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# ReelNews

Official Newsletter of the Federation of Victorian Film Societies

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

May 2016

# 109

## From the Editor's Desk

Greetings!

The Annual General Meeting and Information Day on March 12, 2016 was a thoroughly enjoyable and interesting event. Thanks go to Frank Davin and Jean Middleton for their excellent work in arranging the day. Thanks also to the ladies of Whitehorse Film Society for their valuable help in the kitchen and to Susan and Ian Davidson for all they organised to assist in making the day the overall success that it was. The venue was very comfortable and the lunch was delicious.

I have included the President's report, which is published on pages two and three. On page four there is a further report on the day, especially written by Frank Davin for those who were unable to attend.

In the afternoon, we showed the film *Crushed*, which was introduced by the writer/director, Ian Dixon. He gave a very interesting synopsis of his achievements and the history of how he came to write the script. This report, edited by Ian Davidson, is transcribed on page five while the review of his film appears on page six,

It was disappointing that more delegates did not attend as they missed out on a very good day. It will not be scheduled over a long weekend next year!

On page 12, there is information on the up and coming Warburton Film Festival, which John and I have attended three times. We always find it a terrific experience, enjoy the films, both short and full length while the social functions are fun, giving us a chance to meet members and talk about films we have seen plus other topics.

Happy film watching,

*Gail Arkins.*

Editor

### STOP PRESS!!

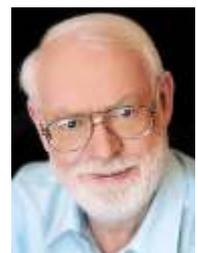
Indie films are now **totally free** to all member film societies for non-theatrical screenings!

FVFS is now subsidizing the costs of transport, loan and rights fees.

This is just one of the benefits of your FVFS membership.

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

# John's Page

## President's Report for AGM - March, 2016

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As I said two years ago, a President's Report is all about looking back at the year and seeing how we did. Last year, I talked about looking forward and seeing what we should do and what was the role of FVFS. Now let me talk about this year. Our year of 2015 has seen us continue to grow in members and in facilities provided.

Some of the challenges this year have been:-

- the transition from old to new film technology,
- the implications to costs for members including charging for films by distributors,
- the issues of copyright and how it is being handled,
- the number of film streaming services now available and their impact on membership of societies.

Let me now cover a few of the highlights of the year.

**Technology:** Over the past few years, it is clear that the use of film in projection is becoming less and less. Most, if not all cinemas are now using Digital Cinema Projection (DCP) as their method of showing movies. Larger film societies, who show in commercial cinemas, have all experienced the move to DCP. There are very few cinemas now showing other than DCP. This has now caused some issues with the distributors, some of whom wish to charge commercial rates to film societies, even when showing a DVD in a commercial venue.

FVFS has also moved into this new age in a number of ways. Firstly our treasurer has now changed the renewal process so that members fill in the renewal form on-line. The system is intelligent enough to know that if you have answered a question in one way, not to ask the next question but to skip it and go on to the following question. For this process, which has been worked on for quite a time by Ian Davidson, has been facilitated by the skill of Prodos and the use of his systems and software. Secondly, we now send out ReelNews via email to all except two copies which are printed and posted. This is a considerable saving considering now that to post each copy would be \$2 under the new postal rates.

**Membership:** Our membership for this year reached 84 film societies. It is very pleasing to have so many members and remember that we are here to help you. In the first place, you have access to the fact sheets that are on the website. These are continually updated to reflect the current known situation and should be a starting point for most members to look at when confronted with a problem to solve. Next, if it is a problem that you need to discuss, email us or talk to us, that is one of our major reasons for being on the committee. Thirdly, if you need someone to talk with you and your committee, we are only too pleased to help, perhaps with a visit. Remember the old saying 'A problem shared is a problem halved.'

**ReelNews:** This year, after the work of Barboo and Prodos, we have a new editor of ReelNews in Gail Arkins. We have changed the emphasis of the publication to include more items related to and received from the members themselves. Over the year, Gail has sought comments and advice especially from the two proofing editors, Ian Davidson and Ross Campbell. In addition there has been discussion with Bill Kerr, a Graphic Designer as to how to make ReelNews look more professional. These comments were incorporated in the latest edition (#108) and have been favourably received. Remember this is your ReelNews and the more contributions the better. A request will be put out very soon for the next edition.

**Visits to Societies:** Over the year a number of the committee visited various film societies and were welcomed warmly. We would always like to do more and we will continue to try and fit as many visits in as possible. Don't think of these as 'The person from Head Office....' is coming to visit. We want to learn from you and see what there is that you need. Without that information we cannot do our job which is very simply to ensure your success as a film society for your members. If you want a visit let us know. Some of you have already done that and if you have not, then just let us know and we will arrange a time suitable to both. This last year there have been 20 visits to different societies. Next year, we plan to have more.

# President's Report for AGM (continued)

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## What do we do for next year?

One of our most important issues is to ensure that you can show movies to your members at the lowest possible cost and within the law. To that end, the issues of copyright charging, the source of the copyright holder even when you have the movie, and the ability to show it in a suitable venue, all need to be maintained and looked after by the peak body of FVFS or ACOFS. The recent court case of the *Dallas Buyers Club* illegal downloads and the subsequent dismissal of the claim has brought all these issues of copyright to the foreground. This, together with planned changes to the copyright act, need to be researched so that we may advise members of their situations if new laws come into play.

We need to continue visiting our members and to learn what their issues are and what they do well.

We will continue to evolve ReelNews to provide both important information and social information so that its appeal is to a broader group of film members.

## Conclusion & Thank You

The role of the President cannot happen without the support of a great team of people. We have a great team of people! I cannot let this year go by without saying a big thank you to:-

- John Turner as Vice President, my backup and someone who knows more about the National collection than anyone.
- Susan Davidson, who as Secretary fields the queries as they come in, provides the Agenda and Minutes and keeps us all on track.
- Ian Davidson, who has so many roles, Treasurer, Membership, FVFS Guru, ReelNews proof reader – nothing gets past him - and one of the most knowledgeable members of the committee on legal issues.
- Gail Arkins for her great work this year in getting to manage a publishing system and to produce the issues of ReelNews on time and in a new and evolving manner.

