

Your Image is Our Focus

May 2025

#145

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Henry Screen

## From the President

In this edition it gives me great pleasure to be introducing and welcoming our **new patron Jake Wilson**. As you can see from the adjacent article Jake has been involved with all things film for several decades and is a strong supporter of the film society movement.

**Our 2025 Annual General Meeting and Information Day** is on Saturday May 24, hosted by Monash Film Society at Monash University. I urge you to attend, it's free, including lunch and there is ample free parking very close to our venue.

For more information and a link to a location map see the program on page three.

[How to get there - Monash is a big place so here's a handy map to guide you to our venue](#)

We have also initiated our **'Borrow or Buy DVD library'**. With our 70+ members possessing hundreds of DVDs it's a ready made source of 'tried and tested' films at a tiny fraction of the normal cost.

The initial lists are from four societies, with more to come as the idea catches on.

[Check the listings here.](#)

If your Society has a stockpile of discs gathering dust, simply select a dozen or so to list and email your list to - [Ian Davidson](#).



## Meet Our New Patron Jake Wilson



Born in London in 1978, Jake Wilson grew up in Melbourne and studied cinema at La Trobe University, where he was an editor of the student newspaper Rabelais and founded his own short-lived film society, the La Trobe Film Club, with a couple of friends. Around the same time he began his career as a freelance film critic, serving as Melbourne correspondent for the long-running Sydney-based website Urban Cinefile, founded in 1997 in the early days of the Internet.

Soon after he began to write regularly for Senses of Cinema, one of the first in-depth online film magazines in the English language, where he became an editor in 2003. In 2006 he started writing weekly film reviews for The Age, which are now syndicated to the Sydney Morning Herald and other Nine outlets around Australia, along with frequent feature articles including interviews with many well-known actors and directors.

Over the same period he has written for a variety of other publications, spoken publicly about film and related topics in many contexts, served on juries at international film festivals, and programmed film seasons at the Australian Centre for the Moving Image and elsewhere. His monograph Mad Dog Morgan, on the 1976 bushranger film of the same name, was published in 2015 by Currency Press as part of the Australian Screen Classics series.

Currently he teaches film history at the Australian College of the Arts (Collarts), and is among the curators at the Bulleke-Bek Brunswick Cinema (BBBC) which operates annually at GalleryGallery Inc. At the start of 2025 he launched the Substack newsletter [Moving Targets](#) as a vehicle for his long-form critical writing, with a new essay each week at [www.jakewilson.com.au](http://www.jakewilson.com.au). ★

## End of an era in Maldon



The Founding President of the Maldon Movie Society -- locally known as 'Maldon Golden Movies' or MGM -- has stepped down after ten years in the role. **Graham Pitts** has been a legendary presence at MGM screenings, with his bold and occasionally controversial insights, opinions and comments. He has also kept successive versions of the MGM committee on their toes with ideas and suggestions, many of which he helped bring to fruition, including a provocative off-shoot program in 2024 called 'Rattle the Cage.' Graham, who is a retired professional playwright, intends to spend more time acting and pursuing writing projects including a newly-formed writers group in Maldon. He'll be missed by the MGM members and committee but his wise and charismatic leadership won't be forgotten.

*Michelle Dorian*

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## Connecting with Roadshow

If you have been having trouble connecting to Roadshow for rights enquiries please note the correct address -

<https://ppl.roadshow.com.au/>

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## Seeking 16mm Projectors . . .

Richard Tuohy from Artist Film Screening Society is needing to source a number of Eiki 16mm film projectors. If you can assist, contact him directly - [richard.nanolab@gmail.com](mailto:richard.nanolab@gmail.com)

## Complimentary Movie Passes - 'Universal Language'

Courtesy of Wonderfilm, we have 3 double passes and 5 "Buy One Get One Free" passes to give away to see 'UNIVERSAL LANGUAGE' in cinemas from May 22.

Winner of awards from the Cannes Film Festival, Venice Film Festival (Viennale), Melbourne International Film Festival (MIFF) and Toronto International Film Festival (TIFF).



In a surreal inter zone between Tehran & Winnipeg, the lives of eccentric characters intertwine. "Beautiful, Funny Paean to Canada... between Wes Anderson and Jacques Tati" - *Screen Anarchy*.

There are three physical complimentary double passes (Valid -In Season) and five physical physical "Buy One Get One Free" passes (BOGOF) (valid for two weeks only from the opening date at your cinema).

Passes are available on a 'first come - first served' basis -

[Email your details to secretary@fvfs.org.au.](mailto:secretary@fvfs.org.au)

**Please include your postal address as these are paper tickets.**

Successful entries will be notified by email.

## FVFS AGM & Information Day at Monash University

**When: Saturday 24th May 2025**

**Where: Monash University - Clayton, Room 121  
Learning Teaching Building (Bldg 92).  
19 Ancora Imparo Way. Free parking nearby.**

[Click here for the location map](#)

**Enquiries - 0418 987 452 (Ian Davidson)**

### The Program

9.30 am. **Registration** (Tea/coffee available)

9.45 am. **Welcome from FVFS President (Henry Screen)**

9.50 am. **Society Presentations. (Convened by Geoff Holmes).**  
We have special reports from three selected film societies -

#### **A. Williamstown Film Society**

(Members since 1955) will tell us about their society and how they have been re-invigorated.. (15 mins)

#### **B. Anglesea Film Society**

started in 2021 and now have over 270 members.  
What are they doing right? (15 mins)

Followed by an open group discussion on what has been presented.

**C. Ocean Grove Film Society** – To be presented after lunch.

10.35 am. **Tea/coffee and snack break**

10.55 am. **Short Film 1**

#### **11.05 am. Society Snapshots (Convened by Suzanne Nunn)**

Film societies are often in competition with cinemas, streaming services and home cinemas. What does your film society do to differentiate it from this competition, yet meet its obligation of “supporting film as an art form”?

One person from each film society will be asked to take three minutes to describe their own film society and highlight how it is different and any special features or issues being faced.

**12.05 pm Presentation from Jake Wilson** – Our new patron. (15 mins)

**12.20 pm. Lunch.** Free to all who have booked. Includes sandwiches, mini baguettes, fruit and drinks.

1.20 pm **Short Film 2**

**1.30 pm AGM ( estimated 45 mins)**

See AGM agenda on a separate sheet.

2.15 pm.

**Programming workshop. (Convened by Ian Davidson)**

After a brief introduction, participants will break into groups of up to 8 and each group will be asked to choose a program of 10 films from a given list of 47 films.

2.45 pm. **Afternoon tea/coffee.**

**3. 05 pm Group discussion on the results of the programming workshop.** The focus will be on the methods adopted and the reasons for selection rather than the titles themselves!

