



Your Image is Our Focus

November 2021 #131

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From the President

A tiny dot of light projects onto the screen as some light at the end of the tunnel with the October re-opening of cinemas in New South Wales and following closely behind in Victoria from the 1st of November.

And there's more positive news as we warmly welcome the **Anglesea Film Society** and the **Tarwin Lower Film Society** as new members of the FVFS.

This month sees many Societies resuming their programs, some are still unable to and some have decided to wait and resume in 2022.

The subject of annual subscription fees has been forefront; do members get a refund for months of no screenings? Or is it a partial credit or a request for members to donate their unused fees to assist in their Society's financial viability?



Obviously each Society will tread its own path and FVFS would like to hear about your decisions and outcomes.

Here's to a joyous return to cinematic life in 2022.

Henry Screen

Hillary: Ocean To Sky

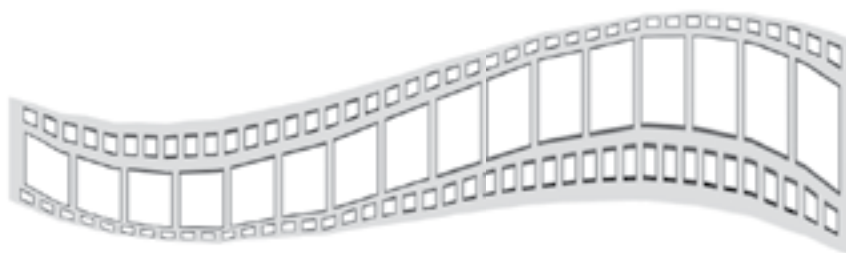
(4 Stars David Stratton)

8.1 on IMDB

This award winning documentary from Woodend film maker Michael Dillon is available now on DVD.

Michael Dillon revisits his award-winner 'From Ocean to Sky', about Edmund Hillary's Ganges jet boat expedition. Back in 1977, Dillon filmed Hillary and crew (including son Peter Hillary) as they jet boated from the mouth of the Ganges to the base of the Himalayas, then set out to climb peak Akash Parbat. Michael Dillon has remastered existing and unseen footage, and interviewed crew members about Hillary's last big expedition.

For more information and to obtain a DVD of the film contact www.michaeldillonfilms.com.au



David Stratton's top films - August to October 2021



Our Patron, David Stratton AM

LAMB, Iceland, 2021, Drama/Horror/Mystery, 106 min, 6.7 on IMDb. A childless couple, María and Ingvar discover a mysterious newborn on their farm in Iceland. The unexpected prospect of family life brings them much joy, before ultimately destroying them

RIDERS OF JUSTICE, Denmark, 2020, Action/Comedy/Drama, 116 min, 7.6 on IMDb. Markus goes home to his teenage daughter, Mathilde, when his wife dies in a tragic train accident. It seems like an accident until a mathematics geek, who was also a fellow passenger on the train, and his two colleagues show up.

NITRAM, Australia, 2021, Thriller, 112 min, 7.2 on IMDb. Events leading up to the 1996 Port Arthur massacre in Tasmania in an attempt to understand why and how the atrocity occurred.

PIG, USA, 2021, Drama/Thriller, 92 min, 6.9 on IMDb. A truffle hunter who lives alone in the Oregonian wilderness must return to his past in Portland in search of his beloved foraging pig after she is kidnapped.

THE KILLING OF TWO LOVERS, USA, 2020, Drama, 85 min, 6.9 on IMDb. David desperately tries to keep his family of six together during a separation from his wife. They both agree to see other people but David struggles to grapple with his wife's new relationship.

SUMMER OF SOUL, USA, 2021, Music/Doco, 118 min, 8.2 on IMDb. Summer Of Soul (...Or, When The Revolution Could Not Be Televised) is a feature documentary about the legendary 1969 Harlem Cultural Festival which celebrated African American music and culture, and promoted Black pride and unity.

Time to renew your society's FVFS membership . . .

To all designated contacts at FVFS member film societies and film festivals,

It is getting to that time of year when your membership with the FVFS needs to be renewed.

As you know, all members are required to re-affiliate at the start of every year and update contact details etc, as well as paying the annual membership fee.

But you are in luck this year. Due to the impact that COVID has had on most members, the FVFS has decided to waive fees for existing members re-affiliating in 2022. (New members will still have to pay the usual affiliation fee). Please let us know your group is still operating and wishes to remain a member of the FVFS in 2022, by either:

1. If all contact details, and screening details are unchanged, please email your response to secretary@fvfs.org.au.
2. If anything has changed, please complete the on-line application form at www.fvfs.org.au/join so we can capture all your details.

It should take no more than five minutes to complete – and fees are waived if you are re-affiliating.

Hopefully 2022 will see everything “back to normal” and we will all be welcoming lots of new members.

Please ignore the above request if someone from your organisation has already renewed your membership with FVFS following my recent email.

Ian Davidson (Treasurer FVFS)



Deakin Film Society Awards – 2021

Each year, the FVFS awards two of the most promising students at the Deakin Film and TV School, \$1,500 to help cover the costs of their final year project.

The award winners in 2021 are: Grace McLean and Danae Grieff.

It was very close, and the panel had a robust discussion on who would receive the award.

Grace's film Lillemor is an experimental drama about a young mother who is trying to cope with being a young mother.

Danae's film Never have I Ever is a found footage horror film about a birthday celebration that goes horribly wrong.

They are both terrific award winners.

Hopefully we will be able to make these short films available to film societies to screen, as we did last year.

As a reminder, the winners from last year, plus another 11 student short films from the last two years (all award winners) are available from the FVFS. See ReelNews #130 for details.

