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ReelNews

Official Newsletter of the Federation of Victorian Film Societies

February 2016

108

From the Editor's Desk

Welcome to 2016!

I hope you all had a wonderful Christmas and a happy and safe New Year. Just before Australia Day, John and I returned from the U.S. where we spent a month in New York City with our son and his family. The weather in New York was unseasonably warm and we were wearing summer clothes on Christmas Day! This did not last, however. We had only one light dusting of snow but our coldest day was -12C!

This newsletter has been delayed, because of our late return, and luckily I have been granted a few extra days extension before publishing this issue.

In November, our trip to Breath of Fresh Air in Launceston was terrific. A more detailed report appears on page 12.

On page 2 of this edition is an invitation for you to attend the FVFS AGM and Information Day on March 12, 2016. We are looking forward to a day full of good information, good company and good cheer.

On page 5 of this issue is a list of Indie DVDs which film societies are able to borrow. On the FVFS website there is a list of the DVDs which are also able to be borrowed from our Library.

I hope you like the new layout of ReelNews. Thanks to Bill Kerr for his help.

For the next edition of ReelNews due out on May 1st, I will be calling for your input with contributions very soon so please get your thinking caps on!

Happy film watching,

Gail Arkins.

Welcome

Baringo Film Society

Second Friday Film Club

Bells Beach Surf Film Festival

Euraw Stories



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

In this Issue

- From the Editor's Desk
- FVFS Annual General Meeting & Information Day
- From the President's Desk
- FVFS Important Notes
- David Stratton's Cruise
- Farewell to IMAX
- Visit to Macedon FS
- News from Moggs Creek FS
- News from Tatura FS
- Breath of Fresh Air
- Indian Film at Dookie FS
- Film Review - *Wind*
- About *The Dressmaker*
- Film Review - *Who am I?*
- What's Being Seen
- StarBox Ratings

COME to the AGM

FVFS INFORMATION DAY MARCH 12TH, 2016

Network
Socialise
Gather information
Be entertained

WHERE: The Willis Room in the City of Whitehorse Civic Centre. 397 Whitehorse Road, Nunawading. Melways Ref Map 48 G9.

WHEN: Saturday March 12th
9:30am – 4:15pm

Official delegates and any film society member who would like to come along as observers are invited to a day of information, socialising, entertainment and of course the AGM.

Our chosen film from our Indie Library this year is *Crushed*. Set in and around Melbourne, *Crushed* raises some interesting issues. Love collides with duty when Nathalia, a 30-year-old schoolteacher, is forced to question her loyalties; she must choose between a vulnerable student and a fellow teacher, who also happens to be the object of her affections.

The film screened to full houses at Cinema Nova in 2009 and received highly complementary reviews.

We are very fortunate to have Ian Dixon, the writer, director and producer of *Crushed*, who will be talking to us in the afternoon. Ian is a very versatile person who has five degrees in Cinema and Literature as well as a PhD from Melbourne University. He is a story teller who has written, directed and acted in film, television and the theatre. It looks like it will be an entertaining afternoon.

DVD distributors will be attending to talk about their services and answer our questions.

Talking with other film societies' delegates over coffee and lunch is always an enjoyable and valuable part of this annual event.

RSVP: Please RSVP for both the AGM and for the luncheon by March 9th at the latest to secretary@fvfs.org.au or phone 03 98731369.

Notes for attendees.

1. The deadlines for returning FVFS Executive nominations is noon on February 27th. A signed nomination must be delivered to the Secretary by the specified date. Nominee, Mover and Seconder must be delegates of organisations currently affiliated with the FVFS.
2. The deadline for submitting proxies by mail or electronically for the AGM is noon on the 11th March.
3. All-day parking is available at the rear of the Library behind the Civic Centre.
4. The closest station is Nunawading. It is approximately a 3/4km walk from the station.
5. Travel subsidies are available to country delegates (up to \$25 per affiliated society). Prior application is necessary, with your RSVP.

Please bring your society's promotional material for display or distribution.

Enjoy the day!

John's Page

From the President's Desk February, 2016

It is the tale of two eras, the start for most film societies of a new year of showing great films to their members and the culmination of the end of the year for the Federation with our Information Day, including the AGM, being held on Saturday March 12th, 2016.

The 2015 year has been a successful one for FVFS and we hope that all our member societies have derived a benefit from their membership.

Hopefully you have already received details of the Information Day and the FVFS AGM and I would encourage you to attend. The benefits are not only the information from the speakers but also the interaction with other film society members. Often the most important part of the day is meeting the other members and chatting with them over a delicious lunch with wine.

We have, at the end of 2015, a total of 85 members and would like to be able to visit them all over the next two years. This is an absolute objective and we are available to you when we are needed. There is never a stupid question, they are all valid and just need answers.

From our point of view, we have a job to represent you with distributors, governments and other organizations so that the strength of numbers is visible in our negotiations. We are starting to see some areas where representation will be required in the next year, especially in the areas of charging rates and copyright issues.

Thank you for your support during 2015 and I look forward to a successful and great picture year in 2016.

John Arkins

How to Get into Trouble with the Copyright Act

Over the past year there has been a long-running legal case about illegal downloads of a film called *The Dallas Buyers Club (DBC)*.

While the final result of February 11 was that the case was thrown out, this was more because of the attitude of the DBC than the actions of the defendants. The details of this case are quite long and we will just try to summarise them here so that you all get an idea of what can happen when you do not pay your copyright fee.

At least 4000 users downloaded, without payment, at least a segment of the film *The Dallas Buyers Club*. They were connected to the ISP iiNet Limited and when the court action was brought against these unknown people, iiNet was asked to divulge the names and addresses of the 4000 names. This was held until DBC showed the judge what they were going to send to the account holders.

