

ReelNews

The official newsletter of the
Federation of Victorian
Film Societies

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Your fabulous film society story?

Well, howdy! Nice to meet you!

I'm **Barboo**, the new Editor of **ReelNews**. And along with my turbocharged SubEditor/husband, **Prodos**, we're revved up to bring **you** valuable news, views, knowledge, and knowhow every single issue from across the Film Society Movement of Victoria and beyond!

But first up, a big warm thanks to **Berice Jones** and **Allen Jones** for all their splendid work on previous issues. Because that's what it's all about, isn't it? Work! Positive energy! Motivation! A willingness to step forward and say: "Yes! I'll give that a shot! Just let me at it!"

Now, I'm originally from the **USA** but have made **Australia** my home. Why? Because there isn't a friendlier, more creative, enterprising, and tolerant country anywhere in the world. It's true! Okay, so there's also a romantic reason that brought me here 9 years ago, but don't spoil my story! Oy! Oy! Oy!

Now seriously, **Victoria** has over 60 diverse – including some weird & wonderful - film societies. Some have been going for decades! Others are brand spanking new & experimental. Here's my question to you:

What do you love most about running a film society? About being part of one? Write to **ReelNews** and tell us!

Email: ReelNews@FVFS.org.au

Finally, let me say what a thrill it is to work with such dedicated, knowledgeable individuals like **Ian Davidson** and **John Turner** (Our new President and Treasurer).

Are you ready? Lights off. Imaginations: ON!!



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"The Story of Individuals"

That's how historian, JOHN TURNER, described the story of the Film Society Movement of Australia when PRODOS internet radio recently interviewed him for ReelNews. Here's an edited transcript of that conversation.



PRODOS: Welcome to another Intellectual Adventure! Who can identify this soundbite? It's from a year that's central to our show today.

Thousands of years ago, the first man discovered how to make fire. He was probably burned at the stake he taught his brothers to light. But he left them a gift they had not conceived. And he lifted darkness off the earth.

Throughout the centuries there were men who took first steps down new roads armed with nothing but their own vision.

The great creators, the thinkers, the artists, the scientists, the inventors, stood alone against the men of their time. Every new thought was opposed. Every new invention was denounced. But the men of unborrowed vision went ahead. They fought, they suffered, and they paid. But they won.

PRODOS: John Turner, welcome to the show! Today we're talking about "film societies" - nonprofit, volunteer-run associations made up of individuals who get together to screen, appreciate, and study films. There are a lot of variations (within that broad description). For instance, the "PRODOS Film Study Group" which I run, specialises in documentaries and filmed talks about: free market principles, the history of ideas, the life and work of Creative Heroes. Most film societies don't do documentaries. Although, in my offline chats with John Turner, I did learn that documentaries were a big feature of the early film societies in Australia and worldwide.

By the way, that excerpt (above) was from a movie released in 1949, which I believe is when the film society movement of Australia really got going. It's from a movie called *The Fountainhead* starring Gary Cooper, based on a novel by Russian born philosopher and novelist, Ayn Rand.

PRODOS: John Turner, when did you first come to Australia from Britain?

JOHN TURNER: We landed in the first week of 1969 in Fremantle (Western Australia)

PRODOS: How long was it before you got involved in the Film Society Movement of Australia?

JOHN TURNER: (Laughs) The first weekend!

PRODOS: You were involved in the same Movement in Great Britain, right?

JOHN TURNER: That's right. Yes.

PRODOS: What is it about films and film societies that you're so obviously passionate about?

JOHN TURNER: I think it's the pushing along of people's acceptance and understanding ... of what we can understand and what we can get out of film. You've got to keep pushing the envelope so that they can keep getting a bit more ... And I like to see people enjoying something that I've enjoyed.

PRODOS: You're saying (in effect): "Look, you (potential audience) might normally go and watch

A Talk with John Turner

this sort of film. But let me show you a different kind of film."

JOHN TURNER: That's right. And a film society's programming has got to be varied. You've got to cover all bases. You've got to cover all aspects of the film medium, I think. The other thing to note is that audiences are changing. If you go back to the early days, people were hungry for information, so documentaries were a big thing. But these days it's more so about entertainment. I know that your film society shows all documentaries, but there are not many of those around now.

PRODOS: I'm also involved with another film society, run by my friend David DeLeon. It's the Teddy Bobo Film Club. It shows very short films, no longer than two and a half minutes, then spends some time studying each short, then members practise applying one of the formal lateral thinking methods of Edward de Bono to some aspect of each film. Quite novel.

PRODOS: Often I hear people complain about why so many of us watch supposedly junk movies. They speculate it's "because that's what makes money". But in fact if you go to any video store, you'll always find a significant section of high quality "classical" movies. No video store that wants to make money is going to forgo its quality classics.

JOHN TURNER: Oh, yes, that's right. I show classical movies at my film society (International Film Group). But I don't think the members of my film society as they exist at the moment would respond to (for instance) Avant-Garde films.

PRODOS: Okay. Possibly. Or else someone (some filmmaker) might come up with (an "Avant-Garde" film) which might prove that it's otherwise.

JOHN TURNER: They might, yes. You never know. (All laugh). (In fact) much of the "Avant-garde" of the seventies would be quite acceptable as mainstream (today).

PRODOS: I know what you mean. A lot of the Avant-garde production methods, concepts, portrayal of story and hero have now become mainstream.

Would it be true to say that the film society movement is (itself) kind of "Avant-garde"? In other words, that it's continually at the forefront, allowing for lots of experimentation?

JOHN TURNER: I think so, yes. Not, perhaps, so much these days as it used to be but by the sounds of the two groups you're involved with, it's still going well. You're probably getting the younger end of the age group, are you?

