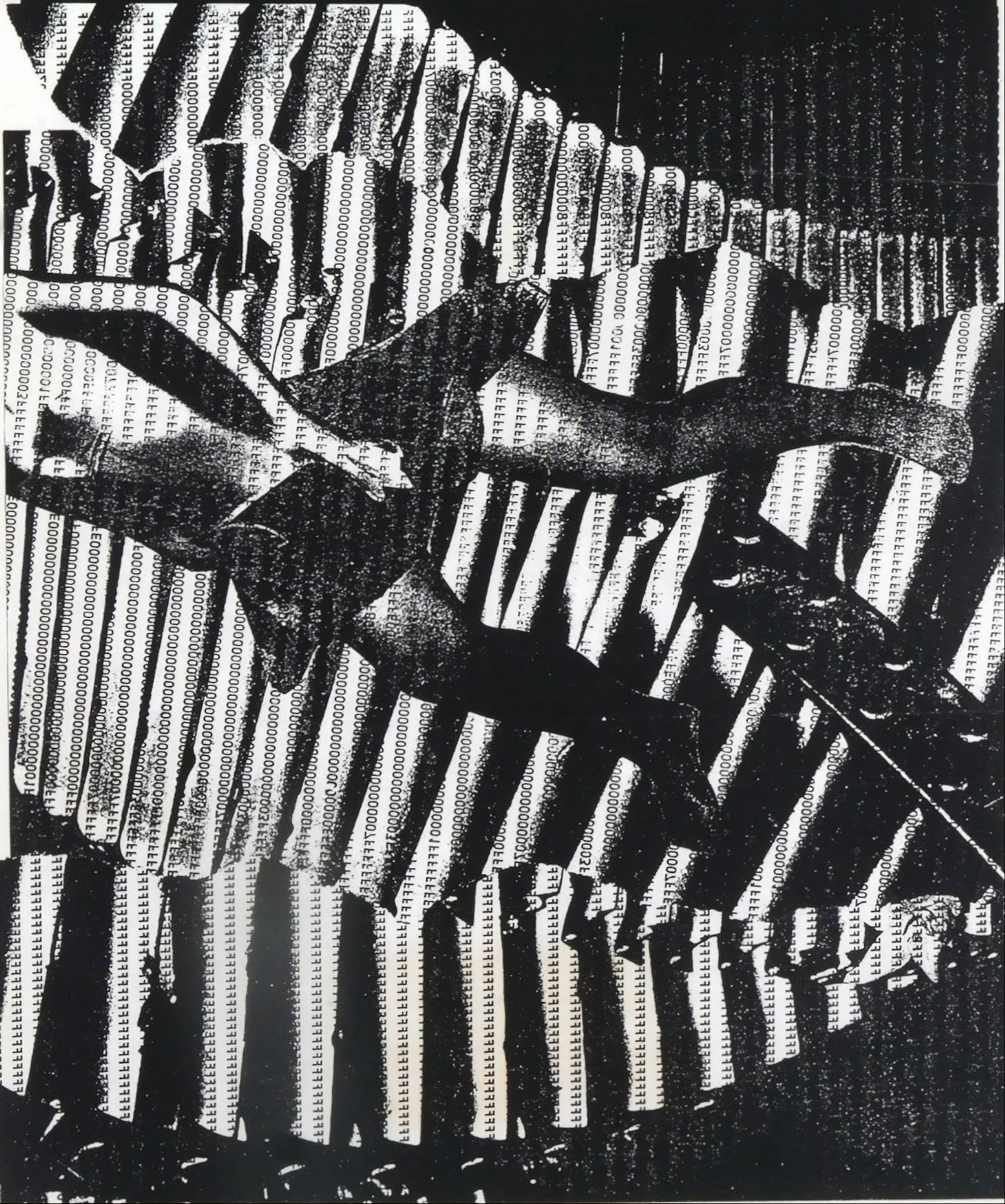


# Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.  
ISSUE 107 OCTOBER 1995



## notes from the answering machine

the administrator speaks

I will just jot down a few notes before I head off to Sydney, to where our beloved benefactor, the Australian Film Commission, beckons us to their command. I will be attending the AFC Sector (I still don't know what they mean by that, 'sector' bit) Summit for funded groups, where representatives by all like minded groups like ours, who all want a slice of the funding cake, will fight it out to the death. Gladiators! Fighting for truth, justice and the funding dollar!

So I have been busy bowing to their wishes.

Our next load of funding 'tempters' were thrown our way, so I am happy to announce, the group is still viable, and I am still employed!!!

They need someone here to just deal with all of mail correspondence, and they're only the letters from BM.

But our regular correspondent knows I hate to be bored, so helps me by making my job difficult.

A very successful and enjoyable festival, so I heard! I was unfortunately unable to attend all sessions. Congrats to HB and JB for diligently attending ALL sessions.

No doubt you all have your DECA-bits together for next open screening (10/10/95) which promises to be a ripper. Talking by 'phone to SB, in our London office, he says he has sent his DECA-bit already, an International Deca-bit.

A selection of the Melbourne films shown at Super Kiosk 8 are presently in Canberra showing at Gorman House Arts Centre, from where they will be next heading to the NT to '24 hour Art', part of the NT Centre of Contemporary Art.

So anyway, sit back and relax. This mag. is getting more and more tabloid with each issue. I thought we were trying to be intelligent, not cheap thrills.

WRITERS WANTED. EXPERIENCE NOT  
NECESSARY.  
Apply within.

(JP, that was your light and fluffy bit for the month. enjoy.)



page 2

## SUPER KIOSK 8 IN REVIEW

by Heinz Boeck

The very first session of Super Kiosk 8 contained the most uniform collection of films of a high standard in terms of sophisticated ideas interestingly executed; even though they were thematically quite diverse. A very satisfying, well balanced programme.

It was unfortunate that the projectionist was often negligent in focusing films properly and there were some problems with the sound. Having only seen many of the films for the first time, my comments here will generally be a cursory gut response.

Pete Spence's film, *The End*, is, I think, an intriguing comment on stasis. The end occurs at the beginning; is its title and its content. The end is not just a moment (when the film finishes) but an event in itself. The layers of superimposed textures, coloured shapes and images traverse the screen in slowed time as if to elongate this terminal moment. Is this what death might be like with the final moment elongated eternally? Fortunately, Pete's film was only three minutes long.

*Eleven Chords for Two Guitars*, by Barry Brown, is slightly more eternal at five minutes of expressively wrought abstract, visual textures feeding from a suitably energetic soundtrack. The imagery describes an active field of nebulous forms and gestural elements that provide a kind of pre-cognitive, raw experience.

I enjoyed Gary O'Keefe's film, *Calling Mr Valentino*. A wry humour elicited from a montage of nostalgic images of jetsetter mythology gleaned from what looks like travelogue footage from the 1950s or early 1960s; and a recurring



# ALL GAUGE

What you have in your hands now and has your eyes straining to read - especially the interviews- is the first Allgauge Bulletin which the Super 8 Group has graciously allowed as an insert to their October Newsletter. What you have on your right is a collage of the documentation of some of the events that have taken place under the banner of Allgauge this year. Over 30 screenings and performances for the year so far. And all on the smell of an oily rag-this Bulletin too.

