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From the President



Henry Screen

Our 2024 Annual General meeting and Information Day was held on May 25 at Indented Head Community Hall and marvellously hosted by the St. Leonards Film Society.

Many thanks to the St. Leonards team for their support and a job well done.

There has been plenty of positive feedback and an overall feeling that the Film Society movement in Victoria is alive and well. We have two new committee members (see Below) and have farewelled two of our longest serving committee members Jean Middleton and John Turner; more about this on page 2.

New Committee Members

We welcome two new FVFS committee members, Kerry Deakin from Corangamite Film Society and Geoff Holmes from Maldon Golden Movies.

'New' FVFS Membership

More accurately a renewed membership - We welcome back **GEELONG CLASSIC CINEMA** as a member of the FVFS after a lay-off of several years.



Information Days.

Put your Society in the spotlight -

Calling for expressions of interest to host our next Information Day in November.

Hosting an Information Day is a great way to invigorate and involve your Society and it can help attract new membership by raising your Society's profile in the community.

There's no cost involved and your Society's participation is fully supported by the FVFS executive.

Our Information Day program takes the FVFS on the road, into the field, for face to face discussions about challenges and successes, problem solving strategies; it's a valuable learning experience. For attendees it's free and catered.

Engage directly with neighbouring and not-so-neighbouring Societies around your region, sharing successes and problems;

Take advantage of the film exchange - where you can swap, sell, share or borrow DVDs and Blu-rays to help build your programming.

So, why not host an information Day?

Contact the Secretary -

secretary@fvfs.org.au to discuss your interest.



Changes to the FVFS Committee

Earlier this year **John Turner** and **Jean Middleton** stepped down from the FVFS committee following their retirement from the Croydon Film Society committee and their replacement as Croydon Film Society delegates to the FVFS. At the FVFS AGM in May two new Committee members were appointed – Geoff Holmes from Maldon Golden Movies FS and Kerry Deakin from Corangamite FS.

John Turner has been a member of the FVFS Committee on and off for almost 50 years. He retired from the Croydon Film Society Committee in early 2024 after more than 50 years of service.

He held several roles on the Croydon FS Committee—and was Vice President on his retirement. He was responsible for starting the process of getting the Croydon Film Society archives to Canberra and they believe they are the only film society to have archival material in the National Film and Sound Archives. He also wrote the definitive history of film societies in Australia – “The History of Australian Film Societies” which was published in 2018 by the Australian Council of Film Societies (ACOFS). As a result of his retirement from the Croydon Film Society committee and thus no longer being one of their delegates to the Federation of Victorian Film Societies he stood down from the FVFS Committee in early 2024.



John has been involved with film societies since 1954, firstly in England, then in Western Australia. He moved to Melbourne at the end of 1971 and joined Croydon Film Society in 1972. Also, in 1972 he started the IBM Film Society (later International Film Group) where he was President for its entire existence, and first became a delegate to the FVFS. In 1974 he was influential in re-convening ACOFS and was elected Treasurer, a position he held for 25 years.

In May 1975 John was elected to the FVFS Executive. He resigned in 1984 but returned in 1987 as Secretary and became Treasurer in 1988. He resigned at the end of 1990 (in a period of turmoil for the FVFS) but was elected again as Treasurer with a new Executive in early 1991. In 1994 he became Vice President of the FVFS. In 1998 John became President of the FVFS and in 1999 was also elected President of ACOFS. In 2008 John moved back to Vice President of the FVFS. In 2010 he was replaced as President of ACOFS and at the same time resigned from the FVFS Committee. However, he returned in 2011 as Treasurer of both bodies, remaining in this position with the FVFS for only 1 year before moving back to the general Committee. Since 2015 until his retirement earlier this year he has fulfilled the role of Vice President of the FVFS.

In his early days with the FVFS John was mainly involved with film appraisals, visiting ailing film societies, Melbourne Film Festival short film selection and film reviews. In later years he became an “elder statesman” who could be relied upon to provide information on all things film society related.

John has also undertaken many tasks which have been of benefit to all Australian film societies. These include producing a catalogue of 16mm film titles available in Australia which was regularly updated until 1994. He programmed and compiled the first complete Film Study Catalogue for the National Library of Australia. In 1979 he was elected to the committee of the Melbourne Film Festival – a position he held until 1984.

Because of his wide knowledge of available films and his contacts in the industry John was an invaluable contributor to the programming for the Halls Gap Film Festival and the Warburton Film Festival when they were being run by the FVFS and beyond. Contact with national bodies needed to be maintained at a high level in order to keep the film society movement both independent and respected, and this task fell to John as the person with the longest involvement with these institutions.

These are just a few of John’s achievements over his years of involvement. For a more detailed account I suggest you read pages 83-85 of “The History of Australian Film Societies” by John Turner (which is where a lot of the information above was taken). There are also numerous other references to John throughout the book.

Although John has stepped down from the Croydon Film Society and the FVFS Committee he is keen to remain involved in the film society movement and is still a FVFS delegate to ACOFS. His knowledge of the film society movement in Australia is extensive and we will miss his valuable contributions at FVFS Committee discussions. However, it is good to know he can still be contacted to provide insight when required, and his “The History of Australian Film Societies” is a monumental achievement that will be referred to for many years to come.



Jean Middleton has been a member of the FVFS Committee for 10 years. She became a member of the Croydon Film Society in the early 2000s (she can’t remember exactly when), and joined the Croydon Film Society Committee in 2014. She became Minute Secretary and Publicity Officer in 2015, and also became one of Croydon Film Society’s delegates to the FVFS. She stepped up as President

of Croydon Film Society when John Arkins stood down due to ill health in 2019. Jean retired from the Committee of Croydon Film Society early in 2024 having been on their Committee for 10 years and was President from 2019-2023. She has said she enjoyed and valued every minute of it. Jean was appointed to the FVFS Committee at the 2015 AGM, and assisted in organising the AGMs and Information Days, as well as contributing to many robust discussions at Committee level. She found her time on the FVFS Committee worthwhile although time-consuming. Like John Turner, as she is no longer a delegate for Croydon Film Society she has had to step down from the FVFS Committee. However, her knowledge of the film society movement will not be lost as she has also remained a FVFS delegate to ACOFS.

Information Sheet Updates

The following Information Sheets are new or have been updated, and are now available on the FVFS website - www.fvfs.org.au/ideas/ or via this QR code.

