

# ReelNews

The official newsletter of the  
Federation of Victorian  
Film Societies

#97  
February  
2013

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## Editor's Desk

Just spoke to my mother, **Ruth**. 83 years old and fit as a fiddle. She stayed with us for a couple of months and is now safe and sound, back in Cincinnati, USA. One of the first things she said on the phone was how much she already missed our (at least twice per week) film society gatherings here in Melbourne. Prodos just walked in. He says: "Film societies are the *ultimate* intellectual, cultural, social, educational experience!!" Them's big words, lover.

You're going to love this issue of *ReelNews*! Filmmaker, **Jason Kent** (who'll be a guest speaker at the FVFS Convention, by the way) talks about building a thriving, independent film industry in Australia; **Ian Davidson** answers one of your "frequently asked questions"; **Sue Nunn** offers a couple of thoughtful DVD recommendations; **David DeLeon** has more tips on

shopping for equipment. And inspired by **John Turner's** recommendation of the Scottish film, *Angels' Share*, **Prodos** proves why you should thank a Scotsman today. All illustrations are by yours truly. A special thanks to **John Arkins, Susan Davidson, and Ian Davidson** for their help (and patience) with this issue.

Hoping we can all catch up at the FVFS Convention on March 23.  
**Wishing you a Big Screen 2013.**

Let's do it!  
Lights off. Imaginations: ON!!

**Barboo A H Marinakis**  
[ReelNews@FVFS.org.au](mailto:ReelNews@FVFS.org.au)  
*PS: Please share this newsletter with friends and colleagues!*



YOU YOU YOU YOU YOU YOU YOU AND YOU ARE INVITED TO  
THE ANNUAL CONVENTION & AGM OF AUSTRALIA'S BIGGEST,  
FRIENDLIEST, MOST FABULOUS FEDERATION OF FILM SOCIETIES

SATURDAY MARCH 23 2013 ... SEE PAGE 12 FOR DETAILS



**fvfs.org.au**

# Across the Film Society Circuit

Please post or email your annual or monthly screening information to the FVFS Secretary at [admin@fvfs.org.au](mailto:admin@fvfs.org.au). Where entries are blank we have not received the relevant information, or it has already been included in the previous issue of ReelNews.

Many film societies and festivals have websites with more info. We link to them all at [www.FVFS.org.au](http://www.FVFS.org.au)

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## Arapiles Motion Picture Society

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### Australian Bing Crosby Society (Film Society Arm)

Each session screens a Bing Crosby film plus supporting feature from the same era.

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### Ballarat Film Society & Buninyong Film Festival

Terri, USA, 2011.  
Mon Oncle Antoine, Canada, 1971.  
Shine a Light, USA/Canada, 2008.  
Cave of Forgotten Dreams, Can +, 2011.  
There Will Be Blood, USA, 2007.  
A Touch of Evil, USA, 1958.

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### Bannockburn Movies Film Society & Film Festival

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### Barwon Heads Film Society

A Royal Affair, Denmark +, 2012  
Once Upon a Time in Anatolia, Turkey, 2011.

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### Bright Film Society

The Eye of the Storm, Australia, 2011.  
Sarah's Key, France, 2010.  
Welcome to the Sticks, France, 2008.  
The Lady, Burma, 2011.  
The Red Violin, France, 1998.

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### Camberwell Film Society

The Best Exotic Marigold Hotel, UK, 2011.  
Look Both Ways, Australia, 2005.  
Driving Miss Daisy, USA, 1989.

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### Corangamite Film Society

The Band's Visit, Israel +, 2007  
Melancholia, Denmark +, 2011  
Noise, USA, 2007

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### Court Film Society

Holy Water, UK, 2009.  
The Hidden Face, Spain, 2011.  
Lore, Germany/Australia, 2012.  
Life in a Day, USA/UK, 2011.  
The Intouchables, France, 2011.  
Searching for Sugar Man, Swed/UK, 2012.

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### Croydon Film Society

Melancholia, Denmark +, 2011.  
Of Gods and Men, France, 2011.  
Tinker, Tailor, Soldier, Spy, UK, 2011.  
The Princess of Montpensier, Fra+ 2010.  
The Maltese Falcon, USA, 1941.  
Elena, Russia, 2011.

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## F Project Cinema

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### Far East Film Society

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### Ferntree Gully Film Society

Hugo, USA, 2011.  
Albert Nobbs, USA, 2011.  
The Women on the 6th Floor, Fra, 2010.  
Deep Blue Sea, USA/UK, 2011.

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### Flexible Respite Film Society

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### Flickside Film Society (Arts Yackandandah)

Babies, France, 2010.  
Where Do We Go Now?, Lebanon, 2012.  
A Separation, Iran, 2011.

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### Geelong Classic Cinema Inc

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### Goulburn Valley Film Club

Salmon Fishing in the Yemen, Ger +, 2012  
A Separation, Iran, 2011.  
Bernie, USA, 2011.  
The Kid with a Bike, France, 2011.

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### Goulburn Valley U3A Film Group

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### Grampians Film Society

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### Hamilton Film Society

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### Horsham Film Society

The Conspirator, USA, 2010.

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### International Film Group

Alamar, Mexico, 2009.  
Take This Waltz, Canada, 2011.  
A Separation, Iran, 2011.

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### Jim Crow Film Society

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### Lounge Lizards Film Society

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### Macartan Club (Inc) Film Society

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## Macedon Ranges Film Society

Goodbye Lenin, Germany, 2003.LA  
Confidential, USA, 1997.  
Finding Neverland, USA/UK, 2004.  
M. Hulot's Holiday, France, 1953.  
Look Both Ways, Australia, 2005.  
Little Shop of Horrors, USA, 1986.

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### Melbourne Horror Film Society

The Exorcist III, USA, 1990.  
The Manitou, Canada/USA, 1978.  
Cujo, USA, 1983.  
Alligator, USA, 1980.

