

ReelINews

The official newsletter of the
Federation of Victorian
Film Societies

#95

June 2012

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Editor's Desk

It's alive! It's alive! It's alive! But in a good way. Not a Frankenstein's monster kind of way. Yep, the Film Society Movement just keeps on thriving and jiving. **Ian Davidson** talks about it in this issue (as well as unravelling some acronyms), and our new President, **John Arkins** plans for even more of it in the year ahead! We've got a new column on technology tips by **David DeLeon**. **Sue Nunn** recommends 8 more DVDs your film society can grab from the FVFS library. **Dale Gibbon** pays tribute to the late **Vernon Hollingsworth** of *Geelong Classic Cinema*, and **Prodos** interviews documentary filmmaker,

Roger Brown. We also thought you'd like to know a little more about our official Patron, **David Stratton**, so we've thrown in a bit of that too. Just to impress you. Speaking of impressions, please share this newsletter with all the members of your film society! Print it out or email it to them. Let them know that your excellent film society is also part of an excellent film society **movement!** Self-funded and all run by volunteers! Okay! Let's get this show on the road. Lights off. Imaginations: ON!!

Barboo A H Marinakis
ReelNews@FVFS.org.au



warburton
film
festival

June 15, 16, 17
Yarra Ranges Film Society invites you to a weekend of international & local films - feature length and shorts - all magnificently presented using state-of-the-art screen technology. Plus celebrities, prizes, discussions, fun and surprises. Don't miss out!
Book now or find out more, including accommodation options, by visiting:

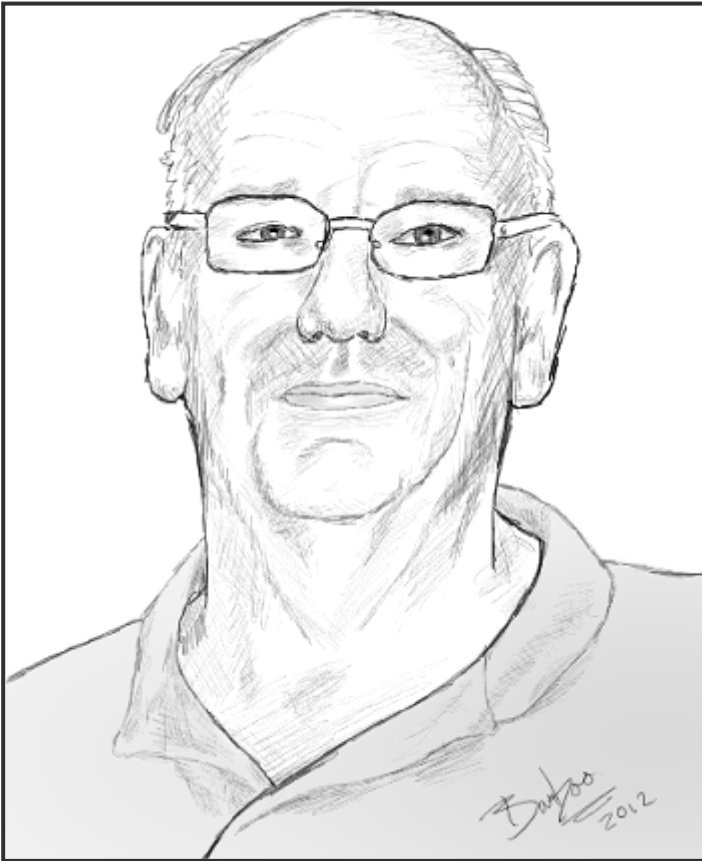
WarburtonFilmFestival.com.au



fvfs.org.au

Our Goals for 2012

A few words from the new FVFS President: John Arkins



FVFS has, as its main objectives for 2012 to:

- Expand services to existing members and provide them with what they need.
- Find new film societies, encourage them to become members and help them grow.
- Continually support member societies in their endeavours.
- Investigate and report on a scholarship/award that may be funded by Federations
- Report on film societies and provide coverage for them in *Reel News*

FVFS will lose its 3 Queensland members now that the *Federation of Queensland Film Societies (FQFS)* has been set up and accepted by ACOFS. And if and when our 6 South Australian members also create their own Federation we will bid them a fond farewell, too. These “losses” will be for the best of reasons (*Editor: FVFS supports the “One4One Principle”: That there be an independent Federation in each state & territory.*) and we plan that our forthcoming activities will soon replenish our membership numbers.

The Federation also intends to spend more face-to-face time with individual film societies. For instance, we’ve now planned visits to a number of individual regional societies to conduct workshops and provide

these societies with information and resources they may find useful.

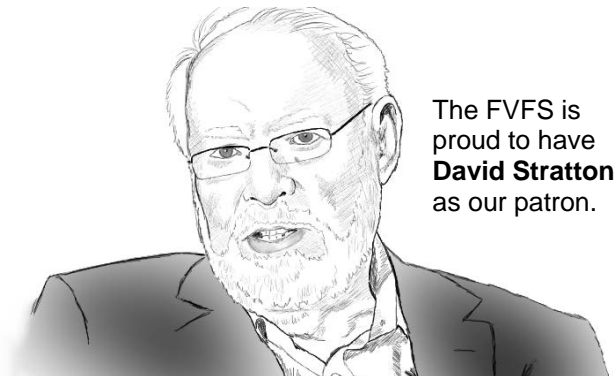
The FVFS values its members. Your success is important to us. We’re ready to do our best to help your film society thrive. So, if we can assist in any way, if there’s anything you want to talk about, if you have suggestions or ideas, if you’d like us to meet with you or phone you, do let us know, won’t you?

