



Issue No 91

MARCH 2011

FVFS CONVENTION & ANNUAL GENERAL MEETING

SATURDAY 19TH MARCH 2011

James Loughnan Hall

65 Coppin Street, Richmond 3121 Melway 2H C7

PROGRAMME

- 9.15am Set-up your displays. (bring something to show off your society)
- 9.30am Registration with Tea & Coffee available.
- 10.10am Introduction to the day by MC including housekeeping matters.
- 10.15am Official Opening of Convention by the President of the FVFS.
- 10.20am Discussion Segment 1 – Planning a year's films. This will be an interactive session about a variety of ways in which a film program is selected.
- 10.45am Discussion Segment 2 – Do I create a website for my film group? This will be a presentation on the use of technology to help film groups provide information to their members easily and with little expense.
- 11.10am Stretch Break.
- 11.15am **ANNUAL GENERAL MEETING of the FVFS.**
A copy of the Agenda and last year's Minutes can be found at www.fvfs.org.au under "Members only".
- 12.15pm LUNCH (provided if we have your RSVP).
- 1.00pm Film "Mademoiselle Chambon". (M) See review page 14.
- 3.00pm Afternoon tea and clean up.
- 3.30pm Finish.

News from ACOFS

Bryan Putt AFCOS President

The ACOFS executive has developed a proposal for revitalisation.

Essentially, the proposal recommends a name change to "Community Cinema Australia" to help foster the rebirth and re-focus on what is seen as an emerging direction, and a senate style representation permitting one person to serve each State and Territory, while still allowing Federations to continue.

Also providing administrative support for States where a Federation is struggling.

A final revised constitution will be issued in time for the Launceston Convention.

This Convention is to be held on the 15th, 16th and 17th of April at the Tram Shed in Launceston. As well as an ACOFS meeting and AGM, it will be an opportunity to meet Margaret Pomeranz and David Stratton and see David introduce a surprise film from his own collection. Details of registration will be available soon via the next ACOFS Bulletin.

All film society members are invited to attend.

Your Image is Our Focus

THE FVFS THREATENED ? - YOU DECIDE

by Ian Davidson Treasurer FVFS

In July 2010 the ACOFS (Australian Council Of Film Societies) Executive circulated a proposal to all film societies in Australia. It claimed that to survive, ACOFS needed to be reorganised.

It proposed that a single new organisation – CCA (Community Cinema Australia) replace ACOFS and the independent state federations.

ReelNews #89 (Sept 2010) called for responses from film societies, which resulted in 12 submissions from Victoria, none of which supported the proposed changes.

After formally concluding that "it is now evident the ACOFS/CCA Proposal would not further the collective aims of the film society movement", on 6 December 2010 the FVFS Executive passed a motion to "reject the ACOFS proposals in all its forms." All FVFS societies and all ACOFS delegates were informed.

Despite this strong opposition and overwhelming lack of support from Victorians an ACOFS special meeting on 20 December 2010 voted 7:3 to adopt its proposal as now **accepted** and justified in proceeding to the next stage.

On 5 Feb 2011 a proposed CCA constitution was circulated to all societies in Australia for comment. The key elements of this constitution are as follows:-

1. A new organisation, CCA (Community Cinema Australia) is to replace the existing ACOFS. (The new name does not mention "film society")
2. Members of CCA "comprise persons who are elected to be members of the CCA board".
3. Members of the board are to be elected by constituent film societies (ie those who join CCA) and registered film societies (those that are members of a federation). There is to be one member of the board elected from each state or territory.
4. Any organisation that operates on a not-for-profit basis and is directly involved with the presentation of cinema in the community, is eligible to apply for registration as a constituent of the association.
5. A member of a constituent organisation is entitled to attend screenings of any other constituent organisation at no extra charge.
6. Film societies may, if they wish, continue to register with the federation in their home state as long as that federation continues to operate.
7. As long as there are more film societies affiliated with a state federation than directly with CCA, the federation may appoint the state representative of CCA. Otherwise that representative is elected by the constituent organisations directly.
8. The federation entitlement to appoint a board member terminates after a period of five years.
9. Funds of CCA will be derived from membership and affiliation fees, donations etc. The amount is up to the board to determine, but in the original proposals this was to be set at \$2 per member of each constituent or affiliated society.

The FVFS needs your feedback.

- Have you seen the original proposal and the proposed constitution?
- Do you believe it will be an advantage to your film society for ACOFS (and eventually FVFS and all state Federations) to be disbanded and replaced by a single, centralised CCA?
- Do you have any questions or concerns?

The FVFS will be representing your interests at the ACOFS AGM on April 16 2011, so please give us your feedback before then – even if you have already provided it to ACOFS.

Continued on next page

From previous page-

An alternate proposal has been developed by some members of the FVFS executive and has had limited distribution to date. It is "ACOFs 2020 – A clear Vision of the Next Decade". It proposes a refocussing of the FVFS and ACOFS roles, without a complete restructure.

Which proposal meets your needs best?

References:-

1. The ACOFS/CCA proposal. Download a copy from www.forum.films.org.au
2. Feedback from societies. Available on www.forum.films.org.au
3. The proposed CCA constitution and the CCA Bulletin. Email secretary@fvfs.org.au for your copy.
4. ACOFS 2020. Download a copy from www.forum.films.org.au

Chronology

7 July 2010	Memo sent out to all Federations and ACOFS delegates outlining the plans for a new organisation.
Sept 2010	ACOFs announces the proposed reorganisation of the film society movement in ReelNews #89 and calls for feedback from all societies.
29 Sept 2010	Draft proposal 2 distributed.
6 Dec 2010	FVFS rejects the proposals as unworkable and impractical. All member societies notified.
20 Dec 2010	ACOFs special meeting adopts the proposal 7:3 and agrees to proceed to the next stage.
20 Jan 2011	Invitation to selected ACOFS delegates to form an editing group of 5 "to review the adopted proposal and make recommendations to the executive to enable a revised constitution to be written"
26 Jan 2011	Draft 9 of the constitution circulated to ACOFS delegates
28 Jan 2011	Editing group of 6 meets, reports that the constitution is unworkable and recommends several changes.
5 Feb 2011	Draft 9 with minimal changes was circulated to all societies with the ACOFS Bulletin, for comment.

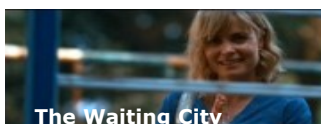
28th. ANNUAL WARBURTON FILM FESTIVAL

Friday 17th. June Documentary
My Mother talks to Aliens. (Au)

Saturday 18th.
White Material. (French)
City Island. (USA)
Matching Jack. (Australian)
The Waiting City. (Australian)



Sunday 19th.
The Hedgehog. (French)
The Interview. (Australian)
Mother. (Korean)



"ACOFs 2020" A Better Way Forward? You Tell Us..