[Info Sheet 13 \(July 2024\)](#) -

Image Ratios. Describes the different screen ratios used in films, and the impact of using Zoom, Pan and Scan, Letter-box and Full Screen settings on the projector. In summary - Often a portion of the screen is left blank because the image ratio is not the same as the screen ratio. DO NOT ADJUST THE IMAGE TO FIT THE SCREEN as this distorts the image. This Information Sheet replaces the old Info Sheet 13 - "DVD screenings and DVD FAQ".



[Info Sheet 14 \(July 2024\)](#) -

Random FAQs.

Explains "depreciation account", "Charging for admission", "Publicising the film society", "Insurance", "Faulty DVDs" and many other random queries. This is an update of Info Sheet 14 "Other FAQs".

In addition: The following Information Sheets have been updated, and possibly renamed, over the previous 6 months.

[Info Sheet 00 \(May 2024\)](#) -

About the FVFS

[Info Sheet 01 \(May 2024\)](#) -

Who can join the FVFS?

[Info Sheet 02 \(April 2024\)](#) -

Start a Film Society. A Quick Guide

[Info Sheet 03 \(April 2024\)](#) -

Film Society Constitutions etc. Includes several optional models.

[Info Sheet 04A \(May 2024\)](#) -

Running an NPV Cinema, plus Aims and Rules.

[Info Sheet 04B \(May 2024\)](#) -

Running an NPV Film Festival, plus Aims and Rules.

[Info Sheet 05 \(May 2024\)](#) -

Taxation Issues.

[Info Sheet 08 \(April 2024\)](#) -

Incorporation. The FVFS recommends that at least the larger Film Societies be incorporated.

[Info Sheet 11 \(April 2024\)](#) -

Standing Resolutions. The FVFS recommends they be used to clarify your operating procedures.

[Info Sheets 17 -20 \(Oct 2023\)](#) -

StarBox scores in 2023.

[Info Sheet 17 - 21 \(May 2024\)](#) -

StarBox Scores in first half of 2024.

[Info Sheet 31 \(Nov 2023\)](#) -

Finding DVD Screening Rights. Presentation made at the November 2023 Information Day in Maldon.

[Info Sheet 32 \(Jun 2024\)](#) -

Films and Film Projectors marketplace. Where to buy or just get advice regarding 35mm and 16mm films and projectors

Help the FVFS

We believe the FVFS does work efficiently, but like all such organisations, the work is 100% voluntary and too often it gets left to too few people.

Your FVFS needs new committee members.

Please consider nominating for a committee position.

It's not an arduous role.

We meet three or four times a year, mostly by video conferencing (so no travel required).

Streaming; Cinema's friend or Foe?

Here are two Articles recently published, one in 'The Age' and one in 'The Guardian'. Both articles shine a light on the behaviour of streaming Services in the treatment of films they have authored or hold the rights for.

It's fair to say that the films specifically mentioned may not be in the category of typical Film Society fare, however the behaviours described can apply to films that we in the film society community would want to see in the cinema or to include in our programs.

Streaming – Is It A Threat to Movies and Cinemas ?

This film could have fixed Hollywood's box office crisis.

Here's why it won't.

By Nell Geraets The Age, June 7, 2024

Quickly after debuting at the 2023 Venice Film Festival, Richard Linklater's latest film, Hit Man, became one of the year's most highly anticipated releases.

Critics have been calling it one of the "funniest, sexiest, most enjoyable movies" of the year, and a cleverly commercial film that lets Glen Powell's star power do the talking.

Loosely based on a true story, the comedy-thriller follows Gary Johnson (played with comedic ease by Powell, following up his box office hits Top Gun: Maverick and Anyone But You), a philosophy teacher who works part-time as a fake hit man during undercover police stings. He eventually falls for one of the targets, triggering a cascade of philosophical dilemmas and a hearty dose of murder.

It has every ingredient for a box office success: a renowned director (Linklater brought us the likes of Boyhood, the Before trilogy and Dazed and Confused), one of Hollywood's most bankable stars (Powell was in two of the biggest box office success stories of the past three years), and critical acclaim.

But in a year when the box office is already struggling, following the failure of big-budget movies like The Fall Guy and Furiosa to attract audiences, don't count on Hit Man to save that. That's because it will bypass theatres and premiere on Netflix on Friday (aside from a short stint at some select cinemas in the US).

Netflix bought Linklater's film for a cool US\$20 million, the biggest deal to come out of the Toronto International Film Festival last year. But they didn't have much competition. According to The Hollywood Reporter, streaming services expressed interest in the film, but major studios weren't so keen.

The timing is important: the deal was brokered during the dual Hollywood strikes. With no interim agreement with the actors' union or idea of when the strikes would end, chances were that Hit Man's stars would not be able to promote the film, a prospect that would have dissuaded the marketing departments of major studios.

Financially, it makes sense that this film would find a home on Netflix. But money aside, straight-to-streaming isn't often a

creator's best-case scenario. Linklater told AP his previous film, Apollo: 10 ½ A Space Age Childhood which also went straight to Netflix, "showed up on a platform with no fanfare".

"It's always kind of sad when you realise even your friends don't know your film is out," he said.

Notably, Netflix's distribution deal did include a small theatrical component, specifically a two-week exclusive cinematic window in the US. However, the scale of this release would hardly make any financial difference, let alone generate much hype.

Many filmmakers, both veteran and new, are finding themselves in a similar predicament. The Killer, a David Fincher action-thriller starring Michael Fassbender, went straight to Netflix this year with minimal flourish despite its well-known leading man and auteur director. In 2020, Fincher's Mank also went straight to Netflix with a limited theatrical release. It received 10 Oscar nominations, but only grossed about \$150,000 globally at the box office. Similarly, Netflix's Rustin earned Colman Domingo a nod for best actor at the Oscars last year, yet contributed zilch to the box office.

Why are major studios overlooking such cinema-worthy content? It's a timely question given how dire the box office has been recently.

Shrinking cinema audiences and production delays caused by the COVID-19 lockdowns and Hollywood strikes have set the industry back significantly, creating a far more risk-averse environment in which films without a massive budget are unlikely to get a second look.

Releasing a film theatrically requires time and money from studio marketing teams, so only the largest event tent pole movies will make the cut. Smaller budget films like Hit Man might not feel important enough to invest a bigger marketing budget into.

