FEDERATION OF VICTORIAN FILM SOCIETIES
Your Image is Our Focus

ReelNews

Official Newsletter of the Federation of Victorian Film Societies

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November 2026 Issue 151

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From the President


Henry Screen

Greetings film lovers. In the last edition I reported on the news that much loved Australian film 'The Castle' is being developed as a stage play and will premiere at Melbourne's Her Majesty's Theatre in March 2027. As a result of this the film rights for 'The Castle' are now embargoed until August 2027!

Perhaps we should take this to the High Court!

In other news, the merger/takeover of Warner Bros etc. by Paramount-Skydance has been confirmed.

The merger brings together major film studios, including Warner Bros. Pictures and Paramount Pictures, as well as popular streaming services like HBO Max and Paramount+. We wait, somewhat nervously, to see what impact this may have on the availabilty of titles from the Warner Bros catalogue in particular.

Time to renew your FVFS Affiliation

I remind members that FVFS re-affiliation is due on 1st January and we are accepting 2026 affiliations NOW.

The affiliation form is at www.fvfs.org.au/join

This on-line form is simpler and easier to use than the paper version because it is reactive, and automatically changes the questions based on previous answers. The application form may seem long, but it is designed to remind you (and any newcomers) of your film society's obligations when a member of the FVFS.

Thanks for your prompt attention - Secretary FVFS

Nearly Here - Camperdown Information Day November 14

If you're in the general area of south west Victoria then you should put this date in your diary; Saturday November 14 is when the great FVFS Information Day comes to Camperdown.

More details here.

Stop Press - Distributor Contacts Update . . .

FVFS Affiliates please note that the ACOFS Fact Sheet 03-B "Distributor contacts" has just been updated and available on the ACOFS Website.

or use this QR code.



INFORMATION DAY

The FVFS (Federation of Victorian Film Societies) will be holding an Information Day in Camperdown for the benefit of all member film societies in the area as well as individuals or groups thinking of starting a film society.

CAMPERDOWN

Saturday 14th November 2026
9:30am - 4.30pm

Hosted by the Corangamite Film Society at
Killara Centre, Manifold St. Camperdown Victoria 3260

All welcome. Attendance is free Come along and -

- **Find what other film societies are doing.**
- **Discover what makes a film society "special".**
- **Ask any question – explore any issues.**
- **Enjoy free tea/coffee and lunch (you must book for lunch)**
- **Learn about Streaming & Downloads as alternative sources of showing films instead of DVDs or Blu-rays.**
- **Too small, too big - Is your venue the right size? check out a real on-site comparison at this Info Day.**
- **Enjoy a screening of 'Life In Australia' from the NSFA Archive**
- **Watch several short (and very good) short films.**
- **Join us for dinner (at your expense) from 6.00 pm at the 'Vine and Velvet' Restaurant.**

The day sessions are free & include lunch, morning tea & afternoon tea. You must book with us for lunch & dinner - Please advise any dietary restrictions.

Travel subsidies are available to members based on travel costs or $0.25 per kilometre if driving (up to $35 per society attending).

RSVP your attendance and whether you will be joining us for lunch, by Monday 9th at the latest using this link or scan the QR code. If you are unable to attend please email secretary@fvfs.org.au with your apology.

RSVP by Monday 9th November 2026

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Camperdown accommodation

From heritage buildings to hotel rooms, Camperdown has a range of accommodation styles for visitors.

Several bed and breakfast accommodations are on offer in Camperdown, ranging from large heritage buildings to regular houses and rooms.

Some examples of accommodation in heritage buildings are:

- Camperdown Mill. It has a small number of suites set in historic mill buildings, one block away from the Princes Highway, in a tree-lined street;
- "Keeyuga", a 5-bedroom Victorian house, known locally as the tower house, designed and built by the same architect as Camperdown's iconic clocktower;
- Bert's BNB, offering suites in a former bank building.

For those who prefer motel stays, there are two motels in Camperdown, the Camperdown Cascade Motel and the Camperdown Manifold Motel. Both are situated on Manifold Street, which is the Princes Highway through Camperdown.

The local caravan park is called "Lakes and Craters Holiday Park". It is very prettily located on a hill, next to the botanic gardens. There are a small number of cabins as well as the sites for vans and caravans.

Accommodation may be found also in the nearby towns of Terang (24 km) and Cobden (13 km).

Bookings can be made through the usual accommodation websites.

Important tip: Use "Camperdown Victoria" as the location. Some sites default to NSW results otherwise.

Camperdown activities

Camperdown is located on the Princes Highway, further west from Colac, in the volcanic plains of western Victoria. The area is known for its lakes and craters, the result of volcanic activity over 5,000 years ago.

To experience the local geography, visit Mt Leura and Mt Sugarloaf reserves, Lake Bullen Merri, the Botanic Gardens and the Gnotuk lookout for wonderful sights and walks. Information boards are located at these attractions to provide historic and descriptive information.

The Camperdown Visitors Information Centre is located in the Courthouse building, at 179 Manifold Street, opposite the clocktower. The volunteers can assist with enquiries and information on activities of interest. The Courthouse is worth a visit, to see the beautiful interiors and to browse the artisan products available to purchase.

Camperdown's attractive appearance is enhanced by the remarkable Clocktower and historic Finlay Avenue of Elms through the town's centre. Tours of the Clocktower are available, are fascinating, and can be arranged in the Courthouse building.

Rather than being an Avenue of Honour as a war memorial, the elm trees in Finlay Avenue were first planted by schoolchildren in 1877, to provide beautification and shade in the town. More information on the elms, the War Memorial statue and other statues in Finlay Avenue, and the many heritage buildings in Manifold Street, is given on plaques placed in Finlay Avenue by the Historic Society of Camperdown.

Each year, Camperdown hosts a Robert Burns festival. This is partly due to the Robert Burns Statue, on display in the Council building, situated behind the Courthouse. More information on the statue and its location is given in the notices alongside the statue, and in the Courthouse.

And for those interested in retail activities, in addition to the individual and stylish retail stores Camperdown has gained some renown for the three opportunity shops on the northern side of Manifold Street.

Know your Distributor antidotefilms

Antidote Films is a Brisbane-based independent film distributor, formerly known as Gil Scrine Films, specialising in arthouse films and social documentaries.

Established in 1973 as a vehicle for distributing the documentaries of Gil Scrine, today the company is the Australian distributor for films from all over the world.

Faced with limited distribution options for his political documentary The Bad Society (1973) profiling the late Jim Cairns, producer Gil Scrine decided to distribute the film himself. He created Gil Scrine Films as the commercial entity to represent the film. The company continued to serve as theatrical representation for Scrine's documentaries over the next decade; Home On The Range (1982), Buried Alive: The Story of East Timor (1989), Strangers In Paradise (1989), and A Thousand Miles From Care (1991).

In 1992 the Canadian producers of Manufacturing Consent: Noam Chomsky and the Media – an independent documentary in which noted sociologist and political dissident Noam Chomsky highlighted the deployment of propaganda by the corporations and the government of America – approached Gil Scrine Films for permission to use footage from Buried Alive. Being a small budget documentary the filmmakers were unable to pay royalties for the footage, instead striking a deal granting Gil Scrine Films exclusive Australian distribution rights for Manufacturing Consent.

The film was a success both at the box office and on home video and marked a turning point for Gil Scrine Films.