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### Moira Film Group

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### Moviehouse

Unfaithfully Yours, USA, 1948.  
Queen Bee, USA, 1955.  
I Wanted Wings, USA, 1941.  
Ninotchika, USA, 1939.  
The Treasure of Sierra Madre, USA, 1948.  
I'm All Right Jack, UK, 1959.  
Blond Venus, USA, 1932.  
Les Girls, USA, 1957.  
Five Weeks in a Balloon, USA, 1962.  
The Kissing Bandit, USA, 1948.

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### Moving Clickers Inc & Lorne Film Festival

After the Wedding, Denmark +, 2006.  
Surviving Life, Czech, 2010.  
The Lost Thing, Australia, 2010.

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### Murrindindi Film Society

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### Myrtleford Film Society

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### Network Film Club

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### Old Scotch Film Society

This Way of Life, NZ, 2009.  
Topsy-Turvy, UK, 2000.  
The Young Victoria, UK, 2009.  
Muriel's Wedding, Australia, 1994.

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### Phillip Island Film Society

Le Havre, France, 2011.  
Albert Nobbs, UK +, 2011.  
Kid with a Bike, Belgium, 2011.  
The Way, USA, 2012.

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## Plaza Cinema Group

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### Port Fairy Film Society

Random Harvest, USA, 1942.  
Brigadoon, USA, 1954  
A Royal Affair, Denmark, 2012.  
High Society, USA, 1956.

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### Portarlington Film Society

Salmon Fishing in the Yemen, UK, 2011.  
Beautiful Lies, France, 2010.  
The Ghost Writer, Fra/Ger/UK, 2010.  
Hugo, USA, 2011.

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### Portland Film Society

Spud, South Africa, 2010.  
The Debt, USA/UK, 2010.  
The Princess Bride, USA, 1987.  
Man on Wire, UK/USA, 2008,  
The Artist, France, 2011.  
Salmon Fishing in the Yemen, UK, 2011.  
The Eye of the Storm, Australia, 2011.

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### PRODOS Film Study Group

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### Prom Coast Film Society

The Artist, France, 2011.  
Margaret, USA, 2012.  
Take This Waltz, Canada, 2012.

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### Queenscliff Film Society

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### Red Rock Film Society

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### Red Rum Film Society

Amores Perros, USA, 1960.  
Buck, USA, 2011.  
Being Elmo, USA, 2011.  
The Guard, Ireland, 2011.  
Summer Coda, Australia, 2010.  
Stalker, Russia, 1979.

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### RMIT Film Society

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### Shimmy & Shake Film Society

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### Smart Girls Film Club

Films featuring fascinating females

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### Splodge! Film Society

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### St Andrews Film Society

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### St Dunstan's Hall Film Society

A Good Year, USA/UK, 2006.  
Cinema Paradiso, Italy, 1988.  
Out of Africa, USA, 1985.  
Chariots of Fire, UK, 1981.  
The Browning Version, UK, 1951.  
The Story of Sea Biscuit, USA, 1949.  
The Man in the White Suit, UK, 1951.

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### Teddy Bobo Film Club

Short Films + Lateral Thinking exercises

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### Trentham Film Society

The English Patient, UK/USA, 1996.  
Le Havre, France, 2011.  
The Eye of the Storm, Australia, 2011.

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### Whitehorse Film Society

The Best Exotic Marigold Hotel, UK, 2011.  
The Artist, France, 2011.  
Le Havre, France, 2011.  
The Hunter, Australia, 2011.  
Intouchables, France, 2011.

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### Williamstown Film Society

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### Yarra Ranges Film Society

Tell No One, France, 2006.  
The Ides of March, USA, 2011.  
Vertigo, USA, 1958.

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### Leo Baeck Centre

(NPV Cinema)

Theme: Films relevant to Judaism

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### Halls Gap

NPV Film Festival

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### Religion & Freedom NPV Film Festival

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

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### Science & Technology NPV Film Festival

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

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### Zionism & Israel NPV Film Festival

Theme: A Celebration of Life & Liberty

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### Deniliquin Film Society

New South Wales  
Your Sister's Sister, USA, 2011.  
The Wages of Fear, France, 1953.  
A Separation, Iran, 2011.

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### Queensland Brisbane Film Study Group

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### Queensland Cinema Pomona Film Society

Four Minutes, Germany, 2008.  
Dinner Rush, USA, 2001.  
The Artist, France, 2011.  
Land and Freedom, UK, 1995.

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### Queensland Gold Coast Film Study Group

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### South Australia Adelaide Cinematheque

Suburbia, USA, 1984.  
The Servant, UK, 1963.  
Death in Venice, Italy, 1971.  
Variety, USA, 1983.  
The Bad & the Beautiful, USA, 1952.  
Mulholland Drive, USA/France, 2001.  
Sunset Boulevard, USA, 1950.  
Fame, USA, 1980.  
Dirty Dancing, USA, 1987.

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### South Australia Adelaide Film Study Group

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### South Australia Adelaide University Film Society

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### South Australia Barossa Film Club

Local Hero, UK, 1983.  
Pather Panchali, India, 1955.  
In the Bedroom, USA, 2001.

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### South Australia Port Lincoln Film Society

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### South Australia Reels @ Wehl Film Society

One Night the Moon, Australia, 2001.