David Fincher's The Killer had enough star appeal to attract audiences. Instead, it languished on Netflix.

If this becomes the norm, which it appears increasingly likely, it might mean the end of experimental, original material at the cinema. Instead, fresh and original movies could be shunted to streaming, and struggle to gain mass, cultural appeal.

Of course, streaming does have some significant benefits. With nearly 270 million subscribers world-wide, Netflix could make Hit Man a raging success across the globe. Look at the recent success of Baby Reindeer.

But when it comes to films, Netflix's aren't made to become global cultural events like Barbenheimer. They're made to be binged at home, perhaps on a weeknight, or over multiple sessions. That doesn't sound like the ideal cinematic experience, does it?

As Published - By Nell Geraets The Age, June 7, 2024

more ↓

Netflix released Takashi Miike's new film without telling anyone. Please stop doing this!

By Stuart Heritage *The Guardian* Tuesday 4 June 2024

Lumberjack the Monster, the Japanese director's long-awaited return to out-and-out horror, is a huge event. So why has it been noiselessly launched into oblivion?

Last weekend, something fairly momentous happened. Lumberjack the Monster, the new film by Takashi Miike, arrived on Netflix. Lumberjack the Monster is a significant release, because it represents the first out-and-out horror movie that Miike has made in a decade, having spent the intervening years dabbling in other genres.

For a certain type of fan, it's like Scorsese coming back from the wilderness of the 1980s with Goodfellas. Even if his films are too violent and perverse for you, you still have to admit that a new Takashi Miike horror movie is a big deal.

Debut on Netflix and suddenly you're competing against every piece of filmed content ever made.

Unless you're Netflix, of course. Because Netflix released Lumberjack the Monster with minimal – perhaps even non-existent – promotion. I only knew about it because I saw a tweet from a guy who had discovered it by accident and couldn't understand why Netflix hadn't made more noise about it.

But, of course, Netflix has a habit of doing this from time to time. It did it this year, in fact, with Wes Anderson's series of Roald Dahl adaptations. Yes, *The Wonderful Story of Henry Sugar* received a lot of buzz on its release in March. And, yes, that buzz translated into silverware, winning best live action short film at this year's Oscars. But this came at the expense of the three other Roald Dahl adaptations that Anderson also made for Netflix. Did the platform make any noise for *The Swan*? Or *The Ratcatcher*? Or *Poison*? Barely at all.

The same can be said for *Annihilation*, which might qualify as Alex Garland's most narratively satisfying film. It's a wonderful movie, and one that refuses to underestimate its audience, and yet – again – Netflix casually tossed it to one side on its release.

It's not like Netflix doesn't have a history of this: back in the day there was *The Ballad of Buster Scruggs*. Snaring the Coen Brothers felt like a huge coup for Netflix when the deal was announced, something that has only grown in significance in retrospect, since *Buster Scruggs* was the final film the brothers directed together. When it was screened in competition at the Venice film festival, it won the best screenplay award.

Netflix set a November cinema release, presumably in the hope that it would only gain Oscars traction. When none came, the film was dropped like a stone, with minimal promotion. As it stands now, *Buster Scruggs* has the feel of a weird little outlier in the Coens's filmography; a funny little almost-film that came and went without leaving any splash at all.

The big fear for directors – any directors, not just the notable ones – is that being released straight to streaming is roughly the equivalent of tying an anchor to your leg and jumping overboard. Release a movie into cinemas and your only competition are the other movies that have been released at the same time. But debut on Netflix and suddenly you're competing against every piece of filmed content ever made. Even if you miraculously manage to conjure up a scrap of buzz, a day or two later you'll be replaced by something else. You've dedicated years of life to a project, miraculously turning it from nothing to something with your bare hands, only to find that nobody can find it on the platform because of all the ads for *Is It Cake?*. No wonder Doug Liman threw such a tantrum when Amazon told him that *Road House* would go straight to streaming.

It's hard not to think of Orson Welles here. For decades, his unfinished film *The Other Side of the Wind* was spoken about in near-mythic terms. It was complicated, the rumours went. It was autobiographical. Experimental. If only Welles had completed it, it would have easily stood shoulder to shoulder with his best work. So in 2014, decades after the death of Welles, Frank Marshall and Peter Bogdanovich attempted to finally complete it. It was a laborious and painstaking task, requiring half a million dollars of crowd-sourced money to help complete it.

And then Netflix bought it, and almost immediately made it impossible to find. When it was released in 2018, *The Other Side of the Wind* was hidden away in a sub-menu, buried beneath no end of romcoms and reality shows. It's the closest thing that Hollywood had ever come to replicating the final shot of *Raiders of the Lost Ark*.

It's obviously much harder, but perhaps the only way to stop the work of important film-makers from being birthed into oblivion is by enthusiastic word of mouth. It isn't too late for *Lumberjack the Monster*. Perhaps if we all watch it enough, Netflix's algorithm will notice and start promoting it to others. That means Takashi Miike will get the reception he deserves, and lots of unsuspecting subscribers will get to watch a Japanese-language movie about a brain-stealing serial killer. Everyone wins

As published

By Stuart Heritage *The Guardian* Tuesday 4 June 2024

Tatura Film Society

The Tatura Film Society was established early in 2015 as a dependant organisation of the Tatura Civic Halls Committee Inc. We aim to present an annual program of cinema to members which is selected from a wide range of countries and genres that would otherwise not readily be accessible in this area. It is hoped that the Tatura Film Society members find the ten screenings per year to be not only entertaining but thought-provoking. This was certainly the case with our April screening of *The Quiet Girl*. I have not seen our Starbox rating yet for this movie, but for me personally it was such a emotionally powerful movie, portraying kindness, love and care. At our last committee meeting we decided to implement the use of subtitles on all movie screenings for the hearing impaired, very timely as 95% of *The Quiet Girl's* dialogue was in Irish.

Our March screening of *EGO* was a little challenging for the projectionist [me], with 2 power black outs during the movie, having to scramble to navigate back to where the movie was.

A bit of a follow up from ReelNews February 2023: a big effort was put in at the start of this year promoting Tatura Film Society through social media, community flyers, radio interviews. We have seen a great result both with renewals and also a big increase in new members which is really pleasing post Covid, and a special thank you to our President/Treasurer Barbara Muller for her efforts.

