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# ReelNews

Official Newsletter of the Federation of Victorian Film Societies

August 2016

# 110

From the Editor's Desk

[www.fvfs.org.au](http://www.fvfs.org.au)

Welcome to ReelNews, your August edition.

The last three months seem to have flown by and now the time has come for me to put together the August edition.

I have been overwhelmed by the response to my latest request for contributions. Many people have come to the party, and this newsletter promises to become the best ever! The contributions received have been many and varied and I think they will make quite interesting reading for everyone. Please make sure that ReelNews is passed on to the members of your particular Film Society so they can be kept up to date with what other film societies are doing.

We had sad news in June when we heard of the death of Paul Cox, who had been battling cancer for some years. On page two, there is a special tribute to him written by one of his friends.

We went with our friends to the Warburton Film Festival in June, their 33<sup>rd</sup>, and again it was a great success, not only with the films shown but the social functions as well. We really enjoyed it. Two reports on the festival appear on pages four and nine.

Happy film watching,

Gail Arkins - *Editor*

## Your 2016 FVFS Committee

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Ian Davidson	Treasurer
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Suzanne Nunn	Committee
Gail Arkins	Editor ReelNews



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

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# Vale Paul Cox 1940 - 2016

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By Dagmar Limp  
Past President  
Yarra Ranges Film Society

Very nervously, I first approached Paul Cox in 2004, asking him if he would be kind enough to open the 2005 season of our Yarra Ranges Film Society. We had chosen the film *Lonely Hearts* to start the year. And he did come - one smile, one hug, one thank you for inviting him and I was nervous no more. We had a full house for the opening of the season and I was delighted.

It was at this time that he told me that he was no longer drinking alcohol as he had been diagnosed with cancer.

From that time on, I kept in touch and took every opportunity to see him. I went to the book launch in Albert Park of his book, *Tales from the Cancer Ward*. I spoke to his publisher that night and then asked Paul if I could organize a book launch in our local library and of course, I could. It was a huge success.



After the liver transplant, he made the delightful film, *The Dinner Party*, and I was invited to the premiere of the film at the Austin Hospital. No big fanfare - just like Paul.

I organised a screening in Warburton and we again had a full house. People eagerly signed up to become organ donors.

Paul came several times to the Warburton Film Festival to award prizes to the winners of our *Show Us Your Shorts* film competition and I had asked him, soon after I got to know him, to become our Patron of the Warburton Film Festival. He was pleased to do this for us.

The second last time he came, he brought Wendy Hughes, who sadly died just a couple of years later.

Then he came again with Rosie, his Balinese partner.

They met while both were having liver transplants. What a lovely supportive lady she is.

Two years ago I was lucky to have gone to the world premiere of *Force of Destiny* - again at the Austin Hospital.

It was in late November 2015, I saw him looking frail but still full of energy, warmth and smiles. I purchased a photograph he took when he was only 19 years old in France, I wanted to help raise the money for his next film he so much wanted to make. I look at the photograph every day and I smile.

This year, 2016, he was determined to come and introduce *Force of Destiny* at the Warburton Film Festival but at the last minute, he was unable to attend. Just before the showing on 18<sup>th</sup> June, 2016, the audience was told the reason was that Paul was in hospital in a critical condition. He died that evening.

Paul will be missed by many and remembered for much.

# John's Page

## Report from the President's Desk

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What has happened since the AGM? Well, there are quite a few things that have come up since March. Firstly, the formation of the South Australian Federation, secondly, the handling by FVFS of independent films and thirdly, the idea of future projects for the Federation.

### **Formation of The South Australian Federation**

At the AGM in March this year, FVFS had a record number of members at 84. Over the next few months, we will lose some of those members for the best of reasons.

Subject to approval by ACOFS, there will be a new federation formed in South Australia and some of those film societies, previously part of the FVFS, already have or will join the new federation.

This is a great step for South Australia, and the initial film societies that have formed the new federation (South Australian Federation of Film Societies – SAFFS) are to be congratulated. They were significantly helped in their initial establishment by Prodos & Barboo Marinakis.

### **Handling of Independent Films**

At the current time FVFS handles a number of independent films on behalf of both Australian and overseas producers. We encourage all film societies to examine the list on the website and to try one of the films and include it in your selection.

Another area of interest is the availability of short films. There are a large number of festivals in Australia and overseas catering for the submission of short films, either as a student or as a fully professional filmmaker. However where do film societies go to find these short films? There are very few suppliers of short films and thus we have a project to find out who are suppliers and what do they supply.

### **Future Projects for the Federation**

We also have commenced discussions with Deakin University and, through them other Universities, with the idea that student short films, made for the final year of their course, would be available for showing by Film Societies.

I also have a great interest in helping Film Societies streamline their operation so that the workload becomes less for the repetitive activities of the society. To this end, I would ask you what is it that you find difficult in your normal operation of the film society. Let me know by email at [president@fvs.org.au](mailto:president@fvs.org.au) and with enough interest some new projects will emerge.

The last idea of a project is the support of the development of film makers via a Scholarship System in the name of FVFS. There are examples of this with Film Societies within Australia and they have been most successful. It is in one way repaying the industry for the enjoyment we receive from their labours. I would appreciate your thoughts on this idea.

### **Visits to Members**

We look forward to continuing our visits to member societies and hope to see you soon whether this be for a just a coffee or on one of your film nights. It is through these discussions that we learn what is important to you and how we may be of assistance.

I look forward to hearing from many members over the next few months and also seeing some of you.

John Arkins  
President

# Warburton Film Festival

By Sally Ahern  
Vice President YRFS

The 33<sup>rd</sup> Warburton Film Festival held in June this year was pronounced a great success. People came from many places including Melbourne, NSW and Brisbane. The country town of Warburton welcomed these visitors to enjoy a weekend of eclectic films, conversations, renewing friendships and making new friends.