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### South Australia RiAus Film Society

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### South Australia Southern Fleurieu Film Society

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# LATEST STARBOX RESULTS

Send us yours – To the new email address:

➔ [starbox@fvfs.org.au](mailto:starbox@fvfs.org.au) ➔

DVD Title	Society	Stars
Slim Dusty Movie, The	Heathcote FS	4.7
Havre, Le	IFG	4.6
Kite Runner, The	Camberwell FS	4.5
In a Better World	Croydon FS	4.5
Matching Jack	Whitehorse FS	4.5
Hedgehog, The	Portarlington FS	4.5
In a Better World	Horsham FS	4.5
Hedgehog, The	Portarlington FS	4.5
Belle et la Bete	International FG	4.4
Julie and Julia	Portarlington FS	4.4
Belle et la Bete, La	IFG	4.4
Midnight in Paris	Portarlington FS	4.4
Rafle, La (The Round-up)	International FG	4.3
Incendies	Yarra Ranges FS	4.3
North West Frontier	Camberwell FS	4.3
Made in Dagenham	Whitehorse FS	4.3
39 Steps, The (1939)	Portarlington FS	4.3
Story of the Weeping Camel, The	Camberwell FS	4.3
Clay	IFG	4.3
Mangiamele screening	IFG	4.3
Round Up, The	IFG	4.3
Red Dog	Croydon FS	4.2
Incendies	Goulburn Valley FC	4.2
Apartment, The	Whitehorse FS	4.2
Amal	IFG	4.2
Artist, The	Portland FS	4.2
In a Better World	Goulburn Valley FC	4.2
Poetry	IFG	4.2
Everlasting Moments	Croydon FS	4.1
Tomboy	Portland FS	4.1
Cosi	Portarlington FS	4.1
Ladykillers, The	Yarra Valley FS	4.1
Of Gods and Men	Yarra Ranges FS	4.1
Spud	Portland FS	4.1
Women on the 6 <sup>th</sup> Floor	Bright FS	4.1
Three Came Home	Murrindindi FS	4.0
Potiche	Whitehorse FS	4.0

DVD Title	Society	Stars
Salmon Fishing in the Yemen	Portland FS	4.0
Local Hero	Portarlington FS	4.0
Artist, The	IFG	4.0
Illusioniste, L'	IFG	4.0
Kolya	Bright FS	4.0
My Afternoons with Marguerite	Bright FS	4.0
Illusionist, L'	Heathcote FS	3.9
Heartbreaker	Whitehorse FS	3.9
Goodbye Lenin	Portarlington FS	3.9
Red Dog	Camberwell FS	3.9
Pajama Game, The	Camberwell FS	3.9
Insomnia	Portarlington FS	3.9
Salmon Fishing in the Yemen	Goulburn Valley FC	3.9
Seraphine	Portarlington FS	3.8
Debt, The	Portland FS	3.8
Eye of the Storm, The	IFG	3.8
Red River	Murrindindi FS	3.7
A Separation	Red Rock FS	3.7
Quattro Volte, Le	IFG	3.7
Taking Off	IFG	3.7
Walk in the Clouds	Camberwell FS	3.6
Mother	Whitehorse FS	3.6
Griff the Invisible	Whitehorse FS	3.6
Mademoiselle Chambon	Croydon FS	3.5
On The Town	Murrindindi FS	3.5
Iron Lady, The	Bright FS	3.5
Romantics Anonymous	Goulburn Valley FC	3.5
Winter's Bone	Whitehorse FS	3.5
An American in Paris	Croydon FS	3.4
Trisna	Horsham FS	3.4
Mid-August Lunch	Yarra Ranges FS	3.4
My Tehran for Sale	Horsham FS	3.4
Kids are Alright, The	Croydon FS	3.4
Angele and Tony	Yarra Ranges FS	3.3
Eye of the Storm	Portarlington FS	3.3
Father of my Children	Whitehorse FS	3.3
How I Ended This Summer	Croydon FS	3.2
Un Poison Violent	Croydon FS	3.1
Trip, The	Horsham FS	2.9

# PRODOS INTERVIEWS JASON KENT, CEO OF PURE INDEPENDENT PICTURES

Before speaking with Jason Kent, I asked one of Australia's leading Economics writers (and quite a film buff), Gerard Jackson: "Is it *economically possible* for filmmakers to make a living in Australia without government grants?"

His reply: "Why not? What's to stop them?"

He explained: "In the early 1900's when Australia's population was about 4 million we had a thriving, commercially successful free enterprise film industry. Now the Australian population is much greater, filmmaking is much cheaper, and access to the world market is much easier."

**Jason, do you agree with that?**

Yes I do. But while it's possible, a few things need to change before it can happen.

Most people realize that in general Australian films don't make a financial return. Our film production sector runs at a huge financial loss, propped up with government subsidies. This makes it almost impossible to raise the finance needed for a self-sufficient film industry because nobody wants to invest in an unprofitable product.

What people don't realize is that not all Australian films are unprofitable. Australian independent films can and do make money. They've actually had a phenomenal commercial success. If we can get this message across to investors then maybe we can attract them back to filmmaking and rebuild the industry.

**Are you sure we're not totally stuffed?**

We've fallen behind but we have a new opportunity because (among other things) the technology has become less expensive. Unlike other (areas of) manufacturing where it's tough competing with the low costs of Asia, for example, with filmmaking we have many competitive advantages. Our prices are low because it's still a relatively small un-unionized industry. We have a tremendous array of natural settings. We have the infrastructure, the language, the climate and plenty of sunshine.

**Why are so many Australian films so boring?  
And don't try and be polite about it!**



Sure, but it doesn't really matter what I think. You only have to look at the box office results. Australian films (tend not to) connect with audiences. They're unpopular. People don't like them. And as a result they usually lose money. People just don't want to pay to see them.

Boring films are a result of poor screenplays. Poor screenplays are a result of poor writing. Poor writing is a result of lack of craft. Lack of craft is a result of laziness or arrogance, which may be a result of a lack of need. As they say, necessity is the mother of all invention.

**What exactly do you mean by "independent" films?  
Independent of what?**

In Australia, the central and most powerful film bureaucracy is the government and the industry is dominated by government-funded films -- by up-front financial investment from any of the state or federal film funding bodies, such as *Screen Australia*, the *New South Wales Film and Television Office*, *Screen Queensland*, *ScreenWest*, and *The South Australian Film Corporation*.

An Australian independent film is an Australian film which hasn't been funded by the government

## Can our filmmakers really compete with the big commercial studios?

Yes. We have done in the past.

