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From the President

Andrew Oldroyd (our President) is with the CFA and is off fighting fires, so has not had time to prepare a report. Many of our members live in areas under threat from bush fires so our thoughts go out to all our colleagues who live in these areas.

In Andrew's absence, here are some important issues for your consideration. Perhaps you could discuss them at your film society, write us a letter with your suggestions or bring your ideas to the next FVFS AGM on 28th March.

- How could we improve the DVD rights agreement? What new areas or activities should the FVFS be considering?
- How can we get film societies more involved with the FVFS activities and with each other?
- What should the FVFS be like in 7 years?
- What should our main tasks be then?
- What technology will film societies be using in seven years?

Enough for now. Put your thinking caps on and get back to us with your thoughts. Give us something to stretch our imaginations at the 2020 AGM and information day.

- Ian Davidson, FVFS Treasurer.

David Stratton's pick of recent films.

David has very generously given us his list of his picks of the latest films.

(the Australian distributor is shown in brackets)



Our Patron, David Stratton AM

EMU RUNNER: 2018, 95 mins, Family. PG (Umbrella).

A small-scale but beautifully handled Australian film set in Brewarrina, NSW.

PAIN AND GLORY (Dolor Y Gloria): 2019, 113 mins, Drama, MA. (Universal Pictures).

One of Pedro Almodovar's best films, with a great performance from Antonio Banderas as a film director going through a crisis.

THE IRISHMAN [Netflix]: 2019, 209 mins, Bio/Crime/Drama, MA. (Netflix).

Martin Scorsese's magnum opus.

THE REPORT: 2019, 119 mins, Bio/Drama/History, M (Transmission Films).

Scott Burns' film about the Congressional investigation into CIA torture in the aftermath of 9/11, with fine performances from Adam Driver and Annette Bening.

MARRIAGE STORY [Netflix]: 2019, 136 mins, Comedy/Drama/Romance, M (Netflix).

Adam Driver and Scarlett Johansson as a couple going through a messy divorce, directed by Noah Baumbach.

JUDY & PUNCH: 2019, 105 mins, Comedy/Crime/Drama, MA (Madman).

An ambitious, original feature from first-time Australian director Mirrah Foulkes with great performances from Mia Wasikowska and

Damon Herriman.

BY THE GRACE OF GOD: 2018, 137 mins, Crime/Drama, M (Sharmill Films).

Francois Ozon's real-life drama about a paedophile priest in the city of Lyon.

THE GOOD LIAR: 2019, 109 mins, Crime/Drama/Mystery, MA (Roadshow).

Lovely performances from Helen Mirren and Ian McKellen, the latter playing a con-man (though the film is a bit predictable).

ASK DR. RUTH: 2019, 100 mins, Doco/Bio, M (Rialto Distribution).

Fascinating documentary about an American TV sex therapist.

THE WILD GOOSE LAKE: 2019, 113 mins, Crime/Drama, MA (Umbrella).

Chinese film noir; a bit long but visually exciting.

MARIANNE & LEONARD – WORDS OF LOVE: 2019, 102 mins, Doco/Bio/Music, M (Universal Sony Pictures).

A terrific documentary about Leonard Cohen and the woman who inspired some of his songs.

SORRY WE MISSED YOU: 2019, 101 mins, Drama, MA (Icon Film Distribution).

The latest from British director Ken Loach; a superb insight into the world of the 'gig' economy (one of the year's top ten).

JOJO RABBIT: 2019, 108 mins, Comedy/Drama/War, M (Walt Disney Studios).

Controversial but overall effective comedy about Hitler and the Nazis from NZ director Taika Waititi.

PORTRAIT OF A LADY ON FIRE: 2019, 121 mins, Drama/Romance, M (Madman).

Excellent period piece involving a lesbian relationship.

THE TRUTH (La Verite): 2019, 106 min, Drama, PG, (Palace Films).

French film made by Japanese director Hirokazu Kore-eda with Catherine Deneuve as a vain actress and Juliette Binoche as her daughter.

MACHINE: 2019, 84 mins, Doco, M (Icon). I haven't seen this documentary, but hear it is interesting. Dir. by Justin Krook.

David Stratton can introduce your films!

Have you ever thought you would like to have David Stratton introduce your film for the evening? Well now you can – if you select one of the films David has recommended! Currently, the intros available are for: **BURNING, PARASITE, THE GUILTY, VICE** and **WOMAN AT WAR**.

Each video is under two minutes long and intended as an introduction to the film on the screening night, but could be used to promote the film or as a mini review.

We have made MP4 versions of each video available on the FVFS website, where you can view them online or download them to your computer to view or copy to a DVD or USB memory stick for showing to members. We also provide downloadable copies of transcripts of each video and a link to the trailer for each recommended film.

Go to the website www.fvfs.org.au then follow the links to the videos. If you prefer, send us a USB memory stick and we will copy the files for you (except for the trailers.) Post to FVFS c/o 17 Bruce St Mitcham, Vic. 3132.

For more information about the films and transcripts of the videos, see ReelNews #123.

☆ ☆ ☆ FILM QUIZ ☆ ☆

Do you know which films these opening lines come from, and the actors who uttered them?

1. "As far back as I can remember, I always wanted to be a gangster."
2. "Last night, I dreamt I went to Mandalay again."
3. "People are always asking me if I know Tyler Durden..."
4. "There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim, and we sat in the Korova Milkbar trying to make up our rassoodocks what to do with the evening."
5. "Please, sir, I want some more."

Answers on last page.

2020 AFFILIATIONS NOW DUE

Your re-affiliation with the FVFS was due by 31st December 2019.