**3.15 pm. Ocean Grove Film Society** - Presentation from our newest film society, about their recent launch. (15 mins)

**3.30 pm. Q&A Panel (Convened by Henry Screen)**

This is your opportunity to explore any question that has arisen during the day or ask any “difficult” questions that may be of concern to any society, including hard to find movie rights, taxation, legal issues etc.

4.35 pm. **Short film 3**

4.45 pm. **Information Day Close**

**6.00 Dinner at Notting Hill Pub** (The Steakhouse) 260 Ferntree Gully Rd at 6.00 pm. You must have pre-booked for dinner. (Drinks will be available before that in the Taproom)

#### **NOTES:**

1. *Do you have any DVDs that will not play? Bring them along and we can check them out and possibly give them a good clean and polish.*

2. *Do not add your old DVDs to land fill. Bring them along to the Info Day and donate them to other attending societies, Alternatively, Ian Davidson is happy to advertise them on the internet so they find a good home.*

3. *Another option is for you to sell or just lend your screened DVDs to other societies by listing them in our “General DVD library and Sales” page on the FVFS website. More on this at the Info Day and in future ReelNews.*



## Ocean Grove Film Society ... Opening Night

Eight o'clock on Wednesday night April 8 . . .the lights went down, the screen lit up, and the Ocean Grove Film Society came alive.

The founding committee's hard work culminated with this first screening. Around a hundred members and guests attended, enjoyed pre-show drinks and nibbles before moving to the 'cinema' facilities set-up in the Bellarine Training & Community Hub building.

Opening night film was the Australian film 'Judy & Punch' a startling reimagining of the old Punch & Judy puppet show, written and directed by Mirrah Foulkes, her directorial debut in 2019.

Everything went smoothly, the enthusiasm and excitement of the committee and attendees infectious and pointing to a bright future for OGFS.

I attended the Ocean Grove opening night as a guest of the Committee.

*Note: We'll hear more from Ocean Grove via their video presentation at the AGM & Information Day at Monash.*

Henry Screen



The Ocean Grove Film Society team from Left to right - Mel Gee, Bec Hoyne, Yvette Denning, Kim Henshaw, Carole Dunlop-Moore



## Jake Wilson on film pioneer Corinne Cantrill . . .

As we welcome our new patron Jake Wilson we want to share his work with you.

His recent writing in The Age on film pioneer Corinne Cantrill who passed away recently aged 96, can be seen here -

<https://www.theage.com.au/culture/movies/film-pioneer-set-fire-to-screens-and-didn-t-care-if-you-hated-her-work-20250310-p5lich.html>

and a more in-depth article on his blog '[Moving Targets](#)'

***Film pioneer set fire to screens and didn't care if you hated her work.***

***Corinne Cantrill was one half of a couple whose experimental works caught the world's attention.***



Corinne and Arthur Cantrill in 2009. CREDIT: JOE ARMAO

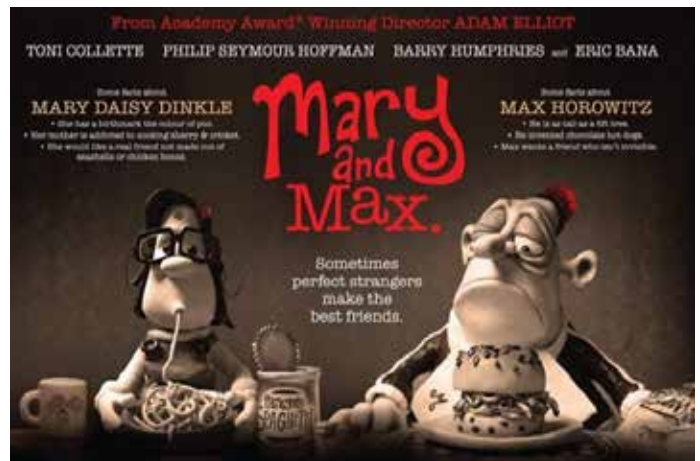
## Williamstown Film Society - Mary & Max and a . . . Guest Speaker!

The Williamstown Film Society is always on the prowl for a way of freshening up a screening. Film makers, if you can get them, make terrific guest speakers and in March 2025 we really lucked out with Stella Kinsella. Stella's role on Adam Elliot's claymation feature, MARY & MAX (2009, 94mins, Roadshow) was set/prop librarian ie. helping keep track of clay eyeballs and mouths - multiple shapes and expressions, etc.

As it turned out Stella also directed a long form behind the scenes documentary of the film, (excerpts as Making of Mary & Max shorts are available on Youtube and well worth a look). She had lots of stories, particularly about 'waiting for funding' and the tension and uncertainty it creates with the crew. When Philip Seymour Hoffman came on board as Max, the relief was palpable; international funding flowed; jobs were secure for the next two years...at 2 minutes of footage per month! How does any film get made, let alone a hand animated movie.

The Q & A was productive. Stella was asked if her documentary was ever finished. Apparently it was and was supposed to be on the DVD extras but for complicated reasons it did not happen. A member then asked, 'could we screen it on next year's program?' Stella replied with 'I can't see why not'. So, she will chat to her people and get back to us. The good thing is Stella works for our local council, so she can't hide.

I met Stella (she is the Heritage Officer at Hobsons Bay) when WFS were putting together a program of two films shot locally, for the annual Heritage Festival. She was incredibly encouraging and provided contacts which produced some terrific speakers on the night. Those films – an episode of Homicide shot in part on the Gellibrand Pile Light and The Don of Trugo, a short fictional film on the game of Trugo, unique to Melbourne with its origins at the Newport Railway Workshops. This was a one-off event and was a fabulous success with an audience of over 100.



One final comment on guest speakers. The Australian film community is a bit like a country town, everybody knows everybody else, so it never hurts to ask. Local film makers, particularly documentary makers, are often the rights holders too. We screened Lost City of Melbourne last year and the creator, Gus Berger, also holds the rights and introduced the film and did a Q&A afterwards (his fee included the rights and was worth every cent). Gus also runs the Thornbury Picture House.

Unbeknown to us, Stella texted Adam Elliot to tell him about our screening. He was in Japan collecting another award for 'Memoir of a Snail', his most recent Oscar nominated feature (in cinemas now). He was thrilled that we were showing Mary & Max and Stella passed on Adam's thanks and good wishes for a wonderful night, which it most certainly was.

*Michael Slee, President, Williamstown FS*

Starbox score 4.4 from 38 votes.  
Distributor - Roadshow.



## 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.



## 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](#) click through to the required Information Sheet 17-21 xxx or scan this QR code . . .



