



Your image is Our Focus

# ReelNews

Official Newsletter of the Federation of Victorian Film Societies

May 2018

# 117

## From the Editor's Desk

[www.fvfs.org.au](http://www.fvfs.org.au)

Welcome to May 2018 ReelNews.

The last three months have simply whizzed by and now it's ReelNews time again.

Thanks to everyone who has sent in contributions. You are certainly getting the idea of it now and because of them, I think the newsletters are always very interesting. As shown by the two minute presentations by each film society at the recent AGM, people are really interested in what other film societies are up to.

Your President and I have attended two AGMs over the past two months. He has covered the main points from the FVFS AGM in his President's report and Ian Davidson has written a brief report about the ACOFS AGM.

In this newsletter, I have included a flyer and order form for John Turner's brand new book - The History of Australian Film Societies (out now).

The order forms I have included are intended for members of the FVFS to obtain their free or reduced price copies of the book. Members of other state federations should approach their own state federation secretaries for prices.

For purchases made directly from ACOFS, the charge will be \$75 plus postage and handling (\$15.00). Contact ACOFS for details

[treasurer@acofs.org.au](mailto:treasurer@acofs.org.au)

Also an order form will soon be available on

[www.acofs.org.au](http://www.acofs.org.au)

John Turner is one of the veterans of the Australian film society scene and has served for decades on both FVFS and ACOFS committees so it promises to be a really interesting read.

Happy film watching,

Gail Arkins - Editor

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



## In this Issue

- From the Editor's Desk
- John's page
- FVFS AGM & Information Day
- ACOFS Report
- The History of Aust. Film Societies
- Order Form for above Book
- Warburton Film Festival
- Worth a Read
- News from Mt. Gambier
- News from Port Fairy
- News from Barwon Heads
- News from Williamstown
- News from Southern Fleurieu
- News from Dookie
- Norwegian Films
- Vale Milos Forman
- What's Being Seen
- StarBox scores

## Your 2018 FVFS Committee

John Arkins	President
John Turner	Vice-President
Susan Davidson	Secretary
Ian Davidson	Treasurer
Andrew Oldroyd	Committee
Jean Middleton	Committee
Gail Arkins	Editor ReelNews

# John's Page

## From the President's Desk

By John Arkins  
President  
FVFS

In the last few months, I have attended a number of AGMs of volunteer organisations and there are certain characteristics that have emerged.

Firstly, we have just run the 2018 AGM & Information Day of the Federation of Victorian Film Societies and there are comments about it in other articles in this ReelNews. The day was, in my mind, most successful and was enjoyed by all. I believe that it was an opportunity for many people from film societies to get together and swap information, which is always useful and enjoyable. The point from this AGM is that it is not all work and listening, but the interaction is much more advantageous and fun for all concerned.

Secondly, it is both good and bad that the same people are on the committee year after year. However this is not always a good idea. We look at why film societies cease to exist. One of the major reasons is that there are no members willing to carry on the tasks of the organisation when a Secretary or Treasurer resign. It all seems too hard and no-one will put up their hand. This, as you all well know by now, is my great hobby horse of Succession Planning.

Thirdly, we continue to use the same old structure for committees and operations where maybe a new approach could be possible. At the FVFS AGM, we tried a workshop where a new committee structure was contemplated. While there was considerable difference of opinion between the six working groups, there was at least recognition of new ideas. These are areas that should be investigated to see if they can work for your Society.

Fourthly, there is often very little documentation of the roles and processes that have to be followed and that the only 'documentation' of a task or role is in someone's head. If that person is not available, it is not clear what is to be done. This can be very awkward especially when one is dealing with legal requirements that have to be delivered in a certain form by a certain date. The use of a Handbook covering roles and tasks would be most useful.

Lastly the use of technology can be both speedy and money-saving. The use of an electronic newsletter and the ability to reach all members by email, message or Facebook allow the committee

to contact the membership quickly when the need arises. The use of technology for emailing, membership management and for payment systems reduce the workload on the Secretary and Treasurer and can provide easier methods for payment for members. A new Information Sheet #27 will soon be put up on the website covering a few of these alternatives.

I hope that all committees of societies allocate some time, not for just the day to day activities but to think about how they will continue into the future, how they will maintain and grow their membership and to set out the thoughts of how to plan their operation for the future. It is time well spent as the cost of being hit by surprises is often disastrous.

It is hoped that the FVFS AGM gives all attendees an opportunity to think outside the square with like-minded members. Once again, I thank my Committee without whom the day could not succeed and also the members of the Whitehorse Film Society who help with food sustenance throughout the day. We were looked after so well and we really appreciated it.

Last year in November, the first North Bellarine Film Festival (NBFF) was held on the Bellarine Peninsula south west of Melbourne. It was sponsored by a number of local organisations, including the FVFS. It was run over the full weekend, using a number of locations on the Bellarine Peninsula. They , presented not only films, but also lectures and discussions. It is FVFS policy to help organisations to create film festivals and to give them, not only advice, but monetary support when they present a competent plan in advance. FVFS was very pleased to receive a Certificate of Appreciation from the NBFF recognising our support of their first festival. Thank you.

Until next edition enjoy good films and great company



# FVFS AGM & Information Day

## Willis Room, Nunawading

From Marg and Liz

Phillip Island Movie Club

Hi Gail

The Phillip Island Movie Club would like to thank the FVFS for all the work it does to support film societies here in Victoria. We really enjoyed the recent AGM day. It is very good the way the other film societies share their knowledge and it is great to hear about the problems they have as well.

Thank you to FVFS for organising such an interesting day for the AGM.

Here are our comments:-

1. We find some difficulty in replying re your request for feedback about the day and would welcome a structured feedback/evaluation form that outlined what you want and leaves open for our input to future activities.
2. The starting time is good for rural attendees;
3. The day was well organised and the food was healthy, wholesome and delicious;
4. Breaking into groups was very good, especially for meeting new people;
5. It is a great day for sharing and picking up new ideas;
6. The Panel was a great idea and was well run by Andrew Oldroyd, he is a natural;
7. We think running a workshop on writing up a job and task booklet and inviting a specialist/facilitator to run it would be a great idea. Also the individual clubs could invite their treasurer, secretary etc to also attend as they would be doing their own write-up. As succession planning seems to be one of the major issues for all our clubs, this would be a positive step and help those clubs that are quite worried about the time to do these things. Having a model to follow would make it easier for many clubs;
8. We would also like to have two or three film days where we could start at 10:am and have a film then have an organised discussion group over lunch. Have another film at 1:00pm or 1:30pm, have another film and discussion group prior to the finish. You could also even have different clubs choose the film and write up points for discussion.

Once again thank you for all your work.

Kind regards

We love receiving ReelNews and really appreciate all the work you must have to do to keep up the standard. Just preparing a monthly newsletter is onerous so we do appreciate the time you give to ReelNews.

### **'Dress Circle' published Ross Adams**

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

To subscribe or find out more  
Phone 02 6353 1897 or Email [lawsonco@vic.chariot.net.au](mailto:lawsonco@vic.chariot.net.au)

**\$34 per year. Four issues per year.**

# ACOFS Report

By Ian Davidson

On Saturday 21<sup>st</sup> April, the FVFS hosted the ACOFS AGM at the Willis Room, Nunawading Civic Centre (The home of the Whitehorse Film Society). It was attended by eight delegates from Victoria, three from Tasmania, two from WA and one from NSW, plus one delegate from the associate member, SASI. There were also two guests from the NFSA and four observers.