"Allgauge organises programs and open screenings of audio -visual and related media. Allgauge is an unfunded loose collective aiming to provide a stimulating context within which artists can exhibit their work"- part of a curatorial statement by Steven Ball for the "lost souls and free spirits" program.

Allgauge came out of a series of conversations that Steven Ball and I had near the start of this year that related to our frustration at the failure of MIMA to respond and be accountable to its member's and their stated needs. Those arguments were to a large extent presented to the MIMA board at a Special General Meeting in March. Rather than just discussing such deficiencies we knew we had to put our ideas into practice. We organised and held a series of Open Screenings and Events under the banner of Allgauge, paid for them out of our own pocket, and hoped that other artists would also be interested. David Dangerfield also organised a music/film/dance night as an Allgauge event which included work by Pete Spence and Angie Potsch. It became possible to use the screening space at the Cafe Bohemio and through a collaboration between Marcus Bergner and myself we have been able to stage Allgauge events there on a weekly basis with the support of the owners Gabriel Mena and Victor Veraga. Laszlo Dudas has also become involved in documenting on video events at the cafe and in technical support with the video projection. We have rented works from the State Film centre and the national library that we have wanted to see or see again to reaffirm our commitment to the art of the moving image. We have been able to show Australian work there by Michael Lee, Hector Hazard, Lynsey Martin, Aggy Read, Philip Tyndall, Tony Woods and Retarded Eye, for example. After putting the word out on the Internet we have begun to receive video art from overseas and Allgauge is becoming connected to & helping to set

Continued on back page.

# AllGauge

Allgauge bulletin number 10

5 July 8pm

**music dance**

**ALLGAUGE** at Cafe Bohemio EVERY SUNDAY NIGHT

**Bohémio**

**ALLWELCOME**

**Open Screenings**

**ALLWELCOME**

**ALL GAUGE**

**FILM SCREENINGS**

at Cafe Bohemio EVERY SUNDAY NIGHT

**ALL GAUGE @ Cafe Bohemio**

**ALLWELCOME**

**Open Screenings**

**ALLWELCOME**

**ALL GAUGE**

**FILM SCREENINGS**

at Cafe Bohemio EVERY SUNDAY NIGHT

**ALL GAUGE**

**FILM SCREENINGS**

at Cafe Bohemio EVERY SUNDAY NIGHT

AllGauge OpenScreening does not receive funding from any government or corporate body

All Screenings upstairs at the Cafe Bohemio 354 Smith Street Collingwood every Sunday night at 8.30pm

**Sunday 15 October 8.30**

*Allures* by Jordan Belson (USA 1965 8min)  
*Anatomy of a Businessman*- Bruce Currie (Aust 1984 10 min)  
*Trip Down Memory Lane* - Arthur Lipsett (Can. 1967 13min)  
*Camera Makes Whopee* -Norman McLaren (1970 4 min)  
*Around Perception* by Pierre Hebert (Can. 1977 8 min)  
*Drifters* (UK 50 min) John Grierson

**Sunday 22 October 8.30**

*Automatic/Single/Continuous* by Lynsey Martin (Aust.1982 8 min.)  
*Boobs A Lot* by Aggy Read (Aust. 8min)  
*Early Abstractions* by Harry Smith (USA 1951 30min)  
*Easyout* by Pat O'Neill (USA 9 min)  
*Breath Death* by Stan Vanderbeek (USA 1963)  
*Wild Night at Reno* by George Kuchar (USA 1977 16min)  
*A Frog on A Swing* by Robert Breer (USA 1989 5min)  
*Mayhem* by Abigail Child (USA 1987 16min)  
*Alone* by Steve Dwoskin (UK 13min 1976)  
*Aqueous Opening & Limb* by Rob Daneilson (USA 8 min 1970)

**Sunday 29 October 8.30**

*Binary Bit Patterns* by Michael Whitney (USA 10-min)  
*Touring Holland By Bicycle* by Paul de Nooyer (Neth. 7 min)  
*Sharkcallers of Kontu* by Dennis O'Rourke. Anthropogical film that documents a fading lifestyle and takes you into the canoe with the shark.  
(Aust . 50 mins)

**Sunday 5 November 8.30**

*Shirley Thompson vs Aliens* (aust. Jim Sharman)  
The story of a widgie from the 50's who saw aliens in the tunnel of love at Sydney's luna park. A reaction to provincial paranoia.

**Sunday 12 November 8.30**

*Dress Rehearsal/ Die generalprobe* (Germany 83 Werner Schroeter) A personal diary of the 1980 Theatre festival at Nancy in which he expresses his love for the theatre.



PROGRAM

**Sunday 19 November 8.30**

*Kali* (Aust Brendan Stretch) 30min. A journey by a young woman to India is rendered subjectively as both escape and discovery.  
*Motif*-videos by Seattle artist Joel Bachar.  
Open screening/pot luck/BYO film &video&slide

**Sunday 26 November 8.30**

*Connecting Lines* (Mary Daniel .Canada 1990)  
Inspired by James Benning's work the film traces an elliptic journey across North America by train. This journey becomes a metaphor for the stories that are heard and re-cited , like a long tapestry, along the way.

**Sunday 3 December 8.30**

*Work in Progress* (Laszlo Dudas Aust 95 25 min)  
*Scenario Du Film Passion* (1983 Jean Luc Godard) an ancillary text to his film *Passion*  
Open screening/pot luck/BYO film &video&slide

**Sunday 10 December 8.30**

*Short films by Alexander Kluge*  
*Brutaliteit in Stein / Lehrer im Wandel / Portrat einer Bewahrung / Frau Blackburn* geb. 5 Jan 1872 wird gefilmt / feuerloscher E. A. Winterstein / Nachrichten von den Staufern.

**Artist Statement: Joel Bachar**

Joel S. bachar founded Blackchair Productions with the intent of exposing a world unseen without the help of the ever voyeuristic gaze of the camera's lens. Through careful observance and subtle manipulation. Blackchair Productions evokes an emotional response to subjects that would otherwise be considered mundane or commonplace from the meanderings of his ambient visuals to the sincere reflection on life's people, places and things. Joel S. Bacher has a fascination with the nuances and motifs that surround us and strives and struggles to bring them to the surface to be felt, questioned and returned to their place.

distorted airport intercom call going out for a Mr Valentino.

I like what Steven Ball was trying to do with *Difficult Beauty*, although I would need to see it again to give an adequate appraisal. Often, I do find Steven's 'talking at you' style of narration a little indulgent, but this film is very nicely layered with some beautiful, incidental images and reflective dialogue. This film is not easy to just absorb. It operates a number of lines of flight with resonating modalities which help to give the film an uneasy unity.