The May screening saw our AGM held prior to the movie, as in any club the committee are all volunteers and our positions were kindly filled so thank you to our 2024-25 committee. We look forward to a successful movie season.

Will McKie Secretary

Murrundindi Film Society

We have not had an auspicious beginning to our winter season this year.

Several members have been brought down by broken bones and/or replacement surgeries. The weather has been challenging to say the least. So - numbers are down.

As a small society we rely on the NFSA for hire of DVDs. Unfortunately we have just about emptied the cupboard of films which include screening rights. We had a bit of trouble navigating their new website, but they were very helpful and the assistance was much appreciated.

Also formalities involved in venue hire and third party insurance (we hire the Council Chambers) have become more complex. From the beginning of July the hiring fee has almost doubled and we have applied to get some relief with this.

Our first screening was *Citizen Kane*, enjoyed by an unfortunately small audience (dense fog that night!). This was followed by Paul Cox's *A Woman's Tale*, which members found quite moving. Our July offering is the rarely screened *Love Serenade*, which is variously described as "quirky" and "odd". So fingers crossed.

The problems inherent in being a smaller group will no doubt continue: an older and more vulnerable audience, increasing competition from other social groups screening films, rising costs and difficulty affording screening rights. However we are battling along and hope the rest of the season goes more smoothly.



Jill Dwyer, Secretary.

CHEWTON FILM SOCIETY PRESENTS

LOCALS 2+

Castlemaine Documentary Festival

What do dinosaurs, billycarts, choirs, a cemetery, artists, and a very long train have in common? They are just some of the topics covered in LOCALS 2+, a program of short films made by filmmakers local to the Castlemaine area.

'LOCALS' was a part of the Castlemaine Documentary Festival (CDoc) program 2024. Filmmakers of all experience levels were invited to submit a non-fiction work of up to six minutes in any style or genre. Twelve films were shown at CDoc's 2024 LOCALS program,

Now Chewton Film Society (CFS) has joined forces with CDoc to showcase all 21 films that were submitted for the LOCALS Short Film Program.

"We're calling it LOCALS 2+ reflecting the fact that this is an en-core screening plus new material" said CFS President, Beverley Bloxham. "Apart from showing a monthly program of films, CFS is keen to support local film makers. By joining with CDoc, we are able to take an active role in showcasing locally made films as well contribute to CDoc's ongoing film education program." LOCALS 2+ will be shown over two different sessions on Sunday 13 October 2024 at 2pm & 5pm at PHEE BROADWAY THEATRE, Mechanics Lane Castlemaine

Tickets can be purchased for either session or both and are available on Humanitix: <https://bit.ly/locals2>

For more information, contact chewtonfilmsociety@gmail.com Chewton Film Society - a community not for profit organisation based in Chewton, Victoria has been bringing social connection through film since 2018.

<https://chewtonfilmsociety.org.au> (You don't have to live in Chewton to join us!) Contact: Beverley Bloxham chewtonfilmsociety@gmail.com 0402 438 288

Recycle your movies . . .

DON'T SEND YOUR USED DVDs TO LANDFILL

At each FVFS Information Day and AGM members are welcome to bring along any DVDs they no longer require, to give away or swap with other societies.

Or, if you prefer to recover some of the cost of purchasing those DVDs, Ian Davidson will purchase them from you for \$1 per movie (assuming reasonable quality). For more information on the equipment or DVDs, email lan24davidson@gmail.com

Update Your Details . . .

If you wish to change the contact details mid-year for your film society committee, your FVFS delegates or update your contact on the FVFS website, please do so using the on-line form at: <https://fismotron.education/forms/view.php?id=61697>

It can also be found on the FVFS website on the "join" page near the affiliation application forms. www.fvfs.or.au/join/

Or use this QR code from your phone.



Note that re-affiliation applications will still need to be made at the start of each year using the recommended on-line affiliation form, as usual.



StarBox Update

Check out past StarBox scores in our Information Sheets which collate all films annually in alphabetical order. Download them from the FVFS website from this link -

[All StarBox scores from 2023](#) and then click through to Information Sheet 17-21 . . . or scan this QR code . . . StarBox scores are now given in .doc format from Sheet 17 - 21



Find 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.



Q & A from the AGM & Information Day

Q. Can a society offer an “Any-three-screenings ticket?”

A. The DVD distributors and the NFSA, consider a membership to a film society is usually for one year. Acceptable shorter terms are ½ year and 3 month memberships (Or if there are 2 screenings per month, 3 successive screenings). The cheaper non-theatrical screening rights apply only if a film society screens to members only (with the exception of occasional one-off “come-and-try-it” tickets, for free. A society is still free to offer “any three screenings”, or charge for entry, but in these cases the screening is deemed “commercial” and a higher rights fee will apply.

Q. Can we hold outdoor screenings?

A. Yes, but the distributors will regard that as a “commercial” screening and charge more for the rights.

Q. How do I create a QR code?

A. I use the Chrome browser on my laptop, and there is an app that is easily downloaded for free to create QR codes as required. When on the website for which you wish to create a QR code, go to “Extensions” and select “QR code” .

Q. When looking for a film in the Classification Index, it is often shown with “DCP” (Digital Cinema Package) or “Online” against it. What does this mean?

A. Keep in mind that this is a listing of which company has sought censorship classification for the film, and it is therefore highly likely that the same company has all screenings rights for all formats. At least you can tell who to ask! The exception may be where the result leads you to a streaming company and that company owns the rights. The larger streaming companies jealously guard their rights and will not approve their films being screened by others.

Q. When is it best to have supper?

A. Different film societies have different views on this. Some offer wine, coffee and bickies before the show, which allows members to rush off home after the screening. But the committee have to clean up while the film starts! Others offer supper in an interval – but not all films have intervals, and a break midway through can upset the “rhythm” or suspense of the film. I believe most offer supper immediately after the film as an incentive to stay and discuss the film. Those clearing up after the supper do not then miss out on the film. Some societies go one step further and organise discussion groups after each screening – along with supper.

Q. Regarding members bringing guests to our film sessions, I had thought that as a club, only members could attend our theatre. Is this a FVFS requirement as we are affiliated with FVFS, or is it with regard to licence fees paid distributors?