StarBox scores are now given in Doc format from Sheet 17 - 21



## Review - 'Perfect Days' - from Ferntree Gully FS

PERFECT DAYS 2023 2h 4m (Drama) Japanese

Director: Wim Wenders  
Writers: Wim Wenders, Takuma Takasaki,  
Stars: Kôji Yakusho, Tokio Emoto, Arisa Nakano

Perfect Days is a small, quiet movie full of dynamic silence, beautiful scenery, and wonderful acting. Perfect Days is a film where nothing happens, and so much takes place. It is a captivating exploration of the quiet and introspective life of Hirayama, a humble toilet cleaner in the bustling city of Tokyo. Hirayama cleans public washrooms in the bustling Shibuya district, a job that is usually looked down on. He takes pride in his work and has a highly structured daily/weekly life, like rituals we get to see, such as the simple things like listening to a classical rock song from his endless supply of cassette tapes on the drive to work or having lunch on the park bench. Outside his structured everyday routine, Hirayama also takes pictures of trees with the sky in the background or meticulously tends his collection of plants. Hirayama appears very content with his life, and unexpected encounters with different people gradually reveal more of his past.

*Submitted by Sally Ferntree Gully FS*





## \$6000 Grant for 40th Anniversary Warburton Film Festival



The **Yarra Ranges Film Society** has received a \$6,000 community grant from Yarra Ranges Council to support the annual Warburton Film Festival.

The Warburton Film Festival will be celebrating its 40th anniversary in 2025.

The Festival runs for three days from the 13th to the 15th June, showing nine films with opening night drinks and a festival dinner.

The Yarra Ranges Film Society co-presidents, Rebecca Bowman and Rhiannon Bowman (no relation) said the committee is working on some innovative ideas to celebrate this milestone event, as well as the festival’s highly-regarded Show Us Your Shorts competition for budding film-makers.

“This funding will help ensure we can screen a rich and vibrant selection of films and invite film-makers to present their films in person,” they said.

“We were fortunate to be joined by Brenda Matthews, the director of award-winning documentary ‘The Last Daughter’ on the opening night of last year’s festival.

In 2023, director Gus Berger gave an in-depth presentation about the making of ‘The Lost City of Melbourne’. Feedback shows our audience greatly values hearing directly from the film makers themselves.”

The co-presidents said the support from **the Yarra Ranges Council** will help make the 40th festival a reality.

“Yarra Ranges Council provides ongoing support for the Arts in the Yarra Ranges, and works closely with the Yarra Ranges Film Society each year giving grants to promote patronage at both Warburton and Healesville cinemas. “This funding is vital to ensuring we can continue inviting award-winning directors, supporting the next generation of film-makers, and keep the festival going for another 40 years,” they said.

Rebecca and Rhiannon credited immediate past president (now vice president) Vivienne Bond and treasurer Sandra Schoffer for applying for the Yarra Ranges Council grant on behalf of the film society.

“We have a talented group of people on our committee, including a founding member. We’re looking forward to making the 40th Warburton Film Festival one to remember.



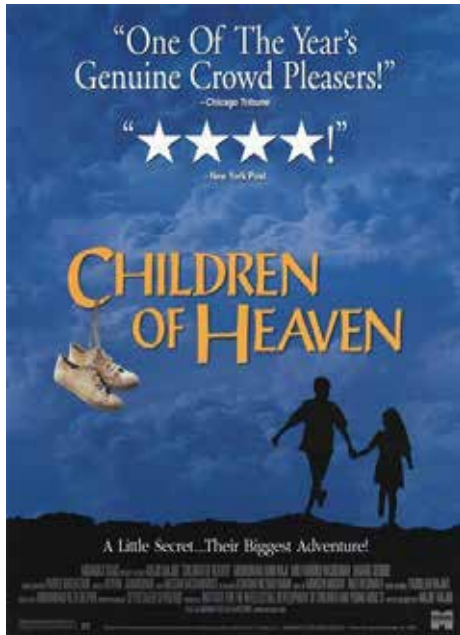
Bookings can be made online, by phone or in person at Arts Centre Warburton or The Memo Healesville.

[Online Bookings: click this link](#)

Phone: 1300 368 333



## Whitehorse Film Society



**Children of Heaven scored 4.1 stars from 64 votes.**

All 11 in the Discussion Group last night had positive comments to make about this latest film.

The very strong bond between the brother and sister delighted everyone. The disparity between the home where they lived and those homes in the affluent area of the same city, its dense freeway network in contrast to the laneways of the children's suburb and their cramped living quarters, became evident as the industrious but unskilled father sought to address their poverty with the help of his mindful son.

Throughout, the application to their lessons and the determination of the son, were wonderful examples of the strength of family that prevailed in Iran in 1997 and hopefully still does today.

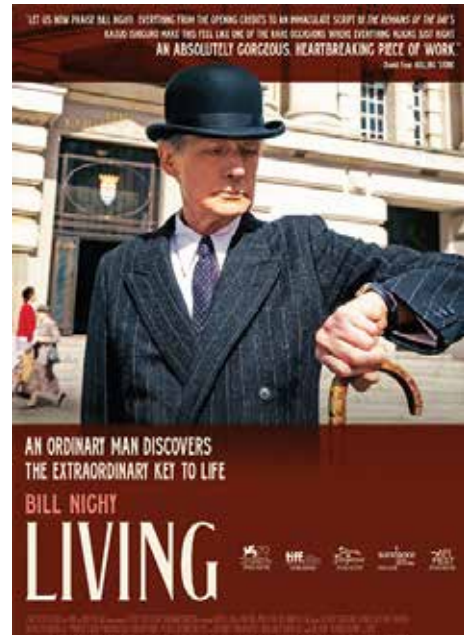
The quality of the two opening films of 2025 make Whitehorse Film Society the success that it is and help us attract new members.

*Ron Thomas*

**Distributor - Roadshow IMDb score 8.2 - Ed.**



## Whitehorse Film Society



Discussion Group 1st March – LIVING  
(Directed by Oliver Hermanis, 2022)

The most animated discussion for the last two years was held last night when a group of nine members met to discuss our appreciation of this film choice for 2025, set in the 1950s.

Everyone had something to say about either Bill Nighy's inability or reluctance to discuss his health condition with his family or his efforts to shed the ultra-conservative image that surrounded him in his role as head of Parks Department, his dressing style and very formal relationship with his staff.

Many comments related to his inability to bring his short life expectancy to the knowledge of his son and daughter in law, his willingness to seemingly be prepared to spend half his savings on enjoying some of those social things that he had not yet experienced during his life, and the awareness in his neighbourhood of his meetings with ex employee Miss Harris.

His decision to change his attitude towards the Playground Equipment application, and to make it a topic of paramount importance during the time he had left, surprised his staff who were unaware of his health considerations. Their reflections after his funeral were an interesting development that never came to pass as they resumed their previous way of business that he had instilled in them.

All agreed it was a great film and great acting by Bill Nighy. The subtitles and the music that accompanied this film were also commented upon favourably.