The Festival opened with a **Show Us Your Shorts** program, which is a short film competition offered to young film makers. There were two sections, Junior and Senior, and the 30 entries showed a great deal of talent and enthusiasm among these future film makers. A selection of these short films were screened during the Festival and everyone enjoyed those that were shown.

The film, **Putuparri and the Rainmakers**, shown on the opening night, was attended by the director, Nicole Ma. She gave an insight into the making of the film and answered many questions in a Q & A session. Her attendance added an element of intense interest and the questions flowed freely from the floor.

Despite his failing health, the great Australian film Director and patron of the Warburton Film Festival, Paul Cox, was determined to come to the Saturday afternoon session. He was intending to introduce his latest film **Force of Destiny**. However, his condition deteriorated and very sadly passed away on Saturday night. The entire audience was thinking of him as his film was shown - a poignant reflection of his life. It was a fitting tribute to an amazing man.

Our thanks go to the President of the FVFS, John Arkins, who opened our Festival with enthusiasm and his presence added great prestige to the event. John and his wife, Gail, attended the entire weekend adding to the atmosphere and excitement of the occasion.

The film selection was enjoyed by all and the StarBox ratings reflected the audience engagement. The nine films shown were from Australia, Poland, Germany, China, UK and Brazil. They offered a range of genres and were received very well. The activities of the three-day festival were enjoyed by both the visitors and the locals and we look forward to what may be offered in 2017!



Thanks to all who helped make this weekend such a resounding success!

Sally Ahern  
Vice President YRFS

# News from Shepparton

By Adrian Sumner

Secretary/Treasurer

Goulburn Valley Film Club (Shepparton)

When we were a small film society back in the 1980s and 1990s with around 30 to 50 members it was easy to know who was a member because the numbers were small. We didn't check members at the door, as the committee knew everyone and the strangers stood out. When we started to screen DVDs in the mid-nineties, as a result of TAFE installing a digital projector, our society boomed. This was largely as a result of an improved quality of sound and image over 16mm but more importantly the access to a much broader range of titles. Our membership has been fixed at 166 for a number of years, reflecting the capacity of the venue (180) and also the increasing scale of screening rights fees based on society size. The dilemma resulting in this membership has been to know who is a member and who might be trying to "sneak in".

The options for us were either a carrot or a stick; the stick being to stand at the door and check membership cards as members enter. We liked the informality of not having to do this so we adopted the carrot approach which we believe has been very successful. To participate, members need to be present at a screening and be wearing their membership badge. Prior to the screening, we conduct a draw of raffle tickets from a brightly coloured box. As a society of moderate size, we have three prizes: a voucher to a local restaurant; a double pass to the local Village cinema; and a bottle of wine courtesy of our sponsor Phillips Winery. Human nature being what it is, people hate to think they are missing out and have even been known to leave the venue to hunt down their forgotten badge. If a member is drawn out and if they are not present, their name returns to the box for next month's screening. The word often gets back to the member that they were drawn out but missed out due to their absence, which encourages better attendance. For a member who does not have their badge, comments such as "How sad, never mind" or "Better luck next time" all encourage the wearing of their membership badge in future. The other advantage of wearing the membership badge is that members get to know other members more readily, fostering greater collegiality. I'm sure all societies could do something similar and this system could be scaled down according to society size.

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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 editor., films, etc.,  
mentioned in this newsletter.

## Film Societies!

### Anniversary or Special Date?

We'd like to hear about it.

Send the details to

**ReelNews@fvfs.org.au**

We'll include them in upcoming newsletters.



# Getting the Most from DVD Rights Bookings

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By Ian Davidson

Because it is a legal requirement that no DVD may be screened in a public venue without permission from the rights owner, it follows that if you cannot locate the owner of the rights and get permission before the screening, then you must not screen that DVD to your members.

There are a number of steps to follow before you can be fairly certain that there is no rights holder in Australia.

1. Check the censorship database for the title in question. ([www.classification.gov.au/Pages/Search.aspx](http://www.classification.gov.au/Pages/Search.aspx)). The DVD may not be listed, or may be listed more than once, but knowing the applicants for the censorship certificate for the film is the first step in finding the rights owner. If there is no result, try a different spelling, or search using the director's name.

2. Another possibility for determining the rights owner is to check the DVD itself, although there are often many company names listed, from here and overseas. After a while you will get to recognise the Australian companies. Alternatively, check the sales outlet or reviewer's websites, such as [www.jbhifi.com.au](http://www.jbhifi.com.au) or [www.urbancinefile.com.au](http://www.urbancinefile.com.au)

3. Check with the ACOFS Fact Sheet 3B, which will provide the information on which company represents each of the many DVD labels you might come across, as well as the contact details for that company. This Fact sheet is downloadable from [www.acofs.org.au/resources/](http://www.acofs.org.au/resources/)

4. If you cannot locate a distributor or rights holder in Australia it does not follow that you can just screen the DVD. Screening rights would still exist, but would be in the hands of an overseas distributor or the production company themselves. Some societies have contacted these overseas companies for the rights, but were surprised by a quote of as much as \$500 for the screening rights. You may prefer to change the programme to a DVD title for which you can locate rights in Australia rather than be charged this amount.

Some additional points to note are as follows:-

- Some DVD distributors might have a DVD on their website for sale, but only hold the commercial or home viewing rights, or may be selling that DVD on behalf of another rights owner. The only way to be certain is to ask.

- Copyright (screening rights) exists on movies for 70 years after the death of its author (ie director), so very few movies are yet in the "public domain" and thus free to use!

- If an Australian distributor advised you that the screening rights have expired, it does not mean the DVD is now in the public domain. It means that they no longer own the rights in Australia, and they may have been taken up by another distributor (unlikely) or they have reverted to the international rights holder.

- So the lesson to take from the above is not to purchase a DVD for screening or list it in your program until you have first obtained the screening rights, or you might end up with a DVD you may not screen, or have to change your programme .

- Approval to screen a DVD is for one screening. So if you screen a DVD twice, then you should be paying screening rights for each screening.

