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From the President



Henry Screen

In this edition we are covering issues that impact on film societies. Of immediate relevance is the issue of **finding rights holders** and we have several items in this edition addressing various aspects of the process. As part of our efforts to assist members in finding rights, in the article opposite you'll see two 'buttons' linking you directly to two main sources for finding rights holders. These 'button' links will also be on the web site for easy on-going access.

Another issue that's come to our attention, which at first glance doesn't seem to be of major concern for societies, is the news that **Disney** is discontinuing distributing physical media (DVD and Blu-ray discs) in Australia for their huge catalogue of films. This decision has possible implications for the future viability of film societies; read the full article about this on page 4.

In other news, plans are well under way for a program of **regional information days**; the first of which will be held in central Victoria later in the year. More information on this to follow soon.

And so the year rolls on. It's very pleasing to observe the **'Barbenheimer'** caravan sweeping all before it providing a much needed box office boost for commercial cinemas. Let's hope it will kick start a return to movie going.

An unforeseen consequence of the huge 'Barbenheimer' phenomenon is a shortage of choc tops! Who knew?

Starbox Update

Check out all the Starbox scores for 2023 so far on this new Information Sheet which collates all the films in alphabetical order and is now on the FVFS website. Information Sheet 17-20v1 Here's the link -

[All StarBox scores from 2023](#)

... or scan the QR code ... and scroll down to Info Sheet 17



Know your (film) rights!

The most asked questions we get at the Federation relate to problems finding the screening rights for a particular film or films. Often the cause of this problem is due to members not looking in the right place or not knowing where to look if the person concerned is not the regular person in the role of acquiring rights.



Click the link above to go to the Australian Government Classification web site.

Search for the film you're interested in and scroll down the page to find the listed 'Applicant' for classification; they will most likely be the rights holder for Australia.



Click the link above to go to the ACOFS page listing all distributor/rights holders.

ACOFs is the Australian Council of Film Societies, and is the custodian of the film rights fees agreement between the rights holders and Australian film societies. This agreement makes the screening of a film financially viable for Australian film societies, reducing the commercial cinema level of \$300+ per screening to \$20 - \$100 (+GST) for film societies depending on the average size of the audience.

Getting a program together: most of it is about getting the screening rights!

Next year, 2024, I will have been selecting films and screening films for the Ballarat Film Society for 30 years: 16mm in the old days, and now DVD/Blu-ray. This short article for ReelNews gives you some information about what I have learned on locating screening rights. It is based on a particular way of programming that may not necessarily be your approach, but it has stood the time for us here at the Ballarat Film Society.

Programming an annual season of films to me is the delicate art of securing DVD films and screening rights for a group of patrons who are going to come back again for the year as well attracting new patrons who feel it worthwhile to attend 11 films per year, even in Ballarat during its cold winter months. This is no mean feat, but to counter that we screen in the beautifully restored Mechanics Institute located in Sturt St, right in the heart of Ballarat's historic centre.

Stage 1 – Know your audience interests and mentally review what seemed to be popular films from the past year. With our audience, they seem to respond to a wide variety of genres, newer films and a good mixture of World Cinema and English-speaking. Getting the ones that don't screen in the large cinemas in Ballarat is also a key to our program. The more 'art house' films are the most popular. More detail on this could be for another edition of ReelNews. Next is the actual selection and rights securing process.

Stage 2 – Collect up all the newspaper review cuttings and Sight and Sound (British Film Institute monthly magazine) over the past year on films that we have thought may suit our audience. Select 11 films: February film to kick off the new year which will delight audiences, be positive, maybe a comedy, to bring old as well as new audiences in. Then select the December film, which has in the past been a musical, music documentary or comedy, or off-beat film. After all, what you are doing is 'curating' a film program. It is like unfolding a 'story' for the year and hopefully your patrons will jump into another chapter of the 'story' each month. Think of this a professional way: always try to satisfy the audience, but at the same time push the boundaries.

Stage 3 – Google ACOFS and under Resources, look up all the latest Fact Sheets. For finding Distributors in particular, as of mid-2023 it's DVD DISTRIBUTOR CONTACTS AND PRICES No. 03-B. Believe me, you cannot underestimate how important and informative this document will be to you as a programmer. Read it carefully and you will find out all about sourcing avenues for DVDs in Australia. There are many distributors to choose from and you will get to know what sort of films they tend to bring into the country. The major distributors we use are (in no preferable order): Amalgamated, Madman, Roadshow, Limelight, Palace, Umbrella, High Gloss Entertainment, Rialto and Sharmill.

Stage 4 – Email the distributor's contact from the ACOFS Information sheet and include in the email: title of film, mention of a DVD non-theatrical screening rights, the Film Society Affiliation number ascribed to your film society from the federation you belong to and the exact date of screening. I have found that the

distributors usually get back to me pretty quickly, however allow a bit of extra time around January, as film distributors may be getting around Europe in the summer securing film screening rights, so let them enjoy that!

Stage 5 – Completing your program. Don't forget that there are not only the commercial film distributors you can source DVDs from. The National Film and Sound Archive in Canberra (NFSA) of course hold many many DVDs and usually each year we include one of those. There are some terrific old German films from the Goethe Institute that are interesting. There are also DVD collections in the Norwegian Embassy in Canberra.