The company shifted focus to acquiring the rights to local and overseas productions that had been overlooked by the mainstream distributors. No longer serving only to distribute Scrine's own locally made documentaries, the company became a successful distribution company in the Australian market.

While particularly focused on social action and politically motivated documentaries such as McLibel (1998), The Corporation (2003), and A Crude Awakening (2006), the company also represents provocative fiction titles including Dinner Rush (2000), Head On (2004), and Sophie Scholl: Final Days (2005).

The directive of the company remains to allow audiences access to films that are "too small or difficult or simply lost in the mad rush for the 'new'.

In 2010 Gil Scrine Films formally became known as Antidote Films, ending out the year as a recipient of Screen Australia's Innovative Distribution program with their proposal for VOD platform for education and library called Beamafilm. Gil Scrine/Antidote FIlms are no longer associated with Beamafilm

Many of Antidote's titles are available on DVD or, if not on DVD then a digital download may be available. You can check this when enquiring about rights and availability.

Visit their website - https://antidotefilms.com.au
Contact Antidote - admin@antidotefilms.com.au

An Antidote release currently showing in cinemas nationally . . .

Steal This Story, Please! is a gripping portrait of the trailblazer **Amy Goodman** whose unwavering commitment to truth-telling spans three decades of turbulent history. From the front lines of global conflicts to the organized chaos of her daily news show Democracy Now!, Goodman broadcasts stories and voices routinely silenced by commercial media. Oscar-nominated filmmakers Carl Deal and Tia Lessin (Trouble the Water, The Janes) take us behind the scenes with the warm, wisecracking granddaughter of an Orthodox rabbi - raised in a tradition of asking hard questions. It poses the question: what happens to democracy when the press surrenders to power?



Henry Screen

Like to enjoy a glass or two with your movies?

The issue of whether or not a Film Society needs a Liquor Licence has been a vexed one for some time.

Finally, we think the issue may be resolved, courtesy of patient efforts from the Myrtleford Film Society.

Tania Luke Secretary of the Myrtleford Film Society wrote to us recently with this information -

"I wanted to share some clarification we have recently received from Liquor Control Victoria regarding liquor licensing requirements for the Myrtleford Film Society.

Following our application for a Restricted Club Licence and subsequent discussions with the regulator, we have received written confirmation that a liquor licence is not required under our proposed arrangements.

The regulator, Liquor Control Victoria, confirmed that a licence is unnecessary provided that:

- **Alcohol is supplied exclusively to Film Society members.**
- **Alcohol is provided free of charge, with no separate payment or sale.**
- **No profit is derived from supplying alcohol.**
- **Membership fees relate solely to access to film screenings and do not include any charge for alcohol.**

On this basis, we (Myrtleford FS) have been advised that our proposed arrangements do not require a liquor licence, and we have requested withdrawal of our licence application.

It is worth emphasising that this advice relates specifically to the arrangements we outlined to the regulator, rather than being a blanket exemption for all film societies."

The FVFS believes this ruling, whilst specifically for Myrtleford Film Society, would apply for other Societies with identical circumstances.

If you aren't sure about your particular circumstances you should approach Liquor Control Victoria for clarification, mentioning this Myrtleford ruling.

Many Thanks to Myrtleford for pursuing this issue and advising FVFS of the outcome. Ed.

NORTH BELLARINE FILM FESTIVAL

The North Bellarine Film Festival was established in 2017 with the objectives of bringing high quality and diverse cinema to the Bellarine Peninsula and to help foster regional, state and national filmmaking talent.

Its presentation of rich and diverse programs of Australian and international feature films and its growing focus on short films produced by independent filmmakers from across Australia has resulted in the North Bellarine Film Festival growing into a major regional event.

The North Bellarine Film Festival established its annual Emerging Filmmaker Award in 2019 to recognise Victorian filmmakers twenty-five years of age or younger who demonstrate outstanding talent and the strong desire to succeed at their craft. The Emerging Documentary Filmmaker Award will be introduced at the 2024 festival in November.

The Emerging Filmmaker Award and Emerging Documentary Filmmaker Award would not be possible without the generous support of, respectively, the Portarlington Film Society and the Community Bank Bellarine.

The festival, with the generous support of the St Leonards Film Society, established the People's Choice Award in 2023. All award finalists are eligible for this award which is chosen by audience ballot.

Now in its tenth year, the North Bellarine Film Festival continues to attract an ever-growing audience of film buffs from across the region to its annual event in November and to smaller events held at wineries and other venues throughout the year.

The 2026 festival will be held at Parks Hall, Portarlington on the 13 - 14 November. Visit their website for the latest info - northbellarinefilmfestival.org

Q&A: The attraction of creatives . . . @ Williamstown FS

Angelo Pricolo is the co-producer/writer/director of **SIGNORINELLA: Little Miss (SLM)** an Australian documentary about the migration of Italian women from Italy to Australia from WW1 until the 50s and 60s.

It was a hit at MIFF in 2025 and a big hit with our membership at Williamstown FS as well. It brought no less than 10 guests/visitors of which we have had at least four new memberships. Like MIFF, we were fortunate enough to snare Angelo to do a post-movie Q&A.

There was a fee, $250, but we figured it was worth it. For starters the screening rights are included as is a downloadable copy of the film for screening, leaving us only $125 out of pocket, a cost we were prepared to wear (and also spread over 2-3 years. We don't lash out like this every year). What the visit of a creative behind a film adds to a screening is both measurable (audience numbers and new memberships) and immeasurable (stick around for more on this).

Resolution Media are the distributors and they were contacted late in 2025 when SLM was still in cinemas and we found it hard getting a response let alone securing it for 2026.





Jason McFadyen, Angelo Pricolo & Shannon Swan

But we were hopeful and included it on our 2026 calendar as 'TBC'(To Be Confirmed). Bold, I know but with good reason.

We were fortunate that one of our members is a personal friend of Angelo. They are both scientists. Our member, Tony, helped us make initial contact via Angelo's personal email it was all systems go. But we had blindly selected June to screen the movie and as it turned out Angelo would be in Italy.

So, we simply swapped our June & July movies (if you want to know what the other half of the swap is visit our website www.williamstown-film-society.org).

We printed new 2026 calendars and distributed them to our local libraries etc. and asked for the original to be replaced.

The screening happened on Wednesday 29th July at the Council Chamber, in the Williamstown Town Hall.

We had a grand turnout of 44 (the vibe made it feel like more).

Tony had also agreed to host the Q&A. After a few questions to get Angelo and the session flowing the audience took over the questioning and the depth and variety (including personal experiences) was quite stunning and only underlines how engaging these kinds of events can be for members.

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. . . Q&A: The attraction of creatives . . . @ Williamstown FS

Angelo has written a companion 'behind the scenes' book for Signorinella: Little Miss and had them for sale. Over supper he happily chatted with members, signed many copies and also gave away DVD copies of an earlier Two Taps Production Lygon Street – Si Parla Italiano (2013), a very popular movie that ran for nearly a year at Cinema Nova in… where else but Carlton.

