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# ReelNews

Official Newsletter of the Federation of Victorian Film Societies

November 2016

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

# 111

## From the Editor's Desk

*Welcome to ReelNews, your November edition.*

Three months have whizzed by again.

Thanks to everyone who provided articles for ReelNews No.110. I did appreciate your input and feel that it all made very interesting reading, especially knowing what other film societies are doing.

I did not receive any comments - good or bad - about the last ReelNews, so I'm assuming that you are all happy with the newsletter's content. If you want me to cover other subjects, please don't hesitate to let me know.

As this newsletter is sent out to a relatively small group of people, I hope that you will forward it on to your society membership as well as the request for articles, which is sent out three monthly.

This month is full of interesting articles from some societies who have not contributed before. Thanks to all. I hope it all makes a great and worthwhile issue.

Your President and I have been on a wonderful trip to Mt. Gambier for their AGM and a very funny film. A report appears on page three.

Information on a couple of up and coming film festivals - BOFA in Launceston in November and a Mini Film Festival in Healesville in February appear on page 13 and nine respectively.

Happy film watching,

Gail Arkins - Editor



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

**STOP PRESS!**  
**FVFS AGM - 2017**  
**Saturday 25<sup>th</sup> March**  
**9:30 am - 4:15 pm**  
**Willis Room**  
**Whitehorse Civic Centre**  
**379 Whitehorse Road**  
**Nunawading**

More details in February issue of ReelNews.

## In this Issue

- From the Editor's Desk
- Vale Alexander Stitt AM
- John's Page
- Vale Marni Nixon
- A New Federation
- News from Port Fairy
- Bits and Pieces
- News from Mt. Gambier
- News from The Grampians
- Healesville Mini Film Festival
- News from Bright
- News From Macedon Ranges
- MIFF Report
- Breath of Fresh Air Festival
- Portarlington Film Festival
- Nitrate Film Festival
- News from Second Friday Film Club
- What's Being Seen
- StarBox Ratings

# Vale Alexander Stitt AM

By Trevor Ling  
President  
The Moving Clickers Inc. Film Society

In the summer of 1957 a small group of film enthusiasts gathered at a cottage in Moggs Creek. From their deliberations over a glass or two of red, the Moggs Creek Moving Clickers Film Society was born; known to us from the beginning simply as 'Moggs'.

Alex Stitt, being the 'arty' one (he had graduated from RMIT Art School the year before), took on the task of creating the film society's logo and image. He was brilliant at it, and at a lot of other stuff besides.

As a student, Alex was excited at seeing the animated short, **Gerald McBoing Boing**, which set him on the path to film animation, cutting his teeth at Fanfare Films, while also building a parallel career as a graphic designer. He would go on to make the full-length animated feature, **Grendel, Grendel, Grendel** in 1980, voiced by Peter Ustinov and Keith Michell, and, in 1982, **Abra Cadabra** (the first-ever animated film in 3D), with the voices of John Farnham, Jacki Weaver and Hayes Gordon among others.

Back in the early days of Moggs, as well as showing movies on 16mm, we mucked around making them. There were the cliffhanger serials **The Perils of Pauline**, including the unforgettable **The Creature from the Creek**, and **The Mild One**, Fred Schepisi's first outing as a writer/director, starring Alex as the leather-clad hero. The alumni of Moggs are too numerous to mention. Writers, art directors, designers, actors, filmmakers, photographers, composers, publishers (the list goes on) became members, but its creative core has always been Alex, right to his final days.

With his design studio partner, Bruce Weatherhead, Alex teamed up with Fred Schepisi in 1966 to form the award-winning film production company, The Film House. At the same time, he was creating logos, book and magazine designs, packaging, stamp designs, educational games, and of course, countless animated TV commercials. There was 'ICPOTA' for The Age, 'Sid the Seagull' in the 'Slip Slop Slap' ads for the Anti-Cancer Council, and the one that most people remember: Norm, the iconic couch potato in the highly successful 'Life Be In It' campaign. Fred Schepisi meanwhile was busy making feature films, both here and in America, with Alex providing the arresting title graphics. And

these are but a few examples of his extraordinary creative output.

Alex was inducted into the Halls of Fame of the Australian Graphic Design Association and the Design Institute of Australia, and in June this year was appointed a Member in the General Division of the Order of Australia (AM) in recognition of his services to the graphic arts profession and animated film and television industry.

Somehow in the midst of his busy artistic life, Alex always found time for his beloved Moggs, serving on the committee, helping choose films, and creating all the promotional graphic work for each season's program as well as our annual Moggs Creek Moving Clickers Film Weekends, held every October at Lorne. This year was our fiftieth and final festival but sadly Alex died shortly prior, following a long illness. The success of the weekend, due in great part to the program of great films based on a structure proposed by Alex, was a fitting tribute to the inestimable role he played in the history of Moggs.

On that bittersweet weekend, we farewelled not only our five decades of festivals but also our great friend. Alex was a rare being indeed, remembered by all of us as a true Renaissance man, a creative spirit of prodigious talent, and the last of the founding fathers of our Moggs Creek Moving Clickers Film Society.



Alexander Stitt at his investiture at Government House with Linda Dessau

# John's Page

## Report from the President's Desk

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By John Arkins

One of the most important tasks for all members of the Committee of the Federation is to visit, talk with and where asked, help our member Film Societies.

In October, Gail and I went to visit Reels Film Society in Mount Gambier, South Australia. While South Australia has now formed its own Federation, Reels Film Society has decided to stay with the Victorian Federation, due mainly to the proximity of other societies and the fact that they are midway between Melbourne and Adelaide.

By pure luck, the dates we chose coincided not only with their monthly film night but also the night of their AGM.

The Reels Film Society has moved this year to the Sir Robert Helpmann Theatre, part of the Civic Complex in Mount Gambier from their previous location at Wehl Street. This has given them improved facilities. The Theatre has a capacity of 550 with raked seating in both the Stalls and Dress Circle. I am sure that this has been one of the factors contributing to the growth in members of 40% this year. The other factors must surely be the enthusiastic committee, the wine and excellent

nibbles at the theatre before the film and the choice of films.

The film on our visit was an Italian Comedy called ***God Willing (Se Dio Vuole)***, which was enjoyed by all. The StarBox rating for the film was 4.3.

The President of Reels Film Society, Rick Paltridge and his wife Cathy had invited us to stay with them on their property some 45km north of Mount Gambier near Penola. How wonderful to wake up in the morning and see peacocks walking through the garden surrounding the house. It was obvious from the growth of the feed that the weather has been good over the past winter and that the rains have been significant in the area. The river red gums looked magnificent silhouetted against the blue sky.

The following evening, Gail & I had dinner with the committee and we were able to discuss any issues that the Reels Film Society have in their operation. Some of the topics covered included film selection process, succession planning, how to encourage new members, how to handle guests and the administration tasks of the organization. Also present at the dinner was Charlie Miller who, at 92.5 years old and a previous member of the committee, provided a valuable connection between the original and the current committee.

