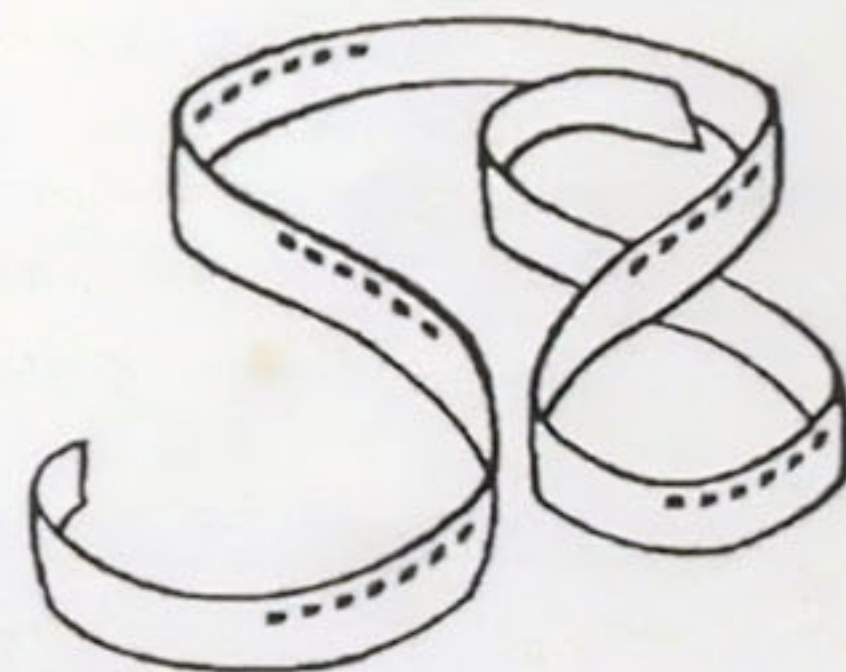
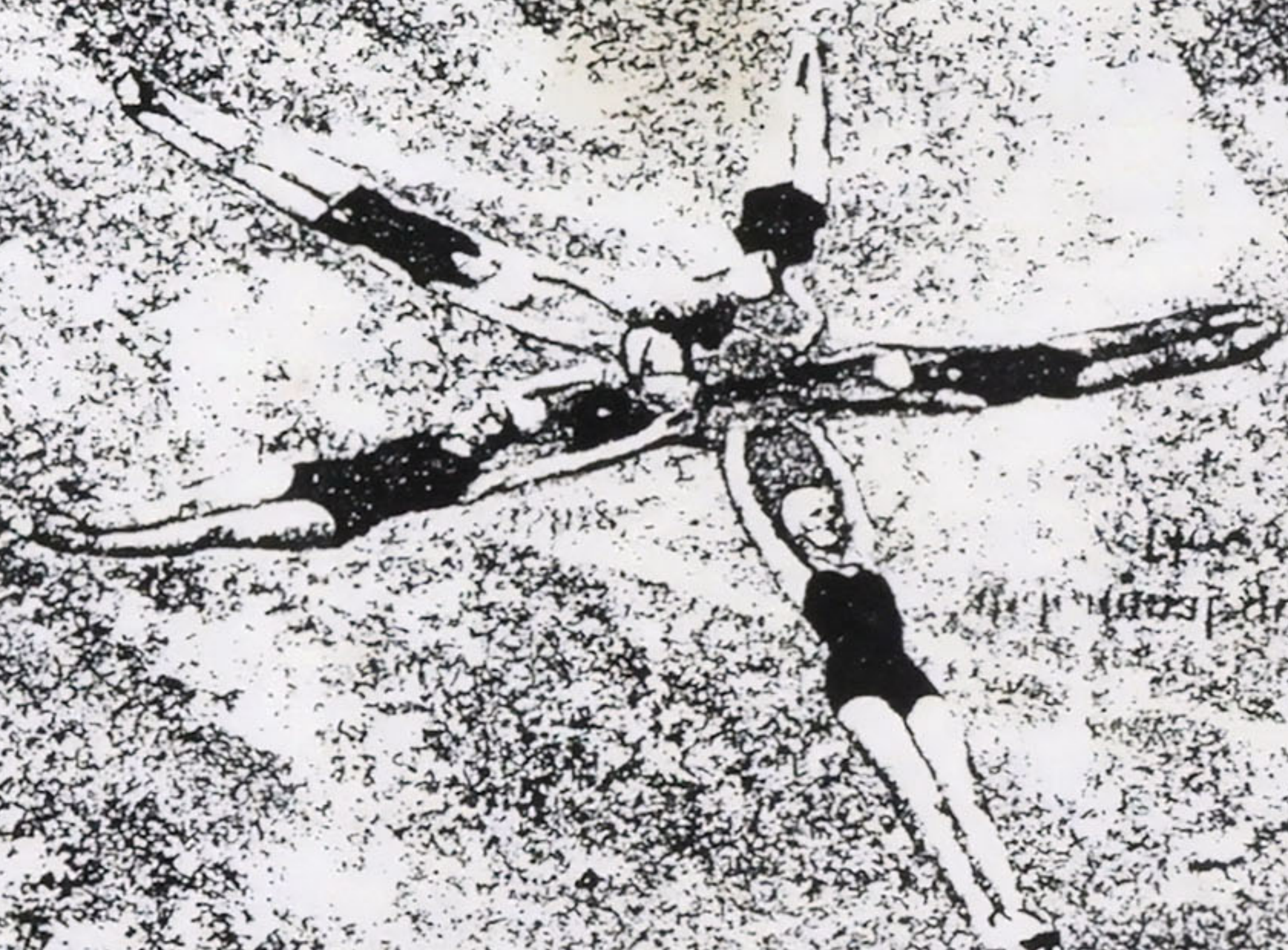


Super Eight



Newsletter of the Melbourne Super 8 Film Group Inc.
ISSUE 109 DECEMBER 1995



REUTERS CO

UNCONFIDENTIAL

Associated Press correspondents
Melbourne, Monday, 12.21 pm
High Commission
Radio

UNCONFIDENTIAL
MEMBER
FIRST DOOR
FOODS

notes from the answering machine:

The Administrator Speaks...

• Another year wraps up, the end of year ten, and the year of celebrations. The Annual General Meeting is all that remains. Those who care, or have kids will no doubt be dreading the Christmas Silly Season (there, I had to mention the 'C' word!) and others will be gearing up to shoot some film over the coming weeks. So take note, that for Christmas

the office will be closed from Wednesday 20th December 1995, until Friday 5th January 1996.

The office will re-open on Tuesday 9th January, 1996.