## Can they compete with government funded films?

It's very hard for independents to compete with the government films because investors tar all Australian films with the same brush. Yet independents can compete, and we can and should attract greater levels of private investment than government films, provided the government doesn't attempt to stop us, like they've done in the past.

In the early days of cinema the Australian government banned all bushranger films and enforced a strict regime of film censorship. I can't see this sort of thing happening today. Of course the government doesn't need to – they already have almost complete control.

## Should Australian films be "culturally relevant"?

You need to look at the government's *National Cultural Policy* to find out more about cultural relevance or cultural merit. But all the while you have to ask why our culture would need to be centrally planned. Our culture is a reflection of the people, all people, not only the elite ruling class.

If they want to give filmmakers a leg up, they could do it all with tax breaks. They don't do this because it would give filmmakers too much freedom and strip power away from the government. Politicians like power.

## Do you object to the pursuit of government grants?

I don't object exactly. It's not for me to judge people for applying for government grants. I think it creates problems, but I don't blame people. After all, it was their money to start with and in a sense it still is. They have some right to it.

However, if we all paid less tax, we'd have more money to spend on art. We could go to the movies more often, buy a painting or visit the opera. Why should (politicians) decide for us which artwork we consume?

Our culture should be a reflection of the people. All people. Our culture should not be centrally planned. They tried that in the Soviet Union and look what happened. The film industry failed and so did their society.

I'm not opposed to working for the government. I haven't worked for the Australian government but I'm not opposed to it. I'm not an anarchist. But I don't really want to make government films. I didn't get into filmmaking to conform to the government's cultural doctrine.

## Are "commercial" movies by their very nature more crass, unsophisticated, less "creative", than non-commercial movies?

People get confused about this notion of 'doing it for the money'. There's certainly no point in thinking about how you'll spend the money while you're trying to write a screenplay (or hit a golf ball for that matter) but removing the reward is not the solution. Removing the reward removes some of the incentive.

It is true that you should never put money ahead of people but when someone suggests that they're above the need for money or immune to it, you have to wonder.

Government funding of the arts doesn't take the money out of the equation. Actually, it places money as the first priority -- ahead of the Art. It does the absolute opposite of what people might think. A good writer, for example, might take a risk and forgo money to write with the hope of being rewarded later. A lesser writer will hunt for the money first and only 'write' if they're being paid.

## Are "Arthouse" movies more creative than commercial movies?

No. So-called 'Art' films are the same as any other film -- certainly no more or less creative.

Today's Art films conform to a whole range of visual and/or story conventions. They're a defined genre all of their own.

The funny thing is, some filmmakers actually try to sell their films based on them being non-commercial. They say "please buy this because it's not the sort of thing you should buy".

These filmmakers who talk of making films for no-one but themselves are confusing the fact that you need to be your own worst critic and filter your creative choices through your own mind, with not needing to please anyone but yourself. Art is a form of communication. If it were not, why even shoot a film? Why not just imagine it?

**We aim to build the foundations of a self-sufficient, non government funded, commercial film industry.**

*Jason Kent*

Actually I suspect that the people who use these lines about being “non-commercial” are not confused, but relying on other people being confused to trick them into thinking they’re some sort of pure artist; some sort of crazed genius. They use it as a gimmick.

And there is nothing creative about being out of control or ‘crazy’. Sure, creative people can live on the edge or even slip past it, but the creative work will more likely come about from clarity and focus, not wild insanity. Anyone who’s tried to create meaningful art while high on acid can tell you it doesn’t work.

### **Why have you started up Pure Independent Pictures? What does it aim to accomplish?**

The film industry needs private investment. Without private investment it can’t grow. But to get private investment films need to be profitable. In Australia, they aren’t. Australian films are known for *not* making profits and the industry loses millions every year.

By promoting independent filmmaking and quality independent films, and the reasons why they’re better, we can attract financiers, filmmakers, and ultimately audiences, and build the foundations of a self-sufficient commercial industry.

And we want to encourage (filmmakers) to be better and to work harder and have greater self-belief so they stick with it for long enough to become good.

### **One of Screen Australia’s aims is to: "Ensure that Indigenous content is central to the wider success of the Australian screen industry". What’s that about?**

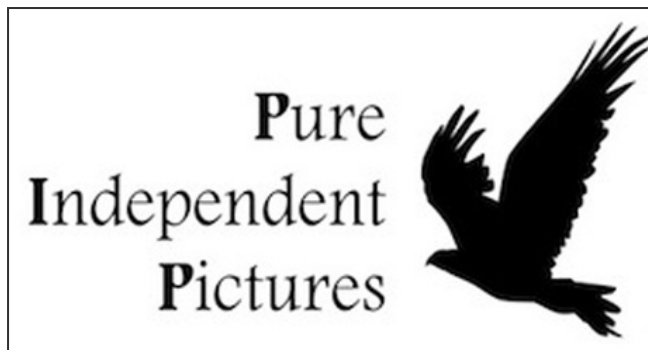
It’s a delicate issue and I probably don’t need to tell people why indigenous content is not essential to good filmmaking. There are plenty of great films that don’t have aboriginal content. And there were films with aboriginal content before the government had anything to do with it.

### **What films have you made or been involved with?**

My directorial debut was a short film with Josef Ber (*who played Sergeant Dominic Wales in the TV series, Rush*) about a guy searching for water for his broken down vehicle in the desert, but it turns out that he’s actually looking for water for his bong. It made the short list for Tropfest and was my first and last comedy. Comedy is not really my genre. But the film had great production values.

We shot on Kodak super 16mm and it looked and sounded amazing. No thanks to me, I had a great team.

I’ve made other shorts and have worked in advertising so I’ve been around a lot of productions but I’ve focused on writing rather than directing because I felt directing was far less important than having a good script and I wasn’t about to wait around for a good script.



I bought (optioned) the rights to *Brothers in Arms* about the Milperra Bikie Massacre. I figured, for a new writer, it could get me noticed and it did.