Some have already re-affiliated, but others are still running a little late.

**Please ensure your completed affiliation form and payment is submitted ASAP
- at least well prior to the AGM.**

As before, the best way to re-affiliate is by using the on-line application form on www.fvfs.org.au under the “Renew membership” tab. And then pay the FVFS, preferably by EFT using the account specified on the application form.

We are obliged by our membership with ACOFS, and the agreement we have with distributors, to validate your authenticity every year, and this is done by your completed applications.

Of the 77 organisations who used the on-line affiliation form for the 2019 affiliation year, a couple had some problems, but we have not been able to find any faults in the form or application. Perhaps the issue lies with the setting in the PC applications or your internet service!

If anyone has had some difficulties with the on-line form please let us know – especially if you have identified and overcome a problem.

Please note that the FVFS no longer sends out affiliation forms to members when re-affiliation is due, but we do send you a reminder to access the website. This was done in the November ReelNews, and in an email dated 19th December 2019.

To re-affiliate, go to the on-line application form at FVFS.org.au, and complete it electronically. It is easier for you and for us, and is designed to minimise errors and guide the applicant.

If you must, you can download a paper copy of the form to complete and post to us, but it is more complex than the electronic version, and takes longer to complete.

We also prefer payment by EFT because our local bank has closed. If the society does not have EFT facilities, ask your bank - or ask a member to pay on your behalf and reimburse them that amount.

As our local bank (Mitcham) has now closed, it is more difficult and time-taking to go to the next suburb to lodge cheques.

In 2019, 71 paid by EFT, compared with only 12 by cheque. We would appreciate your efforts to make all payments by EFT if possible.

- Ian Davidson, FVFS Treasurer

VALUE FOR MONEY! - a letter from Phillip Island Movie Club

To the FVFS ReelNews,

Our FVFS Affiliation subscription fees have recently become due and on reflection I would like to say that I feel they are as important as insurance, however unlike insurance we get a constant return for our clubs.

This year I have been tardy with organising our year's films and I have been interested in some off the track films shown by other FVFS members. In the last three months I have spoken with two other FVFS clubs and received valuable information for tracking these films (they are not on the usual lists). One club showed a film I have been requesting the rights for, for 12 months, so I contacted them and got the details and went back to the Distributor citing this case.. and voila I have the rights! If our club had not been a member and read it in ReelNews I would not have known this bit of information.

I always find Ian Davidson so responsive to any requests for information or clarification and the newsletters from FVFS and ACOFS are wonderful tools for assisting with choosing and following up on films of interest.

So in conclusion, I would like to say the FVFS Affiliation Fee is a fee welcomed and used on a regular basis.

- Margaret Byrne, Phillip Island Move Club.

New Information Sheet on Programming

Over recent months we at the FVFS have been canvassing all film societies for their ideas on the best way to select their film program each year. As you can imagine, there are almost as many different ways to select the annual program as there are film societies, every one different – although there are many common threads.

We have received valuable contributions from many film societies (16 in all) so have decided to reproduce all responses – in full – as well as one of the outcomes from the 2019 AGM/Information Day, as Information Sheet 28. It is now available for download from the FVFS website www.fvfs.org.au/ideas. If you prefer we can email you a copy directly. Just ask at admin@fvfs.org.au.

All of the other 27 Info Sheets are also available for download at any time.

If any society wishes to make further comment or offer another way to organise programming we would love to hear from you.

From Geoff Gardiner's blog,

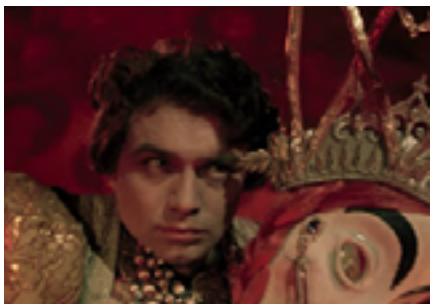
Film Alert 101 (<https://filmalert101.blogspot.com>)

On (French) Blu-ray

David Hare unpacks the best ever edition of Sergei Eisenstein's

IVAN THE TERRIBLE - Parts 1 & 2.

A long, long, time coming. Ivan the Terrible, both parts, finally in its 2K Mosfilm restoration.



The screens accompanying are from the third last reel, shot and processed in Agfacolor with the all-male ballet/orgy during which Ivan plans the dispatch of his halfwit cousin, Vladimir to eternity, removing the last barrier to his total domination of the Russian Empire. As we know Stalin was so unnerved by the clear parallels with Ivan's insane cruelty and his own, part 2 of the film remained banned from distribution

after its completion in 1946 until the first cultural thaw under Krushchev in 1958. I still think it's Eisenstein's masterpiece.

The new disc is on the French Bach label, French subtitles only. I see no future plans for it anywhere in the Anglosphere, alas. Part 1 from 1944 and Part 2 (1946) are both contained on a single BD50 disc and have a reasonable bitrate. If anything, in an ideal world they could double the bitrate and return some of the inherent grain to the image with a more highly resolved encode. But this rendition is very fine, nonetheless.

The film's restoration itself is meticulous, no more frame jumping (from unprocessed timing notches) which literally plagued every 35mm and video of the movie I've ever seen, until now. No more density fluctuations with leached black levels or white blowouts, no more tramlines and other emulsion damage, and no more shit quality audio.

Finally, we can hear the last milli-seconds of atmos in the winter soundstages where Prokofiev's score was recorded. All the while in "real life" and history the insanely murderous battle to hold Leningrad from Nazi invasion roared on, with millions dying, in the dying days of WWII.