- Ross Campbell for his knowledge, contribution of articles and his proof reading of ReelNews. – Nothing gets by him - not even a missing full-stop.
- Suzanne Nunn & Joan Goldsmith for their work in helping with the library of DVDs held by FVFS.
- Jean Middleton and Frank Davin for their work during the year but also for their work in planning and organizing this AGM.
- They are greatly helped today by the members of the Whitehorse Film Society committee whom we thank very much for their work.
- Lastly, I cannot finish without saying that without members, FVFS does not exist, so thank you for joining us and being part of a great and enjoyable Federation.

We look forward to meeting you all at some time this year and let's make the showing of films an enjoyable and fun time.

John Arkins

FVFS President

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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.

# Report on FVFS AGM

By Frank Davin

## FVFS AGM, March 12, 2016

'Welcome All, to the Federation of Victorian Film Societies Annual General Meeting for 2016' and with these words the President, John Arkins, officially opened the AGM and Information Day for FVFS. Delegates and representatives from 24 film societies across metropolitan and regional Victoria made themselves comfortable, fortified by coffee and biscuits, for the engaging day ahead. The Willis Room at the Nunawading Civic Centre was an ideal venue for the planned program that included the AGM, information sessions, film screening and guest film director.

With societies represented by a range of sizes, locations and demographic, the first session began with each society briefly regaling all with 'highs and lows' from their society over the previous 12 months. Promising signs for the future of film societies was evidenced by the 'highs' far exceeding the 'lows', including the inception of new film societies. Sharing information and shared experiences proved insightful for other film societies as delegates told of how they overcame obstacles their particular society faced, and how they celebrated their successes.

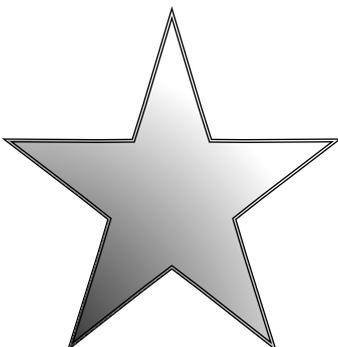
The formal component of the day's proceedings, the Annual General Meeting, followed a coffee break that was dominated by more information sharing following the previous session. The President led delegates through the AGM agenda and reflected on the assistance that the FVFS is able and willing to provide member film societies. This report is on pages two and three of this edition of ReelNews.

Next up was the session where we learn valuable insights from local film distributors. Unfortunately we had late cancellations from a couple of distributors, but this was more than compensated by Mark Spratt from Potential Films. He was able to go into much greater detail than we could have expected from a panel discussion and all were interested in his insights and perspective on the future of film distribution in Australia.

Whitehorse Film Society hosted the day and lunch was real treat. Little was left over from the range of food options provided. Many thanks to Whitehorse Film Society for their generous hospitality.

Our chosen film for the afternoon session was the 2007 film *Crushed*. This was filmed around Melbourne on the incredibly low budget of \$10,000. The writer, director, producer and actor of *Crushed*, Ian Dixon, was our guest speaker both introducing the film and following up with a fascinating Q and A after the film. Ian's CV is almost endless as he continues to be involved with film, local blockbuster TV shows, keynote speaker at international conferences, lecturing at tertiary institutions, all the while enjoying life in the Dandenongs with his wife and two year old daughter.

After a great day, all delegates left with a free DVD movie of their choice, renewed enthusiasm, strategies and plans they can take back to their film society, new contacts they can share information with, and looking forward to next year's AGM and Information Day.



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## Notes from Dr. Ian Dixon's presentation of *Crushed* at the FVFS AGM on 12 March 2016.

Edited by Ian Davidson

Ian had had the idea for *Crushed* for some time but when the opportunity came up to actually make the film, he had to get it together as a script in just two weeks. A bit like Sylvester Stallone, who had thought about the story of *Rocky* for 20 years but actually wrote it in just one weekend.

Ian has done some directing before, on *Neighbours*, which he classed as melodrama, but *Crushed* was a new genre for him. In retrospect, he feels he should have treated it as a psychological thriller but it ended up part drama – and these genres don't mix well. Character development, for example, is very different in the two genres.

Ian pitched some films last year to an Australian producer and after the third attempt, they accepted the idea of a low budget film with three people (low budget = \$400 - \$500 grand). Hopefully this film, *Birth Rites* will be filmed this year. Another presentation to a Hollywood producer was also accepted. Ian is also working on an eight-minute teaser of a Sci-Fi thriller he would like to get funded. Apart from this, Ian writes books and lectures to film students (At the SAE Institute) who want to know why they have to study these things!

*Crushed* was filmed in analogue format, which meant it was difficult to light properly, unlike 2K digital in which lighting is much easier. For example, there was not enough light in the main chapel (at Shelford Girls Grammar, where it was filmed) so the scene was shot in the Lady Chapel.

Incidentally, the school has only one storey, but to make it look like three storeys, they used the stairs to the roof over and over to look like the actors were going from floor to floor.

Ian hopes you will get to see his short film *Interference* in which he says "I got things right".

Ian is a fan of John Cassavetes (he even based his PhD on Cassavetes), and like Cassavetes, used many close-ups. This means it is very dependent on the director "getting things right". Unlike *Neighbours*, where the director needs to direct the actors all the time, the actors in *Crushed* knew their craft and made it much easier for the director. Georgina Capper, for example, has a beautiful heart and beautiful soul, and is a very intelligent actor. She is usually cast as a hard woman – such as a repressed lesbian – but this is the first time she has been cast as someone softer, and Ian thinks it is the better casting.

A lot of Ian's own experience as an Anglican schoolboy in Adelaide comes out in the script of *Crushed* – the repression and hardness – but much of the feedback has focussed on "how he has got it right!"

*Crushed* isn't just a drama – it is a woman's film – very popular in the 1950's – so Ian was drawing on that genre, but that doesn't fit all that well with a psychological thriller.

The vignette causing rounded corners of the frame was intended to be a Brechtian device, to allow the viewers to distance themselves from the characters, but in retrospect, perhaps it doesn't work, and is a bad idea.