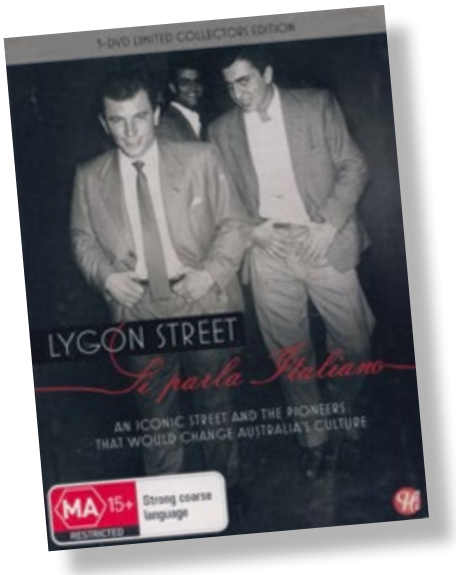
Starbox score for Signorinella: Little Miss was 5.0 - the breakdown – 42 x 5 stars and 2 x 4 stars from an audience of 44 people.

The only other 5.0 star movie we've shown since we've been keeping records, about 5 years I think, was for The Lost City of Melbourne. Our screening that night was attended by Gus Berger (Writer/ Producer/Director).

Both Angelo and Gus are local Melbourne film makers and love to share what they do, the stories they tell and let audiences know how and why their movies happened and what went on behind the scenes.

And as movie lovers there's no better night out.

Michael Slee, Williamstown FIlm Society



Planning your 2027 season? Get some help with the latest StarBox scores

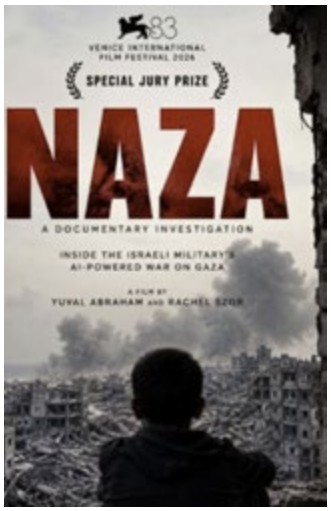
It's likely that many of the films you have selected, or are considering, have been shown by a Society elswhere and it has a score. This can be helpful in deciding on your programming choices.

Check out the latest StarBox scores here.

‘Naza’ review by our Patron Jake Wilson . . .

In a famous scene from Carol Reed’s moody 1949 thriller The Third Man, shot in Allied-occupied Vienna, a war profiteer played by Orson Welles looks down from a ferris wheel at the tiny figures on the ground. “Would you really feel any pity,” he asks rhetorically, “if one of those dots stopped moving forever?”

It’s a chilling speech, but not as chilling as any sequence in NAZA, the forceful new documentary from the Israeli journalists Yuval Abraham and Rachel Szor (both members of the Palestinian-Israeli collective responsible for No Other Land, which won the Oscar for Best Documentary in 2025).



NAZA consists primarily of one-on-one interviews with two dozen Israeli soldiers and intelligence officers, shot at night on rooftops in central Tel Aviv. The anonymous subjects are reduced on screen to silhouettes, freeing them to speak with unusual frankness about their involvement – mainly from afar – in the killing of Palestinian civilians during the ongoing Gaza war (in response to Hamas’ October 7, 2023, attacks in Israel, in which 1200 people were killed).

The film’s title is an acronym referring to the number of civilian deaths, including children, officially deemed acceptable if it means the killing of one member of Hamas. According to one interview subject, anything up to 20 is taken for granted – but with authorisation, the number can go much higher.

NAZA has been widely discussed since its premiere at last month’s Venice Film Festival, and even before that much of the information it conveys had been reported in more conventional media outlets (in particular The Guardian, one of the film’s producers). What I hadn’t counted on was its power as a movie – which it undoubtedly is, as opposed to a piece of conventional journalism.

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Filmed at night from Tel Aviv rooftops, this investigative documentary examines the civilian casualties of Israel’s military operations in Gaza

The noir atmosphere is central to the whole enterprise: why these men have agreed to open up to Abraham and Szor’s camera isn’t entirely clear, but the darkness seems to relax them, as does the seclusion of the rooftop setting. “You can see the city,” it’s said at the outset, “but the city can’t see you.”

At moments the interviews resemble therapy sessions – but self-examination only goes so far. Some interview subjects express regret, but in an oddly impersonal way. Others point out the necessity of following orders, or admit to enjoying their work – though this enjoyment too seems impersonal, nearer the pleasure of a video game than the satisfaction of a burning need for revenge.

Given that NAZA has been denounced by representatives of the Israeli state as antisemitic and a “blood libel”, a couple of points need making. First, while this is unabashedly a polemical film, there is no implication that the interview subjects are fully reliable witnesses, nor that everything they say can be verified.

On the other hand, factual questioning of their statements within the film has so far centred on a couple of relatively narrow issues: the role of AI in determining bombing targets, and one specific occasion when authorisation was allegedly given for a strike expected to lead to up to 500 civilian deaths.

None of this vitally affects the bigger picture – but equally, part of the point is that this picture remains distant, blurry, impossible to access in full. Everything we see refers to what we don’t: the glittering Tel Aviv skyline mirrors the largely offscreen ruins of Gaza, and the people visible in windows going about their business – washing up, typing, watching Netanyahu on TV – stand in for those elsewhere who lead equally ordinary lives, or once did.

At the climax of this compact and precisely shaped film, shadows lift to the extent of allowing us to witness certain things for ourselves. But overwhelmingly, the experience of NAZA is that of being submerged in a night without end.

Follow Jake Wilson at movingtargets@substack.com

One of these "Facts" about Marilyn is incorrect. Can you spot it?

See the answer and additional information on pages 6, 7 & 8



1. Marilyn Monroe had an IQ of 168, higher than Albert Einstein.
2. Marilyn's signature breathy voice was a technique to overcome stuttering.
3. Marilyn owned an extensive library of over 400 books.
4. Marilyn founded her own production company.
5. Marilyn struggled with memorising lines.
6. Marilyn was originally cast as Holly Golightly in "Breakfast at Tiffany's."
7. Marilyn was paid only $50 for her famous nude calendar photos.
8. Marilyn was underpaid compared to her contemporaries.
9. Marilyn was athletic and enjoyed physical activities.
10. Marilyn was reading "To Kill a Mockingbird" at the time of her death.
11. Marilyn's birth name was Norma Jeane Mortenson.
12. Marilyn was never nominated for an Academy Award.
13. Marilyn was an accomplished cook.
14. Marilyn used the alias "Zelda Zonk" to maintain privacy.
15. Marilyn discussed "The Brothers Karamazov" with Nikita Khrushchev.
16. Marilyn's favourite gemstones were diamonds.
17. Marilyn was a natural brunette.
18. Marilyn was an early advocate for civil rights.
19. Marilyn suffered from severe stage fright throughout her career.
20. Marilyn had a close friendship with Truman Capote.

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20 Fascinating True Facts About Marilyn Monroe.

Here are 20 surprising facts about Marilyn Monroe taken from a document by Revi World and compiled here by Ian Davidson.

1. Marilyn Monroe had an IQ of 168, higher than Albert Einstein.

Contrary to her "dumb blonde" persona, Marilyn Monroe was incredibly intelligent. With an IQ of 168, she surpassed even the renowned genius Albert Einstein, whose IQ was estimated to be around 160. This high intelligence allowed her to be witty, quick-thinking, and articulate in interviews and conversations, often surprising those who expected her to embody the ditzy characters she played on screen.