*Continued on page 12*

# News from Mt. Gambier

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By Rick Paltridge,  
Reels Film Society,  
Mount Gambier.

Is it an easy process to get enthusiastic film viewers to join a film society rather than just hire DVDs?

Is there a formula for success?

The Reels Film Society in Mount Gambier just over the border in South Australia think they are close to achieving their ultimate aim: to offer an eclectic array of cinematic experiences, offering a fantastic venue and experiences and present something different each month to encourage their current and prospective members to look forward to a great night out.

Reels Film Society has been screening art house and international films for over 10 years now and many changes have occurred in the last couple of years.

The committee felt the best way to offer “value for money” was to actually increase their membership. Noble concept however not easily achieved.

Their previous cinema, though popular with the membership, was too small in the entrance to enable members to socialise and enjoy a pre-screening drink and light supper.

The committee found that some things were sacrosanct! Don't give up the supper and complimentary glass of wine!

Once a year the Reels Film Society had to relocate to another venue as the theatre was obligated to host eisteddfods annually.

A couple of options were trialed but the main regional theatre, the Sir Robert Helpmann Theatre, was an option too good to refuse. Negotiations took place in mid-2014 with the theatre management and a survey was conducted of the membership to see what made the Reels Film Society worth being a member of.

January 2015 was the first official night at the new theatre in Mount Gambier and since then, the feedback from members has shown this move to be a most positive one.

The foyer was more than large enough to accommodate the patrons each month and we were able to use the theatre's facilities to offer the complimentary glass of wine to add to the lovely pre-screening supper.

A fantastic and long-serving committee member who has loved supporting the film society was left to sourcing the wines each month. The member, (who shall remain nameless, suffice to say is into his tenth decade) enjoyed the challenge of finding the best wine for the cheapest price.

It was hard to find good wine at 15 shillings/gallon! Members comments were filtering back to the committee, and they all weren't positive! Could we fathom the thought of upsetting this recipient of an Order of Australia Medal?

Starting last month with the powerful screening of *Testament of Youth*, (which had a StarBox rating of 4.5) the Reels Film Society embarked on a new concept of having a guest wine company from the Coonawarra Wine Region offering their selection of wines to the membership.

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# Is Your Society Successful?

This is a summary of a discussion session held at the FVFS AGM in 1988 and led by Ian Davidson. We would appreciate your thoughts on whether you think anything has changed in 28 years.

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By Ian Davidson

What is success? Every film society will probably measure success differently. Is it measured in dollars, number of members, attendances or the programming of good films? What are “good films” anyway?

The more important element that leads to success is knowing your objectives. How many societies have written objectives for the coming year/s? Most will have some idea of their objectives, but few have probably written them down.

I like to define success as meeting your objectives.

The most common objectives identified by delegates during the discussion session were:

1. Increasing numbers of members in the society.
2. Maximising the percentage of members that renew each year.
3. Having good attendances at each screening.
4. Showing good films.
5. Having a willing and useful committee.
6. Having income greater than expenses.
7. Having lively discussions after each screening.
8. Creating a friendly atmosphere at screenings.
9. Having a reliable succession plan.

Delegates from Bendigo FS (Jacques Soddell) and Geelong Alternative (Rod Charles) then led separate discussions to develop ideas as to how they would meet each of these objectives. These ideas were then combined as follows:

1. New members are attracted by promotion through newspapers, radio, word of mouth, notices, etc. One of the most important tools is a printed programme of the year's films put together in an inviting layout. Availability of information through the local council offices or screening venue will also spread the word. The programming of a special screening, open to the general public will attract those who just want to “come and try it.”
2. Members will rejoin if they have enjoyed their membership – if they have seen good films, enjoyed the social atmosphere and feel part of the group.
3. Members attend screenings for much the same reasons. Many members will come every screening come rain or hail because they have developed a trust in the society. They know that each film will be interesting and the screening worth attending. A good newsletter will help boost your attendance also.
4. There is always debate about what is a good film and whether it is a “film society film”. Talking to other film society delegates at the AGM, looking at other film society programmes, reading reviews, watching trailers, attending film festivals etc. are all ways to get good ideas on films to screen.
5. To get a good committee you first need a reasonable membership to draw from. Once the committee is formed, the key is to keep them involved in the running of the society. See that all on the committee have specified “jobs” and receive appropriate recognition for work done. To some extent it will be good for the committee to be always trying something new – within reason of course.

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# Warburton Film Festival

By Marguerite Bell

Last month, from June 17<sup>th</sup> to 19<sup>th</sup>, the 33<sup>rd</sup> annual Warburton Film Festival was held.

The Yarra Ranges Film Society, which organises the festival and selects the program, is to be congratulated on the diverse range of Australian and International films, many of which were excellent. While most of the films have been shown commercially, at least one has not yet been exhibited in Australia. There was also a Short Film competition 'Show Us Your Shorts' which encourages young and enthusiastic filmmakers, and some prize-winning entries were screened prior to each of the main features. The short film, **10**, made by Bailey Cook won the "Golden Shorts Award for the Best Short Film of the Festival".

The Festival was officially opened and closed by John Arkins, the President of the FVFS, and began on Friday evening with **Putuparri and the Rainmakers**, a documentary made over several years about indigenous people from the Great Sandy Desert, their relationship with the country, their claim to traditional ownership and their lives in current times. There was a Q & A session after the showing, with director, Nicole Ma.

The five films on Saturday: **Theeb** (Jordan, UAE, UK), **Phoenix** (Germany), **Force of Destiny** (Australia), **Courted** (France) and **The Lobster** (UK) and the three on Sunday, **The Second Mother** (Brazil), **Imagine** (Belgium) and **The Nightingale** (Poland, China), covered a range of genres including adventure, drama and comedy. Judged by the votes cast in the StarBox, the best received by the audience of approximately 200 were **Theeb**, **Phoenix**, **The Second Mother**, **Imagine** and **The Nightingale**.