Ian was asked about the close-up of the wooden couch back. He chose the hand-held camera for that scene and the low angle for effect. In this scene, the actor is someone, who is in power but is also oppressed by that power. The presence of the couch effectively traps her in the frame. She still has power but is trapped in it.

It is also tradition in theatre that the baddie always comes in from the right and the hero comes from the left. Natalia, when she is in her weak phase is on the left. Later in the film, she is on the right.

Ian Dixon is also on Facebook, and has invited everyone to go to *The Perimeter* (his next film) on Facebook and join up. Ian's Facebook page is:-

[https://www.facebook.com/groups/728170450597630/?ref=br\\_tf](https://www.facebook.com/groups/728170450597630/?ref=br_tf)

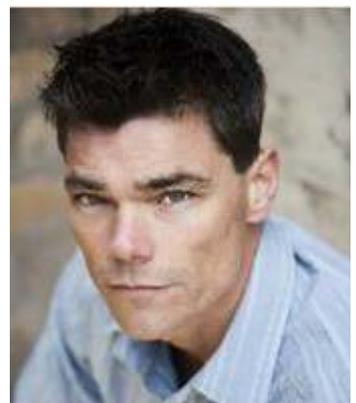
Ian's Blog is at:-

<http://theperimeterfilm.blogspot.com.au/2014/11/low-budget-is-not-high-budget-on.html>

Here's the link to an older academic essay on *The Perimeter* (Ian's major feature film in the pipeline):-

<http://www.deletionscifi.org/episodes/episode-9/deviance-under-the-dome-horrorscience-fiction-hybridity-as-uncanny-in-feature-film-the-perimeter/>

*Note: Ian's Film **Crushed** is currently available for loan to members from the FVFS Indie-Library.*



# Film Review - *Crushed*

By Marilyn Martyn

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I had the pleasure of attending the AGM of the FVFS as an observer in March this year (2016). The film ***Crushed*** was screened in the afternoon.

Before viewing the film, we heard from the writer/director Ian Dixon. The idea for the story came to him one day as he was walking past a school and noticed a male teacher with a group of girls. He thought there was a distinct possibility that trouble could occur from such a setup! He had an idea for a movie.

- An Australian film
- PG Classification
- Drama – Genre
- 90 minutes' duration

**Writer/Director** Ian Dixon

**Stars** Penelope Bartlau, Georgina Capper, Damian Walsh-Howling, Ian Dixon (a cameo role).

The performances from the cast were believable and I thought first class.

IMDb score 6.4

FVFS panel voted 3.5 (out of 5)

A thirty-year-old school teacher in an all girl's school is forced to make a stand when she is faced with the accusations of a difficult student against the male sports teacher. Her relationship, with both, forces her to question her career plus the love she feels towards her colleague and the responsibility she has for her pupil.

Ian was very honest about his thoughts regarding the film and asked us for our honest opinions once we had viewed it.

He thought he had failed to nail the genre correctly. It was more psychological than dramatic.

He had only a couple of weeks to write the script and he agreed it did need more editing.

He also agreed with the comment that the main theme was not presented soon enough and character development was a little slow in the first half. However, once the situation which was the dramatic highlight was shown where emotions boiled over and relationships were strained, the pace and structure improved significantly.

This film was screened to full houses at Cinema Nova in 2009.

I agreed with the suggested improvements to the movie but still gave it a 3.5-star rating. I enjoyed it overall.

This film presents some interesting themes for discussion.

\*\*\*\*\*

## '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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# Introducing Andrew Oldroyd

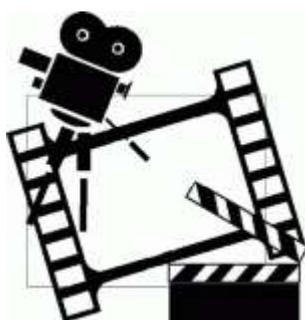
New FVFS Committee Member

By John Turner

Andrew Oldroyd is the most recent and very welcome addition to the FVFS Executive Committee. It is very pleasing to have a committee member from a relatively new society and even more so when that society is from a region of the state not represented since the days of Steve Murphy.

Andrew and his partner, Catherine, only managed to see decent films when visiting Melbourne except for occasional trips to the AFC's Regional Digital Network, when it existed in Yarram. In 2011, they decided, with a couple of friends, to form the Prom Coast Film Society in order to bring quality films to this corner of regional Victoria. Three couples (later increased to four) spent a year planning and finally formed a committee to commence screenings at the Fish Creek Memorial Hall. This in itself was a bold move as most arts events, and the previous Film Society, centred around Foster.

The Society now has about 60 members and screens monthly, generally with a mix of all genres. The venue, which had many disadvantages originally, has been progressively updated during the five years of the society's existence using grants from local sources. These improvements include new screen, projection equipment, seats and blackout material. The society is auspiced by the Foster Arts, Music and Drama Association (FAMDA) who supported the Foster Film Society in the 1970's and '80s.



## VCA Celebrates 50 years.

By John Arkins.

Film and Television was established at the Victorian College of the Arts in 1992 following the move of the original Swinburne School of Film and Television (est.1966) to the College. This year is 50 years since the establishment of the school and is cause for celebration.

Alumni have screened their films and won prizes at every prestigious film event imaginable. From the Oscars to Cannes, from the ABC to the BBC, they have been there.

Many film societies have screened short films from the students of VCA. Port Fairy FS and Croydon FS are two that come to mind but I am sure there are others.

Celebrations will commence in June this year. Details are on the University of Melbourne

Website - [vca.unimelb.edu.au](http://vca.unimelb.edu.au)

## Your 2016 FVFS Committee

John Arkins	President
John Turner	Vice-President
Susan Davidson	Secretary
Ian Davidson	Treasurer
Ross Campbell	Committee
Jean Middleton	Committee
Frank Davin	Committee
Marilyn Martyn	Committee
Sol Photios	Committee
Andrew Oldroyd	Committee
Suzanne Nunn	Committee
Gail Arkins	Editor ReelNews

# Vale - Bob Rothols

By John Turner

William Robert Rothols, known to all his friends and colleagues as Bob or R.R., was born in Berlin on 27<sup>th</sup> January 1927. The family fled across Europe to Amsterdam in 1933 and his earliest recollections of film was attending Popeye Club meetings at the age of 7 or 8. Bob's family came to Australia in 1939 and he attended the Melbourne Film Festival in 1954 and every year thereafter until recently.