And a final minor correction to many people's misconceptions about the color sequences, Although they look superficially like the old two-color pre-1933 Technicolor process, which was essentially red and green printing, Agfacolor was a full color dye subtraction process like Eastman, but in many ways superior for archival quality.

These two sequences in Part 2 were designed by Eisenstein to appear in a controlled aesthetic of flesh tones, red, black, gold and a green range from emerald to turquoise. Blue is absent. This new restoration glows with the unreality of it.

There are so many moments when you think you're watching the world of Sternberg and Dietrich and The Scarlet Empress in particular being reborn in another similar Russian narrative trope, in the way backdrops, furniture, masks and wardrobe take on a life of their own within the frame, as though they are commenting in counterpoint to the human staging.

The same can be said for the role of Peter Ballbusch's incredible set decoration inspired by Russian iconography, in the hallucinogenic visual style of Sternberg's great movie.

The North Bellarine Film

Festival is set to return in 2020 with another line-up of quality films.



The event will be held from November 13 to 15 at the Potato Shed, Drysdale.

The 2019 festival had several new attractions including a world premiere, a film award and screenings of six short films at Federation Square in Melbourne, running simultaneously with the festival. Women filmmakers were also celebrated during the weekend event.

Film critic David Stratton opened the festival with a special video message and Tadj Ulrich, a 17-year-old Upwey student, won the inaugural Emerging Victorian Filmmaker Award with his short film, *When We Were One*.

The World Premiere of *Black Garden*, filmed on location in Geelong and the Bellarine Peninsula by local filmmakers, Shaun Wilson and Tammy Honey, screened to a full house during the festival. A question and answer session followed the film and many of the cast and crew attended.

Forty films were screened over the festival weekend. An experimental and avant-garde program was also included, attracting filmmakers from Melbourne. Filmmaker David King curated the program.

Tadj Ulrich holding the Emerging Victorian Filmmaker Award he won at the North Bellarine Film Festival with Bill Lussier, the co-ordinator of the award. The award was sponsored by the Portarlington Film Society.



Photo: Ivan Kemp

The 2020 program is currently being developed and updates are on

www.northbellarinefilmfestival.org.

Details on how to join the festival's newsletter and mailing list are on the website.

Questions and Answers:

- Is your society paying too much for Public Liability insurance?
- Do you have the best equipment insurance cover?
- What is the meaning of "Non-theatrical" screenings?
- Can I charge for admission at a special kid's night open to the public?
- What is a "StarBox"?
- Should the society incorporate?

The FVFS Information Sheets Have the Answers.

All these questions can be answered using the FVFS Information Sheets on our website, www.fvfs.org.au.

Information sheets available for you to download cover the following:

- About the FVFS
- Who can join the FVFS
- Starting a film society
- Film society constitutions
- Running a community cinema
- Running a film festival
- Tax issues
- Roles of committee members
- The DVD society
- Incorporation
- Film appraisal days
- Borrowing from the NTLC
- Copyright issues
- Projector equipment sales and support
- Meeting procedures
- Assembling a DVD projection package
- Useful websites
- DVD regional coding
- Committee development and continuity
- DVD rights
- Film society insurance (Public liability and property)
- Promote the FVFS in your publicity
- StarBox screening feedback
- Technology shopping
- Software support for your film society
- Programming ideas and what others have screened.

If what you need is not covered, we will be very surprised, but let us know if this is the case.

A December Social Evening at the Chewton Film Society.

The Chewton Film Society screens on the first Thursday evening of the month. Being a week night, this gives very little opportunity to socialise and discuss films, except for the Winter months when we open the door early and serve hot soup and crusty bread.

With socialising in mind, we decided to have an extra film night, free to our members and past members: a night of curated short films, a free glass of wine and everybody to bring a plate of food to share – an old fashioned community get together.

The night was a huge success! The evening began with an hour of chitchat and great food, followed by our program which was broken into three brackets with ten minutes breaks for more socialising and cuppas between them.

The first bracket started with the poignant and amusing **The Spa** starring Chris Haywood. Next came an amazing Oscar-winning animation from Daisy Jacobs, **The Bigger Picture**, followed by a short film about the making of **The Bigger Picture**, then **Lonely Boy** played by Mnozil Brass from Germany. The final short film in the bracket was Mickey Mouse in the historic **Steamboat Willie** from 1928. There was an unintentional segue between the last two films.

The film in the middle bracket was **Castlemaine Warriors – A Revisionist History for the Post Truth Era** - a locally produced documentary by artist Dale Cox and film-maker Guy Richards. Again, there was an unplanned segue between **Steamboat Willie** and **Castlemaine Warriors**.



From left: Tim Purdie (CFS Technical Officer and film-maker) and Ric Howells (CFS Treasurer), chatting with artist, film-maker and our guest for the evening, Dale Cox.

Dale came to the event and gave his time generously to discuss the making of the film and the startling archaeological finds uncovered. He even brought a couple of the artefacts for us to see.

After another chat and cuppa break, we enjoyed The London Symphony Orchestra playing at the opening of the Olympic Games, with a special appearance on piano from **Rowan Atkinson**. With the holiday and travel season in mind, we thought it would be a good idea to show a safety video from Air New Zealand. If you are planning some air travel, and even if you're not, you'd better watch the video: **The Most Epic Safety Video Ever Made**.

The final short film for the night was also seasonal: an animated version of Tim Minchin's wonderful song, **White Wine in the Sun...** a very Australian Christmas ballad.

An evening of fun, giggles, belly laughs, wonder, education and great food and company ended off our year at The Chewton Film Society.