**StarBox score 4.1 Rights: Transmission**



## Deakin University Film, Television & Animation Course Honours Students 2024 Awards & Presentations

The FVFS Awards were judged at the Honours 'Pitch Day' in September 2024 where honours students presented their concepts to the whole FT&A course. Judging for the FVFS Awards was conducted by two senior lecturers from Deakin and Henry Screen from FVFS.

- \$1500 Award for Aarya Hatkhambkar
- \$1000 Award for William Jones
- \$500 Award for Tea Mancini

The seven completed Honours projects were shown at the Presentation Night held at the Rivoli Cinema Camberwell in March 2025.



'Into The Night' - Aarya Hatkhambkar



'QCP' - William Jones



'You Need To Smile More' - Jasmine Lo



'La Reverie De Mera' - Lea Long



'Following The Ribbon Trail' - Tea Mancini



'House: Handover' - Pete Howard



'The Rot' - Rohan Dalton

## Seen & Recommended . . .

quality films for discerning film societies

### **The Seed of The Sacred Fig** 2024 Iran 2h 47m

Director: Mohammed Rasoulof IMDB 7.6



An investigating judge struggles with paranoia amid political unrest in Tehran caused by the death of a young woman. When his gun goes missing, he suspects his wife and daughters, imposing harsh measures that fray family ties.

What began as a promotion in the harsh Iranian judicial system brings about a crisis of conscience and ultimately the destruction of his once happy family world.

Director Mohammad Rasoulof was arrested in July 2022 after criticising the government's crackdown on protestors in the southwestern city of Abadan in Iran over deadly building collapse. He was sentenced to eight years in prison as well as flogging, a fine and confiscation of his property. On May 12, 2024, Rasouloff announced that he managed to flee Iran. On May 24, 2024, Rasouloff attended the film's premiere in Cannes and on the red carpet he held up photos of two of the film's actors, Soheila Golestani and Missagh Zareh

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[Click here for IMDB info](#)

### **The Correspondent** 2024 Australia 1h 57m

Director: Kriv Stenders IMDB 7.5



Directed by Kriv Stenders and starring Richard Roxburgh this taut drama charts the ordeal of Australian Award-winning journalist Peter Greste who whilst reporting on the Arab Spring uprising, became entangled in a deadly game of rivalries. Imprisoned in Egypt for seven years despite his innocence, he survives on wits alone before release after 400 days, in 2015.

It's a gritty, tense and immersive depiction of the horrors of a foreign judicial system serving the Government's priorities.

The screenplay, based on Greste's account of his experience, was written by Peter Duncan who wrote the Rake series which also starred Roxburgh.

HS



[Click here for IMDB info](#)

### **The Brutalist** 2024 USA 3h 36m

Director: Brady Corbet IMDB 7.4



When visionary architect László Toth and his wife Erzsébet flee Europe to rebuild their legacy and witness the birth of modern America, their lives are changed forever by a mysterious and wealthy client. The seemingly charming industrialist Harrison Van Buren offers László and his family the American Dream on a silver platter by commissioning him to design a grand modernist monument and help shape the landscape of the country he now calls home. It will be the most ambitious project of his career, one that will take László and Erzsébet to both monumental heights and devastating lows.

Adrien Brody, Guy Pearce and Felicity Jones shine in what is something of a marathon at three hours 36 minutes although I didn't particularly notice the time, so absorbing was the story telling. With three Oscars and several nominations one could be expecting a powerful take-out, and yet somehow there wasn't. Yes it's a very good film, well shot, well acted, engaging, but somehow remote.

HS



[Click the here for IMDB info](#)

## ‘Clambering about in Victorian boots was brutal’: how we made *Picnic at Hanging Rock*

*‘A potential US distributor,’ recalls director Peter Weir, ‘supposedly threw his coffee cup at the screen at the end of the film, saying, “So whodunnit?” He felt he’d wasted a couple of hours’*

Interviews by Phil Hoad  
Tue 18 Feb 2025 *The Guardian* . . .

### Peter Weir, director

One morning in early 1973, the TV personality Patricia Lovell knocked on my door. She was thinking of buying the rights for a novel by Joan Lindsay, *Picnic at Hanging Rock*, a story about the mysterious disappearance of three schoolgirls at an ancient rock formation and she was looking for an up-and-coming director. I had been gripped by the book and was very keen to make it.

In the early 70s, adapting a book was what they did overseas, not in the Australian film industry. *Picnic* set a precedent, but that didn’t stop us getting the funding we needed, which ended up being A\$440,000. Even at that low budget, it was still a dangerous commercial enterprise: a mystery without a solution.

### Oh Miranda, it’s been so long!

I thought about filming the outdoor scenes in the Blue Mountains in New South Wales, but as soon as I saw the real Hanging Rock in Victoria, there was no doubt. A lot of the visual inspiration came from Australian impressionists of the late 19th century: Frederick McCubbin, Tom Roberts and especially William Ford’s 1875 painting *At the Hanging Rock*.

To get the soft focus look, cinematographer Russell Boyd, feeling very self-conscious, went to the wedding section of a Sydney department store to buy veils of differing thicknesses to use as lens filters. Some of the dreamlike moments, like the swan representing the “Botticelli angel” schoolgirl Miranda, were scripted; others, like the burst of lorikeets as she enters the picnic grounds, were put together later by the editor, Max Lemon.

A couple of weeks into the shoot Vivien Merchant, who we’d cast as the strict headteacher Mrs Appleyard, was forced to withdraw because of illness. I went back to our original list, and miraculously Rachel Roberts, a British new-wave actor I admired, was free. The wig we’d made for Vivien also fitted her, but she said: “I simply can’t wear it.” It was bad luck in the English theatre to wear other actors’ wigs. Luckily, she had one of her own that she was able to use. She was a consummate performer.

We shot an alternative ending where Mrs Appleyard goes back to the rock to search for the girls. But the last closeup of Rachel, a world of pain on her face, was so powerful I knew it had to be the closing shot – we didn’t even bother to cut together the other ending.

A potential distributor in the US supposedly threw his coffee cup at the screen at the end of the film, saying: “Whodunnit?” He felt he’d wasted a couple of hours. The film was a modest success, but did very good business on college campuses. *Picnic* was one of those milestones for the Australian film industry as it evolved in the 70s – it was remarked upon around the world.

When I went back to the site years later, they told me people often take pieces of the rock home as a souvenir – but return them, thinking they bring bad luck.

### Anne Louise Lambert, played Miranda . . .

In the rough and tumble Australia of the 70s, it was pretty special to have something like *Picnic* come up. At the end of my teens, I felt I was born to play Miranda. With her free-spiritedness, she felt like an expression of my generation; that kind of flower-people stuff, unaffected by the colonialism of the culture we were raised in.

