

ReelINews

The official newsletter of the
Federation of Victorian
Film Societies

#102

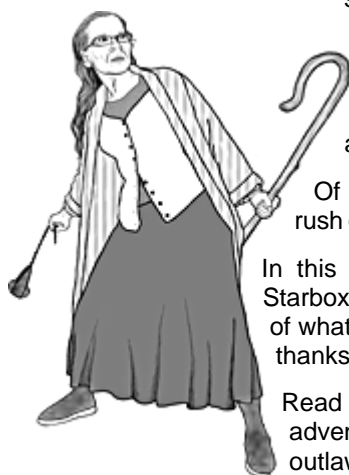
September 2014

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Editor's Desk



Recently got back from a very busy (see page 6) and distracting (ask my Mom) six-week trip to the USA. Running way behind schedule with this issue, we frantically tried to put the finishing touches on it, sitting at L.A. Airport (in all its perpetual disarray), only to arrive home and get hit with computer problems.

Of course, the first thing Prodos did was to rush off for a "real" (looks at me pointedly) coffee!

In this issue, check out the always-interesting Starbox scores and enjoy browsing through the list of what other film societies have been screening, thanks to Ian and Susan Davidson.

Read my article on our American film society adventures and Prodos's notes on Hollywood outlaws. We draw your attention to the FVFS

Indie Films Library and invite you to send in your film reviews & recommendations. John Arkins shares a lighthearted look at the recent ACOFS AGM in Sydney, and Ian and Susan write about their road trip to Western Victoria and South Australia visiting 3 film societies.

Is there a theme here? Yes, movement! Travel. Connecting. Learning. Sharing. Welcome to the Film Society **Movement** of Australia! Loving it!

Ready? Lights off! Imaginations ON!

Barboo A H Marinakis
ReelNews@FVFS.org.au

PS: Please share this newsletter with friends and colleagues! Print it out, email it, leave it lying around. You'll be glad you did.

PPS: All illustrations hand-drawn by yours truly.

A Few Words

Is there a film you
recommend?
That film societies might

Enjoy to screen?
To get them keen
We'd like you now to **write!**

A paragraph, a word or two
Send ReelNews
your film review!

You're thinking of a film
right now

I know you are and so am I!
So write your note
And briefly why

It made you think
It got you clappin'

Send it through
And make like Stratton!



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



fvfs.org.au

What's Being Seen

Across the Film Society Circuit

Note: Screening info submitted after June 01 2014 will be listed in the next

Let ReelNews readers know what is being screened. Email Susan Davidson: secretary@fvfs.org.au

Alpine Film Society

Arapiles Motion Picture Society

Incendies, Canada/France, 2010.
Snatch, UK/USA, 2000.
Tulpan, Kazakhstan+, 2008.

Artist Film Screening Society

Arts Group of Flinders Film 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 & Buninyong Film Festival

The Master, USA, 2012.
Le Havre, Finland/France/Germany, 2011.
Chasing Ice, USA, 2013.
Les Enfants du Paradis, France, 1945.

Bannockburn Movies Film Society & Film Festival

Barwon Heads Film Society

In the Heat of the Night, USA, 1967.
A Hijacking, Denmark, 2012.
(incl. Film Festival)
Mary and Max, Australia, 2009.
Selection of short films.
Fallout, Australia, 2013.
Primo Bacio, Australia, 2013.
Lygon Street: Si Parla Italiano, Australia, 2013.

Beechworth Film Society

Big Picture Film Society

Bright Film Society

Pearls of the Far East, Canada/Vietnam, 2011.
In the Name of the Father, Ireland/UK/USA, 1993.
The Intouchables, France, 2011.
Turtles Can Fly, Iran, 2004.
Hitchcock, USA, 2012.
Backyard Ashes, Australia, 2013.

British History Film Study Festival

Monarchy (The Glorious Revolution), UK, 2013

Camberwell Film Society

The Women on the 6th Floor, France, 2011.
Mud, USA, 2012.
Monsieur Lazhar, Canada, 2011.

Celebrate Israel Film Study Festival

Israel: Birth of a Nation, USA/Israel, 1996
Anti-Capitalism & Anti-Semitism, USA, 2014
Wrestling with God, Israel, 2011

Corangamite Film Society

Happiness Never Comes Alone. France, 2012.
Ruby Sparks, USA, 2012.
One Night the Moon, Australia, 2001.
The Human Resources Manager, Israel, 2010.
As It Is In Heaven, Sweden/Denmark, 2004.
The Rocket, Australia, 2013.

Court Film Society

I Do, France, 2006.
Adoration, Australia, 2013.

Croydon Film Society

The Rocket, Australia, 2013.
Beyond the Hills, Romania, 2013.
Much Ado About Nothing, USA, 2012.
A Hijacking, Denmark, 2012.
Newsfront, Australia, 1978.
Performance, USA, 2012.
Chinese Takeaway, Argentina, 2011.
Argo, USA, 2012.

DADo Film Society

Tugendhat House, Germany, 2013.
My Playground, Denmark, 2009.
Oil Rocks: City Above the Sea, Switzerland, 2009.

F Project Cinema

The Look of Love, UK/USA, 2013.

Far East Film Society

Ferntree Gully Film Society

The Imposter, UK, 2012.
You Ain't Seen Nothin' Yet, France/Germany, 2012.
What Maisie Kew, USA, 2012.

Flexible Respite Film Society

Flickside Film Society

(Arts Yackandandah)
Searching for Sugar Man, Sweden/UK, 2012.
In the House, France, 2013.
The Secret Life of Walter Mitty, USA, 2013.

Geelong Classic Cinema Inc

Travels with My Aunt, USA, 1972.
Laura, USA, 1944.
Gentlemen's Agreement, UK, 1935.
Suspicion, USA, 1941.
Newsfront, Australia, 1978.