PRODOS: I'm not sure what you mean by "young". (John laughs heartily) Because once, when I asked you, what is a "young" person, you said: "Someone who's not retired"! (All laugh). Now, I'm going to play another excerpt from 1949. Who can identify this film?

Don't be so gloomy. After all it's not that awful. You know what the fellow said – in Italy, for thirty years under the Borgias, they had warfare, terror, murder and bloodshed, but they produced Michelangelo, Leonardo da Vinci and the Renaissance.

In Switzerland, they had brotherly love, they had five hundred years of democracy and peace – and what did that produce? The cuckoo clock! So long Holly. (Music, fade out.)

JOHN TURNER: The Third Man.

PRODOS: Exactly! Interesting, how many films of 1949 directly deal with the issues of freedom, tyranny, democracy. Of course 1949, was a very important year in many ways. Only several years after World War II. After the first atom bombs were dropped on the Japanese. It was when the government changed and Robert Menzies became Prime Minister, going on to be the longest serving PM of Australia. It was the end of rationing.

All sorts of things happened in 1949. But one of the most important and wonderful things that happened, was the beginning of an organised Film Society Movement of Australia. What do we know about who were the originators of this Movement?

(Continued on page 4)

"The Story of Individuals" with John Turner (continued from page 3)

JOHN TURNER: The originators started (being active) a bit before 1949. The first film society of all (in Australia) was in 1931. There were the two Tildesley sisters who started (what was called) "The Film Society of Australia" in Sydney. There was Beatrice (Beatrice Maude Tildesley, 1886-1977) and Evelyn (Evelyn Mary Tildesley, 1882-1976). It would only run for about 4 years ... Beatrice was the main instigator.

PRODOS: That was a specific film society, rather than a film society "movement", right?

JOHN TURNER: Yes. Then in Sydney in 1945 the W.E.A. (Workers' Educational Association) and the Sydney Film Society started. And in Melbourne the "Australia Film Society, Victorian Division" ... that's actually what it was called ... and the Realists (Melbourne, Realist Film Unit), they got going in '45. It wasn't until '47 that the New South Wales people started a state Federation (of film societies). Then, in 1949 they convinced the Victorians to join them and (together) started the Australian Council of Film Societies (ACOFs). The reason that they wanted to get together and start ACOFS was in order to get on to the "British Empire Grant" for importing films from the British Film Institute. The British would not deal with anything other than a national body.

PRODOS: Interesting, because in 1949, that was also the year that Australian citizenship became a reality. When you became a citizen of Australia you weren't just a British citizen, we now had an actual, independent, Australian citizenship ... I wonder if at that time there was a leap in the sense of "we are a nation" and "we are Australian citizens".

What's curious to me is that one of the founding groups in Victoria, I believe, were Communists.

JOHN TURNER: That's right. "The Realists" (Melbourne Realist Film Unit.) They'd been operating since before the war, but not as a film society. They'd been getting films from Russia and taking them around the suburbs of Melbourne, with presenter's screens and (equipment) and drawing quite big audiences. They did that before and during WW II. But it was only after the War ended in '45 that they formed an official film society.

One of their members was on the first committee of the Victorian Federation: Ken Coldicutt.

PRODOS: Were they a propaganda exercise?

JOHN TURNER: Pretty much so, yes. They didn't deviate much from showing left-wing and Communist films.

PRODOS: At that time, during WW II, Russia was an ally. "Communism" was not yet a dirty word.

JOHN TURNER: No, but it became so!

PRODOS: Very quickly! Within a couple of years, Australian Prime Minister Robert Menzies, tried to formally ban the Communist Party but didn't succeed in doing so. The Communists were very active in that era. I have a special interest in Communism, being an ex-Commie myself. (John chuckles). A lot of people think "Oh, Communism is so evil and terrible". Well, okay, but the thing is Communism did once claim to provide a rational and scientific basis to solve social problems. That it got it wrong, well, of course it got it wrong. But the Classic Marxists were not necessarily authoritarian.

JOHN TURNER: They (Russian Communists) also made some great films, too ... the films of Eisenstein, and all those classic Russian films (like) Earth Mother, Battleship Potemkin.

The original lot that came in (to the country) were documentaries (but) I don't know if any of those survived. They were all in the Russian Embassy. Hundreds of them. But I don't think they're there any more now.

In one of my past lives I had to review the whole lot of them for what was then "Federation News", the Victorian newsletter. And they just sent me the whole lot. About two hundred films arrived on my doorstep one day. This was back in the seventies. I viewed the whole lot and sent them all back again. The lady who was looking after them suddenly disappeared. Probably to Siberia. And the films were suddenly not available to anybody.

PRODOS: Two hundred films?!

JOHN TURNER: That's a lot of hours of watching, yes. Somewhere there's an article that I wrote called "A Dark Winter" because I sat in the dark (watching the films) for all of that winter. A lot of those (films) were documentaries ... There weren't many laughs in them.

PRODOS: A lot of people seem to think that the nonprofit sector is the natural ally of government. That “government” and “nonprofit” are almost interchangeable. That’s a total myth. In fact the nonprofit sector is part of the private sector, which is divided into FOR profit and NON profit.

I think that’s very interesting because when people set up a business, it’s their own initiative, their own get-up-and-go. Similarly, when people set up a film society or some other nonprofit, volunteer-run association, it’s from their own initiative, their own get-up-and-go. But with a purpose that does not include making a profit. It includes maybe some cultural or intellectual or ...