Overseas companies have a reputation of 'speculative invoicing' which is sending an invoice of a significant amount, say \$6000, alleging that you have defrauded them by your actions and they will take you to court if you do not pay. The judge last year sought to ensure that the litigators would only be after a fair amount and not use the information to keep sending invoices. This guarantee from them was not given by February 11, 2016 and so the case was dismissed.

This does not mean that those who downloaded did not breach the Copyright Act. They did. It was dismissed on the basis that the copyright owner would not say how they would handle the process.

Lesson from this – Pay the Copyright. You do not know who is watching, especially these days!!!

IMPORTANT NOTES from FVFS

By Ian Davidson

ON-LINE FVFS AFFILIATION FORM.

To handle the increasing number of affiliations, the FVFS has introduced an on-line affiliation form. It came into operation late in 2015 to handle affiliations for 2016. To date, 74 of the 84 FVFS members have re-joined the FVFS and of those, 58 have used the new on-line form, and the feedback has been very positive.

To satisfy our obligations to film and DVD distributors, the FVFS membership application must be completed annually, but this had become complicated because of all the different options available. The electronic on-line version however simplifies the process by masking all the redundant or irrelevant questions for most film societies. A sideline explanation is also supplied with most questions, which was not available on the paper-based versions. The PDF version of the form is still available to download (or we can post a copy) for anyone who prefers one on paper, but be aware that this is more complex than the on-line version, has fewer supporting explanations and naturally, is unable to mask any irrelevant questions.

The new on-line version provides much better data to the FVFS as well, because no longer can film society applicants ignore important sections (such as how many members or who are your delegates?). While both the on-line and paper versions have mandatory sections, the on-line version reminds the user to complete those sections and cannot be submitted before this is done.

To date we have had a very positive response to the on-line application form, and some feedback has resulted in small improvements already. Maybe the next step is for the received application to be processed and recorded automatically, saving the treasurer hours of work – but that is another step into the future.

And what happens to all the information gathered? Firstly, it gives the FVFS an insight into the health of each member society and gives us a snapshot into any trends occurring through the film society movement. For example, we are finding that more and more societies have abandoned 16mm, and rely on DVDs for their source material. The majority of members purchase their DVDs and program 12 months ahead, while many smaller societies are still reliant on the DVD collection at the NFSA. This feedback on DVD usage gives the FVFS and ACOFS a good feel for which distributors are being used, and any problems being encountered.

We strongly recommend that if your society has not yet re-joined the FVFS for 2016 you should do so using the on-line form available from www.fvfs.org.au/join/

And please let the treasurer know at treasurer@fvfs.org.au if you have any difficulties completing the form.

Film Societies! Have Your Say!

We'd like to hear what you think.

We'll include your replies in upcoming issues. Just answer one (or more) of the following questions and send them in to ReelNews@fvfs.org.au

- 1) What do you think of the new style of ReelNews?
- 2) Is it easy to read?
- 3) Does it contain what interests you? If not, then please make a suggestion.

PLEASE BE INVOLVED!!

INDIE FILMS SUMMARY

The FVFS operates a free library of Indie Films for all members to access. (Indie Films are those made with funding independent of the larger studios.)

Some DVDs require a small rights payment but some rights are free to members.

The FVFS has put time, money and effort into the Indie Library for the benefit of FVFS members. So we recommend you at least consider some of these titles for your program. We can supply any title for your committee appraisal for just \$5 handling charge. (No rights payable in this case.)

	Title	Country	Rights + handling	Average stars*	Loans
1	Day in a Life, A	Canada	\$35	3	2
2	Blue Lies	Australia	\$35	3.5	0
3	Crushed	Australia	\$20	3.5	1
4	Flight of an Angel	Philippines	\$10	3.5	0
5	Flower in the Pocket	Malaysia	\$10	2.8	2
6	Four of a Kind	Australia	\$35	4.5	7
7	It Gets Better	Thailand	\$10	3.5	0
8	Little Lies	Australia	\$35	3	0
9	Man from Coxs River	Australia	\$35	4.2	8
10	McLean's Money	Australia	\$35	4.1	5
11	Pearls of the Far East	Vietnam	\$35	4.7	17
12	Pepot Artista	Philippines	\$10	3.5	0
13	Sita Sings the Blues	USA	\$10	4	1
14	Songs They Sang, The	Australia	\$10	3.5	1
15	What I Have Written	Australia	\$10	3.5	
16	Saving the Turtles of Port Hedland (short)	Australia	\$10	3.3	0
17	Who Am I? (new addition)	Bhutan	\$35	3.2	0

*Average stars from the FVFS viewing panel, from a possible 5.

All are written up on the FVFS website, with reviews from the FVFS viewing panel.

MEMBERSHIP RENEWALS

All FVFS memberships came due on 1st January. If your society has not yet renewed, please do so as soon as possible, preferably using the on-line application form (see companion article). This can be downloaded from www.fvfs.org.au/join/

If you need to work from a paper version, it can be downloaded from the same location – or contact the secretary for a copy.

The FVFS AGM is planned for 12th March 2016, so re-join now or miss out on the opportunity to participate in the AGM and information day.

Also, if you usually make use of the ACOFS DVD rights agreement, you may find that you cannot book any screening rights until your affiliation has been confirmed for 2016.

To satisfy our obligations to film and DVD distributors and to ensure our records are up to date the membership application must be completed annually.

Film Festival at Sea Cruise 2016 with David Stratton

Dear Film Society Members,

In July 2016 renowned film critic, David Stratton will lead a unique cruise to Northern Europe, "International Film Festival at Sea", and we thought that your members would be interested in hearing about the exciting itinerary, details below.

A Fantastic Great Value Cruise to the Baltic visiting Sweden, Finland, Russia, Estonia, Germany and Denmark on Celebrity Silhouette.