Contact: Secretay@fvfs.org.au

Behind the scenes - Who does What

“He worried about the tape - would the puller choose gaffer or duct? He knew he was the best boy for the job; indeed sometimes in terminology he found confusing, they called him the best babe but we won't go into that now. He slid his eyes sideways and focussed on the dolly. Wow. Gorgeous. He kept an eye on his grip as well; anything could go wrong at any time and all hell would break loose. It wouldn't be the first time. The clapper loader picked up the slate and ... “

Wait! What's this about? Is this a piece of crime fiction? Far from it. These are the jobs of a film crew, a group of people hired by a production company for the three stages which go together to make a film: development, production, distribution. All those odd jobs you read about if you sit through the credits long enough at the end of the film are all real jobs.

A **gaffer** is the head electrician and chief lighting technician. He has nothing to do with tape except perhaps to secure equipment. Then he might use duct tape as opposed to gaffer tape but that's another story. The **best boy** may not in fact be the best person in the room but actually the assistant to the gaffer. He is sometimes called the **best babe** and the term doesn't refer to his relationship with other film crew members. Or perhaps it does. The best boy (who is incidentally not always a boy and the same goes now for all jobs on the film set) also assists the grip. A **grip** is a rigging technician, a member of the camera crew who is responsible for building and maintaining equipment that supports cameras. So then you can have a best boy grip and for that matter, a best boy electric.

A **dolly** is not that gorgeous-looking raven-haired individual angling shy glances at everyone from the corner of the room. A **dolly** is a cart with two wheels and long handles and is used for



moving heavy objects. Obviously such a construction is useful in many other instances, especially in the building industry and if you want a dolly of your own, you can get one at Bunnings! Try not to get pulled up by police en route - saying you're off to buy a dolly could have strange and unusual results and a bad outcome for your current relationship.

A **puller** keeps the camera in focus as it is shooting. Even shooting is a threatening word and will fit nicely in that crime fiction novel. The **focus puller** also assembles and disassembles the camera during the shoot. A **boom operator** uses microphones on the end of lightweight telescopic poles held above the actors' heads.

A **negative cutter** is not a person who deliberately sets out to sabotage the tailoring industry. A negative cutter works in editorial and splices negatives as directed by the film editor. A **composer** is not always but can be a **Foley artist**, a person who creates post-synchronised sound effects such as footsteps or the pouring of a coffee. Adding a realistic touch to the sound of a film was the brainchild of sound effects specialist Jack Donovan Foley (1891 - 1967) who began work with Universal Studios in 1914. A **clapper loader** operates the slate, the oblong piece of board which is held up at the beginning of each take and which advises the crew what scene etc. is about to be filmed.

The actors are called the **talent** but that's another story altogether and is in fact a questionable description of some of them.

Christine Caley, President Macedon Ranges Film Society.

Stop Press! Saturday 26th March - 2022 FVFS AGM & Information Day

The 2022 Information Day and AGM will be held in person on **Saturday 26th March**, subject to the Covid 19 restrictions permitting, and probably in Nunawading. Please put this date in your diary now. Further details will be advised closer to the date.

Bond is back - 'No Time To Die'

The latest chapter in this well known and (mostly) loved British spy franchise will open in Australia on November 11, Covid permitting after originally being scheduled for release in early 2020.

It's arguable that the 007 franchise is not really Film Society fare and the most recent films are certainly best seen in a modern commercial cinema on the big screen with immersive sound.

However since it's inception in 1962 with 'Dr. No' starring Sean Connery it's now reached 25 films and must be the largest and longest running movie franchise of all and certainly the forerunner of the many franchises spawned since.

Bond films don't take themselves too seriously; it's a case of sit back, suspend disbelief and enjoy the action, glamour and entertainment delivered in spades.

'No Time To Die' is in cinemas from November 11.

Emu Runner

Australia, 2018, Dir. Imogen Thomas. Source: Umbrella.
First Nations Drama (Ngemba)

The Ballarat Film Society screened Emu Runner in August this year, just dodging yet another lockdown in Victoria. Of the films we have screened so far this year, this is the film that has captured the attention of our 40 or so member audience with empathy and contemplation. People clapped at the end, stayed and talked, and thanked the film society team for screening such an important Australian film. We can highly recommend it to any film society and for a copy of the DVD, just contact Sue Nunn for a loan of it. Here is how we wrote the film up on our program:

After a 15-year collaboration between first-time non-indigenous director Imogen Thomas and NSW Brewarrina Aboriginal Community, Emu Runner is a coming-of-age story about a young Ngemba girl Gem (Rhae-Kye Waites) in rural New South Wales. The film follows the impact of the sudden death of Gem's mother on her family, which includes an older brother, and her father Jay Jay, played by Wayne Blair. In her grief and search for meaning, the young girl forges a bond with her mother's traditional totem animal – the emu- which teacher her about life, family and strength, but also leads to trouble. Including performances by the local Brewarrina community and supported by two crowd-funding campaigns, the film debuted at the Toronto Film Festival in 2018 and screened at Melbourne International Film Festival in 2019. Ensure you watch until after the credits as the DVD provides some interviews with the Brewarrina Aboriginal Community about how they co-created the film with the director.

Sue Nunn, Ballarat Film Society



ANTICIPATING.

We're all anticipating . . . getting back to the Cinema. Some of the long awaited films that should hit our cinemas before Xmas and in January include -

No Time To Die -

the latest in the 007 franchise, and last for Daniel Craig.

The French Dispatch -

Wes Anderson's acclaimed tale of Paris based foreign correspondents.

Parallel Mothers -

the new film from Spanish master Pedro Almodovar (might be early 2022 for this).