2. Marilyn's signature breathy voice was a technique to overcome stuttering.

Marilyn's iconic breathy, sensual voice wasn't her natural speaking voice. It was actually a technique she developed to overcome a childhood stutter. It eventually became one of her most recognisable traits. The breathiness helped to slow down her speech and prevent stuttering, while also creating her signature sultry sound.

3. Marilyn owned an extensive library of over 400 books.

Contrary to her public image as a "dumb blonde," Marilyn was an avid reader with a personal library of over 400 books. Her collection included works by classic authors such as James Joyce, Walt Whitman, and Heinrich Heine, as well as contemporary writers of her time. This extensive library and her love for literature demonstrate Marilyn's intellectual curiosity and depth, challenging the superficial image often associated with her.

4. Marilyn founded her own production company.

In 1955, Marilyn Monroe, along with photographer Milton Greene, founded Marilyn Monroe Productions. This made her only the second woman in Hollywood, after Mary Pickford, to start her own production company. The company's formation was part of Marilyn's strategy to gain more control over her career and the roles she played. It was a bold move that challenged the studio system of the time, where actors were typically bound by restrictive contracts. The company produced only one film, "The Prince and the Showgirl" (1957), in which Marilyn starred alongside Laurence Olivier. Despite its limited output, the creation of this company demonstrated Marilyn's business acumen and her desire for creative control over her work.

5. Marilyn struggled with memorizing lines.

Despite her talent and dedication to acting, Marilyn often had difficulty memorizing her lines. This struggle was evident during the filming of "Some Like It Hot," where she famously took 60 takes to deliver the simple line, "It's me, Sugar." Her difficulty with lines was often attributed to her perfectionism and anxiety about her performances. To cope with this, she relied heavily on cue cards and multiple retakes, which sometimes frustrated her co-stars and directors. However, many who worked with her noted that once she got the line right, her delivery was often perfect and deeply emotional.

6. Marilyn was originally cast as Holly Golightly in "Breakfast at Tiffany's."

Truman Capote, the author of the novella "Breakfast at Tiffany's," originally wanted Marilyn Monroe to play the lead role of Holly Golightly in the film adaptation. Marilyn was very interested in the part and even performed two scenes for Capote, who later said she was "terrifically good." However, Marilyn's drama coach and advisor, Paula Strasberg, convinced her to turn down the role, believing it wasn't suitable for her image. The part eventually went to Audrey Hepburn, much to Capote's disappointment. This missed opportunity remains one of the great "what-ifs" in Hollywood history.

7. Marilyn was paid only $50 for her famous nude calendar photos.

In 1949, when Marilyn was a struggling actress, she posed nude for photographer Tom Kelley. She was paid just $50 for the shoot, which she agreed to do because she was behind on her car payments. The photos were originally intended for a calendar, but in 1953, one of these images became the centre-fold for the first issue of Playboy magazine. Hugh Hefner bought the rights to the photo for $500, and it helped launch both Playboy and Marilyn's career as a sex symbol. When the photos were made public, they nearly derailed Marilyn's career, but her honest admission that she had posed due to financial desperation actually endeared her to the public.

8. Marilyn was underpaid compared to her contemporaries.

Despite her immense popularity and star power, Marilyn Monroe was often paid significantly less than her co-stars and contemporaries. For example, when she co-starred with Jane Russell in "Gentlemen Prefer Blondes" (1953), Russell was paid $200,000 while Monroe received just $18,000. Even at the height of her fame, for her last completed film

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"The Misfits" (1961), she was paid $300,000, whereas her co-star Clark Gable received $750,000. This pay disparity was a constant source of frustration for Marilyn and reflected the broader gender inequalities in Hollywood at the time.

9. Marilyn was athletic and enjoyed physical activities.

Contrary to her glamorous image, Marilyn Monroe was quite athletic and enjoyed various physical activities. In the early 1940s, while living on Catalina Island with her first husband James Dougherty, she studied weightlifting with a former Olympic champion named Howard Corrington. Later in her life, she took up surfing, often going tandem surfing with her boyfriend Tommy Zahn. She would balance on his shoulders as they rode the waves, displaying impressive physical skill and balance. Marilyn also enjoyed hiking and was known to practice yoga regularly.

10. Marilyn was reading "To Kill a Mockingbird" at the time of her death.

When Marilyn Monroe passed away on August 5, 1962, she was in the middle of reading Harper Lee's "To Kill a Mockingbird." The book was found on her nightstand, along with a biography of her psychiatrist, Ralph Greenson. Her choice of reading material provides insight into her intellectual interests and her engagement with contemporary literature. "To Kill a Mockingbird," published in 1960, deals with serious themes of racial injustice and moral growth, reflecting Marilyn's interest in social issues and her depth as a reader.

11. Marilyn's birth name was Norma Jeane Mortenson.

Born on June 1, 1926, in Los Angeles, California, Marilyn entered the world as Norma Jeane Mortenson. She was later baptised as Norma Jeane Baker, using her mother's maiden name. The transformation from Norma Jeane to Marilyn Monroe was a gradual process that began when she started modelling and acting. Various stage names were considered, including Jean Adair and Carole Lind, before settling on Marilyn Monroe. She legally changed her name to Marilyn Monroe in March 1956, when she was already a major star. The name change symbolised her transformation from an ordinary girl to a glamorous movie star, but the dichotomy between Norma Jeane and Marilyn would remain a significant aspect of her identity throughout her life.

12. Marilyn was never nominated for an Academy Award.

Despite her immense popularity and several critically acclaimed performances, Marilyn Monroe was never nominated for an Academy Award. This lack of formal recognition from the film industry was a source of disappointment for Marilyn, who longed to be taken seriously as an actress. She delivered standout performances in films like "Bus Stop" (1956) and "Some Like It Hot" (1959), which many critics and fans believed were worthy of Oscar nominations. The absence of Oscar recognition for Marilyn highlights the industry's sometimes narrow view of what constituted award-worthy acting, particularly for women known primarily for their beauty and sex appeal.

13. Marilyn was an accomplished cook.

Despite her glamorous public image, Marilyn Monroe enjoyed domestic activities and was particularly fond of cooking. She was known to be quite skilled in the kitchen, often preparing elaborate meals for friends and loved ones. Marilyn enjoyed simple pleasures and had interests beyond the world of Hollywood glamour. Her love for cooking also reflected her desire for a normal, domestic life, something that often eluded her due to her fame.

14. Marilyn used the alias "Zelda Zonk" to maintain privacy.

In an attempt to maintain some semblance of a normal life away from the constant scrutiny of the public eye, Marilyn often used the alias "Zelda Zonk" when trying to avoid attention. She would use this name to check into hotels or make reservations, allowing her brief moments of anonymity. The choice of such a distinctive and somewhat comical name reveals Marilyn's playful side and her sense of humour about her own fame. It also highlights the challenges she faced in maintaining privacy as one of the most recognized women in the world, and her creative attempts to carve out moments of normalcy in her very public life.

15. Marilyn discussed "The Brothers Karamazov" with Nikita Khrushchev.

In September 1959, during Soviet leader Nikita Khrushchev's visit to the United States, he expressed a desire to meet Marilyn Monroe. At a luncheon in Los Angeles, Marilyn and Khrushchev had a brief but memorable conversation about Fyodor Dostoevsky's novel "The Brothers Karamazov." Marilyn expressed her admiration for the book and her desire to play the character of Grushenka in a film adaptation. This interaction surprised many who underestimated Marilyn's intellectual interests. It demonstrated her knowledge of literature and her ability to engage in substantive conversations, even with world leaders. The meeting also highlighted Marilyn's global appeal, crossing even the tense Cold War divide.