Deborah Warr's film *Palm Lodge* about the residents of a nursing home reminded me in its loose form and in its use of black and white film stock, of that old format, the 'matinee magazine item', minus the banal dialogue which usually accompanied the latter programme. *Palm Lodge* is beautifully photographed with the black and white stock (Tri-X, I presume) being used to good effect. The film imparts a sense of warmth without succumbing to sentimentality.

*Nostalgia, Narcissism, Natsukashii, Part 2: Japan*, Tim Paterson's film, is an engaging diary film, told through Tim's narration of letters he sent from Japan to his family back in Australia whilst an exchange student. The film details the social interaction he encounters with members of his new substitute family and schoolfriends, his apprehensions, impressions and so forth. Diverse footage from that time is punctuated at regular intervals by a formal shot of Tim crouched, engaging in some aspect of grooming, shaving etc. This device succeeds in anchoring the film structurally.

*Vena Cava*, by Perth filmmaker, John Harrison, is a superb film that glows

with a half menacing, deep, dark and mysterious tone.

In the programme notes, Harrison explains the aspect of Hindu mythology he has attempted to render in film. But lack of knowledge of the Hindu deities does not compromise the interest of this film at all. A vividly, romantic evocation of an exotic realm. The female protagonists are engaged in the performance of a continuous tableau of ritualised gestures, moving and static. The body/ies often assuming unusual, stylised positions. Time is suspended; the light is dim; the colours deep. John's shooting style and editing construct a poignant apparition.

Friday's first programme ended with a 38 minute film from the USA, *Kuch Nai*, made by the three member group, Silt. The programme notes give a thorough account of the film's rationale. It's a very impressive bit of filmmaking incorporating footage shot while travelling in India. Processing film to multiple generations and multi-layering of images in superimposition, creates a rarefied, veiled effect.

Dreamlike and imbued with a deep nostalgia that seems to recall our earliest memories, a past life, perhaps(!) - a hazy, distant past. The narrated dialogue is taken from taped, journal entries in a three-way correspondence between India and San Francisco. The voice-over is of personal experiences and impressions (that sometimes get quite dramatic) and gives the film a structural continuity that the images could not sustain. Toward the end of the film the images become even more layered, abstract and chaotic, as if the serenity of a slower pace of life in the shimmering heat of India gives way to the frenetic perplexities that complicate life in San Francisco.

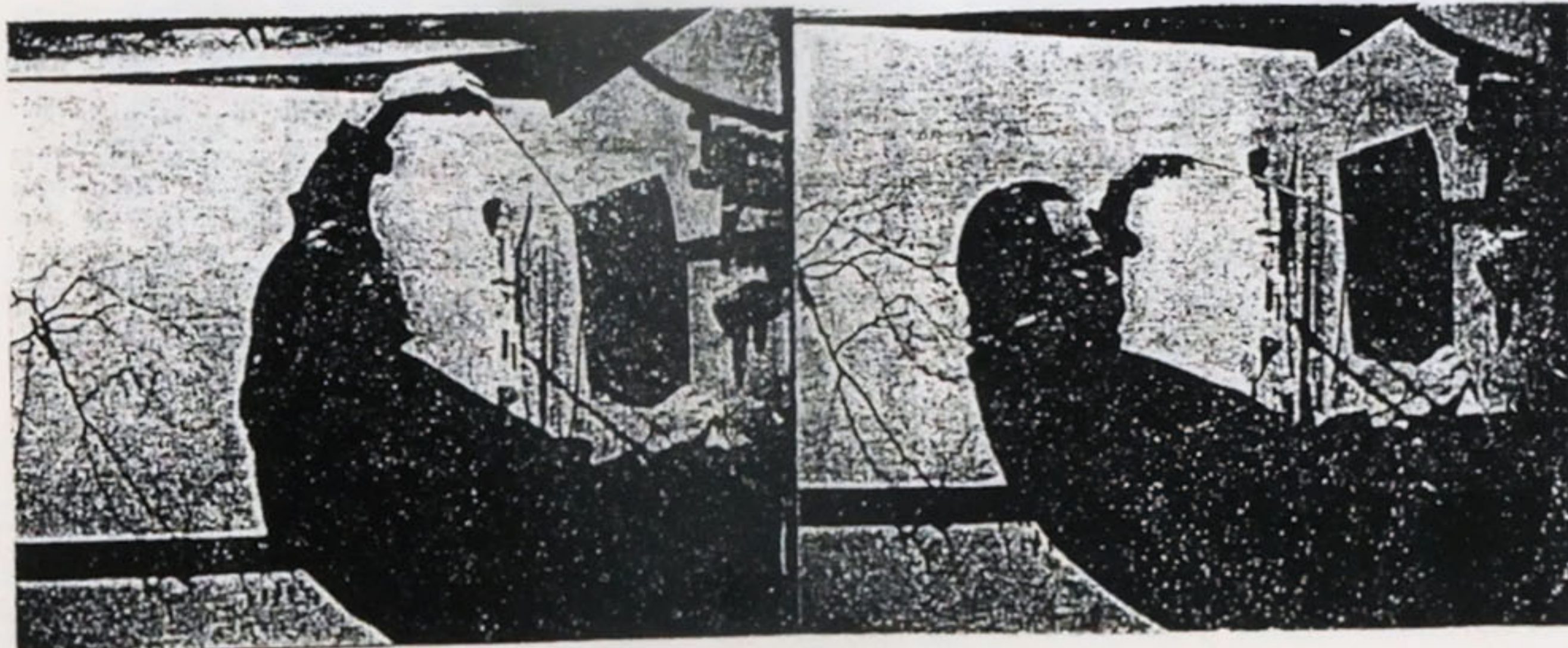
*Eggbound*, Melanie El Mir's film, strikes me as quite bizarre, sometimes even grotesque in its dim, half light

scenario. Some Dark Ages, animist mythology cast with contemporary props like a Dadaist black joke. An absurd situation that has some even more absurd twists. This is really fascinating filmmaking that leaves a strong impression.

Hector Hazard's, *Under the Steel Wheels*, is a superbly inventive film. A documentary about bicycle couriers turns out to be much more than that. Some incredibly lively shooting and effects, full of visual puns and amusing, yet always poignant character studies. This film is so professionally finished and accessible, I wonder if anyone has secured the television rights yet.

Arthur and Corinne Cantrill's film, *Ivor Paints*, was interesting to see at 79 minutes it was the longest film shown at Super Kiosk 8. We follow the process of Ivor working on one particular painting over 82 days. A film like this could easily turn out to be quite tedious; but what makes this film interesting is firstly, a creative use a variety of camera shots that document an almost identical routine. Ivor coming out to paint in the same spot every day, working on his painting there and then putting everything away in the shed. The routine is broken by more random elements, a shot of a cat moving around etc. Secondly, in a longer film like this, with so much repetition of a single routine, details that might only be incidental in a shorter film attain a certain depth and weight with the building up of information. Not just the character development, but the whole scenario develops a solid dimension of tangible realism.