JOHN TURNER: ... It depends what you call “profit”. I mean, a lot of film societies over the years have made quite a lot of money. But it’s not been distributed amongst the members. It’s been kept more for future use.

PRODOS: Right! For further growth. Two issues come to mind. One: Most FOR profit sector enterprises actually go broke. So they’re “non” profit in that sense. In the tragic sense. But also, the ones that succeed in the long run tend to be those that put their money back into development, research, employing the best people, and so on.

I just find it odd that people these days associate “nonprofit” with “government”, whereas in fact it’s all about individual initiative. And you, John Turner, have to be one of the best examples of that kind of initiative. You’ve run all sorts of projects that have raised tens of thousands of dollars for the national film society body of Australia, ACOFS. As have your Victorian counterparts, people like Ian Davidson, who’ve done a similar thing and raised tens of thousands of dollars through running projects for the Film Society Movement. There’s a lot of energy, enterprise, initiative, creativity, and pursuit of excellence in the NPV (Nonprofit, Volunteer) sector.

PRODOS: Here’s another movie clip from 1949:

You gotta learn right and you gotta learn fast!
And any man that doesn’t wanna cooperate I’ll
make him wish he hadn’t been born. Before
I’m through with you, you’re gonna move like
one man and think like one man. If you don’t,
you’ll be dead. And you guys have had a nice,
easy day. I hope you enjoyed it. Because it’s
the last one you’re going to get for a long time.

PRODOS: John Wayne. The Sands of Iowa Jima.
Another one:

(Singing) Whisking through the whispering
woods on a wild Romani pony With a yak yak
yak, and a yak se drak, and a yak se drak se
donye. Rides the gypsy The gypsy The gee-
eee-eee-ipsy. The gyp-gyp-gyp-gyp gyp-gyp-
gyp-gyp gyp-gyp-gyp gypsy!

JOHN TURNER: Danny Kaye. The Inspector
General.

PRODOS: Isn’t that amazing? We’ve got the war
movies. We’ve got the individualist, great-achiever
movies like The Fountainhead. We’ve got these
Musicals, a lot of Musical Comedies. Fred Astaire
and Ginger Rogers did a couple of movies back
then. We had a couple of Abbott and Costello films
that came out in 1949. When I study the period
1939 to 1949, that decade, it seems to my surprise,
my shock, that it’s actually far more revolutionary,
far more radical and transformational, than the last
decade. Even given the internet, and given all the
other technologies we’ve now got.

PRODOS: Would a film like The Inspector General
sell today?

JOHN TURNER: Probably not, no.

PRODOS: Not exactly as it is. But the beauty about
films – tell me if you disagree with this – is that,
because (film) is to some extent a vehicle of
imagination we can, if we want to ... imagine the
time and the context of that film and enjoy it even
more by doing so! And this is where a Film Society
can be very useful. Let’s say your Film Group
wanted to screen this Danny Kaye film. You might
do an essay on it (prior to the screening). You might
give it an introduction. You might have a discussion
later (after the screening). What people miss out by
(not) living in the time in which this film first came
out, they gain by having an intellectual interest in
the history of those times!

JOHN TURNER: [.....] the biggest crowd we’ve
ever had was for “Salt of the Earth”. It’s about the
people in Mexico who went on strike against the
American owners of the tin mine. It’s a very
powerful film. We managed to get a plug for it on
Triple R (radio) and half of Melbourne University
turned up. We had people hanging from the rafters.

(Discussion concludes on page 11)

Across the Film Society Circuit

Please post or email your annual programs/monthly newsletters to the Secretary in advance. For further information many societies have websites or annual programs which are listed on the FVFS website under "Member societies". Visit:

www.fvfs.org.au

Ballarat Film Society

(Screens 16mm/DVD)

- Feb 3rd - Eyes without a Face, France/Italy, 1959.
- March 3rd - Saratan, Kyrgyzstan/Germany, 2005.
- April 7th - Clubland, Australia, 2007.
- May 5th - Pretty Poison, USA, 1968.
- June 2nd - Burnt by the Sun, Russia/France, 1994.
- July 7th - Sweet Smell of Success, USA, 1957.
- August 4th - Ashes and Diamonds, Poland, 1958.
- Sept 1st - Things to Come, USA, 1936.

Barossa Film Club

(Screens VHS/DVD)

- Jul 15th - The Weeping Camel, Germany/Mongolia, 2003.
- Aug 19th - The Searchers, USA, 1956.
- Sept 16th - Knife in the Water, Poland, 1962.

Barwon Heads Film Society

(Screens 16mm/DVD)

- July - Bi Annual Film Festival.
- Aug 25th - Goodbye Lenin, Germany, 2003.
- Sept 29th - A Tell Tale Garden, Greece, 2009.

Bright Film Society

(Screens VHS/DVD)

- May 25th - Heaven, Italy, 2002.
- June 22nd - Amazing Grace, UK, 2006.
- June 29th - Since Otar Left, Belgium, 2003.
- July 17th - Benda Bilili, France, 2010.
- Soul Kitchen, Germany, 2009.
- July 27th - Bring 'em Back, Australia, 2010.
- Boy, New Zealand, 2010.
- Aug 24th - The Grocer's Son, France, 2007.
- Aug 31st - The World's Fastest Indian, NZ, 2005.
- Sept 11th - Road to Nhill, Australia, 1997.
- The Waiting City, Australia, 2010.