Riders of Justice - Mads Mikkelsen in this Danish drama of revenge, with some lighter moments.

Whatever Happened to Green Valley?

Courtesy of the **National Film and Sound Archive (NFSA)** comes this early documentary directed by one of Australia's most highly regarded directors **Peter Weir**.



Peter Weir

His work includes - The Last Wave, The Cars That Ate Paris, Picnic At Hanging Rock, Gallipoli, Witness, Dead Poets' Society, Master and Commander - The Far Side Of the World and The Truman Show.

One of his earliest films was the 1973 documentary (with embellishments) 'Whatever Happened To Green Valley'.

From the NSFA's Film Australia Collection and made by Film Australia in 1973. Written and directed by Peter Weir, Green Valley was a housing commission estate in western Sydney, much maligned by the media of the day. The residents were hurt by the criticism but lacked access to the media to respond. Supplied with equipment by Film Australia, they used this film to present a different image of themselves and their daily lives. In so doing, they answered the question of "whatever happened to Green Valley". The core of this film is the work of half a dozen residents, co-ordinated by acclaimed filmmaker Peter Weir in one of his earliest film projects. Weir also acts as the moderator at a public forum that is included in the film.

Many of the observations and issues featured in the film are sadly quite relevant to today's society and the embellishments make it highly watchable.

It's available to watch free on Youtube and here's the link:

<https://www.youtube.com/watch?v=ILOuslqrvc>



World Home Movie Day

Apparently October 16 was 'World Home Movie Day'

Celebrating World Home Movie Day, the NFSA has published an interesting article looking at the activities of Australian Amateur Cine Societies which began in the first half of the twentieth century and the formation of the Victorian Amateur Cine Society (VACS) and the Federation of Australian Amateur Cine Societies (FAACS)

[See the article here](#)



Are all film societies reporting the StarBox scores?

Please calculate the scores to **1 decimal place** and send them to us at starbox@fvfs.org.au after each screening, so that our ReelNews report can be kept up to date.

The formula is written on the side of the StarBox.

Please check that your scores are reported **ONLY ONCE** for each film so we avoid duplications. See compiled results (in alpha order) from all years, at www.fvfs.org.au/ideas Info Sheet 17+

Don't have your StarBox yet? To receive your **FREE** StarBox, just email the FVFS at admin@fvfs.org.au and we can post one or have it at the AGM for you to collect.



DVD Title	Society	Stars
Jojo Rabbit	Port Campbell FS	4.9
God Willing (2015)	Tarwin Lower FS	4.7
Kite Runner, The	Tarwin Lower FS	4.7
Official Secrets	LV FS	4.6
Man Called Ove, A	S Fleurieu FS	4.5
Capernaum	Sale FS	4.4
Magic of Belle Isle, The	Moira FG	4.4
Rams	Moira FG	4.4
For Sama	LV FS	4.4
Peanut Butter Falcon	Court FS	4.4
August Rush	St Dunstan's Hall FS	4.3
Jojo Rabbit	LV FS	4.3
Cry, The Beloved Country	Barossa FC	4.3
Man who Knew Infinity, The	Alpine FS	4.3
Visage Villages	S Fleurieu FS	4.2
In Bruges	S Fleurieu FS	4.2
Nightingale, The (Australia, 2018)	LV FS	4.2
War Horse, The	Winchelsea MC	4.1
Three Identical Strangers	Tatura FS	4.1
Beautiful Day in the Neighbourhood	LV FS	4.0
Oranges and Sunshine	St Dunstan's Hall FS	3.8
Rams (Australia)	Myrtleford FS	3.8
Dirty Rotten Scoundrels	S Fleurieu FS	3.6
Little Miss Sunshine	Dookie FG	3.6
The Cook, the Thief, his Wife & her lover.	Barossa FC	3.6
Sweet Country	Tatura FS	3.5
Fitzcarraldo	S Fleurieu FS	3.5
Who You Think I Am	LV FS	3.4
Another Round	LV FS	3.4
Amazing Grace	St Dunstan's Hall FS	3.3
Only Lovers Left Alive	Barossa FC	3.3
Swimmer, The	S Fleurieu FS	3.1
Long Goodbye, The	S Fleurieu FS	2.6

The horror . . . the horror . . .

Locked away in our houses, like Vincent Price in *The Last Man on Earth*, it's the **Melbourne Horror Film Society** newsletter.

Halloween, the spooky season, 31 Days of Horror...whatever you call it the best time of the year is upon us. In normal times we would hold weekly screenings at Longplay with decoration, candy and sometimes costumes. Alas, we are still far from normal so once again we will be holding our Halloween screenings online. This year we have chosen films you can rent or stream on one of the various online services and we can all chat on the Melbourne Horror Film Society Discord server. Check out our Facebook page for details of the screenings and if you want an invite to the Discord server send us a DM on our socials or send us an email and we will send you the link.

4 of the films we will be screening this year are on the horror streaming service Shudder and we have codes for anyone new to Shudder for a free 2 week trial, just use the code MHFS2021. The films we are showing on Shudder start on the 19th of October so keep that in mind.

And with that may we present our 2021 Halloween selection:



Editor's Note: *The Melbourne Horror Film Society's 2021 Halloween was streamed in October so the show is over, but we thought it a worthy event to report on . . . one of positive activity from a niche film society.*

Tarwin Lower Film Society Premieres

Tarwin Lower Film Society was initially developed from a group of local community members of the Tarwin Lower/Venus Bay Area in June of 2020.