The FVFS team look forward to a growing and well-informed membership across Victoria and the establishment of independent fellow federations in every state and territory of Australia.

John Arkins
president@fvfs.org.au

The FVFS team

President: **John Arkins**
Vice President: **Prodos**
Vice President: **David DeLeon**
Secretary: **Susan Davidson**
Treasurer: **Ian Davidson**
Committee: **John Turner**
Committee: **Solon Photios**
Committee: **Suzanne Nunn**
Committee: **Robyn Morley**
Committee: **Marilyn Martyn**
Committee: **Barboo A H Marinakis**
Committee: **Anna Blainey Warner**

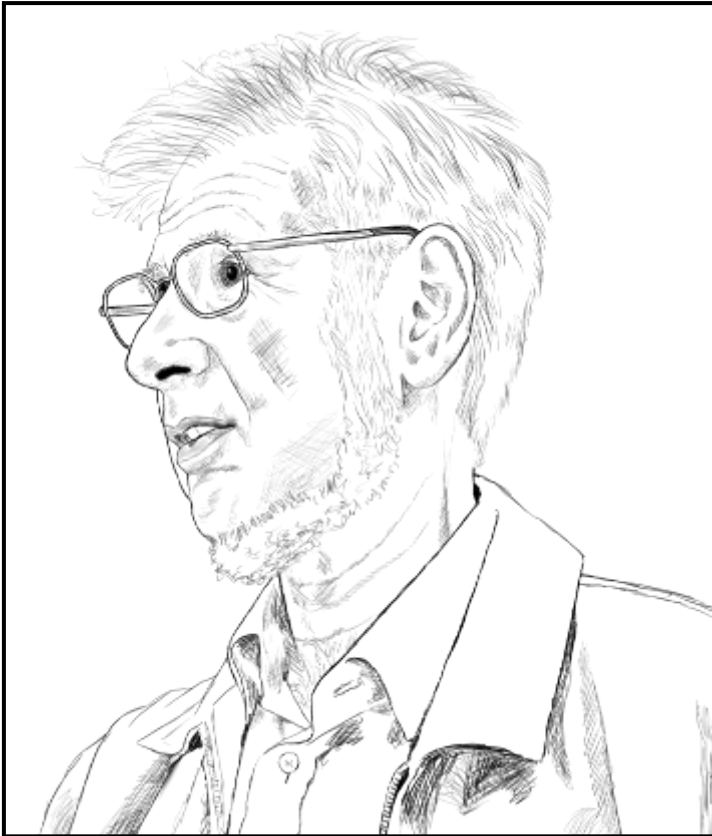


The FVFS is proud to have **David Stratton** as our patron.

1 January 2001: awarded *Centenary Medal* for "Service to Australian society and Australian film production"
22 March 2001: appointed with the *Croix de Commandeur of the Ordre des Arts et des Lettres*, the highest rank for this award, for services to cinema, in particular French cinema.
2001: received Australian Film Institute's *Longford Life Achievement Award*
9 June 2006: received honorary degree of *Doctor of Letters* from the University of Sydney in recognition of his career and contribution to intellectual life at the university.
2007: received the *60th Anniversary Medal* by the *Festival du Film de Cannes* and *The Chauvel Award* by the *Brisbane International Film Festival*.

The Best is Yet to Come

Ian Davidson, FVFS Immediate Past President, explains why



How many times have you heard about “The good old days” when film societies were prolific – with at least one in almost every town or suburb?

The **greatest** number of film societies in the Federation of Victorian Film Societies (FVFS) occurred in **1963** when we had **75** member societies.

Subsequently, the number of societies varied between 58 and 68 through until 1985, then dropped to a low of 40 in the 90’s, where it wavered for a bit. Then began a more or less steady rise until the present day.

The **second highest** number of member groups in the FVFS was **73**. When did that occur? Answer: Last year, in 2011.

The question is: Why?

Why did the numbers drop after 1963? Why did they continue to drop to an all time low of 40? And most importantly, why are they now on the increase?

The most commonly cited causes for the falling numbers are:

- The increased availability of “Art-house” films in the cinemas.
- The reduced availability of 16mm film and fewer 16mm film libraries.
- Increased cost of film projection equipment.
- The reduced number of “approved” projectionists available.
- The ready availability to the public of DVDs of even recent titles.
- The reduced cost of setting up large TV screens or home theatres using digital projectors.
- The cost to film societies for public liability insurance.

So what does all this mean? Is the **Film Society Movement** now as healthy as it was in its heyday of the 60’s and 70’s? The answer seems to be an emphatic: “Yes!”