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more Marilyn . . .

16. Marilyn didn't actually love diamonds as much as her famous song suggests.

Despite famously singing "Diamonds Are a Girl's Best Friend" in the film "Gentlemen Prefer Blondes," Marilyn Monroe wasn't actually very fond of expensive jewellery in her personal life. She owned very few pieces of fine jewellery, preferring costume jewellery for most occasions. The only significant pieces she owned were a diamond necklace and a pair of pearl earrings given to her by Joe DiMaggio, and a diamond ring from her marriage to Arthur Miller. This preference for simpler accessories contrasts with her glamorous on-screen persona and reflects her relatively modest personal tastes.

17. Marilyn was a natural brunette.

Although she's iconic as a blonde, Marilyn Monroe was naturally a brunette. She first dyed her hair blonde in 1946 when she began her modelling career. The transformation from brunette Norma Jeane to blonde Marilyn was part of her reinvention as a Hollywood sex symbol. She maintained her blonde hair through various shades throughout her career, from platinum to a softer honey blonde. The change was so fundamental to her image that many people are surprised to learn she wasn't a natural blonde. This transformation underscores the extent to which "Marilyn Monroe" was a carefully crafted persona.

18. Marilyn was an early advocate for civil rights.

Marilyn Monroe was ahead of her time in her support for civil rights. She was a vocal supporter of the Civil Rights Movement and used her fame to challenge racial segregation. One of the most famous examples of this was her support of Ella Fitzgerald. When the Mocambo nightclub in Hollywood refused to book Fitzgerald because of her race, Marilyn promised to sit in the front row every night if they would book her. The club agreed, and Marilyn kept her promise, generating significant publicity for Fitzgerald. This incident helped launch Fitzgerald's career and demonstrated Marilyn's commitment to racial equality. Throughout her career, Marilyn consistently refused to perform at segregated venues, using her star power to push for change.

19. Marilyn suffered from severe stage fright throughout her career.

Despite her confident on-screen persona, Marilyn suffered from crippling stage fright throughout her career. She often became physically ill before performances or important scenes, sometimes vomiting or breaking out in hives. This anxiety contributed to her chronic lateness and difficulty remembering lines. Her stage fright was so severe that she would sometimes require multiple takes for even simple scenes. However, once she overcame her initial fear, she was known for delivering powerful, emotionally resonant performances. Her ability to transform from a nervous wreck into a captivating screen presence was a testament to her talent and determination.

20. Marilyn had a close friendship with Truman Capote.

Marilyn and Truman Capote developed a close friendship. Capote was fascinated by Marilyn's complex personality and wanted her to star in the film adaptation of his novella "Breakfast at Tiffany's." He wrote about her in some of his works and offered insights into her character that went beyond her public image.



[The answer to the quiz on page 6 is - Item 16 - Marilyn did not love diamonds.]

Hear ye, hear ye . . . . turn on the subtitles!

Apparently more of us are using subtitles while watching English language TV and movies - particularly amongst Gen Z and Millennials. Is this a sign of our shrinking attention spans, or are there technological factors at play in this era of digital streaming?

So it's not just us senior citizens who need subtitles!

On ABC Radio's Late Night Live Show hosted by David Marr on July 13 there was an interesting discussion about the increasing use of subtitles while watching television and movies.

David's guest for this discussion was Andrew Wright, Oscar-winning sound editor, based in Sydney.

Here's the link to listen -

https://www.abc.net.au/listen/programs/latenightlive/subtitles-popular-tv-film-technology-sound/106910786

Editor's note -

UPDATE FROM BARINGO'S SUBTITLES TRIAL -

Members at Baringo FIlm Club who requested a no subtitles screening night revised their opinion after the trial and decided that having subtitles was better.

(Baringo Film Club in New Gisborne shows a new film each week, on three occasions, and always with subtitles where available They are conducting a trial, at the request of some members, to make one of the three days a screening without subtitles. It will be interesting to see the outcome.)

This article about subtitles is repeated, for context, from the last edition of ReelNews. - Ed.

How NOT to watch a movie

When will we learn?

A next day conversation in the coffee shop . . .

Him: Did you watch that great new crime thriller movie last night?

Her: Oh, which one, what's it called?

Him: Er, its . . .its . . I can't remember

Her: What's it on?

Him: Ah Netflix I think, or maybe it was Stan or was it Paramount+ . . . I''m not sure now, the kids were distracting us.

Her: What's it about?

Him: A detective who returns to his home town to investigate a recent crime and uncovers the dark past of his community . . .

Her: Sounds familiar, I think I've seen it - the scruffy cop with hippy hairdo . . .

Him: No he's not like that at all, you're thinking of something else . . .

Her: I was watching a movie last night too, on Netflix, couldn't follow it though, my friend was texting me about this bloke she's been seeing, then I remembered it was bin night so I missed some of the movie while I dealt with that . . .

We've all had that conversation, or similar, haven't we?

Streaming can be convenient, easy and comfortable, (not necessarily cheap though), but the couch isn't always the best place to totally concentrate on the story, as the above hypothetical conversation illustrates.

However, watching a movie at the cinema or your local film society is the best place to do it -

- A quiet environment
- No phones, tablets or laptops active
- It's dark
- No chatting
- No looking at a post dinner mess in the kichen

just 100% concentration on the screen.

I rest my case!

In the Director's Chair





Billy Wilder: The Master of Hollywood's Wit, Satire and Human Drama

Billy Wilder was one of the most influential filmmakers of Hollywood's Golden Age, celebrated for his sharp dialogue, dark humour, intricate storytelling and fearless exploration of human nature. Over a career spanning more than five decades, Wilder established himself as an exceptional film director, screenwriter and producer, creating classics that ranged from gripping crime dramas to sophisticated romantic comedies. His best-known works include Double Indemnity (1944), Sunset Boulevard (1950), Some Like It Hot (1959) and The Apartment (1960).

What distinguished Wilder from many of his contemporaries was his ability to combine popular entertainment with incisive social commentary. His films exposed greed, ambition, loneliness, corruption and hypocrisy, often revealing uncomfortable truths beneath the glamour of Hollywood and the apparent respectability of everyday life.

Billy Wilder was born Samuel Wilder on 22 June 1906 in Sucha, then part of the Austro-Hungarian Empire, in what is now Poland.

The rise of Adolf Hitler and the Nazi Party transformed Wilder's life. As a Jewish filmmaker, he faced grave danger in Germany and left for Paris in 1933, before emigrating to the United States in 1934. His mother and other family members who remained in Europe were victims of the Holocaust.

Wilder arrived in Hollywood with limited English-language skills but considerable experience in storytelling. He initially established his reputation through collaborations with other writers. His most important early partnership was with Charles Brackett, a former journalist and screenwriter. Together, they became one of Hollywood's most successful writing teams.

Another important influence was Ernst Lubitsch, renowned for his sophisticated comedies and understated visual storytelling. Wilder admired his ability to communicate complex emotions and suggestive ideas through apparently simple scenes.