Gail discussed with the committee if ReelNews supplied them with the information they required and asked for new articles for subsequent issues. She also asked that it be passed on, not only to the committee members but also to the wider membership of the film society.

Thank you to the President, Rick, his wife Cathy and the members of the committee for their hospitality and welcome. We hope to be able to support Reels Film Society in their continued growth.

This visit again shows the value, to both the Federation and the Film Society, of getting together and discussing issues that relate to both their operations. Our plan is to visit all film societies, especially the country members over the next year.



Rob Forgan (L) and Rick Paltridge, President, in front of their very impressive banner.



# Vale Marni Nixon

From The Age Obituaries on Aug 20th

Marni Nixon, the American cinema's most unsung singer, died of breast cancer in Manhattan in July 2016. She was 86.

Classically trained, Nixon was, throughout the 1950s and '60s, the unseen - and often uncredited - singing voice of the stars in a spate of celebrated Hollywood films. She dubbed Deborah Kerr in *The King and I*, Natalie Wood in *West Side Story* and Audrey Hepburn in *My Fair Lady*, among many others.

She was often paid a pittance for her singing, for example, she received only \$420 for singing Anna's part in *The King and I*.

\*\*\*\*\*

From IMDb Mini Biography By: Gary Brumburgh / gr-home@pacbell.net

"Lovely" soprano Marni Nixon has ensured herself a proper place in film history although most moviegoers would not recognize her if they passed her on the street. But if you heard her, that might be a horse of a different color. Marni is one of those unsung heroes (or should I say "much sung" heroes) whose incredible talents were given short shrift at the time. For those who think film superstars such as Deborah Kerr, Natalie Wood, and Audrey Hepburn possessed not only powerhouse dramatic talents but amazing singing voices as well - think again. Kerr's Anna in *The King and I* (1956), Natalie's Maria in *West Side Story* (1961), and Audrey's Eliza in *My Fair Lady* (1964) were all dubbed by the amazing Marni Nixon, and nowhere in the credits will you find that fact.

Born Marni McEathron in Altadena, California, she was a former child actress and soloist with the Roger Wagner Chorale in the beginning. Trained in opera, yet possessing a versatile voice for pop music and easy standards as well, she not only sang for Arnold Schönberg and Igor Stravinsky but also recorded light songs. Marni made her Broadway musical debut in 1954 in a show that lasted two months but nothing came from it. In 1955, the singer contracted to dub Deborah Kerr in *The King and I* (1956) was killed in a car accident in Europe and a replacement was needed. Marni was hired - and the rest is history. Much impressed, the studios brought her in to "ghost" Ms. Kerr's

voice once again in the classic tearjerker *An Affair to Remember* (1957). From there she went on to make Natalie Wood and Audrey Hepburn sound incredibly good with such classic songs as "Tonight" and "Wouldn't It Be Lovely."

She finally appeared on screen in a musical in *The Sound of Music* (1965) starring Julie Andrews, who physically resembles Marni. The role is a small one, however, and she is only given a couple of solo lines in "How Do You Solve a Problem Like Maria?" as a singing nun.

Marni's vocal career in films dissolved by the mid 1960s, but she continued on with concerts and in symphony halls, while billing herself as "The Voice of Hollywood" in one-woman cabaret shows. Throughout the years, she has played on the legit stage, including the lead roles in *The King and I* and *The Sound of Music*, and in her matronly years has been seen as Fraulein Schneider in *Cabaret*, and in the musicals *Follies* and *70 Girls 70*. Her last filmed singing voice was as the grandmother in the animated feature *Mulan* (1998) in the 1990s. Married three times, twice to musicians; one of her husbands, Ernest Gold, by whom she had three children, was a film composer and is best known for his Academy Award-winning epic *Exodus* (1960).



# A New Federation

By Bill Biscoe  
Barossa Film Club  
New SAFF President



The South Australian Federation of Film Societies has been launched with four of the eight film societies in South Australia becoming members. These include Adelaide Film Study Group, Adelaide University Film Society, Barossa Film Club and Second Friday Film Group. A Constitution has been formally adopted, with some minor amendments approved at our last meeting on 9<sup>th</sup> October, we have a bank account, and a Committee consisting of Bill Biscoe (Barossa Film Club) as President, Ronald Evans (Adelaide Film Study Group) as Secretary, Yvonne Whittaker-Rush (Adelaide University Film Society) as Treasurer, and Patricia Ninnes Committee member.

Invitations to join have been sent to the other four Societies, and Michael Tye, of the Southern Fleurieu Film Society attended the October meeting and has taken the proposal to his Committee for a decision. The Reels Film Society, which is based at Mount Gambier, has decided not to join; Mount Gambier is right on the Victorian border and geographically closer to the Victorian Federation.

Up till now, South Australian Societies have been part of the Victorian Federation and have been very well served, so the obvious question is why form a separate group. The answer is that we have unique interests and geographic separation and a locally attuned body is more able to represent the needs of South Australian Clubs. The Victorian Federation has been most helpful and supportive, as has the national body.

The formation of this body has largely been due to the energy and enthusiasm of Prodros Marinakos, who has long been an advocate of state based film associations. He devised the Constitution and arranged the inaugural meeting, and we owe a great deal of thanks for his efforts.

## Fantastic Film Facts

In the film, ***The Hangover***, no effects or prosthetics were created for Stu's missing tooth. Actor Ed Helms never had an adult incisor grow, and his fake incisor was removed for the parts of filming where Stu's tooth was missing.

For the film, ***Social Network***, Justin Timberlake lost 15 – 17 pounds for his role in the movie. He felt that making himself look skinnier would make him look younger.

# News from Port Fairy

By Janice Trenair  
Newsletter Editor

At the request of our President, I am giving a brief explanation of how the Port Fairy Film Society operates. We are fortunate to have a purpose built premises, - namely a picture theatre in Port Fairy to rent from the Moyne Shire. At present, we are the only regular tenant.

We put on monthly film showings, several of these being art house films. When a local person attends for the first time in the year, often January, they give their details for the data base and buy a three, six or, at a discount, a 12 month membership. If they are a renewing member, they will be checked off on the data base. We also put on a Classic Movie Matinee over several months and members may attend that free.

Regular attendees at just the Classic Matinees have a different type of membership. In all, we have more than 500 members, all needed to make the type of society we run viable.

PFFS Inc. also hosts regular Community Fundraisers, including one for themselves to help offset the large operational expenses. The films shown in these are more likely to be the blockbusters many people enjoy. We help host a month of popular films in January and an Aboriginal Film Festival in November.

PFFS has only recently become incorporated and follows the Model Rules. We try to have a committee of twelve including President, Vice President, Treasurer and Assistant, Secretary, Newsletter Editor (yours truly) and a long time Projectionist cum Film Coordinator. Recently, a young man offered his services as a producer of large posters, adding to the advertising we do via Facebook, a web page, and said Newsletter, as well as A4 flyers available at the theatre and the Information Centre.

Grass root tasks of course are helping at the members' film showings by greeting and guiding members, selling memberships, recording personal details and clicking tickets. We provide tea and coffee, sometimes biscuits, so afterward there is the inevitable washing up. We also have two delightful lolly ladies, in costume, to add atmosphere, as well help with expenses.