The venue chosen was to be the Tarwin Lower Mechanics Hall. The committee of management successfully applied for and was granted funds for the installation of modern DVD equipment, a drop down screen and associated PA equipment in anticipation for the formation of a community film society.

With the install completed a committee was formed and developed a film program for the year's 2021-22. We settled to show our films on the 3rd Friday of the each month.

To generate some interest and publicity for a subscription based membership we conducted a "Free" interest night with a showing of the 1997 Australian film "Amy".

The night was a resounding success with an attendance of 38.

In the next couple of weeks we built our membership to 32. Our first screening was to be on the 16th July 2021 which was to be the Australian film "The Proposition".

But as we all know, the plans of mice and men can be derailed by the dreaded Covid-19 pandemic. So our opening night had to be cancelled as per the current rules as outlined by the Government health authorities.

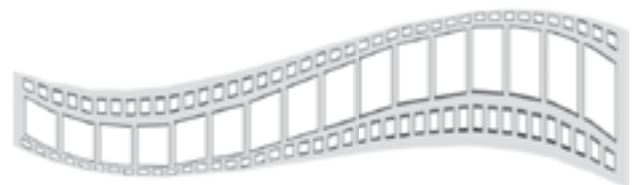
Our opening had to be forwarded to the 20th August 2021 with our programmed 2nd film of our scheduled season to be the Italian film "God Willing".

The opening night was another resounding success with 48 people in attendance. The audience assembled was very appreciative, with people clapping at the end of the film.

We gained another 16 members so bringing our membership total to 48.

Our schedule of films for the next 2 months will be September - 2007 USA: *The Kite Runner*, 15th October - 2018 USA: *Isle of Dogs*

Phillip Scott, Tarwin Lower Film Society



Latrobe Valley Film Society

At Latrobe Valley FS we're likely to be screening indoors in early Nov in line with the newly announced Covid restrictions, then outdoors on a night in early December.

We've also decided to extend any memberships taken out in 2020 and 2021 through to the end of 2022, even though we got in about half of our programs in both the 2020 and 2021 years (our bank account is still very healthy).

Wayne Gilmour, Latrobe Valley Film Society

Maldon Golden Movies (MGM) Film Society reopening in 2022

MGM has decided not to show our November and December films as usual but rather go quiet and reopen in February 2022. For the past two years, we have persistently presented MGM movies whenever possible because of our policy that we owed it to our community to press on in a positive manner.



However, it has become increasingly clear that the constant “yes, we will go on”, “no, we can’t, due to restrictions”, or “maybe yes, no we can’t”, wears down both the committee and membership of MGM. Certainty is preferable to confusion.

Therefore we have decided to take a break and reopen on Thursday 17th of February 2022 with a whiz-bang celebration and, needless to say, a superb movie. Speaking of which, we would like to point out that you’d be mad not to join MGM or continue your membership. We show 11 movies a year in normal circumstances and as examples of the quality of our presentations please note that the program in 2022 will include the Academy award winning “Nomadland” and “The Father”.

Both movies were planned as part of 2021 but we all know what happened to 2021. (Like 2020, it is presently undergoing psychiatric care). Those astute and wise people in Maldon who are paid up members of MGM may like to know that, given the intermittent nature of what we could do for the past 2 years, the first six months of 2022 will be covered by the membership fees they have already paid.

Entry to MGM films will require you to register with us as double vaccinated against Covid or in possession of an exemption from vaccination. Sorry, but we must protect the membership.

The full program for 2022 is presently being compiled.

Any member who wishes to suggest a film for inclusion should email me at alfpit@bigpond.com

I cannot promise the film will be included but it would certainly go into consideration.

Further information about MGM can be found via the MGM Facebook page or via the website of the Maldon Neighbourhood Centre.

Finally, we’d like to thank, deeply, Maldon and District Community Bank for funding us to buy superb new equipment. What was good will now become great. So for goodness sake let’s all have a Merry Christmas and a fantastic New Year prior to the high point of 2022, the reopening of the Maldon Golden Movies Film Society.

Graham Pitts, President, MGM



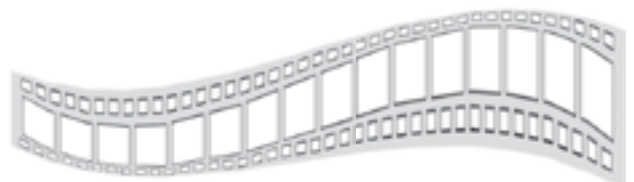
Handling attendance numbers during Covid restrictions

If your film night venue has reduced capacity due to ongoing Covid regulations (i.e. 1 person per 4sq. m. indoors) then a method of easily managing attendance numbers can be very helpful.

[Trybooking.com](https://www.trybooking.com) is one such online facility which offers no-cost event management site for free-entry events, i.e. if you simply need to register attendees for your film night and no ticket price is involved (usually standard for a film society) then Trybooking will allow you to set a cap on the number of attendees and opening/closing dates for bookings. And there’s a waiting list facility.

Trybooking can also handle paid memberships and membership renewals for a modest fee with an extensive range of data capture. FVFS is looking at the feasibility of setting up a ‘Movie Night Attendance Page’ template on the Trybooking site to make it easy for Societies to access and use. More on this shortly. Meanwhile visit [Trybooking.com](https://www.trybooking.com) to check it out.

Editor’s note: FVFS has just become aware of another site which has been purpose built for film societies - there’s not sufficient time to investigate this as we go to press so we’ll report on it as soon as possible.



Just what is a “non-theatrical” screening?

A “non-theatrical” screening is one where the audience comprises members only, where there is no additional payment required on entry, and there are no casual admissions, either paid or free. The only exception is where a potential member is invited to one screening for free to “come-and-try-it”.