Key issue discussed included

- Succession planning is still an issue with some Federations and societies, who cannot find new committee willing to step up.
- Societies need to be aware of their obligations regarding privacy of members' private data.
- John Turner completed his much anticipated "History of Australian Film Societies". ACOFS has set the purchase price at \$50 through a member film society or State Federation, or \$75 if purchased direct or to unaffiliated organisations. ACOFS urged all Federations to consider subsidising the cost of the first copy to each of their member organisations.
- Dr Louise Sheedy and John Klyza gave a report from the NFSA. They advised us that Mr Jan Muller has been appointed the new CEO of the NFSA for a four-year term. He has already initiated the creation of a new section, "The Community Engagement Section" which we will hear more about in their next NFSA Newsletter. John Klyza will continue to be our contact at the NTLC. Recognising that the NTLC may not be able to supply one of their DVDs against every request (eg if already out on loan) they have negotiated a new deal with the rights owners which allows a

"borrower" to screen their own copy of a DVD (in lieu of the NTLC copy) after paying NTLC the normal loans fee for that DVD (of \$22 per DVD screening). But this only applies to DVDs in their catalogue.

- NTLC staff find it is more worthwhile negotiating rights by distributor rather than per title. So if any film society is aware of an overseas distributor of DVDs not available in Australia, who have desirable titles, please let NTLC know, either directly or through [secretary@acofs.org.au](mailto:secretary@acofs.org.au)
- The FVFS, with 83 members, represents 58% of all film societies linked to ACOFS through their State Federations. Much discussion ensued over how the other State Federations might increase their memberships.

The AGM was a lively meeting, with much to discuss – as indicated above – and the completion of John Turner's book gave us all a feeling of achievement.

Executive appointments for the 2018/2019 year were President (Ian Davidson, Vic), Vice-President (Leth Maitland, NSW), Secretary (John Arkins, Vic), Treasurer (John Turner, Vic) and additional committee from WA, SA, Tas., and Qld – yet to be nominated by their Federations.

## **Just to Make You Smile** ***The Monuments Men***

For this movie, George Clooney and Matt Damon were obliged to lose a large amount of weight. In order to do this, they went on a harsh diet and undertook a serious exercise program. But despite his best efforts, Damon found that he couldn't cope with the task at hand. It turns out that Clooney was getting the costume designers to reduce the size of the pants Matt wore for his workouts by a couple of centimetres each week. For weeks, Damon couldn't understand why his pants were so tight around the waist despite working out so hard.

# The History of Australian Film Societies

---



**AVAILABLE NOW**

*Written by JOHN TURNER and produced by ACOFS*

It is a very detailed tribute to all those who have participated in the film society movement over seventy years. It includes over 50 personalities, 40 film societies, six state Federations and many Australia-wide organisations.

There are 554 packed pages, including many photos!

Read all about-

- The contribution made to the social and cultural life of Australia by the film society movement.
- What was, and when was, the first film society formed?
- Why were state Federations created?
- Are national film society bodies necessary?
- Who were the movers and shakers making the film movement so important?
- Creation of the AFI and the major Film Festivals, and why ultimately, these organisations had to go it alone.
- The popularity of film weekends.
- The influence on censorship laws and other government policies.
- Relationships between film societies and the major non-theatrical film bodies, especially the Non-Theatrical Lending Collection and the National Film and Sound Archive.
- The early involvement with State Film Centres and the National Film Theatre of Australia.
- A chronological account of the major events at state and national levels.
- An examination of publications from film society newsletters to country-wide catalogues and magazines, often widely circulated outside the movement.
- Which films were important to societies over the past seventy years?
- Appendices listing all significant dates, office bearers of Federations and ACOFS, and people mentioned in the book.

ACOFS has made copies available to all State Film Society Federations affiliated with ACOFS, at a discounted rate of \$50 each. All societies affiliated with their State Federation are being offered copies of the book, in most cases subsidised by their Federation. Contact your Federation to determine the actual purchase price for you.

Additional copies will be charged at \$50 each for purchase made through member societies or Federations, or \$75 to others purchased directly from ACOFS.

Each copy (except those directly collected) will attract a fee of \$15 for postage and handling.



# The History of Australian Film Societies

ORDER FORM for your **one fully subsidised** copy of:

## THE HISTORY OF AUSTRALIAN FILM SOCIETIES

Ordered by ..... (Official organisation Name)

Email .....

One copy of the book is available, fully subsidised, to every current member of the **FVFS**. But we will need to charge you postage and handling of \$15 if posted.

To request your **FREE** copy of the book, complete this order form (or a copy of it) and return it to the FVFS secretary. Tell us how you intend to collect the book.

FVFS Secretary, c/o 17 Bruce St. Mitcham Vic. 3132, or [secretary@fvfs.org.au](mailto:secretary@fvfs.org.au).

Your postal address (if it is to be posted)

Name .....

Address .....

If posted, payment of \$15 per book is to be made by cheque/cash/EFT/other....

(Please circle your choice) An invoice will be sent to you if requested.

Cheques are to be made payable to "Federation of Victorian Film Societies" and sent with this order form to the treasurer at 17 Bruce St Mitcham, Vic. 3132.

Or pay by EFT to Federation of Victorian Film Societies, NAB Ringwood,  
BSB: 083 343, A/c 56926 1432, and quote your surname and HISTORY.

If you pay by EFT, we still need your order form as above.

---

## ORDER FORM for **additional** copies of: THE HISTORY OF AUSTRALIAN FILM SOCIETIES

Delivery address:

Name .....

Address .....

Email .....

Ordered through ..... (Society/Film Federation)

Quantity -----at \$50 each .....\$.....

Post and handling \$15 per book (if posted)..\$.....

Total due.....\$ .....

An invoice will be sent to you if requested.

Payment to be made through cheque/cash/EFT/other.....(Please circle your choice)

Cheques are to be made payable to "Australian Council of Film Societies" and sent with this order form to John Turner, 20 Craithie Avenue, Park Orchards, Vic 3114.

Or pay by EFT to Australian Council of Film Societies, NAB Melbourne,  
BSB: 083 004, A/c 5617 98446, and quote your surname and HISTORY.

If you pay by EFT, please send your order form to the above postal address or email to [treasurer@acofs.org.au](mailto:treasurer@acofs.org.au)

# Warburton Film Festival

By Sally Ahern  
Vice President YRFS  
Director of WFF

The 35th Warburton Film Festival is in full swing of preparation mode! The weekend of 15th, 16th and 17th June will be a busy and exciting time. A great number of locals and visitors arrive in the town of Warburton to attend a Fiesta of Films. The cafes in the main street put on delicious lunches thus involving the local community.

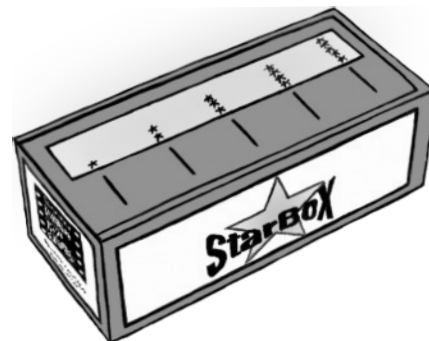
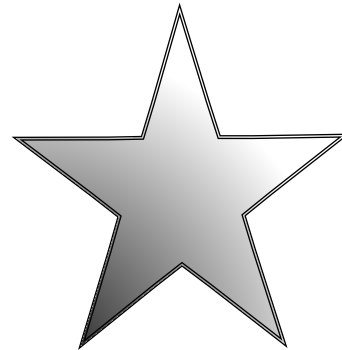
The program is offering a wide selection of films from France, USA, Australia, Japan, UK, and the Czech Republic, showing a variety of genres. All eight films have had limited release in cinemas.

Saturday afternoon is to be devoted to the showing of short films all of which have been submitted to the festival in the junior, senior and local sections. It is amazing to watch a variety of films made by very creative people. Winners are chosen and presented with prizes and a number are shown throughout the weekend.

The Opening Night is always well attended and this year we are showing **Mountain**. It is an Australian documentary with music by Richard Tognetti and the Australian Chamber Orchestra. Jo Anne McGowan (producer) is coming to introduce the film and conduct a Q and A session after the showing. A great program to start the weekend.

Everyone is invited to attend and details can be found on the website.