Links to some of the shorts we showed:

The Spa: <https://vimeo.com/306793850>

The Bigger Picture: <https://vimeo.com/203126235>

The Making of The Bigger Picture:

<https://vimeo.com/85923309>

Mnozil Brass - Lonely Boy:

<https://youtu.be/eYRMbj6U2Ww>

Steamboat Willie - <https://youtu.be/BBgghnQF6E4>

Atkinson - Chariots of Fire:

<https://youtu.be/CwzjlmBLfrQ>

The Most Epic Safety Video Ever Made :

<https://youtu.be/qOw44VFNk8Y>

Tim Minchin's Christmas song animated:

<https://youtu.be/vWQuDtxD2-c>

Enjoy!

- Beverley Bloxham

CAN YOU HELP?

At Chewton Film Society, we will be looking for more comfortable chairs soon. Has anyone recently bought comfortable chairs for their Film Society? If so, can you share the details with us?

Please contact Beverley Bloxham at chewtonfilmsociety@gmail.com

It's all an Illusion

In the world of actors there are people who are good at crying, people who are good at laughing and people who are good at vomiting when required to do so. They are usually also good at talking and moving and impersonating people who are not themselves.

Sometimes they have to impersonate people who get into pretty serious situations such as having to cling to a rope underneath a helicopter whose pilot would like to shake them off, or dive into a shark-filled tank, or have a limb sliced off by a man with a sword.

There is a lot of money at stake when the likes of Russell Crowe or Daniel Craig do their own dangerous stunts as they go about the business of saving the world from baddies, so this offers an opening in the glitz of film-making to the world of stuntmen and women - people who don't have to say a word.

Production of the latest James Bond movie was held up when Daniel Craig injured an ankle while doing a running scene in Jamaica and had to be flown to the US for surgery. And Tom Cruise broke an ankle jumping off a roof when filming *Mission: Impossible*, which added about \$80 million to the production costs. Cheaper not to use a star.

If you happen to be ultra-fit, a gymnast, quick on your feet, perhaps pretty good at martial arts and, possibly, fencing, have no fear of heights and you look a bit like Daniel Craig you stand a reasonably good chance of a job. And if you are good at jumping off the back of one horse onto the back of another it probably doesn't matter who you look like.

Before CGI and the insurance industry take over completely, you might be just in time to risk your life as a stuntman in an action movie.

Sometimes life as a stunt-person only looks risky. They learn to pull punches and learn to flinch or double over appropriately. They are illusionists, helped by dummies and make-up people.

But some illusions require a high level of risk. You could die on the job and quite a lot have done so but, according to a Guardian article, July 26 2019, perhaps not as many as you might think. Just like as with aeroplane accidents, we mainly note the few accidents and not the millions of successful flights.

We humans love watching people do life-risking things. It is possible to imitate cliffside slugfests with



CGI but everyone knows that they are not the same.

Like the audiences in the Colosseum in Rome, we want a chance of real lions and real blood. However, despite the skills of most and the power of illusion, there is growing concern about the safety of stuntmen which, generally, is an unregulated field.

Many of those who have not died look as though they should have done - they've got tossed off the sides of cliffs or tall buildings, have had fights with trained assassins on the roofs of moving trains or have lost gushes of blood from bullet wounds. And then they have gone home for dinner.

Cliff or building-fallers often are sometimes equipped with bungee-jumping equipment, edited out once they have bounced back to safety while the police gather over a dead, bleeding dummy on the ground. Editing out some bungy ropes is probably pretty easy compared with, say, Marion Cotillard's horrific underwater accident in "Rust and Bone" that left her with both legs amputated. Miraculously they had grown back by the time she walked the carpet at Cannes.

Trains don't move while fights are filmed but the scenery behind them does, and large fans keep the stuntmen's and the interchangeable actors' hair and clothes moving. And they carry pouches of fake blood to match a gunshot, activated from a distance or by a small switch hidden in a sleeve.

In conversational scenes in stunt-free sets a director

may reshoot a number of times to get the lighting, the camera angles and the look on an actor's face all just right. In a scene where a car is going to crash, whip up into the air, roll forwards, crash again and burst into flame, ejecting a driver covered in flames, the set-up is far too elaborate, expensive and risky for more than one take, and so everything has to work perfectly, once. Sometimes days go into the planning and dry-run rehearsing. (Part of the job description for stunt-people probably requires the ability to wait patiently for many hours while staying awake and staying sober.)

To make a car somersault forwards it is fitted with a pole that shoots out at a downwards angle at the first impact and virtually trips the vehicle, causing it to spin in the air. The guy behind the wheel at this moment is likely to be a dummy but, seconds later, a real person has to jump out of the wreck, covered in flames.

What we don't see is the fire-engine just off set, and the hovering helmeted experts, hoses in hand, in case the fire-proof suit is flawed or the flammable gel in which his suit is covered suddenly starts behaving as though it is petrol. And maybe there is a tea-lady there, ready to hand him a restorative cuppa when he has stripped off the asbestos.

- Viki Wright Rivett

The Golden Globes 2020

(some of them)

- **Best Motion Picture:** *Once Upon a Time in Hollywood*
- **Best Screenplay - Motion Picture:** Quentin Tarantino, *Once Upon a Time in ... Hollywood*
- **Best Performance by an Actress - Motion Picture:** Awkwafina, *The Farewell*
- **Best Performance by an Actor - Motion Picture:** Taron Egerton, *Rocketman*
- **Best Performance, Actress in a Supporting Role - any Motion Picture:** Laura Dern, *Marriage Story*
- **Best Television Series - Drama:** *Succession*
- **Best Original Score — Motion Picture:** Hildur Guonadottir, *Joker*
- **Best Original Song — Motion Picture:** "(I'm Gonna) Love Me Again," *Rocketman*
- **Best Television Series:** *Fleabag*

THE FUNNIES



2020 Healesville Mini Film Festival

Sunday 15th March, 2020

Have you ever balked at the idea of viewing three feature films on the one day? Would you be afraid that you might not be able to last out the day? Then do not fear, it is much easier than you think, especially when you spend a day at a small film festival in the Yarra Valley surrounded by other like-minded film goers all enjoying some of the best contemporary French films that have been recently released.