But, again we could ask: Why? Here are 3 key reasons the author can identify:

1. Although new technology has indeed made it easier to set up impressive, private home theatre systems, that same technology has also now made it easier than ever to set up and run a successful film society.
2. Cinema, TV and home screenings of DVDs have not met the needs and expectations of many people. Especially those who are seeking the cinematic atmosphere and stimulating social company you get at a typical film society gathering.
3. As a film society member you can rely on your film society’s programmer(s) to sift through the list of available titles and come up with the best, balanced and often most intriguing film programme possible. Film societies offer a distinctive, highly personalised kind of quality control that’s impossible for commercial cinemas to match.

The future looks very bright for the film society movement! As new FVFS president, **John Arkins**, indicates, the FVFS aims to make the twenty tens the best decade yet for the film society movement as we continue to build on the inspired vision of our founders from 1949, and surpass the peak membership reached in 1968.

Ian Davidson

Vernon Hollingsworth

9 February 1934 – 1 April 2012



Vernon Hollingsworth, **Geelong Classic Cinema**
Secretary 1987 - 2011
Treasurer 1991 - 2011
Projectionist 1994 – 2011

On the 1st of April 2012 the *Geelong Classic Cinema Inc.* and the Geelong community in general, lost one of its leading authorities on the film industry and the medium of 16mm films in particular, when **Vernon Hollingsworth** passed away at 78 years of age.

Vern's love of films started as a young boy in England when the local cinema screened children's films on Saturday mornings for sixpence. It was exciting to see your heroes on a big screen and then come home and act out Cowboys and Indians.

Vern came to Australia in 1959 and whenever possible followed his interest in movies and the big screen, mostly from library books, as family commitments curtailed his time and finances. Later though he enjoyed the experience of Drive-Ins and the modern era of pictures at the theatre!

In 1980 he and the family moved to Geelong and the world of entertainment opened up for him. He soon joined *Geelong Film Society* which led to him filling the Secretary's post and the later the Treasurer's role – as he said – nobody else wanted the job!

Through various transitions the *Geelong Film Society* became *Geelong Alternative Cinema Group*. But after repeated calls inquiring "which blue movies were showing?" in 1997 the name changed to *Geelong Classic Cinema Inc.*

Sadly, the only projectionist at that time died suddenly, which caused concern for the future of the group. Once again Vern turned to the library to learn how to project 16mm films.

He was joined by John Griffiths who knew the technicalities of projectors, and from 1994 they worked together showing the monthly films.

Vern took on the printing and distribution of programmes, endless researching and also spreading the word of the joys of watching reel films to anyone who would listen.

He attended film festivals at Buninyong, Warburton, Hall's Gap, Warrnambool and Melbourne, and was always willing to show films at Aged Care Centres, Heritage groups and to any organisation who asked for his help. John & Vern took equipment to help start the *Barwon Heads Film Society*, and continued to project films there for many years up to recently when due to poor health he was unable to.

His one pet-hate in cinemas was the abundance of popcorn – the smell, the crunching and the mess left behind!

It gave Vern enormous pleasure to show films in his "cinema in the shed" to his grandchildren; the favourite film for the kids being "Fantasia". He would find it impossible to choose his own favourite film but he did enjoy French films, so perhaps his choice would be the thriller "Diva".

Vern has left behind a loving wife and family who were great supporters of his interest. His Film Society members will miss his wonderful sense of humour, his knowledge and selection of films to screen, his dedication and organisation abilities.

Dale Gibbon

Across the Film Society Circuit

Film Societies: Please post or email your annual or monthly screening information to secretary@fvfs.org.au