This year's festival, Super Kiosk 8, presented a high proportion of very interesting films which clearly showed evidence of a broad range of sophisticated thematic and technical approaches to independent filmmaking.



# UTTER

BY BILL MOUSOULIS

In the July 1995 issue of this newsletter, Steven Ball made some comments about me which warrant a response from me.

Here are some of the things he said:

" It may have escaped your notice, Bill, but there are a number of people who interpreted many things about the way you ran the group all those years ago (many of the writings you published in the newsletter, the way your presence reverberated through the group, the self-important way you refer to yourself, your own and the work of those you favoured) as being a particularly overarching egotistical attempt to stamp your vision of what a film group should be. It is my, and that of a number of other people's impression, that this created the image of a group that was a boy's club, rife with cronyism, matey aggrandisement and misogyny. In short, a bunch of wankers .... How many articles have you written that contain 'disclaimers', ceaseless professions of 'humility' and 'openness', the championing of naivety, the talk of 'legends', the hokey suburbaneity, the insular cliqueness? "Openness" indeed! I agree with Maeve in as much as the group is better now and the main reason being that it has moved away from the Mousoulis domination. It is debatable whether you are even aware of the way the presence of your personality has resonated through the group, has coloured its image, has turned people away. The blinkered 'clubbiness' of it all, I believe, is one reason why the group still struggles to be taken seriously outside its own membership and also why it has difficulty attracting more funding. "

I, of course, could say a million things in my defence here, but I am in a "damned if I do, damned if I don't" situation. I will opt for the latter course, but with the following presentation of facts, which I leave to the reader to peruse over and apply to the above criticisms:

The Super-8 Group was formed in November 1985 by myself and seven other people; the 1st Super-8 festival was held in August 1986 - the Super-8 Group refused to organize it, and so I put it on myself, with my own money; I was the Group's "administrator" in its early years, handling all the duties from home; by 1989, the Super-8 Group had attracted AFC funding for both the festival and the general running of the Group - the same amounts of money it gets today; I quit being administrator, and also left the committee, in April 1991, to give myself a personal life; Steven Ball first became involved with the Group in 1990; it was only early this year, 1995, that I again became involved with the running of the Group, leading to me taking on the position of Super Kiosk 8 co-ordinator, when no-one else wanted to do it.

I would also like to present the following table (the figures it contains were easily gleaned from the records in the Super-8 Group newsletters, and from my own personal records, when the newsletter was found wanting):

Year	86	87	88	89	90	91	92	93	94	95	86-90	91-95	86-95
No. of Open Screenings	11	11	11	11	11	11	11	11	11	7	55	51	106
No. of diffrent films.	66	63	60	68	85	60	53	84	71	71	342	339	681
No. of diffrent film-makers	35	42	46	41	44	25	27	37	44	34	150	93	213
Male	32	33	40	32	30	18	21	28	34	25	115	72	164
Female	3	9	6	9	14	7	6	9	10	9	35	21	49

(2)

But now for the hard part, for Steven's article, when it first appeared, proved to be simply the icing on the cake. The week before, I had resigned from the position of Super Kiosk 8 co-ordinator. Ever since - but not now: that's what this article's about - I have been close to leaving the Group in utter disgust and disappointment. If I were rich, I'd seriously consider going to court. I am not rich - but I at least can utter a few things in the newsletter here.

But what to utter? - It's a dilemma that's been on my mind for the last few months.

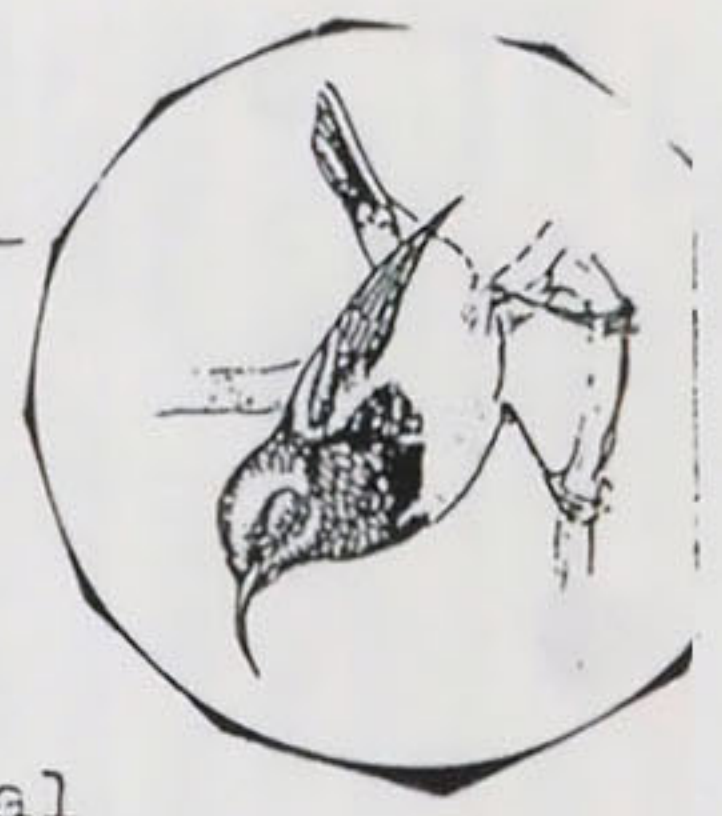
I'll be brief, and I'll stick to the facts (or "facts", as some will see them):

I resigned from the Super Kiosk 8 co-ordinator job for several reasons: (1) I refused to quell my distinctly personal voice and toe the party line and engage in publicity hype (Steven's advice to me: "Just lie! Everybody else does!"). (2) I was abused and insulted by the Super Kiosk 8 committee, being name-called and just generally dismissed contemptuously. (3) I was accused by the Super Kiosk 8 committee of being anti-experimental film, and of "rigging" the festival in a certain way.

The resignation occurred on June 30, and I then became curious to see what the Group would do in regards to me, how it would treat me, in the subsequent weeks/months. This is what happened, or, more precisely, what didn't happen: I sent two detailed letters of complaint to the Super-8 Group committee in late June/early July - I have received no reply to them whatsoever in the subsequent three months; the S-8 Group neglected to mention my resignation in the (August) newsletter; I have not been paid anything of the co-ordinator's wage for the 6 weeks of work I actually did do; I was not sent a complimentary ticket to the festival. The only positives were: a credit in the festival program, and a touch of goodwill/concern from three or four people (including people on the committee).

CHILLS OF DESIRE at KIOSK 8

RRRR  
RRRR hhh  
YYYY



CHILLS OF DESIRE at KIOSK 8

Its still a phenominological mystery to me. The colour spectrum spans from kharki green to dulcet indifference, the smell that of NO DANGTR PLEASE PROCEFD, the sound that of pink bubble gum being gently torn away from once, plush burgundy velvet. Almost immediatley my eyes sense a sudden movement and I jerk my neck just in time to feel a disgu disgusting saliva "de la bouche" drip down my leg.

"Fuckin hell," I think to myself "...there is life on Mars."