Special mention must be made of Paul Cox's **Force of Destiny**, an autobiographical film made last year. Paul Cox was the Patron of the Warburton Film Festival and had hoped to be in attendance but passed away on Saturday 18<sup>th</sup> June just hours after the screening of what has been his last work. Tributes were made, the best being that the audience was at that very time reflecting with enjoyment on the life and work of a master Australian filmmaker.

The busy program each year provides patrons with the opportunity to discuss and compare reactions to what they had seen and conversations are always lively and enjoyable. Complete strangers one minute are fellow critics the next! The venue, the Upper Yarra Arts Centre is ideal as it comprises, in the same complex, the Mechanics Hall for formalities and catering, the Gallery for tea and coffee and the Cinema for the screening.

The Festival runs smoothly; the film selection is varied and stimulating and the atmosphere warm, comfortable, convivial and friendly. If you have not already attended, I recommend it and look forward to the 2017 program.



Left to right:

John Arkins, President FVFS,  
Ivan Gaal, senior commendation  
award, **Show Us Your Shorts**  
film competition,  
Sally Ahern, Vice-President  
YRFS,  
Keith Wade, President, YRFS,  
Greg Nicholas, Co-ordinator of  
**Show Us Your Shorts** film  
competition with other awards.

# What Makes a Film Society Friendly?

By Pat Reynolds  
St. Andrews Film Society

I was actually looking for the StarBox report and in the process stumbled on your request for contributions. I hope I'm not too late to be of any help.

I would just like to report in brief what we offer our members on a film night:

The committee set up the hall with all the seats we estimate we will need on a Friday night. We put out four trestle tables along the side wall and set up an urn, and the makings for tea and coffee etc. We do this at 5:30pm and go for a drink and dinner at the pub over the road and open up again at 7:30pm for 8:00pm start.

We have a liquor licence for wine and serve a selection of good wines for \$5 a glass. Members bring plates of food to share.

We heat the hall in winter and have fans and open doors in summer.

The members are greeted at the door where we record their membership number. At the moment we have membership cards, but intend ending this method and just having an alphabetical list at the door with their number.

I address the audience with a "Welcome everyone" and make any announcements. I remind people to jot down any titles they think suitable on the sheet that is displayed on the stage.

We have about 100 members, 10 of these are complementary which we give to members of the community who help us. Most are people who distribute our flyers at no cost.

I try to find people who have made a short film to come and give a Q & A session before the main feature. Most years we have a "Special Screening" of a longer film, followed by a Q & A session with an invited guest. This year we have had two documentaries, 45 minutes each, on two artists.

The usual attendance is between 35 to 50, and usually the same people. For this reason I have argued against raising the membership. It is \$35 at the moment, and I have a theory that a good number of our members join just to support what they feel is a worthwhile community group without intending to come. If the fee is raised regularly I fear they will decide to discontinue paying their membership.

At the end of the night everyone helps pack up the chairs etc. There is always plenty of chatter about the film over food and more drinks. Someone will take around the StarBox.

We chose not to use disposable cups etc. so there is dishwashing to be done at the end of the night. It's a bit like late night at most parties... the kitchen is the place to be!

I'm the one who sees everything is packed away in our two lockable cabinets on the stage, locks up the A/V system, hall door and light off etc.

It can be a long night, but very rewarding.



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# News from Murrindindi, Yea

By Jill Dwyer, Secretary, Murrindindi Film Society

## *Cinema Country-Style*

Murrindindi Film Society was founded in 2003 with the aim of providing entertainment for Yea and District residents in a friendly, social setting. Yea, an historic town 100km north-east of Melbourne, has a population of around 1,100 and is a long way from the nearest cinema. As well as members from the immediate vicinity we have attendees from local towns such as Glenburn, Alexandra and Buxton. Currently we have about 30 paid-up members, making us small but viable.

Screenings are held at the Yea Shire Chambers monthly, from April to September inclusive. Some members have to drive a considerable distance, often braving rain and fog, not to mention rambling local wildlife. With this in mind, we make the venue as warm and comfortable as possible! We begin with drinks and nibbles while members catch up with each other and the local gossip and after the screening we enjoy supper brought by attendees for sharing. (Ladies a plate please).

In the past we often screened films on 16mm (hence our alter ego *Murrindindi Reel Films*), taking the fuzzy sound, reel changes and occasional film breaks in our stride. These days our screenings are mostly digital, all DVDs being hired from NFSA Screening Loans. Because we have a small member base, purchasing DVDs and paying screening rights is somewhat beyond our means.

The Committee tries to select a varied programme for the season, showing films in a variety of genres, ranging from 1940s classics to recent releases. Once a season we have an All-Australian double bill in which Chips Rafferty has been known to ride again. This night is always appreciated by our audience and rates well on the StarBox count.

We have a fairly senior demographic (who appreciate subtitles, unless they contain coarse language) but lately we have acquired some younger members which is most encouraging for the future of our group. We hope we can continue for many seasons to offer our members a pleasant evening with friends and neighbours while enjoying a "good night out at the movies", country-style.

### **'Dress Circle'** published Ross Adams

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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Phone 02 6353 1897 or Email [lawsonco@vic.chariot.net.au](mailto:lawsonco@vic.chariot.net.au)

**\$30 per year. Four issues per year.**

# Is Your Society Successful?

*Continued from page 8*

6. Do you have a budget for this year or next? How many members do you need to break even? What will your films cost? The preparation of a realistic budget is one of the most important aspects of running a society (except perhaps film selection) and a good budget will help you identify some of the most important objectives for the year. For example it may highlight where costs should be reduced, and will lead to a membership target.
7. To have a lively discussion, start with a controversial film and make the members feel comfortable at supper. Formal discussions are worth considering also, but they need more preparation and someone to lead the discussion.
8. To create a friendly atmosphere is easy to do – you need to welcome members, introduce them to other members, ensure their comfort is seen to, and a reasonable supper is provided.
9. Make sure you know who is “next in line” for the key committee positions. Don’t get into the position where, if someone leaves the committee, no-one is in a position to replace them or knows what needs to be done.