• Okay, now take note,

NOTICE OF ANNUAL GENERAL MEETING

Tuesday 12th December 1995, 7:30pm

Erwin Rado Theatre, 211 Johnston Street Fitzroy.

Nominations are being taken for positions on the Committee of the Melbourne Super 8 Film Group, and should be directed to:

Tim Patterson

Administrator, Melbourne Super 8 Film Group

PO Box 2033, Fitzroy MDC 3065

to arrive no later than 4pm on Tuesday 5th December 1995.

Nominations should be in writing, and signed by the nominee, and supported by the signatures of two (2) current financial members of the Melbourne Super 8 Film Group.

The AGM will include financial, administration and activities reports for the year, and will be followed by an Open Screening, with complimentary drinks and nibbles to follow. Enquiries phone: 03-9417-3402.

Notice of Planning Meeting

There will be a special 1996 planning meeting of the Melbourne Super 8 Film Group Inc, on

Saturday January 13th, from 10am.

This is an annual meeting, which is to map out a strategy for the coming year, discuss group policy, field ideas for 7:30 programmes for the Open Screenings, etc. Anyone attending the meeting should be prepared to stay the whole day, and those who cannot commit to the whole day, should not turn up.

This is your chance to have an active involvement in to the direction of the Group for 1996, including the festival, newsletter, and Open Screenings. It is also your chance to air any grievances that you may have. It will take the form of a round table discussion, with all ideas considered. It will also ask members to take on certain responsibilities for 1996. Be There!

CALL FOR ENTRIES:

Entry forms are currently available for the following festivals that accept Super 8:

- **Scratch Film Festival** - Perth, WA March 1996 (entries close 2/2/96)
- **Matinaze 1996** - Sydney Intermedia Network, March 1996 (entries close 22/12/95)
- **Provincial Film Festival** for short films of a comic or humorous nature- The Provincial Cafe & Bar, Fitzroy, VIC. 31st March 1996. (entries close 28/2/96)
- **13th St.Kilda Film Festival** 24th - 28th April 1996
This year will screen Super 8 films at the Astor!
(entries close 12/1/96 for films completed pre-Nov. 1995, and 16/2/96 for films completed after Nov. 1995)

All entry forms are available from the Melbourne Super 8 Film Group office.

• Splices should be on there way to the group from Wurker in Germany. We seem to be the only oens importing them now. So stay tuned, we should have a plentiful supply by the time we re-open after Christmas.

• Call for volunteer projectionist for the Open Screenings 1996. If you are interested in taking on this role, contact Tim at the Group.

• And here I shall end on a financial note. The final figures for the Super Kiosk 8 Festival are finalised. We ended \$159 in the black. All filmmakers should by now have received their payments. There is still no word on funded from the AFC for 1996...

Have a great Christmas, Holidays, New Year etc



Super 8 Equipment Hire 1995

Equipment	Description	per day	per week (7 days)
Sankyo Sound Camera 1 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$10.00	\$40.00
Sankyo Sound Camera 2 XL-620 Supertronic	6x Zoom, Lap dissolve, single-frame, slomo, 18 or 24 fps. With mic.	\$10.00	\$40.00
Canon Silent Camera 1014	10x Zoom, Lap dissolve, slomo, 18 or 24 fps.	\$10.00	\$40.00
Silent Cameras (various)	Various types. Simple, in various condition. Good for beginners.	\$2.00	\$10.00
Editor / Viewers	Various.	\$1.00	\$5.00
Wurker Splicers	Good, reliable and easy to use.	\$2.00	\$10.00
Splices to suit above	Available for purchase by members. Cheapest price in town. Only covers 1 frame either side of cut, leaves both stripes free.		(temporarily unavailable)
Miller Tripod Junior	Fluid head.	\$2.00	\$10.00
Elmo ST-180 Projector	Sound, Twin track.	\$10.00	\$40.00
Fujica Frame Enlarger	For taking still photos from Super 8 and 16mm frames.	\$2.00	\$10.00
Sony Telecine Adaptor	For transferring film to video. Requires Projector & Video Camera. Can be used to copy film-to-film.	\$3.00	\$15.00
Super 8 backwinder	For backwinding film to make double exposures.	\$2.00	\$10.00
Tascam 4 Track Recorder	Sound deck for recording soundtracks	\$2.00	\$10.00
Stand-alone Screen	For use with projector	\$1.00	\$5.00

""TO EDIT
OR NOT
TO EDIT,
THAT
IS THE
QUESTION!""

i for one think
that this is the
big show stopper
in all of Bill's

literary meanderings.

But alas, sometimes
feel, i was cast amongst
people who think that
editing is something
you do in a camera!

Anyway, we are thinking
of doing an issue about
the once noble art of
editing....an we require
your edited input.

Questions like, whether
you do it in bed, in the
caravan, in the dark, do
you wear gloves, in your
camera, or in your head?
Will be asked, and we'll
expect edited answers!
I.E. how do you edit?
What equipt. do you utilise?
What's YOUR philosophy of
editing?...

Tape or splice?

Has editing ever saved one
of your films?

And if you do it in camera,
why? (it's a form of editing
you dill! Jim)

SO SEND those MOUNTAINS
OF MONTAGE MISSIVES to the
office for editing, and we
promise not edit them too
much! or leave them on the
cutting room/floor.

P.S. Like socks in a washing
machine, Why do the best shots
we have ever shot, end up being
cut out??? What is it about
editing that DICTATES that they
be given the tiquana brass????

This film is such.

The theme

what ever may be

a topic is discussed

at ten different

ways in days or place or time

We its just a funny character

been yourself in discuss

a theme



Felix Urban

The Australasian Interactive Media Industry Association (AIMIA), in conjunction with the AFC, is compiling and launching an Online Database of Australian Multimedia Products at the forthcoming Milia 96, a Multimedia exhibit held at Cannes. If you wish to list a multimedia project on the Database, contact Tim at the office, but be quick as information is required no later than 31 Dec 1995

On Triggering Steve Ball : Beginning to think through the implications of his labour.

I use the word trigger in the title of this sketch for the conjunctions that the word provides. This notion of interconnectiveness that itself exists in all of Steve's work, whether it is about his relationship to the landscape, the super 8 group, fiction and fantasy, or his view of publishing and screening work or as it is found embodied through his use of Hypertext in *Rattlestack*.

So what are these connections that I have dreamed up? There is, as you would expect, the gun's trigger-Steve with a camera always at the ready (witness *However The Autodidact* 17 min 1994). The triggering, the setting off of ideas, to RE member, to bring forward again things that were talked about. To trigger / set in train an examination of his work. And, yes, there is also Trigger, Roy Roger's Horse- the show pony, and Steve's *Will* to find ways of getting his work to be shown while remaining so uncompromising about the work itself.