Croydon Film Society

(Screens 35mm)

- April 4th - Detective Dee & the Mystery of the Phantom Flame, Hong Kong, 2010.
- May 2nd - In Bruges, USA/Belgium, 2008.
- May 16th - The Secret in their Eyes, Argentina, 2009.
- May 30th - A Serious Man, USA, 2009.
- June 6th - The Garden of the Finzi-Continis, Italy, 1970.
- June 20th - Bright Star, UK/Aust/France, 2009.
- July 25th - Soul Kitchen, Germany, 2009.
- August 1st - Boy, New Zealand, 2010.
- Aug 15th - The French Kissers, France, 2009.
- Aug 29th - Gran Torino, USA, 2008.
- Sept 5th - Broken Embraces, Spain, 2009.
- Sept 12th - Moon, UK, 2009.

Camberwell Film Society

(Screens DVD)

- July 20th - Animal Kingdom, Australia, 2010.
- Aug 17th - Bicycle Thieves, Italy, 1948.
- Sept 21st - Gran Torino, USA, 2008.

Corangamite Film Society

(Screens VHS/DVD)

- July 7th - Ten Canoes, Australia, 2006.
- Aug 4th - Shall We Dansu?, Japan, 1996.
- Sept 1st - Lou, Australia, Australia, 2010.

Ferntree Gully Film Society

(Screens 35mm)

- July 25th - Soul Kitchen, Germany, 2009.
- Aug 22nd - The Last Station, UK, 2009.
- Sept 26th - Welcome, France, 2009.

Geelong Classic Cinema Inc.

(Screens 16mm)

- July 13th - A Kind of Loving, UK, 1962.
- Aug 10th - Bank Dick, USA, 1940.
- Sept 14th - Pierrot Le Fou (Crazy Pete), France, 1965.

Goulburn Valley Film Club Inc.

(Screens DVD)

- June 27th - Changeling, USA, 2008.
- August 1st - Welcome, France, 2009.
- Sept 5th - The Secret in their Eyes, Argentina, 2009.

Grampians Film Society

(Screens 35mm/VHS/DVD)

- March 30th - The White Balloon, Iran, 1995.
- April 27th - Molokai, the story of Father Damien, Belgium/Aust, 1999.
- May 25th - Waking Ned Devine, UK, 1998.
- June 29th - Where Eagles Dare, UK/USA, 1968.
- July 27th - The Lavender Hill Mob, UK, 1951.
- Aug 24th - The Dinner Game, France, 1998.
- Sept 21st - The Good, the Bad & the Ugly, USA, 1966.

Heathcote Film Group

(Screens 16mm)

- Feb 5th - The Fountainhead, USA, 1948.
- March 5th - Le Petit Theatre of Jean Renoir, France, 1969.
- April 2nd - The Big Carnival, USA, 1951.
- May 7th - Distant Voices, Still Lives, UK, 1988.
- June 4th - Out of the Past, USA, 1947.

Horsham Film Society

(Screens 35mm)

- Feb 28th - Boy, New Zealand, 2010.
- March 28th - Mademoiselle Chambon, France, 2010.
- April 18th - In the Loop, UK, 2009.
- May 23rd - Father of My Children, France, 2010.
- June 27th - I Am Love, Italy, 2009.
- July 25th - Certified Copy, Italy/France, 2010.
- Aug 22nd - Detective Dee & the Mystery of the Phantom Flame, Hong Kong, 2010.
- Sept 19th - The Hedgehog, France, 2009.

Across the Film Society Circuit

International Film Group

(Screens DVD)

- July 12th - The White Ribbon, Germany, 2009.
- August 9th - The Caiman, Italy, 2006.
- Sept 13th - Eden is West, France, 2008.

Lithgow Valley Film Society

(Screens 16mm/35mm)

- April 15th - Mr Deeds Goes to Town, USA, 1936.
- April 16th - I Heard an Owl Call My Name, USA, 1973.
- April 25th - Hope and Glory, UK, 1987.
- May 6th - The Genius Within, Canada, 2009.
- May 20th - The Concert, Russia/France, 2010.
- Bright Star, Australia/UK, 2009.
- June 3rd - Son of a Lion, Australia/Pakistan, 2007.
- June 12th - The Mudlark, UK, 1950.
- Greengage Summer, UK, 1961.
- June 17th - You Can't Take It With You, USA, 1938.

Melbourne Horror Film Society

(Screens DVD)

- March 30th - Night of the Demon, 1957
- April 27th - Long Weekend, Australia, 1978.
- Body Melt, Australia, 1993.
- May 17th - Scanners, Canada, 1981.

Moving Clickers

(Screens DVD)

- March 1st - The Life & Death of Peter Sellers, USA, 2004.
- April 12th - A Pure Formality, Italy/France, 1994.
- May 31st - Michael Clayton, USA, 2007.
- July 12th - The Knack, UK, 1965.
- Aug 30th - Me & Orson Welles, UK, 2008.

Old Scotch Film Society

(Screens 16mm/VHS/DVD)

- May 10th - Letters to Juliet, USA, 2010.
- May 24th - Ratatouille, USA, 2007.
- June 7th - Easy Virtue, UK, 2008.
- June 21st - Gigi, USA, 1958.

Pomona Film Society

(Screens DVD)

- May 17th - Daratt, Chad, 2006.
- May 31st - Comrades in Dreams, Sth Korea, 2006.
- June 14th - 100 Nails, Italy, 2007.
- June 28th - Distant Lights, Germany, 2003.
- July 12th - The Letter, USA, 1940.
- July 26th - Still Life, China, 2008.
- Aug 10th - Polska Love Serenade, Poland, 2004.
- Aug 24th - Saratan, Kyrgyzstan/Germany, 2005.

Port Fairy Film Society

(Screens 35mm/DVD/HDD)

- May 20th - Another Year, UK, 2010.
- June 17th - In a Better World, Denmark/Sweden, 2010.