An elegant addition to the atmosphere is the grand piano that belongs to one of our members, who can often be found playing wonderful original music before and after the film we are showing.

Many different film societies, many different venues. I hope you have enjoyed reading about Port Fairy Film Society.

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

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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.

## Film Societies!

### An Anniversary

### Special Date?

We'd like to hear about it.

Send the details to

**ReelNews@fvfs.org.au**

We'll include them in upcoming newsletters.

# Bits and Pieces

By Ian Davidson

## 16mm Projector Maintenance.

We have discovered another company able to repair or maintain 8mm, super8 or 16mm film projectors. They are "Shutter-Box" located in Camberwell, Vic.

For details, see the updated FVFS Information Sheet 15, on [www.fvfs.org.au/ideas/](http://www.fvfs.org.au/ideas/)

## How Precise is the StarBox Score?

The StarBox scores we report in each issue of ReelNews, and which are compiled annually in Information Sheet 13 (available for download) are always reported to one decimal place. Why one place?

We feel that reporting the score to the nearest whole number is too coarse a measure – and that extra digit is useful and meaningful. On the other hand, we feel two decimal places is too fine to be meaningful. The difference between (for example) a 3.91 star score and 3.92 stars is so small that it does not help someone using it as a recommendation. Just a single vote difference of one star by one member could change it by several points. Besides, the IMDB website scores are quoted to one decimal place, so we decided to go the same way.

The instructions for calculating the StarBox scores are on the side of each StarBox, and repeated in Information Sheet 25.

Note: "Precision" is a technical term and refers to the number of digits quoted. The "accuracy" of the score, which relates more to how "correct" it is, is a personal matter and open to debate!

## Previous StarBox Scores

At the end of every year the StarBox scores published in ReelNews (usually four issues) are combined, sorted alphabetically, and published as a sub-sheet of Information Sheet 17. For example, the four reports from 2015 were combined and issued as Information Sheet 17-12. Download them from [www.fvfs.org.au/ideas/](http://www.fvfs.org.au/ideas/)

## DVD Titles in the FVFS General Library

These titles are available at no charge to member film societies, although you will need to arrange the screening rights – follow the process in ACOFS Fact Sheet 3B.

All titles are reviewed on the website with links to trailers. [www.fvfs.org.au/library/](http://www.fvfs.org.au/library/)

*The Angels' Share*, Scotland, 2012, 106 mins.

*The Band's Visit*, France/Israel, 2007, 85 mins.

*How I Ended This Summer*, Russia, 2011, 124 mins.

*Katyn*, Poland, 2007, 122 mins.

*Manganinnie*, Australia, 1980, 90 mins.

*Ray Harryhausen – Special Effects Titan*, France, 2011, 90 mins.

*Somers Town*, UK, 2008, 71 mins.

*Terri*, USA, 2011, 101 mins.

*There Will Be Blood*, USA, 2007, 158 mins.

*Up the Yangtze*, Canada, 2007, 93 mins.

*We of the Never Never*, Australia, 1982, 134 mins.

*Wendy and Lucy*, USA, 2008, 80 mins.

*The White Ribbon*, Germany/Austria/France, 2009, 144 mins.

*Wind*, USA, 1992, 126 mins.

## Indie Library

Don't forget the FVFS Indie Library when programming your 2017 films.

## Film Festival Information

There are two websites that cover Film Festivals around the world. The sites are [FilmFestivals.com](http://FilmFestivals.com) and [FilmFestivalLife.com](http://FilmFestivalLife.com). If you want to find out about festivals or have your own festival advertised, then these are two sites to use. Happy searching.



# News from Mt. Gambier

By Rob Forgan  
Reels Film Society,  
Mount Gambier.

THE FAMILY BELIER - A 4.8 STARBOX rating, Yes, you heard it right, 4.8 stars!



REELS Film Society members gave ***The Family Belier*** a huge "thumbs Up" when they cast their StarBox votes immediately after the movie. Votes are out of five stars.

4.8 \*\*. A phenomenal rating given to  
***THE FAMILY BELIER*** (France)

John Lydgate's quote "You can please some of the people all of the time, you can please all of the people some of the time, but you can't please all of the people, all of the time!" almost came unstuck tonight in Mount Gambier.

83% of the 92 patrons who came to see the Society's August movie gave it a "Nadia Comaneci", a perfect score. This is unheard of and patrons gave it a rare accolade when they broke into spontaneous applause at the end of the film.

***The Family Belier*** was the feel good film of European cinema in 2015 and the same uplifting feeling was shared by Limestone Coast residents. There were a number who admitted that they had missed the credits due to blurred vision from tearing up.

The post movie question on the lips of many, who marvelled at the award winning acting performance of the mother and Gigi, her daughter - played by Louane Emera in her movie debut - was which one of these lead actors was not a hearing impaired person. The answer is zero!

For those who missed it, or would like to see it again, your Film Society offers the opportunity to catch up on past screenings with our DVD hire service. To access the Reels DVD film library contact Tricia Bott.

Again, we were delighted not only to greet new members but also welcome Brands Laira to REELS. Patrons were able to enjoy Brands wines in the glowing company of others prior to screening the amazing ***Le Famille Belier***. Order forms can be completed and sent to Brands Laira to take advantage of the special REELS members prices.

See you next month at Reels for ***The Good, The Bad and The Weird*** from South Korea and to experience more fine wine from the fabled Coonawarra.

PS: Nadia Comaneci from Romania in 1976 at the Montreal Summer Olympics was the first gymnast ever to achieve a perfect score at the Olympics. ***The Famille Belier*** went very close to achieving the same result in 2016, 40 years later.



# News from The Grampians

By Janet Withan  
Grampians Film Society

This photo is of me putting candles on our birthday cake a few months ago.

The Grampians Films Society has had a erratic existence but this occasion was to celebrate our tenth birthday of continuous monthly screenings.

Hopefully, we will still be enjoying films and social times together for at least the next ten years.



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## Healesville Mini Film Festival

Sunday 5<sup>th</sup> February, 2017  
The Memo, Healesville

This annual Film Festival staged by the Yarra Ranges Film Society is unique in that it is held over one day and features 3 feature films which are connected in some way.

This year it will see a tribute to the great Iranian Film Director, Asghar Farhadi, who is a giant among contemporary film directors. He possibly ranks alongside Alfred Hitchcock in terms of his influence on other directors of the time, but with quite a different genre.

The films to be screened are as follows -

***About Elly*** (2009)  
***A Separation*** (2011)  
***The Salesman*** (2016)

All of these films have received great praise from many critics and they have won numerous awards at film festivals around the world.

The last of these three films, ***The Salesman***, has only been screened once in Australia, at the Melbourne International Film Festival, and this will be your next chance to see this film, which many critics claim to be his best film yet.

A special guest will be there to introduce each film.

A brochure with all the booking details will be available by December from The Memo, Healesville or at The Arts Centre, Warburton.

Information will also be available soon at [www.yarrarangesfilmsociety.org.au](http://www.yarrarangesfilmsociety.org.au).