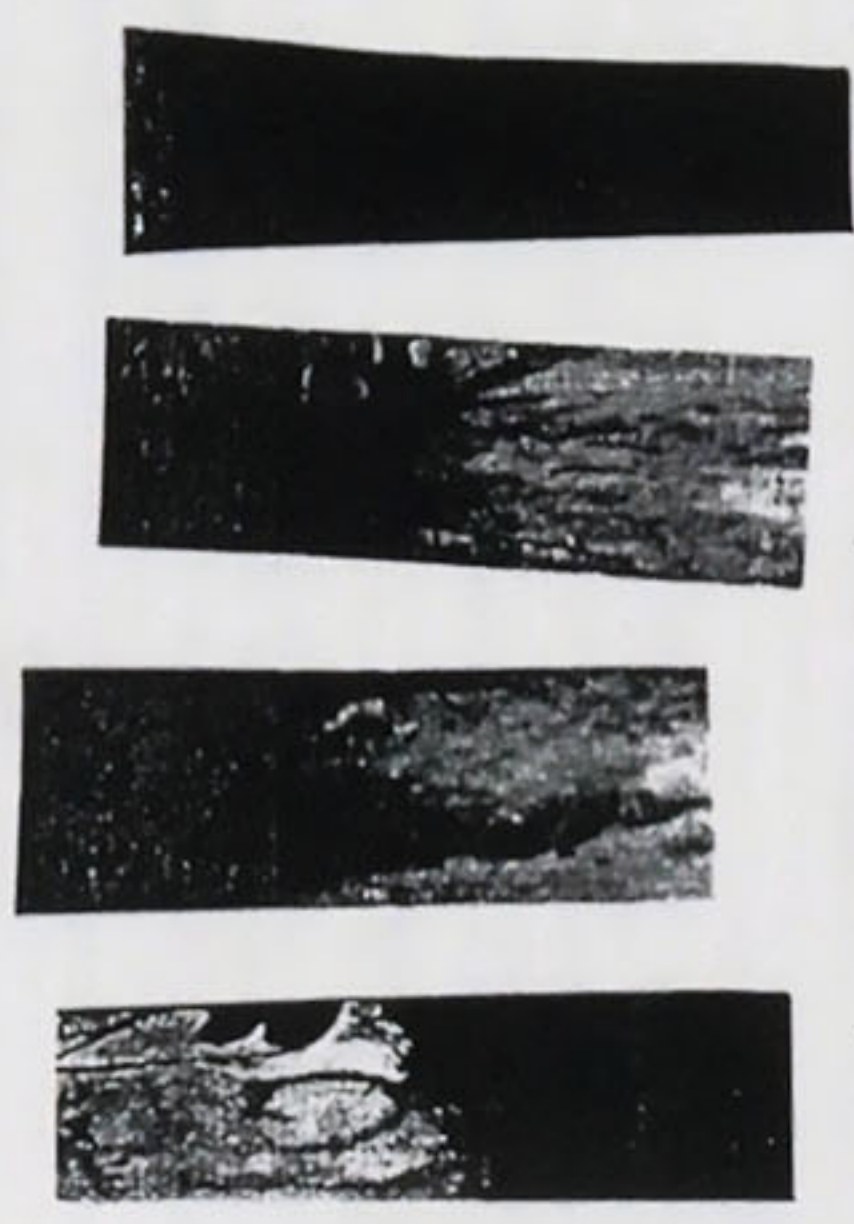
Like a bolt out of the blue the next film is announced and I brace myself for an onslought, but its all in my veins. The head on my lap has accelerated in its decomposition and the wallpaper seperated into two armed camps. Tony Woods Fitzroy is caught in the middle but I, ve misse? the first five minutes of "FRAMES '95" and can forget any forseable accord. I close my eyes purposely ignoring the subtitles and nonchalantly flap my wings.

ALS DAS KIND, KIND WAR.  
My mum always told me to play with kids my own age.

HECTOR HAZARD.

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This and other letters from Bill Mousoulis were presented to the committee and minuted. A formal response to Bill's letters has been sent, and the committee is looking into the actual amount of work done by Bill, and a commensurate payment will be made. - TP



But goodwill is a commodity that is fast disappearing from the Super-8 Group. Let me give you an example. This year, the Group's 10th anniversary year (as it keeps telling us!), the Group's committee decided to scrap the practice of giving all past and present committee members free membership. Given the number of committee members the Group has had, that is not a bad idea. But to everyone, across the board? I spoke to Sarah Johnson recently and she was quite miffed by how her newsletter stopped coming to her, and with little word of explanation. Sarah was one of the founding members, and very active in the first four years, successfully endeavoring to get AFC funds for the Group. Surely she (and myself, and Matthew Rees, and Steven Ball) should be given life membership to the Group. "Given"? I mean to say - "re-given", for that's what would have to happen, thanks to the Super-8 Group's 10th anniversary year hard-line policy.

As for myself, I haven't gone to the last few Open Screenings, and I didn't go to the festival. I didn't, let's say, "feel" like it. But I will continue making Super-8 films (unlike what people like Corinne Cantrill may think), and S-8 Group Open Screenings are one of the very few places I can show them. And there are also people and films I like seeing at the Open Screenings.

I have left a lot unsaid in this article. I don't want to fight. But I can if I have to. And I can also junk it all. The Super-8 Group, after all, is not my life. I don't need any shit in my life, and that's what the Super-8 Group has nearly become for me. The Super-8 Group committee has called me a "wanker". November 1985, sitting at home, in my little corner, wanking. My little corner, where no-one can see. Where the wanking means nothing, where it results in ....

For Janetta Green, wherever you may now be ...

# A REFILMED FESTIVAL

Dear Steve.....

whn i saw Tim Patterson and Quentin Tyner coming down my driveway at 8a.m. i knew you were on your way to blighty. As i toast, jammed and coffeed them, the realization that you were 'nt going to be in that state film centre bio box on friday really dawned on me.

You were right about David Dangerfield, he certainly can knock em out in a hurry. I spent 3 hrs. at Drop in studio at camberwell, while he lay down 7 tracks for my run off the rails movie.

drums, piano, guitar, even the reverse of all these. He works a lot like you, fast and furious, and sure of himself. we both pissed in your pocket a few times.

Anyway what fool picked that particular weekend to run with super kiosk8. smack in the middle of footy finals, I had to park in smith st. and walk to the city. ..when i arrived everything was smooth as silk. Corrine selling, Barry (broken back) Brown ensconsed in the bio-box, jenny leach holding the fort (torch) And lights!!!

Mathew did his nida bit better than bert newton and somehow Roy & H.G. managed to defrost the audience with supercilious kiosk 8 brownout bulldust before Spences' film THE END brought everything to a halt.

Petes' film like spence himself, jumped ship and out of the film gate it did run.

Corrine swore and moaned and as a native of this country i smelt an ill omen when I saw it!!! the state film projectionist exhausted already, put the errant film back into the gate in time for us to see Papa joe stalin bouncing little svetleena on his knee, and i for one was glad Spence

was 'nt around to see it.