Stage 6 – For films you know about but don't know where to find the screening rights, look up the Australian Government's Australian Classification website and type in the title of the film. This website is really about classification, BUT to film programmers, it tells you what format the film has entered Australia in. For us, we only use DVDs, so I can quickly see if the film has come into Australia as a DVD*. For many films these days, they are not. Scroll down, it tells you all the details about the film: rating, year, length of film and the name of the Distributor or who applied for its classification and entry. Digital Video stands for DVD. Other formats will be listed and more and more it will be DCP, which is digital.

Just to really stress this, Non-theatrical Screening rights are the rights, and consequently dollar rate, by which film societies can gain access to DVDS. As Film Societies, we are, one of the chosen few. The others tend to be educational institutions, art galleries, or cultural centres. Believe me, when I came to understand that term, I always state in an email to a distributor, that we screen for a non-theatrical audience. Theatrical screenings cost a lot more and are usually calculated on 'expected audience'.

From this short piece, I hope I have persuaded you to consult, download and keep close to you a copy of the latest ACOFS DVD Distributor Contacts and Prices fact sheet for your next bout of film programming: I couldn't work without it. It saves time and energy when trying to get a program together between the start of a new year 1st January and our deadline for printing our program – the 31st of January, ready for a 2nd Week in February start. I still don't know how we manage to do it, but we always do! Enjoy your films.

Sue Nunn, Ballarat Film Society.

**Be aware that the classification list indicates the format/s that was/were used in the application.*

It is likely that the applicant has rights to other formats regardless of whether the DVD or Blu-ray is available in Australia.

Try using Google when searching for retailers selling the film/s you are seeking.

- Editor.



Ballarat Film Society screens in the Mechanics Institute

The Screening Rights Environment

Movie screening rights fall into several categories based on:

The Audience type:

1. Commercial cinemas where one pays for admission.
2. Public performances, in public places, but to members of a club with no charge for admission to screenings. (Also called non-theatrical)
3. Television broadcasts.
4. Screenings in private homes.

The technology type:

- A. 35mm and 16mm film (now virtually obsolete)
- B. Video tapes (now virtually obsolete)
- C. Digital discs (DVD, BluRay and UltraHD 4K)
- D. DCP (Digital Cinema Packages, on hard drives, solid state memory devices or digitally downloaded)
- E. Broadcast TV
- F. Streaming (via digital links such as NBN)

A movie production company will initially own all screening licenses because they produced the material. But the rights can then be sold, in full or in part to movie distributors.

A distributor purchasing screening rights might focus on only those rights for the technology and market

they service, or buy all combination of rights available to prevent competition. For example, a company offering streaming services might buy all rights to a movie they purchase to prevent competition from other potential suppliers of the movie. In this case, it is unlikely that the streaming service company would be willing to sell screening rights to others.

A streaming or movie distribution company may have obtained their titles from any of the following:

- a) Produced by themselves, in which case they own all screening rights (unless sold on later).
- b) Purchased from a movie producer, with sole rights, which amounts to the same as item a).
- c) Purchased from a movie producer, with limited rights (eg streaming only), in which case other screening rights may be available for other distributors to purchase, allowing them to sell on.

In conclusion, there are many combinations of technology and rights involved in movie distribution, and there is no guarantee that screening rights for every movie produced will be available to everybody to purchase. Furthermore, when movie rights are available for purchase, there is no guarantee that the charges for those rights will be consistent. It is a highly competitive marketplace, and companies tend to maintain a strong hold over their screening rights.

Ian Davidson June 2023



Behind the scenes . . .

Here at FVFS we try to keep a close eye on developments in the 'Cinesphere' and this week a couple of things came to our attention which may have impacts on the wider film making and distribution universe both locally and internationally.

Disney dumps Oz!

First up we became aware of unofficial confirmation that Disney is pulling out of distributing its physical media (DVD and Blu-ray) products in Australia.

Evidence of this appears with JB HiFi's current 'fire sale' of Disney products, all going out the door for \$8 each, both DVD and Blu-ray.

While it's true that much of the Disney catalogue is not typical film society fare, there are some titles we would want to have available locally.

These discontinued titles could still be obtained from overseas retailers, at least in the short term, however the cost and inconvenience of doing so is not helpful; and then there's the issue of rights – if Disney holds all rights for a no-longer-distributed title then the likelihood of a local rights holder existing is very small.

Currently we acquire rights for Disney's films on physical media from Roadshow who have confirmed that they will still be the source of rights to Disney.

So, no change, for now.

I don't see this development as impacting film societies in the near future but, is it a forerunner of similar changes to come from other studios, producers, distributors or retailers?

Without official confirmation from Disney it's hard to know what their reasons are but my guess is that it's purpose is to drive subscriptions for their streaming platform. Apparently Disney has also pulled its physical media from Asia and something similar is happening in Canada!

Disney has been busy for some time buying up other studios and catalogues, along with all the rights.

The list of acquisitions includes films produced or released by all existing and defunct labels or subsidiaries of the Walt Disney Studios; including Walt Disney Pictures, Walt Disney Animation Studios, Pixar Animation Studios, Marvel Studios, Lucasfilm, 20th Century Studios, 20th Digital Studio, Searchlight Pictures, DisneyNature, Touchstone Pictures, and Hollywood Pictures. The list does not include films produced by studios that are now owned by Disney (as part of acquisitions), but were historically not distributed by Disney during their original, initial time of release.

Henry Screen, President FVFS, July 29 2023

Streamers not playing fair?

A recent survey by Screen Producers Australia indicates some disturbing trends in negotiations between Australian moviemakers and the various streaming services.