Portland Film Society

(Screens DVD)

- March 19th - Boy, New Zealand, 2010.
- April 16th - The Eclipse, Ireland, 2009.
- May 21st - Mother and Child, USA, 2009.
- June 18th - Soul Kitchen, Germany, 2009.

Prom Coast Film Society

(Screens DVD)

- March 4th - Animal Kingdom, Australia, 2010.
- April 1st - Boy, New Zealand, 2010.
- May 6th - South Solitary, Australia, 2010.
- June 3rd - The Kids are All Right, US, 2010.
- July 1st - The Tracker, Australia, 2003.
- August 5th - Rosemary's Baby, USA, 1968.
- Sept 2nd - Food Inc., USA, 2010.

Red Rum Film Society

(Screens DVD)

- April 5th - The Wrestler, USA, 2009.
- May 3rd - In Bruges, UK/USA, 2008.
- June 7th - Departures, Japan, 2008.
- July 5th - The Illusionist, UK/France, 2010.
- August 2nd - Requiem for a Dream, USA, 2000.
- Sept 6th - Soul Kitchen, Germany, 2009.

Reels @ Wehl Film Society

(Screens DVD)

- Feb 24th - Departures, Japan, 2008.
- April 7th - Animal Kingdom, Australia, 2010.
- May 19th - Last Tango in Paris, France/Italy, 1972.

Smart Girls Film Club

(Screens DVD/Video film)

- March 23rd - Persepolis, France/USA, 2007.

Whitehorse Film Society

(Screens DVD)

- June 18th - Dean Spanley, UK/USA, 2008.
- July 2nd - Welcome, France, 2009.
- July 16th - The Concert, France/Russia, 2009.
- August 6th - Broken Embraces, Spain, 2009.
- Aug 20th - Up in the Air, USA, 2009.
- Sept 3rd - The Kite Runner, USA, 2007.
- Sept 17th - The Young Victoria, UK/USA, 2009.

Williamstown Film Society

(Screens 16mm/VHS/DVD)

- July 27th - Star Struck, Australia, 1982.
- Aug 31st - Children of Heaven, Iran, 1997.
- Sept 28th - The Gold Rush, USA, 1925.

Yarra Ranges Film Society

(Screens DVD)

- July 12th - The Concert, France/Russia, 2009.
- August 9th - Blowup, UK, 1966.
- Sept 13th - Welcome, France, 2009.

FREE WEB SERVICES FOR FILM SOCIETIES

Get your Film Society its very own free, beautiful, easy-to-manage website! Go to **FILMS.ORG.AU** or write to prodos@films.org.au to find out more. Groups already using this splendid service, include:

- Camberwell Film Society
- Old Scotch Film Society
- Smart Girls Film Club
- Teddy Bobo Film Club
- Science & Technology Film Festival
- Ferntree Gully Film Society
- International Film Group
- Taree Film Society
- Barossa Film Club
- PRODOS Film Study Group

PORTLAND FS CO-HOSTS INNOVATIVE CD/VIDEO LAUNCH

Portland Film Society recently co-hosted the launch of a new single (by **Josh Rawiri**) & accompanying video (by filmmaker **Peter Corbett**) in late May. What a great concept for a film society!

DRESS CIRCLE MAGAZINE

Self-published by **Ross Adams**, this “Little Titan” of a magazine in A5 size is jam-packed with over 70 pages of information, ideas, and resources.

It’s inspiring to see how much work goes into producing this publication.

It includes articles on: Historic cinemas, profiles of film industry personalities, technical how-to articles about working with projectors and other equipment, reviews of books and films and DVDs.

It features a “Trader” section where you can advertise “for sale” or “wanted” items. It offers an Events Diary, interesting Film Society news, and movie world news.

DRESS CIRCLE is a quarterly and comes out in: August, November, February, May.

To find out more contact
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OUTCOME OF FVFS AGM 2011



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NEW NTLC FEES

Effective as of **July 01, 2011**, here are the new fees from the NTLC (Non-Theatric Lending Collection)

16mm feature films (60 minutes or more) Includes outward freight	\$38.50
16mm short films (59 minutes or less) Includes outward freight	\$27.50
16mm short films package up to 6 short titles with total running time less than 120 minutes	\$77
VIDEO formats – DVD , BluRay & VHS Includes outward freight	\$16.50

Find out more @ TinyURL.com/feesNTLC

Buninyong Film Festival's 19th year!

The **Buninyong Film Festival** was held for the 19th time at the Buninyong Town Hall on May 6th & 7th which coincided with Ballarat's heritage weekend and opening of a time capsule under the Burke and Wills statue in Ballarat. The weather was perfect, not too warm and sunny for a film festival. Bookings were healthy and everything went off without a hitch.

The Friday night opening film **South Solitary (Aust. 2010)** was preceded by a brief talk given by a sea captain **Tom Binns**, who has actually visited the island. His reminiscences and knowledge about the lighthouse island was very informative. Even better, after the film (which he thought was delightful), he did state that the extreme weather scene was very realistic, but that no animals would have survived on the island. The film features a small lamb, horse and milking cow.

The audience received **South Solitary** with enthusiasm. It certainly is a very pleasurable film festival film with close up scenes of the characters who express the mood, difficult life and at times, anguish.

The late night film **Louise-Michel (Fra. 2009)**, even though it was quirky, interesting and provocative, was at times lacking in wit and humour. A story about a group of French women who were sacked from their local factory due to global economic shifts, one woman (who is really a man) sets out to assassinate the boss. Due to the continuous movement of global capital between a number of captains of industry, this proves difficult to achieve. As you can imagine, a 'number of bosses' fail to actually spend their profit. As a film that attempted to discuss the last vestiges of France's ability to protect the worker, it just did not quite pull it off. The idea was admirable though!