(Editor: *Encore Magazine* wrote, “the

*confronting epic, Brothers in Arms, which is set to stir the emotions of filmgoers with its hard-hitting pace and complex nature”*)

I tried working with a couple of other producers in Australia on other book adaptations but was soon very disillusioned with the situation here, so decided I’d write scripts and take some to the U.S. and try and sell them there. So I spent the next six years working in ski resorts, here and in the U.S., writing scripts. I’ve written eight screenplays.

Returning to Australia, I set out to write a script so cheap that nobody could turn it down. I wrote a script that would cost a million and realized it was still too much. I wrote a script for 500k - still too much. Then I lucked upon an idea that could be made for next to no money.

### **Which brings us to your soon-to-be-released feature film, *Fame Game!***

*Fame Game* is a reality-fiction, which is a spin-off from the reality genre (*Blair Witch*, *Paranormal Activity*, *Catfish*). It follows the story of four young hopefuls who were lured to take part in a game – a reality game show, but once trapped inside they can’t tell if it’s a game or something far more sinister.

### **Will there be any car chases in it?**

(Laughs) No, sorry.

*PRODOS*

**Jason Kent will be guest speaker at the FVFS 2013 AGM on Saturday March 23 and will talk about his forthcoming documentary exploring the future of the Australian film industry.**

# Latest DVD Acquisitions

All distributors listed here (except NTLC) participate in the ACOFS DVD rights agreement

## Titan View

[www.titanview.com](http://www.titanview.com)

Claire Phillips: [cp@titanview.com](mailto:cp@titanview.com)

Phone: 02 8819 6724

iSolate  
Codgers  
Jammed, The  
Mother Fish  
Men's Group  
33 Postcards  
Centre Place  
10 Terrorists  
Blind Company  
Bathing Franky  
Sunset Six, The  
Three Blind Mice  
Black & White & Sex  
This is Roller Derby  
Rise of the Eco Warriors, The

## NTLC (Non-Theatrical Lending Collection) at the NFSA (National Film & Sound Archives)

These are just some of the DVDs added to the collection in the last 12 months. To search the NTLC catalogue go to <http://loans.nfsa.gov.au/>

Fees for borrowing DVDs from the NTLC are \$16.50 (for registered film societies), which includes the rights and outward freight.

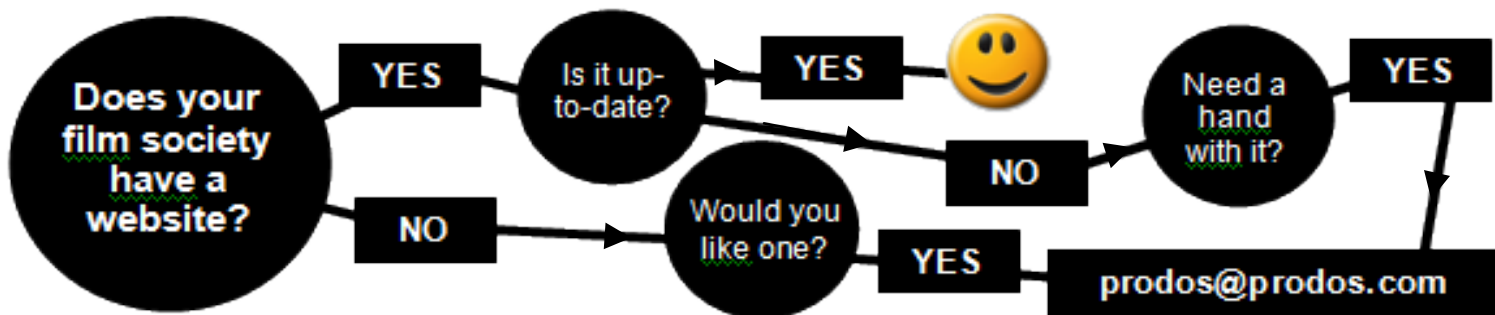
Topless Women Talk About Their Lives (1997)  
Rise and Fall of Legs Diamond, The (1960)  
For the Term of His Natural Life (1927)  
Guess Who is Coming to Dinner (1967)  
Town Musicians of Bremen, The (2008)  
Sydney Underground Movies (1970)  
Smiles of a Summer Night (1955)  
Through Korean Cinema (2010)  
Phantom Carriage, The (1920)  
Travels With My Aunt (1972)  
Intruder in the Dust (1949)  
Fanny and Alexander (1982)  
Always another Dawn (1948)  
Winter's Daughter (2011)  
One Perfect Day (2004)  
Rough Diamonds (1995)  
Run if You Can (2011)  
Hell on Wheels (2004)  
Bonjour Balwyn (1971)  
Beautiful Kate (2009)  
Europa, Europa (1989)  
Age of Consent (1969)  
Hayseeds, The (1933)  
Cathy's Child (1979)  
When We Leave (2010)  
Surface, The (2007)  
Soul Kitchen (2009)  
Mother Hulda (2008)  
To The Limit (2007)  
Lucky Break (1994)  
Clinic, The (1982)  
Eternity (1994)  
Petersen (1974)  
Hamlet (1996)  
Storm (2009)

## Aztec International

Paulette Arvizu: [paulette@aztecinternational.com.au](mailto:paulette@aztecinternational.com.au)

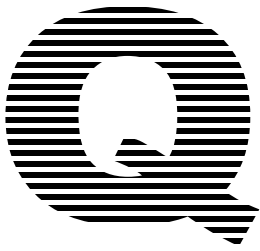
Phone: 0415 189 819

A Matter of Heart  
Vanishing of Pato  
Double Hour, The  
Yell for Cadel  
White Material  
Gallants  
25 Carat