Streaming platforms are increasingly offering unrealistic budgets and unfair commissioning deals to Australian screen producers, according to new data from Screen Producers Australia (SPA).

As part of its second commissioning survey, conducted from December 2022 to January 2023, the organisation invited members to answer perception-based questions, regardless of their experience with streaming platforms. Of the 110 respondents that worked with streaming services between 2020 and 2022, only 40 per cent agreed their deals were fair in relation to overall budgets, deliverables, terms of trade, **and rights retained**, a drop of 36 per cent from the previous survey, which featured 301 responses.

SPA CEO Matthew Deaner said the results highlighted the harmful and unfair industry conditions for Australian production businesses, a majority of whom are small to medium-sized enterprises.

"Many of the streaming platforms' business practices are comparable to fishing 'super-trawlers' with nets trawling our screen industry scooping up rights to our nation's stories for at best, incredibly long lengths of time – at worst, in perpetuity – and often, when they don't intend to use them," he said.

"This denies our SMEs and creatives the use and financial benefits of their own ideas in an ongoing way which in turn reduces the capacity they have to generate and develop their next ideas – thereby permanently damaging our screen ecosystem."

When we put the above developments alongside the screen writer and actor strikes in the USA we can see that streaming services are hungry beasts disrupting the film industry and not necessarily with good intentions.

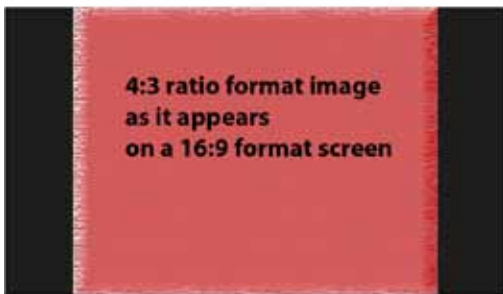
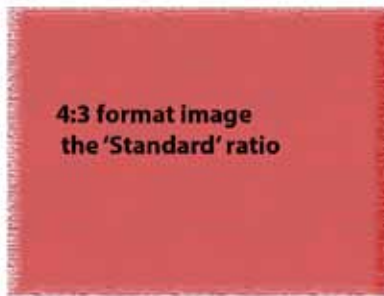
We'll be watching all this closely and reporting any further developments.

Information in this article is from the if.com.au website.

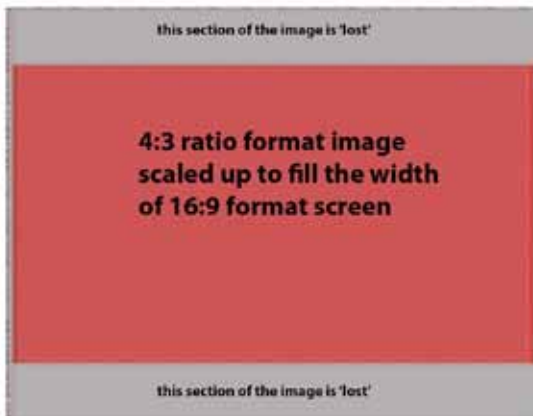
In case you were wondering . . .

Aspect Ratio; what is it, why do we have it and does it matter?

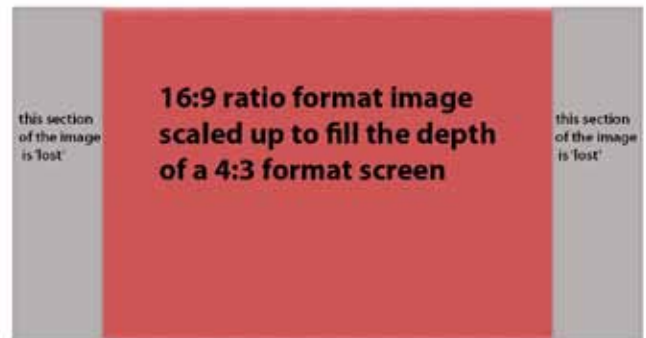
Aspect ratio is simply the relationship between the width and the height of the film frame. In the first instance it's important to the filmmaker because it defines how his or her film will look; depending on the theme, genre and style of the film.



If you try to fill this screen with the 4:3 format, the top & bottom parts of the image will be cropped off.



If you try to fill this screen with the 16:9 format, the left & right parts of the image will be cropped off.



more ↓

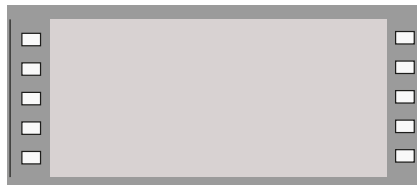
While on the subject of Aspect ratio, IMAX has been in the news recently with the opening of Christopher Nolan's 'Oppenheimer' epic which was shot in 70mm IMAX format (and some scenes in black & white 65mm - a first for IMAX).

Below we see the comparison between 35mm, 70mm and IMAX 70mm. A bigger frame means a huge amount more detail to be projected onto the huge IMAX screens of which Melbourne has the only one in the southern hemisphere.

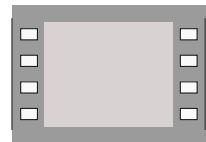
IMAX 70mm 1.43:1 Aspect ratio
15 perforations - runs horizontally



70mm
2.20:1 Aspect ratio
5 perforations - runs vertically



35mm
2.40:1 Aspect ratio
4 perforations - runs vertically



Movie book sale!

Kilmore Historical Society conducts two book sales annually as fundraisers. They have recently been donated several hundred books on all things film, a collection spanning approximately 1940 to the present day. Many of these may be of interest to film aficionados.