62 years after its founding in 1949, is Australia's film society movement now teetering on the brink of extinction? Are the constitutions and structures of ACOFS (Australian Council of Film Societies) and the FVFS (Federation of Victorian Film Societies) fatally flawed? Are they inadequate for the 21st Century? Have film societies become complacent and lost their creative vigour? Is membership really in a death spiral? If we don't completely and immediately restructure everything – phase out the independent federations, centralise all decision-making, inject large doses of members' money into our coffers and change our name so that the word "film societies" is no longer included – are we surely doomed?

The president of ACOFS was recently reported in "The Age" as saying "Film societies are booming. Around Australia there are more than 100 registered film societies with about 7000 members". Why then is there such alarmist reports from the ACOFS executive that the film society movement is in decline?

If you find such alarmism unwarranted and such calls for sweeping change inappropriate and unnecessary, you are not alone. Six of the twelve-person FVFS Executive not only share your scepticism about the CCA (Community Cinema Australia) proposal being promoted by the current ACOFS executive but they have now formulated an alternative.

"ACOFs 2020 – A Clear Vision for the Next Decade"

The purpose of "ACOFs 2020" is to offer clear, constructive initiatives that build on the proven strengths of ACOFS' already very sound, long-standing structure, and do not at any time undermine the creative energy of Australia's film society movement.

The drastic re-organisation proposed by the ACOFS executive is not the way to go. The ACOFS/CCA proposal will fracture the film society movement and cause the demise of the smaller federations, without having the capacity to provide anything like comparable support or service to film societies.

Three main arguments put forward for re-organisation of the film society movement and the creation of CCA are to support the newer organisations such as Community Cinemas, to support film societies where there is no federation in a given state, and to replace federations which are foundering and take over the rest.

ACOFs 2020 offers a radically different approach based on a radically different perception of the very nature of the film society movement. It is backed by objective evidence, common sense logic, hands-on experience, and the lessons of history.

It is not the job of ACOFS (or the state Federations) to revolutionise or transform the film society movement. That's the "job" of individual film societies. Individual film societies are continually experimenting and testing leading edge technologies, screening formats, types of venues, themes, methods of promotion, and so on.

Happily, it turns out that with no changes whatsoever to the existing constitution or structure of ACOFS and with some simple re-tuning of its aims, ACOFS can make itself more relevant to non-profit, volunteer-run film societies, community cinemas and community film festivals as they move into new ventures.

Continued over

Continued from previous page

ACOFs 2020 recognises the value in having independent federations, ideally one in every State. It recognises that much has been achieved by ACOFS to date, and now is a good time to examine and retune the aims of ACOFS.

ACOFs has achieved quite a lot over the years from the 16mm film catalogue to the survival of the non-theatrical collection in Canberra to the setting up of the DVD screening rights arrangements with the distributors and ACOFS still has the potential and contacts for further development of the film society movement

The ACOFS 2020 paper discusses many ideas that can be implemented or facilitated by ACOFS' current structure and constitution and are relevant to members of the FVFS. Some examples are:-

1. Determine ways of generating enthusiasm at "grass roots" levels to create new film societies and from there create new state federations where they don't currently exist.
2. Enhance links to communities especially in country towns. There have been many reports that a community cinema or film society in a country town is the monthly focus for the community get together. This needs to be explored and perhaps built in to the recommended hints for starting film societies.
3. Examine ways to improve the range of DVDs available to member groups and simplify the rights agreement and payment process.

All the suggestions can be achieved within the current ACOFS constitution and structure.

All suggested changes and proposed actions should be determined with the input and involvement of all federations and member organisations to ensure all needs are being considered and everyone contributing at any part of the film society movement has been given the opportunity to contribute.

A copy of "ACOFs 2020 - A Clear Vision for the Next Decade" can be requested from secretary@fvfs.org.au We can deliver it by email or post.

Or if you prefer, it can be downloaded from www.forum.films.org.au.

Your feedback would be welcome. It is also likely to be discussed at the FVFS AGM on 19 March 2011.
Ian Davidson

EXPRESSIONS OF INTEREST

The FVFS is a member of ACOFS (Australian Council Of Film Societies) and as such is entitled to appoint a number of delegates to represent the FVFS at ACOFS. This normally means attending one meeting per year (eg the AGM) - this year the AGM is in Launceston on 16th April.

If you are a current FVFS delegate and wish to be considered for selection as a delegate to ACOFS, or just want more information, please email secretary@fvfs.org.au or write to the FVFS secretary, PO Box 125, Mitcham Vic 3132.

RIALTO DISTRIBUTION

Josh Frederick Distribution .
Phone 03 9696 0844
Email josh@rialtodistribution.com

IN A BETTER WORLD



In a war-torn African nation, physician Anton confronts a steady stream of tragedy and loss. Much of what he faces can be traced back to a vicious and sadistic local warlord, Sofus. When new kid Christian arrives in class, he and Elias bond over a mutual hatred of Sofus.

SHARMILL FILMS New Releases

Contact Sharmill Films
Phone: 03 9826 9077

Kiss Me Again (Baciarmi Ancora)



Catch up with the characters of 'The Last Kiss'. Carlo and his friends are each at various crossroads in their lives. Now in their forties there are children to get to school on time, separations to negotiate, jobs to take seriously, lifestyles to pay for, pills for various ills, and routines to follow.

Film Societies and Festivals Associated With Federation of Victorian Film Societies

Note: Not all are paid up for 2011 so strictly, are in default.

Aust. Bing Crosby Soc. (Film Society Arm.)	Portland FS
Ballarat FS (Buninyong FF)	Waverley FS
Barwon Heads FS (Barwon Heads FF)	Whitehorse FS
Black Flat Community FS	Whroo FS
Bright FS	Williamstown FS
Camberwell FS	Yandoit FS
Corangamite FS	Yarra Ranges FS (inc Warb FF)
Court FS, The	NSW
Crowlands FS	Bundeena-Maianbar FS
Croydon FS	Deniliquin FS & FF
Echuca-Moama FS	Lithgow Valley Movie Club
Far East FS	QUEENSLAND
Farndons Hall Movie Club	Cinema Pomona
Ferntree Gully FS	SA
Flexible Respite FS	Adelaide Uni FS
Flickside FS (Arts Yackandandah)	Barossa Film Club
Geelong Classic Cinema inc	Port Lincoln FS
Goulburn Valley FC	Reels@ Wehl
Grampians FS & Halls Gap FF	RiAus FS
Hamilton FS	COMMUNITY CINEMAS
Heathcote FG	Leo Baeck Centre (CC)
Heidelberg FS	Port Fairy (CC)
Horsham FS	COMMUNITY FF
International Film Group	Religion and Freedom FF
Lounge Lizards FS	Science & Technology FF
Macartan Club (inc) FS	CLOSED THIS YEAR:
Macedon Ranges FS	Nillumbik U3A Film Society
Melbourne Horror FS	Big Screen Dreaming
Melbourne University FS	Flinders Flicks FS & FF
Moviehouse	Gembrook Community
Moving Clickers & Lorne FF	Centre (CC)
Murrindindi FS	
Network FC	
Old Scotch FS	
Phillip Island FS	

Anyone who says he can see
through women is missing a lot.