Film Afficionados: Find out more about these film societies at: www.FVFS.org.au

Arapiles Motion Picture Society Lemon Tree, Israel, 2009. The Illusionist, France, 2011. The Wave, Germany, 2008. Noodle, Israel, 2007. Walking on Water, Australia, 2002.	Ferntree Gully Film Society The Iron Lady, UK, 2011. Beginners, USA, 2011. In a Better World, Denmark+, 2010. The Eye of the Storm, Australia, 2011. Beautiful Lies, France, 2010.	Macedon Ranges Film Society
Australian Bing Crosby Society (Film Society Arm) Each session screens a Bing Crosby film plus supporting feature from the same era.	Flexible Respite Film Society	Melbourne Horror Film Society
Ballarat Film Society & Buninyong Film Festival	Flickside Film Society (Arts Yackandandah)	Moira Film Group
Bannockburn Movies Film Society & Film Festival	Geelong Classic Cinema Inc	Moviehouse Eliza Fraser, Australia, 1976. Sunstruck, Australia, 1972. Morning Glory, UK, 1933. The Battle of the Sexes, UK, 1959. Five Graves to Cairo, USA, 1943. 3 Godfathers, USA, 1948. The Browning Version, UK, 1951. Athena, USA, 1954 The Gay Lady, UK, 1948.
Barwon Heads Film Society South Solitary, Australia, 2010. The Life & Death of Peter Sellers, USA/UK, 2004. The Salt of Life, Italy, 2011. Beginners, USA, 2010. The Illusionist, UK/France, 2010. Midnight in Paris, USA, 2011.	Goulburn Valley Film Club My Afternoons with Marguerite, France, 2011. Mademoiselle Chambon, France, 2010. The Concert, France, 2009. Incendies, Canada/France, 2011. Oranges & Sunshine, Australia, 2011.	Moving Clickers Inc & Lorne Film Festival
Bright Film Society The Help, USA, 2011. Of Gods and Men, France, 2010. Morris: a life with bells on, UK, 2009. Midnight in Paris, USA, 2011. Enid, UK, 2009. Senna, UK, 2010. Red Dog, Australia, 2011. The Orator, NZ/Samoa, 2011.	Goulburn Valley U3A Film Group	Murrindindi Film Society The Innocents, UK, 1961. The Hustler, USA, 1961. The Shiralee, UK/Aust, 1957. The Overlanders, UK/Aust, 1946. Three Came Home, UK, 1950.
Camberwell Film Society The Concert, France +, 2009. The Smallest Show on Earth, UK, 1957. The Young Victoria, UK, 2009. Dean Spanley, NZ/UK, 2008. Oranges & Sunshine, UK/Aust, 2010. A Walk in the Clouds, USA/Mexico, 1995.	Grampians Film Society	Myrtleford Film Society
Corangamite Film Society	Hamilton Film Society	Network Film Club
The Court Film Society	Heathcote Film Group The Slim Dusty Movie, Australia, 1984. The Illusionist, France, 2010.	Old Scotch Film Society We of the Never-Never, Australia, 1983. The Secret Garden, USA, 1993. The Garden of the Finzi-Continis, Italy, 1971. Gran Torino, USA, 2008.
Croydon Film Society How I Ended This Summer, Russia, 2010. Mad Bastards, Australia, 2010. Le Quattro Volte, Italy, 2010. Winters Bone, USA, 2010. Everlasting Moments, Sweden+, 2008. An American in Paris, USA, 1951. In a Better World, Denmark, 2010.	Heidelberg Film Society Those Magnificent Men in their Flying Machines, UK, 1965. The Bucket List, USA, 2007. The Illusionist, Czech/USA, 2006.	Plaza Cinema Group
Far East Film Society	Horsham Film Society Brighton Rock, UK, 2011. The Trip, UK, 2011. Winter's Bone, USA, 2011.	Port Fairy Film Society My Tehran for Sale, Calamity Jane, USA, 1953. Submarine, UK/USA, 2010. Tinker, Tailor, Soldier, Spy, USA, 2011.
	International Film Group Le Quattro Volte, Italy, 2010. A Blonde in Love, Czech, 1965. Taking Off, USA, 1971. Le Rafle (The Round Up), France, 2010. La Belle et La Bete, France, 1942.	Portarlington Film Society
	Lounge Lizards Film Society	Portland Film Society The Secret in Their Eyes, Argentina, 2009. The Guard, Ireland, 2011.
	Macartan Club (Inc) Film Society	PRODOS Film Study Group The Drew Carey Project Oscar's Cuba The Rise, Fall & Future of Conservatism Hammer & Tickle: Communist Jokebook Two Tributes to the Israeli Air Force Frank Lloyd Wright The Islamists Within

Across the Film Society Circuit

Film Societies: Please post or email your annual or monthly screening information to secretary@fvfs.org.au

Film Afficionados: Find out more about these film societies at: www.FVFS.org.au

Prom Coast Film Society

The Hunter, Australia, 2011.
A Fish Called Wanda, USA/UK, 1988.
Young Frankenstein, USA, 1974.
The Tall Man, Australia, 2011.
Another Year, UK, 2011.

Queenscliff Film Society

Red Rock Film Society

Red Rum Film Society

Man on Wire, USA, 2008.
81/2, Italy, 1963.
Into the Wild, USA, 2007.

Smart Girls Film Club

Films featuring fascinating females

Splodge! Film Society

St Andrews Film Society

St Dunstan's Hall Film Society

Teddy Bobo Film Club

Most Friday evenings: screen & study a dozen short (under 3 minute) digital web films and practice formal lateral thinking exercises on each.

Trentham Film Society

The Cup, India, 1999.
The Hurt Locker, USA, 2008.
The Usual Suspects, USA/Germany, 1995

Waverley Film Society

42nd Street, USA, 1933.
Some Like It Hot, USA, 1959.
Smiley Gets a Gun, Australia, 1959.

Whitehorse Film Society

How I Ended This Summer, Russia, 2010.
City Island, USA, 2009.
Still Walking, Japan, 2008.
Barney's Version, Canada, 2010.
Everlasting Moments, Sweden, 2008.
The Apartment, USA, 1960.
Potiche, France, 2010.

Williamstown Film Society

The Illusionist, France, 2011.
The Taming of the Shrew, USA, 1967.
The Defiant Ones, USA, 1958.
The Weeping Camel, Mongolia, 2003.

Yarra Ranges Film Society

After the Wedding, Denmark, 2006.
Oyster Farmer, Australia, 2004.
Never on Sunday, Greece, 1960.
Incendies, Canada, 2010.

Leo Baeck Centre (NPV Cinema)

Theme: Films relevant to Judaism

Religion & Freedom NPV Film Festival

Theme: What makes a religion compatible or incompatible with reason, liberty, rights, & democracy?

Science & Technology

NPV Film Festival

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

Zionism & Israel NPV Film Festival

Theme: A Celebration of Life

New South Wales Bundeena-Maianbar Film Society

New South Wales
Deniliquin Film Society
The Eye of the Storm, Australia, 2011.
Mon Oncle, France, 1958.