A. The restriction of members only is one set by the distributors and rights owners. (An exception to this rule is that individuals may come on a come-and-try it basis, but only once, and next time they should join.) Actually, it is not an FVFS restriction at all. A society may admit paid members or unlimited visitors and still meet the requirements of the FVFS - but in this situation, because it is not a screening for members only, the distributors would classify the screening as commercial and charge as much as \$250 per screening for the rights.

Many society programmers are stumped when searching for a film on “Classifications” because it may be listed under a foreign title. When searching for rights, I start off by looking in IMDb for any foreign titles (usually listed under the main title) or an alternative title (which may be listed at the foot of the IMDb entry). I also note the director and the year as a means of cross checking the film when I look in the Classification Index. If all that fails, I might search using the director’s name.

Most society programmers know to buy their DVDs from local outlets such as JB HiFi, Sanity, Big W, Madman, Umbrella etc. DVDLand is another source, but they are known to list a DVD as “coming soon”, taking your order, and then not supplying it until much later – if ever! eBay and Fishpond also offer DVDs, but some are pre-used, so might not all be high quality. Some societies also buy DVDs from overseas, from Amazon.com.au, Amazon.com or Amazon.co.uk. If you do buy from overseas make sure your player can handle the overseas region code. Australia is Region 4. Some players come as “All Region”, while others may be “hacked” to become “All Region”. Search Google for instructions, or read FVFS Information sheet 20.

The Indented Head presentation focussed on how to search the catalogues of the various distributors, selecting a program from that. The Maldon presentations however approached programming from the opposite direction. Starting with a “wanted” list of DVD titles, we demonstrated how to find the appropriate rights owners using the Classification Index and ACOFS Fact Sheet 3B.

more ↓

OTHER ISSUES DISCUSSED AT AGM/INFO DAY (con't)

Many film societies have started displaying English subtitles on English Language films because of increasing difficulty hearing the dialogue due to louder incidental music and sound effects, and just muddier, unclear diction. Or maybe we are all getting older and our hearing is going off! Admittedly, the English subtitles on English language films are usually “Captions for the hard-of-hearing” and may include a description of all sounds – which can be distracting. We would love to hear your thoughts on this trend.

It was reported that a film society that is not incorporated will not be able to set up a bank account in the society’s name. Has anyone had first-hand experience with this? If so please let us know your experience.

The matter of charging for admission to single screenings was again discussed. To get the benefit of cheaper screening rights charges (ie for non-theatrical rate) the screening must be to members only, with no charge for admission. The only exception is that it is acceptable to have someone “come-and-try” a screening once, before deciding to become a member. A Membership is defined as being for at least 3 consecutive screenings (usually 3 months).

Many societies hold regular raffles to generate a little income, boosting the annual income and allowing the membership fees to stay competitive.

The programming methods seem to vary widely between societies, but most rely on a programming sub-committee of between 2 and 10 members.

4K technology in the disc, player and projector can make a big difference to the image quality. Even BluRay and standard DVDs look better on a 4K system. More movies are now becoming available in 4K although they are a little more expensive.

One society found that a local radio interview resulted in an increase in their membership by as much as 50 people.

Many distributors keep an eagle eye on society websites, Facebook pages and other society publicity to ensure societies are doing the right thing – seeking permission to screen, not charging admission etc. So be careful what you say when going into print.

The screening rights for many of the older films have expired in Australia, which is not the same thing as being out of copyright.

These rights will have returned to the original production company of that film – usually overseas, where it is often difficult to get approval to screen. You can be lucky though and find a company prepared to grant permission to screen for free. If you cannot find the rights in the usual places, the last resort may be to check the NFSA (who will sell you the rights for screening your DVD if they hold the rights for the movie), or trying Park Circus in Glasgow, who hold many overseas film rights.



Barwon Heads Film Society

Happy Birthday to us - News from the Barwon Heads Film Society

In late July, the Barwon Heads Film Society celebrated its 24th birthday with member's drinks, a sumptuous home made cake and screening of *Scrapper*.



24 years is quite an achievement. In that time we have screened around 240 films (perhaps a few more through our biennial film festival or a few less, missed during the COVID lockdowns). We have served over 220 delicious home baked suppers and poured over 3000 cups of tea while our members deconstruct and digest the night's movie over supper. After 24 years our annual memberships is still steadily growing (a bit over 100 members) and we still have a few of the original committee members, who had the foresight to start a film society in the middle of winter!

To keep things fresh, we decided to forego our biennial film festival this year and instead have arranged a bus trip to the Melbourne International Film Festival. We will take in two of the MIFF screenings, binge on cinema popcorn and bask in the MIFF city vibe.

While not the oldest or the biggest film society in Victoria, we are incredibly proud to have achieved 24 years, and are grateful to have such a dedicated committee and our curious and trusting member base, eager to see what we will bring them next.

Kerry Petty.



Report from the FVFS 2024 AGM

Report of the Federation of Victorian Film Societies Annual General Meeting; held in the Indented Head Community Hall, May 25, 2024, hosted by the St Leonards Film Society.

The program, attended by about 25 participants, began with registration, introductions, and a cuppa. Henry Screen (President FVFS) conducted the Federation's Annual General Meeting and election of office bearers. Henry warned that the FVFS, like many other film societies themselves, need to pay attention to succession planning since we are all getting older. New, younger members are needed so that societies could continue.

Attendees were invited to give a brief snapshot of their home film society, in particular to explain where they got their DVDs, and describe any issues in obtaining the screening rights.

Suzanne Nunn (Ballarat FS) managed the roll call, which alternated between larger metropolitan film societies and smaller local ones. About ten such snapshots were presented, including mine, for the Little Film Society. Various methods of DVD sourcing, film selection methods, and supper catering were described. One surprising matter that arose was that only a few film societies bother with voting. On the whole, film societies, while remaining in a reasonably healthy state, still appear to remain level, but not expanding. Most societies seem to have overcome the difficulties of the COVID years, and even some defunct ones have re-started. One curious question arose — could a business become a member of a film society?

After a very nice lunch spread (pies, cakes, sandwiches etc., even wine) a workshop was held on finding and sharing DVDs, DVD distributors, and screening rights. The main sources for DVDs were JB Hi-Fi, DVDland, Amazon, eBay, the USA and Fishpond. Ian Davidson showed examples of the difficulties in tracking down some films caused by the alternative titles given them by distributors. It was strongly suggested that it should ideally be the same person in a film society who obtains the screen rights each time; this allows a rapport with distributors to be strengthened.