Living in Ferntree Gully he attended gatherings at The Hut, home of the Arts Society. The film component of the group arrived at a crisis point in 1959 and at a meeting chaired by Bill Dye (FVFS President) and attended by Ed. Schefferle, Bob was invited to join the committee and remained a stalwart until he moved to Port Melbourne in 1987 where he became involved with the Vintage Port Film Society.

Bob was elected to the FVFS Executive in 1969 after being a member of the Film Weekend Committee which he then convened from 1970. In the same year he became one of the FVFS delegates to the Melbourne Film Festival Organizing Committee and was heavily involved with the short film selection. Whenever Bob's work took him to Europe he would attend festivals with the aim of selecting short films for Melbourne. Until 1983 he organized two or three people to write reviews of festival films for Federation News and ultimately Erwin Rado's Festival Press Book. He was one of Erwin's trusted lieutenants.

By far Bob's greatest contribution to the Federation was as Editor of Federation News. He had produced several editions in the 1960's when George Lugg was indisposed and in 1973 took over the editorship and carried the publication for the next eight years. This was an immense undertaking, producing, as he did, a 50 to 60 page magazine four times a year. He even penned many of the illustrations. Some of the information included came from Appraisal Panel viewings which Bob sometimes organized and always attended.

Bob became President of FVFS in 1979 until 1985 and came back to the Executive in 1991 before finally retiring in 2000. During most of his time on the Executive Bob had curated the programmes for the Federation Film Weekends at Marysville, Sorrento and the early years at Halls Gap.

During the years when the Federation Executive was heavily involved with the Melbourne Film Festival, Bob, along with Betty Jope, ensured that the individual societies were not forgotten and provided continual support. Long after he had dropped his other Federation involvements Bob, along with Dal Ellis, organised screenings at the Erwin Rado Theatre. These became known as 'Friday Flicks' and their popularity reached a peak in 1995 to 1999. Bob was also President of ACOFS from its revival year of 1974 until 1980.

Before Bob retired completely from the FVFS he had become involved with the Classical Music Station 3MBS and won prizes for his Series *My Very Dear Father* about Mozart and *Musical Journeys Through Spain*. His programme *Accidental Arts* became the predecessor to *Arts Weekly*. Bob produced countless other series on composers as well as presenting many 3MBS regular offerings until a couple of years ago. He also led groups of 3MBS listeners on musical tours of Europe.

Bob had a degree in Agricultural Science from Melbourne University and became head of the Victorian Government Agricultural Film Unit in the 1970s, a position he held until his retirement. He produced, directed, sometimes appeared in and often did the cinematography on a vast range of short films many of which are now archived by ACMI.

Bob Rothols died on the 29<sup>th</sup> March, 2016 at The Gables, Camberwell.



One of Bob's sketches for the Federation News.

# DOLBY ATMOS - Sound or Fury?

By Ross Campbell

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Sound in cinemas has advanced greatly since its introduction in the late 1920s. The earliest form, sound-on-disc, was soon replaced with the more reliable sound-on-film, a photographic track printed along the edge of the picture. For three decades this provided quality but limited sound for cinemas. With the arrival of magnetic recording in the 1950s, and stereo microgroove records in the 60s, audience appreciation of high fidelity sound became widespread. The breakthrough for film sound came after Cinerama with the arrival of CinemaScope in 1953, utilising four magnetic tracks coated on the film's edges. These fed three loudspeakers behind the screen, and a single mono channel to speakers around the auditorium. Expensive 70 mm prints enhanced this further (five screen speakers) but could only be played in cinemas so equipped.

Enter Ray Dolby. After years of experiment, his Laboratories in 1976 perfected a two-channel optical sound track which, utilising a matrix system, extracted four separate channels, including a centre dialogue track. This replaced the easily damaged magnetic tracks of yore. *Star Wars* (1977) popularised the system world-wide.

Dolby processors became the industry standard; the systems evolved in quality, and finally became digital. In 2012 Dolby Atmos took cinema sound to a new level: nine channels capable of delivering 128 tracks into 64 loudspeakers, including five behind the screen, multiple surround, three sub-bass units and speakers the length of the ceiling. Result: a precisely located 360-degree sound environment.

I experimented with Dolby Atmos in 2015, comparing the Stephen Sondheim musical film *Into The Woods* at Hoyts Melbourne Central (Dolby 7.1 i.e. seven channels, three behind the screen, stereo surround and one bass extension) with screenings in the newly opened United Cinemas, Craigieburn (there are eight attractive Art Deco cinemas there). The difference was enormous. The superior clarity and detail of Dolby Atmos had nothing to do with loudness. It was all precision: every word, spoken or sung, every instrument, every effect was crystal clear and perfectly located in the room. No colouration or booming in the voice tracks, rich and warm in the bass extension units.

It was as if to experience a completely different film, enhanced by the slightly smaller screens but substantially brighter images at United. (Not all Dolby Atmos locations around town match the Craigieburn installations.)

Directors and their creative sound designers now have unlimited capacity to enrich the cinema-going experience as never before. Or perhaps it will be simply more of the same: the never-ending bombast of explosions and gunfire, the sound and fury of franchise films, so pervasive already.

Dolby Atmos was first installed at Reading Cinemas, Waurin Ponds, Geelong, in the Titan XC cinema in 2013. Other sites include: United Cinemas (eight) at Craigieburn (installation by Hoyts Cinema Technology Group); Village Cinemas at Cranbourne, Knox and Crown (not in all cinemas); Lido Cinema One, Hawthorn (installed by Edge Digital Technology).

Hoyts plan to open two Atmos screens in Chadstone, September 2016, and eight at Dockland Waterfront Cinemas in 2017-18.

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## BUNINYONG FILM FESTIVAL

The Buninyong Film Festival is a popular cultural event run by a local community group. It is held annually in the Buninyong Town Hall, on the fourth weekend in May.