But more to the point: Recently, before Steve went back to the U.K. to visit a family who he hadn't seen for 6 years, I re-viewed a big slab of his Super 8's made since his arrival, viewing it back to back.. A lot of it, like most of us, I had encountered sprinkled over various screenings, kiosks, compilations and open screenings around Melb.

This concentrated experience reinforced the notion of a hard nosed artist, dead serious about his path, at a coal face of multiple and overlapping investigations: about how to represent the Australian landscape, the nature of narrative, dialogue, abstraction, the clustering of images in bundles of line and movement (see *Protein* 9 minutes 1994), the culturo-political gestures, text, sound and ley lines, vanishing hitchhikers, UFO sightings, the western suburbs (see *Storm Bugs* 8 min 1993), Gippsland, the contemplation of the Road (Movie) (see *Middle Distance Distant* 6 minutes 1993) and then again, this rhizomatic 1 linking between this spread-eagled labour and the Australian milieu he had deposited himself in.

The *Green On the Horizon* collaboration with Philip Sanderson (U.K. Video-but shot on S8- 18 minutes 1988) is the last piece he completed before he arrived here. It sets the next six years up. A postcard to himself, a time capsule to be examined later when he is at ease in his "new" place. For us it is a map for sifting through the 20+ S8 films he assembled through 89-95:

(transcribed from the soundtrack of *Green On The Horizon*): This is not a game or competition, there are no prizes to be won, times to be beaten or rules to follow. You are on your own. Your journey will take you across a landscape criss-crossed by streams and drainage ditches, dotted with pylons, gates and disused workings.

There are no reliable maps of the area, a number of distinct sectors have been identified, however it appears that the relative positions of the sectors change depending on the route taken.

Observations on this changing landscape are contained on this tape, this should help you when crossing from one sector to another. The recordings are in no apparent order and must be used at your discretion.

Portentious words but not a reading of the I Ching. Let those yarrow stalks fall as they may. And, it is also a concise description of the nature of Hypertext, i.e. The theory that underpins those interactives that the funding bodies are hyperventilating about these days. Not only is there an attitude in the above quote that informs

his creativity but also one which describes his attitude to Super 8 open screenings and AllGauge- or is it Allguage, i.e. mutated/ morphed from "language":

(from the program notes for *Lost Souls and Free Spirits* at VCA under the Auspices of the Cinematheque) "Shifting associations of one form or another make for strange partnerships in this world of Melbourne independent cinematic activity. At AllGauge we are in the business of ignoring the old territorial distinctions between the generic containers of experimental, animation, narrative and so on... we are here to put an eclectic bunch of works together to see what happens. At Allgauge all propositions are of equal value."

Anyway, before this marathon viewing, the film of his that had the greatest impact on me was *Harmonic Three Three* (Mohena) 23 min 1993, a film I had enjoyed twice. The first time I saw it was as a video at the Glass Slipper in Vancouver where it separated the film makers from the clip makers and triggered a discussion amongst those who were left at the end about attention spans, content/lack of content, discovery and contemplation and the obligatory questioning of its relationship to a Structuralist cinema that came out of the London Filmmaker's Co-op in, I suppose, the 60's- comments that tend to blinker one from thinking through its difference and contemporary relevance and the strong presence of an Australian space-time.

The second time I saw it when Steve was there at a screening at the Cafe Bohemio about a year ago where the dance of its grain, its gentle pace seemed to swing in unison with the wave like action of the soundtrack. There were not many people there that night either at the end but the silence around me allowed me to savour the film even more. It delivered me to a place where I am at ease and curious and relaxed, far from any cacophony. I had been in similar states when on a dark night I would walk down the street in Cape Paterson with not a soul around, to the beach and watch the ocean and hear only sound, looking for lights and the outline of the cliffs towards Inverloch. Here too my eyes would scan through the darkness, from one faint bobbing light to another, like Steve's camera, through a stretched time, through the textured patterns that the dark sky created, sometimes apparently on the surface of the eye itself, sometimes floating up to the sky, creating this ambivalence of depth that a viewing of *Harmonic Three Three* with its texture, movement and insistent construction also creates in me.

He had captured an experience that was more real to me than any truth that a narrative cinema or the documentary form often claims to possess. It makes me think about the difference between knowledge and information which is often overlooked in this post info-exploded world, in whose rubble we live our daily lives²; where there is often a lot more info to sift through and a lot less personal sense made of it than ever before. *Harmonic Three Three* is imbued with a sense that transcends such a dichotomy.

This lack of knowledge in an ocean of information creates a sense of grid lock for those trying to function within it. This somehow reminds me of an experience Steve related about an ambivalence in the landscape itself which had occurred while travelling through the outback near Cooper Pedy³:

² From an unpublished interview with Steve Ball at Cape Paterson August 1995 p10

³ Benjamin would have it that it was the function of the artist to sift through the rubble of progress once the bulldozer had passed over it but i would suggest that there is part in all of us that needs to function

¹ he's into Deleuze- god rest his soul (Deleuze's of course because I doubt that Mr Ball's will be such a final absence from the S8 group)- with A Thousand Plateaus often lying open on his desk and Virilio for that matter.

There was one particular experience which was driving out of Cooper Pedy on the Oodnadatta track, I think it was, it was a very flat landscape, totally featureless apart from the occasional rock, and there is a very clear distinction between the blue sky and the dry arid ground and I remember at one point looking out of this car and thinking I can look at that point on the horizon and I know how far away the horizon is in miles but it appears very close. I had this incredible sensation of knowing that I was in a big wide open space but feeling very claustrophobic because there was nothing to focus on, there were no points of reference, no scale. That notion of bringing claustrophobia into openness, that notion of conflicting psychological states is partly what came into "Earth and Channel."

This appears to be a seminal experience in Steve's engagement with the Australian landscape that finds a voice in *Earth and Channel Pt 2* and *Middle Distance Distant*, and a resolution in such works as *Harmonic Three Three* and particularly in *Land Gauge* 11 minutes 1993 in which the film maker's pronouncements are imbedded in a white noise, the sonic communication of radio waves that suggest an endlessness, a distance. This is a satisfying resolution of this problem of showing the vastness and the "void" of our landscape, so far removed from our experience of the sliced up, the compartmentalized architectural time-space of our cities and rim settlements. I had also encountered this resolution in Kelly Hoare's 1988 video *Callini*: This idea of re-presenting space as sound helps create a panorama of timelessness.

The Voice over in *Earth and Channel Part 2* (8 minutes, 1990) restates/ reworks this disorientation that Steve felt at Cooper Pedy.