Food Inc. (USA 2010) screened the next morning with a very solid narrative relaying to the audience the extreme corporatisation and centralisation of the American beef and chicken industry. The industry is fed on corn, relies on cheap labour and is clearly unsustainable. This was a very good film that simply confirms the sad fact that cheap food is the product of a systematic decline in human and animal dignity.

Mother (Sth. Korea, 2010) was our next film from the director of **The Host**, which we screened the year before for our late night movie. A very suspenseful film that came full circle by the time of its conclusion.

Sarah's Key (Fra. 2010) was our best attended film with nearly a full house (140) people. This is a gripping film about an apartment owned by a woman's husband which at the time of the second world war was owned by a Jewish family who were deported. A sensitive film that managed to merge history with contemporary life in a meaningful manner.

Our Saturday night film, which was followed by our African food night, was **Me and Orson Welles (USA, 2010)**. A light hearted film that revolves around **Orson Welles** and his landmark production of Shakespeare's Julius Caesar at New York's Mercury Theatre in 1937. A terrific film to end this year's festival.

Next year the **Buninyong Film Festival** will celebrate its 20th year of screening. Expect a few surprises!

Sue Nunn

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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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Views expressed herein do not necessarily reflect the opinions of the editors or the FVFS.

LATEST STARBOX RESULTS

A Big Country	Grampians FS	4.8
The Lives of Others	Williamstown FS	4.8
Vitus	Horsham FS	4.7
I've Loved You So Long	Camberwell FS	4.6
Miss Potter	Whitehorse FS	4.5
Departures	Whitehorse FS	4.5
Mao's Last Dancer	Croydon FS	4.5
Reubin Reubin	Williamstown FS	4.4
Oscar and Lucinda	Grampians FS	4.4
Being Julia	Barossa FC	4.3
Counterfeiters	Barossa FC	4.3
Chinatown	Geelong Classic C	4.3
Evita	Geelong Classic C	4.3
Il Postino	Yarra Ranges FS	4.3
The Battleship Potempkin	Grampians FS	4.3
Atonement	Whitehorse FS	4.2
Bran Nue Dae	Croydon FS	4.2
The Secret in Their Eyes	Croydon FS	4.1
Ghost Writer	Upper Yarra FS	4.1
Seraphine	Whitehorse FS	4.0
Animal Kingdom	Croydon FS	4.0
Up	Camberwell FS	4.0
The Red Violin	Grampians FS	4.0
The Lighthorsemen	Grampians FS	4.0
Le Petit Theatre of Jean Renoir	Heathcote FS	3.9
Lemon Tree	Goulburn Valley FC	3.9
Boy	Portland FS	3.9
Dean Spanley	Goulburn Valley FC	3.7
In Bruges	Croydon FS	3.7
Fountainhead, The	Heathcote FS	3.6
Reuben Reuben	Williamstown FS	3.6
Bertold Brecht's Galileo	Grampians FS	3.6
The Eclipse	Portland FS	3.6
Out of the Past	Heathcote FG	3.6
Blessed	Whitehorse FS	3.5
Kind Hearts and Coronets	Grampians FS	3.5
Creation	Yarra Ranges FS	3.4
Big Carnival, The	Heathcote FS	3.4
Meet Me in St Louis	Barossa FC	3.4
Mademoiselle Chambon	Horsham FS	3.4
40 Thousand Horsemen	Grampians FS	3.4
The Garden of the Finzi-Continis	Croydon FS	3.4
Moon	Portland FS	3.3
Defiant Ones, The	Camberwell FS	3.3
A Serious Man	Croydon FS	3.3
Father of My Children	Croydon FS	3.2
Boy	Goulburn Valley FC	3.2
I Am Love	Croydon FS	3.1
Burn After Reading	Goulburn Valley FC	3.1
Animal Kingdom	Yarra Valley FS	3.1
Evita	Bright FS	3.0
Il Gattapardo	Grampians FS	2.9
Wages of Fear	Grampians FS	2.9
Wild Strawberries	Bright FS	2.8
Detective Dee and the Mystery of the Phantom Flame	Croydon FS	2.6
In The Loop	Horsham FS	2.5
Distant Voices, Still Lives	Heathcote FG	2.5

RECENT ACQUISITIONS

ROADSHOW	CURIOUS FILMS
Agora	And Everything is
Alpha and Omega	Going Fine
Another Year	Desert
American, The	Myth of the American
Beverly Hills	Sleepover
Chihuahua 2	Shifty
Buried	Trash Humpers
Cairo Time	Wah Do Dem
Chloe	Winter's Bone
Chronicles of Narnia:	Zonad
Voyage of the Dawn	
Treader	
Crazy on the Outside	
Cyrus	RIALTO
Devil	Get Low
Dilemma, The	Girl Who Kicked the
Due Date	Hornet's nest, The
Expendables, The	Girl Who Played With
Extra man	Fire, The
Fighter, The	In a Better World
Four Lions	
Ghost Writer	
Going the Distance	
Gulliver's Travels	UMBRELLA
Harry Potter and the	Alvin Purple
Deathly Hallows Part 1	Alvin Rides Again
Heartbreaker	Flowers of St Francis,
I'm Still Here	The
Jackass 3	Hairdressers Husband,
Kids are All Right	The
King's Speech	Hawaii
Last Exorcism	Heathers
Leaving	I Could Go On
Legend of the Guardians	Singing
Let Me In	Katyn
Life as We Know it	Lighthorsemen, The
Little Fockers	Night on the Town, A
Love and Other Drugs	Orpheus in the
Made in Dagenham	Underworld
Megamind	Sea purple, The
Morning Glory	Smooth Talk
My Soul to Take	Steam Train Passes
Paranormal Activity 2	Through, A
Prime Mover	Talking to Heaven
Ramona and Beezus	
Red	
Saw VII	
Skyline	POTENTIAL
Somewhere	The Illusionist
Stone	Le Quattro Volte
Subdivision	X
Switch, The	
Town, The	
Tree, The	
Tron: Legacy	
Wild Target	
You Again	

The Story of Individuals: A conversation with John Turner. Continued from pg 5.