27<sup>th</sup> - 28<sup>th</sup> May, 2016

For further information, including what looks to be a really excellent program, please refer to the website.

Website - [www.buninyong.vic.au/filmfestival](http://www.buninyong.vic.au/filmfestival)

# Launch of EuRaw Stories inc.

By Ian Davidson

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On a Saturday evening late in February 2016, Ian and Susan Davidson (FVFS treasurer and secretary) attended the first screening and launch party of EuRaw Stories inc. in Fitzroy. They are the latest film society to join the FVFS.

The aim of EuRaw Stories is to showcase films from Central and Eastern Europe and The Balkans.

The opening screening was *Lost and Found* from Bosnia, Bulgaria, Estonia, Hungary, Romania and Serbia – a collection of five short stories from each of five talented directors. The DVD is not available in Australia, so was sourced from Europe and screening rights were obtained directly from the producers in Europe.

The launch was attended by over 100 people, of whom about 50 are now members of the society.

Music from Eastern Europe, presented by a live band, was designed to make us dance and join in the celebrations.

EuRaw Stories was then presented with their membership certificate and their own StarBox.

Further information about EuRaw Stories, including their 2016 program can be seen on their very impressive website – [www.euraw.com.au](http://www.euraw.com.au)



Ian Davidson presents Sabi Paisa with the certificate.

## FRED

An old man lay sprawled across three entire seats in the movie theatre. When the usher came by and noticed this, he whispered to the old man, "Sorry sir, but you're only allowed one seat." The old man didn't budge.

The usher became more insistent. "Sir, if you don't get up from there, I'm going to have to call the manager." The old man still showed no signs of moving.

The usher marched back up the aisle, and soon returned with the manager. Together the two of them tried repeatedly to get the old man to move, but with no success. Finally in desperation they summoned the police.

After surveying the situation, the police officer asked,  
"All right buddy, what's your name?"

"Fred," the old man moaned.

"Where you from, Fred?" asked the police officer.

With a terrible groan, and without moving, Fred replied, "The balcony."

# News from Macedon Ranges Film Society

By Christine Caley

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## MACEDON RANGES FILM SOCIETY GOING STRONG

It's hard to believe that we are almost halfway through our film year and we can only think that people are enjoying the films so much, the time is passing quickly!

Now in its seventh year, the MRFS has settled on a format of presenting films of various genres and listening to the expectations of its members. Therefore in 2016, we have films that take us on all sorts of journeys. For the first film, members were left thoughtful and cheered by the delightful French offering of *The Intouchables*, a heart-warming story of two unlikely friends.

After that, we went directly to the heart of things with *Charlie's Country* and then March gave us something to laugh about with *Inside Out*. Variety is indeed the spice of life at the Woodend venue so members can expect for the rest of the year, some tenderness, some more nostalgia and many more laughs.

The Macedon Ranges Film Society meets every month on the first Wednesday. Membership numbers have not dropped at all over the years and the eight committee members are always looking at new ways to give back to the people who support it so well. In this regard, an extra film has been scheduled in August of this year. A special event, a Sunday afternoon musical, is the committee's attempt to see what works well for its valued members. This is an extra on top of the regular August screening which for this year, will be a Member's Choice of their favourite Hitchcock film.

You can find out more about the Macedon Ranges Film Society by emailing them on [mrfilmsociety@gmail.com](mailto:mrfilmsociety@gmail.com) or phoning Lorraine on 5427 0921 or Christine on 5429 5452.



Merinda Shaw, Hazel Shaw and Jo Garner at Woodend after the film.

## **DID YOU KNOW?**

To enhance the scale of the Space Jockey in *Alien*, Ridley Scott filmed his own children in miniature space suits.

## **DID YOU KNOW?**

Darth Vader only has 12 minutes of screen time in the original *Star Wars*.

# 2016 Warburton Film Festival

Friday 17<sup>th</sup> June to Sunday 19<sup>th</sup> June

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By Keith Wade  
President, YRFS

## Held at The Arts Centre, Warburton

The Yarra Ranges Film Society will be presenting their annual festival again this year. This Festival has been shown consecutively now for 33 years and has a reputation for its eclectic program of excellent films. Films chosen for the program are contemporary ones of high artistic merit in their own right, but which have had no, or very limited, release in Australia.

The program also covers a wide range of genres, thus giving something for everyone. A brief resume of some of the highlights in this year's program is as follows.

**Putaparri & The Rainmakers** (Australia, 2015). A documentary about an Aboriginal man, an emotional and visually breathtaking story of love, hope and survival of Aboriginal culture. The director, Nicole Ma will be present to introduce the film.

**Imagine** (Poland, 2012). Andrzej Jakimowski's English-language drama of an unorthodox blind teacher introducing novel but potentially risky techniques to teaching blind children. This very highly acclaimed film has not been commercially released in Australia.

**The Second Mother** (Brazil, 2015). A comedy/drama exposing some of Brazil's unspoken class system when the estranged daughter of a live-in housekeeper comes to stay with her mother in the employer's house. This film also has not been commercially released in Australia.

**The Nightingale** (China/France, 2013). An absorbing tale of a young girl learning about life on a journey with her grandfather. A charming film that constantly ravishes the eye.

There are also social events woven into the program. An opening night on Friday 17<sup>th</sup> June with finger food and drinks, and a dinner on Saturday 18<sup>th</sup> June before two Saturday night films.

The Friday afternoon is devoted to a short film competition for young aspiring film makers. This annual competition gives the competitors a chance to show their films to a larger audience and receive recognition for their work.

Warburton is also a wonderful country destination. Enjoy some walking and fresh air in the mountains, and dine at the diverse cafes along the main street.

Full details of the program, suggestions for accommodation, and booking information are available at the following web site.

[www.warburtonfilmfestival.com.au](http://www.warburtonfilmfestival.com.au)

We look forward to welcoming you there.

# Indie Films Now Totally Free!

(Please ignore the charges attached to the films below.)