After his Hollywood directing debut with **The Major and the Minor**, a comedy starring Ginger Rogers, WIlder's major breakthrough as a director came with **Double Indemnity** (1944), a crime thriller adapted from a novel by James M. Cain. Co-written with the celebrated crime novelist Raymond Chandler, the film demonstrated Wilder's ability to combine visual tension, psychological complexity and economical dialogue.

Double Indemnity became a landmark of film noir, the style associated with shadowy cinematography, morally compromised characters and stories of crime and betrayal.

Six of his best . . .

- Sunset Boulevard 1950 IMDb 8.4
- Witness For The Prosecution 1957 IMDb 8.4
- Double Indemnity 1944 IMDb 8.3
- The Apartment 1960 IMDb 8.3
- Some Like It Hot 1959 IMDb 8.2
- Ace In The Hole 1951 IMDb 8.0

One of Wilder's greatest strengths was his willingness to examine subjects that Hollywood often preferred to avoid, such as his next major film, **The Lost Weekend** (1945), portrayed a writer struggling with alcoholism. Rather than presenting addiction as a simple moral failing, Wilder depicted its psychological torment, destructive consequences and impact on relationships. The film won four Academy Awards, including Best Picture, Best Director and Best Screenplay for Wilder and Brackett's work.

Five years later, Wilder produced one of his most enduring masterpieces, **Sunset Boulevard** (1950). The film follows Joe Gillis, a financially desperate screenwriter who

more ↓

Billy Wilder . . .

becomes entangled in the life of Norma Desmond, a forgotten silent-film star desperate to return to the screen.

Featuring Gloria Swanson in one of cinema's most memorable performances, Sunset Boulevard offered a disturbing portrait of fame, delusion and the film industry's treatment of ageing performers. Its cynical view of Hollywood challenged the romantic image of the movie business and revealed the loneliness and desperation hidden behind celebrity. It remains one of the most penetrating examinations of Hollywood ever made.

Although Wilder excelled at dark drama, he was equally accomplished as a comedian. His comedies frequently challenged social conventions, exposing the absurdity of gender expectations, sexual hypocrisy, workplace hierarchies and romantic idealism.

Sabrina (1954), starring Audrey Hepburn, Humphrey Bogart and William Holden, demonstrated his skill in romantic comedy. The film combined elegance and humour with a subtle examination of class divisions and personal transformation.

In **The Seven Year Itch (1955)**, Wilder explored marital temptation and male fantasy through the story of a husband whose imagination runs wild while his family is away. The film became famous for Marilyn Monroe's iconic scene above a subway grate, but its humour also depends on Wilder's ironic treatment of insecurity and desire.

His most celebrated comedy, **Some Like It Hot (1959),** starred Marilyn Monroe, Tony Curtis and Jack Lemmon. Beneath its farcical plot, the film questions conventional ideas about gender, identity and romantic attraction. Its playful treatment of sexual ambiguity was unusually daring for its time, particularly under Hollywood's restrictive Production Code.

The film became a major critical and commercial success and remains one of the greatest American comedies. Its famous final line, "Nobody's perfect," perfectly captures Wilder's irreverent attitude towards human imperfection and social convention.

The Apartment: A Masterpiece of Modern Life. In 1960, Wilder directed The Apartment, widely regarded as one of the finest films of his career. Starring Jack Lemmon and Shirley MacLaine, the film follows C. C. Baxter, a low-level insurance employee who lends his apartment to senior executives for their extramarital affairs in the hope of advancing his career.

What begins as a comedy gradually reveals a troubling picture of corporate opportunism, loneliness and moral compromise. Baxter's willingness to sacrifice his privacy and dignity for professional success exposes the dehumanising pressures of office culture.

Wilder's directing style was shaped by his experience as a screenwriter. He placed enormous importance on structure, dialogue, pacing and character motivation. His films often begin with an apparently straightforward premise that gradually develops into a complex exploration of moral and psychological conflict.

His visual style was generally precise and functional rather than flamboyant. He believed that cinematic techniques should serve the story, and he often preferred clear compositions and carefully controlled camera movements to conspicuous displays of directorial virtuosity.

Yet his films could also be visually striking. The stark shadows of Double Indemnity, the decaying grandeur of Sunset Boulevard and the claustrophobic interiors of The Apartment reinforce their characters' emotional and moral circumstances.

Wilder's humour frequently emerges from contradiction. Respectable people behave dishonourably, criminals possess moments of vulnerability, and apparently romantic situations reveal selfish motives. His characters rarely fit neatly into categories of good and evil.

His later partnership with screenwriter I. A. L. Diamond proved particularly productive. Beginning with Love in the Afternoon (1957), the two collaborated on many major films, including Some Like It Hot, The Apartment and The Fortune Cookie (1966). Their partnership helped define Wilder's mature style through tightly constructed plots, sophisticated dialogue and an enduring scepticism about human behaviour.

Throughout his career, Wilder received numerous honours, including six competitive Academy Awards across directing, writing and producing, as well as major lifetime-achievement recognitions. His films have continued to attract critical attention, academic study and new generations of admirers.

Wilder died in Beverly Hills, California, on 27 March 2002, aged 95. His death marked the passing of one of the last great filmmakers whose careers had been shaped by both European cinema and the classical Hollywood studio system.

Compiled by Henry Screen; sources Wikipedia and other internet articles. E&OE

Movie Mysteries Quiz #151

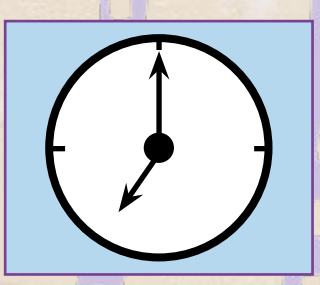
Strain your brain and guess the movie title . . .

Answers - Page 22 of this issue.





Movie 1 - Hint: Jodie Foster





Movie 2 - Hint: Toshiro Mifune





Movie 3 - Hint: Michael J Fox





Movie 4 - Hint: Charles Chaplin

StarBox results received since Issue #150

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 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	Score
Book Thief, The	Baringo	4.8
Dish, The	Baringo	4.8
Man Called Ove, A	Maldon	4.8
Teacher Who Promised The Sea, The	Camberwell	4.8
Brassed Off [Roadshow]	Maldon	4.7
Ghostlight [Vendetta]	Reels	4.7
Mr Burton [Roadshow]	Whitehorse	4.7
Nr. 24 (2024)	Sale	4.7
Penguin Bloom	Portarlington	4.7
Rental Family	Films at the Bundy	4.7
Wicked Little Letters	Prom Coast	4.7
Teacher Who Promised The Sea, The	Macedon Ranges	4.7
Albert Nobbs	Tarwin Lower	4.6
Ballad of Wallis Island, The	Yarra Ranges- Warburton	4.6
Driving Madeleine	Whitehorse	4.6
Gifted Hands	Winchelsea	4.6
Radical	Goulburn Valley	4.6
Teacher Who Promised The Sea, The	Goulburn Valley	4.6
Teacher's Lounge, The	Little	4.6
Children Act, The	Macedon Ranges	4.6
Bounty, The (1984)	Barossa	4.5
Children of Heaven	St Andrews	4.5
Death At A Funeral	Southern Fleurieu	4.5
Ghostlight	Yarra Ranges - Warburton	4.5
Quiet Girl, The	Maldon	4.5
Teacher Who Promised the Sea, The	Arapiles	4.5
Colours of Time	Mildura	4.4
DJ Ahmet	Mildura	4.4
Goodbye Julia	Bright	4.4
Lives of Others, The	Sale	4.4
Nuremberg	Baringo	4.4
Rachel's Farm	Myrtleford	4.4
Road Dance, The	Baringo	4.4

more ↓

StarBox results continued . . .