God Loves Atheists Film Study Festival

Islam is NOT a Religion of Peace (The case for & against), UK, 2013
Penn & Teller: Bullshit!, (The Apocalypse, Astrology) USA

Goulburn Valley Film Club

Searching for Sugar Man, Sweden/UK, 2012.
Stories We Tell, Canada, 2012.
The Lives of Others, Germany, 2006.
Rust and Bone, France/Belgium, 2012.

Goulburn Valley U3A Film Group

A Day in a Life, Canada, 2000.

Grampians Film Society

Oranges and Sunshine, UK/Australia, 2010.
As It Is In Heaven, Sweden, 2004.
Cinema Paradiso, Italy/France, 1988.
Slumdog Millionaire, UK/India, 2008.
Tinker Tailor Soldier Spy, France/UK/Germany, 2011.

Horsham Film Society

Frances Ha, USA, 2012.
Ilo Ilo, Singapore, 2013.
Barbara, Germany, 2012.
Beyond the Hills, Romania, 2013.

Intermittent Cinema Club

International Film Group

Amour, France, 2012.
The Rocket, Australia, 2012.
Beyond the Hills, Romania, 2012.
Performance (A Late Quartet), USA, 2012.

Continued next page...

FILM TRIVIAL ALERT! Most elderly person to embark on professional movie career? Aussie born, [Lydia Yeamans Titus](#). Debuted in Rudolph Valentino Film "All Night" (1918). Played in 50+ films. Died 1929, 95 yo.

What's Being Seen

Across the Film Society Circuit

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Liberate Education!

Film Study Festival

Profit & Freedom in Third World
Education, UK, 2009
2 Million Minutes: A Global Examination,
USA/China/India, 2008

Lounge Lizards Film Society

LV Film Society

The Artist, France/Belgium/USA, 2011.
The Hunt, Denmark, 2013.
Nebraska, USA, 2014.

Macartan Club (Inc) Film Society

Macedon Ranges Film Society

The Sapphires, Australia, 2012.
The History Boys, UK, 2006.
The Band's Visit, Israel, 2007.
Memento, USA, 2000.
Mary and Max, Australia, 2009.

Melbourne Horror Film Society

Invasion of the Body Snatchers, USA,
1978.

Melbourne Zombie Film Society

Moira Film Group

The Picture Show Man, Australia, 1977.
The Goddess, (version unknown).
The Book Thief, USA/Germany, 2013.
Philomena, UK, 2013.

Moviehouse

Rats of Tobruk, Australia, 1944.
Excuse My Dust, USA, 1951.
Hail the Conquering Hero, USA, 1944.
Our Town, USA, 1940.
Springfield Rifle, USA, 1952.
The Awful Truth, USA, 1937.

Moving Clickers Inc & Lorne Film Festival

Pearls of the Far East, Vietnam/Canada,
2011.
North By Northwest, USA, 1959.
Everlasting Moments, Sweden, 2008.
In Bob We Trust, Australia, 2013.

Murrindindi Film Society

Muriel's Wedding, Australia, 1994.
Who's Afraid of Virginia Woolf, USA,
1966.
To Kill a Mockingbird, USA, 1962.

Myrtleford Film Society

Network Film Club

Old Scotch Film Society

Goodnight, Mr Tom, UK, 1998.
A Separation, Iran, 2011.
Invictus, South Africa, 2009.
Murder By Death, UK, 1976.

Phillip Island Movie Club

Plaza Cinema Group

Port Fairy Film Society

Portarlington Film Society

My Afternoons with Marguerite,
France, 2010.
The Italian, Russia, 2005.
House of Flying Daggers, China, 2004.
To Catch a Thief, USA, 1955.
The Reluctant Fundamentalist,
USA/UK/Qatar, 2012.
The Constant Gardener, UK, 2005.

Portland Film Society

Amour, France, 2012.
The Rocket, Australia/Laos, 2013.

PRODOS Film Study Group

Lars Seier Christensen and the Seven
Objectivists Virtues, UK, 2013
Limiting Government vs Limiting Citizens,
USA (shorts)
EconPop series, How Economics is
Portrayed in Movies (3 studies), USA,
2013
A Day in the Life (?) of the Axis of Evil
with Christopher Hitchens, USA, 2009
Ancient Greece: The Greatest Show on
Earth. Parts 1: Democrats, Part 2: Kings,
Part 3: Romans, UK/Greece, 2013
Let's Talk Topher! (50 to 1 Project), AUS,
2012, 2013, 2014
The Forbidden History of Terrible Taxes &
Unpopular People, AUS, 2012
Bob Hope: Entrepreneur, Patriot,
Comedian, USA, 2003
Americans Leaving the Blues Behind. The
Rise of the Red/Republican States, USA,
2012
The Saviour Generals -- When All Was
Lost & Hopeless, USA, 2013

Prom Coast Film Society

Searching for Sugar Man, Sweden/UK,
2012.
Paul Kelly: Stories of Me, Australia, 2012.
Mad Bastards, Australia, 2010.
Monsieur Lazhar, Canada, 2011.

Red Rock Film Society

In a Better World, Denmark, 2010.
Trance, UK/France, 2013.
Chinese Takeaway, Argentina, 2011.
Four Minutes, Germany, 2006.
Rust and Bone, France/Belgium, 2012.

Red Rum Film Society

The Hunt, Denmark, 2012.
Mood Indigo, France, 2012.
The Angels' Share, UK, 2012.
The Lives of Others, Germany, 2006.

Science and Technology

Film Study Festival

Penn & Teller: Bullshit!, (Video Games,
Apocalypse, Astrology) USA
Evidence & Science vs Myths & Fallacies
(shorts), USA

Smart Girls Film Club

War on Women: Truth & Lies, USA, 2014

St Andrews Film Society

St Dunstan's Hall Film Society

On Golden Pond, USA, 1981.
The Railway Man, Australia, 2013.
Pearls of the Far East, Canada/Vietnam,
2011.
Beyond the Hills, Romania, 2012.

Sun Country Movie Club

The Sapphires, Australia, 2012.
A Day in a Life, Canada, 2000.
Gran Torino, USA, 2008
Wild Hogs, USA, 2007.