## The FVFS Indie-Library DVDs [www.fvfs.org.au/indie-library/](http://www.fvfs.org.au/indie-library/)

<p><b>A Day in a Life; Canada, \$35.</b> The story of five seniors who decide to turn an ordinary day into something special. This film will stay with you for a long time. It was filmed in Victoria, BC, Canada.</p>	
<p><b>Blue Lies; Australia, \$20.</b> The intriguing story of Stephanie McLean, a young police graduate, who finds herself on a fateful and dangerous path that leads unavoidably back to her own father, a respected doctor, and the secrets that threaten to unravel the family.</p>	
<p><b>Crushed; Australia, \$20.</b> Love collides with duty when Nathalia, a 30-year-old schoolteacher, is forced to question her loyalties; she must choose between a vulnerable student and a fellow teacher, who also happens to be the object of her affections.</p>	
<p><b>Flight of an Angel; Philippines, \$10.</b> After an act of charity a young accountant starts growing feathers on his back. As the feathers grow into full wings and complicate his life, he starts to face the consequences of being an "angel".</p>	
<p><b>Flower in the Pocket; Malaysia, \$10.</b> A captivating but meandering film about two young boys who are growing up without a mother and without much attention from their father, who spends all his time at work fixing broken mannequins.</p>	
<p><b>Four of a Kind; Australia, \$35.</b> Four women, each with a well-hidden secret they are coaxed, tricked or forced into revealing. There is a lot happening here between the main protagonists and the outcome is a very satisfying film.</p>	
<p><b>It Gets Better; Thailand, \$10.</b> At first sight this film comes across as four separate stories about four separate people, and unrelated stories about men questioning their gender or living a transgender life. But the four stories come together as one.</p>	
<p><b>Little Lies, Australia, \$20.</b> A crime-drama-comedy about six disparate characters who unexpectedly, overnight, find themselves in deep financial strife. They devise a foolproof plan to solve their problems once and for all!</p>	

## Indie Films Now Totally Free (continued)

(Please ignore the charges attached to the films below.)

<p><b>Man from Coxs River; Australia, \$35.</b> Every good doco has an interesting story to tell and an interesting character at its centre. THE MAN FROM COXS RIVER is no exception as well as providing periods of excitement and even suspense. There are 50 or so wild brumbies in the Sydney catchment area that have to be moved - who do you call? The Man from Coxs River!</p>	
<p><b>McLeans Money; Australia, \$20.</b> Wealthy widower Edward McLean is heading towards a major health scare. Some of his relatives are more concerned about his will than his health, so he decides to “sort them out”. Filmed in and around Newcastle, NSW.</p>	
<p><b>Pearls of the Far East; Vietnam, \$35</b> Award-winning film with seven stories about Vietnamese women spanning different generations, exploring their inner lives and forbidden loves.</p>	
<p><b>Pepot Artista; Philippines, \$10.</b> A comedy-musical that focuses on a ten-year-old boy whose dream is to become a movie star.</p>	
<p><b>Sita Sings the Blues; USA, \$10.</b> The glamour of India, the glamour of the 1920s, the depth-sounding drumbeat of the ancient mythic world, and the woman who loves the wrong kind of man.</p>	
<p><b>The Songs They Sang; Australia, \$10.</b> This documentary is an Australian independent production of 94 minutes filmed in five countries by director Rohan Spong including Israel, France, Lithuania and America. It contains songs written in the Vilna Ghetto, Lithuania during the Holocaust, many of which were later arranged/recomposed by Australian composer Joseph Giovinazzo.</p>	
<p><b>What I Have Written; Australia, \$10.</b> An erotic mystery involving a couple married 7 years but on the verge of breaking up. After Christopher suffers a debilitating stroke Sorel discovers a novella which apparently describes Christopher’s secret affair during their recent trip in Paris.</p>	
<p><b>Who Am I? Bhutan, \$35.</b> It is the story of a boy, Drukda, abandoned at birth, who is brought up by the caretaker of a monastery in rural Bhutan and Mendrel, a girl from the village. This is one of very few films to come out of Bhutan, and shows how green and luxuriant the country can be. The impact of modern innovations also comes through clearly – even the country folk have mobile phones now!</p>	

*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

## Arapiles Motion Picture Society

12 Years a Slave, USA/UK, 2013.  
The Hundred-Foot Journey, India/UAE/USA, 2014.

## Artist Film Screening Society

## Arts Group of Flinders Film Society

## Ballarat Film Society

Lygon Street-Si Parla Italiano, Australia, 2013.  
Jean de Florette, France, 1986.  
Inherent Vice, USA, 2015.

## & Buninyong Film Festival

Force of Destiny, Australia, 2015.  
Summer of Sangaille, Lithuania, 2015.  
Ex Machina, UK, 2015.  
The Nightingale, Singapore, 2014.  
Phoenix, Germany, 2015.  
Amy, UK/USA, 2015.

## Bannockburn Movies Film Society & Film Festival

## Baringo Film Club

Departures, Japan, 2008.  
Learning to Drive, UK/USA, 2014.  
Certified Copy, France +, 2010.

## Barwon Heads Film Society & Film Festival

Putuparri and the Rainmakers, Australia, 2015.  
Mr. Holmes, UK/USA, 2015.

## Beechworth Film Society

## Bells Beach Surf Film Festival

## Bright Film Society

A Cube of Sugar, Iran, 2011.  
Two Days, One Night, Belgium/France/Italy, 2014.  
A Good Lie, Kenya/India/USA, 2014.

## British History Film Club

## Camberwell Film Society

Tell No One, France, 2006.  
Wadjda, Saudi Arabia, 2013.  
Wake in Fright, Australia, 1973.

## Celebrate Israel Film Study Group

## Corangamite Film Society

What We Did on Our Holiday, UK, 2014.  
Tangerines, Estonia, 2015.  
Little Fish, Australia, 2005.  
In Bruges, USA, 2008.

## Court Film Society

Me and Earl and the Dying Girl, USA, 2015.

Phoenix, Germany, 2014.  
The Dressmaker, Australia, 2015.

## Croydon Film Society

Far from Men, France, 2014.  
The Imitation Game, UK/USA, 2014.  
Phoenix, Germany, 2014.  
Locke, UK, 2013.  
Our Little Sister, Japan, 2015.  
The Third Man, UK, 1949.