At first sight, the above seems onerous, but if the society is successful, there will be a committee who is keen to see the above achieved. And they will enjoy making it happen.

The FVFS Activities and Information Sheets are all aimed at providing the necessary advice to assist both existing and new committee members.

So how will you succeed past 1988 – and what are your society’s objectives? It is now over to you.

(Note: Since writing this all the Information Sheets have been published on the FVFS website and are available for download. Go to [www.fvfs.org.au/ideas/](http://www.fvfs.org.au/ideas/) ).

## Getting the Most from DVD Rights Bookings

*Continued from page 6*

- If another society has screened a film (see the StarBox reports) then it is likely that the rights are available in Australia, unless that society screened the DCP version, or obtained rights from overseas. So if another society has screened a title of interest to you, check with them where they obtained the rights.

- The FVFS and ACOFS are compiling a list of titles that are being sought but for which there seem to be no rights available in Australia. So let us know if you come across any title you would like to screen but for which you cannot find the rights.

[dvdrights@acofs.org.au](mailto:dvdrights@acofs.org.au)

We recommend you read ACOFS Fact Sheet 3b for more detailed information about the rights process, and list of contacts.

# News from Mt. Gambier

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*Continued from page 7*

A different wine company, not only from Coonawarra but also from the Mount Gambier Wine region, has been invited to each month's screening, and the Reels Film Society has a different wine company each month, up until the start of 2018!

Would anyone say no to a complimentary glass of Katnook Estate, a Balnaves, a Bowen Estate or even a Hollicks? And we can't forget a Wynns or a Majella cabernet!

The support shown by these companies to do a different wine tasting each month is a win/win situation. The wineries get exposure to a new and different market and the film society buys the wines at a competitive rate.

Feedback from the inaugural night in June has been most promising, not only from the winery but from the members as well.

So, a successful formula to an active film society. A great venue, an enjoyable pre-screening supper with great local wines available and a nominal membership fee.

\$80.00 a year for twelve screenings equates to under \$7.00 for a great night out.

As for the films, the Reels Film Society has started off the 2016 season with seven different films from seven different countries!

In summary: by looking outside of the square and not taking second best, any film society can make a pleasant night out a memorable one.

Reels Film Society has increased its membership by 40% since last year to over 130 members and has proven that it is possible to make a success in offering arthouse international films to a regional audience and, make each night a memorable one!

Though from South Australia, the Reels Film Society has enjoyed being a member of the FVFS since our inception. An opportunity rose last month to join a new South Australian Film Federation. The committee thought long and hard about this but has decided to remain part of the Victorian Federation for the time being, however we wish the South Australian Film Federation the very best.

## **DID YOU KNOW?**

The strange music that plays during a Joker scene on *The Dark Knight* was inspired by the sound a razor blade makes on a piano wire.

## **DID YOU KNOW?**

Due to complicated obligations with the source material, the part of John McClain from *Die Hard* had to be first offered to Frank Sinatra who was 73 at the time!

The Healesville Mini Film Festival - Healesville, Victoria.

**February, 2017**

Further information will be included in the November issue of ReelNews.



# My Big Complaint

By Jonathon Redding

Adelaide University Film Society

I recently watched the *Harry Potter and the Deathly Hallows* films for the first time. This is not a review of either of those movies, but more of an article investigating a (sort of) recent trend in large franchise movies, of which I am not fond. I am referring to when a movie, usually the final one, is split into two feature length films; i.e. *The Deathly Hallows* Parts One and Two. This has happened to several other film series, such as *The Hobbit*, which I have seen, and the final *Twilight* movie, which I forget what on earth it's called. *New Dawn* or something.

My point is, I do not think that this style of splitting source material into several films is effective, and I would even argue that none of the films that I have seen that do this, are any good. These movies often come off as feeling like rushed and poorly-planned grabs at more money by the studio just throwing out another movie of filler to hold off until the franchise ends.

The pacing of these films is their biggest downfall. Usually what happens during the production is that the first film begins shooting before the screenplay for the second film has been finalised. This can create some really jarring inconsistencies between films where sometimes plot devices mentioned in the first film aren't relevant later on, or the first movie has a crawling pace as it all sets up for an overloaded second movie. I believe this is the case for the *Deathly Hallows*. A majority of Part One feels like deleted scenes stitched together into feature length. But it is also the case for the *Hobbit* movies, which only an insane person would say needs three 160-minute instalments. There was so little need for that much content that the screenwriters had to create hours of new scenes with new characters that were never in the book. It would be fine if the scenes they invented were good, but they weren't; they were pointless and hollow. What's even worse is that this makes it unenjoyable to watch the films back-to-back, as they were originally intended to be.

If you try to tell me that there is too much content in a final instalment to fit into one film, you are lying or you are wrong. Most of the time, if you can't fit it into one film, then you can't fit it into two in a way that doesn't suck. You should cut your corners carefully and use forward planning rather than falling back on the safety net of, "Oh, well, five bad minutes of two two hour movies is fine."

That's not to say that you can't split a story up into decent movies. I would use the *Lord of the Rings* series as *one of the best film series of all time* an insightful look into how to carefully fit a lot of content into a strict runtime. And rather than making an additional movie, I believe Peter Jackson did a smart thing, and created an alternate cut of the films with additional hours of content. And yet both versions of the films feel like the same runtime, because the content is good and well-crafted, and not hacked together and full of weird scenes that were never meant to be there.

If an author writes a book, any book, they make a very deliberate choice when it gets published: it is ONE book. It makes sense that one part of the story is published in its complete form. It has a beginning a middle and an end. It does not (hopefully) have pointless scenes. It does not have a beginning, a middle, an end to the middle, a beginning to the start of the end, a middle of the end, and an end to the end. It makes sense where it starts, where it ends, and everything that happens in between. Stories can, and sometimes even should, be broken up into separate films, if you treat those films with respect and thorough planning. I just don't want to see this trend continue if it's just a cheap cashgrab rather than an actual design feature.