David Stratton, ABC co-presenter of "At the Movies" will lead this unique tour, presenting a film buff's agenda of some of his favourite movies in the privacy of your on-board cinema. The "Film Festival at Sea" cruise includes sightseeing tours in the ports of call and also includes cruise taxes and cruise gratuities. Brochure attached.*

The tour is fantastic value! All film presentations and your sightseeing tours (normally an expensive extra) are included in the fare. Gratuities, port taxes and air taxes are included in the package price. There is nothing more to pay!

The tour is fully escorted by a professional Travelrite International Tour Manager, so you will be well looked after. David looks forward to meeting you and welcoming you aboard! If you have any questions, please do not hesitate to contact our staff toll free on: 1800 630 343.

Kind regards,

Gordon Richards,

Tour Planning.

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The FVFS does not necessarily endorse the
statements or views contained in any personal
statements in articles, letters to the ed., films, etc.,
mentioned in this newsletter.

* Editor's Note:- I have not included the brochure but it is available from the website at the address above.

DID YOU KNOW?

In the *Empire Strikes Back*, a potato and a shoe can be seen in the asteroid field.

DID YOU KNOW?

The budget for the movie *Titanic* was higher than for the Titanic itself.

FAREWELL to IMAX

By Ross Campbell

IMAX:

The King Is Dead. Long Live The King

In August–September 2015, IMAX, the King of large-screen systems in Melbourne, closed for multi-million dollar “renovations”. For 17 years at its Melbourne Museum location, IMAX delivered large-format, big-screen presentations, mostly documentaries of less than one-hour duration.

They were the perfect complement to a museum excursion, especially for school groups. IMAX originated in Canada and was most successful throughout the world when associated with a museum. In London it is in partnership with the BFI.

The overwhelming big-screen experience utilised 70mm wide-format film running horizontally through the projector. Two machines running simultaneously were used for 3D films. With a 70mm x 48.5mm frame size, its picture area was more than 10 times that of conventional 35mm film. This gave amazingly sharp images over an enormous screen, and was splendid for 3D. Multi-channel sound completed the “immersive” experience. Prints were enormously expensive and projection was labour intensive, but the results were unlike any other film experience.

Since re-opening, much has changed at IMAX. Both 70mm projectors have been replaced by a 4K digital machine. This reflects, finally, the almost complete replacement of film by digital, over an extremely short time-frame, throughout the world.

Whereas the digital revolution may have improved the experience of seeing conventional films, not all would agree it's better for IMAX. Melbourne does have an improved screen and better seating. And the Laser System of illumination, developed for IMAX by Christie, is vastly superior to conventional Xenon lamps. Laser produces superior 3D images, which were formerly darkened significantly by polarising glasses. But, although the picture may be brighter and the 360-degree surround sound overwhelming, no digital image can match the astonishing sharpness, depth and clarity of 70mm IMAX. It was a photographic experience that remains totally unique. It was phenomenal. We shall not see its like again. IMAX continues to prosper by expanding its range beyond 50-minute documentaries to include latest blockbuster releases like *Star Wars* and the *Bond* films. However, nothing will replace the 15-perforation 70mm experience.

Conventional 70mm films can still be shown in some Victorian cinemas, including the Rivoli (Camberwell), the Astor (St Kilda) and the Sun (Yarraville) where Quentin Tarantino's new film, *The Hateful Eight*, filmed in 65mm Ultra Panavision, was screened in January this year. The original IMAX projectionist is Kevin Adams. He is a film historian and currently Victorian President of the Society of Australian Cinema Pioneers. He says farewell to IMAX on the next page.

More information: You Tube: IMAX Melbourne 2016

DID YOU KNOW?

The ending of *Casablanca* was actually shot on a small soundstage. The airplane is a cardboard cutout and the ground crew are little people!

DID YOU KNOW?

Over 90% of American movies made before 1929 are lost – no copies are known to exist.

FAREWELL to IMAX (continued)

THE VERY LAST DAY OF FILM PROJECTION

I was there to see you **INSTALLED**, and there to run your **FIRST** show. Today, 17 years later, I am still here and sad to see you go...

I've nurtured and threaded and changed your big bulbs, along with a great team of guys.

Progress has come, and now we're all done, and forced to say our goodbyes.

Thanks for the experience, the fantastic films, the celluloid flowed through our veins....

Its with a sad sigh and a tear in my eye, that I watch the last frame and know it will never be the same.

Adieu, Farewell and Goodbye.

MELBOURNE IMAX THEATRE - Sunday 23rd August 2015



Visit to Macedon Ranges FS

by Gail Arkins

At the beginning of December, John and I were invited to Macedon Ranges FS for their final film of 2015. It was *Best in Show* – a very funny film. The night concluded with a delicious supper complete with wine. We thoroughly enjoyed the occasion and the chance to mingle and meet the FS members. I was thrilled to receive a beautiful bunch of roses.



FVFS President, John Arkins, Gail Arkins and President of Macedon FS, Christine Wangarek.

News from Moving Clickers FS

The letter (below) to the members of Moggs Creek Film Society is published with the permission of their president. We know them as Moving Clickers.

By Trevor Ling

Dear Moggsonians,

We have finished up for the year at Quaff in town with a lively turnout of members who enjoyed the company, the food and the wine and of course our final screening – that delightful Spanish movie *Living is Easy*. We even managed to squeeze in the Annual General Meeting which in true Moggs fashion proceeded swiftly and with the minimum of fuss (apart from a certain amount of heckling from some of the more vocal members). Everyone seemed to leave in a sort of a warm glow.

I'm adding my report on the VCA Awards night from which you'll see that our "Kickalong" award winner plus the "Best Overall Production" winner will get a guernsey at next year's Lorne Weekend, so there's already a lot to look forward to in 2016.