[Groucho Marx](#)

Acknowledgements

Bryan Putt
Susan Davidson
Ian Davidson
John Arkins
Prodos
Megan Finlayson
George Dummett
Ernie Kay
Megan Dooley
Martha's Vineyard Gazette
CATHS
Dress Circle Magazine
Sharmill Films
Rialto Distribution
Roadshow

ReelNews
Published By
**THE FEDERATION OF
VICTORIAN FILM SOCIETIES**
Inc. No. A0028942B.
ABN: 62 373 979 409
Also known as
COMMUNITY FILM SOCIETIES
Editor:- Berice Jones
Sub Editor and Layout:- Allen Jones
Items for Publication are Wel-
come
Including Star Box results.
Please send items or enquiries to :
-
reelnews@westnet.com.au
Or
Phone 0355 932 687.

ReelNews is a forum for information and
comment which may be of interest to
members of the film society community.

It does not necessarily reflect the
opinions of the editors.

THE SHARK IS STILL WORKING

Taken from an article By MEGAN DOOLEY published in The Martha's Vineyard Gazette Edited for inclusion by Ernie Kaye

The U.S. Coast Guard issued an unprecedented warning to swimmers and boaters : beware of great white shark.

He hasn't caused any trouble in these parts of Martha's Vineyard in Dukes County Massachusetts, since the last recorded attacks, way back in the earlier half of the 20th century. Unless, of course, you count the mass hysteria he incited with his big-screen debut in the horror classic Jaws. Perhaps he liked himself on film, and he's only come back for a second helping.

'The Shark Is Still Working', is a documentary film that charts the massive cultural impact of the relatively simple scary story that became a summer blockbuster and changed forever the face of the horror film.

The title is a reference to the starring shark, who was not, in fact, a real fish, but a collection of highly uncooperative, enormous mechanical beasts. During the filming of Jaws, which in the early 1970s transformed the Vineyard into a makeshift Hollywood East for the better part of a year, it became frustratingly common to hear the announcement ring out over loudspeakers and walkie-talkies: "The shark is not working."



Steven Spielberg in the mouth that still feeds him

But this is not a "making-of" documentary. Instead, while the film does incorporate some elements of the filmmaking and production process, it spends more time focusing on the way the film has resonated in the minds of movie lovers everywhere. Respected directors call it the film that inspired them to pursue a filmmaking career. Children still shriek at the bloody beach scenes, which, by today's fright-film standards, are relatively tame. Adults still shudder at the thought of a moonlit swim in a placid sea.

What made Jaws such an effective thriller? Maybe it all can be traced back to the fussy fish robot. If he'd been more cooperative, he might have gotten more screen time. And then the elements of suspense that made the film the masterpiece it is today might not have been so compelling.

"The brilliance of Jaws, and the suspense of Jaws, was merely sort of a counteraction to the fact that the shark never worked," said film society executive director Richard Paradise this week. "They had to be creative, and work around it," he said of Jaws director Steven Spielberg and his crew. In fact, the shark doesn't even show up on screen until nearly an hour into the picture. Even after that, its presence is often merely suggested, rather than displayed. "Originally, the shark was going to be much more prominent. It was going to be a straightaway horror film," said Mr. Paradise but it must be acknowledged "It became much more than that." This new film, too, is much more than a revisiting of the Jaws story. It includes interviews with several cast and crew members, including the late Roy Scheider, who starred in the film as Chief Brody, Mr. Spielberg and Jaws co-star Richard Dreyfuss.

Continued on page 8



photo by Alison Shaw
Take three: shark was often a headache in filming.

Shark Continued from page 7

It also includes home video footage from lifelong Islander Carol Fligor. "They're strictly home movies. Nothing professional," said Mrs. Fligor humbly from her home in Edgartown. In the early 1970s, she lived with her family next door to the Kelley House, where many members of the cast and crew lived during filming. When her children were asked to be movie extras, she tagged along, packing a video camera for her amateur recordings. She ended up taking such good care of all the young extras on the set that the film crew volunteered to pay her for her participation. Mrs. Fligor stated "So it was \$20 a day. No big deal. But I had fun being a part of it, and my kids enjoyed it too,"

In the years that have followed, her kids also enjoyed revisiting her live footage of the experience. She remembered one "awfully cute" shot she caught down in Edgartown. "I was taking a picture of the back of Richard Dreyfuss, and he happened to turn around and spotted me. So he presented himself with a big bow," said Mrs. Fligor. The footage has been well-loved over the years, to put it mildly. "Let me tell you, it has been torn apart," . But she's thrilled that the people behind the documentary found a way to restore it for the film and preserve the legacy of a memorable experience in her life.



One of the three sharks not working



Summer of '74: weather was cool and sightings were numerous, in a

"When we knew that The Shark Is Still Working was going to be in New York this winter, my husband and I went to see it. It was interesting, and it was fun. I continue to be enthusiastic about keeping the spirit alive," Mrs. Fligor said.

While her filmmaking remained an amateur effort, Jonathan Filley's participation in Jaws led to a lifelong passion for film and a career in the industry. His tiny scene in the opening act quite literally changed his life. "I was a local kid down there, a local summer kid, when they were making the film, and just happened to be in the right place at the right time and got cast as the drunk on the beach in the beginning of the film," recalled Mr. Filley from his home in New York . He

said he became friendly with a couple of crew members and took on the job of operating one of the work boats used in the film's third act. "I got bitten by the bug, I was 19 years old. I've spent the rest of my life in the business."

After filming wrapped on the Vineyard, he quickly switched from the college of liberal arts at Boston University to the film school. He majored in film and went on to become a line-producer. "I do what's called physical production, the nuts and bolts end of the business. When you're ready to make your movie, I do the budgeting, the scheduling, get the thing set up and overseen and make sure it runs on time and on schedule." He has seen a successful career outside of his single acting role in Jaws that has included work for Woody Allen, Spike Lee, Ridley Scott and Martin Scorsese, to name just a few, but like so many others, the experience of Jaws remains the turning point in his life. "It's one of those things that has followed me the rest of my life," said Mr. Filley. "It's just such a novelty thing, Novelty is just the word."