This year's Healesville Mini Film festival is bringing to you three (sub-titled) French films of different genres: a thriller in the morning followed in the afternoon by a romantic drama and finally to finish the day a charming comedy drama. And further, there is an option to have a French themed lunch catered for you by one of the Yarra Valley's best chefs, including baguettes, terrines, rillettes, vol au vents, and more at a very modest price.



Program:

9.45am: **Custody** (France, 2017, rated M, 93 min)

11.45pm: Break for lunch

1.10pm: **Who You Think I Am** (France, 2019, rated M15+, 101 min)

3.15pm: **Just to be Sure** (France, 2017, rated M, 100 min)

5.00pm: Q & A session

Well known film critic of more than 40 years, Paul Harris, will introduce each film and conduct the question and answer session at the end of the day.

It all takes place in the modern cinema The Memo, Healesville, located in the main shopping area on the Maroondah Highway. In fact, if you live outside the area, make a weekend of it and enjoy the local wineries and cafes in the balmy autumn weather.

Ticket prices:

\$36 for 3 films or \$14.50 per film. Lunch \$15. Note that the lunch must be booked before the 10th March

Tickets will be available at the door on the day, but just to be sure of a seat it is strongly advised that you book early, either at The Memo, Healesville, or at the Arts Centre, Warburton. You can also book on line at www.culturetracks.info.

This festival is being brought to you by the Yarra Ranges Film Society.

More details can be found on the website www.yarrarangesfilmsociety.org.au

JOHN TURNER

Most people don't sustain a love-affair for eighty years but John Turner has, and his passion shows no signs of flagging. He is a dedicated film-buff and, because of that, a father-figure, a great-grandfather-figure, a high priest of film societies in Australia.



When he was tiny child, relatives would take him to films in Manchester from Leigh, the small town between that city and Liverpool where he was born.

In 1954, when at Manchester University, he started his first film society, mainly because he wanted to be able to see old films such as "Battleship Potemkin."

In 1968 John and his family migrated first to Perth and then to Melbourne and, it seems, started a film society everywhere he landed, including one on the job when he worked as a systems analyst for IBM.

What is a film society? Something similar to but much bigger than a book club - bigger because you need a fair sized room equipped with chairs, and technology appropriate for screening both old and new films. Some memberships are as small as a dozen or so (John belongs to one held in a theatre in a private house) and as big as ANU's 1,000 member club.

People sign up for membership, and their combined fees enable a keen group to select a range of films to

be shown at intervals through the year.

Why do people join film societies? *“Watching DVDs at home is not the same thing as the big-screen experience,”* says John. *“Even going to the Nova at 10am with six or eight other people is better than seeing something on a small screen alone.”* And he is right. There is always a buzz of anticipation as people arrive at Croydon Film Society at the Croydon Cinemas to nab what they regard as the best seats, and to talk to new friends and old in the audience.

There are no advertisements or previews - the films start at exactly the advertised time. And the prices are modest - less than six dollars a film for full-paying members, even less for those with concession cards.

There is enough love for film societies for them to have survived Arthouses, TV, SBS World Movies, DVD and, now, streaming, John points out.

The Croydon Film Society, where he is Vice-President, is one of the biggest in Melbourne, and is lucky to have him. He sees at least a hundred films a year, including about 30 at MIFF, for which he takes a two-week holiday every August.

There is little he does not know about films, so the annual selection process, which ends up in the choice of about twenty-two films a year, is enriched by his awesome knowledge. And there is even less that he doesn't know about film societies and how to run them.

The Australian Council of Film Societies is the umbrella organisation for eighty-two film societies in Victoria and sixty or seventy in other States.

Some time ago they commissioned John to write a book which, after fifteen years of hard work, turned out to be a three kilogram doorstopper called *“The History of Australian Film Societies and Their Contribution To Australian Social and Cultural Life”*. On the cover, this title is followed by *“A Body of Worshippers”*, which comes from T.S. Elliott's *“Notes Towards A Definition of Culture”*, quoted inside the front cover: *“A religion requires not only a body of priests who know what they are doing, but a body of worshippers who know what is being done.”*

- Viki Wright Rivett

The History of Australian Film Societies.

REMINDER – COPIES STILL AVAILABLE

There are still 32 member film societies or film festivals who have not yet claimed their FREE copy of this valuable book.

It is a comprehensive history of film societies in Australia, and, amongst other things, covers in some detail the turbulent history of ACOFS and the FVFS. It was written by John Turner, a long-serving member of the FVFS and ACOFS committees, was published by ACOFS, and is being distributed to Victorian members by the FVFS.

The FVFS has very generously agreed to pay the full cost of one copy of the book for every member organisation, but you will need to pay the postage or pick one up free at the FVFS AGM on March 28th.

If you have not yet received your FREE copy, please email admin@fvfs.org.au to indicate your intentions regarding collection of this valuable resource.

A full description of the book, and how to purchase extra copies, was published in past ReelNews issues, and is also on the FVFS website. www.vfs.org.au



CHECKLIST

- > Have you re-affiliated for 2020?
- > Have you sent your recent Starbox results?
- > Have you checked out all the wonderful resources available on FVFS website?
- > Have you claimed your FREE copy of The History of Australian Film Societies?