## DADo Film Society

Concrete Love: the Bohm Family, Germany+, 2014.  
Amare Gio Ponti, Italy, 2015.  
Strange & Familiar: Architecture on Fogo Island, 2014.

## Dookie Film Group

The World's Fastest Indian, NZ+, 2005.  
Departures, Japan, 2008.  
The Third Man, UK, 1949.

## EuRaw Stories

Lost and Found, Bosnia+, 2005.  
Life is a Miracle, Serbia, 2004.  
Domestic, Romania, 2013.

## F Project Cinema

The Salt of the Earth, France+, 2014.  
You the Living, Sweden+, 2007.  
The Kingdom of Dreams and Madness, Japan, 2013.

## Far East Film Society

## Ferntree Gully Film Society

Mr. Turner, UK, 2014.  
Umrika, India, 2015.  
Selma, USA, 2013.

## Flexible Respite Film Society

## Flickside Film Society

(Arts Yackandandah)  
Argo, USA, 2012.  
Les Miserables, USA, 2012.

## Geelong Classic Cinema Inc

Bran Nue Dae, Australia, 2009.  
On the Beach, USA, 1959.  
Lust for Life, USA, 1956.

## God Loves Atheists Film Study Group

## Goulburn Valley Film Club

Tangerines, Estonia/Georgia, 2013.  
Wild, USA, 2014.  
The Hunt, Denmark, 2012.

## Grampians Film Society

The Theory of Everything, UK, 2014.  
Mr. Turner, UK, 2014.

## Horsham Film Society

## International Film Group

The Assassin, Taiwan, 2015.  
Ida, Poland, 2013.

## Liberate Education! Film Study Group

## Little Film Society

Walking the Camino, USA, 2013.  
Populaire, France/Belgium, 2012.  
Reaching for the Moon, Brazil, 2013.

## Lounge Lizards Film Society

## LV Film Society

X + Y, UK, 2014.  
St. Vincent, USA, 2014.  
Pride, UK, 2014.

## Macartan Club (Inc) Film Society

A Town Like Alice, UK, 1956.  
The Great Waltz, USA, 1972.

## Macedon Ranges Film Society

August: Osage County, USA, 2013.  
The Lunchbox, India/France, 2013.  
The Back of Beyond, Australia, 1954.

## Maldon Movies Film Society

Dersu Usala, Japan/USSR, 1975.  
Jean de Florette, France, 1986.  
Waking Ned Devine, UK, 1998.  
O Brother Where Art Thou, USA, 2001.  
Tracks, Australia, 2013.

## Melbourne Horror Film Society

The Black Cat, USA, 1934.  
The Mutilator, USA, 1984.

## Melbourne Zombie Film Society

## Moira Film Group

Oddball, Australia, 2015.  
Woman in Gold, UK, 2015.

## Mount Eliza Fifty-Five Plus Film Group

## Moviehouse

In the Good Old Summertime, USA, 1949.  
A Letter to Three Wives, USA, 1949.  
She Wore a Yellow Ribbon, USA, 1949.  
The Year of Living Dangerously, Australia, 1982.  
The Cup, Australia, 1986.  
Chariots of Fire, UK, 1981.  
Manhattan, USA, 1979.  
Gentlemen Prefer Blondes, USA, 1953.  
Double Indemnity, USA, 1944.

## Moving Clickers Inc & Lorne Film Festival

## Murrindindi Film Society

Goodbye Mr Chips, UK, 1939.  
Witness, USA, 1985.  
The Last of the Knucklemen, Australia, 1979.

## Myrtleford Film Society

The Lunchbox, India, 2013.  
Breakfast at Tiffany's USA, 1961.  
Phoenix, Germany, 2014.

## Network Film Club

## Old Scotch Film Society

The Lunchbox, India, 2013.  
The Best Offer, Italy, 2013.  
Last Cab to Darwin, Australia, 2015.  
Woman in Gold, USA/UK, 2015.

## Phillip Island Movie Club

Queen and Country, Ireland+, 2014.  
Butterfly Tongues, Spain, 1999.  
La Famille Belier, France/Belgium, 2014.  
Mr Holmes, UK/USA, 2015.

## Plaza Cinema Group

## Port Albert Movie Club

## Port Campbell Community Film Festival

## Port Fairy Film Society

## Portarlington Film Society

## Portland Film Society

Far from the Madding Crowd, UK/USA, 2015.  
Bridge of Spies, USA, 2015.

## PRODOS Film Study Group

## Prom Coast Film Society

The Hunt, Denmark/Sweden, 2012.  
The Good Lie, Kenya/India/USA, 2014.  
The Wrecking Crew, USA, 2015.  
Putuparri & the Rainmakers, Australia, 2015.

## Red Rock Film Society

Tangerines, Estonia/Georgia, 2013.  
The Mafia Only Kills in Summer, Italy, 2013.

## Red Rum Film Society

## Science and Technology Film Study Group

## Smart Girls Film Club

## St Andrews Film Society

X & Y, UK, 2014.  
Pina, Germany+, 2011.  
The Dressmaker, Australia, 2015.  
Far from Men, France, 2014.

## St Dunstan's Hall Film Society

## Sun Country Movie Club

## Surf Coast Film Society

## Tatura Film Society

A Separation, Iran, 2011.  
The Intouchables, France, 2011.  
Slow West, USA, 2015.

## Teddy Bobo Film Club

## The Impossible Film Club

## Trentham Film Society

Salt of the Earth, USA, 2014.  
Whiplash, USA, 2014.  
Her, USA, 2013.

## Vantastic Watchers Film Society

## Warrandyte Film Society

Putuparri & the Rainmakers, Australia, 2015.

## Whitehorse Film Society

Saving Mr Banks, USA, 2013.  
Siddharth, Canada/India, 2013.  
Woman in Gold, USA/UK, 2015.  
Hunting Elephants, Israel/USA, 2013.  
What Maisie Knew, USA, 2012.

## Williamstown Film Society

Red Dog, Australia, 2011.  
Reach for the Sky, UK, 1956.  
Asterix & Obelix: Mission Cleopatra, France, 2002.  
Captain Phillips, USA, 2013.

## Yarra Ranges Film Society

Mad Bastards, Australia, 2010.  
Remains of the Day, UK, 1993.