Continued on page 9


Shark Continued from page 8

"To this day, Jaws continues to thrill, to horrify, to provide wonderful entertainment value," said Mr. Paradise. "Jaws was made on Martha's Vineyard and it still lives on."


The Shark is Still Working made its world premiere May 2, 2009 at the [Los Angeles Film Festival](#).

We are still waiting for the Documentary to screen in Australia However I hear the ABC had it on some time ago.

Edited Article submitted by Ernie Kay



BOOKS FOR FILM BUFFS.



THE SOUND OF PICTURES.

"The Sound Of Pictures' is the title of a new book by Andrew Ford, a classical composer who also presents ABC Radio National's The Music Show. Ford's aim is to encourage film lovers to listen as actively as they watch.

He traces the use of music and sound in cinema making, and discusses the musical soundtracks of about 400 films, with a whole chapter devoted to Alfred Hitchcock, including anecdotes about his association with Bernard Hermann, the composer most associated with Hitchcock thrillers.

The choice of film music ultimately belongs to the director, so the general advice to anyone contemplating scoring for the cinema is 'leave your ego at the door'.

Music can be integral to the mood and success of a film, but it's usually the director and actors who get the credit.

So it's more power to Andrew Ford for highlighting the skills and techniques of the composers of film music in this chatty and well informed book.

'The Sound of Picture' by Andre Ford. Publisher Black Inc.
Price \$32.95

DRESS CIRCLE MAGAZINE

Join subscribers in this magazine for film collectors, film societies, independent cinema operators, film and cinema historians and all with an interest in the art of film.

70 to 80 pages of interesting articles

Including:-

- HISTORIC CINEMAS; PROFILES ON PEOPLE FROM THE INDUSTRY.
- TECHNICAL ARTICLES ABOUT PROJECTORS & EQUIPMENT:
- BOOK, FILM & DVD REVIEWS;
- TRADER SECTION WHERE SUBSCRIBERS CAN ADVERTISE FOR SALE OR WANTED ITEMS;
- EVENTS DIARY; FILM SOCIETY NEWS; MOVIE WORLD NEWS & MORE.
- FREE ADVERTISING FOR SUBSCRIBERS & FILM SOCIETIES.

"Dress Circle" is published quarterly for the months of :-
August, November, February and May.

Contact: The Editor
Dress Circle Magazine
PO Box 478, Lithgow NSW 2790
Tel/Fax: 02 6353 1897
Email: lawsonco@vic.chariot.net.au:

Question: If a "Blockbuster movie" is defined as one which breaks all records for ticket sales, how does Hollywood justify promoting a film about to be released as "The Latest Hollywood Blockbuster" when it is yet to earn one cent?

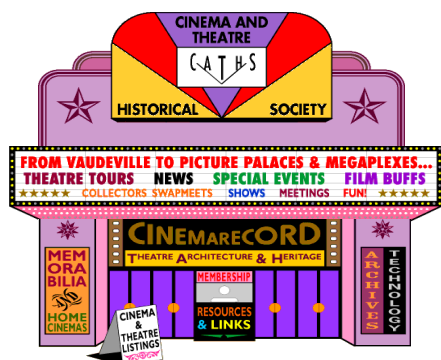
ARE YOU CERTIFIED?

If your society or film group has ever been affiliated with the FVFS then you have been allocated a certification number. You have it for life and it never changes.

The FVFS can supply a certificate of registration to current affiliated organisations if required, which can then be framed for display.

The FVFS also provides each affiliated organisation with a unique receipt number each year, when the affiliation fee is paid.

Some DVD and film libraries have requested copies of the current receipt to prove current membership with the FVFS prior to agreeing to supply film or DVDs, or grant screening rights at the ACOFS agreed rate. So if you get a request to show your current receipt it is all part of the system to ensure you get the advantages of membership not available to other organisations.



The aims of CATHS Are:-

To record the history of

Cinemas and Theatres,

And to promote interest in

Theatre heritage, architecture and

Other related areas.

www.caths.org.au

Cinema and Theatre

Historical Society

Projector Available

B&H 16mm Projector No:642

No longer needed. Anyone in-
terested contact-

Georgina Warwick

P. 02 8394 6610

[E. awarwick@mva.org.au](mailto:E.awarwick@mva.org.au)

**Musica Viva Australia
120,Chalmers Street
Surry Hills NSW 2010**



ROADSHOW NEW MOVIE DVDS

Contact Annisa Zainal

Annisa_zainal@roadshow.com.au

Arthur and the Revenge of Maltazard
Cats and Dogs 2

Centurion

Charlie St Cloud

Christmas Carol

Creation Paul

Despicable Me

Diary of a Wimpy Kid

Dinner for Schmucks

Expendables, The

Farewell

Food Inc

Furry Vengeance

Get Him to the Greek

Girl Who Played With Fire

Greenberg

I Am Love

Inception

Jonah Hex

Joneses,

Killer Inside Me

Knight & Day

Last Airbender

Marmaduke

Piranha

Predators

Rocket Science

Runaways

Scott Pilgrim vs the World

Search for Santa Paws

Sex and the City 2

Shrek Forever After

Solomon Kane

Sorcerer's Apprentice

Space Chimps 2

Special Relationship

St Trinian's and the Legend of Fritton's

Gold

Step Up 3

Tinker Bell and the Great Fairy Rescue

Tomorrow When The World Began

Toy Story 3

Twilight Saga: Eclipse

Vampires Suck

Waiting City

Wall St: Money Never Sleeps

Star Box Results

An American In Paris	Camberwell FS	4.6
Mao's Last Dancer	Camberwell FS	4.6
Mao's Last Dancer	Whitehorse	4.6
Brassed Off	Williamstown FS	4.6
Departures	Goulburn Valley FC	4.5
Dean Spanley	Croydon FS	4.2
Italian The	Barossa FC	4.1
Red Shoes The	Barossa FC	4.1
Mic Macs	Croydon FS	4.0
A Life With Bells On	Portland FS	3.5
Soul Kitchen	Goulburn Valley FC	3.5
Blossoms in the Dust	Crowlands FS	3.2
Class The	Horsham FS	3.1
Summer Hours	Horsham FS	3.0
Moon	Horsham FS	2.8

Does Your Society Have a Pet?

It has been reported that a Border Collie "Ben" has been a regular attendee at the Lithgow Valley Film Club (A member of FVFS) since its inception, initially as a deterrent to noisy drinkers from the pub across the road who used to bang on the cinema windows. Now he is almost a mascot.

Do any other film societies have interesting mascots or strange attendees?