This definition is important, because it is the basis of the ACOFS DVD rights agreement, where a film society registered with the FVFS can request permission to screen one of their own DVDs (ie seek screening rights) for a special agreed price.

This price, agreed between the DVD distributors and ACOFS is only available to registered film societies screening non-theatrically. This “ACOFS DVD rights agreement” is administered by ACOFS and explained in the ACOFS Fact Sheets 3A and 3B. They are available for download from www.acofs.org.au/resources/.

The price of DVD screening rights under this agreement can vary, depending on the size of the society and the distributor, but is normally in the range of \$55 - \$85.

That is not to say that a film society can never charge for single admission to a screening. This is allowed under FVFS rules, but the audience must always consist of a majority of members. A member is defined as someone who has paid the required fee to the film society for a period membership which is normally one year, but must be a minimum of three months.

Members would not be expected to pay any additional charge for admission to a screening. It should be emphasised, that in the situation where a film society charges even one person for admission, the screening is considered by the distributors as “commercial” and not “non-theatrical”, so the ACOFS agreement and prices would not apply. In this case the screening rights should be negotiated directly with the distributor, who would charge a commercial rate closer to \$300 per screening for the rights.

NPV (Not-for-Profit, Volunteer-run) Film Festivals and NPV cinemas are eligible to join the FVFS once they adopt appropriate constitutions, but because they both admit paid audience are not eligible to take part in the ACOFS agreement for cheaper DVD screening rights.

An explanation of these rules and a description of the different forms of organisation that can join the FVFS are described in more detail in the FVFS Information Sheets 01 to 03, which have recently been updated.

These are among the 29 Information Sheets available for download from the FVFS website, at www.fvfs.org.au/resources/.

How to organise your screening rights is covered by the ACOFS Fact Sheet 3A and 3B available from www.acofs.org.au.

Prepared by I Davidson.

FVFS Info Sheets - New and updated

The following FVFS Information Sheets have been recently created or updated, and are now available for download from the FVFS Website.

Information Sheet 01 V11: -Who can join the FVFS?

Information Sheet 02 v10 - Start a Film Society - Quick Guide.

Information Sheet 03 v12 - Film Society Constitutions etc.

Information Sheet 17-17 V3 - All StarBox scores from 2020

Information Sheet 17-18 V1 - All StarBox Scores from 2021

Information Sheet 29 V1 - Keeping up with technology - 4K (UHD)



Tatura Film Society – Dealing with COVID.

COVID over the last two years has obviously presented enormous challenges to film societies state-wide.

The Tatura Film Society has a membership in the mid 60s and show our films at the historic Mechanics Hall in Tatura. It has an area of 124 m² which has become most relevant in calculating our attending participant numbers during COVID restriction times. In Tatura, 20ks from Shepparton in the Goulburn Valley in northern Victoria, we have been fortunate to have had fewer lockdowns than our city counterparts in Melbourne.

The key to our being able to show some movies over the last 12 to 18 months has been staying as informed as possible as to opening allowances and seating and capacity ratios, as well as other requirements under the State Government’s COVID guidelines.

Business Victoria has been extremely helpful in assisting us with determining what our capacity has been as the halls fall under their auspices, but most times we have been working to the 1 to 4 m² ratio, limiting us to a maximum of 31 participants (including the committee) for our screenings. We have also considered running dual screenings, with a cleaning of the facility in between, but this has not been required to date.

We have kept our membership informed throughout and asked them to confirm attendance at our screenings, so that we knew who to expect on any given night. All attendees scan in on entry and are asked to report to the attendance desk, to confirm that we still have their current telephone number. Those without their mobile phone sign in on our attendance sheets as per normal. Supper which we provide, is individually wrapped and we also serve the coffees, teas and Milos where possible.

One other aspect that has been up for discussion with film societies is the attendance of guests and over this period of time we have modified having guests attend, while the ratios have been so low. This was to ensure that members had first access to attend our movies. Having said that our guests represent future members, so we have allowed them to attend once we had confirmation that we had capacity within our restricted numbers.

Vaughan Patulloock, Tatura FS.

Sight and Sound:

The best film screen magazine you can read!

The British Film Institute (BFI) magazine Sight and Sound has been circulating since 1932 and has just gone through a new print production upgrade and it looks pretty good. It is also the magazine that we turn to for independent thought, extensive and wonderful feature writing, all the latest and greatest on film festivals, in depth interviews, film reviews and pertinent filmic investigation. See if your local library subscribes to it, or see if one of your film society members could subscribe then circulate: well worth the cost and effort.

This month's theme or feature piece is, 'the future of film'. A sample of the questions that the current editor, Mike Williams, circulated to renowned directors and filmmakers were these: does cinema need saving?; and what will cinema look like in 2031? These were not all the questions, however they may be the ones that may be of interest to film societies. For a bit of self- investigation, search for the authors of the quotes and see what films they have directed.

Here is a summary of some of the responses:

Does cinema need saving?

I'm really hopeful and also really terrified **(Chloe Zhao)**.

No. Cinema isn't fragile, it isn't an endangered species. It's robust because it works just like our minds work. It's the art or entertainment most resembles thinking and dreaming. Movies understand us so well. They are in control. **(Mark Cousins)**.

During lockdown I've noticed that the things we really miss most are the experiences you can have in a crowd. I can't imagine the people will stop wanting to watch a film with a group of people. **(Kim Longinotto)**.

A world without cinema would be a tragedy. Lockdown has taught us that as much as we all love to be at home bingeing on great drama series, we still hunger for something more, an experience which is about total immersion and focus. We crave being transported along with other passengers. **(Guromder Chadha)**.