Teddy Bobo Film Club

Eccentric short films + lateral thinking
exercises.

The Impossible Film Club

Cartoons & The Meaning of Life (shorts)
Pixar Shorts, USA (shorts)
Spiderman, USA, 2002

Trentham Film Society

Zero Dark Thirty, USA, 2012.
The Angels' Share, UK+, 2012.
The Sessions, USA, 2012.

WEAG Film Society

Continued next page...

FILM TRIVIA ALERT!

Britain's most prolific film composer
was the second cousin of Gary
Cooper, William Alwyn (1905-1985).

What's Being Seen

Across the Film Society Circuit

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Whitehorse Film Society

Soul Kitchen, Germany, 2009.
Searching for Sugar Man, Sweden/UK, 2012.
The Well Digger's Daughter, France, 2011.
True Grit, USA, 2012.
The Orator, NZ/Samoa, 2011.
The Shop Around the Corner, USA, 1940.

Williamstown Film Society

Golden Door, Italy/France, 2006.
The Adventures of Robin Hood, USA, 1938.
Hitchcock, USA, 2012.

Yarra Ranges Film Society

The Company You Keep, USA, 2012.
Monsoon Wedding, India, 2001.
A Month in the Country, UK, 1987.
Volver, Spain, 2006.

(incl. Warburton Film Festival)

Fallout, Australia, 2012.
Departures, Japan, 2008.
Tenderness, Belgium, 2013.
Mystery Road, Australia, 2013.
The Rocket, Australia/Laos, 2013.
The Fall, USA, 2006.
Gloria, Chile, 2012.
What Maisie Knew, USA, 2013.
In the House, France, 2013.

Halls Gap Film Festival

(NPV Film Festival)

Port Campbell Community Film Festival

(NPV Film Festival)

Valhalla Social Cinema

Wake in Fright, Australia, 1971.
The Life Aquatic, USA, 2004.
Forbidden Zone, USA, 1980.
Grave of the Fireflies, Japan, 1986.
Pom Poko, Japan, 1994.

New South Wales

Deniliquin Film Society and Film Festival

Lessons in Chocolate, Italy, 2007.
Jules and Jim, France, 1962.

South Australia

Adelaide Cinematheque

South Australia

Adelaide Film Study Group

South Australia

Adelaide University Film Society

South Australia

Barossa Film Club

La Peau Douce (Soft Skin), France, 1964.
Ride the High Country, USA, 1961.
My First Wife, Australia, 1984.

South Australia

Flinders FACT Society

South Australia

Port Lincoln Film Society

South Australia

Reels @ Wehl Film Society

Prisoners, USA, 2013.
The Hunt, Denmark, 2012.
Pearls of the Far East, Canada/Vietnam, 2011.

South Australia

RiAus Film Society

South Australia

Southern Fleurieu Film Society

Zorba the Greek, Greece, 1964.
The Third Man, UK, 1949.
Frida, USA/Mexico, 2002.

South Australia

Yankalilla & District Over 50s Film Club

FILM TRIVIA ALERT!

Contenders for most overused line in movie scripts?

A study of 350 Hollywood features from 1938 - 85 reveal 81% of Hollywood films used this phrase at least once: "Let's get outta here."

The other contender for the title is "Try to get some sleep now."

"I'm the most fortunate self-taught harpist and non-speaking actor who has ever lived." *Harpo Marx*

CHECK

Your film society's details at

FVFS.org.au/members

Is everything in order?

For corrections, updates, changes, email

info@fvfs.org.au

HOW?

To obtain your DVDs and get screening rights...

ACOFS Fact Sheet 3A

Go to ACOFS.org.au
Click "Resources"



StarBox Ratings



StarBox results received since ReelNews Issue 101 - April 2013

Send your StarBox results to starbox@fvfs.org.au - See what others are screening at www.fvfs.org.au/ideas

DVD Title	Society	*
Departures	Warburton FF	4.7
As it is in Heaven	Grampians FS	4.6
Lives of Others, The	Grampians FS	4.6
Monsieur Lazhar	Corangamite FS	4.6
Bran Nue Dae	Murrindindi FS	4.5
Brassed Off	Grampians FS	4.5
Chinese Takeaway	Reels @ Wehl FS	4.5
Muriel's wedding	Murrindindi FS	4.5
Sessions, The	Reels @ Wehl FS	4.5
Slumdog Millionaire	Grampians FS	4.5
Amour	International FG	4.4
Argo	Croydon FS	4.4
Blue Jasmine	Barwon Heads FS	4.4
Chinese Take-away	Croydon FS	4.4
Four of a Kind	Whitehorse review panel	4.4
Hunt, The	Reels @ Wehl	4.4
Lygon St	International FG	4.4
Marley	Reels @ Wehl FS	4.4
Nebraska	LV FS	4.4
Other Son, The	LV FS	4.4
Other Son, The	Myrtleford FS	4.4
Pearls of the Far East	Reels @ Wehl	4.4
Performance	Croydon FS	4.4
Quiet Life, A	Reels @ Wehl FS	4.4
Rocket, The	Portland FS	4.4
Royal Affair, A	Reels @ Wehl FS	4.4
To Kill a Mockingbird (16mm)	Murrindindi FS	4.4
What Maisie Knew	Warburton FF	4.4
White Ribbon, The	Myrtleford FS	4.4
20 Feet from Stardom	Portland FS	4.3
Angels' Share, The	Whitehorse FS	4.3
Beneath Hill 60	Williamstown FS	4.3
Hedgehog, The	Barossa Film Club	4.3
Hitchcock	Whitehorse FS	4.3
Lives of Others, The	Goulburn Valley FC	4.3
My Afternoons With Marguerite	Portarlington FS	4.3
Oranges and Sunshine	Grampians FS	4.3
Rocket, The	International FG	4.3
Shop Around the Corner	Whitehorse FS	4.3
Welcome to the Sticks	Corangamite FF	4.3
Fallout	Warburton FF	4.2
Hijacking, A	Croydon FS	4.2
Hunt, The	Croydon FS	4.2
Hunt, The	LV FS	4.2
Italian, The (2005)	Portarlington FS	4.2
Rear Window	LV FS	4.2
Simple Life, A	International FG	4.2
To Catch a Thief	Portarlington FS	4.2