New South Wales Lithgow Valley Movie Club

Queensland

Brisbane Film Study Group

Monthly documentaries filmed talks and discussions on social issues, economics, history, and science.

Queensland

Cinema Pomona Film Society

In the Mood for Love, 2000.
Mutluluk "Bliss", Turkey, 2007.
Dinner Rush, USA, 2001.
Treasure of the Sierra Madre, USA, 1948.
Nostalgia for the Light, Chile, 2010.
Little Fish, Australia, 2005.

Queensland

Gold Coast Film Study Group

Monthly documentaries, filmed talks and discussions on social issues, economics, history, and science.

South Australia

Adelaide Cinematheque

South Australia

Adelaide Film Study Group

South Australia

Adelaide University Film Society

South Australia

Barossa Film Club

The Boy in the Striped Pyjamas,
UK/USA, 2008.
Barry Lyndon, UK/USA, 1975.
My Father's Glory, France, 1990.
Wild Target, UK/France, 2010.

South Australia

Port Lincoln Film Society

South Australia

Reels @ Wehl Film Society

Incendies, France/Canada, 2011.
L'amour, c'est mieux a deux,
France, 2010.
Submarine, UK/USA, 2010.
Melancholia, Denmark +, 2011.
The Eye of the Storm, Australia, 2011.
The Skin I Live In, Spain, 2011.
The Ides of March, USA, 2011.

South Australia

RiAus Film Society

"Dress Circle" published by Ross Adams

Four times a year this "Little Titan" of a magazine in A5 size, comes out absolutely jam-packed with over 70 pages of information, ideas, & resources. Includes articles on: historic cinemas, profiles of film industry personalities, technical how-to articles, reviews of books & films. Features a "Trader" section where you can advertise "for sale" or "wanted" items. Offers an Events Diary, interesting Film Society news, and movie world news. It's gigantic!

To subscribe or find out more

Phone **02 6353 1897** or Email lawsonco@vic.chariot.net.au

“U SAY MHWA!”

Uravelling ... Some Acronyms You ... May Have Wondered About

“FVFS”

“Federation of Victorian Film Societies”

Website: www.fvfs.org.au

The **Federation of Victorian Film Societies (FVFS)** is a volunteer organization which supports new and existing film societies, as well as non-profit, volunteer-run cinemas and film festivals in Victoria.

The FVFS provides information and advice on starting and running such organisations, publishes a regular newsletter (ReelNews), organises film and public liability insurance for members and represents the interests of member groups.

Organizational, technical, legal and financial information is also available. For example the FVFS can assist film societies wanting to move to DVD projection and can provide technical and programming advice.

Under Australian copyright laws it is not permitted to project DVDs in public without prior permission from the rights holder and payment of an appropriate fee. We can advise you how to identify the rights holders and apply for cost effective fees for non-theatrical screenings.

The FVFS is a non-profit organization incorporated in Victoria and registered with the Australian Tax Office as a charity. It is run entirely by volunteers drawn from representatives of member groups.

The FVFS operates a small DVD library, making them available to member film societies for minimal cost. The film society would still need to negotiate screening rights for the DVDs, but we can assist with that. The FVFS represents and defends the interests of its members at film libraries, distributors, State and National Government, and ...

“ACOFS”

“Australian Council of Film Societies”

Website: www.acofs.org.au

Founded in 1949 – and still going strong – **ACOFS (Australian Council of Film Societies)** is the peak national body of the Australian film society movement. ACOFS is run by dedicated volunteers. It is not driven either by government or by the corporate/commercial sector.

The members of ACOFS consist of independent state-based federations. In turn, the members of each state federation are individual, non-profit film societies (as well as non-profit, volunteer-run film festivals and film venues/cinemas) from within the relevant state.

In other words, film societies do not directly join ACOFS. They join a state federation. And it is through their state federation that they are then represented, through ACOFS, nationally and internationally across the commercial, government, and non-profit sectors, including to Government bodies such as NTLC, NFSA and ACMI, as well as the many private film and DVD distributors.

This multi-level structure ensures that decision-making is kept decentralised, transparent, and diverse – as diverse, colourful and vigorous as the whole Australian film society movement itself – thus accommodating the widest range of viewpoints and interests possible; vital to a movement based on freedom of expression!

ACOFS operates a comprehensive DVD screening rights approval service on behalf of www.Madman.com.au Check the Madman DVD catalogue and email ACOFS to get permission to screen their DVDs: dvdrights@acofs.org.au

Just as the FVFS is a member of ACOFS, so ACOFS is (at least, from time to time) a member of ...

“IFFS”

“International Federation of Film Societies”

Website: www.ficc.info

The IFFS – also known as the FICC -- was formed in 1947 in Cannes, France to promote the film society movement globally.

Editor: IFFS president writes in the IFFS October 2011 newsletter: “The international movement of film societies lives in this new century, times arrhythmic pulse that results in their numerical expansion of national organizations, with a consequent increase of federations associated with our organization, built on a procedure that combines growth with this qualification and commitment to its true universal.” (sic)

"U SAY MHWA!"