I give the cheap and easy solution of breaking a big movie into multiple movies, one star.

## Just to make you Smile!

A mate of mine has two tickets for the Euro final but he didn't realise when he bought them that the game is on the same day as his wedding, so obviously he can't go.

If you're interested and want to go instead of him, it's at St Peter's Church in Cambridge. Her name's Louise.

# News from ALPINE U3A Film Society

By Sandra Eldridge  
FVFS Delegate  
ALPINE U3A Film Society

We are in our third year and we were born out of one member's belief and suggestion that since the township of Mount Beauty is about 100 kilometres distant from the nearest cinema we could feasibly establish our own little cinema set-up. In fact during our existence the Bright Cinema has opened and we are now only 30 kilometres from the nearest cinema!

All members of U3A are members of the Society but only about 35 to 40 people actually take advantage of what is on offer. Our audiences are fairly consistent each month and enjoy a film, company and supper at the Senior Citizens Hall once a month.

<b>Shown so far this year</b>		<b>Still to come</b>	
February	<b><i>Last Cab to Darwin</i></b>	July	<b><i>Still Alice</i></b>
March	<b><i>The Woman in Gold</i></b>	August	<b><i>X + Y</i></b>
April	<b><i>Oddball</i></b>	September	<b><i>Waking Ned Divine</i></b>
May	<b><i>The Monuments Men</i></b>	October 6 (Senior's Week)	<b><i>The Dressmaker</i></b>
June	<b><i>Shall We Dance?</i></b>	October	<b><i>The Lady in the Van</i></b>
		November	<b><i>Brooklyn</i></b>
		December	<b><i>Christmas Comedy</i></b>

We project our DVDs via an Apple computer and multi media projector. The quality and size is good but I think it is going to be worth us looking into purchasing a good DVD player.

Many people are unable to travel or unwilling to travel to our 100-kilometre distant cinemas or even our 30-kilometre distant cinema (especially at night over the Tawonga Gap) so the initial idea in forming the Society was to bring as many recent films to our evenings as possible. Selection of movies to be viewed is a mix of the organizer of the Society searching out the recent movies and the members being invited to put any titles of movies they would like to see next year in a Christmas hat at our Christmas movie night. The movies we show have become a good mix of blasts from the past and recent ones. It works well.

In the early days, we hired a few movies to show but have resorted to purchasing our own and the "blasts from the past" are usually in the selector's own library.

There is some talk that we may move to two movies per month but that needs to be trialed.

I imagine really we are not much different from many other societies!!

# What's Being Seen

Let ReelNews readers know what is being screened.  
Email Susan Davidson: [secretary@fvfs.org.au](mailto:secretary@fvfs.org.au)

If your screenings are not listed below it means you have not submitted your 2016 program, or have not updated your website.

## Alpine Film Society

Last Cab to Darwin, Australia, 2015.  
Woman in Gold, USA/UK, 2015.  
Oddball, Australia, 2015.  
The Monuments Men, USA/Germany, 2014.  
Shall We Dance?, USA, 2004.

## Arapiles Motion Picture Society

Face to Face, Australia, 2011.  
The Kite Runner, USA/China, 2007.

## Artist Film Screening Society

## Arts Group of Flinders Film Society

## Ballarat Film Society

Lore, Australia/Germany, 2013.  
When the Man Went South, USA/Tonga, 2014.

## Bannockburn Movies Film Society & Film Festival

## Baringo Film Club

Happiness Never Comes Alone, France, 2012.

## Barwon Heads Film Society & Film Festival

Babette's Feast, Denmark, 1987.  
Jiro Dreams of Sushi, Japan, 2011.  
Noma: My Perfect Storm, UK, 2015.  
Haute Cuisine, France, 2012.  
Palio, Italy, 2015.  
Leviathan, Russia, 2014.

## Beechworth Film Society

## Bells Beach Surf Film Festival

## Bright Film Society

Wide Open Sky, Australia, 2015.  
Tangerines, Estonia/Georgia, 2013.

## British History Film Club

## Camberwell Film Society

Our Man in Havana, UK, 1959.  
The 100-Year-Old Man Who Climbed Out the Window and Disappeared, Sweden, 2013.  
The Imitation Game, UK, 2014.

## Celebrate Israel Film Study Group

## Corangamite Film Society

Wild Tales, Argentina, 2014.

## Court Film Society

Mystery Road, Australia, 2013.  
Spotlight, USA/Canada, 2015.  
The Lobster, Greece+, 2015.  
Metro Manila, UK, 2013.

## Croydon Film Society

Tehran Taxi, Iran, 2015.  
Women He's Undressed, Australia, 2015.  
The Mystery of Happiness, Argentina, 2014.  
Inside Out, USA, 2015.  
Mr Turner, UK, 2014.

## DADo Film Society

Precise Poetry, Portugal, 2013.

## Dookie Film Group

Incendies, Canada/France, 2010.  
To Sir with Love, UK, 1967.  
The Martian, USA/UK, 2015.  
Life is Beautiful, Italy, 1997.

## EuRaw Stories

Elena, Russia, 2011.  
Since Otar Left, Georgia/France, 2005.  
East of Bucharest, Romania, 2006.

## F Project Cinema

## Far East Film Society

## Ferntree Gully Film Society

Trash, UK/Brazil, 2014.  
Marshland, Spain, 2014.

## Flexible Respite Film Society

## Flickside Film Society

(Arts Yackandandah)  
Pride, UK, 2014.  
The Dressmaker, Australia, 2016.

## Geelong Classic Cinema Inc

Carbide and Sorrel, East Germany, 1963.  
Adam's Rib, USA, 1949.  
The Maltese Falcon, USA, 1941.

## God Loves Atheists Film Study Group

## Goulburn Valley Film Club

The Orator, NZ/Samoa, 2011.  
Leviathan, Russia, 2014.  
Harry and Tonto, USA, 1974.