DVD Title	Society	*
Trishna	Reels @ Wehl FS	4.2
Well Digger's Daughter, The	Whitehorse FS	4.2
Blue Jasmine	Portland FS	4.1
Cinema Paradiso	Grampians FS	4.1
Happiness Never Comes Alone	Corangamite FS	4.1
Hunt, The	St Andrews FS	4.1
Kon Tiki	Croydon FS	4.1
Lady Be Good	Port Fairy FS	4.1
Monsieur Lazhar	Bright Film Society	4.1
Monsieur Lazhar	Whitehorse FS	4.1
Mystery Road	Warburton FF	4.1
Newsfront	Croydon FS	4.1
Rocket, The	Corangamite FF	4.1
Rocket, The	Warburton FF	4.1
Searching for Sugar Man	Goulburn Valley FS	4.1
Third Man, The	Southern Fleurieu FS	4.1
Wadjda	LV FS	4.1
Adam's Rib	Murrindindi FS	4
Amour a Deux, L'	Reels @ Wehl FS	4
Angel's Share, The	Corangamite FS	4
Asterix & Obelix in Britain	Grampians FS	4
Barbara	Croydon FS	4
Dead Calm	Murrindindi FS	4
Ilo Ilo	Horsham Film Society	4
Performance (A Late Quartet)	LV FS	4
Prisoners	Reels @ Wehl FS	4
Reluctant Fundamentalist, The	Portarlington FS	4
Third Man, The	Barossa Film Club	4
What Maisie Knew	LV FS	4
Who's Afraid of Virginia Woolf?	Murrindindi FS	4
Zorba the Greek	Southern Fleurieu FS	4
Artist, The	LV FS	3.9
Blue Jasmine	Reels @ Wehl FS	3.9
Headhunters	Reels @ Wehl FS	3.9
In The House	Warburton FF	3.9
Incendes	Arapiles FS	3.9
Project Wild Thing	Corangamite FF	3.9
Adam's Rib	LV FS	3.8
Basilicata Coast to Coast	Reels @ Wehl FS	3.8
Beautiful Kate	Southern Fleurieu FS	3.8
Jindabyne	Camberwell FS	3.8
Lust Caution	Barossa Film Club	3.8
Mud	Camberwell FS	3.8
One Night the Moon	Reels @ Wehl FS	3.8
Patience Stone, The	Croydon FS	3.8
Rust and Bone	Reels @ Wehl FS	3.8

★ StarBox Ratings ★

StarBox results received since ReelNews Issue 101 - April 2013

Send your StarBox results to starbox@fvfs.org.au - See what others are screening at www.fvfs.org.au/ideas

DVD Title	Society	*
Satellite Boy	Whitehorse FS	3.8
True Grit	Whitehorse FS	3.8
Adam's Rib	Arapiles FS	3.7
Jiro Dreams of Sushi	Southern Fleurieu FS	3.7
Reluctant Infidel, The	Horsham FS	3.7
Searching for Sugar Man	Whitehorse FS	3.7
Soul Kitchen	Whitehorse FS	3.7
Breaker Morant	Myrtleford FS	3.6
Buck	Bright FS	3.6
Fall, The	Warburton FF	3.6
Kid With a Bike	Yarra Ranges - Warburton	3.6
Mental	Myrtleford FS	3.6
One Night the Moon	Corangamite FS	3.6
Pearls of the Far East	Port Fairy FS	3.6
Safety Not Guaranteed	Portland FS	3.6
About Elly	International FG	3.5
Bicycle Thieves	Yarra Ranges - Warburton	3.5
Gravity	Portland FS	3.5
Happy Happy	Reels @ Wehl FS	3.5
Kid With a Bike	Yarra Ranges - Healesville	3.5
Month in the Country, A	Yarra Ranges - Warburton	3.5
My First Wife	Barossa FC	3.5
On The Town	Barossa Film Club	3.5
Orator, The	Whitehorse FS	3.5
Soul Kitchen	Myrtleford FS	3.5
Amour	LV FS	3.4
Anna Karenina	Bright FS	3.4
Ed Wood	Southern Fleurieu FS	3.4
Monsoon Wedding	Yarra Ranges FS - Warburton	3.4
Stories we Tell	Goulburn Valley FS	3.4

DVD Title	Society	*
Stories we Tell	International FG	3.4
Beyond the Hills	Whitehorse FS	3.3
Bicycle Thieves	Yarra Ranges - Healesville	3.3
Blue Bird, The	Williamstown FS	3.3
Farewell My Queen	Croydon FS	3.3
Havre, Le	Myrtleford FS	3.3
Monsoon Wedding	Yarra Ranges FS - Healesville	3.3
Month in the Country, A	Yarra Ranges - Healesville	3.3
Much Ado About Nothing	Croydon FS	3.3
Rust and Bone	Goulburn Valley FC	3.3
Tabu	Reels @ Wehl FS	3.3
Blue Jasmine	Goulburn Valley U3A FC	3.2
Damned, The	Williamstown FS	3.2
Pearls of the Far East	Myrtleford FS	3.2
Red Obsession	Reels @ Wehl FS	3.2
Ruby Sparks	Corangamite FS	3.2
Submarine	Reels @ Wehl FS	3.2
A Day in A Life	Goulburn Valley U3A FS	3.1
Beyond the Hills	International FG	3.1
Country Wedding	Reels @ Wehl FS	3.1
House of Flying Daggers	Portarlington FS	3.1
Rocket, The	Croydon FS	3.1
Tiger and the Snow, The	Goulburn Valley FS	3.1
Wendy and Lucy	Goulburn Valley U3A	3.1
Gloria	Warburton FF	3
Pearls of the Far East	St Andrews Film Society	3
Sister	Goulburn Valley FS	3
Tristram Shandy	Corangamite FS	3
Beyond the Hills	Croydon FS	2.8
Pearls of the Far East	Bright FS	2.8
Tenderness	Warburton FF	2.7

5 Stars & 3 Cheers for Starboxes!

Janet Witham of **Grampians Film Society** writes:

"... there has been consistent satisfaction in the choice of films we have screened over the past year, thanks largely to the recommendations of other film societies **through their Starbox ratings** printed in *ReelNews*."