Following afternoon tea the film *Scrapper* was shown. "Georgie, a dreamy 12-year-old girl, lives happily alone in her London flat, filling it with magic. Suddenly, her estranged father turns up and forces her to confront reality." - IMDb

*Barry Cheney
(Federation delegate for Little Film Society)*

Seen & Recommended . . . quality films for discerning film societies

The Promised Land (Bastarden) ★★★★★

Director: Nicolaj Arcel 2023 Denmark 2h 07m MA (Rialto) IMDb 7.7

Directed by Nicolaj Arcel and based on a novel by Ida Jessen- which was, in turn, very loosely inspired by real life characters- 'The Promised Land' is an engrossing, engaging film both powerful and poignant. The poor soldier Ludvig Kahlen (Mads Mickkelsen) arrives in 1755 on the barren Jutland heath with a single goal: to follow the king's call to cultivate the land and thereby achieve wealth and honor himself. But Kahlen quickly makes an enemy. The merciless landowner, Frederik De Schinkel (Simon Bennebjerg), who is sole ruler of the area, believes that the heath belongs to him and not the king. When De Schinkel's serf runs away with his wife Ann Barbara (Amanda Collin) and seeks refuge with Kahlen, the landowner does everything to drive Kahlen away and at the same time exact a cruel revenge. Kahlen does not bow, but stubbornly takes up the unequal battle and now risks both his life, but also the bond with the small, troubled family that has arisen around him on the heath.

HS



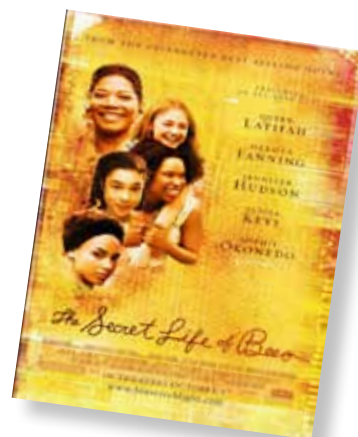
The Secret Life of Bees ★★★★★

Director: Gina Prince-Bythewood 2008 USA 1h 54m M (Fox) IMDb 7.2

In 1964 South Carolina, 14-year-old Lily Own is haunted by the memory of her late mother. To escape her lonely life and troubled relationship with her father T-Ray, Lily flees with Rosaleen, her caregiver and friend, to a South Carolina town that holds the secret to her mother's past. Taken in by the intelligent and independent Boatwright sisters, Lily finds solace in their mesmerizing world of beekeeping.

Starring Dakota Fanning, Jennifer Hudson and Queen Latifa, this is a strong film telling the story of survival and persistence in a gentle way.

HS



Margrete Queen of the North ★★★★★

Director: Charlotte Sieling 2021 Denmark 2h. MA (Palace) IMDb 6.6

The year is 1402. Margrete has achieved what no man has managed before: She has gathered Denmark, Norway, and Sweden into a peace-oriented union, which she single-handedly rules through her adopted young son Erik. But the union is beset by enemies, so Margrete is planning a marriage between Erik and an English princess. An alliance with England should secure the union's status as an emerging European power, but a breathtaking conspiracy is underway that could tear Margrete and everything she believes in apart.

HS



StarBox results received since Issue #141



Please do not forget to report your StarBox scores!

Please calculate the scores to 1 decimal place and send them to us at starbox@fvfs.org.au after each screening, so that our ReelNews report can be kept up to date. The formula is written on the side of the StarBox. See compiled results (in alpha order) from all years, at www.fvfs.org.au/ideas Info Sheet 17+

DVD Title	Society	Stars
Franklin	St Andrews FS	4.9
Great Escaper, The	Alpine U3A	4.9
Lost City of Melbourne	Forrest Flicks FS	4.9
Ablaze	Goulburn Valley FC	4.7
Driving Madeleine	LV FS	4.7
Gurrumul	Reels FS (SA)	4.7
Last Daughter, The	Warburton FF	4.7
Lunana: A Yak in the Classroom	Warburton FF	4.7
One Life (2023)	Dookie FS	4.7
Wicked Little Letters	Warburton FF	4.7
Dead Poets Society	Marysville FS	4.6
Departures	Forrest Flicks FS	4.6
Driving Madeleine	Reels FS (SA)	4.6
Driving Madeleine	Healesville Mini FF	4.6
Last Daughter, The	Croydon FS	4.6
Queen of Katwe	Tatura FS	4.6
Portrait of a Lady on Fire	Chewton FS	4.5
Quartet (2012)	Williamstown FS	4.5
Quiet Girl, The	Southern Fleurieu FS	4.5
Shayda	Warburton FF	4.5
Good Luck to you Leo Grande	Southern Fleurieu FS	4.4
Lunana: A Yak in the Classroom	Myrtleford FS	4.4
Merkel (2022)	Baringo FC	4.4
Searching for Sugarman	Yarra Ranges – Healesville	4.4
Woman's Tale, A	Murrindindi FS	4.4
Anatomy of a Fall	Mildura FS	4.3
Blue Caftan, The	Bright FS	4.3
Blue Caftan, The	Mildura FS	4.3
Breaker Morant	Sale FS	4.3
Coup de Chance	Baringo FC	4.3
Glenn Miller Story	Barossa FC (SA)	4.3
Hallelujah: Leonard Cohen	Myrtleford FS	4.3
High Ground	Bright FS	4.3
In my Blood it Runs	Arapiles MPS	4.3

more ↓

StarBox results continued . . .