Peter Weir wasn’t so sure, though. They offered me the part, but reconsidered and gave it to another actor with very little explanation. I was incredibly disappointed. Then, out of the blue, they changed their minds because they thought the other girl was too big – a sign of the times.

more ↓



All the schoolgirls were lodged together, separately from the rest of the cast, at a Christian women's guesthouse. It was like stepping back in time, with these sweet little rooms with lots of antimacassars. It was designed to help us bond, but it didn't happen for me – I was missing my family. With these cliques of young women, there were lots of feelings. Some of them decided that Jane Vallis, who played Marion, another of the disappeared characters, would pair up with Dominic Guard, who played the young Englishman who follows them. Any time I was with him, suddenly there would be this wall of girls in front of me; this instant kind of intervention.

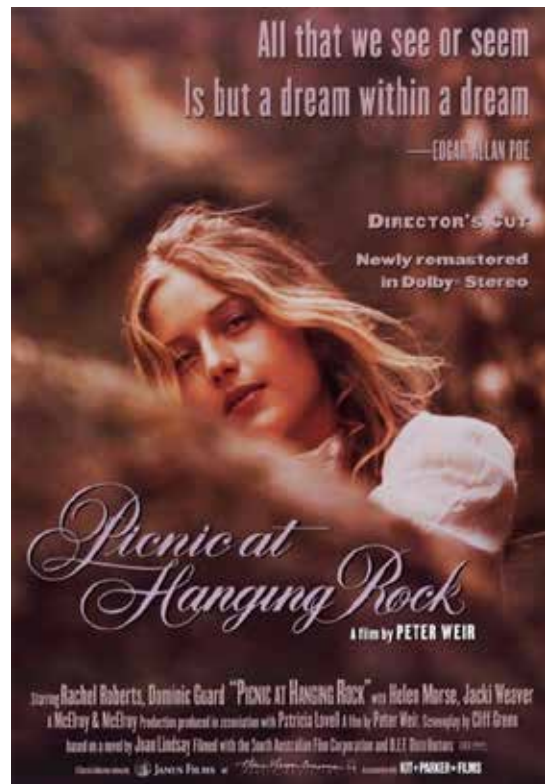
Peter once said Miranda was more of a quality than a character. But the production designer Martin Sharp, who knew Joan Lindsay and the book well, helped me find her. In my room, for example, if I opened a drawer, it was full of things he'd put there that were meaningful for Miranda: Valentine's cards, handkerchiefs, pressed flowers, photographs in lockets.

I was the only character lucky enough not to have to wear a corset, but clambering about on the rock in those little Victorian boots was brutal. I was still feeling insecure, because there had been something not very wholehearted about my casting.

One lunchtime, after a horrible morning filming where I'd had to re-do a scene a number of times, I came down the rock to see a little old woman staggering over some rough ground. I realised it was Joan Lindsay; she came up and threw her arms around me. Right in my ear, very emotionally, she said: "Oh, Miranda, it's been so long!"

That was incredibly validating.

There have been times in my life when I thought the film was a load of fluff, like a shampoo commercial. About 10 years ago, Indigenous groups started objecting to it – which I understand, when the history of the rock is so much greater – and I decided not to talk about the film. But I recognise it's got this extraordinary life force that keeps it going. I'm a psychotherapist now, and it has this Jungian aspect in the unsolved mystery: the exploration of society's shadow side, all the murky stuff that is brought up when the girls disappear.



*Picnic at Hanging Rock* was re-released in cinemas on 21 February 2025 to celebrate its 50th anniversary. - Ed.

[Read the Guardian article here -](#)

## We are not alone . . .

### Britain's much-loved community cinemas The fringe benefits of Britain's much-loved community cinemas

By Gwilym Mumford in *The Guardian* March 22 2025

As mainstream movie theatres struggle, independent film clubs and societies are offering cut-price screenings of blockbusters and niche releases in local venues, and they need our support.

Britain's first film club was a bit of a rarefied affair. Founded in 1925 at the New Gallery Kinema on Regent Street in central London, The Film Society counted John Maynard Keynes, George Bernard Shaw and HG Wells among its members, as well as British film and TV pioneers like the director Anthony Asquith and Granada founder, Sidney Bernstein.

The Film Society's mission was to screen "really artistic films" from Europe that had either fallen foul of the UK's stringent 1909 Cinematograph Act, or were just simply considered too noncommercial for mainstream exhibitors.

Such lofty ideals were supported by the Guardian, whose film correspondent, ahead of the society's first screening, argued that it and other societies had a vital role to play "if there is to be any stemming of the flood of dramatic treacle that pours into our picture-houses week by week".

Were that Guardian correspondent around today, they probably wouldn't be too encouraged on the "dramatic treacle" front (I'd love to hear their thoughts on *The Electric State*, say), but they may feel more heartened about the state of the UK's cinema community.

The Film Society is long gone – it folded at the advent of the second world war – but in its place has grown an army of community-run cinemas, film clubs and societies across the country, from Penzance in Cornwall to Stromness in Orkney.

***"The festivities are being put together by Cinema For All, a charity dedicated to the support and development of community cinemas and film societies in the UK, of which it estimates there are, staggeringly, more than 1,600 . . ."***

Next month sees the beginning of an extended celebration of the centenary of these scrappy upstarts. The festivities are being put together by Cinema For All, a charity dedicated to the support and development of community cinemas and film societies in the UK, of which it estimates there are, staggeringly, more than 1,600 (you can find your nearest one on [Cinema For All's map](#)). Some of these societies have just sprung up while others are old and storied – the Edinburgh Film Guild and the Manchester and Salford Film Society, both founded in 1930, are among the oldest in the world (Manchester and Salford's president, 102-year-old Marjorie Ainsworth, joined in 1939, the year *The Wizard of Oz* was released!). And while lots of them are based in cities – London alone has a host of them, from Ealing to Wimbledon – there are plenty based in more remote areas that commercial

cinemas don't serve, like a village hall in the Peak District, or the screen set up in a parish hall in Norfolk specifically so locals could see the Stephen Poliakoff film *Glorious 39*, which had been filmed in the village (that was in 2009, but their projector has kept on whirring ever since).

The output is far more varied than you'd find at your nearest multiplex. Some clubs, like Liverpool's People Versus TV, are committed to showing experimental, surreal or provocative cinema ("It is important to engage with difficult subjects, and therefore feel uncomfortable things – horror, fear, disgust, shame, guilt – because they are an integral part of being human," reads the enjoyably intense manifesto of Leeds-based Pervert Pictures).

Others are focused on revivals of old films, like High Contrast cinema in Wimborne Minster, Dorset, which programmes Hollywood golden age movies with a focus on "the shadowy corners of film noir". But many are just doing the more prosaic job of giving their communities an affordable chance (Cinema For All says that tickets for its member societies and cinemas average at about £5) to see relatively recent releases on the big screen – *Paddington 3*, or *Wicked*, or the latest André Rieu concert film.