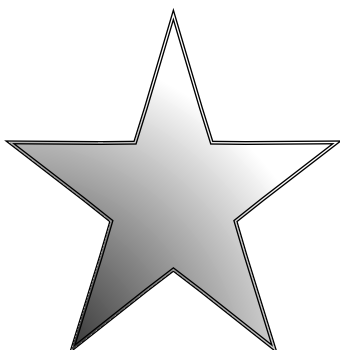
So dear friends, on behalf of all the committee may I wish Season's Greetings to you and yours, have a happy and relaxing time and we look forward to seeing you raring to go in the New Year. Watch this space.

An interesting evening at ACMI last night for the VCA Film and Television graduate awards at ACMI. *Blackbird* wasn't screened but Amie Batilibasi won not only Master of Film and Television Narrative Production Script but also Overall Best Production Script so she certainly deserved our

"Kickalong" Award plus a screening at Lorne 2016. Moving Clickers got an appropriate acknowledgement for *Blackbird* with logo and name (with an OK typeface). We were also ID'd as joint sponsor of the Overall Best Production, our contribution being a screening at the 2016 Lorne Weekend for the winner, Janos Zoltan, whose 20-minute doco *Secret Matters* was shown on the night. Our logo was also regularly presented among the group of sponsors logos with acknowledgements in the official program.

I caught up with Amie at the cocktail party, an impressive young lady, who was very appreciative of the support that the Moving Clickers have given her in helping her to develop her short film into a full-length documentary.

Amie Batilibasi is a final year student just graduated from the VCA Film and Television school. Her 13-minute short film *Blackbird* deals with the story of the Pacific Islanders who were "blackbirded" to work on the cane fields of Queensland. But rather than me rabbit on about it, if you go to her website www.amiebatilibasi.com you'll get the full picture. Our "Kickalong" award will help her develop the short into a full-length documentary.

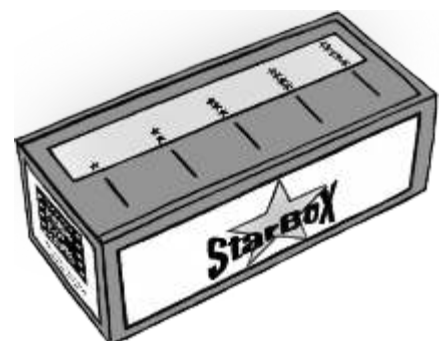


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News from Tatura FS

By Rhonda Rose

We are about to start a new season of films, where did our first year go!

2015 was a learning curve for our Film Society starting out. However, due to some excellent research by several members of our Committee, we got off to a great start. The films chosen by the Committee covered a wide variety of subjects from many countries. Most were received very well, however a couple did receive some criticism. Most members took the choices well, understanding that variety means there will always be some films that make you laugh, some that make you cry, some that make you angry or may offend, and others that will educate or have you thinking for a long while afterwards. Not everyone can be pleased with each choice.

Our end-of-year screening was followed by pizza and a lovely country supper supplied by the members. It was a great opportunity to mingle and get to know others a little more. This year we have decided to let the wider membership guide the choice of films. We gathered many suggestions and put them back to the membership to indicate their preferences. Voting closed after our last film in 2015 and the results will go out to the members soon, with our new season commencing in March.

Our venue is the historic Victory Hall / Mechanics Institute complex in Tatura. It is great to see the venue being used more by the community. Mid-year the halls acquired new chairs so now we have everything we need for comfort. We have not yet had a full house, however we have had a very good attendance record by members. We are all looking forward to another entertaining year with many great fellowship opportunities.



Getting ready for the film at
Tatura Film Society.

Website Up-to-Date?

One advantage of keeping your website up-to-date is that our Secretary, Susan Davidson, copies some of our “What’s Being Seen” information from Film Society websites.

Please update regularly!

Breath of Fresh Air – Launceston

By Marguerite Bell

The Launceston-based 2015 Tasmanian Breath of Fresh Air (BOFA) Film Festival took place from 4th to 8th November. Comprising 15 Feature Films, 20 Documentaries, 35 Short Films and 11 Action Sessions and Events, BOFA, while featuring many international and Australian films, some with an overt political, social or environmental bias, particularly aims to encourage the local Tasmanian screen industry. However, since I only saw seven of the films on offer, I have chosen to write about two of general interest – *Theeb* and *Sherpas, the True Heroes of Mt Everest*.

Set in the Ottoman province of Hijaz during World War 1, *Theeb* follows a young Bedouin boy's experiences on a perilous desert journey to guide a British officer to a secret destination. Filmed in Jordan and produced by interests in Saudi Arabia, Jordan, the UAE and the UK, it is a beautiful film to look at and features mostly non-professional actors.

Theeb – [in Arabic, 'wolf'] which has many awards, tells about the changing way of life in the desert a hundred years ago, following the building of a new railway line which was, at the time of the film story, controlled by Turkey.

The other film was a documentary called *Sherpas, the True Heroes of Mt Everest* and shows the hardships and life of the sherpas at Mount Everest by following the expedition of a group of professional European climbers. Graphic and realistic, dramatic and moving without being sentimental and beautifully photographed, the film follows the course of an Everest Climb and provides an insight into the life of the sherpas, brave, sturdy, tough and reliable but poorly paid by western standards.

BOFA caters for a wide range of film tastes and is a forum in which film as a powerful medium for ideas is enthusiastically discussed. It will be on again in Launceston in November 2016.

Indian Film shown in Dookie

By Anne Smith

On Wednesday November 11th, Dookie Film Group had our fourth screening. The film was *The Lunchbox* and the StarBox rating was 3.6. A few hours before the film, I realised that we had chosen to screen our first Indian film on the day of the Hindu Festival, Diwali. How fortuitous. Not only that, but one of our newest members is a young Mauritian woman of Indian descent. And, even better, she and her friend arrived wearing Indian-style clothing. We were delighted when she agreed to say a few words about Diwali. The audience was charmed, and it was a very special way to begin our evening.