"Remember the history of the place is recorded on the land especially if it has involved strong emotions... These recordings take the form of a kind of electrical field imprinted on mountains, deserts and woodlands. Water is the best recorder. ...These fields of emotion seem to have a precisely defined area. They are marked by a sudden feeling of depression followed by panic & unpleasant sensations of fear. It is possible to step in and out of them.

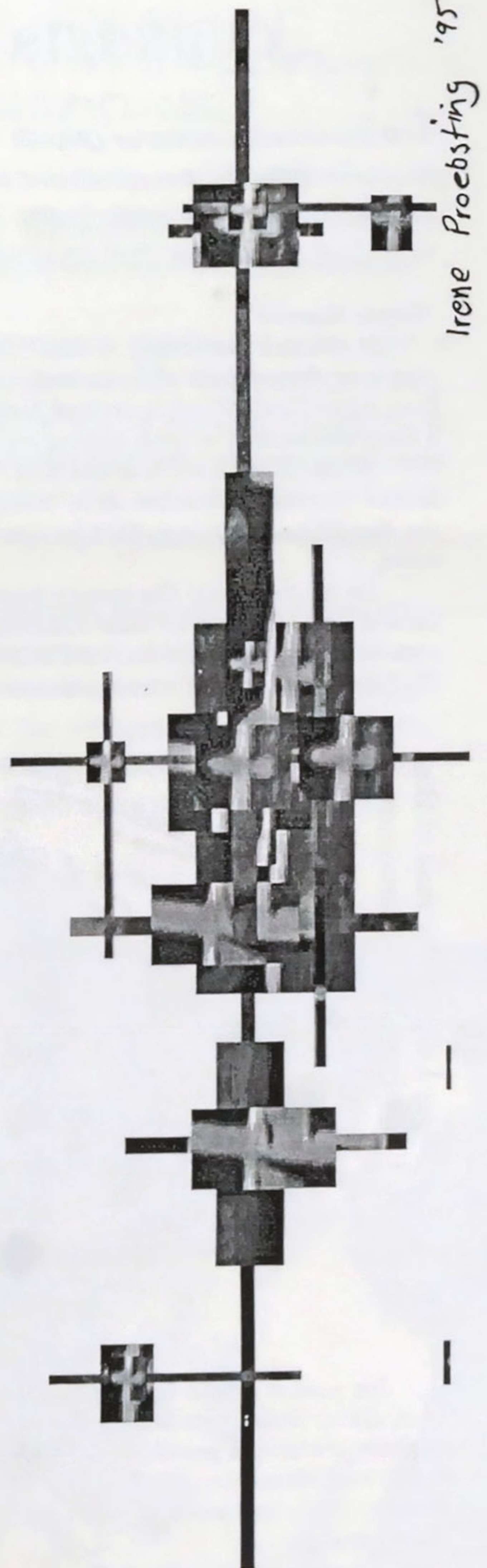
Nothing is so disconcerting to a map reader as to see a large amount of detail presented on a map and then be confronted with the realisation that there is no frame of basic geographic information to which they can relate the distributions.

Typical symptoms of anxiety include a pounding heart, a rapid pulse, chest pains or tightness, difficulty catching ones breath even at rest, feelings of asphyxiation, sweating, blushing, tingling sensations in the hands, nausea, diarrhoea, abdominal pain, tremulousness, dizziness, weakness and a tendency to tire easily.⁴

So that is how I am leaving it hovering, like a UFO as if at the end of one of Mr Ball's *M-Dot Reports*. I have to go off and earn the money to put another 5 meals on the table and, anyway, there is no more room. Please Note: I too have developed a dangerous tendency to tire easily when I enter certain precisely defined areas. There are people there and their motives and modus operandi are not grounded in any film making practice. And P.S. : Remember- beware of the Golden Chalice because it will take you from your path of knowing (I saw this scrawled on the wall in a video game that the kids were playing last night, just before I took them to McDonalds).

D. de Bruyn DEC. 1995

in this way now, especially in this colonial setting that we find ourselves in.



Irene Proebsting '95

ALIEN TEXT , STROPHARIA CUBENSIS , NOW WE CAN MOVE ON.

The soundtrack material for *UNDER THE STEEL WHEELS* [a 60 min documentary on Melbourne's bicycle courier fraternity] was contributed on the whole by my little brother "ALIEN TEXT" who was born, lives and will probably die in smoky Manchester England. I sent him a copy of the film on video along with a trailer for my next super 8 film "THE DEADLY VARIATION" He wrote....