"The favourable comments are being heard locally and we are slowly but surely increasing membership of the **Grampians Film Society**."

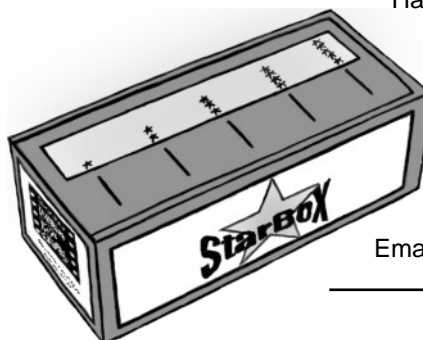
"So, thanks for bringing such information to our notice."

The scores on these 2 pages were generated using the latest technology in Film Society Feedback mechanisms!

Hand-crafted in Australia.
Order a **StarBox** for your film society now!

Cost? Free of charge for FVFS members!
Order yours now!

Email: starbox@fvfs.org.au



Cheerleaders, Guns, and Motion Pictures

(Yes, we're visiting America.)

By Barboo A. H. Marinakis

This issue of *ReelNews* is being put together sitting in my Mom's house in Cincinnati, USA, where we've been for the last 5 weeks. We head back to Australia in a few days. But what a busy film-societizing time we've been having this trip!

Prodos has run 4 film society "demos" in Ohio and one in Kentucky. One of the attendees, visiting from Texas (Arlington), was so thrilled by the demo she now wants to start her own film society back in the Lone Star state. No sooner does she tell us her plans when another Texan lady – a filmmaker -- who learned about the demos wrote to Prodos asking him to phone her to talk about running a possible second film society in Texas (Houston).

"Cheerleaders, Guns, and Motion Pictures! It just doesn't get any better!" says Prodos about the country of my birth. Well ... I don't know about that, but I will say, having helped set up each film society demo, they sure have been fun! And quite a learning experience.

Prodos introduced each session, talking about the colourful history and fabulousness of Australia's film society movement and where it stood today. Then he shared some of the research he'd been doing on the history of the American Film Society Movement (as well as that of the Canadians).

With great ceremony, at our first session in Cincinnati, one of the guests, John Blasing (pictured above) was invited to open an envelope containing the historically significant **first** issue (published 1963) of "Film Society" – the magazine of the (now defunct) *American Federation of Film Societies (AFFS)*.

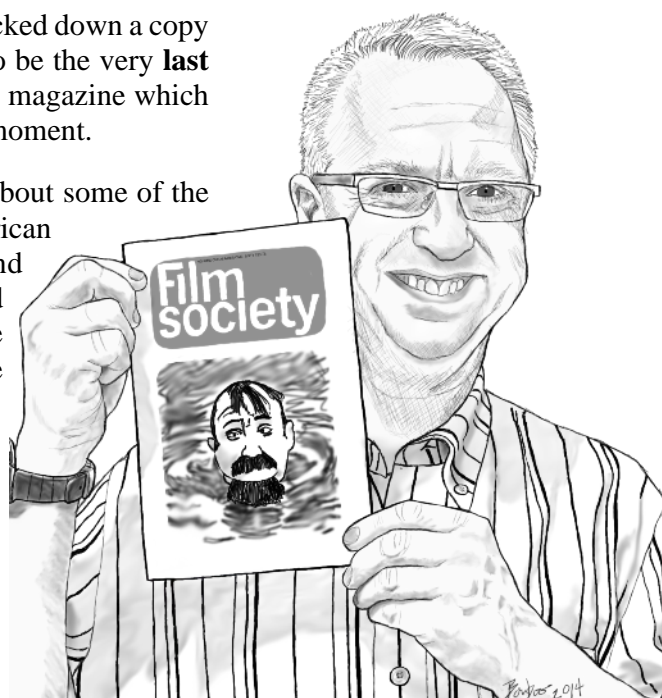
Prodos had also tracked down a copy of what appeared to be the very **last** issue of the AFFS's magazine which we'll come to in a moment.

We talked briefly about some of the history of the American Movement and Prodos expressed the view that the Americans had gone astray, moving away from the non-theatrical screenings model (which consists of screening only to members and not charging an entry fee) and how this was one of several factors that contributed to the decline of the American Movement.

The one thing Prodos stressed more than anything else at every session was the vital importance of film study – of developing a high quality of explorative (rather than argumentative) discussion of all films that are presented. He explained that a film society is not just a cheap and easy way of watching movies. It's an enthusiastic commitment to film art, culture, and education and should be part of lifelong self-improvement. (Yes, I know, he's quite the fanatic! But he keeps us entertained.)

Prodos chaired the rather full-on discussion session after each screening and explained and demonstrated some of the methods he'd found work best.

Now, here are some excerpts from a 1956 article we examined. Written by Frederick Goldman, the first President of the American Federation of Film Societies.



John Blasing, unveils rare copy of first magazine (1963) of now defunct American Federation of Film Societies tracked down by Prodos. Cover shows Charles Murray in a scene from "When Villains Meet" (1914, Silent film, USA)

It gives us the AFFS's perspective at the time of its founding:

"... For a generation now, prophets have hailed the cinema as a major art form. During this generation, some distinguished work has been done. Surely no art form in history has grown so far, so fast, and produced so much of real merit so hard on the heels of the first efforts.