Cinema doesn't need to be saved. Its form may change, but it won't die. It will live forever. **(Jia Zhangke)**

Cinema will survive, because seeing a film with an audience is a social event.....however, to thrive, we need cinemas to be owned by local communities and programmed by film enthusiasts. ... **(Ken Loach)**.

We need story-telling to survive. It's almost a hardwire mandate in our species. We need it. We were telling stories around the campfire in the beginning and we will tell them again at the end **(Guillermo Del Toro)**. →

What will cinema look like in 2031?

I hope it is more inventive: I hope going to the cinema is a bit like going to these independent bookshops, where you see the staff picks, you see a poster advertising a talk,there's coffee and decent buns somewhere **(Armando Iannucci)**.

If I knew, I'd be very rich. Unfortunately, this is not the case **(Paolo Sorrentino)**.

My dream is that there will be many new voices telling many stories that we can't yet imagine. Just in the last few years my mind was expanded by films like Quo Vadis, Aida?, Capernaum, which opened up worlds I thought I knew through stories in ways I hadn't imagined..... **(Sarah Gavron)**.

Images placed next to each other. Just as it was in 1931 **(Radu Jude)**.

No idea! I like being surprised **(Andrew Haigh)**.

Best Case Scenario: all of the above, realised with bountiful resources, intelligence, imagination and enthusiasm **(Mike Leigh)**.

Do film societies need saving?

Well, at our FVFS meetings there have only been a few times in the recent 20 or so years when the question has come up. From the FVFS's point of view, we can all assume that the trend for smaller more intimate screening venues are going to be popular; excellent film selection that is broad and stimulating is still the imperative and as we attend the 2022 AGM, we will find out from you how you see your film society in the future. In the meantime, enjoy your return to film screenings to meet old and hopefully, new acquaintances and prepare for 2022 and beyond.

Compiled by Sue Nunn, Ballarat Film Society and FVFS Committee.

Sources: British Film Institute, 2021, Sight and sound, September 2021, Volume 31, Issue 7. Turner, John 2018, The History of Australian Film Societies and their contribution to Australian social and cultural life: A Body of Worshippers. Australian Council of Film Societies. Victoria, Australia.

And, a reminder; the Federation of Victorian Film Societies (FVFS) began in 1949 in Melbourne – and by the year 1964, 71 film societies had registered with the FVFS (Turner, 2018) and this very early foundational organisation is still going strong in 2021 with 82 members registered through to October 2022.



Children’s Film Festival

On Sunday 25 October 2021 the Online Premiere of Camp Australia’s Rocketeers Film Festival took place.

A showcase of the best and brightest short films by young Australians aged 6–12.

In partnership with StarTime and the Children’s International Film Festival, the initiative was spearheaded by Camp Australia, Australia’s largest Outside School Hours Care (OSHC) provider to create an exciting term break for children across Australia, following another year impacted by lockdowns, ongoing restrictions and schooling from home.

During Camp Australia’s Spring holiday program, called Rocketeers, children were taught how to write, direct and act, and developed their own short films at services around Australia. Children in states impacted by lockdowns also got the opportunity to participate in the activity online, supported by instructional videos and live zoom sessions.

Camp Australia, Chief Executive Officer, Warren Jacobson, said the Film Festival was designed to provide children with a fun adventure; the power of film giving them the opportunity to express how they feel by getting behind, and in front of, the camera.

“We know children love movies and television, and art is an excellent means of expression for a range of emotions sometimes difficult to express through words alone.

“By offering children the chance to learn about something they already love, we were able to teach problem solving, social skills and gave them a platform to tap into their creativity as a way to express their emotions. In so doing, we hope we played some small part in helping to ease the anxieties of lockdown and to protect their mental wellbeing.

“Screen time has been a significant issue for many families and this was a way to get children behind the camera writing, directing and acting to create and thinking critically, rather than to consume on screen.”

Adam Ross, Chair of the Australian Film Critics Association said: “An appreciation of film can start at any age, so we are proud to be supporting the Rocketeers Film Festival to showcase the incredibly unique and creative expressions of children who have been disproportionately affected by the pandemic.”

Australian Children’s Television Foundation Chief Executive Officer, Jenny Buckland, said: “The Rocketeers Film Festival provides a fantastic opportunity for children to think creatively and work collaboratively, while discovering the exciting world of film and television. Children have such wild and wonderful imaginations, and I’m sure the kids will create some great content.”



Erin Rosenberg, Festival Director from the Children International Film Festival, said: “Just as we celebrate our youngest cinephiles at CHIFF, so too are we thrilled to champion this up-and-coming generation of young filmmakers. We’re proud to be a part of the Rocketeers Film Festival this year and looking forward to showcasing the winning works on the big screen at CHIFF 2022.”

The Film Festival has also been supported by the Australian Film Critics Foundation, Australian Writers Guild, the Australian Children’s Television Foundation to support children with the power of filmmaking to express what can often be confusing and stressful emotions.

Awards were handed out on the big night for Best Original Screenplay, Best Film and Best Actor, and the Best State Films in each participating state/territory under both Junior and Senior age categories were also celebrated.

One lucky creator was also awarded a signed poster from Lisa Hoppe, screenwriter of H is for Happiness. Other prizes included a year of movies with 12 x child and adult movie tickets each. All Best State Films also won prizes.