DVD Title	Society	Stars
Io Capitano	Warburton FF	4.3
Past Lives	Little FS	4.3
Uproar (2023)	Baringo FC	4.3
Anatomy of a Fall	Yarra Ranges - Warburton	4.2
Burn After Reading	Southern Fleurieu FS	4.2
High Ground (2020)	St Leonards FS	4.2
My Sailor My Love	Baringo FC	4.2
November	Warburton FF	4.2
Poor Things	Mildura FS	4.2
Quiet Girl, The	St Andrews FS	4.2
Slim and I	Little FS	4.2
All of us Strangers	Mildura FS	4.1
Citizen Kane	Murrindindi FS	4.1
Dirty Rotten Scoundrels	Macedon Ranges FS	4.1
Eight Mountains, The	Myrtleford FS	4.1
Full Time	Healesville Mini FF	4.1
Rachel's Farm	Baringo FC	4.1
Scrapper	FVFS AGM	4.1
Searching for Sugarman	Yarra Ranges - Warburton	4.1
Anatomy of a Fall	Yarra Ranges – Healesville	4.0
Eight Mountains, The	Baringo FC	4.0
Empire of Light	Baringo FC	4.0
Goodbye Lenin	Southern Fleurieu FS	4.0
Love Serenade	Murrindindi FS	4.0
Perfect Days	Mildura FS	4.0
Shayda	Croydon FS	4.0
Shayda	LV FS	4.0
Strangers on a Train	Marysville FS	4.0
Women Talking	Croydon FS	4.0
Don't Worry - He Won't Get Far on Foot	Reels FS (SA)	3.9
Past Lives	LV FS	3.9
Shoplifters	Myrtleford FS	3.9
Spread Your Wings	Arapiles MPS	3.9
Two Tickets to Greece (2022)	Healesville Mini FF	3.9
Death in Brunswick	Yarra Ranges – Healesville	3.8
Nightingale, The (2018)	Chewton FS	3.8
On the Waterfront	Sale FS	3.8
Playground	Warburton FF	3.8
Scrapper	LV FS	3.8
Son, The	Winchelsea MC	3.8
Whetu Marama - Bright Star	Bright FS	3.8

more ↓

StarBox results continued . . .



DVD Title	Society	Stars
Crazy Rich Asians	Winchelsea MC	3.7
Death in Brunswick	Yarra Ranges - Warburton	3.7
Forgiven, The	Macedon Ranges FS	3.7
Ladykillers, The	Goulburn Valley FC	3.7
Limbo	Yarra Ranges - Warburton	3.6
Truffle Hunters, The	Barossa FC (SA)	3.6
Banshees of Inisherin	Barwon Heads FS	3.5
Chimera, La	Warburton FF	3.5
Nights of Cabiria	Barossa FC (SA)	3.5
Pain and Glory	Goulburn Valley FC	3.5
Four's a Crowd	Yarra Ranges – Healesville	3.4
Master Gardener	Baringo FC	3.4
EO	Yarra Ranges – Healesville	3.1
Furnace, The	Dookie FS	3.1
Mary and Max	Forrest Flicks FS	3.1
Armageddon Time	Sale FS	3.0
Two Tickets to Greece (2022)	Baringo FC	3.0
Limbo	Yarra Ranges – Healesville	2.9
White, White Day, A	St Leonards FS	2.9
EO	Yarra Ranges - Warburton	2.8
Four's a Crowd	Yarra Ranges - Warburton	2.6
Ida	Dookie FS	2.6



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

The Great Escaper, UK/France/Sweden, 2023.

Anglesea Movie Club

The Sting, USA, 1973.
The Commitments, Ireland/UK/USA, 1991.
Vertigo, USA, 1958.
The Birdcage, [version not supplied]
Champions, [version not supplied]

Arapiles Motion Picture Society

Spread Your Wings, France/Norway, 2019.
In My Blood It Runs, Australia, 2019.
Dark Waters, USA, 2019.

Artist Film Screening Society

Against the Grain: handmade films by Artist Film Workshop.

Ballan Film Society

Ballarat Film Society

Army of Shadows, France, 1969. [Studiocanal]
Stop Making Sense, USA, 1984. [Madman]
L'Ombra di Caravaggio, Italy, 2022. [Palace]

Baringo Film Club

Coup de Chance, USA/France/UK, 2023.
Master Gardener, USA, 2022.
Empire of Light, UK/USA, 2022.
Uproar, New Zealand, 2023.
Two Tickets to Greece, France/Greece/Belgium, 2022.
Merkel, UK, 2022.
My Sailor My Love, Ireland/Belgium/Finland, 2022.
The Eight Mountains, Italy/Belgium+, 2022.
Rachel's Farm, Australia, 2023.

Barwon Heads Film Society

The Giants, Australia, 2023.
Blackberry, Canada, 2023.

Beechworth Film Society

The Banshees of Inisherin, UK/Ireland, 2022.
Past Lives, USA/South Korea, 2023.

Bright Film Society

Full Time, France, 2021.
Broker, South Korea, 2022.

British History Screen & Study Salon

Buninyong Film Festival
(Held 24th-25th May 2024)

Camberwell Film Society

Minari, Korea/USA, 2020. [Amalgamated]
Scrapper, UK, 2023. [Amalgamated]
Operation Mincemeat, UK/USA, 2021. [Roadshow]
Official Competition, Spain, 2022. [Amalgamated]

Celebrate Israel Screen & Study Salon

Chewton Film Society

The Nightingale, Australia, 2018.
The Death of Stalin, France+, 2017.
The Velvet Queen, France, 2021.

Corangamite Film Society

We Are Still Here, Australia/New Zealand, 2022.
The Broken Circle Breakdown, Belgium, 2012.

Court Film Society

Croydon Film Society

One Fine Morning, France+, 2022.
Triangle of Sadness, USA+, 2022.
The Blue Caftan, Morocco+, 2022.
The Giants, Australia, 2023.

Dookie Film Group

The Furnace, Australia, 2020.
The Film Show, India, 2021.
Balloon, Germany/France, 2018.
One Life, UK, 2023.

F Project Cinema

The Booksellers, USA, 2019.
Oliver Sacks: His Own Life, USA, 2019.
Burnt By the Sun, Russia, 1994.

Ferntree Gully Film Society

My Sailor, My Love, Ireland/Belgium/Finland, 2022.
The Blue Caftan, Morocco+, 2022.
One Fine Morning, France+, 2022.

Flickside Film Society (Arts Yackandanda)

Forest Film Society 3461

Empire of Light, UK/USA, 2022.
The Party, UK/Denmark, 2017.
The Lost City of Melbourne, Australia, 2022.

Forrest Flicks Film Society

Departures, Japan, 2008.
The Lost City of Melbourne, Australia, 2022.
The Drover's Wife: the Legend of Molly Johnson, Australia, 2021.

Geelong Classic Cinema

God Loves Atheists Screen & Study Salon

Goulburn Valley Film Club

The Banshees of Inisherin, UK/Ireland, 2022.
Broker, South Korea, 2022.
Empire of Light, UK, 2022.