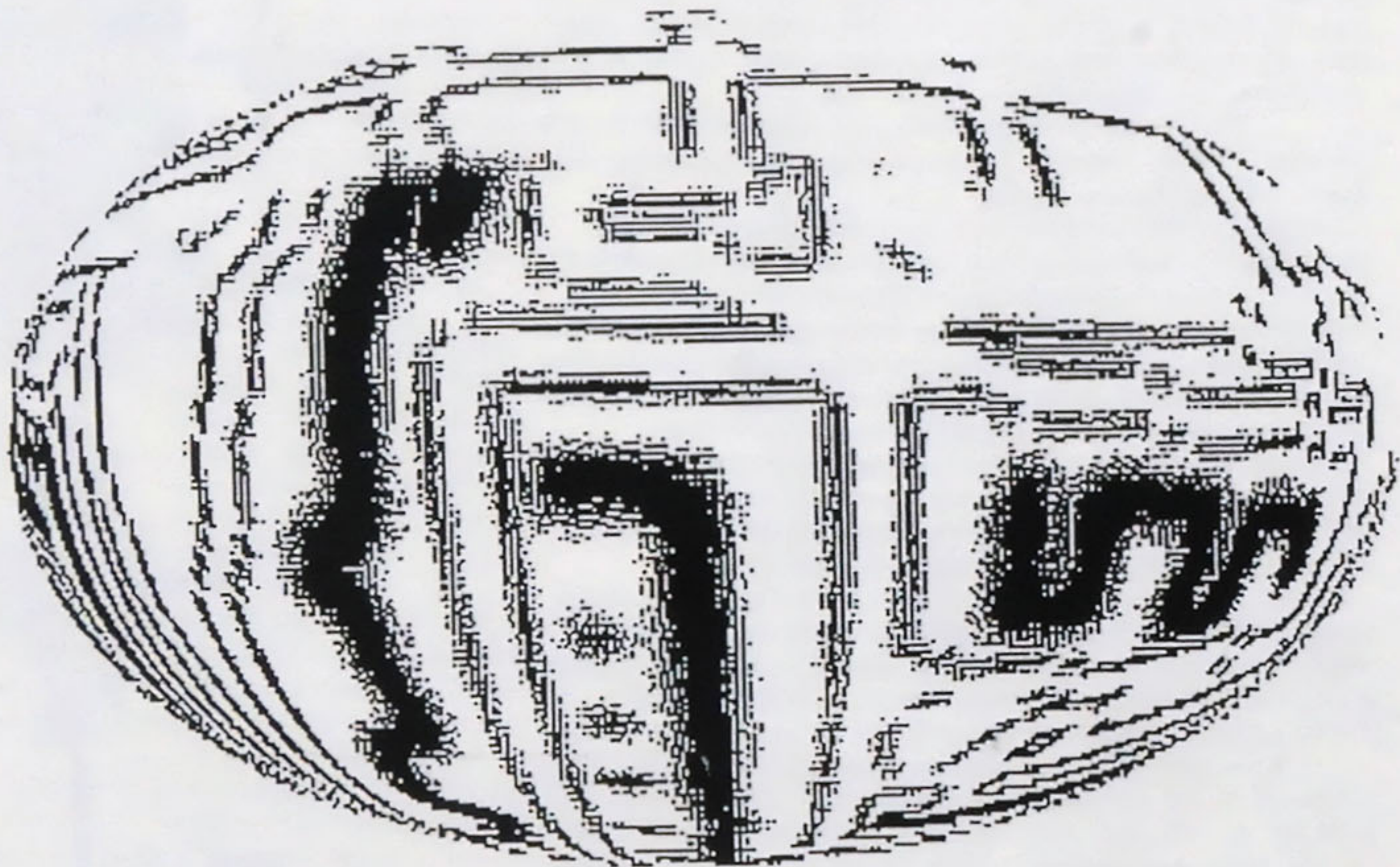
Hector Hazard

At last I've finally 'd' film, waking up, or staying up till 9am every day for the past month can stop now. Anyway its all been well worth the wait and gets the dirty yellow smoke ring of approval from Alien Text. When it arrived Newby was around. He's helping me operate me mac to complete ATX a mag/ the book. I've been setting up for the past few smoky years [Every Religion needs a book eh?]

What do me think'z of the film / precious? Well we read your instructions and seeing as we were loaded figured it would be ok to watch. It had us both in stitches! The guy sat down, eating and talking up, should have his own 15 min. show every day on tv, THE UP SIDE. You could have it right after the news.

Its all cool, even the spooky twat in a dress, who needs his head shooting in. I'm into things that have a dark side and he most definitely is the dark side of this film. With ACR's the Planet, makes you view it totally different. Its kind of the same way you see the mechanical diggers in KOYAANISQUATSI. You feel a sense of doom, shit man serious malfunction with the humans.

this is a drawing I did on my mac of the
space ship I saw last year on mushies



Ive seen it a good few times with different people. I keep on seeing little things I missed last time in it, clever little links and shit. You obviously worked real hard on this and deserve all the critical acclaim critics can possibly give, but you won't get it because all critics are dickheads who think they know more than everybody else. For me. I don't judge anything. I just like it or fuckin despise it, and theres no in's and out's. It really is that simple. Why try to make sense of things when nothing makes sense anyhow.....

Another reason liked the film just flicked me on the nose. Dreamers like Dave make me feel like I'm not alone in the world [very important that]. With the end trailer for THE DEADLY VARIATION it's like Apocolypse Now, shitman its like Dave's losing it serious style. I could talk shit forever but feel its time to sum up being like a piece of coal. It has all the potential of being a diamond, but seems kind of perfect all rough like a piece of coal.

I'll leave you with a sleeve note on Derrick Carters new album [...NOW WE CAN MOVE ON...]

RESPECT ALIEN TEXT

**FOR BELIEVE ME!
THE SECRET OF REALISING THE GREATEST
FRUITFULNESS AND THE GREATEST ENJOYMENT
OF EXISTENCE IS, TO LIVE DANGEROUSLY.**

(Frederick Nietzsche)

Whereas *UNDER THE STEEL WHEELS* presented a myriad of characters bound together by a common profession, that of bicycle courier, *THE DEADLY VARIATION* probes deep into the persuasion of perhaps the most beguiling of these individuals, two-four Dave.

Set 8 months after UTSW the scene shifts from the modern metropolis of Melbourne to the mystical mountains of northern New South Wales. The pace is indomitably set from the start. TRESPASSERS WILL BE SHOT, SURVIVORS WILL BE PROSECUTED reads the warning and anyone wishing to proceed further into this "Garden of Eden", would be wise to take heed. Dave's pugnacious approach jars somewhat uneasily with his unearthly call "back to nature" yet the sheer physical intimacy of this, "the safest place on earth in the event of a nuclear holocaust" is as unyielding as Dave's role as "the most dangerous man on earth" is ironic.

The film's major theme centres on man's quest for ultimate realisation and understanding of a shared existence with nature, and within the confines of a "truly wild" mise-en-scene, the reality is both physically and mentally engaging. This theme shares precedence with Dave's more short term goal "to simply have some fun". Armed with the obligatory Tarantinoesque "hand cannon", the self-proclaimed "champion of the world" ventures forth, walking with apparent ease the fine line between life and death. In close attendance follows, the controversial Hector Hazard, armed only with Super 8 camera and a head full of mushies. Anything can happen and anything does. Don't miss this one!

I PUT A SEASHELL IN MY EAR AND IT ALL COMES BACK.

THE DEADLY VARIATION previews with *UNDER THE STEEL WHEELS* plus other Hazard shorts