[www.warburtonfilmfestival.com.au](http://www.warburtonfilmfestival.com.au)



## NOW AVAILABLE

Hand-crafted in Australia. Order a **StarBox** for your film society now!

**Cost?** First one free to FVFS member groups! Subsequent boxes at \$20 each.

Order yours now!

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

## Fantastic Film Facts

At least 19 creatures, both living and extinct, have been named after iconic British naturalist Sir David Attenborough. Now, for the first time, one of his documentary series will receive the same honour. As the BBC reports, a newly discovered phytoplankton shares its name with the award-winning BBC series **Blue Planet**.

Sean Connery wore a wig in every single one of his Bond performances.

Arnold Schwarzenegger was paid approximately \$21,429 for every one of the 700 words he said in, **Terminator 2: Judgement Day**.

# Worth a Read

By Ian Davidson

## **BREATH** COMPETITION WINNERS.

In the first two weeks of April the FVFS ran an email competition for free double passes to see the new Australian film **BREATH**, based on the novel by Tim Winton. **BREATH** follows two teenage boys, Pikelet (Samson Coulter) and Loonie (Ben Spence), growing up in a remote corner of the Western Australian coast. Hungry for discovery, the pair form an unlikely friendship with Sando (Simon Baker), a mysterious older surfer and adventurer, who pushes the boys to take risks that will have a lasting and profound impact on their lives.

60 entries were received and 10 winners selected randomly. Congratulation to the winners, who came from the following film societies:

Ferntree Gully FS.  
Reels FS (2).  
Macedon Ranges FS (2).  
Surfcoast FS.  
Phillip Island MC (2).  
Croydon FS (2).

Tickets were supplied complements of Roadshow, through NIXCO.



## **Need to contact another Film Society?**

If you need to contact another society, for example to ask them about finding rights for a DVD they have screened, just go to [fvfs.org.au](http://fvfs.org.au) and select the "find a film society" tab. Phone and email contacts are provided for most societies."

By Ian Davidson

## **EXECUTIVE VISITS**

In 2018 we have had 34 requests for executive visits from member film societies. As you can imagine, it will take some time to achieve all these visits in the one year. If you represent a country society and you would like an Executive visit, can we suggest that the offer of B&B for one couple would make the job much easier for us and more enjoyable - as well as reducing the cost to the FVFS."



## **New Information Sheet #27.**

Coming soon is a new Information Sheet for Members, entitled "Software to Support Your Organisation".

It will be released as Information Sheet #27.

Information Sheet #27 will describe some available software we are aware of, that can help with your Membership register, subscriptions, sending emails to members, and setting up a website. As soon as the Information Sheet is complete, it will be posted on the FVFS website under the "Resources, Documents" Tab. Watch out for it."

**Editor's Note :** As soon as finalised, Information Sheet #27 will be posted on the FVFS website.

[www.fvfs.org.au](http://www.fvfs.org.au)



## News from Mt. Gambier

By John Martin-Brown

Reels Film Society

If imitation truly is the sincerest form of flattery our little film society is feeling quite flattered by SBS at the moment. This weekend they are televising "Son of Saul". This will be the fourth of our selections shown by SBS over the last two to three years.

The other three that our Special Broadcasting friends have shown are ***Mustang, Nebraska*** and ***Angels Share***. We like to think this a demonstration of what a discerning and effective group our film selection sub-committee is.

As a friendly challenge, we'd like to hear if other societies have been similarly flattered. Reels Film Society is offering a fine bottle of Coonawarra red to the society who can show themselves to have been most flattered over the past two years, by any of the free to air broadcasters.

Please respond to [reelsatwehl@gmail.com](mailto:reelsatwehl@gmail.com)

## ReelNews

### Have Your Say!

#### ***ReelNews is your Newsletter!***

It is important that this newsletter reflects the interests of all FVFS members.

The Editor has been able to provide more articles about individual societies, over the past couple of years, because information has been sent in by the members in response to requests.

How about all the other societies? We would love to hear about you, what you are doing and anything special associated with your Film Society or the area in which you live.

The stories can be about any special happening associated with the district, the film society or the members of the society – it's up to you!

Also, in what areas of operation of a Film Society are you interested? What types of articles would you like to see?

Let the Editor know so that **ReelNews** can be completely your Newsletter!

Email to [reelnews@fvfs.org.au](mailto:reelnews@fvfs.org.au)

## Film Societies!

### An Anniversary?

### Special Date?

We'd like to hear about it.

Send the details to

**[ReelNews@fvfs.org.au](mailto:ReelNews@fvfs.org.au)**

We'll include them in upcoming newsletters.

***PLEASE BE INVOLVED!!***

**ReelNews** is published by the  
**Federation Of Victorian Film Societies Inc.**  
No. A0028942B ABN: 62 373 979 409

Editor: **Gail Arkins**

Sub-editor: **John Arkins**

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

Email: **[ReelNews@fvfs.org.au](mailto:ReelNews@fvfs.org.au)**

Phone: **(03) 9874 5270**

17 Bruce St, Mitcham, Vic 3132

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

# News from Port Fairy

## Random Thoughts from a SW Victorian Film Society member

By Janice Trenair  
Port Fairy Film Society

It is not easy to choose films that will appeal to the majority and also add to the knowledge and culture of the community as well as entertain. The films I liked most last year were all documentaries. No need to be put off by the word. Many of them tell gripping stories that also happen to be true. When I watch a film that is supposed to depict Australia I want it to be true, especially if it is to be viewed internationally, but also to fill in the gaps in the knowledge of our own history.

- F Project Cinema showed ***Wake in Fright*** on Valentine's Day 2018, a slightly cynical decision perhaps? It is certainly an important part of Australia's cinema history. It is not a documentary but is based on a novel by Kenneth Cook. A depressing look at an outback town or two and perhaps quite realistic. A fascinating film, most of the violence is inflicted on kangaroos, done with a kangaroo actor and within animal cruelty restrictions of the time we are assured in the credits.
- I did enjoy the documentary, ***Hotel Coolgardie*** last year, hosted by F Project Cinema in a packed Mozart Hall, with about 60 in the audience. It is a real occasion when you have a Producer and Director/Editor present for the showing of their film. Producer Melissa Hayward and Pete Gleeson (who grew up in Warmambool) attended our showing. Pete implied that he was quite familiar with the rough Aussie pub culture when growing up in this area. He told how he had edited the film on his mum's dining room floor, and there with us was his mum nursing someone's baby. The film was made with \$30,000, with the story being filmed as it took place. It is so important that quality Australia cinema can be made cheaply! Coolgardie is a dreary mining town, close to huge holes in the ground hidden away in the outback. This country has many such places as our economy is built on the back of mining. No professional actors. Just people being themselves. The publican is unpleasant and sexist, the drinkers are a mixed bunch with the Can Man quite lovable, and a couple of the other men quite protective as well; a couple of middle aged women quite horrible! The Finnish backpackers though interesting and intelligent are obviously right out of place but never in any real danger except from the Diabetes that Lina was suffering from but ignoring. It is obvious that backpackers are very much 'on their own' in this country. To obtain a work visa for a second year they must work 88 days in regional Australia, very handy for temporarily filling the most difficult job vacancies possible in many cases.
- Incidentally, a community fundraiser at the Reardon Theatre in Port Fairy, which drew a large audience including many enthusiastic cyclists late last year, was ***All for One***. It is the story of GreenEdge, Australia's first Pro Tour cycling team. Having the film Producer, Nick Batzias, present at the screening was no doubt a big drawcard.
- A documentary film that goes well with a Question and Answer session, which is so good for a film society, is ***The Family***. This film shows a shocking but little known part of Victoria's history that is still reverberating. Although I didn't see it with a film society, lots of interested people remained to discuss it after the screening.
- An important documentary F Project Cinema showed is ***The Devil and Daniel Johnston***. Filmmaker Jeff Feuerzeig chronicles the life of a manic-depressive musician and artist, using a blend of home movies and Johnston's own audiotapes of his amazing music. It is wonderful to have that music in the film and it would have been great to have one or two of the songs sung live by one of the many talented local musicians before or after the film. That didn't happen, but there was discussion after the film with a local doctor and a couple of people with siblings who were mentally ill. A thought provoking session with discussion continued in an ongoing manner.