"Yet the film audience has not developed apace. It is still very much the same amorphous mass of sensation-seekers which thronged to the first peep-shows. This immensely promising art form has had a depressing tendency to sink to the denominator of the audience ...

"... To be sure, some film societies are formed for no more profound purpose than to see certain motion pictures not available on their local 'commercial' screens.

"But in time, even these modest enterprises develop a more sophisticated taste, and a more

discerning, discriminating, and inquisitive approach toward film as a serious art form.

“Thus, the film society fulfils the function of the university, in stimulating its members to think and explore; of the art museum, in providing a permanent gallery of masterpieces; of the library, in offering the full range of the world’s literature; of the theatre, in experimenting with new, dramatic and poetic forms.

“For to us, who love and believe in motion pictures as a major art form, the cinema is all of these, a truly catholic medium too long and too widely abused as cheap and meretricious nickelodeon entertainment.

“...What saves the old and honored art media from the cancer of mediocrity is the existence of a cultured audience, sometimes small, but invariably vociferous.

“... Somewhere along the line -- in their school years, or with travel, by home study, or through parental influence – they [Americans] learned to discriminate between magazine illustration and art, between doggerel and poetry, between burlesque and theater, between the pulps and the classics. Timidly, we look toward – and wish to work toward – broadening similar understanding and genuine appreciation of cinema.

“... I think the American Federation of Film Societies will become a real factor in promoting the growth of nonprofit clubs for the study and appreciation of motion pictures in this country. And I am equally convinced that the film societies

will, ever so subtly, become the catalytic agents in their communities to being about demand – and support – for pictures of superior quality.” (Excerpted from *Film Society Primer*, edited by Cecile Starr, 1956)

According to Prodos, around 1972, it appears the *AFFS* set out to “reinvent” itself. As part of that, it renamed its magazine -- from *Film Society (Review)* to *(Film) Critic*.

To the best of our knowledge, Vol 1, Number 1, was the first and last issue of this brand new magazine and the American Federation seems to have gone rapidly downhill thereafter.

At its peak the American film society movement seems to have had around 1500 film societies – although, as yet, we haven’t been able to decisively confirm this.

Perhaps one clue to the decline of the *AFFS* can be found in the following excerpt of a review of the film, “Dirty Harry” starring Clint Eastwood.

“...It has no pretension to art; it is a simply-told story of the Nietzschean superman and his sado-masochistic pleasures. The hero is Clint Eastwood, a tough cop who carries a Magnum .44, ‘The most powerful handgun in the world’, and brandishes it at a world which is so cowardly, stupid, and slow as to be beneath contempt. His quarry is a sniggering psychopath, a blank-faced embodiment of evil, who personifies all that the American tough mentality despises: long-haired, pacifist, whiny, effeminate.

“Harry tracks the killer into a stadium, and there publicly enacts the audience’s fantasies by stomping

on his wounded arm until he tells where he has hidden his victim...

“...Dirty Harry is a film without mercy; the violence is the most extreme I have ever seen, relentless and graphic. Its message is a frontal assault on the concept of law. Society must give its highest men – Nietzschean policemen – complete freedom to do as they see fit in a total war between good and evil.

“It is widely accepted that art should be free to say what it must, without political or moral responsibility.

“To say otherwise seems to lead quickly to a system of thought-control. But ...”

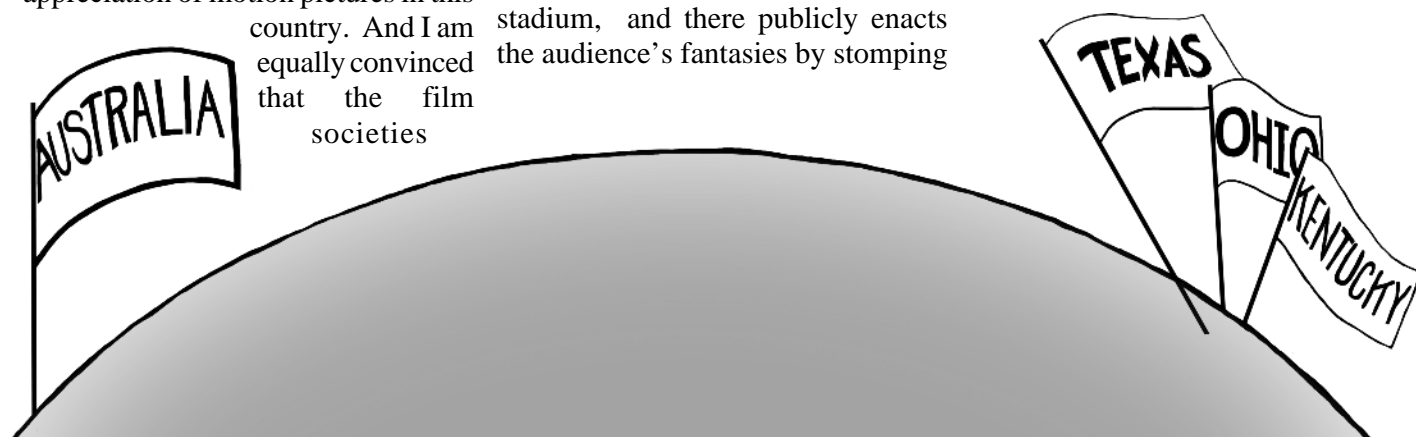
(Brakes come to screeching halt!) “But?” Sorry, but there are NO “buts” to free speech! Not for a healthy, vigorous film society movement. So, right there we have the first very bad sign.

On top of that, consider what a far cry in tone and spirit was the optimistic, idealistic, welcoming *AFFS* of 1956 compared to the spitting ideological venom of the *AFFS* of 1972 – a mere generation later.

Perhaps the American Federation’s decline is not so big a mystery. After all, who wants to consort with such dark, out-of-touch, hostile attitudes? There’s no fun in that! (And really, why bug a fellow with .44 Magnum?)

The research continues.

And we look forward to positive developments from our fellow film-lovers in the USA.



FVFS Resources Galore!