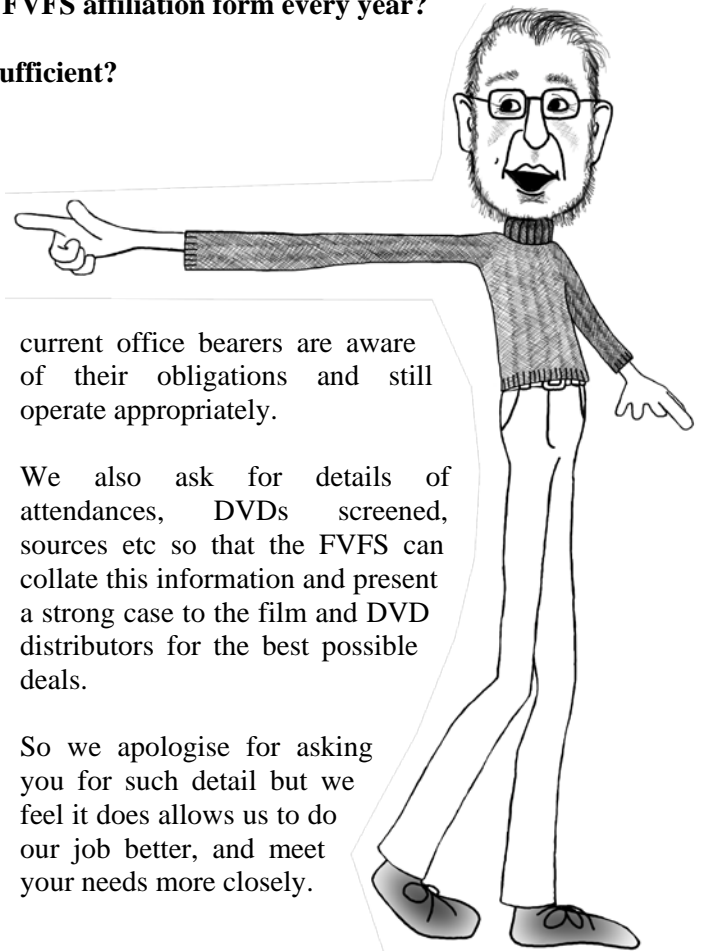


# ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS



**Why do I have to complete a detailed FVFS affiliation form every year?**

**Why isn't just sending you a cheque sufficient?**



current office bearers are aware of their obligations and still operate appropriately.

We also ask for details of attendances, DVDs screened, sources etc so that the FVFS can collate this information and present a strong case to the film and DVD distributors for the best possible deals.

So we apologise for asking you for such detail but we feel it does allow us to do our job better, and meet your needs more closely.

*Ian Davidson*



You would be amazed how often the film society office bearers names and addresses change and we don't hear about it. - even with the detailed application forms.

In one instance we were given only one email address for everyone on the society committee - not even a postal address or phone number! When we tried to contact that society urgently, the response we received from the email was :I am now in the USA and have no contact with anyone from the film society". We still have had no contact from that film society and don't even know if they still exist!

If we don't have all your contact details we can't contact you. When the FVFS supplies your affiliation receipt each year we are endorsing your society as a member of the FVFS and that you follow all the rules of a film society.

As a number of office bearers tend to change every year and the contacts change, we need to remind you of the rules in the application form to know that the

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## That was Swell, Camberwell

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FVFS Committee members, **Solon Photios** and **Marilyn Martyn** (*No, that's not them, below. Is it?*) struck it lucky in December 2012 when they visited [Camberwell Film Society](#) as part of the FVFS's plan to get out into the field to get to know fellow Film Society members.

Marilyn's favourite musical, "The Pyjama Game" was screened and a special Christmas supper was provided after.

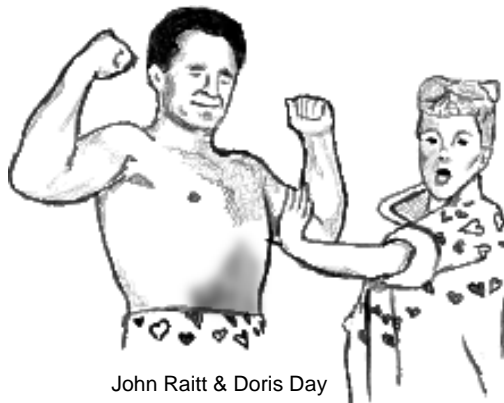
They received a very warm welcome and learned a lot about

the organisation of the Society. A lot of thought goes into the choice and presentation of films.