Put this date into your diary now and come to Healesville in the beautiful Yarra Valley for this wonderful event.

# News from Bright

By Judith Flanders

## A bright future for Bright Film Society

In 2004, a new resident of Bright asked if there was a film society in town. "No," came the reply, "but what a good idea." From that simple question, the Bright Film Society was formed.

A committee was formed to find out what was required to start a film society. The FVFS provided lots of support regarding the ins and outs of running a film society. We would need comfortable seating, a projector and large screen, good heating and cooling and, importantly, facilities for serving supper. The Bright RSL meeting room fitted the bill perfectly and they were very happy to accommodate us.

To cover the cost of rent, FVFS membership, movie hire and copyright costs we needed a minimum of 30 members to start. At first, there was quite a bit of negative response: "You won't get the locals to part with their money." However, in no time at all we had 35 enthusiastic paid-up members and in April 2004 we showed our first film, *Breaking the Waves*. As the nearest cinema was in Wangaratta, 80 kilometres away, membership quickly grew and remains at a steady 70.

Originally, we borrowed film from the NFVLS, but we now buy our DVDs and have an extensive collection for members to borrow. This has proved to be very popular and each month our DVD librarian staggers in with boxes of DVDs.

In 2014, a young couple from Melbourne opened Cloud9 Cinema in the centre of town. They totally rebuilt part of the Alpine Visitor Information Centre to become a state-of-the-art cinema with seating for 60. Our film society was approached to link with the cinema. This couldn't have come at a better time as we were becoming dissatisfied with the quality of film projection at the RSL and there was no other suitable facility in town. We were beginning to worry that the film society, which had been so successful, would have to cease.

Residents and visitors to Bright love Cloud9 Cinema. The seating is luxurious and with so much leg room between rows you don't have to pull your knees up under your chin when someone wants to pass! Our membership is \$55 per year, so our members are enjoying the luxury of the cinema for \$5.50 per movie! They can watch the movie in

comfort with a glass of wine, a coffee, popcorn, or a choc-top. No wonder we have a waiting list!

If you are visiting our beautiful alpine town you are very welcome to join us. Look at our webpage for what's on, dates and contact details - [www.bright.filmsociety.org.au](http://www.bright.filmsociety.org.au)



Liliana and Tony Unsworth at the bar.

## Just to make you Smile!

If the shoe fits, get another one just like it.

It is said that if you line up all the cars in the world end-to-end, someone from California would be stupid enough to try to pass them.

Light travels faster than sound. This is why some people appear bright until you hear them speak.

A fine is a tax for doing wrong. A tax is a fine for doing well.

He who laughs last, thinks slowest.

A day without sunshine is like, well, night.

Change is inevitable, except from a vending machine.

Those who live by the sword get shot by those who don't.

# News from Macedon Ranges Film Society

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Lorraine Rutherford  
Secretary,  
Macedon Ranges Film Society

The Macedon Ranges Film Society, now in its seventh successful year, aims to bring the membership a variety of film genre while adding themes each year including documentaries, silent horror classics in F W Murnau's 1922 **Nosferatu**, a members' choice, tributes to past actors/directors and for 2016 we are presenting three films with an Australian outback and indigenous theme in **Charlie's Country**, **The Back of Beyond** and **Japanese Story**. We always choose a comedy or uplifting film to start and end our film year.

In August, we presented our first musical feature, **West Side Story**, on a Sunday afternoon complete with intermission and a splendid High Tea (champagne masquerading as tea!) provided by our talented committee members. It was a wonderful success and the film scored a high 4.6 star rating by members, who enjoyed this exceptional 1961 production. Our positive feedback certainly suggests a Sunday musical is a permanent feature in the future! We were delighted to have Ian and Susan Davidson [FVFS Executive members] join with us for this musical event to see us in action and provide feedback and support for our ongoing success.

Our thanks to the FVFS for providing our film societies with continued advice, feedback and general news about films and all that entails to be productive, successful and have lots of fun.



**Isabel Graham (L) and Lorraine Rutherford enjoying their wine.**

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## FVFS INDIE LIBRARY

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FVFS Indie Library is now open to individual borrowers.

So that film societies can better evaluate the films in the FVFS Indie Library, we are opening it up so that individuals from registered film societies may borrow any film in that library for free - your only cost will be the return postage on the DVD.

The full list of films with brief synopses and trailers are available on [www.fvfs.org/indie-films/](http://www.fvfs.org/indie-films/)

Contact Ian Davidson, [admin@fvfs.org.au](mailto:admin@fvfs.org.au) for more information or to borrow a DVD.

## Your 2016 FVFS Committee

John Arkins	President
John Turner	Vice-President
Susan Davidson	Secretary
Ian Davidson	Treasurer
Ross Campbell	Committee
Jean Middleton	Committee
Frank Davin	Committee
Marilyn Martyn	Committee
Sol Photios	Committee
Andrew Oldroyd	Committee
Suzanne Nunn	Committee
Gail Arkins	Editor ReelNews

# Melbourne International Film Festival

2016

By John Turner

Because of several domestic issues and I must admit, the lessening of my usual reserves of stamina, I only managed 32 films at this year's Melbourne International Film Festival. The plus side was that, in my estimation, the level of the offerings was at the highest level for at least a decade, reaching 75% on my personal rating scale. By far the best was ***The Salesman*** by Asgar Farhadi from Iran, a suspense drama with Farhadi's usual attention to detail and complex emotional observations. Another from a favourite director, Hirokazu Kore-eda, ***After the Storm*** once again explores the emotional intricacies, which make up a family relationship. ***Sunset Song***, a poetical and splendidly photographed realisation of a famous Scottish novel, is the third in a trio which will all be seen in Australian cinemas.

Equally fine, but unlikely to be released in Australia were: ***The Bacchus Lady***, a powerful but delicate exploration of ageing, sex and death from South Korea, ***The Happiest Day in the Life of Olli Maki***, a sensitive portrayal of a sporting hero which is really a love story, from Finland and Frederick Wiseman's latest 190 min. documentary, ***In Jackson Heights***, which is a tribute to the

multi-culturalism of New York. Others which certainly made an impact were ***Mimosas*** from Spain which polarised viewers but, in my opinion was a 'real' film, ***My Life as a Courgette***, a moving anime feature about orphans from France, a bittersweet Tunisian love story, ***Hedi***, another examination of Japanese family life under stress in ***Harmonium***, a delight in a minor key from the USA was ***Paterson*** and a more in-your-face lesson on the complexities of the Balkans in ***Death in Sarajevo*** from Bosnia. I could nominate another dozen films, all of which were well worth the effort of dashing from one CBD cinema to another but space does not permit.

## HEAVEN

A man died and went to Heaven.

As he stood in front of the Pearly Gates, he saw a huge wall of clocks behind him. He asked, "What are all those clocks for?"

St. Peter answered, "Those are Lie-Clocks. Everyone who has ever been on earth has a Lie-Clock. Every time you lie, the hands on your clock move."

"Oh", said the man. "Whose clock is that?"