Excerpts From:

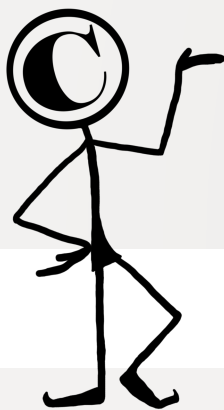
Info Sheet #12: Copyright Issues

Q4: Can I screen at the film society, a DVD that was hired from a DVD rental shop?

A: Yes. The Australian copyright law states that no DVD may be screened in public unless the copyright owner has given permission. For DVDs owned by a film society, prior permission should be sought from the copyright owner (usually the Australian distributor marked on the DVD cover) and an appropriate fee paid.

Q8: How do I go about getting rights clearance for screening DVDs?

A: This is one of the most often asked questions, and for that reason we have prepared several information sheets which cover all aspects. Check out the FVFS website in particular information sheets #7 (The DVD Society) and #22 (DVD rights agreements and how to obtain your DVD and get DVD screening rights) ... The latest information can always be found on the [ACOFS](http://www.acofs.org.au) website at www.acofs.org.au in Fact sheets 3A and 3B



Find out more. Lots more!

fvfs.org.au/ideas



Need ideas for what to screen?

Have a look at six years ... of great ideas in

“Film Lists You Can Download”

View hundreds of films and StarBox scores sent in by FVFS members over the years.

Browse through Information Sheets 17.1 to 17.9

Designed and guaranteed to get you thinking.

Find out more. Lots more!

fvfs.org.au/ideas

In the Works: What the ReelNews team is working on . . .

- Focal Point: Overview of South Australia’s film societies.
- Past successful FVFS projects that cost money and/or cut costs and/or raised money.
- Interview with filmmaker, John Hughes, on the early Film Society Movement’s battles against censorship.

A Trip to the Northern Capital

By John Arkins

It was a trip to that other big city* for the ACOFS AGM. What would happen? Well it would be an easy weekend – make the FVFS President's presentation, meet all the other interstate delegates, talk, listen and enjoy good company and good food and drink.

First meeting point was dinner before the start of the AGM on Friday night at *La Guillotine* in Kent Street. The food was excellent, the company enjoyable and then came the bill!

"No", the waiter said "we can't split the bill 12 ways, you'll have to work it out yourselves" Not a problem I thought, I'll pay cash but who will I give it to? Well I didn't move quickly enough and now I was the accountant and negotiator – not the greatest job to have at the end of the meal. All turned out OK and the waiter was happy.

Off to the AGM at Leth's place. Ian Davidson commenced the meeting with the Housekeeping matters. "John will be acting as Minute Secretary" What!!?

This means no relaxing and I have to

listen and pay attention to everyone, even the boring topics.

First night was not too bad, only two hours of meeting but a lot of talking. Walked home to the hotel, animated discussion, beautiful mild weather and a great Vivid Light Show and then a good sleep.

Next morning after a good breakfast walked to the WEA centre, our location on Day Two, and found that the room was not quite the right layout so another skill used - furniture moving!!!

Just started the meeting and suddenly out of the corner of my eye I see this long haired lout coming up behind me. Should I be worried? - is he after my place? – no it's just Prodos checking up on his ACOFS assistant. What a turn around. I normally have to call him to order, not have him look over my shoulder. What a reversal of fortune.

The rest of the day flew by, presentation by Jane Cruishank from NFSA, coffee and biscuits, presentations of the State reports, Lunch with giant sandwiches, more discussion and what will happen to Independent films and all of a sudden the statement is made,



"The next ACOFS AGM will be in Melbourne" Wow, is that the end?

I look at my pad, I only have a few pages left. The long haired lout says thanks for taking the minutes and I look, its only 27 pages.

Our thanks to Leth Maitland for his hospitality, WEA for their facilities and to all the participants – a most enjoyable weekend.

Well next year I won't have to travel so far*... if I am still invited!!

** Editor: The ACOFS 2014 AGM was held in Sydney. Next year's will be in Melbourne.*

"Dress Circle" published by Ross Adams

\$25 per year. Four issues per 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!

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

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The FVFS does not necessarily endorse the statements or views contained in any personal statements in articles, letters to the ed., films, etc., mentioned in this newsletter.

We Connect!

By Ian and Susan Davidson



Rick Paltridge (Reels @ Wehl FS) accepting a certificate from Ian Davidson.

A recent FVFS road trip to Western Victoria and South Australia to visit three member film societies provided much insight as well as having an interesting bonus with views of crater lakes, Mary McKillop's museum and a tour of the Coonawarra wineries.

Ian and Susan Davidson (FVFS Treasurer and Secretary) spent a couple of days in April/May visiting three member film societies. The visits were very informative although mostly social in nature, and discussions covered a wide range of topics.

We met with most of the Reels @ Wehl committee and discussed a range of topics from the purpose of the film society to budget, marketing, programming and that perennial, DVD screening rights.

There has been an almost complete change in committee this year at Reels @ Wehl, so inevitably this led to a discussion on the need for succession planning and how to pass on the responsibility and knowledge to the new management.

This relatively new committee to an existing society were having to re-invent how to run a film society and this produced some worthwhile thoughts:

1. Programming a full year at a time rather than quarterly has advantages because:

- The detailed film research only needs to be done once each year
- An annual screening programme poster is a good promotional tool for attracting new members.
- It is not necessary to be constantly aware of the need to chase people to rejoin – although it is always wise to have a presence in posters and in newspapers the year round.

2. Prepare a budget to highlight the impact of membership size and major costs, and focus on the larger cost items. It is always worth asking "Are these costly items important to achieve our core aims?"

3. Give the membership some "ownership" of the program by having them participate in film selections. For example call for suggestions, ask them to vote on a short-list and even invite them to a selection meeting. Not all will come, but those that do are potential helpers at the society or, better still, future committee members. But be careful that the voting does not take over your selection. It is just one input along with the need for your program to be balanced in genre, language etc. Above all know why you select certain titles to be part of your program. *(Continued next page)*



Elaine Uebergang (Arapiles FS) accepting a certificate while Lynne Quick looks on.