Unravelling Some Acronyms You
May Have Wondered About

“NPV”

As in: “NPV Cinema”
& “NPV Film Festival”

These are Non-Profit Volunteer-run organisations that operate with the intention of bringing film to a public audience. They may become a member of the FVFS. They are considered “film-society-like”. But, since they allow individual admission to non-members they don’t qualify as a film society. (A Film Society is defined by its membership structure)

“NFSA”

“National Film and Sound Archive”
Website: www.nfsa.gov.au

Located in Canberra, the NFSA is Australia’s audiovisual archive, responsible for developing, preserving, maintaining, promoting and providing access to a national collection of audiovisual materials and related items. The collection ranges from works created in the late nineteenth century when the recorded sound and film industries were in their infancy to those made in the present day.

Amongst other activities, they hold archival copies of many Australian features, shorts, TV and radio programs and videos which are not generally available for loan, but can be viewed on site. They do however operate a large library (The NTLC) which includes 16mm film and DVDs in all genres from all around the world, which are available to non-theatrical borrowers.

“NTLC”

“Non-Theatrical Lending Collection”

Website:
www.nfsa.gov.au/collection/screening-loans

Non-theatrical organisations can register with the NFSA to access the NTLC to borrow a wide range of 16mm films or DVDs. These 16mm films are generally available for \$38.50 and the DVDs for \$16.50, including outward freight and screening rights. Membership with a state federation generally makes it easier to register with the NFSA and to borrow from the NTLC.

Ian Davidson

Technology Review

With David DeLeon: technology@fvfs.org.au

Looking for a **DVD projector**, but not sure where to start? This column aims to be a regular feature to help you find the right equipment for your purposes.

Several film societies have found that online specialist **JustProjectors.com.au** can be a good place to begin. Not only do they sell a very wide variety of high quality DVD projectors and related equipment, but they have a very helpful, well-organised **Buyer's Guide** that dedicates a full page to the needs of each of 6 types of venues: home theatre, school, business, church, multi-use, pubs and clubs.

For example, on the "**Home Theatre**" page the Guide tells you what brightness level you'll require, what you'll need to know about image quality, what native aspect ratio is (plenty of helpful terminology tips!), whether you should ceiling-mount the projector, what inputs/connections you should use, what else to look for when buying, and what projectors are recommended for each kind of venue.

The website also has a separate "**Projector FAQ**" and a page on choosing the right screen. And if you still have questions – and of course you will -- you can also phone to talk to someone knowledgeable for advice about your specific digital projection needs.

If you're unfamiliar with the requirements of digital projection, this is a good place to start your search. And, perhaps, complete your search!

More ideas and things to think about next issue!

FREE WEBSITE SERVICES FOR FILM SOCIETIES!

Get your Film Society its very own free,
beautiful, easy-to-manage website!

Email prodos@prodos.com to find out
more. Groups already benefiting from this
service include:

International Film Group, Barossa Film
Club, Camberwell Film Society, Smart Girls
Film Club, Old Scotch Film Society, Teddy
Bobo Film Club, Gold Coast Film Study
Group, Ferntree Gully Film Society, Taree
Film Society, Valuers Film Society, Adelaide
Film Study Group, and many more!

New DVD Acquisitions

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

Film Title	Society	Score
Incendies	Reels @ Wehl	5
Young Victoria	Camberwell FS	4.6
Oranges and Sunshine	Croydon FS	4.5
Incendies	Croydon FS	4.3
Made in Dagenham	Croydon FS	4.3
Power of the Poor, The	FVFS AGM	4.3
Virgin Spring, The	Barossa Film Club	4.3
Hugo	Croydon FS	4.1
Hustler, The	Murrindindi FS	4.1
My Afternoons with Margueritte	Whitehorse FS	4.1
Odd Socks (short)	FVFS AGM	4.1
Sarah's Key	Portland FS	4.1
Smallest Show on Earth, The	Camberwell FS	4.1
Agora	Reels @ Wehl	4
Bliss	Reels @ Wehl	4
Brides	Reels @ Wehl	4
Caravaggio	Reels @ Wehl	4
Concert, The	Reels @ Wehl	4
Dean Spanley	Camberwell FS	4
Father of My Children	Reels @ Wehl	4
Girl with the Dragon Tattoo	Reels @ Wehl	4
Last Tango in Paris	Reels @ Wehl	4
My August Lunch	Reels @ Wehl	4
Perfect Date, The	Reels @ Wehl	4
After the Wedding	Yarra Ranges FS	3.9
Million Dollar Baby	Barossa Film Club	3.9
Potiche	Horsham FS	3.7
Dressmakers Daughter (short)	FVFS AGM	3.6
Lourdes	Whitehorse FS	3.6
Boxer (short)	FVFS AGM	3.5
Innocents, The	Murrindindi FS	3.3
Band Wagon, The	Barossa Film Club	3.1
Illusionist, The	Portland FS	3.1
Of Gods and Men	Portland FS	3.1
Cold Souls	Reels @ Wehl	3
How I Ended this Summer	Whitehorse FS	3.0
Lessons on Chocolate	Reels @ Wehl	3
My Tehran for Sale	Reels @ Wehl	3
Van Diemen's Land	Reels @ Wehl	3
Inception	Whitehorse FS	2.7
Don't Look Now	Yarra Ranges FS	2.7
Uncle Boonma	Croydon FS	1.8