We had two other guests, from the Tatura Film Society. Earlier this year, when we were trying to get our heads around this film society business, the Tatura group kindly allowed us

to come to a screening, so that we could get ideas on how our film nights could unfold. Peter and Lyndell Nelson made the 100km round trip and we were pleased when they approved of our arrangements. They particularly liked the warm atmosphere during our supper afterwards. We use the large white boxes to create a smaller, cosier area at the back of the hall. Dianne and Valda make delicious slices, and once again, we had lots of people stay chatting for about half an hour. They really appreciate this opportunity to catch up with other members of our community.

All in all, I can confidently say that the committee members are very pleased with the film group, especially since it did not exist a year ago.

Film Reviews – Wind

By Gail & John Arkins

USA 1992

FilmLink International 126 minutes

Director: Carroll Ballard, Producer: Francis Ford Coppola, Tom Luddy, Screenplay: Rudy Wurlitaer, Mac Gudgeon, Photography: John Toll, Music: Basil Poledouris

Cast: Matthew Modine (Will Parker), Jennifer Grey (Kate Bass), Cliff Roberston (Morgan Weld), Jack Thompson (Jack Neville), Stellan Skarsgård (Joe Heiser), Rebecca Miller (Abigail Weld)

A film for sailors or would be sailors that is too long and very American Centric. The story of losing the America's Cup and then winning it back again is based in history. In this case the characters have been changed and for those who have lived through the time it is hard to relate to the characters.

This film has some amazing yachting sequences and is brilliantly photographed. If there is any reason to watch it this is one of them.

The characters are predictable, their language simple and the plot is America loses cup through accident, then gains it back through individual brilliance and a better boat.

The first part of the film moves quite well but from there on, it drags and takes too long for even the simplest tasks. The tacking dual on the last leg of Race 7 in Australia goes on for so long you feel that you have been sailing it yourself.

The film could have been shortened by about an hour without losing any meaning to the story. We would rate this as a 3-star film.

By Ian & Susan Davidson

Although supposedly about losing the America's Cup yachting trophy to Australia in 1983 and then winning it back again in 1987, this film bears no relationship with reality. In the credits they even state it is a work of fiction and any similarity to real people is coincidental!

In *Wind*, the Americans lose their coveted cup to the Australians in 1983, not through any smart sailing or technology advantage of the Australians, but basically through bad luck! Then in 1987, they win it back through the technological advantage of special sails designed by an aircraft designer working in Dead Man's Flat – in the desert.

A quick comparison between the film and recorded fact will demonstrate how far this is from being a documentary.

The real winning yacht in 1983 was Australia II (with its winged keel) winning against Liberty, four races to three. In 1987, the American Stars and Stripes (San Diego Yacht Club) won the Cup back from Kookaburra III, four races to nil.

But they say, never let the facts get in the way of a good story. If you put them aside, you are left with a story of a man who loses his girlfriend then wins her back again, interweaved with the story of a man who loses the America's Cup then wins it back again. The story has its weaknesses and is predictable but there are good action shots of big yachts racing neck and neck through pounding seas. Editing is slick enough to believe you are really on the spot.

Probably a good selection for anyone wanting to experience some ocean racing, but I really cannot say how close this is to the real thing. For that the viewer should perhaps go to something like

All is Lost starring Robert Redford.

Susan and I each scored this 3.5 stars (out of 5).

The Dressmaker

By Margaret Simpson – Creative Writers' Deniliquin

THE DRESSMAKER SPECIAL SHOWING ECHUCA, VIC DENILIKUIN FILM SOCIETY AND DENILIKUIN CREATIVE WRITERS 7 November, 2015

From the moment Tilly steps from the Greyhound bus in Dungatar and places her 'Singer' firmly on the ground, we know it is GAME ON .

Members of the Deniliquin Film Society and Deniliquin Creative Writers had felt keen anticipation from the time our bus left Deniliquin bound for the Paramount Theatre to attend a special-screening in Echuca. *The Dressmaker* does not disappoint. Its twelve AFIA nominations are well deserved. The screenplay is faithful to the novel by Rosalie Ham, who when visiting Deniliquin on 27 Jul, 2015, told us her story advances through overlapping arcs. As a former Drama School student, she discovered ways to dramatise events and relationships. Such is her style.

Sue Maslin, film producer, and Jocelyn Moorhouse, director, with inspired casting have achieved a wonderful realisation of the novel. The cast work together in ensemble but the principals Mad Molly and Tilly are outstanding performances by Judy Davis and Kate Winslet. Rosalie Ham describes her Dungatar characters as stereotypes to a degree but she emphasised '... they are NOT predictable'. In the tradition of comic characters (e.g. *Crocodile Dundee*), Sgt Farrant, Mr Almanac, Elsbeth and Gertrude each possess traits which can be exaggerated for plot and comic potential, like the other town inhabitants' foibles. It works brilliantly. Hugo Weaving as cross-dressing Sgt Farrant makes the part memorable when he almost salivates over some of the fabrics and fashion designs. Most of the Dungatar characters retain audience sympathy even when being small-minded, bigoted and snobbish. Not so for the school teacher, Miss Dimm, nor Evan Pettyman whose wickedness is revealed as secrets unfold.

In the opening minutes of the film the title and film credits are superimposed on a bird's eye

view of a Greyhound bus on an arrow-straight road travelling through wheat-coloured plains. This is a harbinger of the excellent cinematography to follow. The vista on screen reminded me of historian Tony Judt's reflection on his transcontinental drive when he reached Nebraska, USA. 'In the middle of nowhere, hundreds of miles from the nearest salt water, I felt cut-off, surrounded by eight foot high fields of corn. What must it be like to live in such a place?'