StarBox results received since Issue #123

DVD TITLE	SOCIETY	Stars
Intouchables, The	Alpine FS	4.8
Woman at War	St Andrews FS	4.7
Into the Jungle	St Andrews FS	4.7
Trumbo	S Fleurieu FS	4.7
Oranges and Sunshine	Old Scotch FS	4.7
Man Named Ove, A	Myrtleford FS	4.7
Optimists, The	Barwon Heads FS	4.7
See You Up There	Phillip Island MC	4.6
Divine Order, The	Little FS	4.6
Butterfly Tongues	Little FS	4.6
Under the Same Moon	Little FS	4.6
They Shall Not Grow Old	Sale FS	4.5
Ladies in Black	Port Campbell FS	4.5
Cold War	International FG	4.4
Insult, The	Barwon Heads FS	4.4
Mahana	Whitehorse FS	4.3
POMS	Moira FG	4.3
3 Idiots	Little FS	4.3
All the President's Men	International FG	4.3
Woman at War	Horsham FS	4.3
Guernsey Literary and Potato ...	Dookie FG	4.3
Bohemian Rhapsody	Dookie FG	4.3
All Quiet on the Western Front	Corangamite FS	4.3
Three Billboards outside Ebbing...	Arapiles FS	4.3
Swimming With Men	Alpine FS	4.3
Beatles – 8 Days a Week	Tatura FS	4.2
Jill Bilcock: Danclng the Invisible	Phillip Island MC	4.2
Ali's Wedding	Old Scotch FS	4.2
Spotlight	Tatura FS	4.1
Aurore	Yarra Ranges FS – Warburton	4.0
Ali's Wedding	Winchelsea MC	4.0
Bran Nue Dae	St Leonards FS	4.0
Chaperone, The	Moira FG	4.0
Wajib: The Wedding Invitation	International FG	4.0
Paddington 2	Alpine FS	4.0
Local Hero	Yarra Ranges FS – Warburton	3.9
Aurore	Yarra Ranges FS – Healesville	3.9

And so it Goes	Winchelsea MC	3.9
Monsieur Mayonnaise	Whitehorse FS	3.9
Separation, A	S Fleurieu FS	3.9
Teacher, The	Reels FS	3.9
1945	Croydon FS	3.9
Sweet Country	Bright FS	3.8
Teacher, The	Whitehorse FS	3.7
BlacKKKlansman	Goulburn Valley FC	3.7
Terror Nullius	Arapiles FS	3.7
Martian, The	Old Scotch FS	3.5
Theeb	Myrtleford FS	3.5
Isle of Dogs	Croydon FS	3.5
Local Hero	Yarra Ranges FS – Healesville	3.4
Magic in the Moonlight	St Leonards FS	3.4
Arctic	Myrtleford FS	3.4
Death of Stalin	Horsham FS	3.4
Ponette	S Fleurieu FS	3.3
Sporting Life, This	S Fleurieu FS	3.2
Second Mother, The	S Fleurieu FS	3.2
Loveless	Goulburn Valley FC	3.1
Call Me By Your Name	Croydon FS	3.1
Death of Mr Lazarescu	Little FS	3.0
Kindergarten Teacher, The	Croydon FS	3.0
Ellipsis	Yarra Ranges FS - Warburton	2.7
Cache (Hidden)	Barossa FC (SA)	2.7
Ellipsis	Yarra Ranges FS - Healesville	2.6
French Connection, The	Winchelsea MC	2.6

STARBOXES ARE FREE!!

If you haven't received your FREE StarBox, we have made some more, and they are now available and just waiting for you to email admin@fvfs.org.au. (Subsequent StarBoxes are only \$20 + postage)

We will post one to you for free, or better still, collect it at the next FVFS AGM on March 28th.



What's Being Seen

All FVFS member groups are listed below. Thank you to those societies who have forwarded their programs. If your screenings are not listed it means you have not yet submitted your 2020 program, or have not updated your website.

Alpine Film Society

The Intouchables, France, 2011.
Paddington 2, UK/France/USA, 2017.
Swimming with Men, UK, 2018.

Arapiles Motion Picture Society

Wajib – The Wedding Invitation, Palestine+, 2017.
The Song Keepers, Australia, 2017.
The Lobster, Ireland+, 2015.

Artist Film Screening Society

Arts Group of Flinders Film Society

Ballan Film Society

Ballarat Film Society

Bannockburn Movies Film Society

Baringo Film Club

The Angels' Share, UK+, 2012.
Bohemian Rhapsody, UK/USA, 2018.

Barwon Heads Film Festival

Barwon Heads Film Society

Beechworth Film Society

Bright Film Society

British History Screen & Study Salon

Buninyong Film Festival

Camberwell Film Society

Celebrate Israel Screen & Study Salon

Chewton Film Society

The Belier Family, France, 2014.
Embrace of the Serpent, Colombia, 2015.
Love and Pain and the Whole Damn Thing, UK, 1973.

Corangamite Film Society

Croydon Film Society

West Side Story, USA, 1961.
Wajib – The Wedding Invitation, Palestine +, 2017.
BlacKkKlansman, USA, 2018.
Burning, South Korea, 2018.
Can You Ever Forgive Me, USA, 2018.

DADo Film Society

Deniliquin Film Society (NSW)

Dookie Film Group

Nebraska, USA, 2013.
Woman at War, Iceland, 2018.
Babel, France/USA/Mexico, 2006.

EuRaw Stories

Good Bye Lenin!, Germany, 2003.
Lajko: Gypsy in Space, Hungary, 2018.