Latest Starbox Results

Rialto

josh@rialtodistribution.com

Josh Frederick

Ph: 03 9696 0844

Anton Chekhov's the Duel
Films for the Discerning
Chinese Takeaway
Nobel's Last Will
Salt of Life, The
Headhunters
Weekend
Footnote
Tomboy

NTLC

<http://loans.nfsa.gov.au>

Petersen
Clinic, The
Lucky Break
Rangle River
Cathy's Child
Strange Cargo
Hayseeds, The
Unknown, The
Into the Straight
Showgirl's Luck
One Perfect Day
Way Ahead, The
His Royal Highness
Tarzan and his Mate
Always Another Dawn
Police Rescue - The Movie

Jump Street Films

jamie@jumpstreetfilms.com.au

Jamie Bialkower

Ph: 03 9867 5566

Rebellion
Swerve

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Editor: **Barboo A H Marinakis**
SubEditor: **Prodos**

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

Email: ReelNews@fvfs.org.au
Phone: **(03) 9428 1234**
PO Box 125, Mitcham Vic 3132

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

8 more films from the FVFS DVD Library

To borrow any of these email Sue Nunn: library@fvfs.org.au

To borrow? Book directly with Sue by email: library@fvfs.org.au or by phone: **5341 2266**.

Screening rights? It's up to your film society to secure the rights, of course.

Postage? As a trial introductory offer, the FVFS will pick up the \$5 postage tab on this. But you do need to post the DVD back to us as soon as your screening is done -- at your own expense.

The Counterfeiters

2006, Germany/Austria/Israel, 99 min

An incredible true story of the largest counterfeiting operation in history set up by the Nazis in 1942.

Screening rights from *MADMAN* via *ACOFs*

Email: dvdrights@acofs.org.au

Into the Wild

2007, USA, 148 min.

Based on a true story. After graduating from Emory University, top student and athlete Christopher McCandless abandoned his possessions, gave his entire savings account to charity and hitchhiked to Alaska to live in the wilderness. Along the way Christopher encounters a series of characters that shape his life.

Screening rights from *ROADSHOW*

The Italian

2005, Russia, 99 min

Based on a true story about a young boy's odyssey to find his mother. A young boy is adopted by a loving Italian couple but Vanya believes his mother is looking for him. David Stratton said of this film, "everyone should see it" Terrific European cinema.

Screening rights from *SHARMILL FILMS*

Katyn

2007, Poland, 122 min

The hidden story of the Polish officers killed by Soviet troops in 1940. The focus is on the cold war politics that prevented the real truth from coming out. Ironically a recent 2011 attempt to memorialize the event resulted in the tragic plane accident that killed Poland's key political figures. A film that should be seen with Wajda, as usual, the director to bring it to the screen.

Screening rights from *UMBRELLA*

The Old Man Who Read Love Stories

2001, Australia, 110mins

A sensitive recluse living deep in the Amazonian jungle shares romantic tales with a local servant girl. When jaguar cubs are killed a mismatched hunting party sets off after the enraged female jaguar but only the recluse has the skills to match the animal. And so begins a trek, an adventure, a dangerous duel.

Screening rights from *SHARMILL FILMS*

The Quiet American

2002 USA, 101 min

Love, politics and intrigue intermingle in this taut retelling of Graham Greene's classic tale of a disillusioned British journalist, an idealistic young American and the beautiful Vietnamese woman who comes between them in 1950s Saigon.

Screening rights from *ROADSHOW*

The White Ribbon

2009, Germany/Austria/France 2009, 144 min (*Black & White*)

Drama set in Germany during the years leading up to WW1. A film that looks at the forces that lead to fascism and paranoia through the eyes of an insulated community. A darkly brilliant work.

Screening rights from *Roadshow*

The World's Fastest Indian

2005, New Zealand/Japan/Switzerland, 127 min

In the 1960s a New Zealander Bert Munro drove his tweaked 1920 motorcycle across Utah's Bonneville salt flats and broke the speed record. A film about his travails to get there. A fun film with a distinctly New Zealand feel.

Screening rights from *ROADSHOW*



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Documentary filmmaker, Roger Brown, on making: "THE POWER OF THE POOR"



For your information and inspiration, here is a brief excerpt of PRODOS talking with ROGER BROWN, (Trillium Productions, Chicago, USA), about his work on the documentary, *The Power of the Poor* – filmed mainly in Peru.

This film was screened to FVFS Delegates at our 2012 AGM and was very well received.

It studies the work of Peruvian economist, *Hernando de Soto*, who survived several assassination attempts by *The Shining Path*, and asks us to think about: What is it that prevents peaceful, hard-working individuals and their families in Developing Countries, such as Peru, from getting ahead and becoming at least moderately prosperous? What stops these many, many good people from having “power” – not over others, but over their own lives? The power to be productive and creative? To live their lives their own way? The power to freely produce and trade -- and pursue their own dreams?

PRODOS: What motivates you?