Kilmore Historical Society will run a special preview sale for Federation members only, to be held on Saturday September 9, 10am - 2pm in the Society's rooms at 2 Powlett Street Kilmore .

For more details contact Rose King - 0458 810 345



How did it all Begin? The story of the Film Society DVD revolution.

The Whitehorse Film Society was among the first to project using their own DVD projector equipment and was actively seeking DVD screening rights from 2003. It was very much a learning curve, for them and the distributors, but we quickly realised that there was a benefit in negotiating screening rights fees "from strength". With the blessing of ACOFS the FVFS started to negotiate appropriate arrangements on behalf of ACOFS and thus, all Australian film societies.

Right from day one, it was realised that the arrangement with rights owners/distributors, should exclude the provision of the DVD itself for several reasons.

Not all rights owners had DVD copies that they could sell or lend. Many film societies preferred to buy their own DVD to ensure it is in perfect condition.

Most societies intended to retain the DVD after the screening, adding it to their DVD library for members to borrow.

Buying the DVD well beforehand ensured supply, rather than running the risk of it not arriving in time.

It was quickly realised that there is no readily accessible listing of which distributor handles which DVD, but the Government Classification listing (ie Censorship classification), which is on the internet and easily accessible and searchable, is a good guide to which company owns the rights to each DVD, so all that was needed was a listing of which distributor represents which rights owner. This explains the thinking behind the creation of the ACOFS Fact Sheet 3B, which lists all known DVD rights owners and which distributor represents them commercially.

ACOFS maintains regular contact with the DVD distributors and includes all latest contact details and lists new acquisitions in the quarterly ACOFS Bulletin, as well as continually updating Fact Sheet 3B.

Setting up the FVFS DVD projector packages

It was soon realised that many film societies were interested in DVD projection but needed some assistance in deciding what equipment was required and many were deterred by the apparent price of implementing DVD projection.

In 2007, Ian Davidson (FVFS treasurer) was able to negotiate a special price for the FVFS to buy a total of 12 ex-rental digital video projectors at a price less than half the then current new price.

Most of the projectors were Toshiba T50, which provided all the features required for projecting high-definition, wide-screen video, and weighed only 2.2Kg. Most had no more than 400 hours clocked up out of a stated lifetime of around 2,000 hours! For a film society screening 10 films per year (ie 3 hours per time) this represented a remaining lifetime of up to 53 years! – perfect for film society use. So the FVFS purchased these 12 video projectors to make available to film societies, but we felt we had to do more. So we developed the concept of DVD projection packages.

Each projector package was designed to be fully contained, complete and portable. It included a DVD player, stereo amplifier, two speakers and all necessary cabling – plus the projector. The DVD player and amplifier we housed, fully wired up, in a plastic carry case with cut-outs so they could be operated without unpacking the equipment. The speakers and projector were separate.

So the FVFS went on a shopping spree. We purchased 12 DVD players from the local electronics outlets (we found the cheaper DVD players easier to use than the expensive ones with lots of special features, and just as reliable). For the stereo amplifiers we focused on old discarded stereo radio/record/CD player units (and their associated stereo speakers) which were being replaced by newer CD systems. We found many such systems at op shops and even out for rubbish collection on suburban roadsides. So that amounted to 12 stereo systems and 24 speakers.

Then there was the cabling. 12 s-video cables, 12 stereo AV-cables, 12 pairs of speaker cables – 24 metres in all, and 12 plastic carry boxes. Where to put all this equipment at home was becoming an issue!

When assembled we found 12 societies prepared to pay up to \$780 for these packages, and we believe that this distribution of accessible DVD projection equipment was the major reason so many film societies were quick to embrace DVD projection.

Not all societies were content with this minimal assembly however. Some requested the ability to switch between two DVD players for break-free presentations, so we supplied them with an extra player, change-over switch and a small digital monitor, plus the extra cabling needed. One interesting point to note is that we very soon decided that the two DVD players supplied had to be different makes so that the remote control units controlled only one player at a time.

One society requested equipment that supplied 5.1 digital sound, so that required the addition of a full receiver which added another \$300 to the order!

But that very quickly created a demand for new DVDs and a cost-effective way to locate and pay for DVD screening rights. As this need was seen as an Australia-wide issue, the negotiations with DVD distributors and rights owners was conducted on behalf of ACOFS.

Ian Davidson



Seen & Recommended . . .

Oppenheimer (in 70mm) ★★★★★

Christopher Nolan's latest blockbuster is long - an 18 kms long film/s reel in IMAX form . . and with its run time of 3 hours one needs a comfy seat . . . I saw the 70mm (non IMAX) version at the Astor, a theatre of immense charm but not endowed with comfy seats. Suffice to say the film is so good that the 3 hours flew by for me, oblivious to the seats.

The film focuses on the character of Oppenheimer and his rise to fame as 'father' of the atomic bomb. Nolan emphasises the historic events.

Ciaran Murphy excels as Oppenheimer, Robert Downey Jnr and Matt Damon also deliver strong performances. I also liked the cameo role of Tom Conti as Albert Einstein who was a confidant of Oppenheimer.

The film was shot in 15-70mm IMAX format allowing for superb detail, colour depth and richness along with the slightly softer and warmer mood only film can deliver.

The film contained some sequences shot in 65mm black and white IMAX format – a first for IMAX; Christopher Nolan worked with Kodak to develop this unique feature.

HS.