F Project Cinema

Ryuichi Sakamoto: Coda, Japan/USA, 2017.
The Babadook, Australia, 2014.
The Shape of Water, USA, 2017.

Ferntree Gully Film Society

Flickside Film Society (Arts Yackandandah)

Forest Film Society 3416

FTW FS

Geelong Classic Cinema Inc

God Loves Atheists Screen & Study Salon

Goulburn Valley Film Club

Green Book, USA, 2018.
See You Up There, France, 2017.
They Shall Not Grow Old, UK/NZ, 2018.

Grampians Film Society

Healesville Mini Film Festival

Custody, France, 2017.
Who You Think I Am, France/Belgium, 2019.
Just to be Sure, France, 2017.

Horsham Film Society

International Film Group

Happy as Lazzaro, Italy, 2018.
Capharnaum, Lebanon, 2018.
If Beale Street Could Talk, USA, 2018.

Kingston Moviehouse

Gosford Park, USA/UK/Italy, 2001.
Serenade, USA, 1956.
Pillow Talk, USA, 1959.
Maytime, USA, 1937.
Dark Passage, USA, 1947.
Pandora & the Flying Dutchman, USA, 1949.
Singin' in the Rain, USA, 1952.
Gilda, USA, 1946.
Flower Drum Song, USA, 1961.

Liberate Education Screen & Study Salon

Little Film Society

Faces Places, France, 2017.

Lounge Lizards Film Society

LV Film Society

Macedon Ranges Film Society

Maldon Movies Film Society

Marysville Film Society

Bran Nue Dae, Australia, 2009.
Vice, USA, 2018.
Easter Parade, USA, 1949

Melbourne Horror Film Society

The Brood, Canada, 1979.
The Blair Witch Project, USA, 1999.

Moira Film Group

The Chaperone, UK+, 2018.
POMS, UK/USA, 2019.

Mount Eliza Fifty-Five Plus Film Group

Movies at Numurkah Film Society

Dumbo, USA+, 2019.
The Imitation Game, UK/USA, 2014.
Top End Wedding, Australia, 2019.
Yesterday, UK+, 2019.

Murrindindi Film Society

Myrtleford Film Society

Arctic, Iceland, 2018.
Theeb, UAE/Qatar/Jordan/UK, 2014.
A Man Called Ove, Sweden, 2015.

Network Film Club

North Bellarine Film Festival

Old Scotch Film Society

The Martian, UK/USA/Hungary, 2015.
Oranges and Sunshine, UK/Australia, 2010.

Ali's Wedding, Australia, 2017.

Peterborough Film Society

Phillip Island Movie Club

Three Identical Strangers, USA, 2018
Parasite, Korea, 2019
Official Secrets, UK, 2019
Woman at War, Iceland, 2019

Port Campbell Film Society

Port Lincoln Film Society (SA)

All Is True, UK, 2018.
Wajib – The Wedding Invitation,
Palestine +, 2017.
Pandora's Promise, USA, 2013.

Portarlington Film Society

Portland Film Society

PRODOS Screen & Study Salon

Prom Coast Film Society

The Favourite, UK, 2018.
Rocketman, UK, 2019.
Woman at War, Iceland, 2018.

Red Rock Film Society

Can You Ever Forgive Me?, USA, 2018.
The Kindergarten Teacher, USA+,
2018.
Dogman, Italy/France, 2018.

Reels Film Society (SA)

The Teacher, Slovakia/Czech, 2016.
The Party, UK, 2017.
Shoplifters, Japan, 2018.

Sale Film Society

Science and Technology Screen & Study Salon

Smart Girls Screen & Study Salon

St Andrews Film Society

Innuendo, Australia+, 2017.
Three Billboards Outside Ebbing,
Missouri, USA, 2017.
2040, Australia, 2019.

St Dunstan's Hall Film Society

Bohemian Rhapsody, UK/USA, 2018.
Faces Places, France, 2017.
Swimming with Men, UK, 2018.

St Leonards Film Society

Magic in the Moonlight, USA/France,
2014.
Charlie's Country, Australia, 2013.
The World's Fastest Indian, NZ/Japan/
USA, 2005.

Southern Fleurieu Film Society (SA)

Super Modo, Germany/Kenya, 2018.
Samson and Delilah, Australia, 2009.
Visages Villages, France, 2017.

Sun Country Movie Club

Surf Coast Film Society

Tatura Film Society

Jasper Jones, Australia, 2017
Green Book, USA, 2018
Three Identical Strangers, UK, 2018

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

Green Book, USA, 2018.
Woman at War, Iceland+, 2018.
Bohemian Rhapsody, UK/USA, 2018.
Aurore (I Got Life!), France, 2017.
Three Identical Strangers, UK, 2018.

Williamstown Film Society

Winchelsea Movie Club

Ali's Wedding, Australia, 2017.
And So It Goes, USA, 2014.

Yarra Ranges Film Society

The 100-year-old Man Who Climbed Out
the Window and Disappeared, Sweden+,
2013.
Secrets and Lies, UK/France, 1996.
Living is Easy with Eyes Closed, Spain, 2013.

Vale Bob Klepner

Bob Klepner was one of the people who set up both the Federation of Victorian Film Societies and the Australian Vale Film Societies. He was almost certainly the last surviving attendee of both of these meetings.

In 1949, aged 19, Bob, was involved in September and October, with the meetings which inaugurated the FVFS, and was elected to the original committee, representing the Kadimah Film Group. He then represented Victoria at the first meeting of ACOFS held in Sydney during November.