*Continued on next page*

- Another fantastic musical documentary shown by F Project Cinema was **Queen of Ireland**, the documentary of the life of Panti Bliss. It is both a sad and happy story with brilliant acting, music and dance. Ireland is not heaven of course, for anyone from a minority group, but is so much more forward-thinking than it once was. It was a politically well-timed documentary here in Australia. The parents of a gay son happily married in England, sharing their experiences with us after the film. I saw the film again when the Port Fairy Film Society showed it recently.
- Last year, on St Patrick's Day, we had an Irish documentary film with live music played by a multi instrumental local group to welcome people. People came in force - remembering Irish heritage no doubt - so our monthly film screening became very much a fund raiser, and a very happy occasion. The film **Jimmy's Hall** had beautiful music and dance to inspire but also told a tragic true story of how many forward thinking people were oppressed. Jimmy was a generous leader who was exiled leaving his heartbroken mother in Ireland. A tragic story, but the music left behind by Jimmy was magic.
- We have impromptu music played on a grand piano at the Reardon Theatre, home of Port Fairy Film Society, before most screenings - so that is quite special. As part of the Spring Music festival last year, **Pandora's Box** was shown with a talented musician composer from Melbourne, Jen Anderson performing her original score. The silent black and white film **Metropolis** with soundtrack played on two keyboards with mixer by Richard Tankard, was an end of year treat put on by F Project in Mozart Hall.
- A happy film to start the year for us in Port Fairy was **Ali's Wedding**. It cannot be called a documentary, because some changes have been made to the story, and characters' names have been changed. It is the true and humourous story of the talented actor, Osamah Sami, who plays himself. It was good to show Muslims who have been refugees, are an important part of our society. No doubt they are struggling to bridge two cultures, but in a way that enlightens and inspires us all.
- At the end of 2016 we again hosted the tenth Tarerer Aboriginal Film Festival - possibly the longest running Aboriginal Film Festival in the country. Over the years such distinguished musicians as Archie Roach and Shane Howard participated. Walter Saunders, who curated the films, was the widely respected, first director of the Australian Aboriginal Film Commission. In 2016 much effort went into organizing the festival and the choice of films. There was wide publicity, and refreshments organized with the promise of Shire funding. Unfortunately no such funding materialized because we were not able to match it with takings. It was a wonderful day, and those who came loved it, including some overseas and interstate visitors who couldn't believe the lack of local viewers. Walter Saunders, (also a fishing boat engineer) left the ship in Portland to race to Port Fairy to open the festival. Internationally famous Aboriginal artist, Fiona Clarke was there too but otherwise the local Koories did not support the festival any more than other residents. Before showing **Bastardy** - the warts 'n all story of Jack Charles - Walter had organized the film **Peter Pan** with a cameo appearance by Jack Charles for the children. It was, perhaps not the sort of film children enjoy nowadays, alas. It was so sad to hear Wal ask, 'But where are the children?' Sad to see the end of an important cinema event!
- In July 2017 we ran an Australian Film Festival, opening with the film, **Jasper Jones** by Aboriginal Director, Rachel Perkins. We showed **Pawno** which highlights the urban quality of Australian life and its multicultural character. On the Sunday we ran a free screening of **Death in Brunswick** in memory of John Clarke - another film set in inner city Melbourne. We were reminded of John Clarke's unique style of black humour that overrode any pretense at political correctness. The other film shown was **Finding Grace**, set in the monotonous rural landscape of Western Australia - so quite a contrast.
- This July we will open the Australian Film Festival with **Sweet Country**, giving a grim look at our frontier history. On Saturday at 2:00pm, we are showing that brave film based on a true story, **Don't Tell**, and in the evening, **Breath**, based on the novel by Tim Winton - with the surf as its enticing backdrop - for the younger people in our seaside community. And on Sunday at 2:00pm we are still negotiating what our free film is to be. **The Dish** is a hot favourite. I think we have succeeded in providing a history lesson that is sobering but necessary to understand, a film for young people set in the surf they love, and a brand new comedy. Perhaps variety is the most important key in our film choices.

# News from Barwon Heads Film Society

By Alex Kuebler  
Barwon Heads Film Society

We have had a great start to the year with approximately 80 memberships which includes new faces which is always a positive.

Our first film for the year ***Welcome to Norway*** was a comedy/drama. The film deals with the refugee crisis which many countries are faced with. Whilst this can be a serious subject the film focussed on a lighter human angle. Worth a look.

***Monsieur Mayonnaise***, our March film was the most popular documentary we have screened with a 4.6 StarBox rating. A wonderful story of Georges and Mirka Mora's survival in Europe during World War II eventually creating their foothold in the food and artistic Melbourne scene in the 50s and 60s. Highly recommend it.

We are currently finalising the films for our biennial film festival titled Clint Eastwood - A Fistful of Films to be held in August. Not being a great Eastwood fan, I must admit after researching films for our program, I have found the man has many layers including being quite an accomplished pianist. We hope to have the program up on our website shortly, once we have had a couple of films cleared for distribution rights.

Due to major renovations at the Barwon Heads Community Hall where we screen our films, we have had to move some of our film nights. We will now be screening two films in May and have moved the film festival date to August (previously planned for July). Unfortunately we were not aware of the works before our 2018 program went to print. Thank goodness for social media to get the message of date changes to our members.

Each year we present a \$200 voucher in memory of our founding member, Jan Testro. Jan was a great advocate for the arts, the community and the environment. The 2017 recipient was the local group, Friends of the Barwon Heads Library.

It was great to meet up with other film society delegates at the FVFS AGM in March. Once again a great day to discuss and hear about ideas including ways to encourage membership (member bring a member prize). Obviously each society is unique in its own way but generally I believe we all have a similar modus operandi.

- Embrace all ideas
- Present a diverse program of films
- Encourage new committee members
- Maintain a friendly environment
- Don't make it too serious
- A bit of luck

If you are in the vicinity of Barwon Heads on the last Thursday of the month (between Feb and Nov), you are welcome to join us. Please note our adjusted dates for 2018

17th May - ***Lucky***

31st May - ***Manchester by the Sea***

June and July - no films due to Hall renovations

10th - 11th August - Barwon Heads Film Festival featuring Clint Eastwood - A Fistful of Films.

## News from Williamstown Film Society

---

By Dorothy Page

The films for 2018 have been finalised, and our season kicks off with a tribute to John Clarke who died last year, with a representative trio of his work. The first is a 1986 adaptation of NZ cartoonist Murray Ball's *Footrot Flats*, then classic episodes of *The Games* and *Clarke and Dawe*.

We are screening for 11 instead of 10 months this year, so far a very successful reception to the program particularly *A Man Called Ove* and *The Third Man* were very well received we hope this continues.

## News from Southern Fleurieu Film Society

---



By Mike Tye

Chairperson (and projectionist)

Southern Fleurieu Film Society

### A comfortable cinematic environment

The title of this article uses words straight out of our film society's objectives – they may be in your society's objectives as well. But what do they really mean?

As the projectionist for the Southern Fleurieu Film Society, I am always a little apprehensive before each screening. As well prepared as I try to be, there is always the possibility that something will go wrong. And last month something did go wrong.

In hindsight, I should have been better prepared. On the positive side, I am now aware of yet another thing that can go wrong. The problem, in this case, was a DVD player that played region two DVD's at home but mysteriously refused to work when plugged into the Hall's projection system. Yes, we tried other DVD players but none worked. With members turning up to see the film and me unable to play it – I had to make a quick decision. I rushed home and got the film for the following month, which I knew was region 4 and would play on the Hall's DVD player.