"That's Mother Teresa's", replied St. Peter. "The hands have never moved, indicating that she never told a lie."

"Incredible", said the man. "And whose clock is that one?"

St. Peter responded, "That's Abraham Lincoln's clock. The hands have moved twice, telling us that Abraham told only two lies in his entire life."

"Where's Donald Trump's clock?" asked the man.

St. Peter replied, "We're using it as a ceiling fan."



# Breath of Fresh Air Festival

By Tony Walker  
Launceston

The Tasmanian Breath of Fresh Air Film Festival (or BOFA to its friends) is Tasmania's only major annual film festival. It began in 2010 as an initiative of the Launceston Film Society, which, with a membership of around 1500, is one of the largest in Australia. It is now run by a separate volunteer group.

The seventh annual BOFA Film Festival will screen 39 films from around the world from Thursday, November 10 to Sunday, November 13 at the Inveresk precinct in Launceston.

The 44 page full colour program is available as a flip book or a PDF download from their web site [www.breath-of-fresh-air.com.au](http://www.breath-of-fresh-air.com.au)

Spread over four venues at Inveresk, BOFA 2016 will offer 39 of the world's best features and documentaries, short film competitions, industry masterclasses, and BOFA in Action sessions over four action-packed days.

Opening night Red Carpet film will be Paolo Virzi's exuberant Italian comedy-drama ***Like Crazy***. Other movie highlights include the Sundance Festival's Best Film, ***Weiner***, the story of Anthony Weiner's scandal-ridden run for Mayor of New York, and Cannes Festival winners ***The Salesman*** (Iran) and ***Graduation*** (Romania).

There will be a strong Australian focus with features like ***Goldstone***, Ivan Sen's follow up to ***Mystery Road***, the first feature from Tasmanian born Damien Power, ***Killing Ground***, and the recent winner of the \$100,000 Best Film prize at the CinefestOZ festival, Rosemary Myers' ***Girl Asleep***. Another high point of the 2016 Festival will be the 10th anniversary special retrospective screening of one of Australia's best loved features, ***Kenny***, to be attended by the director, Clayton Jacobson. BOFA's strong focus on films that inspire positive change makes it unique amongst Australian film festivals.

This year's successful theme "what's your BOFA?" highlights the many different aspects of the Festival with something to appeal to every type of audience - FEATURES are BOFA, DOCO BOFA, FAMILY BOFA, FOOD & WINE BOFA, IDEAS BOFA, GENDER BOFA, AUSSIE BOFA, SHORTS BOFA and COMMUNITY BOFA.

Festival Director, Owen Tilbury said that BOFA was now established as a significant event on the Australian film festival calendar and looked set for further expansion.

"Attendance has doubled over the last two years and I'm confident that this strong program will attract even more Tasmanians and interstate visitors to the 2016 BOFA Film Festival."

For all film and booking information, and special deals on accommodation and car hire, go to the BOFA web site [www.breath-of-fresh-air.com.au](http://www.breath-of-fresh-air.com.au)

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## Portarlington Celebrates Film

By Pearl Wilson  
Portarlington FS

Champagne, finger food and flashing lights marked the glittering opening night of the Portarlington Film Society's recent Inaugural Celebration of Film. Mr John Arkins, President of the Federation of Victorian Film Societies, officially opened the weekend at the Portarlington Neighbourhood House.

Held over three days, the event featured four fantastic foreign films including ***The Belier Family*** (France/Belgium), ***The Mafia Kills Only In Summer*** (Italy), ***The Hunt*** (Denmark/Sweden) and ***Hunting and Gathering*** (France). Independent filmmaker, Shaun Wilson, was also a special guest, discussing his current film project, ***The Last Man In Vegas***.

The Portarlington Film Society is in its fifth year. Members have indicated that they would like to see the Celebration of Film continue in the future and plans are now underway to choose a new selection of films.



Pearl Wilson in front of the movie posters of the films that were shown

# Nitrate Film Festival

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By Ross Campbell

## Nitrate Film Festival: Worth The Wait

Early photographic negatives were made on glass plates coated with a light-sensitive emulsion. It was not until the invention of celluloid – nitric acid on cellulose (cotton) circa 1868 – that a flexible film base could make possible the development of projected motion pictures. From the first days of cinema until 1951, 35mm movie film base was cellulose-nitrate, “nitrate” for short. It was near-perfect: clear, strong, flexible and inexpensive, but alas, fatally flawed. It was highly flammable. If jammed in a projector it ignited immediately, producing oxygen in the process, almost inextinguishable. The projection room fire in *Cinema Paradiso* was an extreme example of a not uncommon occurrence. Even more importantly, if stored incorrectly, nitrate film gradually decomposes. Nitrate was replaced by safety cellulose triacetate film mid-20th Century; 16mm film was always a safety-base stock.

Some years ago a campaign was launched by film archives world-wide: Nitrate Won't Wait. It was a call to arms for collectors, anyone, to submit nitrate prints to archives for copying and preservation for future generations. The campaign was successful, yielding unexpected treasures around the world. Archives like the BFI, UCLA, Library of Congress, Cinémathèque Française and George Eastman Museum have long stored their nitrate prints in special vaults at low temperatures (0-10 degrees) and humidity (20-30 percent). Prints not suffering shrinkage above 1 percent can still be projected. It was this fact that made possible the First Nitrate Film Festival last year at George Eastman House in Rochester, New York. On hearing a glowing report from NFSA's Meg Labrum at the FVFS AGM shortly after, I vowed to attend the three-day Festival in April-May this year.

The photographic quality of nitrate prints is legendary. Many prints were struck from original camera negatives and there was an enormous amount of silver in the gelatin, resulting in luminous “velvety” blacks and lustrous whites; this was photographic and laboratory craftsmanship at its highest. Technicolor prints glowed with a richness, sharpness and depth not seen today.

Nine programs over three days produced some remarkable gems. Most memorable were *Laura* (1944) and *Road House* (1948), both photographed in lustrous black-and-white by Leon Shamroy; *Brighton Rock* (1947), monochrome; *Blythe Spirit* (1948) in sublime British Technicolor, and the final night's “surprise” feature *Ramona* (1928), an eighty-eight-year-old tinted print accompanied brilliantly “live” on grand piano by the acclaimed Philip Carli. The venue was the Dryden Theatre, a 500-seat stadium-style cinema dedicated to daily screenings of films in all formats throughout the year by a dedicated team of projectionists and curators. Two 68-year-old Century projectors were used for showing vintage and nitrate prints; two Kineton state-of-the-art machines for modern films. The bio-box is fully fire-proofed.

The Festival was house-full with archivists and cinephiles at every session. I had seen a nitrate print projected in the 1960s and was astonished then by its unique photographic quality. It was worth the wait to experience the extraordinary richness once again.

### ‘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, & resources. Includes articles on: historic cinemas; profiles of film industry personalities; technical how-to articles; reviews of books & 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!