Thursday December 21st 8.00pm

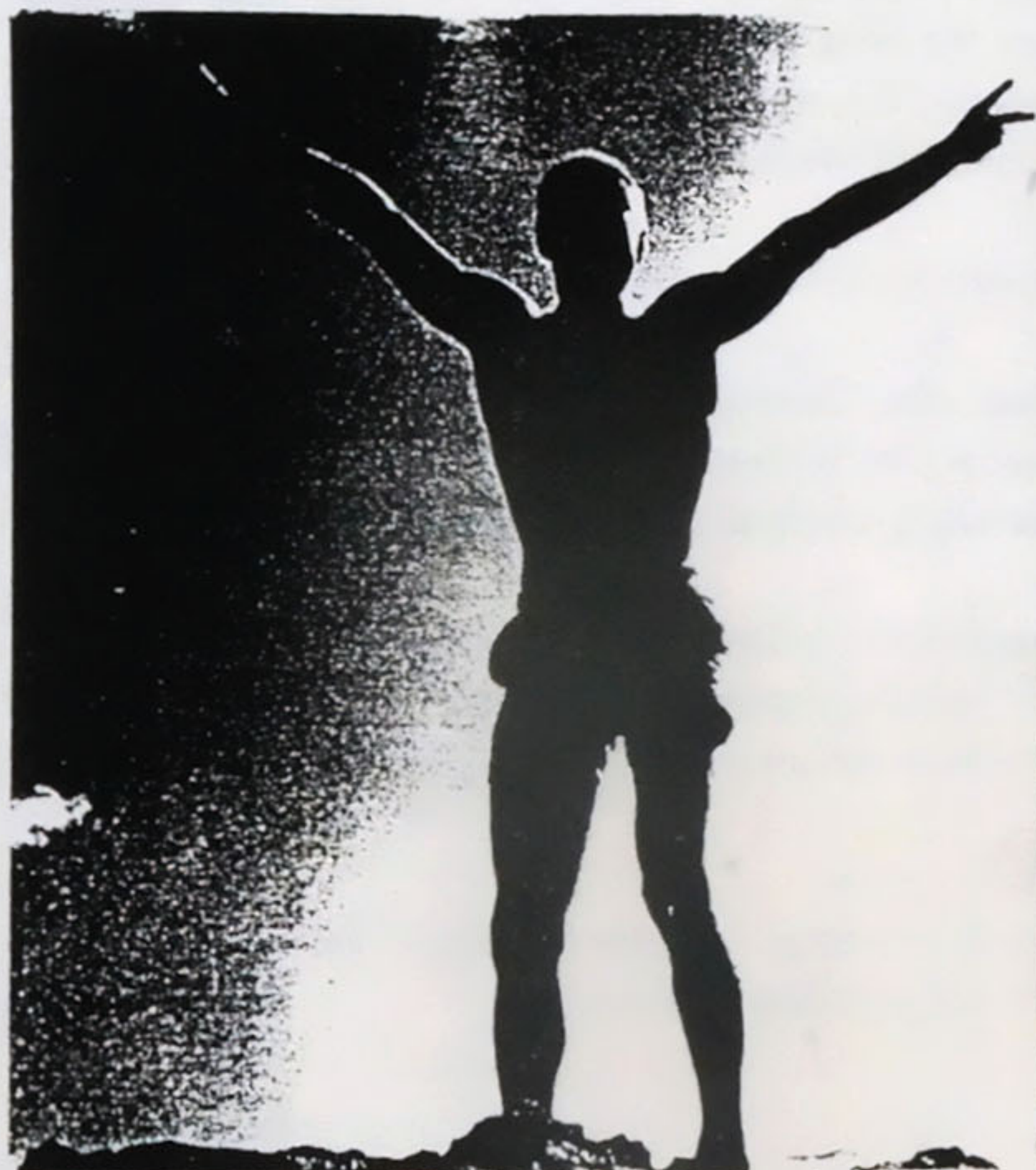
RSL. Duckboard House

91 Flinders Lane Melbourne 3000

Licensed Bar. BYO STROPHARIA CUBENSIS.

For further details contact Matthew Rees or the

MS8FG on 94173402



..... STILLS ..
FROM THE PRE-DOCO CONFERENCE FORUM

Thursday November 16 saw around 70 Filmmakers and Funding body representatives with a "demonstrable" interest in Doco's, pack Grant St Theatre for the "Special End of Year and Pre-Doco Conference Forum", as part of the Melbourne Documentary Group.

HAS STYLE SWALLOWED CONTENT?

Russell Porter of AFTRS chaired a successful evening of hefty discussions and general schmoozing surrounding questions of content, funding and current trends in doco filmmaking, with everyone high on the eve of the 4th International Documentary Conference (George Cinemas, 23-28 Nov.).

The Panel of Provocateurs included:

NIGEL BUESST - Film-maker and documentarian who remembers the pre-pre sale era.

PETER HUGHES - Lecturer in Media Studies at Ballarat University and Researcher into Australian Documentaries.

DIONE GILMOUR - Head of ABC TV's Natural History Unit and until recently Commissioning Editor for Independent Docs in Melbourne.

NIGEL opened with a spiel on the Green Guide's Doco viewing for the night, indicating that we were in fact missing at least 10 hours on the ABC and SBS alone, but that they were predominantly O/S productions.

In his deadpan delivery, Nigel described a recent doco shoot involving an Aboriginal Corroboree on location in Brighton where an elder requested a saw to trim his didgeridoo and was eventually led into the house of a volvo driving young professional wielding a "Black and Decker". Nigel, instead of following this modern ritualistic procession into the Volvo's garage with his camera, was off caffeinating somewhere.

He gently slapped us around with the usual: "We should be making less 300 K and more low budget doco's", mentioned those embittered film-makers the likes of John Pilger and David Bradbury, and was peeved at the increasing use of apologetic "Amateur Footage" titling on T.V when blurred or unstylised footage is used. He posed the question whether lousy quality indicates truth and credibility?

Nigel ended by slagging off Cinema Papers for not having mentioned Documentary in years.

PETER the Academic refreshed our memories on Grierson, the "Pioneer of Doco", and the history of the British Doco movement indicating that contrary to Hollywood, Docos' premise is about "truth and reality". Contrary to this, Grierson certainly indulged in a fair swag of the studio set-up, shoot and re-shoot mode.

With less exhibition potential due to the loss of the cinema short and television being the main exhibition arena for docos, Peter spoke widely on the increasing pressures to become more journalistic and hence the difficulty in distinguishing doco from current affairs. The implications of this "loss of innocence" were:

1. Conformity
2. A reduction in personal element and a decrease in projects involving "structural analysis" (ie: not simply the incidence of road privatisation but the basis and implications behind it).

Peter felt this was also occurring in print journalism and current affairs. Nonetheless irrespective of the costly and labour intensive process, he optimistically recommended that young film-makers "work" the Film Fests as festivals do "move" films.

He saw a move towards subjective Doco film-making and concluded by pea-shooting the abused term of "QUIRKY FILMS" that funding bodies were requesting.

DIONE a feisty character with immense knowledge to impart, spliced everyone's questions about "The ABC and Funding" by heralding the 90's as the "Golden Era" for Docos with more being made and broadcast than ever before. The ABC currently pre-sale 40 hrs/year, in-house produce 20-30 hrs and buy 60 hrs internationally, all in prime time. She was unable to comment on whether the ABC would start programming for young people and when it would axe the hours of weekly opera it aired, but predicted that substantial changes to programming would unspool within the next 9 months.

She vehemently defended Natural History Films and stated that the Brits adored them (possibly as they have none of their own). I still find it incomprehensible how furry animals can be such a turn on.