It may be tempting to be a bit sniffy about that last cohort (our 1925 film correspondent probably would have been), but a lot of these community cinemas are stepping in to a gap vacated by the wider industry. The Empire Cinemas chain is no more and Cineworld, facing financial headwinds, is closing some venues – though, encouragingly, UK box office takings this year are up on the equivalent period in 2024 (thank you for your service, *Bridget Jones 4*).

There has been a perceived direction of travel away from big multiplexes, with their high overheads, and to smaller more manageable one-or-two screen cinemas. Film clubs and societies take this ethos and run with it, screening films in village halls (including one on the southernmost tip of Scotland), church halls, or even "zine libraries" and old miners' institutes (like the Blaenavon Workmen's Hall – an absolute beaut).

Such adaptability is sadly necessary at a time when historic cinemas seem to be permanently at risk from developers. There's been plenty of attention, quite rightly, on the threats to the Prince Charles cinema in central London, and Birmingham's Electric – Britain's oldest cinema until it abruptly shut last year – shows no signs of reopening any time soon.

Edinburgh's Filmhouse, home to the world's oldest continually running film festival, was in a similar position but thankfully has been saved and is due to reopen later this year – though the team behind it are still looking for donations to help get the doors open. And they're not the only ones: the Forum cinema, in Hexham, Northumberland, is looking to restore its art deco fittings and magnificent gold curtains; the Rusthall community cinema near Tunbridge Wells needs a new projector; and the Thamesmead travelling cinema is looking for support to keep its 25-seater mobile miniplex rolling.

There are probably hundreds of others that I have missed: definitely try to help them if you can – through donations or just by buying a ticket to see a film – and help keep Britain's extraordinary community cinema tradition alive. ✨

## StarBox results received since Issue #144



Please do not forget to report your StarBox scores immediately after the screening!  
Please calculate the scores to 1 decimal place and send them to us at [starbox@fvfs.org.au](mailto:starbox@fvfs.org.au) after each screening, so that our ReelNews report can be kept up to date. The formula is written on the side of the StarBox.

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

DVD TITLE	SOCIETY	STARS
ONE LIFE	GOULBURN VALLEY FC	4.8
ROMAN HOLIDAY	MALDON GOLDEN MOVIES	4.8
ABLAZE	ST ANDREWS FS	4.7
FARGO (1996)	TARWIN LOWER FS	4.7
GOOD LIAR, THE	WINCHELSEA MC	4.7
HIVE (2022)	CHEWTON FS	4.7
ONE LIFE	WHITEHORSE FS	4.7
CABRINI	CROYDON FS	4.6
GREAT ESCAPER, THE	WINCHELSEA MC	4.6
KEEPER, THE	SALE FS	4.6
MEMOIR OF A SNAIL	BARWON HEADS FS	4.6
MEMOIR OF A SNAIL	MILDURA FS	4.6
TEACHER WHO PROMISED THE SEA, THE	CROYDON FS	4.6
TEACHER WHO PROMISED THE SEA, THE	MILDURA FS	4.6
TOUCH	MILDURA FS	4.6
BANK OF DAVE	GOULBURN VALLEY FC	4.5
CHAPLIN (1992) – [ROADSHOW]	WILLIAMSTOWN FS	4.5
CONVERSATIONS WITH MY GARDENER	MALDON GOLDEN MOVIES	4.5
FAREWELL, MR HAFFMANN	MYRTLEFORD FS	4.5
I'M STILL HERE	MILDURA FS	4.5
OLD OAK, THE	WHITEHORSE FS	4.5
C'EST LA VIE (DIR: TOLEDANO)	BAROSSA FC	4.4
WHAT'S EATING GILBERT GRAPE	TARWIN LOWER FS	4.4
EIGHT MOUNTAINS, THE [PALACE]	REELS FS	4.3
GREAT FRIEND, A	REELS FS	4.3
BELLE EPOQUE, LA	YARRA RANGES FS - WARBURTON	4.2
CLOSE (2022, DIR. DHONT )	CAMBERWELL FS	4.2
FORGOTTEN CHILD	ARAPILES MPS	4.2
KITCHEN BRIGADE, THE	MACEDON RANGES FS	4.2
ONE LIFE	ARAPILES MPS	4.2
PAST LIVES	YARRA RANGES FS - HEALESVILLE	4.2
PRESIDENT'S WIFE, THE	BARINGO FC	4.2
SAPPHIRES, THE	BARINGO FC	4.2

more ↓



## StarBox results continued . . .



DVD TITLE	SOCIETY	STARS
VELVET QUEEN, THE	BARINGO FC	4.2
WHITE NIGHTS (DIR. HACKFORD)	BAROSSA FC	4.2
ANATOMY OF A FALL – [AMALGAMATED]	REELS FS	4.1
BLANCANIEVES	CHEWTON FS	4.1
BRAN NUE DAE (2009) – [ROADSHOW]	WILLIAMSTOWN FS	4.1
CHILDREN OF HEAVEN	WHITEHORSE FS	4.1
KNEECAP (2024)	FILMS AT THE BUNDY	4.1
LIKE MY BROTHER	MILDURA FS	4.1
LITTLE RICHARD: I AM EVERYTHING	BARWON HEADS FS	4.1
LIVING	WHITEHORSE FS	4.1
PRIME OF MISS JEAN BRODY	MALDON GOLDEN MOVIES	4.1
ROAD TO PATAGONIA	CROYDON FS	4.1
WE WERE DANGEROUS	FILMS AT THE BUNDY	4.1
BELLE EPOQUE, LA	YARRA RANGES FS - HEALESVILLE	4.0
GOLDA	BARINGO FC	4.0
LUCKY GRANDMA	PROM COAST FS	4.0
MY FAVOURITE CAKE	MILDURA FS	4.0
PAST LIVES	YARRA RANGES FS - WARBURTON	4.0
RED JOAN	DOOKIE FG	4.0
MIRACLE CLUB, THE	BARINGO FC	3.9
SING SING	MILDURA FS	3.9
ANORA	MILDURA FS	3.8
BELLI CIAO	BRIGHT FS	3.8
NEW BOY, THE	YARRA RANGES FS - WARBURTON	3.8
PERFECT DAYS	ARAPILES MPS	3.8
SHAYDA	BARINGO FC	3.8
JUDY AND PUNCH	OCEAN GROVE FS	3.7
MAN WITH THE HAT, THE	CAMBERWELL FS	3.7
PERFECT DAYS	REELS FS	3.7
PAST LIVES	MYRTLEFORD FS	3.6
PERFECT DAYS	WHITEHORSE FS	3.6
NEW BOY, THE	YARRA RANGES FS - HEALESVILLE	3.5
ZONE OF INTEREST, THE	CROYDON FS	3.5
CITY OF LOST CHILDREN	CHEWTON FS	3.3
RED WING	DOOKIE FG	3.2
MOONLIGHT (2016)	TARWIN LOWER FS	3.1
ANORA	ALPINE FS	3.0
ROBUSTE (FRANCE)	BRIGHT FS	3.0

more ↓

## StarBox results continued . . .



DVD TITLE	SOCIETY	STARS
IT MUST BE HEAVEN	BAROSSA FC	2.9
MAGNIFICENT MEN, THE	WINCHELSEA MC	2.8
PERFECT DAYS	DOOKIE FG	2.7

*Starbox results compiled by Ian Davidson*



## Borrow or Buy DVDs from participating FVFS members

The FVFS has recently upgraded the FVFS General Library page on the FVFS website.