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**\$30 per year. Four issues per year.**

# News from Second Friday Film Club

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By Palitja Moore,  
Second Friday Film Club Member

This inaugural year of the Second Friday Film Club emerged from the minds of a small group of inspired Willunga residents. Born of Cinemallunga's success as a film fundraiser for the restoration of our small town's heritage Show Hall, the film club seeks to provide a venue for less mainstream films and a forum for their appreciators to gather, from the outskirts of metropolitan Adelaide, the Southern Vales and deeper into the Fleurieu Peninsula.

Perhaps it's the ready supply of premium McLaren Vale wine and the local produce at the weekly market, or the tempering effects of the nearby coastline; or perhaps it's simply a hunger for more than blockbusters, that has already led to a membership of more than 80 people. Whatever it is, the formula seems to be working.

On the second Friday of each month, dedicated committee members gather in the Show Hall and set up the seats, draw back the heavy, velvet curtains to reveal the stage, unfurl the professional grade screen (a purchase we can thank the Cinemallunga crew for), and await the arrival of members (sometimes accompanied by a prospective member).

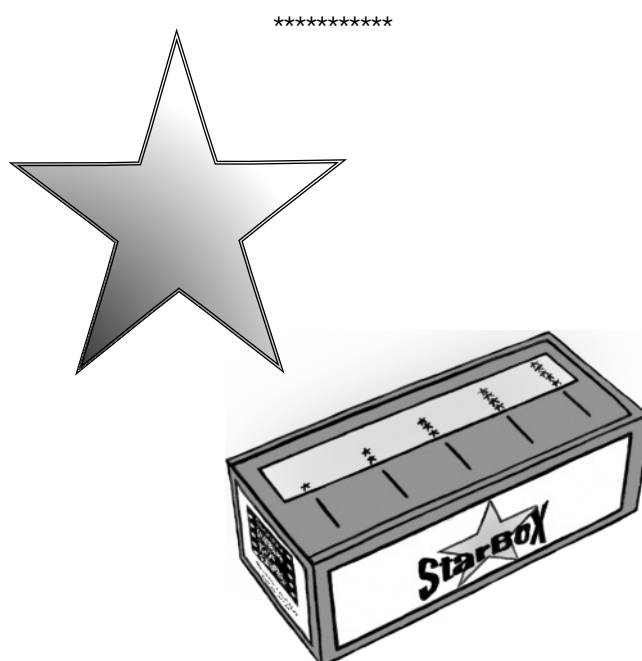
Cloths are spread on several tables in the Supper Room – a revival of an earlier tradition of the building – and around ten members arrive with the libations and sustenance to revive us following the screening.

A highlight so far has been the screening of a rare, and very personal, portrait of Katherine Hepburn presented by the director – a local and member of the club. We've laughed along to the 'romantic' innuendo of *The African Queen* and gasped at *Jean de Fleurette*. We've travelled along with Michael Caton in *Last Cab to Darwin* and we've explored the complications and inadequacies of life in *One Flew Over the Cuckoo's Nest*.

In some ways it's a small undertaking - to play a film a month to bunch of people, who'll share an interest in watching it and dissecting it afterwards. But from a production perspective, it takes time to communicate the initial idea, issue regular updates, elicit film suggestions from members,

acquire films and their screening licences, to set up the financial systems, organise the supper folk, tally the viewer ratings, and to do the dishes afterwards.

It's not a new concept, but it's a compelling one, delivered very well. The timing is spot on, the characters are realistic and relatable, and whilst the action all takes place in the confines of three rooms, there's an impression of lives persisting beyond the lens, in both mundane and magnificent detail, somewhere in the southern vales of South Australia – Four stars.



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Noosa International Film Festival  
November 3<sup>rd</sup> - 6<sup>th</sup>, 2016.

# 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 2016 program, or have not updated your website.

## **Alpine Film Society**

Still Alice, USA/France, 2014.  
X + Y, UK, 2014.  
Waking Ned Devine, UK/Ireland +, 1998.  
The Dressmaker, Australia, 2015.  
The Lady in the Van, UK, 2015.  
Brooklyn, UK +, 2015.

## **Arapiles Motion Picture Society**

Travelling North, Australia, 1987.  
The Grand Budapest Hotel, USA/Germany +, 2014.

## **Artist Film Screening Society**

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

## **Ballarat Film Society**

Les Quatre Cents Coups, France, 1959.  
A Girl Walks Home Alone at Night, USA/Iran, 2014.  
Women He's Undressed, Australia, 2015.

## **Bannockburn Movies Film Society & Film Festival**

## **Baringo Film Club**

## **Barwon Heads Film Society & Film Festival**

Far from Men, France, 2015.  
The Mafia Only Kills in Summer, Italy, 2015.

## **Beechworth Film Society**

## **Bells Beach Surf Film Festival**

## **Bright Film Society**

Tanna, Australia/Vanuatu, 2015.  
One Chance, UK/USA, 2013.

## **British History Film Club**

## **Camberwell Film Society**

Nebraska, USA, 2013.  
Harold and Maude, USA, 1971.

## **Celebrate Israel Film Study Group**

## **Corangamite Film Society**

## **Court Film Society**

The Belier Family, France/Belgium, 2014.  
Room, Ireland +, 2015.  
Hunt for the Wilderpeople, NZ, 2016.

## **Croydon Film Society**

Mustang, France/Turkey +, 2015.  
Last Cab to Darwin, Australia, 2015.  
An, Japan +, 2015.  
The Dark Horse, New Zealand, 2014.  
Living is Easy with Eyes Closed, Spain, 2013.

## **DADo Film Society**

## **Dookie Film Group**

The Dressmaker, Australia, 2015.  
Jedda, Australia, 1955.

## **EuRaw Stories**

Ida, Poland, 2014.  
Rodicas, Australia/Germany +, 2012.  
Night Watch, Russia, 2004.

## **F Project Cinema**

## **Far East Film Society**

## **Ferntree Gully Film Society**

Love is Strange, USA, 2014.  
Far from Men, France, 2014.

## **Flexible Respite Film Society**

## **Flickside Film Society**

(Arts Yackandandah)  
It's A Wonderful Life, USA, 1947.

## **Geelong Classic Cinema Inc**

## **God Loves Atheists Film Study Group**

## **Goulburn Valley Film Club**

The Hedgehog, France, 2009.  
Pride, UK, 2014.

## **Grampians Film Society**

The Intouchables, France, 2011.  
Life is Beautiful, Italy, 1997.

## **Horsham Film Society**

## **International Film Group**

The Daughter, Australia, 2015.  
Tehran Taxi, Iran, 2015.  
Our Little Sister, Japan 2015.

## **Liberate Education! Film Study Group**

## **Little Film Society**

Il Postino, Italy +, 1994.  
Sunshine on Leith, UK, 2013.

## **Lounge Lizards Film Society**

## **LV Film Society**

Room, USA, 2016.  
The Danish Girl, UK, 2015.  
Spotlight, USA, 2016.

## **Macartan Club (Inc) Film Society**

## **Macedon Ranges Film Society**

Japanese Story, Australia, 2003.  
Quartet, UK, 2012.