ROGER BROWN: I’m inquisitive about things. I always have questions, and my wife (and business partner, Gaylon Emerzian,) is the same. We’ve been married for twenty years and never run out of things to talk about!

I’ve always wanted to show one part of the world to the other. I grew up in New Orleans, Louisiana, which was multicultural from the get-go -- for 250 years. I’ve wanted to be able to translate one culture to the next, and show what the common bonds are, and also where the differences are. So, curiosity, plus the need to pay a mortgage, is what’s driven my work. (laughs)

Are you doing what you love?

Yeah! It’s the best job in the world -- when you have work. When you don’t, it’s pretty hard. These projects (**The Power of the Poor + Globalization at the Crossroads**) and these two hours we produced were really a couple of the best ever.

Do you have a distinct approach to filmmaking?

What we specialise in are small crews. Two, three, four people going to places and uncovering stories. One of the things that separates me is, before I can really come up with a treatment or approach that I can then go seek funding for, I’ve got to know *all* the facts and know the full story so that I know, in-depth, what kind of storyline there is and where the elements are going to be attached to that storyline spine.

What sort of audience were you aiming at?

This project was designed specifically for a PBS audience, and specifically the older part of that PBS audience. We were looking to reach an older, wonkier audience that likes a lot of facts. So this documentary is, in that sense, kind of old-fashioned.

We’re going to be doing another documentary with **Hernando de Soto** this year and it’s aimed at a wider PBS audience and secondarily at an Arabic audience, in the Arab world. We’re going to have a lot more personal stories in that one and try to follow individual people and let the audience relate

emotionally with characters and try to understand why they do what they do.

Emotions are the key. You can't really change a person's mind just with facts. You really have to go to their soul and to their heart and to their emotions in order to really wrest a persuasive change.

How did you come to be involved in this project?

Tom Skinner (*Free to Choose Network*) called me. He's had thirty or forty years of experience producing *National Geographic* specials, he was a programmer for PBS and did some of their big theme series in the 70's, 80's and early 90's. I'd done a couple of programmes for him and they got this project and it was intellectually complex, and not a simple thing. So they called me because they thought I could make sense out of it and sort it out so that it would be understandable for a television audience.

Did you at some point sit down with both Tom Skinner and Hernando de Soto and map this out or did they leave it to you to present a plan and then deliver it to them?

They left it to me, generally. They were very happy to leave it to somebody else to figure out! (laughs). Hernando de Soto had two books and we're doing two hours based on those books. There's an awful lot of content in here. I asked: What's most important? What do you want to include? They said "all of it". I said (hesitatingly) "... okay ... okay". Usually for a documentary you want to take really only two or three main points that you're going to drive home emotively and intellectually.

As well as "intellectually complex", this doco is also rather controversial in many ways.

The lives of these people (in Peru and the Developing World) are not fair. And they're not included. They're systematically excluded. The other thing was that we're dealing with things a lot of people over 55 value, such as home ownership, private property, and that kind of thing.

In this film, **Hernando de Soto** asks: "How can you call it a 'globalised world' when 80% of the people are locked out of it? They can't make contracts, they can't get credit, they have to live in cash?" and then there's the question: "What was it about the West that made it so prosperous?"

(British Historian) **Niall Ferguson** has a project up on PBS right now (*Civilization: The West & the Rest*) and he talks about many of the same things as **Hernando de Soto**.

John Locke (17th Century, England) and Frederic Bastiat (19th Century, France) held that the law doesn't grant you rights, it "merely" recognises rights we already, inherently, naturally possess. Those who brought you in, did they know you were sympathetic to such notions before approaching you?

Yeah, they did, they did. I was open to the ideas and once I read Hernando de Soto's book I found it intellectually really stimulating -- especially the idea that something we take totally for granted in the West and never even think about, which is the legal system -- it's as invisible as air -- and yet he says that's made the entire difference.

I've been all over the world making films for 30 years, and I'm always happy when I come back to Chicago. It's a beautiful city, the streets are clean, and then we have these lovely parks along the lake. But in most places in the world, people are living on a dollar or two dollars a day. Making this film was an eye-opener, because I got to see the structure behind the (poverty).

The big thing is, many in the West assume the people (in Developing Countries) aren't sufficiently educated, or they somehow don't have what it takes. But that's not the reason (they're poor).

We wanted from the start to make a thought-provoking film, one that would start discussions, and we do come off firmly on the side of the free market, because in essence, these people -- the market that they create naturally, on their own -- really is a kind of a free market.

For me, it's important that people understand that true capitalism covers a much wider range of forms than just giant, corporate capitalism and crony capitalism. That there's "everyday capitalism", that there's small business capitalism -- and that's really an engine driver.

De Soto says, that if you go into any Third World country and you want to meet the "capitalists" in that country and you walked into a room and there's 10 guys in blue suits, run. Those are not the capitalists.

The capitalists are the guys in the street on mopeds and those selling things on the street. Those are the capitalists, those are the real entrepreneurs!

If you'd like to book this beautifully made, thought-provoking one hour documentary for your film society (or local school) it's now available in Australia on DVD via FiSMoTron™ (run by Prodos).

**Email: prodos@prodos.com Phone: 03 9428 1234
Special FVFS Deal: Zero fee for screening rights!**