Port Fairy Film Society: a Community Cinema and Film Society

(A View By George Dummett)

Port Fairy is a small coastal fishing village of 2,500 people. At Christmas and during our Folk and Classical Music Festivals, we host an additional 10-15,000 holiday makers. Port Fairy is 300 kms SW of Melbourne, 30kms from Warrnambool (pop 30,000), and over an hours drive from Hamilton and Portland. Warrnambool has a mainstream Village 3D digital 3 screen cinema and no film society.

Like many country towns, Port Fairy has enjoyed the cinema for over seventy years. Before television, the town would dress up and fill the 650 seat cinema, before going on to dinner or dance, but by 2001, the fifty year old, now Council owned, 250 seat, multi-use venue only screened current "Pop Corn" films to a Summer audience.

The Port Fairy Film Society started in 1991 when the Community House was established, of which it is still a part. For 10 years it screened classic 16mm films and then videos to audiences of 5-20 members in a variety of venues, with creative programming by Gerry Fahey, Cate Allen and Laurene Dietrich. This continued until 2001, when we were advised we could no longer hire the videos, from our previous source. So the PFFS started hiring videos commercially from Roadshow for monthly screenings.

About this time, a user based Management Committee was appointed to run the Reardon Theatre/cinema. The PFFS had two members. In 2001, after successfully booking and theatrically screening *Buena Vista Social Club* (paying \$360 to the 35mm projectionist), the PFFS negotiated 12 monthly 35mm screenings for 2002. The PFFS booked the Cinema, films, etc and paid a private operator, Reg Boulter from Hamilton, for the projection. The PFFS was screening mainly current art house films that otherwise were not seen in SW Victoria.

The Reardon Theatre/ community centre had an old unstable 6m high mobile screen with indoor cricket flood lights to dodge, a good mono sound system, a privately owned cumbersome 35mm tower projection system, no digital equipment, 50 year old hard vinyl seats and no heating. Community groups rarely used the venue for community events and film fund-raisers. They usually chose the commercial cinema in Warrnambool.

In 2003-4, the PFFS started theatrical (MGP/20-40%BO) 35mm fund raising screenings for itself, and for theatre improvements. It also established accounts with most distributors. Whereas films for non-theatrical screenings were generally available 6 months after release, the theatrical screenings were often available after 3-4 months. However access to prints was a problem and a 35mm screening generally cost over \$550 (now \$630+).

In 2004, a new 10m x 4.2m rollup screen was installed by the 'Reardon Theatre Management Committee' with Vic Govt grants.

Also in 2004, the PFFS commenced one-off Community Fund-raiser screenings of good and mainly art house films for Community Groups. However, unlike regular Cinema group bookings, the Community group ran the event, from choosing a film to suit their interests, bringing their audience, etc. The volunteer PFFS auspiced the screening, verified the takings and were only reimbursed for it's out of pocket expenses. Generally the Community group raised more and took more ownership and interest in the event.

The Community Fund-raisers program grew from a few films in 2004 to monthly CFR films from 2005, and now 5 Primary Schools raise funds in this way. A fortnight after the 2009 bush fires, with the co-operation of Fox, 2 screenings of *Australia* for the Lions and Red Cross gave the Port Fairy community the opportunity to come together, thank the CFA, whilst raising over \$6,000. This year it was *South Solitary* for the Pakistan Flood relief, again for the Red Cross, but in between, it is the Hospital, RSL, Cycling Club, Buddhists, Relay for Life, Mental Health week, Inter-church Faith group, Birdwatchers and so on. For the past four years 14 CFRs pa have raised over \$11,000 pa for the community.

Continued on page 12

Continued from page 11

Their networks bring audiences together to share stories and images through the cinema. At the same time the Film Society screenings are highlighted, increasing membership to over 200. However, as with many smaller country towns, in October 2006 Reg Boulter decided his single screen Port Fairy cinema operation was not commercially viable. The community did not want to lose its Summer Movies, and the PFFS wanted to continue its screenings.

After unsuccessfully trying to get a commercial operator, the Reardon Theatre MC, the Moyne Shire Council and PFFS decided to proceed with the 2007 January Summer Movies for the benefit of the holiday makers. The Summer Movies program changed to one-off screenings of 17 (now 24) different, good (3 stars plus) films, with a regular sustained audience. During the January season it's possible to see block buster, romance, general, childrens, drama, surfing, and art house films. The program is organized and run by the PFFS with volunteers, and our 84 yr old, dancing, boxing, 35mm projectionist, John Brown. It is underwritten by Moyne Council with a view to breaking even with a small surplus if possible(2/4 years).

About this time the Moyne Shire Council purchased and installed a 35mm projection system. By 2007, the PFFS with grants and fundraisers purchased a commercial e-cinema system for \$17,000. It enabled screenings of non-Hollywood (FS fare) digital prints earlier and cheaper. The Council and PFFS have subsequently upgraded the sound system, most recently with professional Krix speakers. In turn, the Reardon Theatre MC with State Govt, Council, Folk Festival, PFFS and CFR funds have installed heating and 110 more comfortable seats recycled from the Village Capitol Cinema in Warrnambool. A great effort by a community that wanted to keep its cinema.

Local networks and community connections bring the audiences for the community fund-raisers and Summer season. People come together to again share stories and images through the cinema. At the same time the PFFS screenings remain popular and the membership grows.

Throughout the process the PFFS received great advice from the FVFS, particularly Ian Davidson and Allen Jones. The PFFS had to establish the full range of commercial arrangements for theatrical screenings, in some cases dealing with requests for bonds and even a stipulation that as the PFFS had access to 35mm we could not use that studio's films in DVD mode even for FS screenings. As well as the FVFS insurance, the PFFS has its own public risk and commercial Cinema Exhibitors insurance. In effect running a not for profit, Community Cinema and Film Society at the same time, whilst ensuring we remained compliant with the film distributor's and the FVFS FS requirements. Thank you, Ian.

The FS DVD arrangements enabled the PFFS to use some HD BluRay discs on our big screen, rivalling some 35mm prints in quality, as well as some DVDs, which reduced our costs by two thirds. (In most cinemas the advertisements have been downloaded digital for many years, using 1.3k projectors, and 35mm for trailers and main features. Most of us would not have known. Now they are \$120-250,000, 2 & 4k d-cinema projectors). The PFFS has on 4 occasions had to track down the makers of films (twice overseas) in order to establish distribution rights. The FVFS work in this respect is so valuable.

For the PFFS this technology has facilitated two more streams to our program. As part of the Summer Movies the PFFS takes the digital gear to the town's Village Green for two free sunset outdoor screenings (more expensive film hire than indoors).