## Grampians Film Society

The Girl With A Pearl Earring, UK, 2003.  
Mozart's Sister, France, 2010.  
The Hedgehog, France/Italy, 2009.

## Horsham Film Society

## International Film Group

Women He's Undressed, Australia, 2015.  
Orfeu Negro (Black Orpheus), France, 1958.  
99 Homes, USA, 2014.

## Liberate Education! Film Study Group

## Little Film Society

Tomboy, France, 2011.  
Mandela: Long Walk to Freedom, UK/South Africa, 2013.

## Lounge Lizards Film Society

## LV Film Society

99 Homes, USA, 2014.  
Women He's Undressed, Australia, 2015.  
The Belier Family, France, 2015.  
Eye in the Sky, USA, 2016.

## Macartan Club (Inc) Film Society

## Macedon Ranges Film Society

Members Choice – favourite Alfred Hitchcock film  
West Side Story, USA, 1961.  
The Imitation Game, UK/USA, 2014.

## Maldon Movies Film Society

McCabe & Mrs Miller, USA, 1971.  
Best in Show, USA, 2000.  
Charlie's Country, Australia, 2013.

## Melbourne Horror Film Society

Body Double, USA, 1984.  
Hardware, UK/USA, 1990.

## Melbourne Zombie Film Society

## Moira Film Group

The Dressmaker, Australia, 2015.  
The Intern, USA, 2015.  
A Walk in the Woods, USA, 2015.  
Millions, UK, 2004.

## Mount Eliza Fifty-Five Plus Film Group

## Moviehouse

Bonnie Scotland, USA, 1935.  
East of Eden, USA, 1955.  
Cocoon, USA, 1998.  
My Darling Clementine, USA, 1946.  
Angel Face, USA, 1952.  
Red Dog, Australia, 2011.  
Paperback Hero, Australia, 1999.  
That's Entertainment Pts 1 & 2, USA, 1972 & 1974.

## Moving Clickers Inc & Lorne Film Festival

## Murrindindi Film Society

Crackerjack, Australia, 2002.  
Cocoon, USA, 1985.

# What's Being Seen

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## **Myrtleford Film Society**

The Hundred-Foot Journey, USA, 2014.  
Angels' Share, UK, 2012.

## **Network Film Club**

## **Old Scotch Film Society**

Paddington, UK, 2015.  
The Adventures of Robin Hood, USA, 1938.  
Primal Fear, USA, 1996.

## **Phillip Island Movie Club**

Wunderkinder, Germany, 2011.  
Cat On A Hot Tin Roof, USA, 1958.

## **Plaza Cinema Group**

## **Port Albert Movie Club**

## **Port Campbell Community Film Festival**

## **Port Fairy Film Society**

## **Portarlington Film Society**

The Hundred-Foot Journey, USA, 2014.  
Searching for Sugar Man, Sweden/UK, 2012.  
Paper Planes, Australia, 2014.  
The Water Diviner, Australia, 2014.  
Samba, France, 2014.  
A Beautiful Mind, USA, 2001.

## **Portland Film Society**

The Dressmaker, Australia, 2015.  
Spectre, UK/USA, 2015.  
Desert Dreaming, Desert Breathing, Australia, 2015.  
Everest, UK/USA/Iceland, 2015.  
Absolutely Anything, UK/USA, 2015.

## **PRODOS Film Study Group**

## **Prom Coast Film Society**

Four Lions, UK, 2010.  
Amour, France, 2013.  
Brooklyn, Ireland/Canada/UK, 2016.

## **Red Rock Film Society**

Timbuktu, France/Mauritania, 2014.  
Locke, UK/USA, 2013.  
A Matter of Size, Israel/Germany/France, 2009.

## **Red Rum Film Society**

## **Science and Technology Film Study Group**

## **Smart Girls Film Club**

## **St Andrews Film Society**

## **St Dunstan's Hall Film Society**

Babette's Feast, Denmark, 1987.  
Wild, USA, 2014.  
Roman Holiday, USA, 1953.  
The Dressmaker, Australia, 2015.  
Wadjda, Germany, 2012.

## **Sun Country Movie Club**

## **Surf Coast Film Society**

## **Tatura Film Society**

X & Y, UK, 2014.  
Chinese Take-Away, Argentina, 2012.  
Calvary, Ireland/UK, 2014.  
Nebraska, USA, 2013.

## **Teddy Bobo Film Club**

## **The Impossible Film Club**

## **Trentham Film Society**

Two Days, One Night, Belgium+, 2014.  
The Reluctant Fundamentalist, USA/UK/Qatar, 2013.

## **Vantastic Watchers Film Society**

## **Warrandyte Film Society**

Wadjda, Saudi Arabia +, 2012.  
The Dresser, UK, 1983.  
The Railway Man, Australia +, 2013.

## **Whitehorse Film Society**

Far from Men, France, 2014.  
Paper Planes, Australia, 2014.  
12 Years a Slave, USA/UK, 2013.  
Force Majeure, Norway/Sweden, 2014.  
100-Year-Old Man Who Climbed Out the Window and Disappeared, Sweden, 2013.

## **Williamstown Film Society**

Mr. Turner, UK, 2014.  
Galaxy Quest, USA, 1999.  
Judgement at Nuremberg, USA, 1961.

## **Yarra Ranges Film Society**

Letters to Father Jakob, Finland, 2009.  
Clouds of Sils Maria, France, 2014.  
The Dark Horse, New Zealand, 2014.

New South Wales

## **Deniliquin Film Society and Film Festival**

South Australia

## **Adelaide Cinematheque**

South Australia

## **Adelaide Film Study Group**

South Australia

## **Adelaide University Film Society**

South Australia

## **Barossa Film Club**

Rear Window, USA, 1954.  
The Babadook, Australia/Canada, 2014.

South Australia

## **Port Lincoln Film Society**

A Separation, Iran, 2011.  
Road to Nhill, Australia, 1997.  
Leviathan, Russian, 2014.