Isolation helps to explain the smug, gossipy tone of interactions in Dungatar, its double standards and intense rivalry with the nearest neighbouring town, Winyerp, where football and the eisteddfod must be won.

At the start of the film Sgt Farrant asks 'Does anyone know you're coming, Myrtle?' and the reply: 'My name is Tilly. Everyone will know soon enough.' Tilly is looking for answers and she finds them, along with tragedy which leads her to exact revenge. The key to her alienation from her mother is found in past events which are disclosed through soft-focus, sepia-toned flashbacks. The children who play Tilly and Stewart Pettyman as youngsters are very good and it is apparent too that clever casting helped the children from Coleambally and Jerilderie who were recruited as extras for the scenes from Tilly's childhood.

After the screening the Paramount facilitated a Q & A session with Sue Maslin and Rosalie Ham. Two usherettes with microphones moved between aisles and rows taking questions from the audience. Questions related to:

SETTING

The town and its hill were constructed on private land in the You Yangs as it is flat and much closer to Melbourne than is the Wimmera.

(Continued on next page)

The Dressmaker (continued)

The wide-shot exteriors were filmed in the wheat belt around Horsham, Vic. The exterior set was built and then artificially aged to give period realism. Interior scenes were shot at Docklands.

CAST

Sue Maslin explained that once Kate Winslet contracted for the main part, Judy Davis, Liam Hemsworth and Hugo Weaving soon signed for the movie.

CHARACTERS

There was a lament that Teddy, Liam Hemsworth's character, was written out of the story sooner than most female fans would have liked. He was a victim of the intolerance and hypocrisy of other influential townspeople and his tragic death was an important plot device. Rosalie Ham described the McSwiney family who were treated as an underclass as "original recyclers". Early in the film, when Tilly needed a better mirror, Teddy came up with a 'mirror tree'. Sue explained how camera close-ups capture every nuance of feeling in the fractured mother-daughter relationship and of Molly and Tillys' reconciliation.

FASHIONS

Sue Maslin revealed that the amazing dresses and accessories will tour to Barwon Park, Winchelsea near Geelong from 11 December, 2015, and thereafter regionally. Details at <http://www.nationaltrust.org.au/vic>

Our combined group of writers and film buffs included men and women. Many of the women dressed in retro 50s clothes for the occasion and looked marvellous. It seems they had kept stuff in their wardrobes for years or had frequented retro fashion or op shops to find a suitable outfit for the film and, as in the film, the clothes they wore were quite transformative. We looked the part. In every female there is some nostalgia for the elegant, ultra feminine, glamorous designs of yesteryear.

The Paramount Theatre at Echuca provided the special screening patrons with a complimentary afternoon tea which was delicious. We appreciated this generous hospitality as film-going is hungry work. Many thanks to the Management and staff. If you have not as yet seen *The Dressmaker*, don't delay. It is not to be missed on the BIG SCREEN.

'Dress Circle' published Ross Adams

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WHO AM I ? - Film Review

By Ian Davidson

Who Am I? is a new addition to the Indie-films library, supplied by the writer/producer Norbu Wangchuk from Bhutan.

Who Am I? (Nga Ga Mo?)

Bhutan, 2014, 112 mins. Drama. Not rated.

Director: Gyem Dorji. Writer and Producer: Norbu Wangchuk.

Stars: Pema Khandu Wangchuck, Sonam Wangmo, Gyem Dorji.

It is the story of a boy, Drukda, abandoned at birth, who is brought up by the caretaker of a monastery in rural Bhutan. The film follows his life at the monastery, his growing friendship with Mendrel – a girl from the village – and we see him perform well socially and academically.

When he moves away to complete his education he meets Tshongdey, daughter of his host in the city, and loses touch with Mendrel. Mendrel meanwhile is abused by her new step-father and becomes pregnant to him.

After completing his studies, Drukda returns to the village to research his true identity and to discover the name of his mother. When he discovers Mendrel's plight he is clearly moved.

This is one of very few films to come out of Bhutan, and shows how green and luxuriant the country can be. The impact of modern innovations also comes through clearly – even the country folk have mobile phones now!

- Borrow the DVD or BluRay from the FVFS for free. Just pay the screening rights of \$35.
- Purchase the DVD or BluRay from the FVFS for an additional \$25.
- Reviews from the FVFS review panel are available on www.fvfs.org.au/indie-films/ They scored it an average of 3.2 stars.



What's Being Seen

Let ReelNews readers know what is being screened.
Email Susan Davidson: secretary@fvfs.org.au

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

Alpine Film Society

Arapiles Motion Picture Society

Precious Life, USA/Israel, 2010.
The Motorcycle Diaries, Argentina + , 2004.
Irina Palm, Belgium + , 2007.

Artist Film Screening Society

Arts Group of Flinders Film Society

Ballarat Film Society & Buninyong Film Festival
Die Endlose Nacht, Germany, 1963.
Child's Pose, Romania, 2014.
About Elly, Iran, 2012.

Bannockburn Movies Film Society & Film Festival

Baringo Film Club
Me and Orson Welles, UK/USA, 2008.

Barwon Heads Film Society & Film Festival

Last Cab to Darwin, Australia, 2015.
Tehran Taxi, Iran, 2015.
Clouds of Sils Maria, France, 2014.

Beechworth Film Society

Bells Beach Surf Film Festival
Bella Vita, Italy/USA, 2013.
The Salt Trail, USA, ?
Mad Dogs, Brazil, ?
Fish, Australia, ?

Bright Film Society

Chinese Take-away, Argentina/Spain, 2011.
A Thousand Times Goodnight, Norway + , 2013.
Four of a Kind, Australia, 2008.

British History Film Club

Camberwell Film Society

Room with a View, UK, 1985.
Duel, USA, 1971.
Gentlemen Prefer Blondes, USA, 1953.

Celebrate Israel Film Study Group

Corangamite Film Society
Fading Gigolo, USA, 2013.