Each month we record an introduction to the film to be screened – it warms the audience up and helps them engage with the film. We had not yet produced an introduction to the film I was about to play as it was not the programmed film for that month. The audience was already restless as the technical problems I was having made for a late start. Eventually I returned with a region four DVD and we got the show underway. The combination of a late start, an unexpected change of film, no film introduction, and the replacement film requiring some effort to engage with, resulted in a number of people walking out – which in itself was a distraction for those trying to concentrate on the film. I guess we lost about 40 people from an audience of 150. This is not the way our film nights normally go!

The StarBox rating reflected the mood of that night – our lowest ever rating of just two stars. I felt I had let the audience down and also let the film down. Which brings me back to the 'comfortable cinematic environment'. It's not just about the quality of the film – it's about the whole experience of going out to see a film. The film we screened deserved more than two stars and I believe it would have got more than two stars if our usual comfortable cinematic environment had not been upset.



## News from Dookie Film Group

By Anne Smith  
Secretary Dookie Film Group

When **Dookie Film Group** was founded in mid 2015, we used the projector which was in The Dookie Memorial Hall. All went well for a while but during the second half of last year we began having problems. We would sometimes have a shadow/halo effect, and later a purple 'stain' in the projected image. When we screened our last film, the purple stain really marred the viewing experience. Committee members quickly decided that this was not a situation we could ignore. We obviously needed a new projector. What would it cost; could we afford it; how do we choose the right one?

In a wonderful example of synchronicity, the two most recent editions of ReelNews had contained articles on projector problems. I sent an email to Ian Davidson, outlining our woes. Ian promptly replied and gave detailed advice, based on his own experience and on his many contacts in other film societies. This removed a mighty weight from our shoulders.



As a result of all this, we now have our very own projector, an **Optima EH502**, purchased from **Just Projectors**. (See picture) A big thank you to Ian for his advice, and also to other Federation members who contributed articles on this subject to ReelNews.

I hope to send information on our successful launch of the new projector after our next movie, ***Maudie***, which screens this week.

### Update

On Wednesday April 11 we used our new projector for the first time. What a difference ! Our audience was thrilled with the improved quality of the image and many positive comments were forthcoming. In her introductory remarks, Dianne Feldtmann acknowledged the excellent advice we had received from Ian Davidson. I feel as if the purchase of the **Optima EH502** has resulted in a significant lowering of the collective blood pressure of our committee.

## Norwegian Films Reviewed – March 2018

By Ian & Susan Davidson

***SIBLINGS ARE FOREVER - THE GRAND JOURNEY***: 2015, 75 mins, Doco.

(Søsken til evig tid: Amerikareisa)

Director: Frode Fimland. Cast: Magnar Kleiva, Oddny Kleiva.

Magnar and Oddny Kleiva have led their entire lives on their small mountain farm in Norway, seemingly unaffected by the riches of modern society. Theirs is a farm where time has stood still. One day relatives from the US come to visit and invite them to see where their grandmother's sister emigrated to in 1890. The brother and sister, now in their seventies, take the long journey and we see the large, modern farm in Minnesota, USA, through their eyes.

IMDb – 7.7 Stars. Nominated for one award for editing.

Interesting parallels are drawn between the small farm run by the badly stooped Norwegian siblings in Norway and the modern, large-scale farm in Minnesota, large enough to be run by several families, mostly second generation cousins of the Norwegian pair. We hear how life was, and still is, hard on the Norwegian farm, and the comparison with the USA farm is revealing. It is certainly an interesting documentary but perhaps lacking a key central person to carry the story. The two Norwegians are interesting in themselves, but don't say much.

The FVFS viewing panel scored it 3.3 stars (from 5)

*Continued next page*

**PATHFINDER** (VEIVISEREN): 1987, 88 mins, Action./Drama.  
Director: Nils Gaup. Cast: Mikkel Gaup, Ingvald Guttorm, Nils Utsi.

**Pathfinder** is based on a 12th-century legend. Filled with action and drama, it tells the story of a young boy who, having seen his parents and little sister slaughtered by a raiding party of Tsjudes (a much-feared tribe from what is today Northern Russia) is taken prisoner and forced to act as a pathfinder through the mountains for the raiders. Against all odds, the boy manages to trick his captors and lead them over a cliff to a violent death. **Pathfinder** rates a footnote in film history as it is the first feature production ever to be shot in the Sami language. Nominated for Best Foreign Language Oscar in 1988. Won another five awards from seven nominations. IMDb 7.4 stars.

The FVFS panel were impressed by the cinematography and the portrayal of the harsh conditions these 12<sup>th</sup> century people lived in, and the ever-present danger of raiding parties from neighbouring countries. The story is pretty straight-forward but apart from the hero, easy to be confused between the characters.

The FVFS panel score was 3.6 stars (from 5)

**IN ORDER OF DISAPPEARANCE** (KRAFTIDIOTEN): 2015, 115 min. Comedy/crime.  
Director: Hans Petter Moland. Cast: Stellan Skarsgård, Bruno Ganz, Pål Sverre Hagen.

**In Order of Disappearance** is an action movie and black comedy. Nils drives a snow blower and lives a carefree life in a remote winter paradise. His son's sudden death puts him in the middle of a drug war between Norwegian mafia and the Serbians. In this world he is a beginner armed with heavy machinery and beginner's luck.

IMDb 7.2 stars. Won three awards from 13 nominations.

Anyone coming to this film without knowing it was a black comedy would be appalled at the bloodshed and violence in some of the shootouts and fight scenes. But that being said, the film does take a "tongue-in-cheek" approach to the story, and the harshness of living in this environment is a big factor in the film. Good fun - if you enjoy counting the different ways the "baddies" can be disposed of!

FVFS panel scored it 3.3 stars (from 5)

**BROTHERS**: 2015, 110 min. Doco/Drama/Thriller.  
Director: Aslaug Holm. Cast: Markus, Lukas, Aslaug Holm.

Two brothers, Markus and Lukas, live in an old townhouse in the middle of Oslo. The river runs close to their home. A paradise in a big city. And there's Smola. where their mother grew up and summer vacations are spent.

We watch them grow up, and their dreams and expectations being shaped. Markus loves soccer, and wants to be a professional. Lukas is more of a philosopher asking questions about the world, about himself and what it's all about. Sometimes, what they want and need is the direct opposite of being a loving son or brother.

The documentary **Brothers** is filmed by director and cinematographer Aslaug Holm, the boys' mother, over an eight-year period. This is her attempt to capture their childhood and brotherhood, and their discovery of life, while looking back at her own family history.

IMDb 7.7 stars. Won two awards from 10 nominations.

In most of this film the presence of the cinematographer goes unnoticed, but in some instances it does intrude. In the main the boys go about their life – needling each other – and just growing up as siblings. The film seemed to focus for a little too long on some episodes yet jump several years in their later lives. The film reminded me in parts, of the 7-up films which revisit the characters every seven years. But in the case of **Brothers** there is little dialogue with them, so we don't appreciate their changing attitudes as much as the children in **7-up**.

The FVFS panel scored it 3.6 stars (from 5)



# Vale Milos Forman



By Ronald Bergan April 2018

Credit - The Guardian

When Milos Forman, (Jan Tomáš Forman), film director, (born 18 February 1932; died 13 April 2018, aged 86), travelled to Prague to shoot the film *Amadeus* in 1984, it was the first time he had set foot in his homeland for 16 years. He had fled communist Czechoslovakia in 1968 just before the Russians put an end to the Prague Spring.

Born in Cáslav, near Prague, Forman was eight when his father, Rudolf Forman, a professor, and mother, Anna Svábová, a hotelier, died in Nazi concentration camps. He was brought up by two uncles and friends of his parents, and it was much later that he discovered that his biological father was a Jewish architect, Otto Kohn.