Barry Brown cued his tape for his film II CHORDS FOR 2 GUITARS. water curtains of refilmed leader side on, at waters edge. minimalist soundtrack.

CALLING MR VALENTINO!!! by gary o' keefe.... also refilming 8mm. onto Super8 with stripe. Upside down surf does 'nt break, "Calling Mr Valentino" gets

progressively louder as c.u. of girls in porno film inter cut with plane.

Sinatra comes to mind as i write in the dark "Cum fly with me!" Gary you shocker, you! but your sound track handling says it all.

Then steven your going away present film DIFFICULT BEAUTY begins. Dark footage the odd angle appears on cue, as camera rocking chairs up a street, literally going uphill for most of the film, and then your re-filming begins but this time round frozen refilming ultra c.u. of faces. mine, tony woods and quentin? I spot my large X files head landscaping itself across the screen as you talk impersonally about the personal. Someones arched and knowing eye fills your refilmed screen and decorates your dialogue, and Arf Arfing dialogue soundtrack mercifully dies in the arse early into your film.

Your voice is the same tone as your current answering machine, and in the dark writing notes and recognising myself as a major image in the film, my mind wanders to rural Essex where you are with your family, at least the accent there is supposed to be similiar to Oz'.....programme one is shaping up to be a refilmed festival, but PALM LODGE breaks the mould. Lotte Lenya

sings along with Dedorah Warr's camera in an old peoples home, singing September song by her husband Kurt Weil, both image and song are strongly bonded. She has re-cut her film so now the film ends with the song. "Waste of time" accordion squeezes the question of living out of these dark and elderly images. "These few precious days" is drained out of the singers voice as the tension of lighting a cigarette by elderly hands is built up, only to relax along with the song when it's been accomplished.....This is strong humanistic filmmaking of people waiting out their time.



# INTER

# VIEWS

## Rick Fisher's video "One Hell of a School"

was shown by Allgauge at the Cafe Bohemio on Sunday 10 September 1995. This video documents the goings on at the Savannah School of Art and Design in Georgia, where the famous opening scene of Forrest Gump was shot. It outlines the duplicity, authoritarianism and manipulative practices as seen through the eyes of the students. It was all shot on a video 8 camcorder. For his troubles Rick and other 'troublemakers' have since been pursued by a million dollar lawsuit by the College and every six months or so this group of students undergo a deposition process with the School's lawyers that puts immense psychological pressure on the participants. It's reminiscent of McCarthyism and is described by those taking part as a form of psychological torture. This is America today.

So...the video that I saw was 50 minutes long. One of the things that I found interesting about it - one of the many things - was that there was this diaristic element. It was mainly a whole series of people talking to the camera, as if they're talking to you, and how you experienced them and there is this sort of mounting thing of paranoia that comes through and you have your doubts, but at a certain point you decide that "this is really happening"

Well, we had our doubts all along as to whether we were experiencing reality or not, but it really made you question your sense of yourself as a person and it's coming out in the depositions. I believe the sense of what a creative person is about is, what carries us forward and makes us creative is, that we always have this little seed of doubt and uncertainty inside of us, which makes us question things, even ourselves, and they build on that and pull it out of you and make that a major part of your personal make-up in the Depositions, so that you begin to question whether you did the right thing, whether you saw things the way you really did, and especially when they are using the video to sue you for \$103 million and they're showing it to you in the Depositions, by taking it out of context. A lot of the students in the law suit are younger than me and some of them I am afraid have cracked under that pressure.

I can understand that. There was a lot of pressure. The one positive thing for you is that you are in Canada, so you can have a certain distance culturally from what's happening.

That's true, but I am the one that shot the video. I am ultimately responsible, I believe, for how that video is used. And it's being used to hurt people, and I feel guilty about that. But they know that, they know that and that is how they are attacking me.

It seems like what they are doing to you now, and what they are doing to the other people now, and the way you see that, is that they are pulling these things out that are part of what makes you an artist in the first place. And it's similar to the way they were controlling people in the school as well.

Exactly. Those people that run the school - it's a long story - the whole thing comes out of their past history. The same thing happened with another branch of the family, in another institution. Not an educational institution, but an institution for troubled adolescents, and it's a long story. But these people understand human nature, the dark side of human nature. And they understand what makes people, they understand what makes people want to....

They understand how to control people.

How to control people.....

.....And what worries me is that this is the way things are going to happen everywhere, or are happening everywhere. That's another thing that I like about it....it's almost like a mythology, or a mini-look at the way the whole culture is going.

Yes, I believe it's a little microcosmic peak at the whole macrocosmic picture, to me. I didn't realise that until later when I thought about it and started doing all the research that I'm doing. It's very evident to me now that that's what's happening. And it's happening all over. It's a question of scaling. It's like fractals - the closer you get into them, the more detail you have. The further away you get, it's the same pattern....it's the same thing. And this is a fractal situation here, with the Savannah College of Art and Design. And as you go closer and closer into the events that happened at the school, if you don't look at the school as a whole unit, but go into interpersonal relations there, the same thing happens there, with that paranoid fear aspect coming into even interpersonal relations there.

You can see that in some of the interviews....when the guy's talking about the bugging and how that happened. How at some point they start doing things to individuals to control them.

Yeah. Right. Like one of the students, who is one of the 5 students involved in the law suit, she has become so afraid because she was there at the last round of depositions and she saw what happened to Rick Averett, one of the other younger American students. Over the course of two days he was basically tortured. It was psychological torture and colonization of the mind, taking place right in front of our eyes. She was so afraid she phoned me up and she said, first she said she loved me, and then she said, the only reason she was telling me this was because she loves me and - I believe she does love me and we shared so much through all these events, we were very close, I feel it's my big American family - but at the same time she said I was probably crazy, should be taken off the law suit, and it's all my fault this is happening because of the video. Which - ah - made me feel like throwing up after I hung up the phone, and kinda set me back for a couple of days.

Cafe Bohemio

ALL GAUGE @

WORDS AND SILK: THE IMAGINARY AND REAL WORLDS OF GERALD MURNANE

## Philip Tyndall's "Words and Silk: The Imaginary and Real Worlds of Gerald Murnane"

was shown at the Cafe Bohemio on Sunday August 27 with Phillip there to answer questions about the film. The film covers the work of Melbourne writer Gerald Murnane. Phillips way of working in Arts Documentary is concerned with amplifying his subject's story rather than sensationalizing it or setting up an adversarial situation. His work is not so much about conflict as about an internal investigation. Here is an excerpt of an interview distributed on the night.

When did you start getting involved in film. When did your documentation move into that area.

It was a long process I guess. After boarding school and having gone to uni to do agricultural science, I travelled overseas in the late 70's and took lots and lots of photos, hundreds maybe thousands. I travelled through Europe and Asia and my favourite photos were always portraits of people, and they were always looking straight into the camera which is something I still like to do now in documentary. I think it is important that who-ever is speaking is, if possible looking into the camera, because that's the audience they are ultimately speaking to.