A number of member film societies have now added their lists of available, screened DVDs for other societies to borrow or buy from this same web page. All lists are in tables in MS doc format, and can be downloaded easily and searched or sorted on your laptop. Individual society lists may differ slightly from one another, but they usually list DVD title, date or director, the IMDb score and distributor if known.

Recommended prices are \$5 for a loan (The lender pays the \$3.00 postage and you pay the return postage), or \$10 to buy (and the seller pays postage). Different lists may have slightly different charges quoted.

To borrow or buy a DVD, simply email the society responsible for the listing and arrange payment and delivery directly with them. Their contact details and charges are shown on the respective lists.

Any other society with spare DVDs that they would like to make available to other members is welcome to contact Ian Davidson at [ian24davidson@gmail.com](mailto:ian24davidson@gmail.com) to discuss arrangements.

The library page is easily accessed at

<https://fvfs.org.au/library/>

and as it is not on the members only page, you do not need a password.

Or you can use this QR code to access the library.



## WHAT'S BEING SCREENED . . .

All FVFS member organisations are listed below. If you have not yet sent in your current programme, please send details to:

[secretary@fvfs.org.au](mailto:secretary@fvfs.org.au)

for inclusion in future issues.

[When provided, the rights owner is shown in square brackets].

#### Alpine Film Society

Anora, USA, 2024. [Roadshow]

#### Anglesea Movie Club

The African Queen, UK/USA, 1951.  
Wild Target, [version not provided.]  
Lost Christmas, UK, 2011.

#### Arapiles Motion Picture Society

Perfect Days, Japan, 2023. [Amalgamated]  
One Life, UK+, 2023. [Roadshow]  
Unmistaken Child, Israel, 2008.  
About Elly, Iran/France, 2009.

#### Artist Film Screening Society

#### Ballarat Film Society

Bicycle Thieves, Italy, 1948. [Umbrella]  
La Chimera, Italy, 2023. [Palace]  
Sweet As, Australia, 2022. [Roadshow]

#### Baringo Film Club

The Miracle Club, Ireland/UK, 2023.  
The Party, [version not provided].  
Shayda, Australia, 2023.  
The President's Wife, France+, 2023.  
The Velvet Queen, France, 2021.  
Golda, UK/USA, 2023.  
The Sapphires, Australia, 2012.

#### Barwon Heads Film Society

Little Richard: I am Everything, USA, 2023.  
Evil Does Not Exist, Japan, 2023.  
Memoir of a Snail, Australia, 2024.  
Like My Brother, Australia, 2024.

#### Beechworth Film Society

A Thousand Li(n)es, Germany, 2022.

#### Bright Film Society

Scrapper, UK, 2023.  
The Zone of Interest, UK/Poland/USA, 2023.  
The Perfect Dinner, Italy, 2022.

#### British History Screen & Study Salon

#### Buninyong Film Festival

(To be held 23-24 May, 2025.)  
Queens of Concrete, Australia, 2024.  
A Different Man, USA, 2024.  
Kusama: Infinity, USA, 2018.  
My Favourite Cake, Iran, 2024.  
The Teacher Who Promised the Sea, Spain, 2023.  
There's Still Tomorrow, Italy, 2023.  
A Complete Unknown, USA, 2024.

#### Camberwell Film Society

Three Summers, Brazil/France, 2019. [Potential]  
Rear Window, USA, 1954. [Roadshow]  
The Teacher's Lounge, Germany/USA, 2023. [Amalgamated]

#### Celebrate Israel Screen & Study Salon

#### Chewton Film Society

Like Father, Like Son, Japan, 2013.  
The Blue Caftan, France/Morocco+, 2022. [Potential]  
Aeroplane Dance, Australia, 1994.

#### Corangamite Film Society

Asteroid City, USA, 2023.

#### Croydon Film Society

The Seed of the Sacred Fig, Iran, 2024. [Sharmill]  
Wicked Little Letters, UK, 2023. [Studio Canal]  
From Hilde with Love, Germany, 2024. [Palace]  
Uproar, NZ, 2023. [Kismet]

#### Dookie Film Group

Red Wing, USA, 2013.  
Perfect Days, Japan, 2023. [Amalgamated]  
Red Joan, UK, 2018.

#### F Project Cinema

The Conformist, Italy, 1970.  
Man with a Movie Camera, Russia, 1929.  
The Zone of Interest, UK, 2023.

#### Ferntree Gully Film Society

The Teacher Who Promised the Sea, Spain, 2023.  
The Holdovers, USA, 2023. [Roadshow]  
Touch, Iceland/UK/Japan, 2024.

#### Films At The Bundy Inc.

Gondola, Germany, 2023.  
Fremont, USA, 2023.  
Songs Inside, Australia, 2024

#### Flickside Film Society

(Arts Yackandanda)  
Forest Film Society 3461  
Wendy and Lucy, USA, 2008  
Somers Town, UK, 2008.  
Ray Harryhausen: Special Effects Titan, France, 2011.

#### Forrest Flicks Film Society

La Famille Belier, France/Belgium, 2014.  
Rachel's Farm, Australia, 2023. [Amalgamated]

#### Geelong Classic Cinema

#### God Loves Atheists Screen & Study Salon

#### Goulburn Valley Film Club

Death in Brunswick, Australia, 1990.  
Splice Here, Australia, 2022.  
The Holdovers, USA, 2023. [Roadshow]

#### Grampians Film Society

La La Land, USA, 2016.

#### Healesville Mini Film Festival

(Screened 30th March 2025)

#### Horsham Film Society

A World Apart, Italy, 2024.  
There's Still Tomorrow, Italy, 2023.  
Small Things Like These, Ireland/Belgium/USA, 2024.

#### Kingston Moviehouse

All My Sons, USA, 1948.  
The Toast of New Orleans, USA, 1950.  
The World's Fastest Indian, NZ/Japan/USA, 2005.  
The Last Time I Saw Paris, USA, 1954.  
Annie Get Your Gun, USA, 1950.  
Tin Pan Alley, USA, 1940.  
The Spy Who Came in from the Cold, UK, 1965.  
Sweet Bird of Youth, USA, 1962.  
Seven Years in Tibet, USA, 1997.