Court Film Society

The Second Best Exotic Marigold Hotel, UK/USA, 2015.
Far from Men, France, 2014.
Far from the Madding Crowd, UK/USA, 2015.

Croydon Film Society

Mr. Holmes, UK/USA, 2015.
Tangerines, Estonia, 2013.
Selma, USA, 2014.
Clouds of Sils Maria, France, 2014.
Charlie's Country, Australia, 2013.

DADo Film Society

Dookie Film Group

St. Vincent, USA, 2014.
The Intouchables, France, 2011.
Oranges and Sunshine, UK/Australia, 2011.
Incendies, Canada/France, 2010.

EuRaw Stories

The Third Half, Macedonia + , 2012.

F Project Cinema

Metropolis, Germany, 1927.
The Rover, Australia/USA, 2014.
20,000 Days on Earth, UK, 2014.
Muscle Shoals, USA, 2013.

Far East Film Society

Ferntree Gully Film Society

St. Vincent, USA, 2014.
Folies Bergere, France, 2014.
Testament of Youth, UK, 2014.

Flexible Respite Film Society

Flickside Film Society

(Arts Yackandandah)
Belle and Sebastian, France, 2013.
The Women on the Sixth Floor, France, 2010.
The Lunchbox, India, 2013.
Chef, USA, 2014.

Geelong Classic Cinema Inc

Strangers on a Train, USA, 1951.
Citizen Kane, USA, 1941.
Pride and Prejudice, USA, 1940.

God Loves Atheists Film Study Group

Goulburn Valley Film Club

Nebraska, USA, 2013.
Omar, Palestine, 2013.
Ida, Poland, 2013.
Mr. Holmes, UK/USA, 2015.

Grampians Film Society

Babette's Feast, Denmark + , 1987.
The Hedgehog, France, 2009.
12 Years a Slave, USA/UK, 2013.

Horsham Film Society

International Film Group

Mr. Turner, UK, 2014.
Timbuktu, France, 2014.
Selma, USA, 2014.

Liberate Education! Film Study Group

Little Film Society

Chocolat, UK/USA, 2000.
My Favourite Season, France, 1993.

Lounge Lizards Film Society

LV Film Society

What We Did On Our Holiday, UK, 2014.
The Gift, Australia, 2015.
Amy, USA, 2015.
Far from Men, France, 2014.

Macartan Club (Inc) Film Society

Out of Africa, USA/UK, 1985.
Fantasia /2000, USA, 1999.
Citizen Kane, USA, 1941.
Anchors Aweigh, USA, 1945.

Macedon Ranges Film Society

The Intouchables, France, 2011.
Charlie's Country, Australia, 2013.
Inside Out, USA, 2015.

Maldon Movies Film Society

Sunshine on Leith, Scotland, 2013.
Three Dollars, Australia, 2005.
Broken Embraces, Spain, 2009.
Cinema Paradiso, Italy, 1988.

Melbourne Horror Film Society

The Mist, USA, 2007.
The Loved Ones, Australia, 2009.

Melbourne Zombie Film Society

Moira Film Group

Mount Eliza Fifty-Five Plus Film Group

Moviehouse

The Busby Berkeley Disc, USA, 2006.
The Maltese Falcon, USA, 1941.
I Was A Male War Bride, USA, 1949.
Gentlemen's Agreement, USA, 1948.
The Adventures of Priscilla, Queen of the Desert, Australia, 1994.
Monkey Business, USA, 1952.
Beneath Hill 60, Australia, 2010.

Moving Clickers Inc & Lorne Film Festival

Murrindindi Film Society

Myrtleford Film Society

Network Film Club

Old Scotch Film Society

Charlie's Country, Australia 2013.
The Dinner Game, France, 1998.
Japanese Story, Australia, 2003.
The Book Thief, USA, 2013.

What's Being Seen

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Email Susan Davidson: secretary@fvfs.org.au

Phillip Island Movie Club

Plaza Cinema Group

Port Albert Movie Club

Port Fairy Film Society

Portarlington Film Society
Searching for Sugar Man, Sweden/UK, 2012.

Portland Film Society
Ex Machina, UK, 2015.

PRODOS Film Study Group

Prom Coast Film Society
Spy, USA, 2015.
Amy, UK, 2015.
Holding the Man, Australia, 2015.

Red Rock Film Society
My Sweet Pepper Land, Iraq/Kurdistan, 2014.
The Keeper of Lost Causes, Denmark, 2013.
Nebraska, USA, 2013.

Red Rum Film Society
Eagle vs Shark, NZ, 2012.
The 400 Blows, France, 1959.
Is the Man Who Is Tall Happy?, France, 2013.

Science and Technology Film Study Group

Smart Girls Film Club
Films featuring amazing women in history fiction

St Andrews Film Society
Like Father, Like Son, Japan, 2013.
The Dressmaker, Australia, 2015.
Some Like It Hot, USA, 1959.

St Dunstan's Hall Film Society

Sun Country Movie Club
The Quiet Man, USA, 1952.
Secrets and Lies, USA, 2015.
Woman in Gold, UK, 2015.

Surf Coast Film Society

Tatura Film Society
Amazing Grace, UK, 2006.
Cinema Paradiso, Italy/France, 1988.
X + Y, UK, 2014.

Teddy Bobo Film Club
Short films + lateral thinking exercises.
Most Tuesday nights.

The Impossible Film Club
Studying fantasy, science fiction, heroic adventure.

Trentham Film Society
Pride, UK/France, 2014.
Boyhood, USA, 2014.
Locke, UK/USA, 2013.

Vantastic Watchers Film Society

Warrandyte Film Society
The Lunchbox, India + , 2013.