PRODOS: And what do you learn from that?

JOHN TURNER: That if you show a film that strikes a chord, you can draw a big crowd. But you never know what that film is going to be. I'd never have conceived that screening that film would draw that sort of attention. This was the only print. And it belonged to a friend of mine, and it hadn't been screened in Melbourne for many years, which (may have contributed to the attention it got.)

PRODOS: One of the things that film societies introduce into screenings is the "study" element - an intellectual interest in the film. If you go to the commercial flicks, you see the movie, then you might chat with friends after. But film societies, many of them, set out to actively encourage discussion, appreciation, study.

JOHN TURNER: We (at International Film Group) don't have a formal discussion, but I usually introduce the film. I don't give any of the story away. I just hint at the sort of thing they're going to see. And then we talk about it afterwards. We find that most people will stay on and have coffee afterwards and enjoy discussing it.

PRODOS: What else do we know, what else have you uncovered that perhaps is interesting or curious or surprising about the founding of the film society movement?

JOHN TURNER: Well, it's interesting that in Victoria the founding members were two Church groups, the Communist Realists, the Australian Film Society - Victoria Division, which became another film society which was very left-wing in those days. And a couple of suburban type groups. Politics these days is not as motivating as it was then. In Sydney, politics virtually destroyed the film society movement.

PRODOS: By "politics" do you mean ideology or do you mean the internal politicking?

JOHN TURNER: Politics as ideology. There were left-wing groups and right-wing groups and people who just wouldn't speak to each other. One person would break away from a left-wing group and start a right-wing group. This was in the late fifties and sixties. And (they) wrote articles in magazines and it used to be a hotbed of (ideological conflict). And

all the really good people who just wanted to show films, they just gave it away ... they didn't want all these political shenanigans. For instance, they (some of the ideologues) would be leaving all these leaflets on all the seats before the film started.

PRODOS: A film society like the one I run is quite ideological, hardcore free market, pro-capitalism. Anyone who tries to attend and who's against that is not allowed to join.

JOHN TURNER: But that doesn't spill into the Federation (of Victorian Film Societies). Which is what it did in Sydney and that's what (nearly) killed it off.

PRODOS: Right. With such a diverse founding bunch of film societies and personalities, it seems that, built in to the structure of ACOFS (Australian Council of Film Societies) and the Victorian and other state bodies, there's already a certain kind of tolerance and openness to diversity.

I wonder if that's also true in the UK? And is that also true in places like Italy and Brazil? Do we know anything about that?

JOHN TURNER: It certainly was so in the UK. I can't really say (about the others),

PRODOS: Since we started with an Ayn Rand film from 1949, let's end with one from 2011:

Rearden: What is wrong with the world?

Brother: Why ask useless questions? How deep is the ocean? How high is the sky? Who is John Galt?

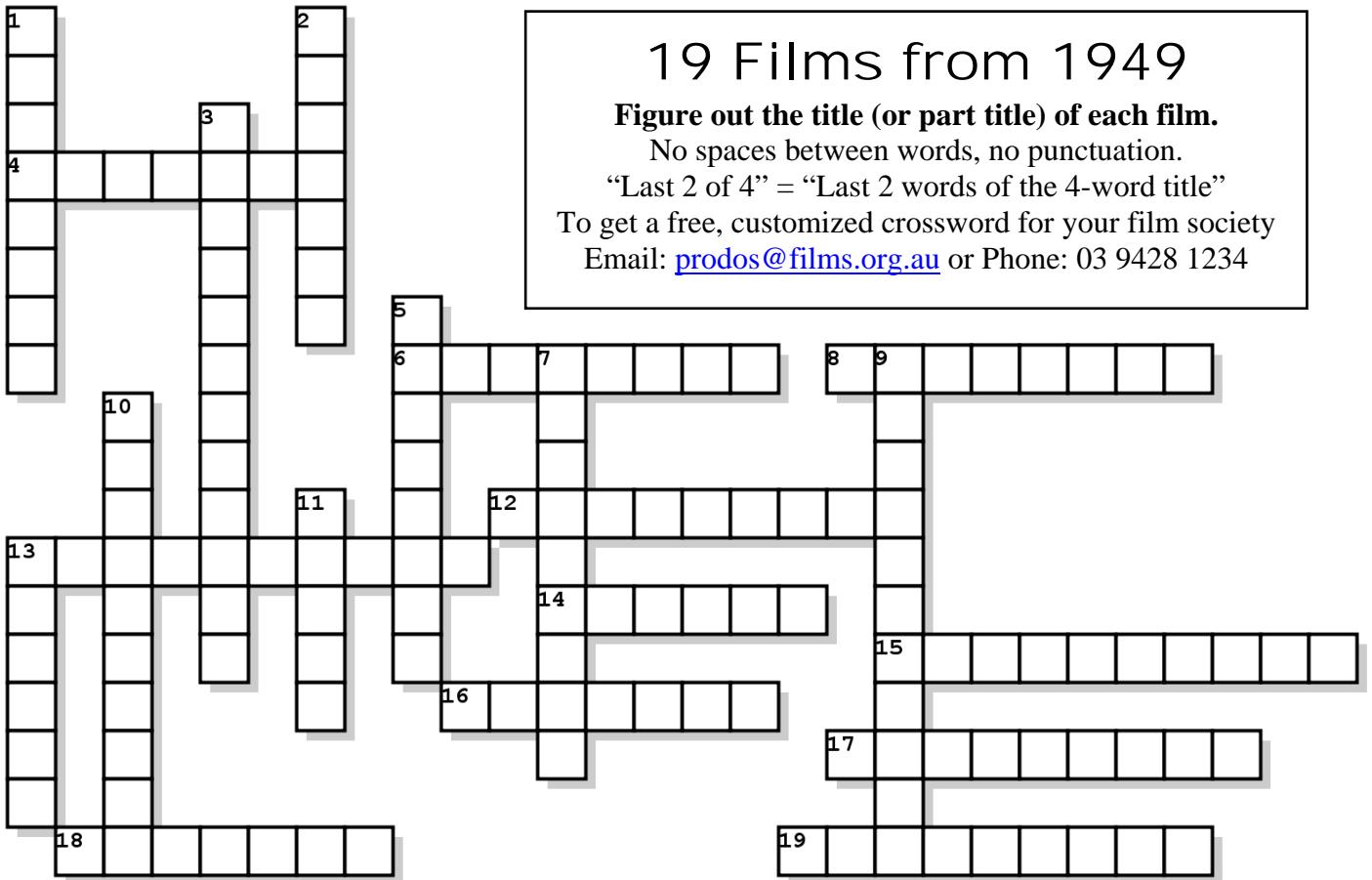
Union Rep: We're not going to allow you to run that train.

