced between \$1 and \$500, Only the brands InFocus and Epson etc.

Next to those items taking bids I see what's been the highest bid so far and when the bidding closes. Whoever offers the most money for the item by the date bids close gets the item.

I click on one of the DVD projectors displayed. That takes me to a page with photos, technical details, explanations of payment methods and delivery methods and fees.

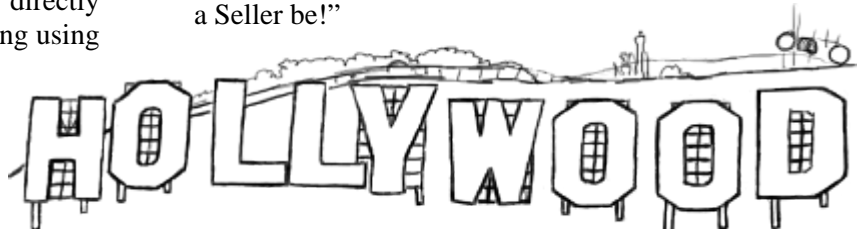
But what I *first* want to see is the *reputation* of this Seller! Reputation, according to who? Not University professors. Not politicians or bureaucrats. Not self-appointed watchdog groups. Your reputation as a Seller is determined by (drum roll): Customers!

Right, there's the information. I can see how *many* previous customers this Seller has had, the *rating* they each gave him, and even what they've *said* about him. This bloke has made 1,667 sales. His reputation is 99.5%. Pretty good. In the last 6 months he's gotten 654 positive customer reviews and 6 negatives.

Now just think about it. If you were a Seller on eBay, what would matter to you more than anything else in the world? And what would you fear most? Answer: Happy Customers versus Unhappy Customers. Right? Darn right! Customer praise means you'll get more customers. Customer criticism means fewer or zilch.

But be on your best Buyer's behavior, because Buyers get rated by Sellers as well! (*Anonymous: Hey, that sucks!*) No, it doesn't. It's a free market! A two-way street! Everyone takes responsibility. Reputation is everything in the free marketplace. That's your best guarantee for safe online shopping!

And, in case you're wondering: Yes! Of course you too can become a Seller on eBay! "Both a Buyer and a Seller be!"



November 2005: Original Hollywood sign SOLD through eBay for \$450,400

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& any ideas!

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