Whitehorse Film Society
Last Cab to Darwin, Australia, 2015.
The Past, France, 2013.
The Imitation Game, UK, 2014.
The Man from Coochs River, Australia, 2014.
Two Days, One Night, Belg/Fra/Italy, 2014.

Williamstown Film Society
The Lunchbox, India + , 2013.

Yarra Ranges Film Society
A Walk in the Woods, USA, 2015.
Far from the Madding Crowd, UK, 1967.
Bekas, Sweden/Finland, 2012.
Walking the Camino, USA, 2013.

Incl Healesville Mini Film Festival
Ten Canoes, Australia, 2006.
The Tracker, Australia, 2002.
Charlie's Country, Australia, 2014.

Port Campbell Community Film Festival
(NPV Film Festival)

New South Wales Deniliquin Film Society and Film Festival
Cinema Paradiso, Italy/France, 1988.
City of Lost Children, France + , 1995.
The Last of the Mohicans, USA, 1992.

South Australia Adelaide Cinematheque
Death of a Gentleman, UK, 2015.
Forty Guns, USA, 1957.
Heavenly Nomadic, Kyrgyzstan, 2015.
Aferim!, Romania + , 2015.
The Searchers, USA, 1956.

South Australia Adelaide Film Study Group

South Australia Adelaide University Film Society

South Australia Barossa Film Club
Monsieur Lazhar, Canada, 2011.
Senna, UK + , 2010.
2046, Hong Kong + , 2004.

South Australia Port Lincoln Film Society
Red, USA, 2010.
Radiance, Australia, 1998.
Attila Marcel, France, 2013.

South Australia Reels Film Society
The Rocket, Australia/Laos, 2013.
The Mafia Kills Only in Summer, Italy, 2015.
Two Days, One Night, Belgium, 2013.

South Australia RiAus Film Society

South Australia Second Friday Film Club

South Australia Southern Fleurieu Film Society

South Australia Yankalilla & District Over 50s Film Club



StarBox Ratings



StarBox results received since Issue 107 – November 2015

DVD Title	Society	Stars
Enfants du Paradis, Les	International FG	4.9
Chocolat	Little Film Society	4.9
Nosferatu (With live music)	F Project Cinema	4.9
Best in Show	Macedon Ranges FS	4.7
What We Did on Our Holiday	LV Film Society	4.7
What We Did on Our Holiday	Corangamite FS	4.6
Still Alice	LV Film Society	4.6
The Man from Coxs River	Grampians FS	4.5
Intouchables, The	Macedon Ranges FS	4.5
Hedgehog, The	LV Film Society	4.4
Lemon Tree	Grampians FS	4.4
Dark Horse, The	LV Film Society	4.3
Wadjda	Reels FS	4.3
Some Like it Hot	St Andrews FS	4.3
Gods Must be Crazy, The	Grampians FS	4.3
Dark Horse, The	LV Film Society	4.3
Gilded Gage, The	Whitehorse FS	4.2
Life Itself	F Project Cinema	4.2
Story of the Weeping Camel, The	Myrtleford FS	4.2
Cosmic Psychos	F Project Cinema	4.1
My Old Lady	International FG	4.1
Whiplash	LV Film Society	4.1
Boyhood	LV Film Society	4.1
1000 Times Goodnight	Corangamite FS	4.1
Only Lovers Left Alive	F Project Cinema	4.1
Night train to Lisbon	Grampians FS	4.1
Boyhood	LV Film Society	4.1
Still Life	International FG	4.0
High Society	LV Film Society	4.0
Jimmy's Hall	Croydon FS	4.0
Still Life	Whitehorse FS	4.0
Rocket, The	Reels FS	4.0
Nebraska	Goulburn Valley FC	4.0
Begin Again	LV Film Society	3.9
All is Lost	LV Film Society	3.9
Finding Vivian Maier	LV Film Society	3.9
Fading Gigolo	Corangamite FS	3.9
Commitments, The	Arapiles FS	3.9
20,000 days on Earth	Portland FS	3.9
Wild	Portland FS	3.9
Shane	Camberwell FS	3.9
Finding Vivian Maier	LV Film Society	3.9
Living Is Easy with Eyes Closed	LV Film Society	3.8
Charlie's Country	Grampians FS	3.8
Performance – A Late Quartet	Goulburn Valley FC	3.7
Two Days, One Night	Barwon Heads FS	3.6
Lunchbox, The	Dookie FG	3.6

Send your StarBox results to starbox@fvfs.org.au - See what others are screening at www.fvfs.org.au/ideas



StarBox Ratings



StarBox results received since Issue 107 – November 2015

DVD Title	Society	Stars
Second Best Exotic Marigold Hotel	Moirra FG	3.5
Locke	LV Film Society	3.5
Lunch Box, The	Goulburn Valley FC	3.5
Mafia Kills Only in Summer, The	Reels FS	3.5
20,000 Days on Earth	F Project Cinema	3.5
Locke	LV Film Society	3.5
Two Days, One Night	LV Film Society	3.4
West Side Story	Moirra FG	3.4
Day in a Life, A	Myrtleford FS	3.4
Satellite Boy	Dookie FS	3.4
Red	Grampians FS	3.4
Two Days, One Night	LV Film Society	3.4
My Favourite Season	Little Film Society	3.3
Going Away	Phillip Island MC	3.2
Leviathan	Portland FS	3.2
Two Days, One Night	Reels FS	3.2
Muscle Shoals	F Project Cinema	3.2
Force Majeure	LV Film Society	2.9
Venus in Fur	Croydon FS	2.9

Please send all your StarBox results to starbox@fvfs.org.au

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

We suggest you send them to us as you calculate them (to 1 decimal place) so that our ReelNews report will be up to date and to ensure none are missed.

See compiled results from all years at www.fvfs.org.au/ideas Info Sheet 17+

Send your StarBox results to starbox@fvfs.org.au - See what others are screening at www.fvfs.org.au/ideas