4. Consider how future committees are to be able to take over when you retire.

- a. Have a committee handbook outlining the tasks and how to go about them.
- b. Develop understudies or assistants for the important positions.
- c. Consider training new people.

But it wasn't all work at Mt Gambier. While we spent almost a day and a half in South Australia thanks to the wonderful B&B with the President of Reels @ Wehl Film Society, we spent much of the time touring wineries and exploring Mt Gambier and Penola districts.

On the way to Mt Gambier we took time for lunch at Camperdown to meet with the representatives of the Corangamite Film Society, who seem to have their budget and program planning well in hand.

On the return journey from SA we stopped for lunch at Natimuk where we were entertained by representatives of Arapiles Film Society. They had different issues to discuss with us but were generally on top of things. DVD rights and the future of the NTLC were again topics of interest.

The trip was both exhausting and rewarding for us and highlighted many issues of concern, especially to country film societies. We were greatly appreciative of the generous welcome we received from all Film Societies and feel that they are all in good hands.

We took the opportunity to present each society visited with a certificate of membership with the FVFS. We also took the opportunity to deliver a free StarBox to the Arapiles Film Society.

The trip was a great way to get to know the societies better – and to put faces to the names.

LOOK AT THE INDEPENDENT WE HAVE FOR YOU! FILMS

Blue Lies
Flight of an Angel
Pepot Artists
Pearls of the Far East
Little Lies
MCLEAN'S MONEY
CRUSHED
It Gets Better
Sita Sings the Blues
Four of a Kind
What I have Written
Flower in the Pocket
The Songs They Sang
A Day in a Life

By Barboo A. H. Marinakis

The FVFS has a growing collection of “independent films”, for which we have negotiated affordable non-theatrical screening rights directly with the filmmakers.

Screening rights fees and the prices for the DVDs or digital downloads vary for each film. For example, you can borrow the DVD of *A Day in a Life* free of charge from FVFS and pay \$35 for the screening rights fee, or purchase the DVD directly from the filmmaker for \$79.95 which includes the cost of the DVD itself and the screening rights fee. On the other hand, you can obtain *Sita Sings the Blues* and pay the FVFS just \$10 to cover “handling” and screening rights.

Sounds good? Want to know more? Great!

Go to fvfs.org.au/indie-films to get all the details about all the films in our library - what they cost to show and, if desired, what they cost to purchase. (Many of the entries also have trailers you can watch online.)

If you like to step out of the mainstream and see some new scenery that you're not likely to find at a commercial cinema, this collection is definitely worth checking out.

fvfs.org.au/indie-films

Some Notes on "Independents"

By Prodos

Once upon a time the men who established "Hollywood" were known as the "independents". In fact, legally, at the time (around 1908), they were outlaws - on the run from Thomas Edison, Eastman Kodak, Biograph, and fellow members of the MPPC (Motion Picture Patent Company) who were primarily in the business of inventing film-making devices and using the legal monopoly power of patent laws and licensing to determine who could and couldn't make films.

MPPC cornered over two thirds of the American film production, distribution, and screening market by controlling the patent licencing of nearly all the main machinery and materials used in film production - cameras, projectors, raw film stock.

However, a small group of film companies refused to either pay the patent licencing fees or to abide by the strict controls of MPPC (such as prohibiting the sale of film, and allowing only rental of film, and limiting the maximum length of any movie to 20 minutes). So they fled to California. To Hollywood!

There, they hoped to elude the lawyers and make films their own way - which they, of course, succeeded in doing spectacularly. By 1918 the MPPC was dead and by the late 1920's the Golden Age of Hollywood was in full swing. The outlaws had become the establishment and soon proceeded to create their own restrictions against outsiders.

So popular, prolific and commercially successful was the Hollywood studio system that many governments, artists, and intellectuals around the world complained they were being culturally "flooded" and "Americanised".

Meanwhile Hollywood attracted (and enriched) many brilliant filmmakers,

writers, actors, and directors from those very countries! For instance: Ernst Lubitsch, Alfred Hitchcock, Fritz Lang, Jean Renoir. Douglas Sirk, William Dieterle, Ludwig Berger, Otto Preminger, Billy Wilder. A complete list would fill many pages.

Let's skip some decades and a few thousand miles and land back in Australia where two interesting, but opposing, viewpoints are being debated. There are those who argue that "independent" filmmaking requires - or deserves - the support of taxpayer funded agencies such as Screen Australia. And there are those who argue that independent filmmaking is harmed by this.

Geoff Gardner (highly regarded film industry expert and blogger FilmAlert.net) argues that "Of course, without (government) subsidy there would be no Australian film industry."

Jason Kent (co-founder of IMPIA, *Independent Motion Picture Industry Association*) argues that government funding is the very thing that prevents a film industry from growing in Australia.

To be continued.

10 films made with the help of government funding:

Picnic at Hanging Rock (1975)
One of the first Australian films to reach an international audience.
Gallipoli (1981)
Muriel's Wedding (1994)
The Adventures of Priscilla, Queen of the Desert (1994)
Shine (1996)
Geoffrey Rush won an Oscar for Best Actor.
Lantana (2001)
Rabbit-Proof Fence (2002)
Samson and Delilah (2009)
Animal Kingdom (2010)
Red Dog (2011)
Eleven days after opening, became highest-grossing Australian film of 2011.

10 films made with no government funding:

The Story of The Kelly Gang (1906)
Possibly the world's first feature film.
Jedda (1955)
They're a Weird Mob (1966)
Walkabout (1971)
First film appearance of David Gulpilil.
Stork (1972)
Alvin Purple (1973)
Mad Max (1979)
For decades, held world record for highest profit-to-cost ratio for a film. 25,000% return.
Crocodile Dundee (1986)
Second highest grossing film worldwide in 1986, beaten only by Top Gun.
The Castle (1997)
Gabriel (2007)



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