## **Maldon Movies Film Society**

Living is Easy with Eyes Closed, Spain, 2013.  
Zorba the Greek, Greece/USA, 1964.  
Mr. Blandings Builds his Dream House, USA, 1948.

## **Melbourne Horror Film Society**

John Dies at the End, USA, 2012.  
Shorts from the USC film archive.  
Trick 'r Treat, USA, 2007.  
The Ruins, USA +, 2008.  
The X Files Monster of the Week double.  
Halloween 3: Season of the Witch, USA, 1982.

## **Melbourne Zombie Film Society**

## **Moira Film Group**

Dad's Army, UK, 2016.  
Amelia, USA/Canada, 2009.  
Shall We Dance, USA, 2004.

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

## **Moviehouse**

The Dark Mirror, USA, 1946.  
The Shop Around the Corner, USA, 1940.  
Mutiny on the Bounty, USA, 1935.  
Phar Lap, Australia, 1983.  
The Hustler, USA, 1961.  
Casablanca, USA, 1942.  
They're A Weird Mob, Australia, 1966.  
Mao's Last Dancer, Australia, 2009.  
A Christmas Story, USA/Canada, 1983.  
An American in Paris, USA, 1951.

## **Movies at Numurkah**

## **Moving Clickers Inc & Lorne Film Festival**

## **Murrindindi Film Society**

The Maltese Falcon, USA, 1941.  
Mask, USA, 1985.

## **Myrtleford Film Society**

He Named Me Malala, UAE/USA, 2015.

## **Network Film Club**

## **Old Scotch Film Society**

The Cruel Sea, UK, 1953.  
The Hedgehog, France, 2014.  
Death at a Funeral, UK, 2007.  
The Belier Family, France, 2015.

## **Phillip Island Movie Club**

## **Plaza Cinema Group**

## **Port Albert Movie Club**



## Port Campbell Community Film Festival

### Port Fairy Film Society

Putuparri and the Rainmakers, Australia, 2015.  
The 100 Year Old Man Who Climbed Out the Window and Disappeared, Sweden, 2013.  
Tanna, Australia/Vanuatu, 2015.  
The Lobster, Greece+, 2015.  
Bridge of Spies, USA +, 2015.  
Oddball, Australia, 2015.

### Portarlington Film Society

To Kill a Mockingbird, USA, 1962.  
Far from the Madding Crowd, UK, 2015.  
My Old Lady, USA +, 2014.  
The Imitation Game, UK, 2014.  
The 100-year-old Man Who Climbed Out the Window and Disappeared, Sweden, 2013.

### Portland Film Society

La Famille Belier, France/Belgium, 2014.  
Looking for Grace, Australia, 2015.  
The Lobster, Greece +, 2015.  
Hunt for the Wilderpeople, NZ, 2016.

## PRODOS Film Study Group

### Prom Coast Film Society

Nebraska, USA, 2013.  
Last Cab to Darwin, Australia, 2015.  
Tehran Taxi, Iran, 2015.

### Red Rock Film Society

### Red Rum Film Society

### Science and Technology Film Study Group

### Smart Girls Film Club

### St Andrews Film Society

Finding Vivian Maier, USA, 2013.  
Wild Tales, Argentina, 2014.  
Charlie's Country, Australia, 2013.  
Tehran Taxi, Iran, 2015.  
Suffragette, UK, 2015.  
Ixcanul, France, 2015.  
The Lady in the Van, UK, 2015.

### St Dunstan's Hall Film Society

In A Better World, Denmark, 2010.  
Last Cab to Darwin, Australia, 2015.  
Elas and Fred, USA +, 2014.  
The Lady in the Van, UK, 2015.

### St Leonards Film Society

## Sun Country Movie Club

The Best Offer, Italy, 2013.  
The Help, USA +, 2011.  
The Martian, USA, 2015.  
It's a Wonderful Life, USA, 1946.  
Performance, USA, 2012.  
As It Is In Heaven, Sweden/Denmark, 2004.  
Spotlight, USA/Canada, 2015.

## Surf Coast Film Society

## Swinema Club

### Tatura Film Society

Slow West, UK/NZ, 2015.  
What We Did on Our Holiday, UK, 2014.  
Jimmy's Hall, UK/Ireland, 2014.

### Teddy Bobo Film Club

## The Impossible Film Club

### Trentham Film Society

Keep On Keepin' On, USA, 2014.  
Rain Man, USA, 1988.

## Vantastic Watchers Film Society

### Warrandyte Film Society

A Separation, Iran, 2011.  
Camelot, USA, 1967.

### Whitehorse Film Society

Pride, UK/France, 2014.  
Omar, Palestine, 2014.  
Far from the Madding Crowd, UK/USA, 2015.  
Like Father, Like Son, Japan, 2013.  
What We Did on Our Holiday, UK, 2014.

### Williamstown Film Society

The Tracker, Australia, 2002.  
Paint Your Wagon, USA, 1969.

### Yarra Ranges Film Society

Letters to Father Jakob, Finland, 2009.  
Clouds of Sils Maria, France, 2014.  
The Dark Horse, New Zealand, 2014.

## New South Wales

### Deniliquin Film Society and Film Festival

Is This the Real World, Australia, 2015.  
The Kids Stakes, Australia, 1927.  
The Wild Bunch, USA, 1969.  
Dark Blue World, UK/Czech, 2001.  
The Lady Eve, USA, 1941.

## South Australia

### Adelaide Cinematheque

### Adelaide Film Study Group

### Adelaide University Film Society

### Barossa Film Club

The 100 Year Old Man Who Climbed Out the Window and Disappeared, Sweden, 2013.  
Merry Christmas, Mr Lawrence, UK+, 1983.

### Port Lincoln Film Society

Delicatessen, France, 1991.  
The Bicycle Thief, Italy, 1948.  
Ratatouille, USA, 2007.

### Reels Film Society

La Famille Belier, France/Belgium, 2014.  
Son of Saul, Hungary, 2015.

### Second Friday Film Club

Young Adam, UK/France, 2003.  
Manon des Sources, France, 1986.  
Dr. Strangelove, USA, 1964.

### Southern Fleurieu Film Society



# StarBox Ratings



StarBox results received since Issue 110 (Jul 2016 )