B&W archival footage is apparently out and "Australian Contemporary/Human Interest/Theatrical Release" docos (see QUIRKY) are in.

The bottom line was PASSION and GOSSIP (not a bad title idea). From her experience, even films that she thought were utterly stupid (sic) were eventually being funded through sheer perseverance on behalf of the film-maker and an emotional content. She saw Australian film-makers as seminal figures internationally and that although Australian films are sought, there is inadequate international marketing occurring.

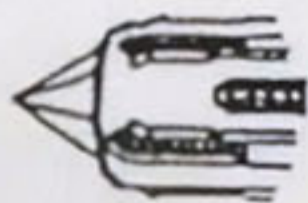
Not surprising, doco ratings winners this year had been: HITLER, PHARAOHS and SHIPWRECKS. Me thinks viewers must be getting rather fatigued with these tawdry themes. Pray tell, hopefully next week's Documentary Conference will enlighten?

Mentally exhausted and dying for a drink, the discussion ventured further to a rally surrounding the latest fashion of (an about time) move to "Verite". Does Essay, Infotainment and Drama still have a home? Should Verite proposals have in-depth treatments? How the hell do you script verite anyway (unless following Grierson's example) and shouldn't it revolve around social context rather than conforming narrative?

Or is Verite just another lazy snuff movie without style?.....

◆ NATASHA STELLMACH.

CALL FOR ENTRY
INTERNATIONAL MAIL-ART PROJECT



• POSTKUNST / MECHELEN

(about the theme : how to explain mail-art to a public who will visit a mail-art exhibition for the first time)

NO ADMISSION FEE, MEDIUM / TECHNIQUE : FREE
SIZE : 1 A4 + ENVELOPE (all exhibited)

EXHIBITION : ALL WORKS WILL BE ON SHOW IN THE
CULTURAL CENTRE 'A.SPINOY (OUDE
MINDERBROEDERSKERK)' IN MECHELEN
FROM 1 UNTIL 11 JUNE 1996 I

DEADLINE : 15 MARCH 1996

SEND WORK TO : ANNINA & LUCE FIERENS
c/o "POSTKUNST / MECHELEN"
GROTE NIEUWEDIJKSTRAAT 411
B-2800 MECHELEN-BELGIUM

DOCUMENTATION (POSTER) TO ALL PARTICIPANTS I

NO WORKS RETURNED. ALL WORKS WILL STAY IN OUR PERMANENT
"PASSION CREATES MAIL-ART" COLLECTION AFTER THE SHOW I

1

1A

2

2A

3

Rhizome

Sweet Rhizome

The arrival of the October newsletter coincided with the news of the suicide by self-defenestration of Gilles Deleuze at the age of 70.

Far from wanting to extend the game of ping-pong between Bill Mousoulis and anybody who cares to participate, it is hard to let "Utter" pass without comment. Although it is equally hard to work out whether it merits comment. It does stand as continuing evidence of his placement of himself and his personal concerns, both before and at the centre of those of the group in regard to his involvement.

What exactly is the significance of the funny little anally retentive table of numbers that features so prominently? Why this appeal to statistical 'fact'? In an attempt to embark on some kind of statistical analysis of my own I started to count the number of times "I" appears in "Utter".... but gave up at the 4th paragraph.

It would help to clarify the context. My article in the July newsletter, from which Bill quotes, was written and had gone to print before any disagreement between Bill and the Super Kiosk 8 committee. It was written in response to his earlier article "Revenge of the Artists" which featured a petulant attack on Maeve Woods. Before I submitted the article I had some doubts, I felt that I may have gone a little too far. A number of people - not all of them 'anti-Mousoulis' - read it. None of them saw any problem with its being published. By the time the complex nature of Bills particular psychosis became the concern of the committee (which was, it must be said, handled extremely badly - not least by myself) it was too late for me to withdraw or edit the article; which is what, given the chance, I would have preferred to have done under the circumstances.

Another set of circumstances are those within which the group operates : its fragile financial position and the uncertainty of the future, given the AFC's cynical totalitarian and perniciously blinkered approach to 'film culture', is coupled with the continual difficulties involved in managing group dynamics, with the number of highly divergent individual concerns and egos jostling for representation. The latter is an issue that a highly active committee, during the period from 1991 on (i.e. 'post - BM), went to great pains to respond to in as fair a way as possible, putting in place a number of hitherto unestablished procedures and constantly honing and reviewing its efficacy. Management by committee is not an ideal situation and yet it is the one to which the group is constitutionally bound. Out of this there developed a kind of 'liberal relativist' approach which recognised the co-existence of incommensurate differences of practice (or good old fashioned 'pluralism').

Having a 'personal voice' is one thing, and BM is far from holding a monopoly on that concept, but it is the way in which that personal voice impacts upon the 'public image' of the group that counts in this case, not 'facts' or statistics, but the perception of the group of those who feel/felt excluded. The 'fact', in this case, was that there was, and arguably still is, an unfortunate perception of the group ('boys' club' etc, etc, you've heard it all

before) that was perpetuated largely by the regularity, consistency, scale and tone of big-mouth Mousoulis's pronouncements. Enough people had commented on it to me (and, significantly, a large proportion of those were women who, rightly or wrongly, were hesitant to align themselves with the testosterone pumping talk of 'legends, 'heroes', 'footy' and those two pillars of misogyny Springsteen and Godard) and when that voice appeared to make its clumsy opinions threaten to set the clock back, it was hard to let it pass.

And there is that voice again, in "Utter", desperate to place itself as the "I" at the centre of the storm.

Anyone who had any real concern for the continuance of the group in hard-pressed times would not churlishly complain at having to cough up a measly \$15 a year to help it along. Recognition is rarely afforded to those who deserve it, and demanding it can often bring ridicule, even to those who are deserving.

Bill Mousoulis is at best an average filmmaker (which is not to say unworthy of attention) who aspires to 'greatness'. It's such a pity that he isn't a filmmaker with humility for then he wouldn't feel the need to become a full-time self-apologist. His commitment to the group from its foundation and much of the work he has performed unquestionably deserves some recognition and tribute, but it is so often appears to be self-serving or bogged down by the weight of personal baggage and not a small degree of insecurity. This is not intended to be defamatory or insulting - it's right there in his writing and his films.

Anyway, rather than being dragged back down into a ceaseless archaeology of revisions of events it would be healthier, more positive to see the group taking some bifurcating rhizomic lines of aerial flight (as the aforementioned late Monsieur Deleuze would have it).