In 1950, aged 18, he enrolled in the newly founded Prague film school, Famu, and began directing documentaries for Czech television four years later. In 1963, Forman made two short films, one on a talent contest, and the other on a band competition, which revealed his keen eye for the minutiae of human behaviour and a taste for gently mocking simple pleasures. After these shorts, in which he gave documentary material fictional form, his first feature, *Peter and Pavla* (AKA Black Peter 1964) gave his fictional material documentary form. By using mostly non-actors, improvised dialogue and filming in the streets, Forman brought a new vitality into Czech cinema.

In the US, when he was offered *One Flew Over the Cuckoo's Nest* (1975), set in a state psychiatric hospital, he saw it as a metaphor for the conformist society from which he had escaped. Forman identified with McMurphy (Jack Nicholson), the grinning antihero fighting the system as represented by Nurse Ratched, played with chilling authority by Louise Fletcher. McMurphy is finally lobotomised after attempting to throttle the nurse, who signified the way totalitarian regimes exact revenge on transgressors. It was something Forman knew about personally, having lived under Nazism and Stalinism. It was also the first movie since *It Happened One Night* (1934) to win all five top Oscars: best picture, best actor (Nicholson), best actress (Fletcher), best director and best screenplay adaptation. It was an especially sweet triumph for Forman, who had been struggling to get work when *One Flew Over the Cuckoo's Nest* came along.

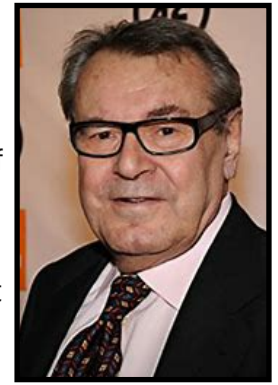
As sharply observed and satirically affectionate was *A Blonde in Love* (AKA *Loves of a Blonde*, 1965). It told of a shy romantic factory girl in a small town depleted of men, who falls in love with a visiting young pianist, but is made unwelcome by his parents when she pursues him to Prague. One of the most delightful sequences shows a group of middle-aged army reservists trying to pair off with some of the bored local girls at a dance.

Forman's films, and others of the Czech new wave, introduced to the cinema portrayals of working-class life untainted by the formulae of socialist realism. Though fiercely attacked by Stalinist reviewers initially, the more liberal faction of the Communist party, then in ascendancy, appropriated these movies as expressions of the new concept of "socialist" art.

People were more wickedly satirised by Forman in *The Firemen's Ball* (1967). A beauty contest fizzles out when the contestants refuse to leave the cloakrooms, the raffle prizes are stolen, someone has a heart attack and a house burns down. The film, which took some sideswipes at petty bureaucracy, brought the director into disfavour with the authorities and caused 40,000 Czech firemen to resign in protest until it was explained that the picture was merely allegorical. Following the Soviet invasion of 1968, *The Firemen's Ball* was listed as one of four Czech films to be banned "forever". It was the last Forman made there before he left for the US.

*Taking Off* (1971), in which he cast his sardonic eye on American middle-class families, failed commercially. In 1972, he directed *The Little Black Book*, a play by his friend Jean-Claude Carrière, on Broadway. It ran for seven nights. Then, the US immigration service, acting on a complaint from the Directors Guild of America, nearly prevented him from working. Fortunately, Sidney Lumet, Paddy Chayefsky, Mike Nichols and Buck Henry successfully pleaded his case.

With this threat of expulsion hanging over him, Forman was approached by the producers Saul Zaentz and Michael Douglas to direct *One Flew Over the Cuckoo's Nest*. "Of course I said yes," Forman said. "I loved the novel (Ken Kesey's counterculture classic) from the start and thought it would make a wonderful movie. This showed me that it's much more comfortable to slip into a state of acute depression in America than back home."



Skillfully shifting from gentle comedy to farce to tragedy, the film perfectly demonstrated Forman's special talent in dealing with conflicts between different sets of people, each of whom is well intentioned but who clash because their ideas and methods are at odds.

After making this hymn to nonconformity, Forman seemed a logical choice to direct **Hair** (1979), the film version of the hit 1967 stage musical. But the age of Aquarius seemed long over, and its flower power paraphernalia had withered and died. Detached from the relevance, urgency and joyful liberation the original reflected, the film offered no more than vigorous dancing through the streets and parks of New York, some uninhibited playing by young performers and a touch of nostalgia for the over 25s.

Much of Forman's special talent was submerged when tackling "big" subjects in **Ragtime** (1981), an impressive but not altogether coherent survey of America at the beginning of the 20th century, based on the EL Doctorow bestseller. The film was a box-office failure.

Forman bounced back with **Amadeus**. Having seen Peter Shaffer's 1979 play about the rivalry between Mozart, a musical genius but childish buffoon, and Antonio Salieri, the far less talented court composer, at its first London premiere, Forman informed the playwright, through their mutual agent, that he wanted to film it.

While sticking very close to the original, the film became a sumptuous spectacle powered by Mozart's music, and enabled lavish and authentic recreations of the operas. It also had an uninhibited, giggling performance from Tom Hulce in the title role, and F Murray Abraham as the dignified but malevolent Salieri. **Amadeus** even bettered Forman's earlier Oscar haul by winning best picture, best actor (Abraham), best director, best screenplay adaptation, best art direction, best sound, best costume and best makeup.

Remaining in the 18th century, Forman embarked on a screen adaptation of **Les Liaisons Dangereuses**, only to discover that **Stephen Frears** was doing the same thing. "We were in the middle of our script already when they announced their version, based on the play," Forman recalled. "Of course we immediately learned they were rushing into it very fast. With the concept I had, we all knew I couldn't be faster. We couldn't beat them. So, I was expecting a call from the producers saying, 'Sorry, Milos, we can't take the risk.' The call came. They asked me, 'Does it really bother you that another film is going to be made?' I said of course not. And I felt like, God, Hollywood is still crazy. That's good."

Although, at the time, Forman's **Valmont** (1989) suffered from unfavourable comparisons with Frears' **Dangerous Liaisons** (1988), his film (less faithful to Choderlos de Laclos' epistolary novel), with a much younger, less known cast, was more interested in the seduction itself than the art of seduction, and is the more heartfelt.

Forman's **The People vs Larry Flynt** (1996) sits with **One Flew Over the Cuckoo's Nest**, **Amadeus** and the later **Man on the Moon** (1999) in being about inspired misfits. This told of America's most notorious and successful pornographer who ran a series of strip clubs and the raunchy **Hustler** magazine. What concerned Forman most was the notion that freedom of speech encompasses the right to offend and must apply to unpopular beliefs. **Man on the Moon** was about the comedian Andy Kaufman (played by Jim Carrey), who was first lauded and then dumped by the TV networks.

It was seven years before Forman directed another feature, during which time he carried out his duties as professor of film at Columbia University, New York, and tried to get various projects off the ground. **Goya's Ghosts** (2006), about the Spanish inquisition, had some topical parallels with religious intolerance, fanaticism, torture, occupation and war, with the cast speaking English in a range of different accents. Forman, who became an American citizen in 1975, was twice divorced. He is survived by his third wife, Martina Zborilová, whom he married in 1999, and their twin sons, James and Andrew, (named after Jim Carrey and Andy Kaufman) and by twin sons, Petr and Matej, from his second marriage, to Vera Kresadlová.

# What's Being Seen

Let ReelNews readers know what is being screened.  
Email Susan Davidson: [secretary@fvfs.org.au](mailto:secretary@fvfs.org.au)

If your screenings are not listed below it means you have not submitted your 2018 program, or have not updated your website.

## **Alpine Film Society**

The Zookeeper's Wife, Czech/USA/UK, 2017.  
The Mountain Between Us, USA, 2017.

## **Arapiles Motion Picture Society**

Mountain, details unknown.  
Argo, USA, 2012.  
Rams, Iceland, 2015.

## **Artist Film Screening Society**

Shoot for the Contents, USA, 1992.  
From the Pole to the Equator, Italy/West Germany, 1987.