DVD Title	Society	Stars
Il Postino (The Postman)	Little FS	5.0
Belier Family, The	LV FS	4.8
Belier Family, The	Reels FS	4.8
Hunt for the Wilderpeople	Portland FS	4.8
Belle	Sun Country MC	4.7
Butler, The	Sun Country MC	4.7
Imitation Game	Mt Eliza Fifty Five Plus FG	4.7
Theory of Everything	Grampians FS	4.7
Help, The	Sun Country MC	4.6
Imitation Game	Macedon Ranges FS	4.6
Living is Easy with Eyes Closed	F Project Cinema	4.6
Pussy Riot: A Punk Prayer	F Project Cinema	4.6
Saving Mr Banks	Sun Country MC	4.6
West Side Story	Macedon Ranges FS	4.6
Chorus, The	Mt Eliza Fifty Five Plus FG	4.5
Intouchables, The	Mt Eliza Fifty Five Plus FG	4.5
World's Fastest Indian, The	Sun Country MC	4.5
Amelia	Moir FG	4.4
Belier Family, The	Portland FS	4.4
Book Thief, The	Mt Eliza Fifty Five Plus FG	4.4
Dressmaker, The	Mt Eliza Fifty Five Plus FG	4.4
Ida	International FG	4.4
Mao's Last Dancer	Mt Eliza Fifty Five Plus FG	4.4
My Fair Lady	Sun Country MC	4.4
Putuparri and the Rainmakers	Prom Coast FS	4.4
Quiet Man, The	Sun Country MC	4.4
Woman in Gold	Mt Eliza Fifty Five Plus FG	4.4
Woman in Gold	Sun Country MC	4.4
Women He's Undressed	International FG	4.4
Dark Horse, The	Yarra Ranges FS – Warburton	4.4
August Rush	Mt Eliza Fifty Five Plus FG	4.3
Best Offer, The	Sun Country MC	4.3
Far from the Madding Crowd	Whitehorse FS	4.3
Hundred Foot Journey, The	Mt Eliza Fifty Five Plus FG	4.3
Intouchables, The	Grampians FS	4.3
Kite Runner, The	Arapiles FS	4.3
Mandela	Little FS	4.3
Monuments Men, The	Mt Eliza Fifty Five Plus FG	4.3
Primal Fear	Old Scotch FS	4.3
Sapphires, The	Sun Country MC	4.3
Song for Marion	Sun Country MC	4.3
St Vincent	Mt Eliza Fifty Five Plus FG	4.3
Touching Wild Horses	Mt Eliza Fifty Five Plus FG	4.3
Way, The	Sun Country MC	4.3

Please send all your StarBox results to [starbox@fvfs.org.au](mailto:starbox@fvfs.org.au)

See what others are screening at [www.fvfs.org.au/ideas](http://www.fvfs.org.au/ideas)

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

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

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



# StarBox Ratings



StarBox results received since Issue 110 (Jul 2016 )

Se Duolo Vuole (God Willing)	Reels FS	4.3
100 Year Old Man who Climbed...	Whitehorse FS	4.2
Amour	Prom Coast FS	4.2
Best Offer, The	Mt Eliza Fifty Five Plus FG	4.2
Captain Phillips	Sun Country MC	4.2
It's A Wonderful Life	Sun Country MC	4.2
Ladies in Lavender	Mt Eliza Fifty Five Plus FG	4.2
Mr Holland's Opus	Mt Eliza Fifty Five Plus FG	4.2
Philomena	Mt Eliza Fifty Five Plus FG	4.2
Pride	Whitehorse FS	4.2
Rear Window	Barossa FC	4.2
Salmon Fishing in the Yemen	Mt Eliza Fifty Five Plus FG	4.2
Secrets and Lies	Sun Country MC	4.2
World's Fastest Indian. The	Mt Eliza Fifty Five Plus FG	4.2
12 Years a Slave	Whitehorse FS	4.1
Good Lie, A	Bright FS	4.1
Gran Torino	Mt Eliza Fifty Five Plus FG	4.1
He Named Me Malala	Myrtleford FS	4.1
One Chance	Mt Eliza Fifty Five Plus FG	4.1
Phoenix	Phillip Island MC	4.1
Pride	Sun Country MC	4.1
Second Best Marigold Hotel, The	Mt Eliza Fifty Five Plus FG	4.1
To Sir With Love	Dookie FG	4.1
Weeping Camel. The	Mt Eliza Fifty Five Plus FG	4.1
Dark Horse, The	Yarra Ranges FS - Healesville	4.1
Adventures of Robin Hood, The	Old Scotch FS	4.0
Finding Forrester	Mt Eliza Fifty Five Plus FG	4.0
Girl with a Pearl Earring	Grampians FS	4.0
Grand Budapest Hotel	Sun Country MC	4.0
Japanese Story	Macedon Ranges FS	4.0
Jersey Boys	Sun Country MC	4.0
Letters to Father Jakob	Yarra Ranges FS – Warburton	4.0
Maltese Falcon, The	Murrindindi FS	4.0
Martian, The	Sun Country MC	4.0
Railway Man, The	Mt Eliza Fifty Five Plus FG	4.0
Women He's Undressed	LV FS	4.0
Blind Side, The	Mt Eliza Fifty Five Plus FG	3.9
Chinese Take-Away	Tatura FS	3.9
Cinema Paradiso	Mt Eliza Fifty Five Plus FG	3.9
Dad's Army	Moir FG	3.9
Good Will Hunting	Mt Eliza Fifty Five Plus FG	3.9
Hyde Park on Hudson	Mt Eliza Fifty Five Plus FG	3.9
Mozart's Sister	Grampians FS	3.9
Quartet	Mt Eliza Fifty Five Plus FG	3.9
Tracks	Mt Eliza Fifty Five Plus FG	3.9
Way Back, The	Mt Eliza Fifty Five Plus FG	3.9
Age of Adeline, The	Mt Eliza Fifty Five Plus FG	3.8
Jazz Singer. The	Mt Eliza Fifty Five Plus FG	3.8
Letters to Father Jakob	Yarra Ranges FS - Healesville	3.8
Omar	Whitehorse FS	3.8
Remains of the Day	Yarra Ranges FS	3.8



# StarBox Ratings



StarBox results received since Issue 110 (Jul 2016 )

Tangerines	Bright FS	3.8
Tanna	Bright FS	3.8
Tulpan	Mt Eliza Fifty Five Plus FG	3.8
Women He's Undressed	Croydon FS	3.8
Mr Turner	Croydon FS	3.7
Patch Adams	Mt Eliza Fifty Five Plus FG	3.7
Separation, A	Phillip Island MC	3.7
100 Year Old Man who Climbed...	Myrtleford FS	3.6
99 Homes	LV FS	3.6
Suffragette	St Andrews FS	3.6
Babadook, The	Barossa FC	3.5
Third Man, The	Dookie FS	3.5
Calvary	Tatura FS	3.3
Life is Beautiful	Dookie FG	3.3
Millions	Moira FG	3.3
Barbara	Myrtleford FS	3.2
Four Lions	Prom Coast FS	3.2
Harry and Tonto	Goulburn Valley FC	3.2
O Brother Where Art Thou	Sun Country MC	3.2
Tehran Taxi	Croydon FS	3.1
Looking for Grace	Portland FS	3.0
Mystery of Happiness, The	Croydon FS	3.0
Clouds of Sils Maria	Yarra Ranges FS – Healesville	2.8
Clouds of Sils Maria	Yarra Ranges FS – Warburton	2.7
Son of Saul	Reels FS	2.7
Force Majeure	Whitehorse FS	2.6
Lobster, The	Reels FS	2.6
Slow West	Tatura FS	2.6
Leviathan	Goulburn Valley FC	2.4
Big Lebowski	Sun Country MC	2.0
Her	Grampians FS	1.7
Lobster, The	Portland FS	1.7

## Have Your Say!

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

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

The Editor has been able to provide more articles about individual societies, over the last year, 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 next edition is due in February.

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)