There are so many connections between these elements and everyday life in Victoria, the gambling, the horseracing, and sometimes in such a degrading way, but in this film the mythology is given such a deep personal edge.

In part one Gerald, as the narrator is telling this imaginary story of his life, beginning with his ancestors in Ireland, arriving in Australia, then the boy's father becomes a horse-trainer. But he has one horse, and begins to go well until it breaks it's leg. So life goes downhill for the father and this is the world the boy grows up in, playing his own racing games. You never see Gerald's face until the final image of part one, when Gerald himself, playing with his marbles on the carpet slowly he turns his face towards the camera. That is the first time you see his face. I did that consciously because in part one I wanted the audience to concentrate on his voice and the words and the imagery suggested. The imagery is not always direct, not always directly suggested from the words on the screen, and vice versa. For example, there is a scene called blue which goes for about 31/2 minutes, and it has Gerald reading a passage from one of his short stories where a young boy is lying in a paddock next to his house in summer. He is lying on his back, daydreaming while looking up at the sky, and he hears a horse chomping on grass a few feet away. He is looking at the sky at shades of blue and all you see on the screen during that whole reading is blue, just everchanging shades of blue.....

.....There is this assumption in the film of the importance of the personal vision, and there is this meticulous respect for that and to give your subject the power to express their vision.

I think it is a sharing, a sharing of power. My approach in my arts documentaries has been to give the subject the right to say if they are not being presented accurately and honestly....and to take things out. I have discussed this approach with some documentary film makers who are flabbergasted by the idea, because they say there is no way one should do this. I suppose it is an old way of dealing with documentary. You just do not let a documentary subject have that power.....

.....What is an arts documentary. Does it cover say, a film about Russell Drysdale's paintings, for example, with a curating giving his/her spin on it.

Waxing lyrical to invited guests, champagne drinking audiences. This reminds me of the time before I made Words And Silk, they used to have a Writer's Festival in Melbourne around september each year. This was in 86 or 87. One year they had a little film festival at the Kino. In the mornings they would show films about writers and i saw lots of these and I still remember, I think it was a film on Gore Vidal and it was at his home with half a dozen of his friends and art critics and buyers and maybe a couple of his writer friends. They were all sitting around a table and the whole film was made around the table, them sitting back and waxing on about the meaning of writing, it was very pompous and it gave me no insight at all. It did not use the medium of film at all as a means of showing what the writer was about.

There is a cultural need, almost a cultural responsibility to make documentaries about our artists and creative people. We owe it to ourselves and future generations. Even to do straight interviews as archival material is something. It is better than nothing. These people are our National treasures, the funding bodies and Paul Keating should be encouraging film makers to go out and to make films which introduce to an audience what artists are on about. If you talk about market driven, you can get audiences interested by appropriate marketing. distribution companies may find it a bit hard at first but I see that as their job. Instead of making excuses saying that audiences are not interested etc, they should be using their expertise to sell these programs. Miramax in the USA recently marketed a new Italian film, "The Postman" by having poetry readings before the New York premiere. Now that is creative marketing.

The full 8 page interviews can be obtained from Dirk de Bruyn fax/tel 9532 5962 or by e-mail: s9501758@minvos.xx.rmit.edu.au

# INTER VIEW

## Mary Daniel's film Connecting Lines

will shown at the Cafe Bohemio on Sunday 26 November. The full interview will be available on the night. Connecting Lines takes place entirely on a 7 day railway trip around North America and is propelled by the conversations that take place on the Journey.

*What was the route of the trip.*

Down to Seattle to Los Angeles, Los Angeles to New Orleans, New Orleans to Chicago on the City of New Orleans and from Chicago back to Seattle. So it is sort of like a loop, and originally that particular structure was to be a big part of the structure and there is still that sense of the loop.

*There is still that sense. How long did that trip take.*

Its about 7 days on the train if you are riding it continually but then there is a two day stopover in New Orleans.

*That you were doing it for about 2 weeks must have had an effect on how it came out.*

Its a different way of looking at the world, travelling on a train, which is part of what I was interested in. You are looking at it from this frame out but you also have your mini world that is going on within the train itself. I think when you travel you spend that much time in that kind of mode.. its not a question of isolation, its not really feeling seperate from what is going on in the real world outside, there is a connection to that but..

*..Is there a similarity to sitting in a theatre watching a film...*

Yes. That was part of the point . You were talking about the aural rhythms of the stories and that was very much part of the interest but also the visual rhythms of what happens when you simply frame something and pass by it and both of those are quite integral to the way we as a culture have experienced film, sitting in a theatre and watching a film. Both the patterning of events into narrative and on a much more visual level the patterning of the image.

*There is the patterning we have learnt through cinema but in your film the patterning seems more basic, more natural than a dominant cinema language.*

Yes but I think there are still connections between them but there is more variation in the way people pattern, and there is more variation to what we get in a dominant cinema although a lot of people still do tell anecdotes with a beginning middle and end or think of their lives as a series of actions that connect and I don't know which came first, the tendency for people to do that or they have more of that tendency because they are in a culture whose mythology is usually spoken through the dominant cinema. But I did not want to only get across that beginning middle and end that you get in jokes but also the patterning that happens with regular speech patterns and dialogue.

*There are repetitions that happen that push things on. Things do not develop in a straight line.*

Very often they don't. Sometimes there can be a sort of basic straight line but what is much more interesting is the way people travel off that and come back to it, going off into tangents, and I think in dominant cinema there is not much room for that way of thinking.

*Was this becoming clearer to you because you were collecting all these conversations.*

No. I first got the idea from a previous trip I had taken on the train and where I had been sitting and listening to conversations. It was pretty clear when I started collecting conversations for the film. But there was one trip I took from New York to Seattle through Chicago, there was this old man who I spent a large part of the time of that trip talking to, who was 75 or so, who had by his version an incredible life, but all because of small incredible things. He knew Charlie Parker and had grown up in that whole circle on the wrong side of the tracks and he'd been in jail and in the 60's he was writing for the Village Voice. All these little pieces and then he would name drop famous people, and, was I supposed to know these people or had he talked about them earlier or he had not talked about them but he assumed I had and none of it was being done in a linear fashion and what I was doing was taking all these pieces that were all over the place and creating my own linear narrative and I was really interested in that process and also that he would change. He would select certain pieces to tell certain people and i had heard other ones to fill in the puzzle and they must have gotten a completely different linear narrative from what I was getting.....

*.....So there is a certain take on narrative that comes out of working like this.*

Definitely. I've never had any particular interest in doing straight narrative. I like watching that sort of stuff; but I've never felt the need to make it. But I am always interested in dialogue, I have developed quite an awareness of the way people speak and how packed that is with other concerns - simply in the way they speak.

*Probably we're still very much an oral society..*

I think very much so; but it's also being mediated by having such an attraction to very visual communication, but it's still fairly oral. I think it's been transformed by that visual communication, but I think there's still definite roots.