## **Arts Group of Flinders Film Society**

## **Ballarat Film Society**

Loving Vincent, Poland/UK/USA, 2017.  
Early Winter, Canada/Australia, 2015.  
This Must Be the Place, Italy/France/Ireland, 2011.

## **Bannockburn Movies Film Society**

## **Baringo Film Club**

The Eagle Huntress, UK/Mongolia/USA, 2016.  
Goodbye Christopher Robin, UK, 2017.

## **Barwon Heads Film Society**

Manchester by the Sea, USA, 2016.  
Lucky, USA, 2017.

## **Barwon Heads Film Festival**

Clint Eastwood – A Fistful of Eastwood (4 films)

## **Beechworth Film Society**

## **Bright Film Society**

The Fencer, Finland +, 2015.  
A Man Called Ove, Sweden, 2015.  
Monsieur Chocolat, France, 2016.

## **British History Screen & Study Salon**

## **Buninyong Film Festival**

No details on website.

## **Camberwell Film Society**

A Man Called Ove, Sweden, 2015.  
Separate Tables, USA, 1958.  
The Salesman, Iran/France, 2016.

## **Celebrate Israel Screen & Study Salon**

## **Corangamite Film Society**

The Eagle Huntress, UK/USA/Mongolia, 2016.  
Jungle, Australia, 2017.  
Mustang, Turkey/France, 2015.

## **Court Film Society**

The Big Sick, USA, 2017.  
Loving Vincent, Poland/UK/USA, 2017.  
Ali's Wedding, Australia, 2017.

## **Croydon Film Society**

Graduation, Romania, 2016.  
Maudie, Canada, 2016.  
A Man Called Ove, Sweden, 2015.  
The Manchurian Candidate, USA, 1962.  
Wednesday, May 9, Iran, 2015.  
The Beatles: Eight Days a Week, USA/UK, 2016.

## **DADo Film Society**

Designing Life: The Modernist Architecture of Albert C. Ledner, USA, 2017.  
Building Hope: the Maggie's Centres, UK, 2016.  
Dream Empire, China, 2016.

## **Deniliquin Film Society (NSW)**

## **Dookie Film Group**

The Guard, Ireland, 2011.  
The Belier Family, France/Belgium, 2014.  
Healing, Australia, 2014.

## **EuRaw Stories**

Uncle Tony, Three Fools & the Secret Service, Bulgaria, 2013.  
ZG80, Croatia, 2016.  
Spoor, Poland, 2017.

## **F Project Cinema**

## **Far East Film Society**

## **Ferntree Gully Film Society**

Rosalie Blum, France, 2015.  
United Kingdom, Czech/UK/USA, 2016.  
Monsieur Chocolat, France, 2016.

## **Flexible Respite Film Society**

## **Flickside Film Society**

(Arts Yackandandah)  
The Country Doctor, France, 2016.  
The Girl in the Café, UK, 2005.

## **Geelong Classic Cinema Inc**

The Truman Show, USA, 1998.  
Bringing Up Baby, USA, 1938.  
Hocuspocus, Germany, 1953.

## **God Loves Atheists Screen & Study Salon**

## **Goulburn Valley Film Club**

The 100-year-old Man Who Climbed Out the Window and Disappeared, Sweden, 2013.  
Paterson, USA, 2016.  
A Man Called Ove, Sweden, 2015.

## **Grampians Film Society**

Florence Foster Jenkins, UK, 2016.  
Good Morning Vietnam, USA, 1987.  
Elizabeth, UK, 1998.

## **Healesville Mini Film Festival**

## **Horsham Film Society**

The Salesman, Iran, 2016.  
Neruda, Chile, 2016.  
Dancer, Ukraine, 2016.  
The Other Side of Hope, Finland/Germany, 2017.

## **International Film Group**

A United Kingdom, UK, 2016.  
Loving, USA, 2016.  
I Am Not Your Negro, USA, 2016.

## **Liberate Education Screen & Study Salon**

## **Little Film Society**

Last Train Home, Canada/China/UK, 2009.  
Timbuktu, Mauritania/France, 2014.

## **Lounge Lizards Film Society**

## **LV Film Society**

Tanna, Australia/Vanuatu, 2015.  
Battle of the Sexes, UK/USA, 2017.  
The Florida Project, USA, 2017.  
Just to Be Sure, France/Belgium, 2017.

## **Macedon Ranges Film Society**

Our Power, Australia, 2017.  
Mustang, Turkey, 2015.  
To Catch a Thief, USA, 1955.

## **Maldon Movies Film Society**

Viceroy's House, India/UK, 2017.  
Rear Window, USA, 1954.  
Festival of B Movies.

## **Melbourne Horror Film Society**

Green Room, USA, 2015.  
Necronomicon, France/USA, 1993.

## **Melbourne Zombie Film Society**



## **Moira Film Group**

A Funny Thing Happened On the Way to the Forum, USA/UK, 1966.  
Breaker Morant, Australia, 1980.

Her, USA, 2013.  
Delicatessen, France, 1991.  
Tangerines, Estonia/Georgia, 2013.

## **Mount Eliza Fifty-Five Plus Film Group**

### **Moviehouse**

The Unsinkable Molly Brown, USA, 1964.  
Wuthering Heights, USA, 1939.  
The Secret Life of Walter Mitty, USA, 1947.  
Sink the Bismarck, UK/USA, 1960.  
The Time Machine, USA, 1960.  
Mrs. Miniver, USA, 1942.  
The Miniver Story, USA, 1960.  
Mame, USA, 1974.  
To Sir with Love, UK, 1967.  
The Women, USA, 1937.

## **Movies at Numurkah Film Society**

Paddington, UK/France/USA, 2014.  
Moulin Rouge, Australia/USA, 2001.

## **Murrindindi Film Society**

Evil Angels, Australia, 1988.  
The Company of Strangers, Canada, 1990.  
She Wore a Yellow Ribbon, USA, 1949.

## **Myrtleford Film Society**

The Railway Man, UK/Australia, 2013.  
Il Postino (The Postman), Italy, 1994.  
A Quiet Passion, UK, 2016.

## **Network Film Club**

## **North Bellarine Film Festival**

## **Old Scotch Film Society**

Healing, Australia, 2014.  
Blind Date, France, 2015.

## **Phillip Island Movie Club**

The African Queen, USA/UK, 1951.  
The Teacher, Slovakia/Czech, 2016.  
Breathe, details unknown.

## **Plaza Cinema Group**

(No screenings 2018)

## **Port Albert Movie Club**

## **Port Campbell Film Society**

The Fencer, Estonia, 2016.  
Ali's Wedding, Australia, 2017.

## **Port Fairy Film Society (Cinema)**

Lion, USA/Australia/India, 2016.  
Moonlight, USA, 2016.

## **Port Lincoln Film Society (SA)**

Goodbye Lenin, Germany, 2003.  
How Far is Heaven, New Zealand, 2012.  
The Angels' Share, UK +, 2012.

## **Portarlington Film Society**

Manchester by the Sea, USA, 2016.  
The First Grader, Kenya/UK, 2010.  
Witness for the Prosecution, USA, 1957.

## **Portland Film Society**

## **PRODOS Screen & Study Salon**

## **Prom Coast Film Society**

The Eagle Huntress, UK, 2017.  
Loving Vincent, USA, 2017.  
The Big Sick, USA, 2017.  
Zach's Ceremony, Australia, 2016.

## **Queensberry Film Society**

## **Red Rock Film Society**

Things to Come, France, 2016.  
Pawno, Australia, 2015.

## **Reels Film Society (SA)**

Land of Mine, Denmark/Germany, 2015.  
Where Am I Going?, Italy, 2016.  
Tanna, Australia/Vanuatu, 2015.  
The Eagle Huntress, UK, 2016.

## **Sale Film Society**

The Salesman, Iran/France, 2016.  
Carol, UK/USA, 2015.