Song Sung Blue	Baringo	4.4
What's Love Got To Do With It?	Myrtleford	4.4
Hunt For The Wilderpeople	Macedon Ranges	4.4
Ballad of Wallis Island, The	Yarra Ranges - Healesville	4.3
Cabaret [Roadshow]	Camberwell	4.3
Children of Heaven	Warrandyte	4.3
Correspondent, The	Saint Andrews	4.3
Ghostlight	Yarra Ranges - Healesville	4.3
Gods Must Be Crazy 2, The	Violet Town	4.3
Mr Burton	Winchelsea	4.3
Oddball	Marysville	4.3
Teacher Who Promised The Sea, The	Whitehorse	4.3
Wolfgang	Yarra Ranges - Warburton	4.3
Man Called Otto, A	Macedon Ranges	4.3
Chef	Sale	4.2
Door to Door	Little	4.2
Napoli to New York	Baringo	4.2
Red Violin, The	Tarwin Lower	4.2
Rental Family	Mildura	4.2
Wadjda	Baringo	4.2
Wolfgang	Yarra Ranges - Healesville	4.2
Albert Nobbs	Macedon Ranges	4.2
Sting, The	Macedon Ranges	4.2
Last Journey, The	Tarwin Lower	4.1
Leviathan	Chewton	4.1
Rear Window	Tatura	4.1
Runt [Roadshow]	Whitehorse	4.1
Ladykillers, The	Macedon Ranges	4.1
Big Steal, The	Dookie	4.0
Book Thief, The	Winchelsea	4.0
Close	Little	4.0
Farewell, The	Bright	4.0
Sami Blood	Bright	4.0
Agent of Happiness	Southern Fleurieu	3.9
Don's Party [Umbrella]	Williamstown	3.9
Gunfight at the OK Corral	Marysville	3.9
New Boy, The	Chewton	3.9
Sentimental Value	Mildura	3.9

more ↓

StarBox results continued . . .

Goodbye Julia [Potential]	Whitehorse	3.8
Guard, The	Barossa	3.8
Holy Cow	Reels	3.8
Story of Souleymane, The	Croydon	3.8
Rear Window	Goulburn Valley	3.7
Stolen Painting, The	Croydon	3.7
Black Bag [Focus Films]	Violet Town	3.6
Camino Skies	Baringo	3.6
Diamonds	Baringo	3.6
Fallen Leaves	Barossa	3.6
How to Build A Library	Films at the Bundy	3.6
Last Night of Amore, The	Baringo	3.6
Sentimental Value	Baringo	3.6
Small Things Like These	Dookie	3.6
Testament of Ann Lee, The	Mildura	3.6
Private Life, A	Mildura	3.4
Bicycle Thieves	Arapiles	3.3
Death in Brunswick	Baringo	3.3
Dead Calm	Baringo	3.1
Brando With A Glass Eye	Southern Fleurieu	3.0
Dangerous Liaisons (1988) [Roadshow]	Camberwell	3.0
La Grazia	Baringo	3.0
All We Imagine As Light	Croydon	2.9
Flathead [Patrick McCabe]	Violet Town	2.9
Evil Does Not Exist[High Gloss Entertainment]	Reels	2.8
It Was Just An Accident	Baringo	2.8
Decision To Leave	Myrtleford	2.5
Phoenician Scheme, The	Baringo	2.3
Flathead	Arapiles	2.0

Note: DVD Distributor is shown in square brackets when known.

Starbox results are compiled by Yvonne Holmes.

WHAT'S BEING SCREENED . . . November 2026

FVFS Affiliates who have provided screening details are listed below. If you have not yet sent in your current programme, please send details to:

secretary@fvfs.org.au

for inclusion in future issues. [When provided, the rights owner is shown in square brackets].

Anglesea Movie Club
The Princess Bride, USA, 1987.
The Sapphires, Australia, 2012.

Arapiles Motion Picture Society
The Teacher Who Promised the Sea, Spain, 2023.
The Blues Brothers, USA, 1980.

Ballarat Film Society
The Blue Trail, Brazil, 2025. [Palace]

Baringo Film Club
Nuremberg, USA/Hungary, 2025.
Death in Brunswick, Australia, 1990.
Dead Calm, Australia, 1989.
The Dish, Australia, 2000.
Diamonds, Italy, 2024.
The Last Night of Amore, Italy, 2023.
Song Sung Blue, USA, 2025.
The Phoenician Scheme, Germany/USA, 2025.
La Grazia, Italy, 2025.
The Book Thief, Germany+, 2013.
Wadjda, Saudi Arabia+, 2012.

Barwon Heads Film Society
Hamnet, UK, 2025.
The Ballad of Wallis Island, UK, 2025.

Beechworth Film Society
My Favourite Cake, Iran, 2024.
No Other Land, Palestine+, 2024.
Escape from Mogadishu, South Korea, 2021.

Brackenbury East Film Society
Django, France, 2017.
French Exit, France, 2020.
Get Shorty, USA, 1995.
Goodbye Christoper Robin, UK, 2017.
Three Colours – Blue (& Red & White), France, 1993.
Walkabout, Australia, 1971.
What We Do in the Shadows, NZ, 2014.

Bright Film Society
Goodbye Julia, Sudan, 2023.
Divertimento, France, 2022.

Buninyong Film Festival
(Held 19-20 June, 2026.)

Camberwell Film Society
The Thread (An Ordinary Case), France, 2024. [Palace]
Wicked Little Letters, UK+, 2023. [Roadshow]

Corangamite Film Society
A Girl Walks Home Alone at Night, USA/Iran, 2014.
Torch Song Trilogy, USA, 1988.

Croydon Film Society
The Story of Souleymane, France, 2024.
The Stolen Painting (Auction), France, 2024.
El 47, Spain, 2024.
Tina, New Zealand, 2024.
Spit, Australia, 2025.

Deniliquin Film Society
District 9, South Africa/USA+, 2009.
Grease, USA, 1978.
Pride, UK/France/USA, 2014.

Dookie Film Group
The Big Steal, Australia, 1990.
Small Things Like These, Ireland/Belg., 2024.
Me Before You, UK/USA, 2016.
A Complete Unknown, USA, 2024.

F Project Cinema
Children of Men, UK/USA, 2006.
No Other Land, Palestine+, 2024.
The Secret in their Eyes, Argentina/Spain, 2009.

Ferntree Gully Film Society
The Roses, UK/Australia/USA, 2025.
Widow Clicquot, USA, 2023.
Tina, New Zealand, 2024.

Films at the Bundy Inc
How to Build a Library, USA/Kenya, 2025. [Autlook Films]
Short film night.

Forest Film Society 3461
Amadeus, USA, 1984.

Forrest Flicks Film Society
Future Council, Netherlands/Australia, 2024.
Everything is Illuminated, USA, 2003.

Geelong Classic Cinema
Desk Set, USA, 1952.
River of No Return, USA, 1954.
All My Sons, USA, 1948

Goulburn Valley Film Club
The Good Liar, UK, 2019.
The Phoenician Scheme, USA/Germany, 2025.