ALL GAUGE @ Cafe Bohemio



From first page.

up a submerged network of moving image artists. Recent overseas work by Kerthy Fix, Joel Bachar, Rick Fisher, Alan Schechner, Jon Shumway and Carl Stevenson has turned up in the mail.

A performance night/ open screening brought a collaboration between Tony Woods, Perry Alexander, Steven Ball, David Dangerfield, Laszlo Dudas and myself. Peter Mudie presented a program of English structural films from the 70's. Allgauge programmed two night of shorts from South America for the

Latino 95 Festival and as part of Fringe in Collaboration with the Cinematheque curated the Lost Souls and Free Spirits of Australian Work at the VCA. Thru the ongoing screenings at the Cafe we are developing a public interest in experimental work, work on the edge of the acceptable, the accepted and are offering a focus, a place, where artists can compare notes and develop ideas, be inspired, informed blah blah blah. Sometimes 8 people turn up, sometimes 60. We all have, of course partaken of the invigorating experience of a super 8 Open Screening and bemoan the fact that no such forum has existed for other gauges for too long. Those that have been assigned that task by the funding bodies have failed in this. The AFC would do well to ask why it is those that are forced to work on the periphery with no or little support are the most active and effective.

Allgauge's success as with the Super 8 group's is dependent on something more intangible than money.

Come And test out this intangibility. We invite all to bring their work to the next open screenings on 19th November and 3 December or if you have any ideas for a program, or if you know of a film or video maker who is passing through Melbourne, let's put their work on at the Cafe at short notice. It's easy rewarding and effective.

Such initiatives as Allgauge have taken place before but because of lack of documentation they have submerged without a trace. Not this time.

Dirk de Bruyn 6 October 1995.

Upstairs at Cafe Bohemio **FILM SCREENINGS** INFO: 9532 5962  
354 Smith St. Collingwood. **EVERY SUNDAY NIGHT**



The last face in the film is heavily lined and Tri-X etches the lines even deeper. But she wears new glasses... her life...on her face...with its tightening mouth...aware of the camera...but so bloody what!...

What does Deborah see in this face?, a life? herself? her children? ..... to short a film for this greedy viewer.

Tim Patterson voice over heralds his chapter 2 to his trypditch biog. NOSTALGIA, NARCISSIM, NATSUKASHII PART 2 JAPAN. Depicting his student exchange days in japan. Tim is more extroverted than he lets on, the film is alive and awash with youthful yearnings. Reading his diaries on soundtrack with the speed that only we catholics can muster saying the rosary, as if he's a little embarrassed and wants it over as soon as poss. The images are 'nt specific, they seem to sample the the countities normalness to western eyes. But western eyes are practically universal in their feeling of being on another planet in Japan, but not so Tim? as he gives you the feeling that he is staying down at Portsea for the summer. Tim is given the honour of bathing first on arrival at his new home. Talks about price of meat and diff, thickness between our and their newspapers. His voice powers through his film which seems to me to be littered with lots of young and yearning faces. Has some similiarities with PALM LODGE, of waiting while life takes its time moving on. School results are disapointing but he holds his own against his hosts wishes and goes to the party.

Is this film walking down memory lane, looking at his reflection in shop windows?, or is he playing russian roulette with its images, waiting to see what his future is esp. with japan? Not as introverted a film as he thinks! Obviously the contrast of tasmania and melbourne(part1&part 3) should throw a lot more light on this filmmaker esp his latching onto a place and culture as natural chapters in a persons life, will that do tim?

VENA CAVA begins awash with thickly shimmering shots of water and Indian dancers chest deep doing their thing.

Flowers also dance upon the water's surface. The film is shot through a mystical indian filter which makes the water flow like sacred oils out of the indian dancers hands.


Like his previous film with this dance group John Harrison, stuns us with the sheer beauty of his imagery, but it still manages to turn into a semi doco. about indian dancing, but who cares! the intro. stuff in the water had me mesmerised and stuff me if it

was 'nt filmed in Perth, since i would have sworn on my sacred calf that we were in Benaires on the Gange river.

KUCH NAI starts without soundtrack and finally it catches up with the train as it goes accross a blurred refilmed indian landscape. This is after all an Australasian festival is it not?

jim bridges

TO BE CONTINUED NEXT NEWSLETTER  
DUE TO BEING DEPRESSED ABOUT BILL!



**WINNER**

Name: Mr. J. BALSAMITS

Address: 1 (BD) BEMG (G)

Phone Number: RAFFLE

MELBOURNE SUPER 8 FILM GROUP

**LAST OPEN SCREENING**

Tuesday 12th September 1995

**Films by Virginia Fraser & Dianne Duncombe**

*Collage* (1982) 12mins

*Coloured Self-Portrait* (1982) 10 mins

*What is success?* (1983) 6 mins

*An Ordinary day* (1984) 12 mins

**Open screening films**

*Daytripping Victoria* - Ian Poppins (8 mins)

*The wedding of Lisa & Juan Diego* - Moira Joseph (8 mins)

*Boro Budur* - A&C Cantrill (20 mins)

*Light Past* - Tony Woods (5 mins)

*Gravitating Outability* - Hector Hazard (30 mins)

TUESDAY OCTOBER 10  
7.30PM

**NEXT OPEN  
SCREENING DECA**

*840 Films*

ERWIN RADO THEATRE  
211 JOHNSTON STREET  
FITZROY

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& TONY WOODS

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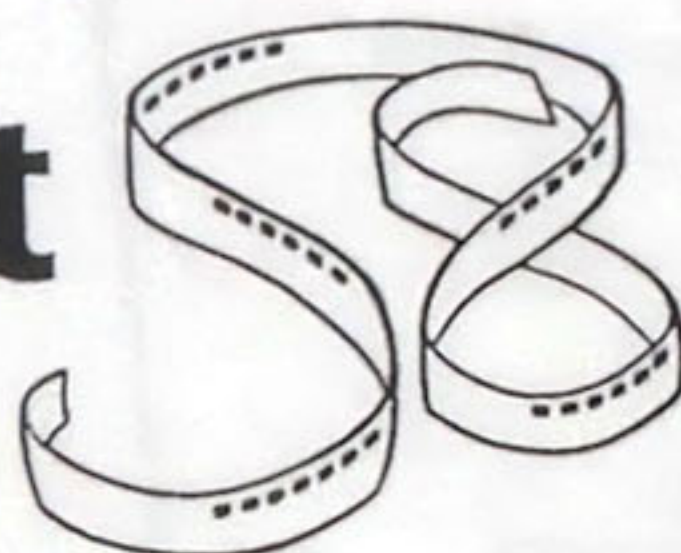
This newsletter is published monthly by the Melbourne Super 8 Film Group Inc.  
Contributions are welcome (deadline 3rd Friday of each month).  
© 1995 the individual authors & Melbourne Super 8 Film Group.  
Membership of the group is \$20 (\$15 concession) annually.  
Library subscription to this newsletter is \$50 annually

*The Melbourne Super 8 Film Group  
is funded by*



ISSN 1039-5288

**Super Eight**



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