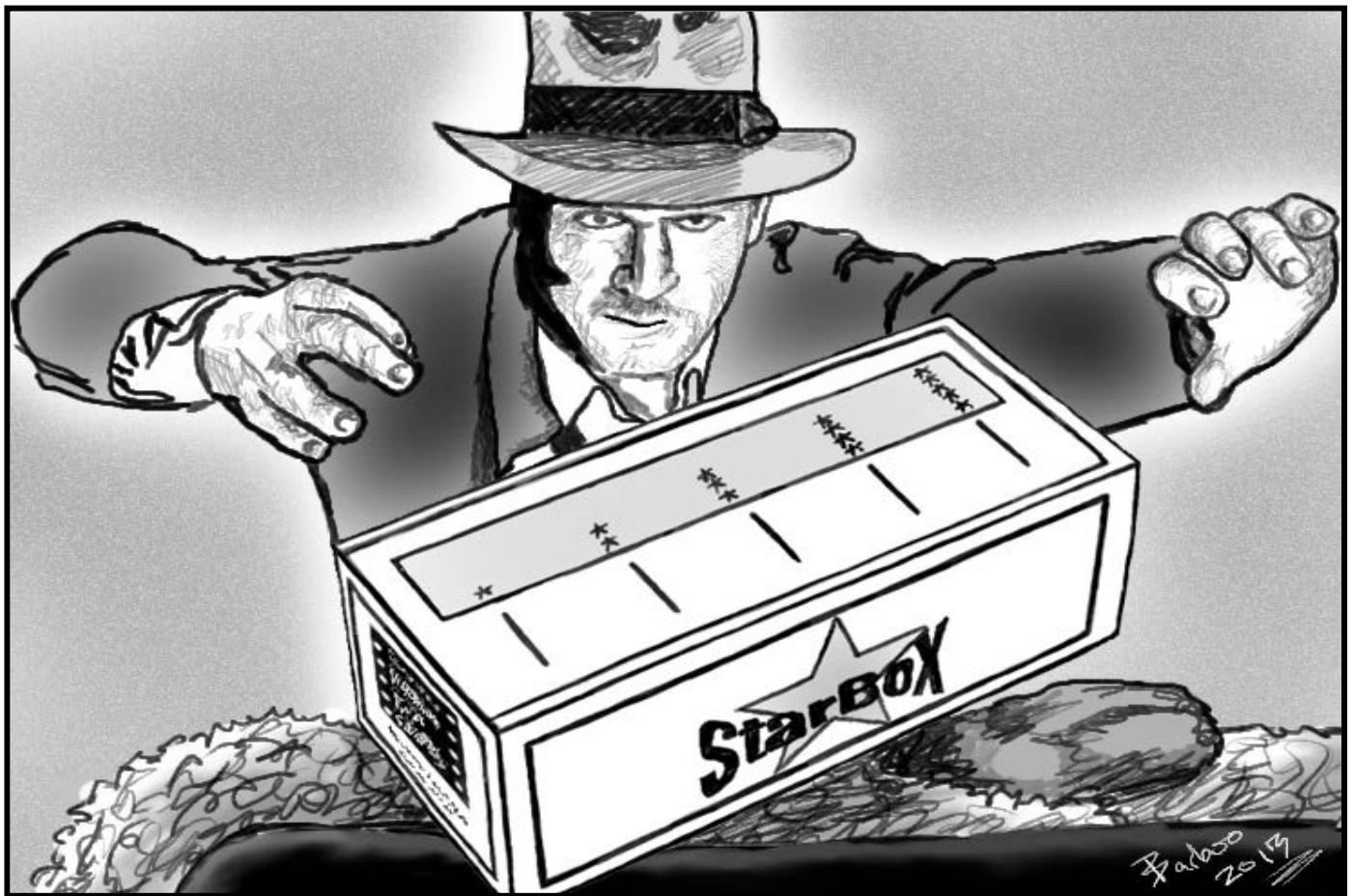
What was apparent was the dedication to providing a convivial environment and a well thought out program of films and reviews.

Find out more at: [Camberwell.FilmSociety.org.au](http://Camberwell.FilmSociety.org.au)

Sol and Marilyn -- along with the rest of your dedicated FVFS crew -- are looking forward to visiting you too in 2013!



John Raitt & Doris Day



The film is over. Lights back on. All mingle and chat. A twisted shadow whispers desperately in the kitchen. “Ideally, everyone, all the time, in every film society, everywhere, will wear my patented tights, Mickey!”

Unphased, and in no way resembling either an over-exploited mouse or any other sort of line-drawing, Michael (no, the other Michael) half listens with his legendary patrician air -- striking a finely cultivated blend of kindness and disdain. Jimmy suddenly laughs so forcefully through his nostrils at his own joke, he trips over a chair, spills his tranquilisers and slithers along the ground for a few minutes. That doesn't seem normal. And Rickety Rick? Nervously, there he sits, hunched in a corner, listening out for jackboots, re-reading Cervante's *Don Quixote*, pining for his lovely Rocinante. (Actually that's the horse, mate. The girl is Dulcinea. Never mind.)

Amidst this swirling drama of delusion, a real life Indiana Jones is alone in his thoughts. It's **STARBOX** ratings time! This is ... serious!

How will he score this film? In his mind, he goes over it again: The camera work, the scenery, the breathtaking panoramas ... The plot, the dialogue, those moments of sudden clarity ... and unease. ... The characters, the predicaments they cause themselves and each other through the choices they make ... The way they make us laugh or cry. Or both, simultaneously. The capital “T” truths. The sense of grand and worthy journey travelled.

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All this and more come together and meet at a single point where a single coin goes into a single slot in a single box:

The **STARBOX**. Personally endorsed by every real life Indiana Jones, the FVFS has a **STARBOX** for **your** film society.

Available at the FVFS Convention on March 23 to those that pre-order one from [admin@fvfs.org.au](mailto:admin@fvfs.org.au)

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SubEditor: **Prodos**

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.*

# Technology Review

With David DeLeon: [technology@fvfs.org.au](mailto:technology@fvfs.org.au)

## EX-RENTAL EQUIPMENT?

### Feeling Lucky? Check for ex-rental DVD Projectors at TR Vidcom!

During 2007 and 2008 the FVFS sold 10 DVD projector packages -- assembled by Ian Davidson -- to member film societies. The DVD projectors in these packages were ex-rental units sold by TechRentals in Blackburn, now known as **TR Vidcom**.

If you're looking for a DVD projector, TR Vidcom is one place to check for a quality bargain. While they do not always have ex-rental DVD projectors available, you never know when you might get lucky!

TR Vidcom also does rental-purchase deals.

On the website it says this is for businesses only, but Ewa told me that non-profit groups are also included.

To find out more, visit their website at:

<http://www.techrentals.com.au/shop/>

Or phone: **03 9896 3000**

PS: For more information on how to put together a DVD projector package for your film society, see [Information Sheet #18](#) on the FVFS website:

<http://www.fvfs.org.au/docs/info18v3.pdf>

*David DeLeon*



The Federation of Victorian Film Societies is proud to have **David Stratton** as our patron

## TWO FILMS ON DVD

Recommended by Sue Nunn and available from the Non-Theatrical Lending Collection at the National Film and Sound Archive.

### Russian Ark

Russia, Ger/Jap/Can/Fin/Den, 99 min, colour. Russian with English subtitles. Dir: Alexander Sokurov.

This is a superior Sokurov film that was shot in one amazing unedited take as the camera whirls through the St. Petersburg's Hermitage, exploring the building, its furniture, artworks and the inhabitants of days long past. One utters disbelief upon entry to the summer palace with thoughts of 'no wonder there was a revolution'!