Grampians Film Society
The Professor and the Madman, USA, 2019.
The Rocky Horror Picture Show, USA, 1975.
The Big Steal, Australia,1990.

Healesville Mini Film Festival
(Held 29th March 2026)

Horsham Film Society
Sentimental Value, Norway/Germany/Denmark, 2025.
Sirat, Spain+, 2025.
The 400 Blows, France, 1959.

Kingston Moviehouse
Now, Voyager, USA, 1942.
Cat On a Hot Tin Roof, USA, 1958
Junior Bonner, USA, 1972.
A Day at the Races, USA, 1937.
All that Heaven Allows, USA, 1955.
Home Alone, USA, 1990.
White Christmas, USA, 1954.

Lake Mulwala Movie Club
Casablanca, USA, 1942.
The Intouchables, France, 2011.
The Ghost Writer, France+, 2010.
Crimson Tide, USA, 1995.
Crouching Tiger, Hidden Dragon, China, 2000.
Tinker Tailor Soldier Spy, USA. 2011.
Moulin Rouge, Australia/USA, 2001.

Little Film Society
Door to Door, Canada/USA, 2002.
The Teachers' Lounge, Germany, 2023.
Breaking Bread, USA/Israel, 2020.

LV Film Society
The Thread, France, 2024.
Sentimental Value, Norway, 2025.
Merkel, Germany, 2022.
The Choral, UK, 2025.

Macedon Ranges Film Society
The Apartment (4K Restoration), USA, 1960.
A Fish Called Wanda, UK, 1988.

Maldon Golden Movies
Hidden Figures, USA, 2016.
Malcolm, Australia, 1986.

Marysville Film Society
Gunfight at the OK Corral, USA, 1957.
The Hitchhikers Guide to the Galaxy, UK/USA, 2005.

Melbourne Horror Film Society
American Psycho, USA, 2000.
Cannibal Mukbang, USA, 2023.
Tremors, USA, 1990.

Mildura Film Society
Colours of Time, France/Belgium, 2025.
The Good Boy (Heel), Poland/UK, 2025.
Silent Friend, Germany+, 2025.

Mirboo North Arts Film Society
Some Like It Hot, USA, 1959.
South Pacific, USA, 1958.

more ↓

WHAT'S BEING SCREENED con't . . .

Mount Eliza Fifty-Five Plus Film Group
Just a Farmer, Australia, 2024.

Movies at Numurkah Film Society
The Choral, UK/USA, 2025.
My Brother's Band, France, 2024.
The Sheep Detectives, UK/USA, 2026.
The Odyssey, UK/USA+, 2026.

Myrtleford Film Society
What's Love Got to Do with It, UK, 2022.
Rachel's Farm, Australia, 2023. [Amalgamated]
The Road Dance, UK, 2022. [Umbrella]
Driving Madeleine, France/Belgium, 2022. [Roadshow]

North Bellarine Film Festival
(to be held 13-14 November 2026)
The Invite, USA, 2026.
Short film program.

Ocean Grove Film Society
Ghostlight, USA, 2024.
A Nice Indian Boy, USA, 2024.

Port Lincoln Film Society (SA)
The Ballad of Wallis Island, UK, 2025.
Only the Animals, France/Germany, 2019.

Portarlington Film Society
Penguin Bloom, Australia/USA, 2020.
Touch, Iceland/UK, 2024.
Prime of Miss Jean Brodie, UK, 1969.
Fallen Leaves, Finland, 2023.

Prom Coast Film Society
Inside Llewyn Davis, USA/UK/France, 2013.
Monster, Japan, 2023.

Red Rock Film Society
The Penguin Lessons, UK, 2024.
Aftersun, UK/Turkey+, 2022.

Reels Film Society (SA).
Wings of Desire, W. Germany/France, 1987.
Frances Ha, USA/Brazil, 2012.
Holy Cow, France, 2024.
El 47, Spain, 2024.
The Ballad of Wallis Island, UK, 2025.

Sale Film Society
Wicked Little Letters, UK+, 2023.
Somebody to Love, Italy, 2025.

St Andrews Film Society
Children of Heaven, Iran, 1997.

St Leonards Film Society
Balloon, Germany, 2018.
Force Majeure, Sweden+, 2014.
A Stitch in Time, Australia, 2022.

Southern Fleurieu Film Society (SA)
Perfect Days, Japan, 2023.
Everybody Hates Johan, Norway, 2022.

Tarwin Lower Film Society
The Last Journey, Sweden, 2024.
Careful, He Might Hear You, Australia, 1983.
Best in Show, USA, 2000.

Tatura Film Society
The Father, UK+, 2020. [Sharmill]
Lunana: A Yak in the Classroom, Bhutan, 2019. [Roadshow]
The Penguin Lessons, UK, 2024. [Madman]

Trentham Film Society
The Teacher Who Promised the Sea, Spain, 2023.
The Correspondent, Australia, 2024.

Violet Town Film Society
Black Bag, USA/Switz, 2025. [Focus Features]
Flathead, Australia, 2024. [Patrick McCabe]

Warburton Film Festival
(Held 12-14 June 2026)

Warrandyte Film Society
Children of Heaven, Iran, 1997.
Waking Ned Devine, UK+, 1998.
The Lives of Others, Germany, 2007.
Bank of Dave, UK, 2023.

Whitehorse Film Society
The Teacher Who Promised the Sea, Spain, 2023. [Roadshow]
Mr. Burton, UK, 2025. [Roadshow]
Driving Madeleine, France/Belgium, 2022. [Roadshow]
We Live in Time, UK, 2024. [Roadshow]
Door-to-Door Bookstore, Germany, 2024. [Studiocanal]

Williamstown Film Society
Trumbo, USA, 2015.
O Brother, Where Art Thou, USA, 2000.
How to Steal a Million, USA, 1966.

Winchelsea Movie Club
My Favourite Cake, Iran, 2024. [Roadshow]
Thelma, USA/Switz, 2024. [Roadshow]

Yarra Ranges Film Society – Warburton
The Other Son, France, 2012.
My Brother's Band, France, 2025. [Palace]

Yarra Ranges Film Society - Healesville
The Other Son, France, 2012.

What's being screened is compiled by Susan Davidson

Find your film 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 - 22

Our Patron Jake Wilson



Our Patron Jake Wilson reviews films and writes about all things cinema in The Age and on his website - movingtargets@substack.com
Check out his reviews for ideas for films to show.

Movie Quiz Answers

May Movie Quiz Answers	August Movie Quiz Answers	November Movie Quiz Answers
Movie 1 - The King's Speech	Movie 1 - The Dark Knight	Movie 1 - Silence Of The Lambs
Movie 2 - The Old Oak	Movie 2 - The Lion King	Movie 2 - Seven Samurai
Movie 3 - Penguin Lessons	Movie 3 - Rear Window	Movie 3 - Back To The Future
Movie 4 - A Beautiful Mind	Movie 4 - Singin' In The Rain	Movie 4 - City Lights

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/
or scan this QRcode **to check your society's contact details**

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. But please do not quote the same email address for all your contacts

Contact the membership officer on admin@fvfs.org.au if you need to update anything, or use the on-line form at www.fvfs.org.au/join/#update-details or scan this QRcode . . .

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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
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 and programs to 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!