Grampians Film Society

The Good, the Bad & the Ugly, USA, 1966.
Fallen Leaves, Finland/Germany, 2023.
Lantana, Australia, 2001.

Healesville Mini Film Festival

(Held 17th March 2024)

Horsham Film Society

Coup de Chance, USA/France/UK, 2023.
Shayda, Australia, 2023.
The Last Night of Amore, Italy, 2023.
Let the River Flow, Norway/Finland, 2023.

Kingston Moviehouse

Hook, Line and Sinker, USA, 1969.
Small Town Girl, USA, 1953.
Separate Tables, USA, 1958.
We're No Angels, USA, 1955.
California Suite, USA, 1978.
The Rat Race, USA, 1960.
Bonnie and Clyde, USA, 1967.
On the Avenue, USA, 1937.

Liberate Education Screen & Study Salon

Little Film Society

Slim and I, Australia, 2020.
Full Time, France, 2021.

Lounge Lizards Film Society

LV Film Society

The Great White Whale, Australia, 2023.
Uproar, New Zealand, 2023.
One Life, UK, 2023.

Macedon Ranges Film Society

High Ground, Australia, 2020.
The Duchess, UK, 2008.
Farewell Mr Haffmann, France/Belgium, 2012.

Maldon Movies Film Society

Marysville Film Society

La Vie en Rose, France, 2007. [Roadshow]
The Red Violin, Canada+, 1998. [Roadshow]

WHAT'S BEING SCREENED con't . . .

Melbourne Horror Film Society

Frozen, USA, 2010.
Bedevil, Australia, 1993.
The Devil Rides Out, UK, 1968.

Mildura Film Society

The Teachers' Lounge, Germany, 2023.
The Taste of Things, France/Belgium, 2023.
La Chimera, Italy+, 2023.
Evil Does Not Exist, Japan, 2023.
Radical, USA/Mexico, 2023.

Monash Film Society

Mount Eliza Fifty-Five Plus Film Group

Movies at Numurkah Film Society

The Quiet Girl, Ireland, 2022.
Force of Nature: The Dry 2, Australia, 2024.

Murrindindi Film Society

Citizen Kane, USA, 1941.
A Woman's Tale, Australia, 1991.
Love Serenade, Australia, 1996.

Myrtleford Film Society.

The Shoplifters, Japan, 2018.
Hallelujah: Leonard Cohen, A Journey, A Song, USA, 2021.
The Eight Mountains, Italy+, 2022.
Lunana: A Yak in the Classroom, Bhutan, 2019.

Network Film Club

Port Campbell Film Society

Port Lincoln Film Society (SA)

On the Wandering Paths, France, 2023.
Marlowe, USA/Ireland+, 2022.
A Cat in Paris, France/Belgium, 2010.

Portarlington Film Society

Aftersun, UK+, 2022.
Rear Window, USA, 1954.
The Banshees of Inisherin, UK/Ireland, 2022.
North By Northwest, USA, 1959.
The Lost City of Melbourne, Australia, 2022.

PRODOS Screen & Study Salon

Prom Coast Film Society

The Killers of the Flower Moon, USA, 2023.
Io Capitano, Italy/Belgium/France, 2023.
The New Boy, Australia, 2023.

Red Rock Film Society

Shayda, Australia, 2023.
The Lady in the Van, UK, 2015.
Shoplifters, Japan, 2018.

Reels Film Society (SA)

Don't Worry, He Won't Get Far on Foot, USA/
France, 2018.
Driving Madeleine, France/Belgium 2022.
Gurrumul, Australia, 2017.
The Toll, UK, 2021.

Sale Film Society

Brides, UK, 2004.
The New Boy, Australia, 2023.
My Old School, UK, 2022.

Science and Technology Screen & Study Salon

Smart Girls Screen & Study Salon

St Andrews Film Society

The Quiet Girl, Ireland, 2022.
Scrapper, UK, 2023.
David Byrne's American Utopia, USA, 2020.

St Leonards Film Society

The Man in the Hat, UK/France, 2020. [Limelight]
The Unlikely Pilgrimage of Harold Fry, UK/
France, 2022. [Transmission]

Southern Fleurieu Film Society (SA)

Mon Oncle, France, 1958.
Antonia's Line, Netherlands+, 1995.
Victoria, Germany, 2015.

Sun Country Movie Club

Tarwin Lower Film Society

Death in Brunswick, Australia, 1990.
The Lady in the Van, UK, 2015.
The Hedgehog, France/Italy, 2009.

Tatura Film Society

Queen of Katwe, USA, 2016. [Roadshow]
O, Brother Where Art Thou, USA, 2000. [Road-
show]
Tracks, Australia, 2013. [Roadshow]

Teddy Bobo Screen & Study Salon

The Impossible Screen & Study Salon

Trentham Film Society

The Unlikely Pilgrimage of Harold Fry, UK, 2023.
Margrete Queen of the North, Denmark+, 2021.
Quo Vadis, Aida?, Bosnia, 2020.
Bridge of Spies, USA, 2015.
Scrapper, UK, 2022.

Violet Town Film Society

(formerly St Dunstons Hall FS)
Riders of Justice, Denmark, 2020.
The Boat with No Name, Australia, 2022.
The Super Mario Brothers, USA, 2023.

Warburton Film Festival

(Held 14-16 June 2024)

Warrandyte Film Society

Whitehorse Film Society

The Olive Tree, Spain/Germany, 2016. [Amalga-
mated]
Roman Holiday, USA, 1953. [Roadshow]
Hive, Kosovo, 2021. [Roadshow]
Rachel's Farm, Australia, 2023. [Amalgamated]
Red, White & Brass, New Zealand, 2023. [Amal-
gamated]

Williamstown Film Society

Silent Running, USA, 1972.
It Happened One Night, USA, 1934.
Shoplifters, Japan, 2018.

Winchelsea Movie Club.

Crazy Rich Asians, USA/China, 2018.
The Son, UK/France, 2022.

Yarra Ranges Film Society - Warburton

In Therapy, Spain, 2023.
River, Australia, 2021.
Incendies, Canada, 2010.

Yarra Ranges Film Society - Healesville

In Therapy, Spain, 2023.
River, Australia, 2021.
Incendies, Canada, 2010.



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.

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

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Visit our web site - fvfs.org.au



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!