Russian films are really coming into their own again and anyone interested in Russian Films should go to the [Russian Resurrection Film Festival](#) that screens in Sydney and Melbourne every September.

I recently saw the 1967, 5 hour long War and Peace and loved it.

### Ashes and Diamonds

Poland, 1958, 104 min. col, with English subtitles. Dir: Andrzej Wajda. Cast: Zbigniew Cybulski.

This is the last of Wajda's unplanned WW11 war trilogy after *A Generation* (1954) and *Kanal* (1956). It stars the flamboyant Cybulski who was the Polish 'James Dean' who tragically died in a car accident in 1967 cutting short his filmmaking career. In this film he plays the role of a young freedom fighter who must assassinate a recently appointed local communist official who is also confronting the beauty of a woman who he may find happiness with.

Wajda is one of Poland's most important filmmaker who brings to the screen the morality of the times. Again, the DVD quality of good and sound is good as well.

*Sue Nunn*

# INVITATION TO FVFS CONVENTION AND AGM

**Day:** Saturday 23rd March 2013     **Time:** 10:00 am – 3:45pm (Coffee from 9:30am)

**Venue:** Richmond Library Meeting Room, 415 Church Street, Richmond. 3121

**Who:** All delegates and film society members are invited to attend this annual event, which is an opportunity to socialize with fellow film society members from your Federation.

The programme will include:

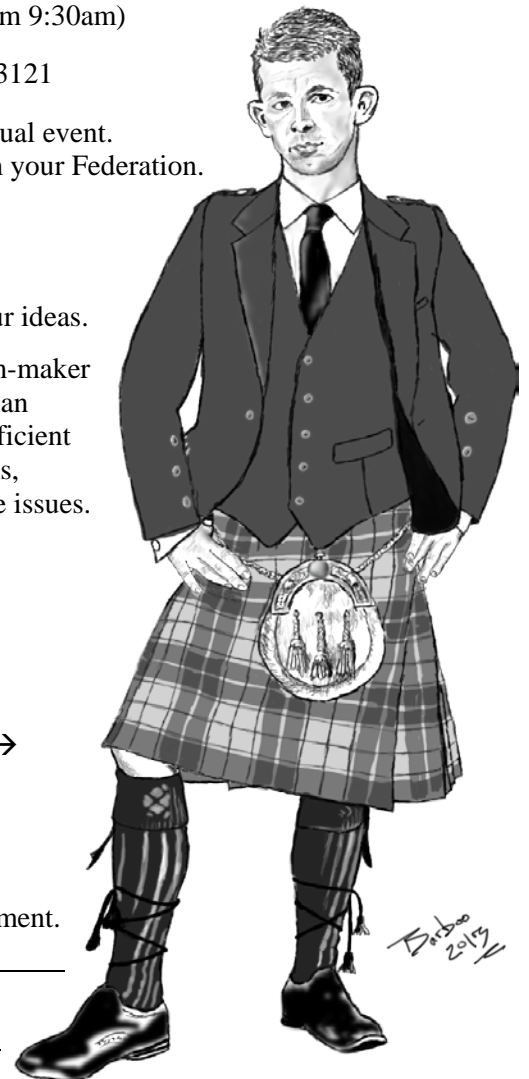
- Workshop/brainstorming session lead by **John Arkins**:  
How vital is your committee? Does it need re-vitalising? Share your ideas.
- Interview + question and answer session lead by **Prodos**, with film-maker **Jason Kent** of **Pure Independent Pictures** talking about: Australian independent film making, the do's and don't's of building a self-sufficient Australian film industry, competing with big budget & funded films, creative freedom, and the documentary he's making exploring these issues.
- Formal AGM.
- **Lunch:** will be provided (bookings essential)
- Live music with **David DeLeon** during the lunch break.
- **Feature Film.** A new Scottish\* comedy/drama by Ken Loach:  
**THE ANGELS' SHARE** starring **Paul Brannigan** → → → → →  
Recommended by **John Turner**.

Full details will be available on [www.fvfs.org.au](http://www.fvfs.org.au).

Final day for registration: **19th March**.

We hope to see you there for an enjoyable day of networking and entertainment.

\* Speaking of Scottish talent. ReelNews invites you to think about what we owe the Scots. Lots! Here's a sample:



Inventions & Discoveries	The Scotsman to thank
The Telephone	<b>Alexander Graham Bell</b>
Steam engine that powered the Industrial Revolution	<b>James Watt</b>
Discovery that liberty is the prime cause of prosperity	<b>Adam Smith</b> <i>Father of Economics</i>
Iron plough	<b>James Small</b>
Pioneered use of anaesthetics	<b>Sir James Young Simpson</b>
Cure for Malaria	<b>George Cleghorn</b>
Created first oil refinery	<b>James Young</b>
Environmental Movement	<b>John Muir</b>
Father of Sociology	<b>Adam Ferguson</b>
The Bicycle	<b>Kirkpatrick Macmillan</b>
Electromagnetic Theory unifying electricity, magnetism, and optics. First colour photograph	<b>James Clerk Maxwell</b>

Radar	Robert Watson-Watt
Father of Town Planning	<b>Sir Patrick Geddes</b>
Vulcanised rubber & the pneumatic tyre	<b>Robert William Thomson</b>
Introduced the decimal point	<b>John Napier</b>
Discovered carbon dioxide	<b>Joseph Black</b>
Discovered Penicillin	<b>Alexander Fleming</b>
Television. Fibre optics	<b>John Logie Baird</b> <i>(As in "Logie Awards")</i>
Adhesive postage stamp	<b>James Chalmers</b>
First reflecting telescope	<b>James Gregory</b>
How to prevent scurvy	<b>James Lind</b>
Raincoat & waterproof fabric.	<b>Charles Mackintosh</b>
Influential and controversial thinker of The Enlightenment	<b>David Hume</b>
Auld Lang Syne	<b>Robert Burns</b>