Barbie ★★★★★

I went to see Barbie wondering if I had made the right choice, after all it's a 'kids movie' right? Wrong!

It may have superficial appeal to under tens, but Barbie is much more an adults' movie. It's a smart, sophisticated and gentle takedown of the patriarchy told through the character of Barbie who has an existential breakdown when she discovers that the real world is nothing like Barbieland; experiencing many of the gender bias and discriminatory situations she had never known in the perfect 'Barbieverse'. The portrayal of the Mattel CEO and directors is a priceless sendup; Mattel who created Barbie in the first place and then agreed to produce the film do not escape the satirisation, and good on them for going along with it.

There are plenty of laughs along the way. Margot Robbie and Ryan Gosling are perfectly cast as Barbie and Ken. Supporting roles are all solid too. Written and directed by Greta Gerwig ('Ladybird', 'Little Women'), Barbie, her fifth feature, is her masterpiece to date. Filled with subtle yet sharp observations and some warm humanity in many scenes, Barbie ticks all the boxes for me. There's been some comments that it's just a feminist rant; nothing could be further from the truth.

Highly recommended.

HS.



Southern Fleurieu Film Society - four groups in one!

Goolwa • Milang • Victor Harbor • Yankalilla

The Southern Fleurieu Film Society started in **Goolwa** with 50 members and screened films in a Council owned theatre. Nothing unusual with that. Then circumstances arose and opportunities presented themselves and we evolved.

Now the SFFS consists of four groups in four different towns, the fourth group being added in July 2023. We all watch the same program but in different venues and on different nights. Establishing the film society was a lot of work; forming a committee, writing a constitution, becoming incorporated, ABN, FVFS membership, publicity, signing up members, and getting the first program together. However, for all this work, it didn't matter whether we had 20 members or 200. It's the same amount of work more or less. So, when the opportunity arose to apply for a grant to purchase projection equipment, with the proviso that the films also be screened in other small towns, I seized the opportunity. We were successful in getting the grant and set up groups in **Milang** and **Clayton Bay**, each with about 20 members.

For the first two years I would travel to these towns, my car full of projection equipment and a screen on the roof-racks. Every month I'd do this. After two years I encouraged locals to take over the setting up of the screenings – and it was a great relief when they did! Clayton Bay ceased screenings a few years later because the couple who were setting up the screenings couldn't find anyone to replace them. We continued on with screenings in Milang.

In 2021 we formed a group in **Victor Harbor**, and were back to three groups, until we formed the fourth group in **Yankalilla** in 2023.

Goolwa is about 17km from Victor Harbor and 40km from Milang. Yankalilla is on the other side of the peninsula about 54km from Goolwa. Not huge distances but a bit far to drive at night for many people if they all had to come to Goolwa. Having multiple groups means more people can enjoy the benefits of film society membership without having to set up a new film society for each group – it's all under the one umbrella. It's essential that each group has its own coordinators; a few volunteers that greet members at the door, keep an attendance record, and operate the equipment. They don't have to worry about programming films, finding screening rights or paying bills – that's all done by the committee.

One interesting development with starting a group in Yankalilla is that it is a little too far to be transporting DVD's back and forth like we do between the other groups. So we have purchased a DVD of each film just for them. As we move more into downloading films this will further alleviate the need to move physical copies of films between venues.

Maybe setting up another chapter of your film society in another town could work for you? You're practically doing all the work anyway!

Mike Tye

StarBox results received since Issue #137



Please report your StarBox scores as they are created!

See Starbox scores (in alphabetical order) from all years, at www.fvfs.org.au/ideas Info Sheet 17+

Please calculate the scores to 1 decimal place and send them to us at starbox@fvfs.org.au after each screening, so that our ReelNews report can be kept up to date. The formula is written on the side of the StarBox.

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

Film Title	Society	Stars
High Ground	Trentham FS	4.9
Ablaze	Barwon Heads FS	4.8
Belier Family, The	Sale FS	4.8
Quiet Girl, The	Chewton FS	4.8
Son, A	Warburton FF	4.8
Commitments, The	Macedon Ranges FS	4.7
Farewell Mr Haffmann	Warburton FF	4.7
Green Book	St Leonards FS	4.7
Lunana	Buninyong FF	4.7
Malcolm	Trentham FS	4.7
Ride Like a Girl	Macedon Ranges FS	4.7
To Kill a Mockingbird	Camberwell FS	4.7
Vice	Trentham FS	4.7
Ablaze (2021, Aust)	Arapiles MPS	4.6
Ablaze (2021, Aust)	Croydon FS	4.6
Dark Horse, The	Tarwin Lower FS	4.6
Franklin	Buninyong FF	4.6
Franklin	Little FS	4.6
Gurumul	Camberwell FS	4.6
Ida	Chewton FS	4.6
Writing with Fire	St Andrews FS	4.6
Ali's Wedding	Tarwin Lower FS	4.5
Big Night	Barossa FC	4.5
Departures	Baringo FC	4.5
Dry, The	Winchelsea MC	4.5
Franklin	LV FS	4.5
Hachi – A Dog's Tale	Whitehorse FS	4.5
Kitchen Brigade	Tatura FS	4.5
Quiet Girl, The	Arapiles MPS	4.5
Quo Vardis Aida	Warburton FF	4.5
She Said	LV FS	4.5

more ↓

StarBox results continued . . .