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

## **Smart Girls Screen & Study Salon**

## **St Andrews Film Society**

The Daughter, Australia, 2015.  
La Vie en Rose, France +, 2007.  
The Belier Family, France/Belgium, 2014.

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

Picnic at Hanging Rock, Australia, 1975.

## **St Leonards Film Society**

Kinky Boots, UK/USA, 2005.  
Nebraska, USA, 2013.  
A Street Cat Named Bob, UK, 2016.  
Broken Flowers, USA/France, 2005.

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

As It Is In Heaven, Sweden, 2006.  
When Pigs Have Wings, Palestine, 2011.

## **Sun Country Movie Club**

## **Surf Coast Film Society**

Rosalie Blum, France, 2015.  
Night Parrot Stories, Australia +, 2016.  
Monsieur Mayonnaise, Australia +, 2016.

## **Tatura Film Society**

Hunt for the Wilderpeople, NZ, 2016.  
The Good Lie, Kenya/India/USA, 2014.  
The Eagle Huntress, UK, 2016.

## **Teddy Bobo Screen & Study Salon**

## **The Esplanade Cinema (Film Society)**

## **The Impossible Screen & Study Salon**

## **Trentham Film Society**

A Most Violent Year, USA, 2014.  
Rear Window, USA, 1954.  
Arrival, USA, 2016.

## **Vantastic Watchers Film Society**

## **Warburton Film Festival**

## **Warrandyte Film Society**

Bagdad Café, West Germany, 1987.  
Departures, Japan, 2008.

## **Whitehorse Film Society**

Our Little Sister, Japan, 2015.  
A Street Cat Named Bob, UK, 2016.  
The Eagle Huntress, UK, 2016.  
The Light Between Oceans, UK/NZ/USA, 2016.  
Rosalie Blum, France, 2015.

## **Williamstown Film Society**

Le Havre, Finland/France/Germany, 2011.  
Stagecoach, USA, 1939.  
Tinker Tailor Soldier Spy, France/UK/Germany, 2011.  
Last Cab to Darwin, Australia, 2015.  
The Great Race, USA, 1965.

## **Winchelsea Movie Club**

Tuesdays with Morrie, USA, 1999.  
Tracks, Australia, 2013.

## **Yarra Ranges Film Society**

Alone in Berlin, UK/France/Germany, 2016.  
I am Not Your Negro, USA, 2016.  
Aguirre, the Wrath of God, West Germany, 1972.



# StarBox Ratings



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

Please calculate the scores to one decimal place and send them to us at [starbox@fvfs.org.au](mailto:starbox@fvfs.org.au) after each screening so that our ReelNews report can be kept up to date. The formula is written on the StarBox.

See compiled results from all years at [www.fvfs.org.au/ideas](http://www.fvfs.org.au/ideas) Info Sheet 17+

StarBox results received since Issue 116 (Feb 2018 )

DVD Title	Society	Stars
Blind Date (French)	Old Scotch FS	4.8
Salt of the Earth	St Andrews FS	4.8
United Kingdom, A	Winchelsea MC	4.8
Country Doctor, The (2016)	St Andrews FS	4.7
Monsieur Mayonnaise	Barwon Heads FS	4.6
Eagle Huntress, The	Corangamite FS	4.6
Maudie	Phillip Island MC	4.6
Kinky Boots	St Leonards FS	4.6
Hunt for the Wilderpeople	Winchelsea MC	4.6
Intouchables, The	Winchelsea MC	4.6
Zookeeper's Wife, The	Alpine FS	4.5
Other Son, The	Arapiles Motion Picture Soc	4.5
Hunt for the Wilderpeople	Macedon Ranges FS	4.5
Hampstead	Moirs FG	4.5
Hedgehog, The	Phillip Island MC	4.5
Street Cat Named Bob, A	St Leonards FS	4.5
Rocket, The	Arapiles Motion Picture Soc	4.4
Mahana	Bright FS	4.4
Fencer, The	Croydon FS	4.4
Spotlight	Goulburn Valley FC	4.4
Strictly Ballroom	Macedon Ranges FS	4.4
Maudie	Dookie FG	4.3
Belier Family, The	Goulburn Valley FC	4.3
Harmonium	International FG	4.3
Land of Mine	Reels FS	4.3
Hunt for the Wilderpeople	Tatura FS	4.3
Good Lie, A	Tatura FS	4.3
Women on the Sixth Floor	Barossa FC	4.2
I am not Your Negro	Croydon FS	4.2
Frantz	Croydon FS	4.2
Life is Beautiful	Macedon Ranges FS	4.1
Healing	Old Scotch FS	4.1
Light Between Oceans, The	Prom Coast FS	4.1
Ali's Wedding	Croydon FS	4.0
Frantz	Myrtleford FS	4.0
Your Name	Port Campbell FS	4.0
Death in Brunswick	Prom Coast FS	4.0
Neruda	Corangamite FS	3.8
Jasper Jones	Dookie FG	3.8
Soloist, The	Moirs FG	3.8
Daughter, The	St Andrews FS	3.8
Salesman, The	Horsham FS	3.7
Me and Earl and the Dying Girl	Little FS	3.7
Salesman, The	Sale FS	3.7
Nebraska	St Leonards FS	3.7
Sunshine on Leith	Yarra Ranges FS – Warburton	3.7
Wave, The	FVFS AGM	3.6
Brothers	FVFS Panel	3.6
Pathfinder	FVFS Panel	3.6
Rosalie Blum	Goulburn Valley FC	3.6
Sunshine on Leith	Yarra Ranges FS - Healesville	3.6
Perfect Day, A	Myrtleford FS	3.4
Family, The	Yarra Ranges FS - Warburton	3.4



# StarBox Ratings



StarBox results received since Issue 116 (Feb 2018 )

Katyn	Barossa FC	3.3
In Order of Disappearance	FVFS Panel	3.3
Siblings are For Ever	FVFS Panel	3.3
Norman	Reels FS	3.3
Family, The	Yarra Ranges FS - Healesville	3.3
Mystery of Happiness, The	Bright FS	3.2
Bedevilled	Reels FS	3.1
Mountain Between Us, The	Alpine FS	3.0
Things to Come	Bright FS	3.0
RAMS	Dookie FG	2.6
Mistress America	International FG	2.6
French Minister, The	Portarlington FS	2.6
Cars that Ate Paris, The	Arapiles Motion Picture Soc	2.5

If the reported StarBox score convinces you to select one of the above DVD titles to screen at your Film Society, but you cannot find the rights owner, we suggest you contact the society that has reported the StarBox score, as shown on the table. To determine the best contact person at that society go to [www.fvfs.org.au/members](http://www.fvfs.org.au/members) and all will be revealed.

If you do not have a StarBox but need one, please contact [starbox@fvfs.org.au](mailto:starbox@fvfs.org.au). They are free to members! If you already have one, but wish to have a second one, we will provide you one at cost, which is \$20 each.

## Just to Make You Smile

While riding my Harley, I swerved to avoid hitting a deer, lost control and landed in a ditch, severely banging my head. Dazed and confused I crawled out of the ditch to the edge of the road when a new convertible pulled up with a strikingly beautiful young lady at the wheel.

"Are you okay?" she asked.

"I'm okay, I think," I replied.

"Get in and I'll take you home so I can clean and bandage that nasty scrape on your head."

"That's nice of you," I answered, "but I don't think my wife would like me doing that."

"Oh, come now, I'm a nurse," she insisted, flashing me a brilliant smile. "I need to see if you have any more injuries and then treat them properly."

I was feeling shaken and weak and so I agreed. We drove to her place which was not far down the road, and after a couple of cold beers and the bandaging, I thanked her and said, "I know my wife is going to be really upset, so I'd better go now."

"Don't be silly!" she said with a smile, and unbuttoned her blouse. "Stay for a while. Hey, we could have a little fun! She won't know anything. By the way, where is she?"

"Still in the ditch with my Harley, I guess."