Link to video clips of some winning film, Adam Ross award introductions for the Premiere and Thomas Caldwell, Artistic Director, Children’s International Film Festival:

https://senateshj.digitalpigeon.com/shr/ySDuADIIeeyxRwb1-Wq2rQQ/XHYOA9_0jzWhDjAOX7yb4Q

Link to the Rocketeers Film Festival Website:

<https://www.campaustralia.com.au/film-fest>

About Camp Australia

Camp Australia (CA) is Australia’s leading provider of Outside School Hours Care (OSHC) and vacation care and has a mission of Guiding Children’s Growth through their services.

Camp Australia work alongside its 570+ partner schools, employing the best educators to deliver enriching experiences to help children learn and grow.

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WHAT'S BEING SCREENED . . .

All FVFS member organisations are listed below. Details have been sourced from programs, emails and websites. Films that have been programmed over the next couple of months are included where known. Due to Covid-19 restrictions not all films will have been screened.

- **Alpine Film Society**
The Man Who Knew Infinity, UK+, 2015.
- **Anglesea Film Society**
- **Arapiles Motion Picture Society**
Fisherman's Friends, UK, 2019.
Departures, Japan, 2008.
- **Artist Film Screening Society**
Screenings suspended for time being.
- **Arts Group of Flinders Film Society**
- **Ballan Film Society**
District 9, South Africa, 2009.
- **Ballarat Film Society**
Stage Mother, Canada, 2020.
- **Bannockburn Movies Film Society**
- **Baringo Film Club**
My Week with Marilyn, UK/USA, 2011.
The Guilty, version not known.
Made in Dagenham, UK, 2010.
- **Barwon Heads Film Festival**
- **Barwon Heads Film Society**
Ford vs Ferrari, USA, 2019.
Knives Out, USA, 2019.
- **Beechworth Film Society**
- **Bright Film Society**
If Beale Street Could Talk, USA, 2018.
Capharnaum, Lebanon, 2018.
Back to Burgundy, France, 2017.
- **British History Screen & Study Salon**
- **Buninyong Film Festival**
Cancelled for 2021.
- **Camberwell Film Society**
The Divine Order, Switzerland, 2017.
To Kill a Mockingbird, USA, 1962.
The Station Agent, USA, 2003.
- **Celebrate Israel Screen & Study Salon**
- **Chewton Film Society**
The Assistant, USA, 2019.
Don's Party, Australia, 1976.
- **Corangamite Film Society**
Firestarter, Australia, 2020.
The Perfect Candidate, Saudi Arabia, 2019.
- **Court Film Society**
Parasite, South Korea, 2019.
- **Croydon Film Society**
The Heiresses, Paraguay, 2018.
2040, Australia, 2019.
The Third Wife, Vietnam, 2018.
The Favourite, Ireland/UK/USA, 2018.
For Sama, UK/Syria, 2019.
Top End Wedding, Australia, 2019.
- **Deniliquin Film Society (NSW)**
- **Dookie Film Group**
Little Miss Sunshine, USA, 2006.
- **F Project Cinema**
- **Ferntree Gully Film Society**
- **Flickside Film Society**
(Arts Yackandanda)
- **Forest Film Society 3416**
- **Geelong Classic Cinema Inc**
- **God Loves Atheists Screen & Study Salon**
- **Goulburn Valley Film Club**
Boy Erased, Australia/USA, 2018.
Can You Ever Forgive Me, USA, 2018.
- **Grampians Film Society**
The Guernsey Literary & Potato Peel Pie Society, UK, 2018.
Crazy Rich Asians, USA, 2018.
The Tracker, Australia, 2002.
Death at a Funeral, UK, 2007.
- **Healesville Mini Film Festival**
- **Horsham Film Society**
- **International Film Group**
Not prepared to start until social distancing restrictions are fully lifted and vaccinations are commonplace.
- **Kingston Moviehouse**
Send Me No Flowers, USA, 1964.
Room Service, USA, 1938.
The Man from Laramie, USA, 1955.
Can't Help Singing, USA, 1944.
Mirage, USA, 1965.
Silk Stockings, USA, 1957
Holiday Inn, USA, 1942.
- **Liberate Education Screen & Study Salon**
- **Little Film Society**
If Beale Street Could Talk, USA, 2018.
- **Lounge Lizards Film Society**
- **LV Film Society**
A Beautiful Day in the Neighbourhood, USA, 2019.
Another Round, Denmark, 2020.
For Sama, UK/Syria/USA, 2019.
- **Macedon Ranges Film Society**
Belle, UK, 2013.
Alan Partridge: Alpha Papa, UK, 2013.
- **Maldon Movies Film Society**
Reopening in 2022.
- **Marysville Film Society**
Rio Bravo, USA, 1959.
The Adventures of Priscilla, Queen of the Desert, Australia, 1994.
- **MDHAS Film Club**
- **Melbourne Horror Film Society**
holding Halloween screenings online.
- **Moira Film Group**
The Magic of Belle Isle, USA, 2012.
Rams, Australia, 2020.
- **Mount Eliza Fifty-Five Plus Film Group**
- **Movies at Numurkah Film Society**
The Courier, UK/USA, 2020.
Now paused till January 2022.
- **Murrindindi Film Society**
Not screening yet.
- **Myrtleford Film Society.**
Rams, Australia, 2020.
- **Network Film Club**
- **North Bellarine Film Festival**
Scheduled for 25th -26th February 2022.
- **Old Scotch Film Society**
Captain Phillips, USA, 2013.
Rosalie Blum, France, 2015.
- **Peterborough Film Society**
- **Phillip Island Movie Club**
- **Port Campbell Film Society**
Jojo Rabbit, NZ, 2019.
Hearts and Bones, Australia, 2019.
The General, USA, 1926.
For Sama, UK/Syria/USA, 2019.
- **Port Lincoln Film Society (SA)**
Conversations with my Gardener, France, 2007.
They're a Weird Mob, Australia, 1966.
Singin' in the Rain, USA, 1952.