Film Title	Society	Stars
Stitch in Time, A	Warburton FF	4.5
Father, The	Trentham FS	4.4
Good Luck to You, Leo Grande	Prom Coast FS	4.4
Heroic Losers	Little FS	4.4
Lost City of Melbourne	Warburton FF	4.4
Quiet Girl, The	Sale FS	4.4
Quiet Girl, The	Warburton FF	4.4
Duke, The	Goulburn Valley FC	4.3
King's Choice, The	Myrtleford FS	4.3
Knives Out	Trentham FS	4.3
Limelight	Baringo FC	4.3
Official Secrets	Tatura FS	4.3
Puzzle	Reels FS	4.3
Delicious	Myrtleford FS	4.2
Fabelmans, The	Baringo FC	4.2
Fisherman's Friends	Trentham FS	4.2
Herself (Ireland)	Reels FS	4.2
Juniper	Buninyong FF	4.2
Kompromat	Baringo FC	4.2
Lost King, The	Baringo FC	4.2
Parallel Mothers	Croydon FS	4.2
Parallel Mothers	Macedon Ranges FS	4.2
Pig	Bright FS	4.2
Sunshine on Leith	Baringo FC	4.2
Divine Order, The	Camberwell FS	4.1
Good Boss, The	Camberwell FS	4.1
Good Luck to You, Leo Grande	LV FS	4.1
I Wanna Dance with Somebody	Baringo FC	4.1
Knowing the score	Buninyong FF	4.1
Margarita: Queen of the North	Baringo FC	4.1
Minari	Trentham FS	4.1
Nomadland	Trentham FS	4.1
Operation Mincemeat	Winchelsea MC	4.1
Rabbit Proof Fence	Dookie FG	4.1
Truffle Hunters	Trentham FS	4.1

more ↓

StarBox results continued . . .



Film Title	Society	Stars
Boy	St Leonards FS	4.0
Drover's Wife, The	Goulburn Valley FC	4.0
Drover's Wife, The	Whitehorse FS	4.0
Eiffel	Yarra Ranges FS - Warburton	4.0
Flee	Buninyong FF	4.0
Lonely Hearts	Murrindindi FS	4.0
Mrs Lowry & Son	Camberwell FS	4.0
Quiet Girl, The	LV FS	4.0
Starstruck	Murrindindi FS	4.0
To Leslie	Mildura FS	4.0
Blueback	Baringo FC	3.9
Breathless	St Leonards FS	3.9
Dr Knock	Whitehorse FS	3.9
Happening	Croydon FS	3.9
Mary and Max	Tatura FS	3.9
Sunshine on Leith	Baringo FC	3.9
Wash My Soul in the River's Flow	Whitehorse FS	3.9
Another World	Bright FS	3.8
Drover's Wife, The	Camberwell FS	3.8
Full Time	Camberwell FS	3.8
Holy Lands	Tarwin Lower FS	3.8
I'm Your Man	Whitehorse FS	3.8
Station Agent, The	Camberwell FS	3.8
Arsenic and Old Lace	Whitehorse FS	3.7
Eiffel	Yarra Ranges FS - Healesville	3.7
Equilibrium	Williamstown FS	3.7
Good Boss, The	Little FS	3.7
Nitram	Arapiles MPS	3.7
Quiet Girl, The	Dookie FG	3.7
Captain Fantastic	Arapiles MPS	3.6
David Bowie	Buninyong FF	3.6
King of Peking	Williamstown FS	3.6
Compartment No. 6	Yarra Ranges FS - Warburton	3.5
Tar	St Andrews FS	3.5
39 Steps	Baringo FC	3.4
Hero, A	Croydon FS	3.4

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Film Title	Society	Stars
Marcel the Shell With Shoes On	Warburton FF	3.4
3,000 Years of Longing	Warburton FF	3.3
Limbo	Chewton FS	3.3
Minari	Goulburn Valley FC	3.3
Compartment No. 6	Yarra Ranges FS – Healesville	3.2
St Omer	Buninyong FF	3.2
Both Sides of the Blade	Baringo FC	3.1
Arrivals	Arapiles MPS	2.9
Finding Vivian Maier	Dookie FG	2.9
Sweeney Todd	Sale FS	2.9
Boat With no Name	Tatura FS	2.8
Decision to Leave	Sale FS	2.8
Banshees of Inisherin	Baringo FC	2.7
Decision to Leave	Baringo FC	2.7
Drive My Car	Bright FS	2.7
French Dispatch	Baringo FC	2.6
American Friend, The	Murrindindi FS	2.3



Tatura Film Society

As a follow up from the February ReelNews, our year started with the screening of the home grown film “Boat with No Name”, produced and filmed by the Nhulunbuy Community in North East Arnhem Land. The night was well supported with member attendances, and the film certainly generated a lot of discussion. The Nhulunbuy Community should be congratulated on their efforts.

Our next film for April screening was “Gurrumul”. Unfortunately this evening had to be cancelled whilst our venue Victory Hall was undergoing a floor restoration project which took a little longer than anticipated. None the less, Victory Hall now has a new (and safe) floor complete with new carpet. “Gurrumul” is due to be screened as a matinee on Sunday 6th August. This will be our first Sunday screening so we are looking forward to this afternoon.



Our film society has seen membership numbers dropping off over the couple of years, and we have had an active membership drive via social media, flyers in local businesses, and advertisements in the local community bulletin. To date we have 10 new members who have been warmly welcomed to our film nights.

Will McKie, Secretary, Tatura Film Society

WHAT'S BEING SCREENED . . .