South Australia

## **Reels Film Society**

Testament of Youth, UK/Denmark, 2014.  
The Lobster, Greece/UK, 2015.

South Australia

## **Second Friday Film Club**

Last Cab to Darwin, Australia, 2014.  
Chinatown, USA, 1974.  
Rear Window, USA, 1954.

South Australia

## **Southern Fleurieu Film Society**



# StarBox Ratings



StarBox results received since Issue - #109 - April 2016

DVD Title	Society	Stars
Belier Family, The	Phillip Island MC	4.8
Imitation Game, The	Croydon FS	4.7
Selma	International FG	4.7
Pride	LV FS	4.7
What We Did On Our Holiday	LV FS	4.7
Wunderkinder	Phillip Island MC	4.7
Woman in Gold	Whitehorse FS	4.7
My Afternoons with Margueritte	Barossa FC	4.6
Intern, The	Moirra FG	4.6
Dressmaker, The	Portland FS	4.6
Made in Dagenham	Southern Fleurieu FS	4.6
Intouchables, The	Tatura FS	4.6
Nightingale, The	Warburton FF	4.6
Second Mother, The	Warburton FF	4.6
Departures	Dookie FS	4.6
Woman in Gold	Old Scotch FS	4.5
Good Lie, The	Prom Coast FS	4.5
Testament of Youth	Reels FS	4.5
Paddington	Old Scotch FS	4.5
Tell No One	Camberwell FS	4.4
Populaire	Little FS	4.4
Walk in the Woods, A	Moirra FG	4.4
Calendar Girls	Myrtleford FS	4.4
Hundred Foot Journey, The	Myrtleford FS	4.4
Searching for Sugarman	Portarlington FS	4.4
Imagine	Warburton FF	4.4
Incendies	Dookie FG	4.3
World's Fastest Indian	Dookie FG	4.3
X + Y	LV FS	4.3
Witness	Murrindindi FS	4.3
Water Diviner, The	Portarlington FS	4.3
X + Y	Tatura FS	4.3
Putuparri & the Rainmakers	Warburton FF	4.3
Theeb	Warburton FF	4.3
Charlie's Country	St Andrews FS	4.3
Wadjda	Camberwell FS	4.2
Reaching for the Moon	Little FS	4.2
St Vincent	LV FS	4.2
Dressmaker, The	Moirra FG	4.2
Hundred Foot Journey, The	Portarlington FS	4.2
Wadjda	Southern Fleurieu FS	4.2
Back of Beyond	Macedon Ranges FS	4.2
Paper Planes	Whitehorse FS	4.2
Disgrace	Barossa FC	4.1
Hunt, The	Goulburn Valley FC	4.1
August: Osage County	Macedon Ranges FS	4.1
Lunch Box, The	Macedon Ranges FS	4.1

Please send all your StarBox results to [starbox@fvfs.org.au](mailto:starbox@fvfs.org.au)

See what others are screening at [www.fvfs.org.au/ideas](http://www.fvfs.org.au/ideas)

See compiled results from all years at [www.fvfs.org.au/ideas](http://www.fvfs.org.au/ideas) Info Sheet 17+





# StarBox Ratings



StarBox results received since Issue - #109 - April 2016

Finding Vivian Maier	St Andrews FS	4.1
Wild Tales	St Andrews FS	4.1
Force of Destiny	Warburton FF	4.1
Walking the Camino	Yarra Ranges FS – Healesville	4.1
Far From Men	Whitehorse FS	4.1
Far From Men	Croydon FS	4.0
Amy	LV FS	4.0
Gift, The	LV FS	4.0
Best Offer, The	Old Scotch FS	4.0
Paper Planes	Portarlington FS	4.0
Everest	Portland FS	4.0
Hunt, The	Prom Coast FS	4.0
Far From Men	Reels FS	4.0
Phoenix	Warburton FF	4.0
Siddharth	Whitehorse FS	4.0
Tangerines	Goulburn Valley FC	3.9
Mr Holmes	Phillip Island MC	3.9
Samba	Portarlington FS	3.9
Apartment, The	Southern Fleurieu FS	3.9
Mad Bastards	Yarra Ranges FS – Healesville	3.9
Mad Bastards	Yarra Ranges FS – Warburton	3.9
Walking the Camino	Yarra Ranges FS – Warburton	3.9
Third Man, The	Croydon FS	3.9
Hundred Foot Journey	Arapiles Motion Picture Soc.	3.8
Locke	Croydon FS	3.8
Mr Turner	International FG	3.8
Phoenix	Myrtleford FS	3.8
Face to Face	Arapiles Motion Picture Soc.	3.7
Phoenix	Croydon FS	3.7
Wild	Goulburn Valley FC	3.7
Timbuktu	International FG	3.7
Far From Men	LV FS	3.7
Hunting Elephants	Whitehorse FS	3.7
What Maisie Knew	Whitehorse FS	3.7
Hidalgo	Barossa FC	3.7
Four of a Kind	Bright FS	3.6
Our Little Sister	Croydon FS	3.6
Absolutely Anything	Portland FS	3.6
Wrecking Crew, The	Prom Coast FS	3.6
Lobster, The	Warburton FF	3.6
Gentlemen Prefer Blondes	Camberwell FS	3.5
Timbuktu	International FG	3.5
Last of the Knucklemen, The	Murrindindi FS	3.4
Spectre	Portland FS	3.3
Lunch Box, The	Old Scotch FS	3.2
Courted	Warburton FF	3.1
Crackerjack	Murrindindi FS	3.0
Last Cab to Darwin, The	Old Scotch FS	3.0
Cocoon	Murrindindi FS	2.9
Last Train Home, The	Bright FS	2.8
Angels' Share, The	Myrtleford FS	2.8
Two Days One Night	Bright FS	2.5
Best in Show	Myrtleford FS	2.0

*It is clear that not all film societies are reporting their StarBox scores!*

We suggest you send them to us as you calculate them (to one decimal place) to ensure none are missed and our ReelNews report will be up to date