Possibly the most rewarding part of the PFFS activities started this year. The PFFS membership was extended to include 2 four monthly seasons of Tuesday Classic Matinees, in addition to our monthly evening FS films. All members now get Bonus matinees, 20 FS films for the year. The PFFS extended a 50% discount to residents and members of the Moyneyana House, the PF and Koroit Day Centres and their Senior Citizens Clubs, Warrnambool Respite Carers, etc. All PFFS members can come to the Matinees. The films are the Classics -*Singing in the Rain*, *South Pacific*, *42nd Street*, *Philadelphia Story*, etc. Whilst the PFFS thought it was being generous with the discount, it gained 120 new PFFS members in the first season; songs were sung, films applauded, some seeing them for the first time on a big screen. Some had seen the films 50 years ago, an eighty year old confessed she had missed some as she was courting. Most had their hair done, and all love the tea, biscuits and talk at interval. The social activity is a real winner. It is Community Cinema, made affordable to all by the FVFS.

Continued on page 13

Continued from page 12

The portable digital medium has opened other possibilities. It is technology that can be operated by anyone with a home theatre setup. In 2003, the PFFS setup a film group that operated on its own for 5 years in Macarthur (pop-250), hiring 2 videos-(kids and adults) from Roadshow each month, screening them with a borrowed data projector in their Senior Citizens Club, attracting more people than the local hotel. This year Moyne Shire surveyed its small communities about what activities they don't have and would like, to grow and strengthen their communities. Apart from premierships, the most popular was films in the township, 2-3 times a year. The PFFS has encouraged the Moyne Shire to purchase a portable digital projection system with the inflatable screen, for use indoors or outdoors for use for small communities (and Municipal purposes) for films, wedding anniversaries, grand final, dog race replays, etc. In turn, kids with a Play Station and internet connection can play games with other communities on the big screen, or watch a film of their choosing. This year the PFFS gear was used to watch the free to air screening of the AFL Grand Final. Castlemaine does it with other events and pays for it with food and drinks.

Following on from the active involvement of film makers in the PFFS, initially making a film of its residents for Moyneyana House and hosting the St Kilda and 15/15 Film Festivals (and for 4 years our own Tararer Indigenous Film Festival), this year the PFFS collaborated with ABC Open and the Moyne Shire (with ACMI) in the making and screening of films about local stories and small local communities. Some films are just beautiful. The communities love their telling and sharing. It is part of an evolving Community cinema that can readily be facilitated. At the other end of the scale are the benefits that have flowed from the FVFS support of Hall's Gap Film Festival.

Whilst the PFFS preferred medium is e-cinema HD, the luminous visual quality of some borrowed 35mm Schneider lenses and changes to distribution arrangements, have reinstated 35mm as the main format for the time being (eg some independents co-distributing with Hollywood, and Dendy becoming Transmission distributing through PPA, means fewer films in e-cinemas. In turn, more exclusively D-cinema digital venues has resulted in fewer 35mm print releases).

Just as the advent of DVD/BR systems had allowed the survival of Film Societies, so e-cinema (essentially MPEG2 hard drive files on a computer with a \$3-15,000 projector) has saved many smaller independent, country cinemas (400 screen in Vic). However, with the conversions to and costs of the D-cinemas, it is likely more smaller cinemas will become less viable. The internet and home theatres compound their problems.

Just as the new technologies have enabled families to enjoy almost cinema quality screenings at home, so do they create opportunities for new forms of Film Societies and Community Cinema, especially in rural areas. Strong, informed and innovative FVFS and ACOFS will be important, if not essential support, for our communities to be able to enjoy their potential in a form we want, as opposed to the standard commercial fare we are expected to accept.

Neither the PFFS nor the writer has a view on the best future structure for ACOFS, but we do have a strong belief in the value, benefit and enjoyment communities gain from a societal sharing of film, community cinema, and the FVFS.

Thank you.

George Dummett, vice president, Port Fairy Film Society.

New Acquisitions at Chapel

For all bookings contact Mark Spratt at mark@potentialfilms.com

American Graffiti (35mm)	Cinema Paradiso	Red Shoes
Athena	Lili	Re-Animator
Black Vengeance	Man of the West	Roberta
Captains Courageous (16mm only)	Oliver Twist (16mm only)	The Sundowners
Charge of the Light Brigade The	Once Upon a Time in the West	Two-Lane Blacktop (35mm)

The complete Chapel Distribution catalogue is on line. <http://www.potentialfilms.com/chapel.htm>

A Long Association

It would be hard to find a longer association with the Victorian film society movement than that enjoyed by Brett Powell, member of Whitehorse FS and delegate from Black Flat Community FS.

Brett has a photograph of himself at the age of two, with legendary Erwin Rado. In fact growing up, Erwin Rado's son and Brett were the best of friends.



Many happy hours were spent hanging out (playing), with his best friend, while Brett's mother undertook her multitude of tasks as Erwin's secretary.

The situation allowed Brett to become the youngest participant in the establishment days of the Melbourne Film Festival.

Brett's involvement has continued to this day. He was president of Whitehorse FS for eight years, and a member of the FVFS Executive until December 2010.

Brett, a father of four, and his wife Jenny, are still able to find time to be active participants in the film society movement.

**The Federation of
Victorian
Film Societies
Inc.No.A0028942B
ABN:62 373 979
Also Known As
Community Film
Societies**

**President- Bryan Putt
Vice President- Eric Dixon
Secretary- Susan Davidson
Treasurer- Ian Davidson**

Committee Members

**John Arkins
Berice Jones
Allen Jones
Barboo Marinakis
Prodos Marinakis
Sol Photios
John Turner (Historian)
Tim Warner
PO.Box 125 Mitcham
Victoria 3132
Email:-**

**admin@communityfilmsocieties.org.au
www.fvfs.org.au**

Mademoiselle Chambon' (M) Review

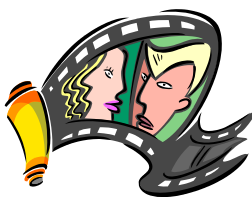
Screening at the 2011 FVFS, Convention on the 19th March.
(see first page)



In a small French town, Jean, VINCENT LINDON a builder, lives happily with his wife Anne-Marie, AURE ATIKA, and his school aged son, Jeremie. He's also close to his elderly father, JEAN MARC THIBAUT. One day he meets Jeremie's temporary teacher, Veronique Chambon, SANDRINE KIBERLAIN, and there's an instant mutual attraction.

This is a simple film with a plot that looks as though it will follow a very familiar pattern– yet there's a freshness to the approach taken by co-screenwriter and director STEPHANE BRIZE. This is not a film in which major events occur; it's a drama made up of everyday banalities, small moments that are of immense importance to the man and woman who experience them.

What's On in the Film Society Circuit.....