All FVFS member organisations are listed below. Details have been sourced from programs, emails and websites. Films that have been programmed over the next couple of months are included where known. If your film society's screenings are not listed, please send program details to secretary@fvfs.org.au for inclusion in future issues. Please note that where known, the company approving the rights is listed in square brackets. It would be appreciated if you could provide the country and year of the films you are screening to ensure the correct film is listed.

Alpine Film Society**Anglesea Movie Club**

Salmon Fishing in the Yemen, UK, 2011.
Eye in the Sky, South Africa/UK/Canada, 2015.
Love Actually, UK/France/USA, 2003.
Yesterday, UK+, 2019

Arapiles Motion Picture Society

The Sound of Metal, USA, 2019.
The French Dispatch, USA/Germany, 2021.

Artist Film Screening Society

Chris Kennedy: The World Re-Presenting the World.

Arts Group of Flinders Film Society**Ballan Film Society**

The Lives of Others, Germany/France, 2006.
Phoenix, Germany/Poland, 2014.

Ballarat Film Society

While at War, Spain/Argentina, 2019. [Palace]
Ema, Chile, 2019. [Palace]
Lo and Behold, USA, 2016. [Amalgamated]

Baringo Film Club

Limelight, USA, 1952 (rediscovered 2002).
Sunshine on Leith, UK, 2013.
Kompromat, France, 2022.
Banshees of Inisherin, UK/USA/Ireland, 2022.
I Wanna Dance with Somebody, USA, 2022.
The 39 Steps, [version not stated]
Departures, Japan, 2008.
The Fabelmans, USA/India, 2022.
Blueback, Australia, 2022.
The Lost King, UK, 2022.
Both Sides of the Blade, France, 2022.

Barwon Heads Film Festival

(to be held in October 2023)

Barwon Heads Film Society

The Quiet Girl, Ireland, 2022. [Amalgamated]
Lunana: A Yak in the Classroom, Bhutan, 2019. [Roadshow]

Beechworth Film Society**Bright Film Society**

Another World, France, 2021.
Working Woman, Israel, 2018.
Nine Days, USA, 2020.

British History Screen & Study Salon**Buninyong Film Festival**

(Held 19th & 20th May 2023)

Camberwell Film Society

Woman at War, Iceland/Ukraine, 2018. [Hi Gloss]
The Fencer, Finland, 2015. [Roadshow]
The Duke, UK, 2020. [Roadshow]

Celebrate Israel Screen & Study Salon**Chewton Film Society**

The Visitor, USA, 2007.
The Father, UK+, 2020.
Fire of Love, USA/Canada, 2022.

Cine Mahal**Corangamite Film Society**

The Drover's Wife, Australia, 2021. [Roadshow]
C'est La Vie!, France, 2017.

Court Film Society**Croydon Film Society**

After Love, UK, 2020.
High Ground, Australia, 2020.
Petite Maman, France, 2021.
Full Time, France, 2021.

Deniliquin Film Society (NSW)**Dookie Film Group**

Heroic Losers, Argentina/Spain, 2019.
Ali's Wedding, Australia, 2017.

F Project Cinema**Ferntree Gully Film Society**

Full Time, France, 2021.
Juniper, New Zealand, 2021.

Flickside Film Society

(Arts Yackandanda)

Forest Film Society 3461**Forrest Flicks Film Society****God Loves Atheists Screen & Study Salon****Goulburn Valley Film Club**

Where the Crawdads Sing, USA, 2022.
Falling for Figaro, UK, 2020.
Belfast, UK, 2021. [Roadshow]

Grampians Film Society

War Wagon, USA, 1967.
True Grit, USA, 1969.
The Hours, USA, 2002.

Healesville Mini Film Festival
(Held 26th March 2023)**Henkel Street Film Society****Horsham Film Society****Kingston Moviehouse**

Lilies of the Field, USA, 1963.
My Cousin Rachel, USA, 1952.
Million Dollar Mermaid, USA, 1952.
Murder Most Foul, UK, 1964.
The Court Jester, USA, 1955.
Showboat, USA, 1951.
Double Indemnity, USA, 1944.
Elephant Walk, USA, 1954.

Liberate Education Screen & Study Salon**Little Film Society**

The Good Boss, Spain, 2021.
Franklin, Australia, 2022.
Heroic Losers, Argentina/Spain, 2019.

Lounge Lizards Film Society**LV Film Society**

Television event (with director Jeff Daniels, Q&A)
The Belier Family, France/Belgium, 2014.
Triangle of Sadness, USA/Sweden+, 2022.

Macedon Ranges Film Society

Ride Like a Girl, Australia, 2019.
Nomadland, USA, 2020.
Delicious, France, 2021. [Palace]

Maldon Movies Film Society

Black Narcissus, UK, 1947.
High Ground, Australia, 2020.
I Do, France, 2006.
Supernova, UK, 2020.
Harold and Maude, USA, 1971.
The Devil Bat, USA, 1940.

Marysville Film Society

That Sugar Film, Australia, 2014.
Girl with a Pearl Earring, UK+, 2003.

MDHAS Film Club**Melbourne Horror Film Society**

Thir13en Ghosts, Canada/USA, 2001.
Body Bags, USA, 2003.
May, USA, 2002.

more ↓

WHAT'S BEING SCREENED con't . . .

Mildura Film Society

Triangle of Sadness, USA+, 2022.
Greenhouse by Joost, Australia, 2022.
Aftersun, UK/USA, 2022.
Broker, South Korea, 2022.
To Leslie, France, 2022.
The Blue Caftan, France/Morocco+, 2022.