Here things are getting chiller and I'm on the case with all things Super 8. London Filmmakers' Co-op has asked me to organise a programme of Melbourne Super 8 for its "Viva 8" festival in February '96. Super 8 is certainly enjoying something of a resurgence here; there are regular screenings by a number of (non-gauge specific) groups; the Arts Council is even commissioning works by filmmakers originated on 8mm (which unfortunately includes Video 8!) for TV broadcast on channel 4 (AFC take note!), and if you can survive the debilitating poverty, vicious governmental measures, the omnipresent threats of violence both official and criminal, the cold, the pollution and the crowds, London is the place for Super 8!

The U.K. Super 8 scene will be the subject of a future article for this newsletter as soon as I've done some more research (and they'll be no mention of my own masturbatory habits!). See you soon.

Steven Ball
Hackney, London.

Response to "Rhizome Sweet Rhizome":

Hi Steven. It's interesting to see that you can't agree to disagree. And so, another attack on me. Do you intend to keep doing this? Do you think newsletter readers want to keep hearing all this stuff of yours? Or mine?

Cheers, Bill Mousoulis.

Last Open Screening

10th Anniversary Screening

The Foxicle (1986, 7 mins) by Chris Windmill
Cut-ups in Canberra (1985, 5.5 mins) by Ian Kerr
Physical World (1986, 10 mins) by Bill Mousoulis
The Big Freak Show (1988, 5 mins) by Mark Freeman
Flower Animation (1988, 4 mins) by Nick Ostrovskis
The Polka! (1988, 10 mins) by Gary O'Keefe
M for Murder (1988, 5 mins) by Robert Jankov
Guitar Hero (1989, 7 mins) by Laki Sideris
Pandas (1988, 7 mins) by Ian Poppins
...In a Few Words ... (1989, 9 mins) by George Ray
Motorcycle Ride (1992, 4 mins) by Moira Joseph
Astral Plane (1990, 3.5 mins) by Jennifer Pignataro
Agung Gives Ivor a Haircut (1992, 4 mins) by A.&C. Cantrill
Spiral U.S.A. (1992, 25 mins) by David Cox

Apologies to Marie Craven, Sandy Munro, Steven Ball and Marcus Bergner, whose films could not be shown for one reason or another.

Apologies also to film-makers who brought Open Screening films along - you are already written in for next month's screening.

NOTE

The office of the Melbourne Super 8 Film Group Inc.
will be closed for Christmas / New Year from
Wednesday December 20th 1995 - Friday 5th January 1996

Editorial

**by Barry Brown &
Irene Proebsting**

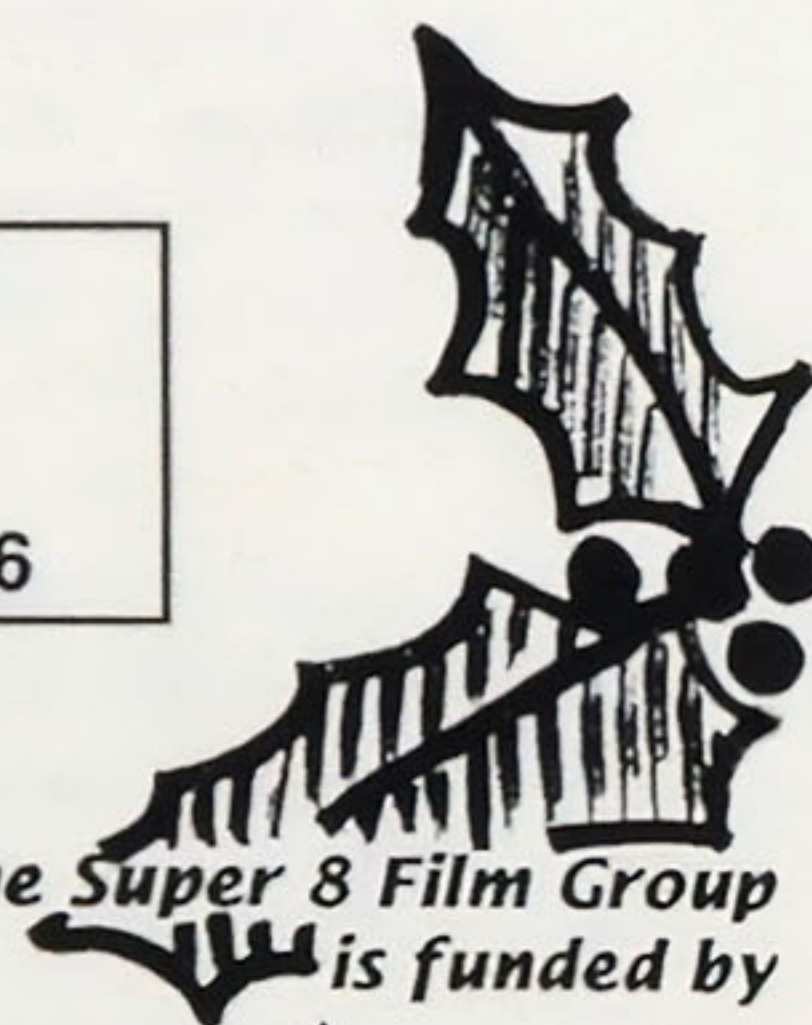
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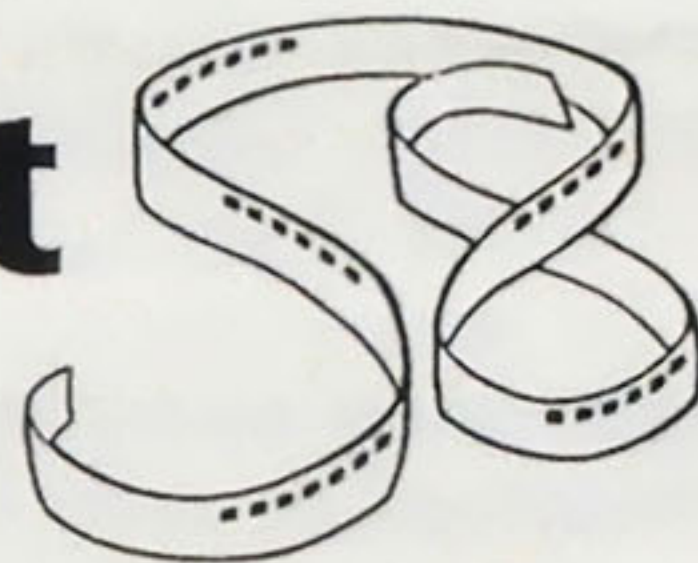
NEXT OPEN SCREENING

Annual General Meeting
(see note on page 2)
7:30pm, Tuesday Dec. 12th
Erwin Rado Theatre
211 Johnston St, Fitzroy
Followed by an
Open Screening
BYO Super 8 Films!



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Super Eight



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