At this time Bob was involved with the left-wing Realist Film Association and in the early 1950s with Bob Mathews, shot footage of the Berlin Youth Festival whilst residing in Europe. On his return to Australia he joined the Melbourne Film Society and in 1962 replaced Bill Dye as the delegate to FVFS where in partnership with Philip Adams they published lists of 'films of merit' to be screened on TV.

Bob became Secretary of MFS in 1979 and Vice President in 1980. Mainly a backroom facilitator, Bob was more to the fore in the 1970s where, with the backing of Erwin Rado, he became administrator of the Film Secretariat, a member of the Melbourne Film Festival Committee and finally Assistant Director, to Erwin, of the Festival. This relationship did not work well for Bob and in the early 1980s he resigned from all his positions.

The last time I met Bob was in the 1990s when he was managing a Community Health Centre in the south-eastern suburbs but he spent the last decade of his working life as a well respected business consultant. Bob died on the 25th November after a short illness, aged 89.

- John Turner December 2019

The Many Forms of Tension

Tension is a sense of anticipation and uncertainty within a narrative, and is thus synonymous with “suspense”.

Simply put, it’s the expectation of something big happening.

Tension generally emerges from well-developed characters and a clearly-defined threat for them to react to. If we are invested in the characters and the dramatic obstacles are convincing and consistent, the narrative contains tension because there is a definite sense that the heroes might fail.

As the character Robert McKee (based on the real writer and lecturer Robert McKee) remarked in the surreal comedy *Adaptation*: ‘You write a story without conflict or crisis, you’ll bore your audience to tears.’

Dramatic, impactful writing is important for good tension, but the technical disciplines are also important. Cinematography, art direction, lighting and evocative sound design can generate an ominous atmosphere to enhance the urgency. Steady pacing – not too slow and not too fast – can keep the conflict fresh. Solid visual effects can make the monster or villain feel more real.

Tension isn’t always negative, or drawn from adversity. Where action, horror and thrillers generate feelings of anxiety or dread, romance often relies on hope: will these people get together, or will their relationship work, or will they finally start a family? Romantic and sexual tension come from a “will they, won’t they” dynamic between two or more characters; Mulder and Scully from *The X-Files* is a classic example.

Tension usually runs all throughout a narrative, but often exists within single scenes or short passages as well. A sense of struggle is extremely important in action sequences: the most gratifying action scenes feature a formidable, equal opponent and convey the hero’s struggle to defeat them. Watching a hero effortlessly beat their opponents, like in most later Steven Seagal films or some of the fights in *The Matrix Reloaded*, can be cool, but it’s usually unsatisfying due to the lack of difficulty or tension.

Tension is also not exclusive to the heroes. Doctor Sleep, 2019’s best horror film and one of the year’s best films overall, delves deep into the villains’ motivations, including their ravenous hunger and their fear of main character Abra Stone’s powerful psychic abilities. These factors give the villains a strong impetus to succeed, which renders the

heroes’ struggle to survive and fight back all the more dire. The video game *Pathologic* is slow, glitchy and frustrating, but generates incredible tension through its intensely grey moral landscape: do you help the plague-stricken town but remain tired and starving, or survive by letting down the sick people who need your help?

Tension is such an important narrative tool, it’s almost impossible to write a satisfying story without it. I honestly can’t think of a story – even a bad one – that does not have some form of tension. Even failed tension is tension.

Tension is not even strictly dramatic or event-based: tension can also emerge from the development of engaging, powerful themes.

Some may assume that *2001: A Space Odyssey* lacks tension due to its slow, abstract nature. However, the film has conventional suspense in HAL lashing out at the Discovery crew and his heartbreaking eventual deactivation, and since the film charts humanity’s evolution and expansion into the cosmos, the narrative generates a more metaphysical anticipation regarding our evolutionary progress and the influence of the monolith.

David Lynch’s more surreal movies rarely obey real-world logic, but Lynch still generates tension by slowly revealing the corruption beneath his bright surface worlds, with the macabre mood steadily rising.

The earliest and simplest video games, such as *Pong*, *Space Invaders* and *Pac-Man*, have no narrative – just a basic set of gameplay conditions – but even then, the tension is user-generated: the player has an urge to win the game, complete it as fast as possible, beat the high-score or eat all the cherries.

Good tension is something you must work hard to achieve, but I would argue that tension in itself – whether good or bad – is an intrinsic, unavoidable quality of storytelling. Even if you try to create a narrative without tension, there will still be some hanging question or unfulfilled aspect, which you never even intended, to make things tense for the audience.

Tension is both a fundamental constant of narrative and a vital resource that we must not take for granted.

- Seth Lukas Hynes

Author and film critic from Healesville, and a committee member of the Yarra Ranges Film Society.

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 to reelnews@fvfs.org.au

Deadline for May 2020 issue: end of March at the latest.

Note:

If you are submitting an article for inclusion in ReelNews, please add your name and FS 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 and send your jpeg images separately. And please ask someone to proofread your article before submission. **Thank you!**

2020 Affiliations now due

The 2020 affiliation forms are now available on the website, both the PDF versions (for you to download, print and post) as well as the on-line version.

We strongly recommend you use the on-line version as it is faster to complete, hides irrelevant questions (based on your answers) and is submitted to the FVFS instantly, at no cost. Over 80% of members used the on-line form in 2019.

If you have any questions just email membership@fvfs.org.au .

Quiz answers: 1. Ray Liotta in *Goodfellas*; 2. Joan Fontaine in *Rebecca* 3. Ed Norton in *Fight Club*; 4. Malcolm McDowell in *A Clockwork Orange*; 5. Mark Lester in *Oliver*.

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.

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

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