Dagny: You can do whatever you want with your men Mr Brady, but that train will run if I have to drive the damn thing myself.

Rearden: What am I doing? My metal. Your railway. It's us who move the world.

PRODOS: From the trailer of recent release, *Atlas Shrugged*. Its theme is really very much about individualism which I think the early founders of the Film Society Movement would applaud.

JOHN TURNER: When you deal with the history of the Film Society Movement like I'm doing, you find that really it's the story of individuals. It's individuals ... who have done the whole thing.



19 Films from 1949

Figure out the title (or part title) of each film.

No spaces between words, no punctuation.

“Last 2 of 4” = “Last 2 words of the 4-word title”

To get a free, customized crossword for your film society

Email: prodos@films.org.au or Phone: 03 9428 1234

Across:

- 4** Written by John Steinbeck. Stars Myrna Loy, Robert Mitchum. Ranch boy gets colt, grows to love him. Colt escapes, tragic results. (Last 2 of 3)
- 6** Tracy & Hepburn. "Lawyers should never marry other lawyers. This is called in-breeding; from this comes idiot children - and other lawyers." (2 of 2).
- 8** Comedy. Cary Grant (Frenchman). Ann Sheridan (Army officer). "According to the War Department, I *am* my wife!" (Last 2 of 6)
- 12** Cagney as psychopathic criminal with mother complex. "I'd look good in a mink coat, honey ... You'd look good in a shower curtain." (Both words)
- 13** Three women receive letter from "friend" who claims she's run off with one of their husbands. But which? (Last 2 of 5)
- 14** Director John Ford. John Wayne, aging Cavalry officer, tries to prevent Indian war & safely deliver commanding officer's wife & niece (4th of 5)
- 15** Alec Guinness plays 8 murdered people ... "I shot an arrow in the air; she fell to earth in Berkeley Square." (1st 2 of 4)
- 16** WW II drama. John Wayne. "Life is tough, but it's tougher if you're stupid." (Lasts 2 of 4)
- 17** Gene Kelly & Sinatra. A John Turner favourite. "How'd you feel if someone broke your dinosaur? ... Never had one. We were too poor." (All 3)
- 18** Biblical drama. Cecil B DeMille. Hedy Lamarr, Victor Mature. Top grossing film of '49 (Last of 3)
- 19** Musical. Danny Kaye. "Oh, I love my family, but I'd give my six kids to get rid of my wife." (2nd of 3)

Down:

- 1** Joseph Cotton & Orson Welles. Written by Graham Green. After WW II Vienna. "In Switzerland they had brotherly love ... 500 years of democracy and peace, and what did that produce?" (Last 2 of 3)
- 2** Italian. Father & son look for stolen bike. "There's a cure for everything except death." (2nd of 3)
- 3** Director, King Vidor. Gary Cooper, genius against collective. "I don't build in order to have clients. I have clients in order to build!" (2nd of 2)
- 5** Fred and Ginger, Last film made together & only one in colour. Play husband-and-wife musical-comedy team who split up at peak of their careers. "I find that girl completely resistible." (2nd of 4)
- 7** Made by King Kong crew. Showmen exploit giant ape raised by orphan. "Am I dreamin', or did I just see a gorilla? And a beautiful dame!" (1st 2 of 3)
- 9** Rise & fall of corrupt politician. Title based on Humpty Dumpty (First 3 of 4)
- 10** French comedy. Postman with bicycle goes to hilarious lengths to match rapid transportation methods of USA. (3 French words. Good luck.)
- 11** Racial Drama. Jeanne Crain, Ethel Waters. Director: Elia Kazan. Light-skinned black girl returns home after passing for white in nursing school.
- 13** Gregory Peck as tough general. Takes over bomber pilot unit suffering from low morale, whips them into fighting shape. "We're in a war, a shooting war. We've got to fight. And some of us have got to die." (1st of 3)