WHAT'S BEING SCREENED . . .

- **Portarlinton Film Society**

The Band's Visit, Israel/USA/France, 2017.

Red Joan, UK, 2018.

Yesterday, UK, 2019.

- **PRODOS Screen & Study Salon**

- **Prom Coast Film Society**

Corpus Christi, Poland, 2019.

The King of Staten Island, USA, 2020.

Nomadland, USA, 2020.

- **Red Rock Film Society**

- **Reels Film Society (SA)**

Portrait of a Lady on Fire, France, 2019.

The Lives of Others, Germany, 2006.

The Bagdad Café, USA, ?

Another Round, Denmark, 2020.

- **Sale Film Society**

Sorry We Missed You, UK, 2019.

- **Science and Technology Screen & Study Salon**

- **Smart Girls Screen & Study Salon**

- **St Andrews Film Society**

I Am Woman, Australia, 2019.

Judy, UK/France/USA, 2019.

The Good Liar, UK, 2019.

Capharnaum, Lebanon/France, 2018.

The Party, UK, 2017.

- **St Dunstan's Hall Film Society**

The Dry, Australia, 2020.

1917, USA, 2019.

Penguin Bloom, Australia, 2020.

- **St Leonards Film Society**

Dead Poets Society, USA, 1989.

Midnight in Paris, Spain/USA/France, 2011.

- **Southern Fleurieu Film Society (SA)**

Jazz on a Summer's Day, USA, 1959.

Les Enfants du Paradis, France, 1945.

The Grand Budapest Hotel, Germany/USA, 2014.

- **Sun Country Movie Club**

- **Surf Coast Film Society**

Currently on a break.

- **Tarwin Lower Film Society**

God Willing, Italy, 2015.

The Kite Runner, USA/China/UK/Afghanistan, 2007.

Isle of Dogs, USA/Germany/UK, 2018.

- **Tatura Film Society**

Three Identical Strangers, UK/USA, 2018.

Charlie's Country, Australia, 2013.

Parasite, South Korea, 2019.

- **Teddy Bobo Screen & Study Salon**

- **The Impossible Screen & Study Salon**

- **Trentham Film Society**

- **Vantastic Watchers Film Society**

- **Warburton Film Festival**

- **Warrandyte Film Society**

- **Whitehorse Film Society**

Yesterday, UK/Russia/China, 2019.

Trash, UK/Brazil/Germany, 2014.

Rocketman, UK/US/Canada, 2019.

The Guilty, Denmark, 2018.

Leave No Trace, USA/Canada, 2018.

The Insult, France/Lebanon, 2017.

Ladies in Black, Australia, 2018.

- **Williamstown Film Society**

The Flying Deuces, USA, 1939.

The Others, Spain/USA+, 2001.

Teacher's Pet, USA, 1958.

- **Winchelsea Movie Club**

The War with Grandpa, USA/UK/Canada, 2020.

Judy, UK/France/USA, 2019.

- **Yarra Ranges Film Society**

The Secret in their Eyes, Argentina, 2009.

What's Up, Doc?, USA, 1972.



Tell your story.

Items for possible publication are welcome, especially your StarBox results, info about your film society's activities and any ideas you would like to share.

Please send your submissions for articles to reelnews@fvfs.org.au

Deadline for February 2022 issue: 23rd January at the latest.

Please send StarBox scores to starbox@fvfs.org.au

Note: If you are submitting an article for inclusion in ReelNews, please add your name and identify your Society to the article so that you can be credited as the author.

To make life easier for the editor, please send your articles in Word format or in the body of the email, and send your jpeg images separately.

And please ask someone to proof read your article before submission. Thank you!

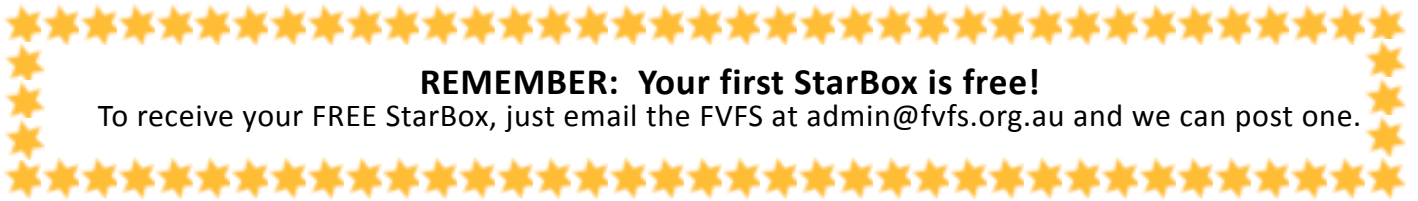
A brief reminder . . .

To all members to ensure your contact details as shown on the FVFS website are kept up to date. They are intended to be used by DVD distributors as well as potential new members, so it is important that they are current. Check www.fvfs.org.au/members/ to check the contact details for your society.

When you re-apply for membership with the FVFS each year, you are asked to check these contact details but it appears that many applicants approve the details without actually checking the website. In some cases the contact is not the secretary of the film society, so unless you tell us when there is a need to change the details, they will remain the same. We will only change the details at your request.

If you are unsure about publishing your email address, consider setting up a generic email account, such as fredsfilmsociety@gmail.com and arranging for it to forward all incoming emails to the address of your current secretary.

Contact the membership officer on admin@fvfs.org.au if you need to update anything.



REMEMBER: Your first StarBox is free!

To receive your FREE StarBox, just email the FVFS at admin@fvfs.org.au and we can post one.

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