## & Warburton Film Festival

Pupuparri and the Rainmakers, Australia, 2015.  
Theeb, Jordan/UAE/UK, 2014.  
Phoenix, Germany, 2014.  
Force of Destiny, Australia, 2015.  
Courtied, France, 2015.  
The Lobster, UK, 2015.  
The Second Mother, Brazil, 2015.  
Imagine, Poland, 2012.  
The Nightingale, China/France, 2013.

New South Wales

## Deniliquin Film Society and Film Festival

Mad Max, Australia, 1979.  
Mad Max 2, Australia, 1981.  
The Ground We Won, New Zealand, 2015.  
The Road to Nhill, Australia, 1997.

South Australia

## Adelaide Cinematheque

South Australia

## Adelaide Film Study Group

South Australia

## Adelaide University Film Society

South Australia

## Barossa Film Club

Disgrace, Australia/South Africa, 2008.  
My Afternoons with Marguerite, France, 2010.  
Hidalgo, USA/Morocco, 2004.

South Australia

## Port Lincoln Film Society

Hercules Returns, Australia, 1993.  
The 100-Year Old Man Who Climbed Out the Window and Disappeared, Sweden/Russia, 2013.  
When We Were Kings, USA, 1996.

South Australia

## Reels Film Society

A Spanish Affair, Spain, 2014.  
Trash, Brazil, 2014.

South Australia

## Second Friday Film Club

Casablanca, USA, 1942.  
One Flew Over the Cuckoo's Nest, USA, 1975.

South Australia

## Southern Fleurieu Film Society



# StarBox Ratings



StarBox results received since Issue 108 - February 2016

DVD Title	Society	Stars
Walking the Camino	Little FS	4.8
Paper Planes	St Dunstan's Hall FS	4.8
Amazing Grace	Tatura FS	4.8
Imitation Game, The	Whitehorse FS	4.7
Goodbye Mr Chips	Murrindindi FS	4.6
Book Thief, The	Old Scotch FS	4.6
Imitation Game, The	St Dunstan's Hall FS	4.6
Selma	Croydon FS	4.5
Intouchables, The	Dookie FG	4.5
Far From the Madding Crowd	Portland FS	4.5
Far From Men	St Andrews FS	4.5
Storm Boy	Flickside (Arts Yackandandah)	4.4
Oddball	Moira FG	4.4
Searching for Sugarman	Portarlington FS	4.4
Bridge of Spies	Portland FS	4.4
Amy	Prom Coast FS	4.4
Man from Coxs River, The	St Dunstan's Hall FS	4.4
Motorcycle Diaries, The	Arapiles Motion Picture Soc	4.3
Irena Palm	Arapiles Motion Picture Soc	4.3
Whale Rider	Flickside (Arts Yackandandah)	4.3
Living is Easy with Eyes Closed	International FG	4.3
Woman in Gold	Moira FG	4.3
Lunchbox, The	Myrtleford FS	4.3
Butterfly Tongues	Phillip Island MC	4.3
Trash	Reels FS	4.3
Dressmaker, The	St Andrews FS	4.3
Tangerines	Croydon FS	4.2
Holding the Man	Prom Coast FS	4.2
Casablanca	Second Friday FC	4.2
Last Cab to Darwin	Whitehorse FS	4.2
Man From Coxs River, The	Whitehorse FS	4.2
Saving Mr Banks	Whitehorse FS	4.2
Room with a View	Camberwell FS	4.1
Mr Holmes	Croydon FS	4.1
Boyhood	Flickside (Arts Yackandandah)	4.0
My Old Lady	Flickside (Arts Yackandandah)	4.0
Inside Out	Macedon Ranges FS	4.0
Breakfast at Tiffany's	Myrtleford FS	4.0
Spanish Affair, A	Reels FS	3.9
Bekas	Yarra Ranges FS - Healesville	3.9

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)

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) so that our ReelNews report will be up to date and to ensure none are missed.

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 108 - February 2016

Precious Life	Arapiles Motion Picture Soc	3.8
Chinese Takeaway	Bright FS	3.8
Charlie's Country	Croydon FS	3.8
Oranges and Sunshine	Dookie FG	3.8
Past, The	International FG	3.8
Evita	St Dunstan's Hall FS	3.8
Walk in the Woods, A	Yarra Ranges FS – Healesville	3.8
Bekas	Yarra Ranges FS – Warburton	3.8
Duel	Camberwell FS	3.7
Charlie's Country	Macedon Ranges FS	3.7
Ex Machina	Portland FS	3.7
Pina	St Andrews FS	3.7
Past, The	Whitehorse FS	3.7
Far From the Madding Crowd	Yarra Ranges FS – Warburton	3.7
Two Days, One Night	Whitehorse FS	3.6
Far From the Madding Crowd	Yarra Ranges FS – Healesville	3.6
Caramel	Flickside (Arts Yackandandah)	3.5
In The House	Flickside (Arts Yackandandah)	3.5
Walk in the Woods, A	Yarra Ranges FS - Warburton	3.5
Leviathan	Reels FS	3.4
Leviathan	Portland FS	3.2
Mr Holmes	Goulburn Valley FC	3.1
Japanese Story	Old Scotch FS	3.1
Ida	Goulburn Valley FC	3.0
Queen and Country	Phillip Island MC	3.0
Separation, A	Tatura FS	2.9
Clouds of Sils Maria	Croydon FS	2.7
Dinner Game, The	Old Scotch FS	2.1

## Have Your Say!

### *ReelNews is your Newsletter!*

It is important that it reflects the interests of all FVFS members.

The Editor has been able to provide more articles about individual societies, over the last year, because information has been sent in by the members in response to requests.

How about all the other societies! We would love to hear about you, what you are doing and anything special associated with your Film Society or the area in which you live. The next edition is due in August.

The stories can be about any special happening associated with the district, the film society or the members of the society – it's up to you!

Also, in what areas of operation of a Film Society are you interested? What types of articles would you like to see?

Let the Editor know so that **ReelNews** can be completely your Newsletter!

Email to [reelnews@fvfs.org.au](mailto:reelnews@fvfs.org.au)