#### Lake Mulwala Movie Club

#### Liberate Education Screen & Study Salon

#### Little Film Society

Radical, USA/Mexico, 2023.  
Sita Sings the Blues, USA, 2008.

#### Lounge Lizards Film Society

#### LV Film Society

Juror # 2, USA, 2024.  
Memoir of a Snail, Australia, 2024.  
Sing Sing, USA, 2023.  
My Favourite Cake, Iran, 2024.



## WHAT'S BEING SCREENED con't . . .

### Macedon Ranges Film Society

Muriel's Wedding, Australia, 1994.  
The Outfit, USA/UK, 2022.  
Much Ado About Nothing, UK, 1993.

### Maldon Golden Movies

Animal Kingdom, Australia, 2010.  
The Great Escaper, UK, 2023. [Roadshow]

### Marysville Film Society

The World's Fastest Indian, NZ/Japan/USA, 2005. [Roadshow]  
A Star is Born, USA, 1976. [Roadshow]  
Amelie, France, 2001. [Roadshow]

### Melbourne Horror Film Society

February (The Blackcoat's Daughter), Canada/USA, 2015.  
Contamination, Italy/West Germany, 1980.  
Godzilla, Mothra & King Ghidora, Japan, 2001.

### Mildura Film Society

Housekeeping for Beginners, North Macedonia+, 2023.  
The Substance, UK/France, 2024.  
Four Daughters, France+, 2023.  
Totem, Mexico+, 2023.  
Anora, USA, 2024.  
The Brutalist, USA/UK/Canada, 2024.  
I'm Still Here, Brazil/France, 2024.  
Sing Sing, USA, 2023.

### Monash Film Society

### Mount Eliza Fifty-Five Plus Film Group

Movies at Numurkah Film Society  
The Miracle Club, Ireland/UK, 2023. [Roadshow]  
Runt, Australia, 2024.

### Murrindindi Film Society

The Eye Of The Storm, Australia, 2011

### Myrtleford Film Society.

Past Lives, USA/South Korea, 2023. [Studiocanal]  
Belfast, UK, 2021. [Roadshow]  
Farewell Mr Haffmann, France, 2021.  
The Holdovers, USA, 2023. [Roadshow]

### Network Film Club

### Ocean Grove Film Society

Judy and Punch, Australia, 2019.  
The Old Oak, UK+, 2023. [Roadshow]  
The Teacher Who Promised the Sea, Spain, 2023.

### Port Lincoln Film Society (SA)

Scrapper, UK, 2023.  
Eo, Poland/Italy, 2022.  
Endurance (Shackleton), USA/UK, 2024.

### Portarlington Film Society

### PRODOS Screen & Study Salon

Prom Coast Film Society  
Perfect Days, Japan/Germany, 2023. [Amalgamated]  
Supernova, UK, 2020.  
Sweet As, Australia, 2022.

### Red Rock Film Society

Delicious, France/Belgium, 2021. [Palace]  
Three Billboards Outside Ebbing, Missouri, UK/USA, 2017.  
The Teachers' Lounge, Germany/USA, 2023.  
Fallen Leaves, Finland/Germany, 2023. [Palace]  
Lady Bird, USA, 2017.

### Reels Film Society (SA)

The Eight Mountains, Italy, 2022. [Palace]  
La Chimera, Italy, 2023. [Palace]  
The Old Oak, UK, 2023. [Roadshow]

### Sale Film Society

Dark Waters, USA. 2019.  
Merkel, UK, 2022.  
The Holdovers, USA, 2023. [Roadshow]

### Science and Technology Screen & Study Salon

### Smart Girls Screen & Study Salon

### St Andrews Film Society

Ablaze, Australia, 2021.  
The Chorus, France+, 2004.

### St Leonards Film Society

Death in Brunswick, Australia, 1990.

### Southern Fleurieu Film Society (SA)

Woman at War, Iceland, 2018.  
A Man and a Woman, France, 1966.  
The Last Daughter, Australia, 2022.

### Tarwin Lower Film Society

What's Eating Gilbert Grape, USA, 1993.  
Fargo, USA, 1996.  
Water for Elephants, USA, 2011.  
The Giants, Australia, 2023.

### Tatura Film Society

Fisherman's Friends, UK, 2019.  
The Lost City of Melbourne, Australia, 2022.  
Sorry We Missed You, UK+, 2019.

### Teddy Bobo Screen & Study Salon

### The Impossible Screen & Study Salon

### Trentham Film Society

The Courier, UK, 2020.  
Driving Madeleine, France, 2022.  
Wicked Little Letters, UK, 2023. [Studiocanal]  
Taste of Things, France, 2023. [Roadshow]

### Violet Town Film Society

### Warburton Film Festival

(To be held 13-15 June 2025)  
Mozart's Sister, Australia, 2024.  
Before It Ends, Denmark, 2023.  
My Sailor, My Love, Ireland/Finland, 2022.  
Bonnard, Pierre & Marthe, France, 2023.  
The French Connection, USA, 1971.  
There's Still Tomorrow, Italy, 2023.  
The Teacher Who Promised the Sea, Spain, 2024.

### Warrandyte Film Society

Antoinette Dans Les Cévennes, France, 2022.

### Whitehorse Film Society

Perfect Days, Japan/Germany, 2023. [Amalgamated]  
An Affair to Remember, USA, 1957. [Roadshow]  
Anatomy of a Fall, France, 2023. [Amalgamated]  
My Sailor, My Love, Ireland+, 2022. [Kismet]  
The Taste of Things, France/Belgium, 2023. [Roadshow]

### Williamstown Film Society

The Train, USA/France, 1964.  
All That Heaven Allows, USA, 1955.  
The Terminal, USA, 2004.

### Winchelsea Movie Club.

The Great Escaper, UK+, 2023. [Roadshow]  
The Good Liar, UK/USA, 2019.  
The Magnificent Seven, USA/Australia, 2016.  
Finding Your Feet, UK, 2017.

### Yarra Ranges Film Society - Warburton

Jeanne du Barry, France, 2023.  
Her, USA, 2014.  
Fall, USA, 2022.

### Yarra Ranges Film Society - Healesville

Jeanne du Barry, France, 2023.  
Her, USA, 2014.  
Fall, USA, 2022.



*What's being screened is  
compiled by Susan Davidson*

## 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.

Please use this link [www.fvfs.org.au/members/](http://www.fvfs.org.au/members/) or scan this barcode 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](mailto:admin@fvfs.org.au) if you need to update anything, or go to the on-line form at [www.fvfs.org.au/join/#update-details](http://www.fvfs.org.au/join/#update-details)

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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 and newsletters, activities and any ideas you would like to share.

Please send your submissions for articles to [reelnews@fvfs.org.au](mailto: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](mailto:starbox@fvfs.org.au) and programs to [secretary@fvfs.org.au](mailto:secretary@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!