Mildura Film Festival (29th -30th July):

Cairo Conspiracy, Sweden+, 2022.
Close, Belgium+, 2022.
The Giants, Australia, 2023.
Watandar, My Countryman, Australia, 2022.
Novembre, France, 2022.
EO, Poland/Italy/UK, 2022.

Mount Eliza Fifty-Five Plus Film Group**Movies at Numurkah Film Society**

Mrs Harris Goes to Paris, UK+, 2022. [Roadshow]
The Whale, USA, 2022.
Top Gun: Maverick, USA, 2022.

Murrindindi Film Society

Starstruck, Australia, 1982. [NFSA]
Overlord, UK, 1975. [NFSA]

Myrtleford Film Society.

Delicious, France, 2021. [Palace]
The King's Choice, Norway+, 2016.

Network Film Club**North Bellarine Film Festival****Port Campbell Film Society****Port Lincoln Film Society (SA)**

Guernsey Literary & Potato Peel Pie Society, UK+, 2018.
The Truffle Hunters, Italy/Greece/USA, 2020.
The Man in the Hat, UK, 2020.

Portarlington Film Society

Good Will Hunting, USA, 1997
Capernaum, Lebanon/France/UK, 2018.

PRODOS Screen & Study Salon**Prom Coast Film Society**

Good Luck to You, Leo Grande, UK/USA, 2022.
The Furnace, Australia, 2020.

Red Rock Film Society

The Good Boss, Spain, 2021.
EO, Poland/Italy/UK, 2022.
God's Country, USA, 2022.

Reels Film Society (SA)

Never Gonna Snow Again, Poland, 2020.
Kurt Vonnegut Unstuck in Time, USA, 2021.
Full Time, France, 2021.

Sale Film Society

The Belier Family, France/Belgium, 2014.
The Whale, USA, 2022.
A Hero, Iran/France, 2021.

Science and Technology Screen & Study Salon**Smart Girls Screen & Study Salon****St Andrews Film Society**

Tar, Germany/USA, 2022.
City of God, Brazil/France/Germany, 2002.
The Father, UK/France/USA, 2020.

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

The 100-year-old Man Who Climbed Out the Window.... Sweden, 2013.
The Duke, UK, 2021. [Roadshow]

Southern Fleurieu Film Society (SA)

The Secret in their Eyes, Argentina/Spain, 2009.
Terror Nulius, Australia, 2018.
Perfect Strangers, Italy, 2016.

Sun Country Movie Club**Surf Coast Film Society****Tarwin Lower Film Society**

Gurrumul, Australia, 2017.
Misbehaviour, USA, 2019.
Carol, USA, 2015.

Tatura Film Society

Dingo, France/Australia, 1991.
Penguin Bloom, Australia/USA, 2020.
Belfast, UK, 2021. [Roadshow]

Teddy Bobo Screen & Study Salon**The Impossible Screen & Study Salon****Trentham Film Society**

High Ground, Australia, 2020.
Nomadland, USA, 2020.
Malcolm, Australia, 1986.
North by Northwest, USA, 1959.
The Drover's Wife, Australia, 2021. [Roadshow]

Warburton Film Festival

(Held on 16th-18th June 2023)

Warrandyte Film Society**Whitehorse Film Society**

Wash My Soul in the River's Flow, Australia, 2021. [Roadshow]
Arsenic and Old Lace, UK, 1944. [Roadshow]
Spread Your Wings, France, 2019. [Roadshow]
Gifted, USA, 2017. [Roadshow]
La Belle Epoque, France/Belgium, 2019. [Roadshow]

Williamstown Film Society

The King of Peking, Australia, 2017. [FVFS]
The Girl Can't Help It, USA, 1956.
Golden Voices, Israel, 2019.

Winchelsea Movie Club.

Skyfall, UK/USA, 2012.
Red Dog, Australia, 2011.
Their Finest, UK/Sweden/France, 2016.

Yarra Ranges Film Society

Breaking Away, USA, 1979.
This Beautiful Fantastic, UK, 2016.
The Translators, France/Belgium, 2019.



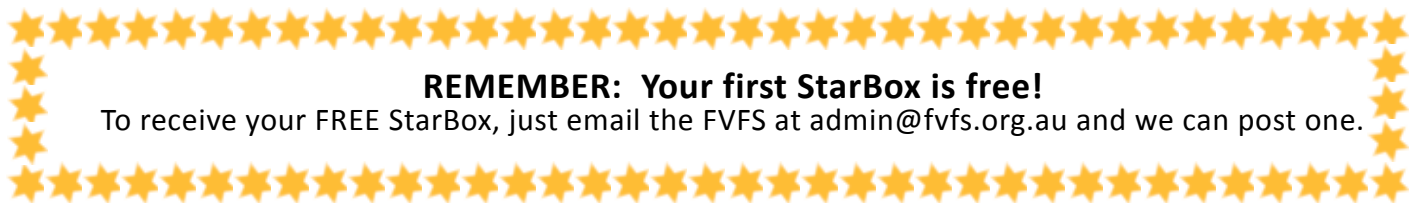
A brief reminder . . .

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

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

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

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



REMEMBER: Your first StarBox is free!

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

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Tell your story.

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

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

Deadlines for submissions are the end of January, April, July and October, for publication in the following months.

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

Note: If you are submitting an article for inclusion in ReelNews, please add your name and the name of your Society to the article so that you can be credited as the author, and also note the correct spelling of 'ReelNews' when including it in your article.

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

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