Please post or email your annual programs/monthly newsletters to the Secretary in advance. For further information many societies have websites or annual programs which are listed on the CFS website under "Member societies". See

www.communityfilmsocieties.org.au

Barossa Film Club

(Screens VHS/DVD)

- Feb 18th Being Julia, Canada/USA, 2004.
- March 18th The Counterfeiters, Germany, 2007.
- April 15th Meet Me in St Louis, USA, 1944.
- May 20th Y Tu Mama Tambien, Mexico, 2001.
- June 17th Black Orpheus, Brazil, 1959.

Barwon Heads Film Society

(Screens 16mm/DVD)

- Feb 24th The Concert, France, 2009.
- March 31st Don't Look Now, UK/Italy, 1973.
- April 28th The Eclipse, Ireland, 2009.
- May 26th Animal Kingdom, Australia, 2010.
- June 30th Departures, Japan, 2008.

Camberwell Film Society

(Screens DVD)

- Feb 16th Mao's Last Dancer, Australia, 2009.
- March 16th The Defiant Ones, USA, 1958.
- April 20th Up, USA, 2009.
- May 18th I've Loved You So Long, France/ Germany, 2008.
- June 15th The September Issue, USA, 2009.

Corangamite Film Society

(Screens VHS/DVD)

- Feb 3rd 15 Amore, Australia, 1998.
- March 3rd The Hedgehog, France/Italy, 2009.
- April 7th Donnie Darko, USA, 2001.
- May 5th Soul Kitchen, Germany, 2009.
- June 2nd The Damned United, UK, 2009.

Croydon Film Society

(Screens 35mm)

- Feb 7th Bran Nue Dae, Australia, 2009.
- Feb 21st Father of My Children, France/ Germany, 2009.
- March 7th Mao's Last Dancer, Australia, 2009.
- March 14th I am Love, Italy, 2009.
- March 21st Animal Kingdom, Australia, 2010

Deniliquin Film Society

(Screens 16mm/ DVD)

- Feb 11th - Boy, New Zealand, 2010.
- March 11th Oyster Farmer, Australia, 2004.
- April 8th Me and Orson Welles, UK/USA, 2008.
- May 13th The Joy Luck Club, USA, 1993.
- June 10th Schindler's List, USA, 1993.

Echuca-Moama Film Society

(Screens 35mm/DVD)

- Feb 16th Sarah's Key, France, 2010.
- March 16th Somewhere, USA, 2010.
- April 20th Blue Valentine, USA, 2010

Ferntree Gully Film Society

(Screens 35mm)

- January 24th The Boys are Back, Australia, 2009.
- Feb 28th The Waiting City, Australia, 2009.
- March 28th Mid August Lunch, Italy, 2008.
- April 18th Me and Orson Welles, USA/UK, 2008
- May 23rd The Concert, France, 2009.
- June 27th The Ghost Writer, France, 2010.

Geelong Classic Cinema Inc.

(Screens 16mm)

- March 9th Picnic at Hanging Rock, Australia, 1975
- April 13th Went the Day Well, UK, 1941.
- May 11th The Lives of a Bengal Lancer, USA, 1935
- June 8th Berlin is in Germany, Germany, 2001

Goulburn Valley Film Club Inc.

(Screens DVD)

- Feb 7th Soul Kitchen, Germany, 2010.
- March 7th Lemon Tree, Israel, 2008.
- April 4th Burn After Reading, USA/UK/Fra, 2008
- May 2nd Dean Spanley, New Zealand, 2008
- Boy, New Zealand, 2010.
- June 6th Mother, South Korea, 2009.

(Screens DVD)

International Film Group

- March 8th South Solitary, Australia, 2010.
- April 12th Central Station, Brazil, 1998.
- May 10th Tuya's Marriage, China,

Melbourne Horror Film Society

(Screens DVD)

- January 19th Candyman, USA, 1992.
- Feb 23rd Braindead, New Zealand. 1992

Continued on next page

Cont. Page 15

Old Scotch Film Society

(Screens 16mm/VHS/DVD)

Feb 8th - How to Steal a Million, USA, 1966.

Feb 22nd - The Shawshank Redemption, USA, 1994.

March 15th - Dave and Dave: On Our Selection, Australia, 1995.

April 5th - Mao's Last Dancer, Australia, 2009.

Pomona Film Society

(Screens DVD)

Feb 15th - Images of the Absence, Argentina/Germany, 1998.

March 1st - Red River, USA, 1948.

Port Fairy Film Society

(Screens 35mm/DVD/HDD)

January 28th - The Waiting City, Australia, 2010.

- Wake in Fright, Australia, 1971.

Feb 18th - Gainsbourg, France, 2010.

Feb 22nd - The King and I, USA, 1956.

March 18th - Winter's Bone, USA, 2010.

April 15th - The Tree, Australia, 2010

Portland Film Society

(Screens DVD)

January 15th - Morris: A Life with Bells on, UK, .

Feb 19th - Moon, UK, 2009.

March 19th - Boy NZ 2010

April 16th - The Eclipse Irish 2010

May 21st - Mother and Child USA 2010

June 18th - Soul Kitchen German 2010

Red Rum Film Society

(Screens DVD)

Feb 15th - Micmacs, France, 2009.

March 1st - The Illusionist, UK/France, 2010.

Reels @ Wehl Film Society

(Screens DVD)

January 13th - Le Concert, France, 2009.

Feb 14th - I am Love, Italy, 2009.

Smart Girls Film Club

(Screens DVD/Video)

18th. Feb -Ninotchka USA 1939

Quotable Quotes

I worked myself up from nothing to a state of extreme poverty.

Time is a great teacher, but unfortunately it kills all its pupils ... - Louis Hector Berlioz

Whitehorse Film Society

(Screens DVD)

Feb 19th - Mao's Last Dancer, Australia, 2009.

March 5th - Atonement, UK/France, 2007.

March 19th - Seraphine, France/Belgium, 2008.

April 2nd - Blessed, Australia, 2009.

April 16th - Miss Potter, UK/USA, 2006.

May 7th - Departures, Japan, 2008.

May 21st - Bright Star, UK/Aust/France, 2009.

June 4th - After the Wedding, Denmark/Sweden, 2006.

Williamstown Film Society

(Screens 16mm/VHS/DVD)

Feb 23rd - Reuben, Reuben, USA, 1983.

March 30th - The Merry Widow, Australia, 1988.

April 27th - The Lives of Others, Germany, 2006.

May 25th - Layer Cake, UK, 2004.

June 29th - Time After Time, USA, 1979.

Yarra Ranges Film Society

(Screens DVD)

Feb 8th - Micmacs, France, 2009.

March 8th - Creation, UK, 2009.

April 12th - Animal Kingdom, Australia, 2010.

May 10th - Il Postino, Italy, 1994.

June 7th - Ghost Writer, UK, 2010.

HOW IS YOUR WEBSITE?

Have you checked your entry on the Federation website yet? It is listed on the "Find your local film society" page of www.fvfs.org.au as well as in the summary page at the top of the society listing. Where you have supplied the information we have linked your society listing to your website, if you have one.

For some societies that don't have a website of their own we have provided a page on the FVFS website showing your group's details. But is it up to date? Please check your information regularly and inform us if it needs changing.

Do you need a website or just a page on our website?

Email secretary@fvfs.org.au with any requests or queries.

ACOFS, YOU ASKED FOR IT

By Prodos

So here it is. Well, some of it. In their own words, grouped under several headings, here is a small but entirely representative sample of the written responses from Victoria's film societies to the urgent request by ACOFS for "input" on its CCA (Community Cinema Australia) proposal (ReelNews #89, Sept 2010). The complete, unedited, responses can be read, verified, and discussed at :-

forum.films.org.au

WHAT PROBLEM?

Non-existent problems are being 'solved'. At the same time, real, un-glamorous, practical issues remain un-addressed *** (CCA proposal is not) premised on a proven need for such change to occur *** Some of the needed activities proposed in the CCA Proposal and characterised in the CCA Proposal as lacking, have in fact been performed very effectively, year after year by (existing) ACOFS (structure) ***

These are all activities which ACOFS, in its current form, is already carrying out quite adequately *** None of (the practical outcomes that would be helpful to Australia's film societies) require in any way the proposed changes to the structure or constitution *** (despite the rhetoric) we cannot see any real evidence in plain English as to how (the proposed) change would do any of the (needed, practical tasks that would be of direct benefit to Australian film societies) ***

Why do you guys want to change the structure of a good thing? *** not convinced that a change of structure would (as claimed provide any more CREDIBILITY and STATUS than is already existent *** (we question) the need for change, given that in our experience the present structure seems to work very well *** the case for major change had not been made ***

There is no evidence to support the view that (the existing structure of) ACOFS is "out of touch with reality" (or) that it is non-inclusive and cumbersome *** don't understand why you are wanting to create a centralised, top-down structure when the original structure was created by film societies coming together to help each other out ***

(actually) the future of ... film societies ... is a very strong future as it stands *** (proposal) reveals a pathetic ignorance of the history of the film society movement of Australia *** (the film society movement's) creative energy comes from the grassroots, (from) local involvement of active individuals within film societies. Not at all from the top-down, nationally coordinated, tax-payer subsidised direction of some ruling elite - as now proposed.

ON THE CCA PROPOSAL ITSELF?

merely "smoke and mirrors" *** (phrases like) "rapidly changing community attitudes" (are undefined and meaningless) *** would make Benito Mussolini proud *** expensive and bureaucratic but have no obvious advantages *** (if implemented) the film society movement (would) be not one bit better off to face the future *** will, we believe, lead to a splitting of the Australian film society movement. To decline, not growth ***

(the) drastic changes proposed seem completely over the top *** (the) whole (CCA) proposal is unrealistic! *** (fails to offer) common sense solutions *** (the) logic is fallacious, the arguments presented are not only unconvincing, they're outright absurd ***

we cannot in any way agree with (either) the premises or (the) proposals *** rather than encourage new membership, the intended changes will have a deleterious effect *** (an attempt to) centralise (everyone under a) kind of bureaucracy *** authoritarian, oppressive, anti-democratic, anti-creative. *** maybe the proposed new structure is meant to make it easier to get government funding? And then ACOFS will become the mediator that will help the rest of us stick it to our fellow taxpayers? ***

Continued on page 18

Continued from previous page

(full of) lofty language, full of vague generalised statements, pie-in-the sky intentions and (presents) unsupported allegations such as: "ACOFs is out of touch with reality", and "ACOFs is cumbersome" *** we are thoroughly appalled and disgusted by what the current ACOFS Executive is putting forward *** far too complex and difficult to comprehend *** rotten to the core *** such a grandiose vision (hard to take seriously)

INDEPENDENCE?

(the CCA proposal is) an unnecessary expansion or modification of the aims and activities of ACOFS into areas in which it was never intended that it should play a role *** (concerned about) loss of democratic representation that the (CCA) proposal would entail *** Subsuming (the) state federations into a national body would run the very real risk of making them unresponsive and at the beck and call of an unwieldy national bureaucracy, remote from the needs and circumstances of the film societies at a local level ***

(we) oppose any diminution to the independence, services, and mutual assistance built up over the years *** (rather than improvement) the opposite is likely to occur ... with societies dropping out of their federations and federations leaving ACOFS in order to preserve their independence *** The whole spirit of personal initiative and independence is threatened by the structural change proposed by ACOFS.

DEMEANING PORTRAYALS OF PAST VOLUNTEERS?

(we) deplore the implication, obvious throughout the (ReelNews) article, that the previous administration ... was deficient in the application of its duties *** The attitude of the proposal is contemptuous of the film society movement's founders as well as of those who have in recent decades contributed hundreds of hours as volunteers - at best damning these many fine individuals with faint praise ***

(Past ACOFS volunteers were) already doing many of the things that are mentioned in the (CCA) proposals (and claimed as not being done!) *** (highly disrespectful of) valuable time and effort (contributed by volunteers) over the years, building up and maintaining the (film society) movement

CONDUCT OF CURRENT ACOFS EXECUTIVE?

out of touch with reality *** not impressed *** (displays a) dismissive indifference to real debate and genuine enquiry *** (seems oddly out of touch with) needs and aspirations of film societies *** (hasty calls for) "change" make a mockery of the community part in "community" cinema *** (they've been) maligning the character of those who have in good faith raised concerns ***

Hardly the mindset you'd find amongst individuals who embrace and respect debate and diversity *** uncomfortable with such an urgently driven goal to "nationalise at all costs" *** (concerned about current ACOFS Executive's) lack of extensive consultations

WHAT'S REALLY NEEDED?

(CCA Proposal glosses) over the fact that what is actually required (of a national body) is the expenditure of hundreds of hours of voluntary labour by one or two individuals *** (Rather than CCA Proposal) a "bottom-up" or "representative democracy" (approach) seems to work well, and importantly maintains the (true) "community" nature of the movement ***

broadly speaking, the current system works and should therefore be left alone *** (Contrary to claims) The existing system has served us well *** all the essentials needed from ACOFS by the Federations and film societies can be accomplished within the present structure *** ACOFS, as presently constituted, has ... in the past (performed its work quite) effectively and responsibly, and there is no reason to expect that it would not do so in the future.

Note: At its most recent meeting, ACOFS deemed the CCA proposal as now "accepted". However, this is contradicted by the actual public statements of Victorian film societies.